

RESTART

Partners



Under the Patronage of:



New York

United Nation Headquarters

June 13th – July 16th, 2016

Official presentation
Pre-Event Catalogue



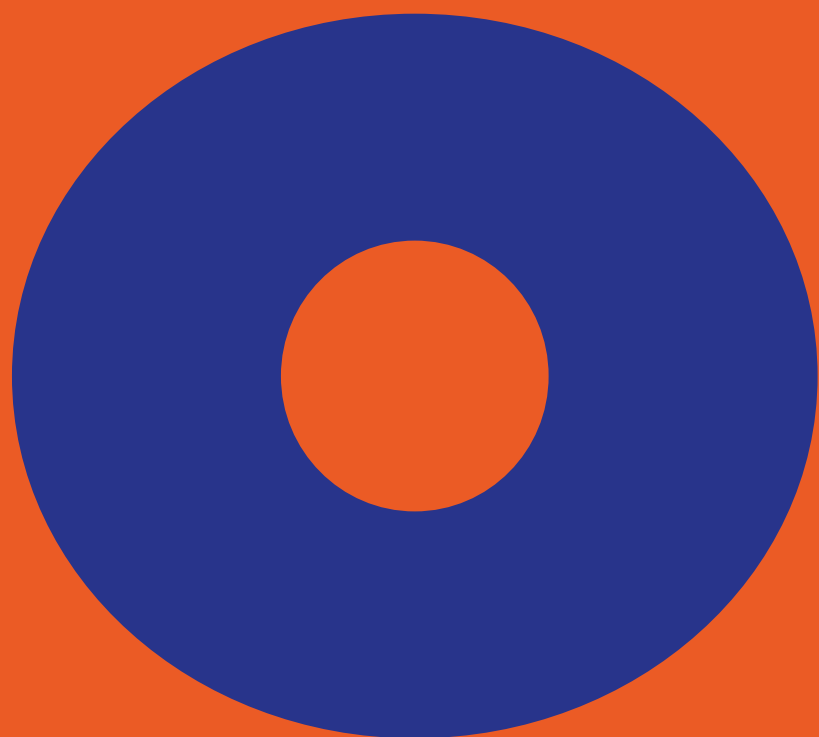
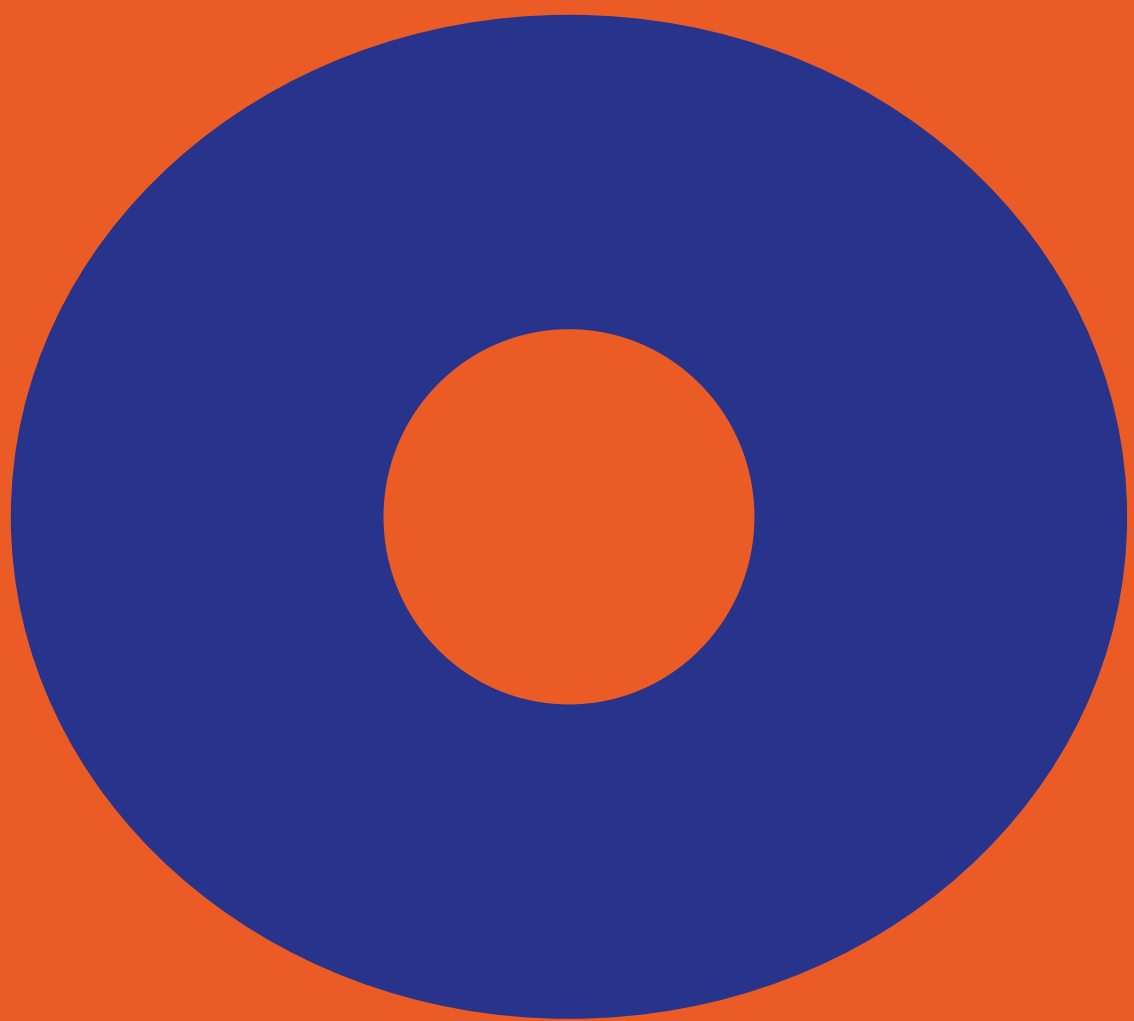
Roma

Ministero degli Esteri e della Cooperazione Internazionale

Palazzo della Farnesina

December 1st, 2016

Official presentation
Post-Event Catalogue





Rosini Gutman Foundation

The Rosini Gutman Foundation was born for the purpose of making a dream that I share with my wife Delilah Gutman: create a foundation whose purpose is to safeguard and enhance the world's cultural heritage, promoting the union between peoples in the sign and in support of a responsible art and above all through the language of Arts.

The Foundation's patrimony is made up of art works and contributions donated by Rosini's family and the Rosini Gutman Collection, as well as by human resources through the precious collaboration and cooperation of the Foundation's staff.

The beauty of Art and the happiness that gives to the people who can appreciate it were the aims pursued by my family who has devoted his life to the Art.

The love for the Arts and the harmony that gives the benefit of them were the goals that have been implemented by the Rosini Gutman Collection to which my wife has given balance and dedication.

Today there are more than thousands, including collectors, clients and friends, the art lovers who have actively participated in the beauty and harmony through the path which has been developed over the last sixty years from the Rosini Gallery, founded by my mother Anna Maria Cosenza and my father Pietro Rosini, and then subsequently by the Rosini Gutman Gallery.

My wife and I have shown foresight in our vision, thanks to the creation of futuristic projects in the area of Arts.

The partnership between the Rosini Gutman Foundation, the European Union Association and the Asia Europe NGOs Network (ASEM-UN) with related staff have allowed us to expand and make famous and sustainable at the international and institutional level the projects that today we have the opportunity to present to the UN.

The first project of the Rosini Gutman Foundation is ReStArt Human Art Shield, developed during the 20th Anniversary in the occasion of the Celebrations of Asia-Europe Meeting (ASEM) at the United Nations.

