



SINA BERNINI BRISTOL
ROMA

AUTOGRAPH COLLECTION
HOTELS

galleria
d'arte
maggiore

MAGGIORE G.A.M. & SINA BERNINI BRISTOL OPEN SPACE

*In a historical place strategically located in the center of the Eternal City in Piazza Barberini, with the inauguration of Maggiore g.a.m. & Sina Bernini Bristol Open Space the guests of the hotel together with the gallery visitors will have the privilege to enjoy the work *La Grande Rampante* by Arman (1999), a large accumulation of Ferrari F40 model made of bronze - 120 x 130 x 50 cm. - editioned from the same-named monument made in 1999 by Arman, placed at the entrance to the "Enzo e Dino Ferrari" circuit where the Formula 1 San Marino Grand Prix is held. This is the only monument and only work of art authorized by Ferrari.*

Maggiore g.a.m. & Sina Bernini Bristol Open Space is a new point of reference for the enjoyment of art that stands at the same time as an exhibition space of **Galleria d'Arte Maggiore g.a.m.** in the heart of the hospitality of **Sina Bernini Bristol** in Rome, and as an open place - Open Space in fact - for a dialogue thanks to events aimed at emphasizing the interdisciplinary nature of art in a place that is inherently of encounter and exchange, since it is meant to welcome travellers. A new way of dealing with art and an all-Italian partnership, as it is the spirit of the gallery that proudly carries on the art of our country internationally and Sina Hotels group's, that has been an essential prestige reference for luxury hospitality in the main Italian art cities for over 65 years.

The work is a reduced scale bronze assemblage made up of deconstructed and reassembled replicas of the legendary Ferrari F40 model reproducing the monument **Rampante** placed at the entrance to the "Enzo e Dino Ferrari" International Circuit in Imola. It was commissioned to **Arman** by Franco Calarota, founder of Maggiore g.a.m., and by the Municipality of Imola. Built in 1999 and inaugurated on April 30th that same year on the occasion of the Formula 1 Grand Prix San Marino, the monument celebrates the all-Italian history of Ferrari. For the occasion, the Maranello car manufacturer has granted the master of Nouveau Réalisme the use of its iconic red paint both for the five-meters high monument as well as for its scale reproductions, such as the one that will be exhibited at **Maggiore g.a.m. Sina & Bernini Bristol Open Space** – and which makes the work the only one officially authorized by Ferrari.

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Arman was not new to artistic projects that paid homage to Italy. Thanks to a close friendship and personal relationship with Franco Calarota, in 1994 Galleria d'Arte Maggiore g.a.m. curated a personal exhibition of the artist at the MIC - International Museum of Ceramics in Faenza where Arman engaged himself with monumental ceramic assemblage sculptures. Among the works, he reproduced and assembled a FIAT 500 model in real scale made of ceramic, called Piccin gari (1994).

Some other majestic works in that exhibition are: *Bielles coulées*, an assemblage of car engines reproduction made of ceramic; *Tribute to the mother*, an assemblage of ancient sewing machines; *Quatre étages de conversation*, a tribute to Italy; the ceramic reinterpretation of the famous Venuses in *Sex - Appeal* and *Rondelles de belle*. Maggiore g.a.m. has collaborated with the loan of works to many of the personal exhibitions about Arman's art. Among them we recall the latest that was held at *Palazzo Cipolla* in Rome, **Fondazione Terzo Pilastro**, curated by **Germano Celant** (2017) who curated the monograph on Arman's work as well.

The **Open Space** project by **Maggiore g.a.m. & Sina Bernini Bristol** presents a new formula for enjoying art thanks to a location **open 24h 7/7** such as the lobby of a luxury hotel which welcomes visitors by its very nature. Guests and visitors who will be able to enjoy the artwork and contact the gallery via its website 24 hours a day.

«He played and had fun, but at the same time he slyly wondered about our world as an immense parade of objects which, as we have not yet found the boxes in which to place them in a harmonious reciprocal relationship, we just have to put together, as in the waiting - not infrequently anguished - to discover the secret of a hidden form, of a golden rule which one feels nostalgia for».

Umberto Eco, *L'arman e l'elenco*, L'Espresso, 19 November 2005



ARMAN

Thanks to his innovative approach, **Arman** (Armand Pierre Fernandez; Nice, 1928 - New York, 2005) was among the first signatory founders and the greatest exponents of Nouveau Réalisme, the anticipatory movement of Pop Art, which brought together a group of artists under the common denominator of "New perceptive approaches to reality", as reported in the text of the original manifesto (1960). Reworking humanistic ideals in the face of contemporary industrial expansion, the Nouveaux Réalistes renounce to representative, virtual and symbolic illusionism in favor of a new physical, concrete, tangible discovery of reality. Pierre Restany, the theorist of the movement, defines Arman's art as «the language of quantity», since it is characterized by accumulations resulting from an appropriation of an object "as such" from the surrounding environment and its multiplication, with which Arman develops an aesthetic beauty with rhythms that are only apparently random and always optimistic, aimed at enhancing the poetic dimension of reality. Passionate about art and antiquities (his father was an antiques dealer from Nice) and judo, after having tried his hand at traditional painting for a short time, he began to search for an autonomous expressive method, starting to create works such as the Cachets, works with "stamps" on paper obsessively repeated; the famous Accumulations of everyday objects and the Poubelles: rubbish, debris and waste piled up in a transparent container. He was the protagonist of an epochal exhibition, "Le Plein" at Galerie Iris Clert in Paris in 1960, in full contrast with the previous exhibition "Le Vide" by Yves Klein in the same space. From 1961, the year in which he exhibited at the collective show "The Art of

Assemblage" at the MoMA in New York, international success began for Arman. Actor for a day, Arman also appears in the documentary Dinner at Daley's made by Andy Warhol on a performance by Daniel Spoerri.

