

# Q-INTERNATIONAL

Q-International is a new grant scheme initiated by Fondazione La Quadriennale di Roma, Italy's national institution aimed at promoting contemporary Italian art. The grant intends to provide Quadriennale di Roma with an international identity, fostering its mission to support Italian art. Following a model present in most European countries, Q-International offers prompt and flexible support for non-Italian institutions and organisations which showcase Italian artists.

Q-International is a fund created to increase the visibility of Italian artists outside the national boundaries through an activity of constant dialogue and exchange with organisations abroad. Eligible for Q-INTERNATIONAL grants are non-Italian non-profit public or private organisations whose purpose is the promotion of the contemporary visual arts: museums, university institutes, kunsthalle-, kunstverein-, kunsthaus-institutions, centres for contemporary art, foundations, alternative spaces, cultural associations and organisations such as biennials, triennials and quadriennials can apply for funding for projects which involve one or more Italian artists.

Q-International wishes to provide flexible and rapid support for expenses linked to the organisation of artistic events, from artworks insurance and transportation, to artists' travel and accommodation expenses, to contributions for performance fees or publications, with the exclusion of artworks production costs.

The Q-International project originates from an analysis of the mechanisms regulating the international art system and of the current gaps on the Italian scene in relation to the promotion of its artists. Museums and exhibition spaces tend to favor inviting artists from countries whose institutions are able to provide them with a support structure. The Italian art system seems to pay for its weakness with lesser visibility of young and emerging artists in particular. Following models such as the Mondriaan Fund in Holland, Iaspis in Sweden, or Pro Helvetia in Switzerland, Q-International aims to provide funding to an increasing number of foreign organisations, thus improving the international circulation of Italian artists. This initiative will enable the Quadriennale to become a supporter and partner for organisations abroad, while also strengthening its primary mission to support Italian art.

Q-International is financed partly by the Quadriennale's own funds, supplemented by fundraising initiatives involving companies, private and public institutions, and individual supporters who come together with the goal of increasing opportunities for Italian art.

The proposals submitted to Q-International by foreign institutions will be evaluated and selected by an advisory committee headed by the president of the Quadriennale Franco Bernabè and composed of: Cristiana Collu, director of the National Gallery of Modern Art in Rome; Alberto Garutti, artist and lecturer based in Milan; Cesare Pietroiusti, artist and lecturer based in Rome; and Andrea Viliani, director of the MADRE museum in Naples; as well as the artistic director of the Quadriennale Sarah Cosulich and the curator Stefano Collicelli Cagol.

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The committee will meet twice a year, ensuring the funding applications a quick turnaround.

The first call for applications is published on the Quadriennale website by late April 2018, and the first Q-International grants will be assigned in July 2018.

## **CRISTIANA COLLU**

Collu was the director of the MAN Museum (Museo d'arte della Provincia di Nuoro) in Sardinia from 1996 to 2012. From 2012 to 2015 she directed MART, the Museum of Modern and Contemporary Art of Trento and Rovereto, and in 2015 the ISRE Institute (Istituto Superiore Regionale Etnografico) in Nuoro, Sardinia. Since November 2015 she has been the director of the National Gallery of Modern Art, Rome.

## **ALBERTO GARUTTI**

An artist and lecturer, born in Galbiate in 1949, Garutti has participated in a number of leading international exhibitions such as the Venice Biennale, the Istanbul Biennial, Arte all'Arte (in 2000 and 2005), and the Memory Marathon at the Serpentine Gallery in London. His research into an open dialogue between the contemporary work of art, its audience, and public space, has garnered him invitations to produce works for cities and museums worldwide. His best known works include: *Ai nati oggi (To those born today)* for the cities of Bergamo, Gand, Istanbul and Moscow; *Piccolo Museion (Little Museion)* in Bolzano; an installation of public benches conceived for the Fondazione Zegna in Trivero; *Tutti i passi che ho fatto nella mia vita mi hanno portato qui, ora (Every step I have taken in my life has led me here, now)*, installed in Antwerp, at the Milano-Malpensa Airport and the Cadorna Station in Milan, and in piazza Santa Maria Novella in Florence; and the Hines Italy commission for the Porta Nuova neighborhood in Milan. His solo exhibition at the Contemporary Art Pavilion in Milan in 2012, curated by Paola Nicolini and Hans Ulrich Obrist, was accompanied by the publication of the volume *Alberto Garutti, didascalia/caption*. In 2017 Garutti won the international Ca' Corniani Three Thresholds competition, launched by Assicurazioni Generali - Genagricola S.p.A. and curated by Elena Tettamanti and Antonella Soldaini, which entails the realization of three permanent public works in the vicinity of Caorle (province of Venice).

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## **CESARE PIETROIUSTI**

Pietrojusti was born in 1955 in Rome, where he lives and works. He holds a degree in Medicine with a concentration in Clinical Psychiatry (1979). He was the co-founder of the Centro Studi Jartrakor and the *Rivista di Psicologia dell'Arte* (Rome, 1977); one of the coordinators of the "Oreste" residences and projects (1997-2001); a "Visual Arts Laboratory" lecturer at IUAV, Venice (2004-2015); and a member of the MFA Faculty at LUCAD, Lesley University, Boston (2009-2016). In 2015 he co-founded the Fondazione Lac o Le Mon in San Cesario di Lecce (Apulia). Since 1977 he has exhibited in private and public spaces in Italy and abroad. In recent years his work has focused primarily on the theme of exchange and the paradoxes that can emerge in the folds of economic systems and regulations. Pietrojusti views laboratory practice as a model that, by conjoining educational and exhibition practices, offers possibilities for the horizontal and collective development of thought and for modes of overcoming disciplinary specificities.

[www.pensierinonfunzionali.net](http://www.pensierinonfunzionali.net)

## **ANDREA VILIANI**

Viliani is an art historian, curator and, since 2013, director of the MADRE museum in Naples, where he has curated and organized a number of solo and collective exhibitions, including *Pompei@Madre. Materia Archeologica* (2017-2018), in collaboration with the Pompeii Archeological Park. He has also supervised the project for the constitution of the museum's collection, *Per formare una collezione*, edited monographs and commissioned research volumes. In 2012 he was among the six *Curatorial Agents / Core-Group* at dOCUMENTA(13), co-curating the position in Kabul and Bamiyan, Afghanistan, with Carolyn Christov-Bakargiev and Aman Mojadidi. From 2009 to 2012 he was the director of the Fondazione Galleria Civica in Trento. From 2005 to 2009 he was the curator of MAMbo, the Bologna Modern Art Museum. Prior to that, he was a curatorial assistant and assistant curator at the Castello di Rivoli Museum of Contemporary Art (2000-2005), and the 2005 recipient of the Lorenzo Bonaldi Award for Art -Enterprize, supported by GAMeC (Galleria d'ArteModerna e Contemporanea) in Bergamo. In 2006 he was among the 60 *players* of the Lyon Biennial. He has authored essays for various Italian and international museums, and collaborates with the magazines *Flash Art*, *Mousse*, *Kaleidoscope* and *Frog*.