Gianfranco Rosini



European Union Association

The “European Union Association” and the “Asia Europe NGOs Network” are pleased to have cooperated with the Rosini Gutman Foundation in the organization of Celebrating ASEMII – the 20th Anniversary of the Asia Europe Summit (ASEM) at the United Nations.

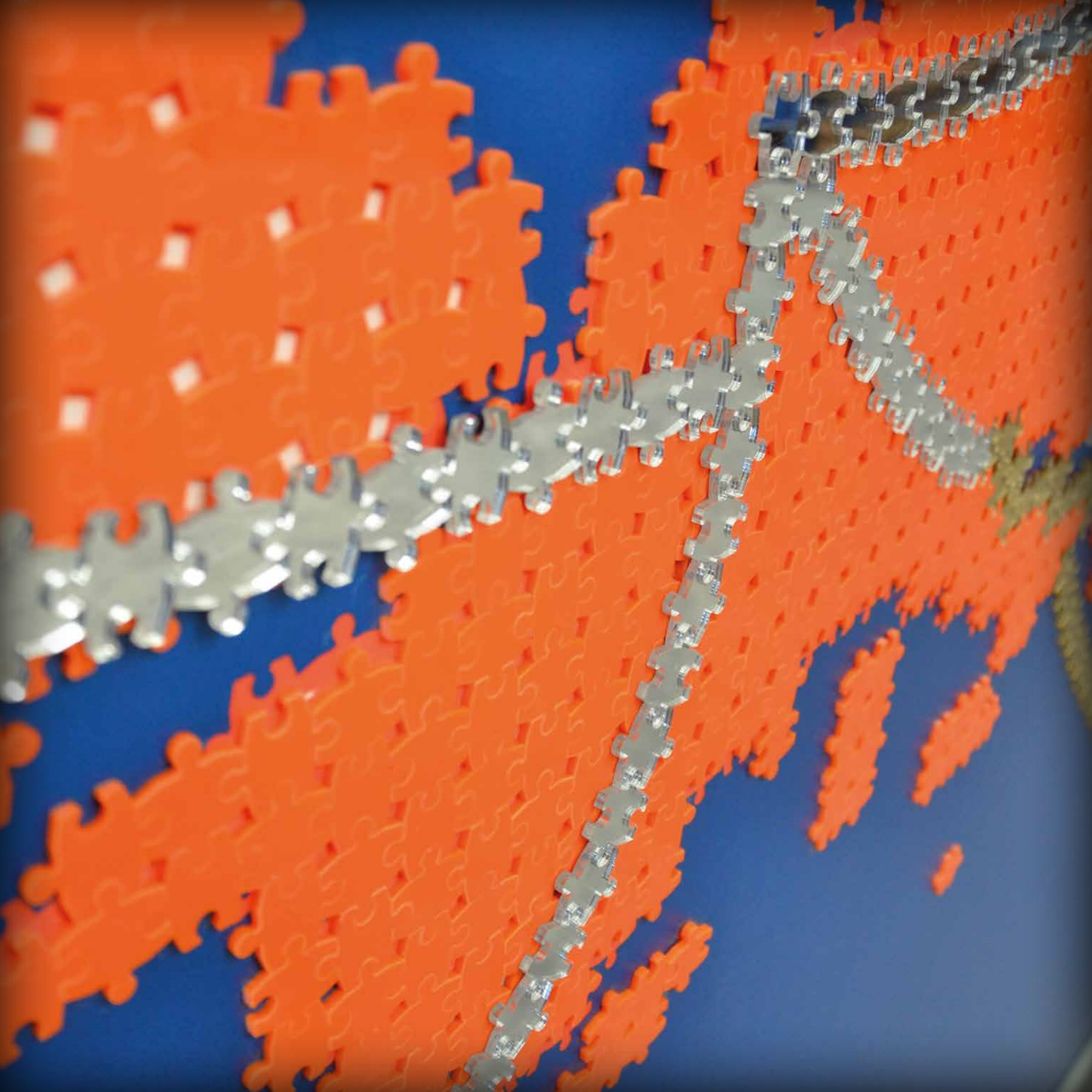
ASEM is an institutional cooperation platform which facilitates ongoing dialogue on political, socio-economic and cultural issues in order to strengthen relations and promote the exchange between the 51 countries of the Eurasian continent, the European Commission and the ASEAN Secretariat (Association of South-East Asian Nations), in a reference context that accounts for 65% of the population and 60% of world trade.

The partnership established with the Rosini Gutman Foundation has been and will be a key tool for the promotion and development of projects, perfectly consistent with the guidelines set out by ASEM with a view to an eco-sustainable development in the sign of culture and art.

Giuseppe Sergi

President of European Union Association

Managing Director of Asia Europe NGOs Network (ASEM-UN)



ReStArt

ReStArt - Human Art Shield – was born to support Regenerative Art, to explore new energies and economies through the Language of Arts, culture and social cooperation among peoples.

Art represents the neutral field where diversities can be compared and can identify a common denominator. In this way, sharing “Universal Human Values” will bring the Human Being back to the centre of religions, philosophies, thinking and human activities, allowing individuals to get to know themselves through projection in Another person and in another identity.

ReStArt - Human Art Shield – a project which will be started at the UN, on the occasion of an event promoted by EUA, Partner of the RGF – Rosini Gutman Foundation, within the celebrations for the twentieth anniversary of the ASEM, is structured around many projects.

- **Regenerative Art**, the designing and subsequently the carrying out of Art installations the function of which is to return monuments to the enjoyment of humanity, as the expression of the idea symbolizing the artistic creativity of the Human being, for example installations such as:

- Energy Box, a form of art connected to Regeneration, which consists in the aesthetic and formal transformation of all those elements and spaces that carry out Utility functions in Cities, concerning: electricity, water, communication and logistic handling plants for urban traffic;



- Urban Art and Street Art, that will involve all the cities composed of architecture that has an original value and an aesthetic connotation – indoor and outdoor spaces will thus be regenerated with murales, works of art and Design.

- **The Human Art Road** represents the path which ReStArt aims at achieving and carrying out through the “New Silk road”, proposing Art Installations, Exhibitions and Events, in the form of “Artistic construction sites for Art”: sites for the defense, construction, renovation and enhancement of cultural and environmental sites, symbols of Humanity.

- **The Human Art Award**, a permanent container, coordinated by the Promoting Committee which will periodically evaluate and award prizes, to the most deserving projects along the path of the Human Art Award, through well defined appointments, also by assigning Scholarships reserved to students participating in the Artistic Construction Sites.

- **Ellissi** (Ellipse), a project aimed at those metropolis or those environments that demand an architecture capable of containing the operational coordination among representative centres for the economy, culture and life of a Society: a container for exchange and cooperation activities among different cultures, which will represent a Multicultural Embassy of Arts. The etymological meaning of the word Ellipse defines the mathematical ascending spiral through which any living organism grows: from leaves and branches of plants to the movement and geometric formation of planets and stars in galaxies.

- **Green Zone**, is a programme which foresees actions for the protection and regeneration of nature through Art, in order to make heavenly areas in the planet “economically productive as we have been doing up to the present day, our projects will be carried out without exploiting natural resources, but by placing them “within



an economic regime” through Art projects, Sculpture Installations, Photos, Videos, and everything that can communicate and enhance the natural beauty contained in the places we will select; to then arouse “attention” and “energy” to be used on site.

- **Human Art for Earth**, projects dedicated to protecting the Earth Planet heritage.

The beauty of some legendary places can hardly be neither matched nor enhanced by the works of Art created by man. However, through Art we could concur to “limit “ damages and “protect” at least “some” wonders of our Planet Terra. So, man could, through art installations and other art projects, benefit from and understand such “wonders” but without altering their structure.