His works enrich prestigious collections, including: the Tate Modern in London, the Museum of Modern Art (MoMA) in New York, the Center Pompidou in Paris, the Hirshhorn Museum and the Sculpture Garden in Washington, D.C.. His works have been the subject of important personal exhibitions, too. In addition to the ones already mentioned, we recall: Walker Art Center, Minneapolis, Minnesota (1964); Museum Hans Lange, Krefeld, Germany (1965); Palais de Beaux-Arts, Brussels (1966); Modern Art Museum, Stockholm (1970); Musée d'Art Moderne de la Ville de Paris (1975); Kunstmuseum, Sammlung Sprengel, Hanover (1982); Civic Museum of Fine Arts, Lugano (1984); Contemporary Sculpture Center, Tokyo (1990); The Brooklyn Museum, New York (1991); MIC - International Museum of Ceramics, Faenza (1994) in collaboration with Galleria d'Arte Maggiore g.a.m.; Tel Aviv Museum of Art, Israel (1999); Brazil with the travelling exhibition at the Museu de Arte Moderna do Rio de Janeiro, Museu de Arte de São Paulo Assis Chateaubriand (1999); National Museum of History, Taipei, Taiwan (2000). After he passed, his art has been the subject of numerous retrospectives such as the one held at: Center Pompidou, Paris (2011); Musée Tinguely, Basel (2011); Barbican Center in London (2015); and group exhibitions at: Fondazione Prada, Venice (2012 and 2014); Guggenheim Museum, New York (2014-2015).



ABOUT

MAGGIORE G.A.M.

Since its establishment in 1978, Galleria d'Arte Maggiore g.a.m. followed a really precise path: the high quality of the works and of the artists that aim to highlight the dialogue between modern and contemporary art, unveiling its interdisciplinary nature. This is the approach of the founders, Franco and Roberta Calarota, whose activity stands out for having combined serious and respected work on the market front along with research, enhancement and cultural promotion, carried on through the creation of exhibitions in public spaces, the commission of a monument, the collaboration with museums and institutions and the archiving of the entire corpus of works by some artists. With more than 45 years of history, Maggiore g.a.m. has increased the market and the knowledge on art about some of the greatest artists of the XXth Century, in particular Giorgio Morandi and Giorgio de Chirico. These two Masters have been often exhibited in curatorial shows pointing out their ongoing vitality by being put in dialogue with the art of living and active generations of artists. This is the reason behind many exhibitions curated by the gallery, such as *Dialogo di luce. Giorgio Morandi. Ettore Spalletti* (2015), *Giorgio Morandi e Robert Ryman* in the same year, and *Joan Mirò e Antoni Clavé* (2020). Maggiore g.a.m. can boast of being the only Italian gallery to have made an artist like Giorgio Morandi grow exponentially on the market, stimulating public exhibitions and investing the profits in the opening of new markets, such as the Asian one, which took place in the last fifteen years of activity. The gallery also made a strong contribution on Giorgio de Chirico's growth on the art market by dealing with Italian loans for the 2009 exhibition at the Musée d'Art Moderne de la ville de Paris, which is the most complete exhibition made on the master to date.

Two new no-profit institutional realities aimed to promoting art have been established: **Fondazione Calarota** and **ACP – Art Capital Partners Palazzo Franchetti**, which since 2019 run at their headquarters Palazzo Franchetti in Venice, realizing museum-like exhibitions. Directed by Alessia Calarota, today the gallery participates in a selection of the most important international art fairs and pursues its activity of creating dialogues between artists of different times, but also between different areas and through private and institutional channels from its locations in Bologna, Venice and, with this new project, Rome as well.

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SINA BERNINI BRISTOL

Bocca family and Sina Hotels, today with Bernabò Bocca and his sister Matilde Salvo Bocca heads of the group, represent an indissoluble combination that has been able to create one of the most brilliant examples of dedication and consistency of Made in Italy hospitality, reaching the milestone of 65 years of history in 2023.

A clear style, reached step by step, in perfect balance between tradition and modernity, without giving in to the temptations of easy passing trends, focusing on a balanced mix between the variety of destinations and the personality of each facility, thus creating a unique selection in the tourism scene of our country.

The hotels in **Rome, Milan, Florence** and **Venice**, primary destinations for both business and tourism, guarantee guests all the essential functions and services for a maximum comfort stay, with a touch of personalization, connected to the *genius loci* of each individual city, which can range from design to great regional cuisine, to the well-being of the *Sina Wellness Clubs*, that are real oases inside the hotels.

The facilities in **Parma, Perugia, Viareggio, Romano Canavese** (To) and **Capri**, where guests seek mostly relaxation and to be in touch with the surrounding area, are designed to transform each stay into a pleasant experience, connected to the extraordinary variety of places.

A philosophy as well as a mission, both simple and challenging: Sina Hotels has the ability to express a deeply Italian character of hospitality, unique and unrepeatable, made of style, well-being and excellence and then to share it, in the world, with those who love the so called Bel Paese.

Sina Bernini Bristol, *Autograph Collection*, that for over 140 years has been a point of reference for luxury hospitality in Rome, hosts the work. It is located at the heart of baroque Rome and Dolce Vita and it is the only 5 star luxury hotel in Piazza Barberini, an exclusive location, just a few steps away from Piazza di Spagna and Fontana di Trevi. The hotel has recently undergone a complete renovation that made the common areas and rooms shine with a new look inspired by the contemporary Baroque style.

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