Although man has already compromised extensively the Nature of large areas - the desertification, the scarred natural landscapes, the wild urban sprawl, the so-called great works that have influenced the climate changes - through art projects like “Land Art”, installations and other project that Artists could invent, still we could encourage to restore some of the lost Beauty for the sake of humanity.

- **Universal Map**, Musical Project for a multidentitario meeting.

Musical Project MAP - Music, Art and Poetry - is a music project that DGMA - Delilah Gutman Music Art - started in 2008 on the ethnic repertoire in relation to the language of art music, to art and poetry. The songs of a people and a land, with their instruments, mark a sound map - a tree of life.

Setting up Universal Map Chamber Orchestra Project is an idea born from the meeting and collaboration of three people whose interest is turned towards a single goal, to create a dialogue among different identities through a musical language: Delilah Gutman - composer, pianist and singer - Valentina Lo Surdo - musician, radio and TV presenter for RAI, and narrator - and Andrea Raffanini, orchestra conductor and orchestra Conservatory teacher.

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 **GAS** Versale
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The aim of the project is the production of a documentary (Reality Doc), Universal Map, which can tell the way that a group of young musicians can go through as part of a master class to perfect themselves in the orchestra, exploring the musical improvisation language, studying and setting up a new repertoire, to produce sound installations and a public concert.

The goal of universal MAP is to involve composers and performers to explore the musical language in relation to different musical traditions.

Subject of the production is the meeting between western instruments and instruments or songs of a particular ethnic group - as well as among music, art and poetry -, from Europe to Middle East and Orient to trace the music of the New Silk Road.

In the first half of the project plan the starting place is the Rocca of Montefiore Conca, passing via Venice - in Italy - to follow, hopefully, Astana - Kazakhstan - and continuing its natural path along the New Silk Road up into "Far East".

For what has already been achieved and above all what still has to be achieved, I would like to thank all the Institutions and Authorities that have shown sensitivity in supporting the ReStArt project: the EUA, our precious staff, and last, but first in order of importance, being the inspirer and creator of what we wish to achieve, that Universal Energy that all populations call God, for giving me the opportunity to be here today and convey this message!

Gianfranco Rosini
by Rosini Gutman Foundation



Giuseppe Sergi
President of the European Union
Association and the European
Asian Network NGO Network with
permanent offices at ONU

S.E. Sukhbold Sukhee
President of the Asian European
Meeting and Permanent Representative
of the Permanent Mission of Mongolia
at the United Nations

S.E. Karel J.G. van Oosterom
Permanent Representative for
Holland at the United Nations

S.E. Sebastiano Cardi
Permanent Representative for
Italy at the United Nations

Gianfranco Rosini
Founder and General Manager,
Rosini Gutman Foundation

“My name is Gianfranco Rosini. I am a very lucky man. I have the luck of being born into a family that lived and breathed art. I am honoured to have this unique and highly prestigious opportunity. I am happy that I will be able to participate, as a guest and partner, in the celebrations marking the twentieth anniversary of the Asia Europe Meeting at the United Nations Headquarters with the honorable representatives of the countries that make up ASEM.

Restart – Human Art Shield is a project born from our common determination and willingness to share universal human values in respect of the environment and society. We believe that the simple and profound language of Art, is the only language that all the peoples of the world understand and have in common.

This idea guides the mission and activities of the Rosini Gutman Foundation in harmony with the institutional and social mission of ASEM, and it is the ideas we have in common that will create the largest regenerative energy in the world.

With the Restart – Human Art Shield project we hope, with your active participation, to regenerate that energy through Art.”

Quote from the presentation by Gianfranco Rosini
at the United Nations Head Quarters
New York, 14th June 2016



New York

United Nations Head Quarters

June 13th - July 16th, 2016

The ReStArt Project arises from the experience accumulated in generations dedicated to art and culture, now expressed by the team of the Rosini Gutman Foundation, which is engaged in promoting innovative projects also aimed at supporting the economy and industry. ReStArt aims at implementing “Art Lab” projects (exhibitions, installations, shows, training activities) symbolising the common interests of European and Asian Countries. This is why the natural beneficiaries of the project are the Countries of the Asia-Europe Meeting (ASEM), a forum of dialogue between two areas that, among other objectives, also share those for environmental protection and sustainable development. The common values of art, culture, innovation, technology and industry that characterise ReStArt therefore aim to strengthen ties and exchanges between the communities of the ASEM Countries.

The Project was first presented at the United Nations, in New York, in June, in the framework of the celebrations for the 20th anniversary of the Asia-Europe Meeting and in parallel to other initiatives promoted by the Asia-Europe NGOs Network, the EU Association and the Asia-Europa Foundation (ASEF), the only institution set up by ASEM to promote exchanges between the subjects of partner States. In addition to ASEF, the event has been supported also by the Italian Ministry of Foreign Affairs and International Cooperation and by the Permanent Missions of Mongolia (as the Host Country of the ASEMII Summit) and of the Netherlands (which held the Presidency of the EU Council).

In New York, the ReStArt Project received the appreciation of numerous Permanent Representatives of ASEM States who, at the end of the presentation, acquired additional information by attending a dinner offered by the Rosini Gutman Foundation at the



German House. It was also assigned the “Spirit of EurAsia” award for best project while other prizes were awarded to the works presented at the event, including “La Nuova Via della Seta” (“The New Silk Road”) by Giovanni Gurioli, a “puzzle” in which the pieces represent the “genome” of the Euro-Asian “body”. The cross-sectoral nature of the ReStArt Project configures it as a dialogue and cooperation platform between Italy and other ASEM countries, also following up on the ASEM 10 Summit in Milan, at which Italy committed to pinpoint a number of initiatives capable of bolstering relations within the ASEM.

The ReStArt Project could prospectively be allocated a space within the Italian pavilion at the Astana International EXPO 2017, in demonstration of Italy’s attention for art, innovation, sustainable development and the relationship between Europe and Asia.

As ReStArt is a creative platform incorporating multifaceted projects, it could interest a wide variety of entities, both public and private. To begin with, the project has the potential to attract and involve the large number of initiatives that are constantly growing in Asian countries, such as Biennale Art exhibitions and inter-regional associations and networks promoting the protection and regeneration of urban heritage.

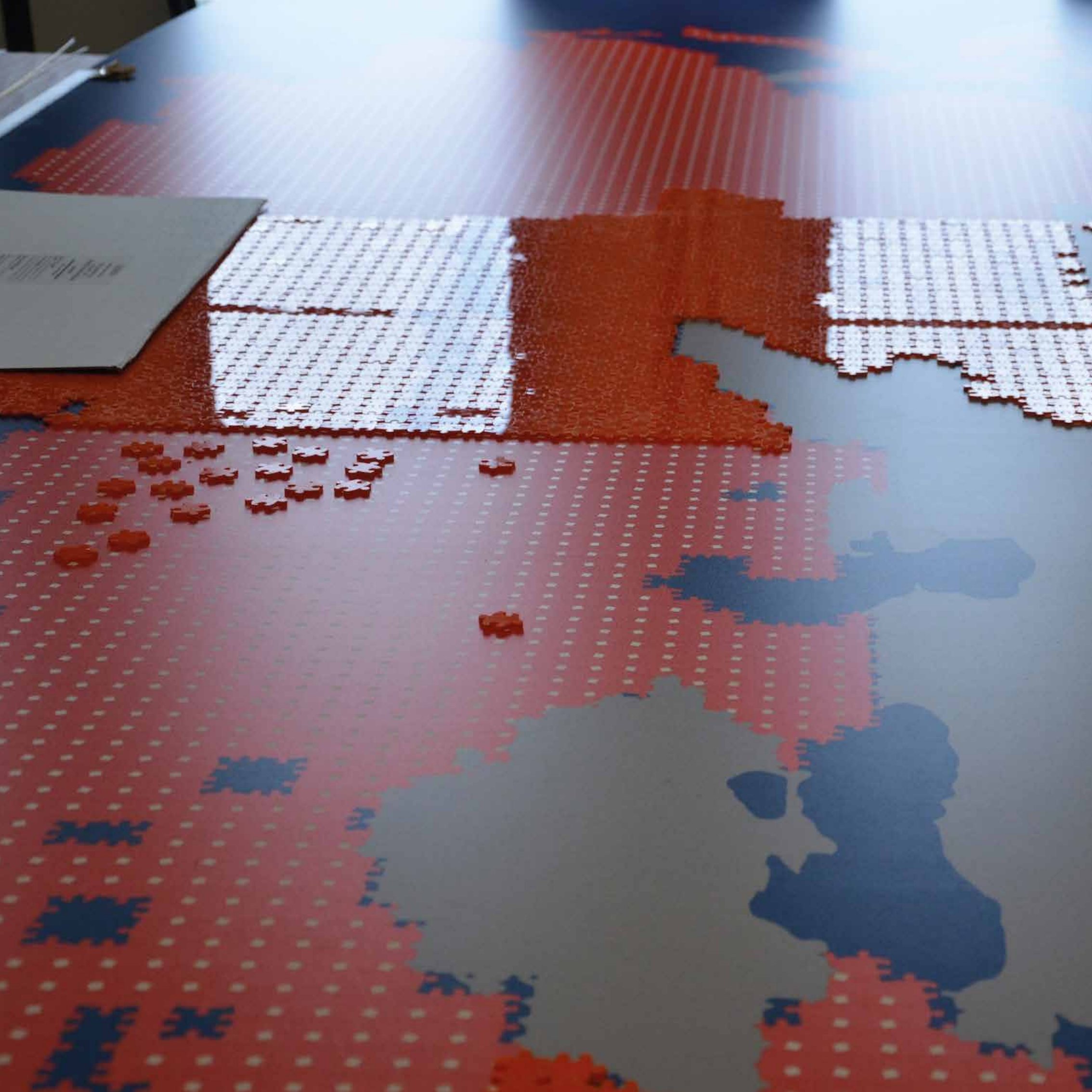
An example of this tendency is the creation of “Smart Cities”, by guiding lifestyles and production sectors towards the use of renewable energy sources. This means that ReStArt can offer to interested local Italian administrations the opportunity to participate, along with their Asian counterparts, in initiatives useful to develop sustainable development and urban renewal schemes.



The cooperation between ReStArt and the representatives of Euro-Asian civil society organisations will also enable the academic world to share opinions on building a future of growing exchanges between Europe and Asia along the ancient “Silk Road”. Moreover, the ReStArt Project represents an instrument to uphold and disseminate international governance and sustainable development parameters in the production sector through the creation of specific training centres.

The aim is therefore to Re-Generate a “New Silk Road” through art and culture in order to stimulate exchanges in all sectors of activity thanks to the particular characteristics of the ReStArt Project.

The Rosini Gutman Foundation received the award “Spirit of Eurasia Best Project” for the project ReStArt – Human Art Shield, which was consigned to Gianfranco Rosini on the 15th July 2016 in New York at the UN Headquarters Glass Palace by the following personalities: **Giuseppe Sergi**, President of the European Union Association and the European Asian Network NGO Network with permanent offices at ONU; S.E. **Sukhbold Sukhee**, President of the Asian European Meeting and Permanent Representative of the Permanent Mission of Mongolia at the United Nations; S.E. **Frantisek Ruzicka**, President of the Council of the European Union and Permanent Representative for Slovakia at the United Nations; S.E. **Kairat Abdrakhamov**, President of the Euroasian Economic Union and Ambassador Extraordinary and Plenipotentiary of Kazakhstan at the United States.





GIOVANNI GURIOLI

After obtaining his diploma from the G. Ballardini Ceramic Institute of Faenza (RA), he attended the Concetto Pozzati Painting school, at the Bologna Academy of Fine Arts, from where he graduated. After further studies in painting, his education was enriched by several experiences crossing the borders of ceramics, design and advertising graphics. Since 1988 he has exhibited his works in several solo and collective national and international exhibitions among which the 1st Contemporary Art Biennale in Bologna at Palazzo Re Enzo in 1993; “Fuori dal Comune” Contemporary Art Exhibitions in Modigliana (FC) in 1994, 95, 96, 97, 98, 99, 2001 curated by himself. In 1998 the 1st Italian Contemporary Art Biennale – Trevi Flash Art Museum; in 1999 “Escultura” Feria de Muestras Zaragoza (Spagna); 1st “Caos italiano” Biennale in Novosibirsk (URSS). In 2002 “Plastica d’artista” Assocomplast, Assago (MI); “Plastica d’artista” The L. Da Vinci Science and Technical Museum, Milan curated by Tommaso Trini Castelli; “Superhighway” CVB Space, New York (USA) and the Berlin Kunstprojekt, Berlin (D) curated by Stefania Carrozzini. “Ora Elabora” Former Capuchin Convent, in Modigliana (FC) in 2005, 06, 07, always curated by him. Authors who have written about his works: Adriano Baccilieri, Pietro Bonfiglioli, Roberto Borghi, Claudia Casali, Nicola Dimitri, Giuseppe Lufrano, Annamaria Maggi, Silvia Evangelisti, Marco Monti, Carola Pandolfo, Concetto Pozzati, Laura Sansavini, John T. Spike and Italo Zuffi. He uses PVC “termoformati” (thermoforms) exploiting their aesthetic potentials – to express the relationship between organic and technological – motivated by the need to be able to transform and modify reality; it is his practice to put in contact natural and artificial materials, mould shapes hinting to organic matter with inorganic materials, with the intention to evoke the origin of what has become technological but was however originated by nature, in the search for a point of oscillation between before and after the advent of technology.

His “puzzles”, are simply the representation of genes which by mingling and intertwining create new shapes.













SPOON - I EAT EARTH

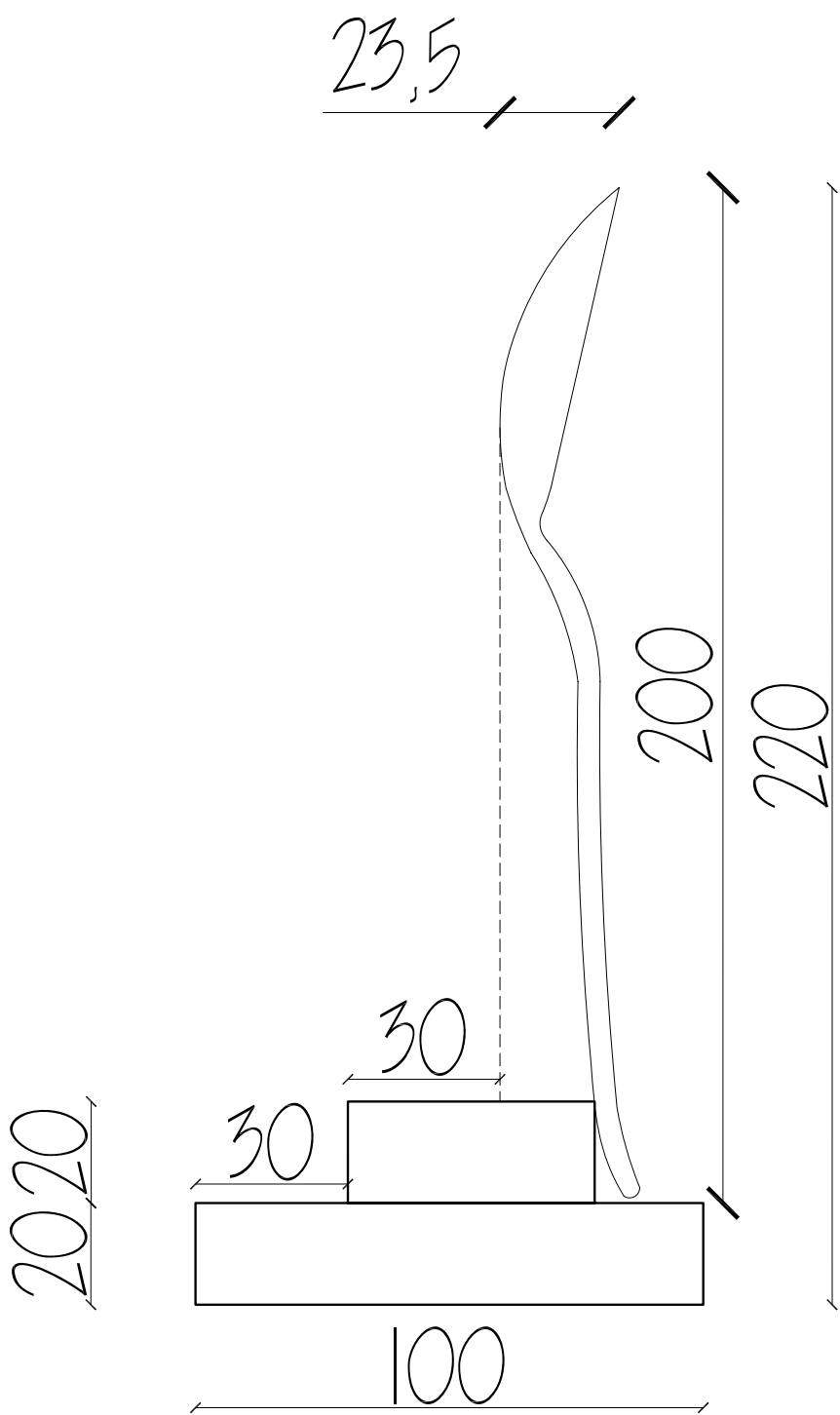
Simone D'Auria, artist, designer, and Art Director of Lungarno Collection from 2012, inaugurated on the May 1st, in the Vicolo Dell'Oro in Florence, his new creation: Spoon - I eat earth, a very personal tribute to Expo2015 the theme Feeding the planet. Energy for life. D'Auria focuses this year on the individual's relationship with the world, considering the theme of hunger - hunger for life, of thought, of freedom, of experiences, of openness to others: the center of the project is a large spoon place in Vicolo Dell'Oro, made of recycled plastics and more than 5 meters high, stuck in the damp earth, fertile cracked by the light. The wall of the adjacent Gallery Hotel Art becomes the basis on which to place 64 tablespoons (five feet in height, always recycled plastic), made even more impressive by a light system. The third prong of the project consists of a spoon-bench, which presents the theme to the public in a more fun and interactive way. The intention of the artist is to present the bench as a kind of cradle of thoughts that, with its wraparound shape, helps the viewer to get in touch with his inner, allowing him to release positive energy useful to himself and to the relationship with the world. The 64 tablespoons of Gallery Hotel Art were made with Carlo Rizzetti, who in 1993, was one the signatories of the manifesto of the Cracking Art. Rizzetti and his company L.A.P. srl participated in the project as producers, putting their technology at the service of an idea in which they believe: from Spoon - I eat earth, is born a limited set of spoons identical to those exposed, on sale from May 1st. Captivating, fun and easy to carry, the two creators intend them as a kind of lucky charm or daylily memo. The spoon was named Bruno, in homage to Bruno Munari and his work, which inspired D'Auria. As always, the art of Simone D'Auria makes itself heard with a smile, with the wonder, with a "wow!" that erupts suddenly and wowart.it, is the movement that the artist is organizing for bearing and testify to a world and life view more cheerful, supportive, Eco-enthusiastic.

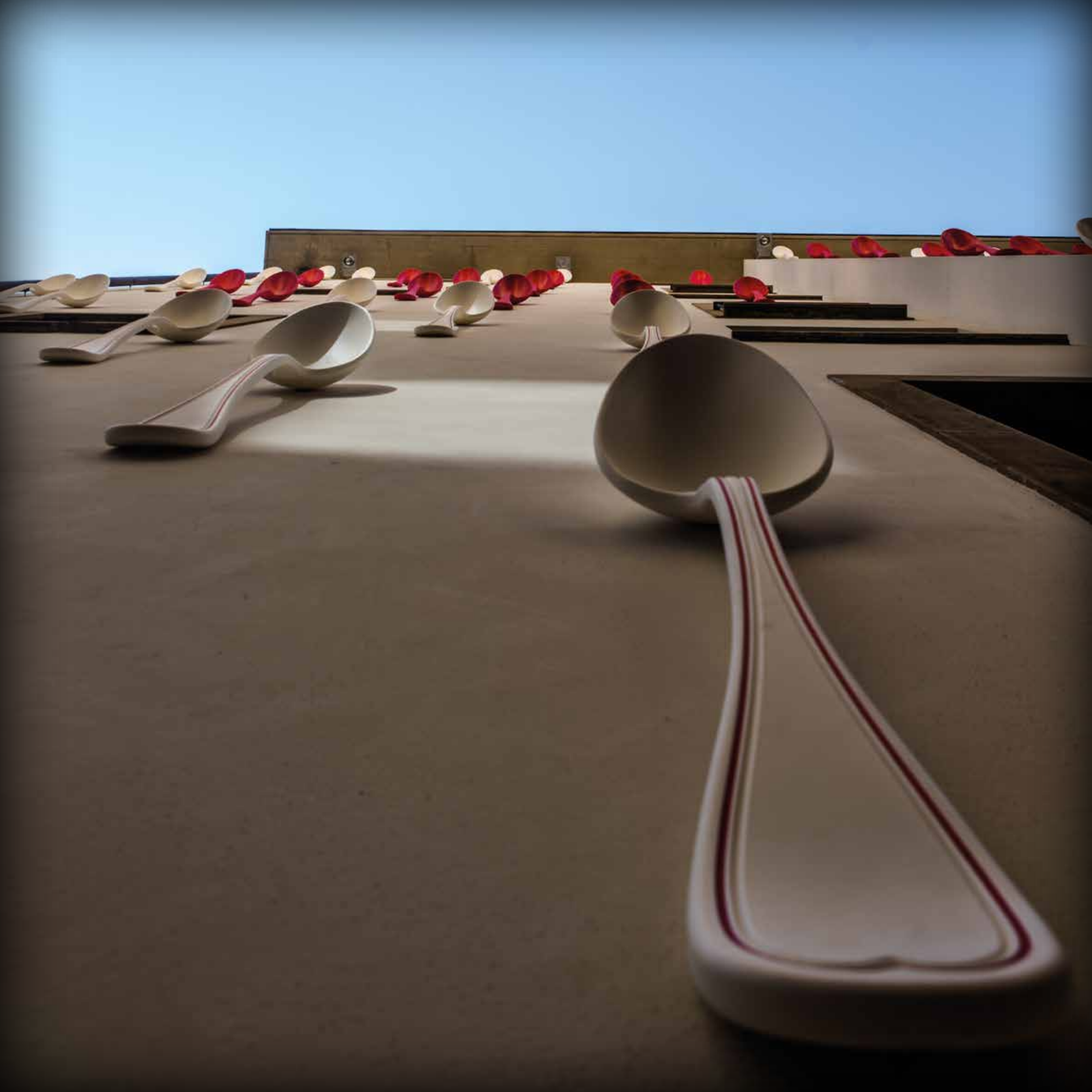




OPERA 3: SELFIE

- DIMENSIONE cucchiaio 200x147 CM
- DIMENSIONE struttura 'pedistallo con grafini' 120x100x40h
- DIMENSIONE TOTALE OPERA 120x100x220h cm







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Modelo: 6/2011A 64
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K = 160

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ATOMO

ENERGY BOX

Atomo, aka Davide Tinelli, was one of the very first Italian “graffiti artists,” performing street art in all its forms since 1982.

He was a protagonist of Milan’s first punk season, at the center of squatting movements occupying houses and the creation of the first social centers, a tireless political and cultural catalyst; he was city councilor from 1993 to 2006, almost always in opposition; creator of artistic and cultural events; protagonist and testimonial of the first graffiti season, he was also among the first to legitimize street art with public institutions, as with the Pavilion of Contemporary Art in Milan. He has been an innkeeper and has always been a worker.

Of course he has forever been an artist both by vocation and passion.

He has contributed to creating and organizing, among numerous cultural events: FAN (Navigli Acqua Festival), 2013–2014 Milan; Bridge Festival, 2014 Milan; Via Savona Zoo, 2012 Fuori Salone Milan; Scala Mercalli, Rome, Renzo Piano Music Pavilion; Street Art Sweet Art, 2007 Milan, Pavilion of Contemporary Art; Scripta manent, 2006 Milan; Citroen Saxo, 1996 Milan.



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GAS Vermale
Milano

Modello S/2001 LA

G4

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EN 13591-1000 / A1:2000

Classe 1,5

P max = 0,1 bar "T"

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4054911 / 2015

1 impulso = 0,01 m³

K = 160

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GAS Vemale
Ilano

dm³

Q_{min} 0,04

58:1998 / A1:2006

1,5

0,1 bar "T"

7









TEATRO

ENERGY BOX

Eclectic and versatile, Marco Teatro (born in 1968) is a painter and pioneer of Italian street art. Over the years he has matured diverse experiences, experimenting his talents in various fields of graphic art, accumulating an ever broader cultural and professional expertise, which finds application in the working activities of the artist.

He manages the creation of:

art installations that are also very large, scenes for sets and theatre, mosaics, sculptures, and wall decorations.

He has worked with over a hundred artists, filmmakers, and internationally renowned architects, in museums, exhibitions, public places, and institutions in Italy and in thirty different countries.











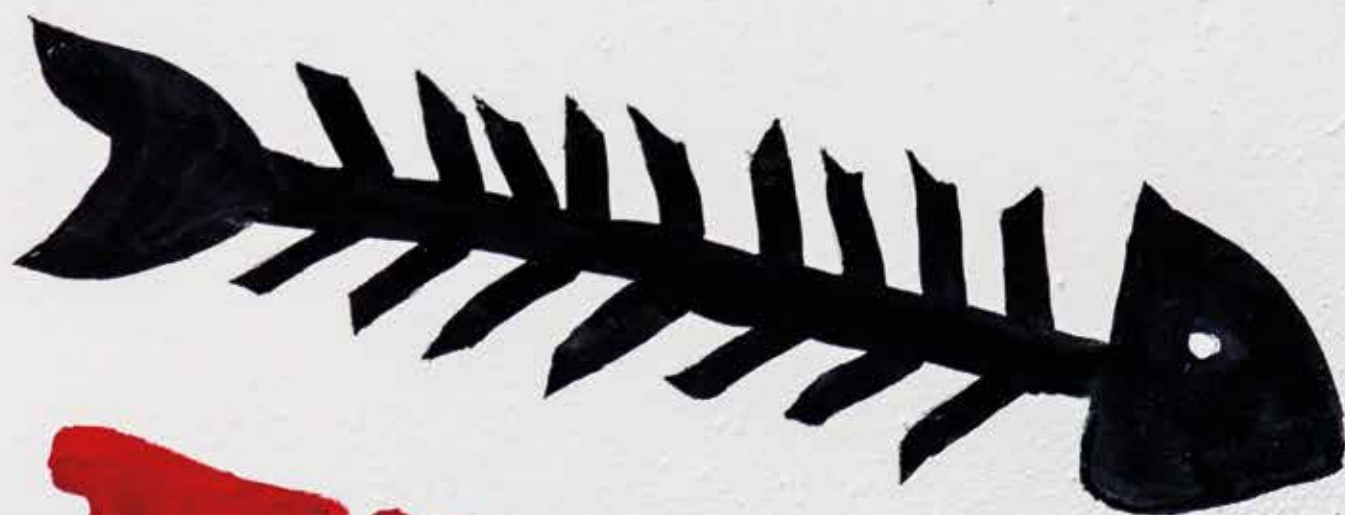


GAG

ENERGY BOX

Giorgio Andrea Giannone is an architect. Born in Sicily, he lives and works in Milan. He graduated from the University of Palermo. Since 2011, he has worked as an architect at an architecture and engineering firm and dealt with the design of public and private buildings. From 2013, he has taught history of art in high schools outside Milan.

Together with his passion for architecture he always nurtured drawing and painting, taking part in several group exhibitions. The city of Milan has been a source of inspiration and creativity for his artistic activity, dedicated in particular to a project called “Drawings in Milan,” from which sprang an exhibition held in April 2015 at the “Fuori Salone” of Milan.



EXIT

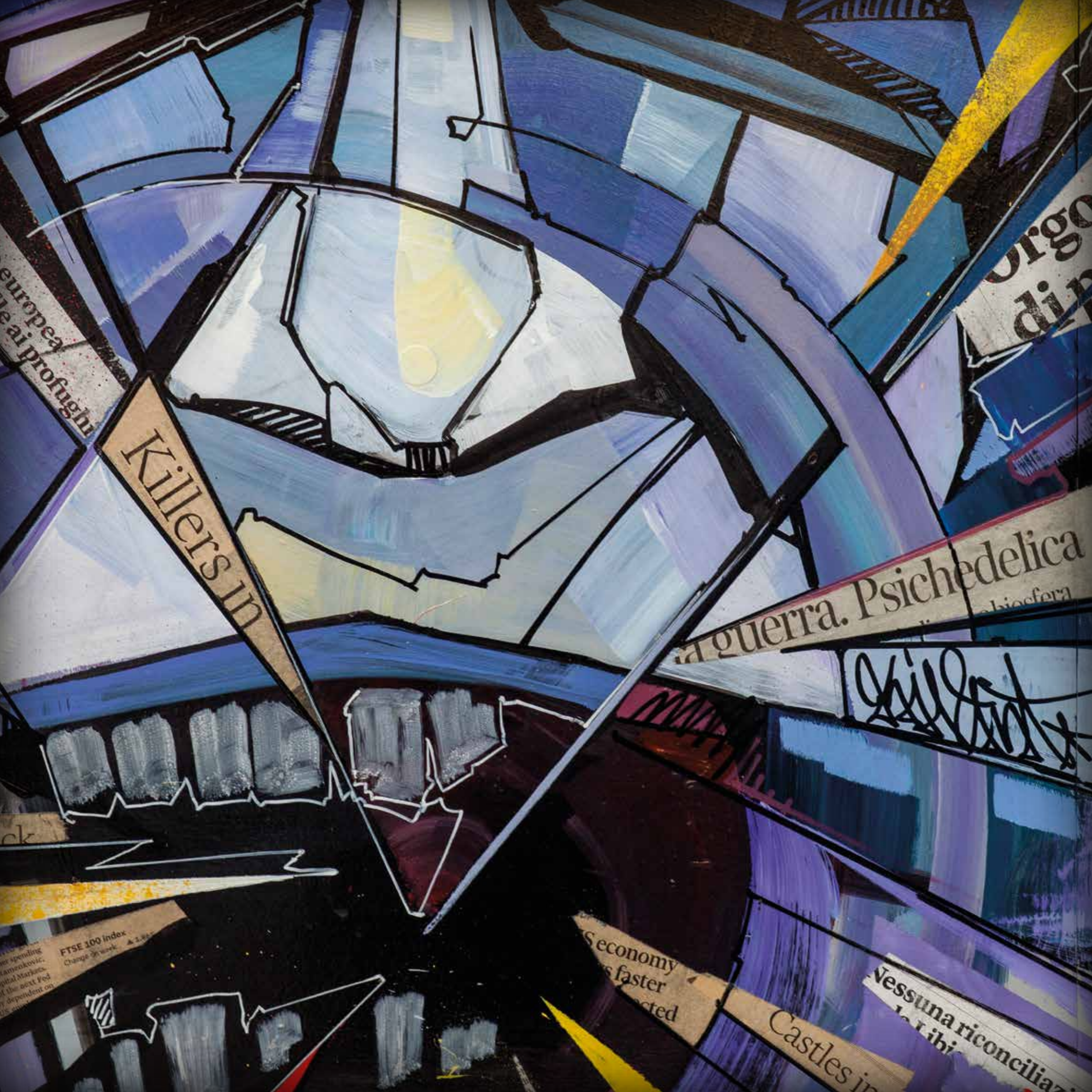


URBE

Conchiglia









KIV ENERGY BOX

He was born in Rome in 1980.

He lives and works in Milan in decoration and theatre.

He successfully undertook artistic studies to obtain his academic diploma, awarded with honors from the Academy of Fine Arts in Rome in 2005.

His work finds its roots in a twenty-year experience in graffiti and street art, with the pseudonym Kiv TNT,

in one of the historical collectives of Roman graffiti. Most of the subjects he paints are designed to become large exterior or interior murals, integrated with the surroundings.

His methods of intervention are modern (resins and acrylic enamels). Parallel and complementary to wall painting, his painting research addresses various languages and techniques: from traditional incision to spray, from oil to acrylic, graphite, watercolors, and powder.





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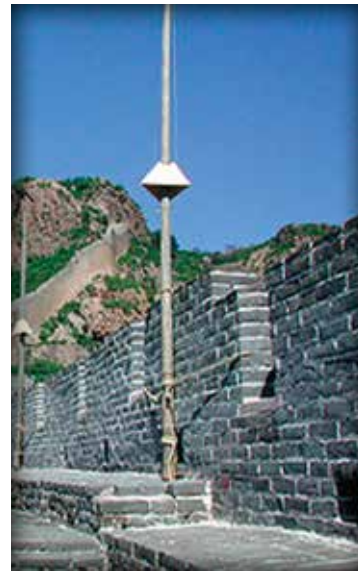
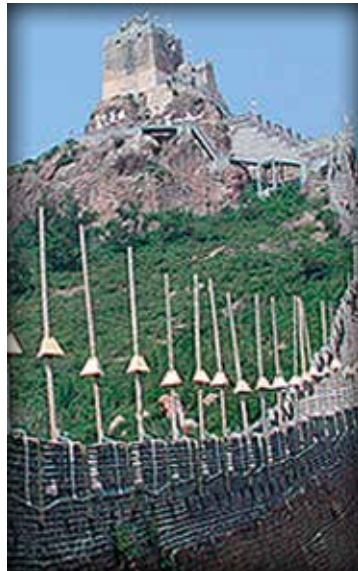
The earth acts as a sponge for sounds. Stones are a sort of natural recorder and my travelling companions are immersed in sound... lost in sonorities, discovering acoustic fingerprints."



LUIGI BERARDI

EOLICA

He completed his art education in the early 70s through a non-academic path, following the experience of Land Art. In these years he met Joseph Beuys and John Cage. A sculptor, in the 80s he also dealt with graphics and photography and published dictionaries, short story books, poetry, essays and magazine covers as an illustrator. In 1989, he was in charge of a research on Constructivism in the Soviet Union in the 20s and worked mainly in the archives of the A. S. Puskin State Museum in Moscow and in those of Aleksandr M. Rodchenko's family in collaboration with the Union of the Soviet States. In these years he dealt with industrial archaeology and design; he was entrusted with the laying out of the contemporary furniture Museum in Ravenna and with exhibitions from 1985 to 1995. He collaborated with Tonino Guerra, Fellini's set designer, in sound installations for the Fountain in Pennabilli (PS). In 1990 he started the interactive project "sound landscape" experimenting possibilities for visual and sound "harmonies" through the construction of instruments capable of joining different sound boundaries. Besides macro-shells to "inhabit" and listen to the world, bells to "assonate" gardens, aeolic organs to give voice to the wind, he built aeolic harps which, once installed in natural environments, become a part of natural sound events creating new sound maps to retrace. These events were held in many destinations in Italy from cliffs in Otranto to woods in Trentino, along rivers, on beaches and in town squares. Undertaking a project on the world's borders carrying out the first of these events on the Great Wall in the People's Republic of China in September 2000. He designed and hosted workshops on the them of "Art as a craft" in professional centres and in courses promoted by the European Commission. Since 1996 he has been collaborating with Arianna Sedioli, a musical pedagogy expert in the project "sound for children" a project among art, music and pedagogy, setting up exhibitions at museums and exhibition areas in several Italian towns.



*“On my way across areas,
which generally have no name,
I discover places, boundaries
which become acoustic...
where the sound of a stream
is interrupted and blends
with the sound of a wood...”*

My works is a perception “trap”.

*Sound travels by its nature according to currents
(air currents), environmental modifications, barriers.
The sound of an aeolic harp lies at the border
of the sounds produced by waters,
rivers, leaves in woods, snow falling.
Sound perceptions are like frequencies
on the body which becomes a “full receptor”.
There are sounds which no longer have a name.
Touch has the capacity to make them more audible.
They have the strength to provoke a sort of acoustic vision.*



ELLISSI



An Italian International space for the art of Living and delight of Knowledge



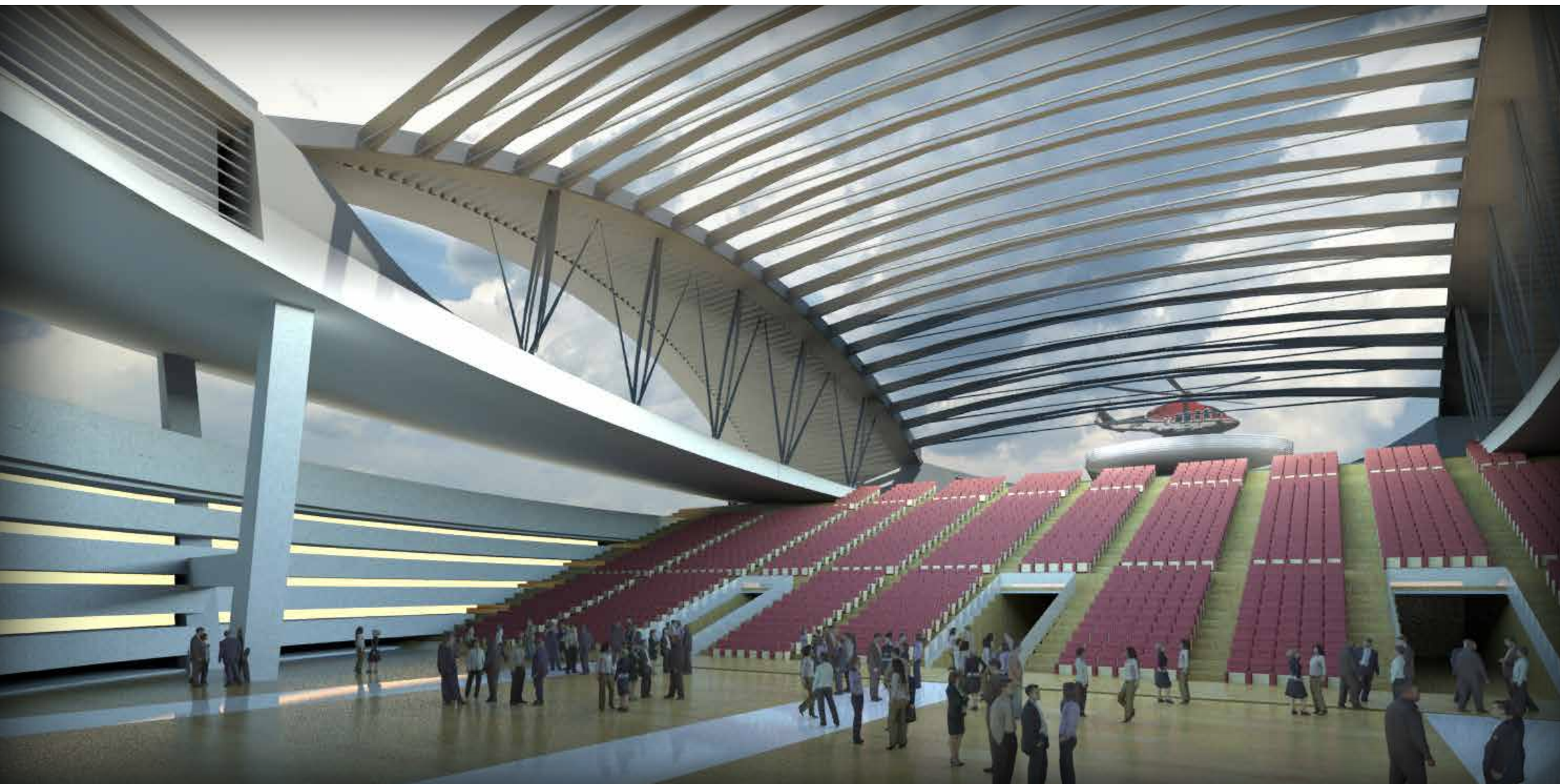
Carlo Gandolfi e Giulia Gandolfi

The Gandolfi Studio with offices in Rome and Rimini begun its activity in 1943 with the Architect Giovanni Gandolfi, teacher of Composition Elements at the Architecture university in Rome, and planner of numerous public and private assignments throughout Italy. The architect Carlo Gandolfi, born in Rome in 1951 and graduated with honors at the University of Architecture in Florence in 1978, continued with his brother Piero Gandolfi the activity of the studio since 1979 carried out their job particularly with public, residential, hotelier, commercial and urban work and design, with a special interest in planning theatre-cultural and congress centres. Moreover has carried out part of his activity in collaboration with the main architecture studios in Rome. In January 1992 he exposed his works at the exhibition “Rimini 3rd Millennium” set up in the Arengo Palace in Rimini. In November 1992 he exposed his works at the 5th International Salon of the Architecture in the Grande Halle de la Villette in Paris.

On 5th to 9th April 1995 he exposed in the “Salon du Patrimoine del Louvre” in Paris the Restructure and restoration projects of two cultural centres “Agostiniani di Rimini” and the “Cultural Centre of Coriano”. Stand out among to the won competitions, the palace Congress in Riccione and of Loreto in 1998 and 1999. In 2013 the studio Gandolfi has gotten input between the rose of the winners (out of 350 participants) for the last phase of the competition for the construction of the mausoleum in memory of slavery to the U.N. (USA) reaching the podium with the third place. From 2013 to the present day with the new project “Ellipses permanent Italian expo”, the architect Gandolfi and Gianfranco Rosini are promoting in to the world, the Italian excellences concerning of fashion, italian design, cuisine, art, music and entertainment.



ELLISSI is a permanent space dedicated to beauty, taste, scientific knowledge and human welfare. Beauty, taste and Italian knowledge are historical truths and ancient still present. Typical quality of Italian life that grows indefinitely with the elliptical accuracy of the golden section: an Ellipses of beauty, taste and knowledge infinitely progressive.



ELLISSI was born on water, such as Italy, and half of the ELLISSI project will be, in deference to the geographical metaphor of the Bel Paese, shaped like a peninsula, surrounded by water.



ELLISSI is a changeable and rich showcase of the attractions and myths of our own, a growth and development laboratory of national and international genius, a factory of classic values, traditional and universal that designs and manufactures the new frontiers of knowledge.

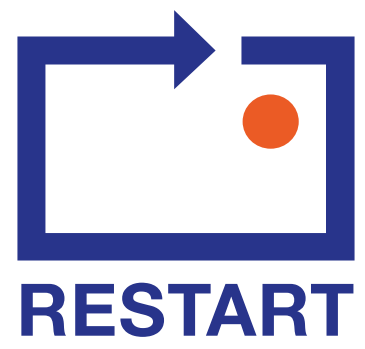


ELLISSI will be coordinated by a Management Committee composed of experts, selected on different areas of expertise and worldwide, as well as to create a multi-disciplinary approach that ensures the selection of content, methods of organization and management, defining programs, spreading and promoting.









HUMAN ART SHIELD

THE RESTART – HUMAN ART SHIELD movement undertakes its action and nurtures its programme together with an important number of artists, endowed with an immense quantity of suggestions, trends, proposals and projects, which are expressed in the common vocation for Art Regeneration.

With the aim to build an alliance of art regeneration with art from the whole planet, the RESTART – HUMAN ART SHIELD movement addresses itself to the world of institutions, academies, universities and cultural centres, and also enterprises, from building constructors to urban designers, from architects to brick manufacturers and producers of building materials dealing with restoration and conservation, but also to companies manufacturing plastic and chemical materials, from the steel or the textile sector, dealing with furnishing and fashion, to a great part of the production compartment dealing with spaces and expressions that are part of man's life. A movement which advances as a front line armed only of good and peaceful intentions, like an army equipped only with munitions made of Spirit and the Goodness for the Earth and the Men inhabiting it and embellishing it with Art.

HUMAN ART ROAD

The HUMAN ART ROAD project moves along an ancient path, to regenerate the current scenario, the modern life of contemporary man, with an operational proposal of Art which regenerates art, and retraces, not only ideally, the Silk road, to honour the spirit of Eurasia, on the occasion of the twentieth anniversary of Asem celebrations.

Let's imagine we are starting heading down a HUMAN ART ROAD, retracing the steps of ancient merchants and ancient travellers who moved between the two continents, a road which will mark the stages of a Regeneration of art with art.

Artists, art operators, institutions and enterprises, in collaboration with centres of knowledge and expertise, in a constant exchange of ideas and projects, will have the chance to install testimonies of regenerative art on the stages of the HUMAN ART ROAD which will not only be symbolic passages, but will concretely elevate the lives of the peoples encountered during their passage, thanks to a virtuous intertwinement of projects which, starting from art and culture, will nurture virtuous economic circuits and will install, apart from works of art, well-being and development.

REGENERATIVE ART MOVEMENT

The REGENERATIVE ART MOVEMENT project foresees the voluntary recruitment, so to speak, of worthy thinkers, designers and operators of art and culture from governmental and academic institutions, to form permanent presidiums for the safeguarding of artistic and cultural assets of our planet.

All together, in the name of the REGENERATIVE ART MOVEMENT, we will be able to contribute to preserving the spiritual and artistic legacy of humanity, in harmony with the earthly environment which has hosted it for thousands of years, through an effective and undefeatable protective belt which will embrace a great part of the earth, exactly where enormous territories of continents lie, continents which for thousands of years have witnessed the passage of man, leaving behind indelible traces of his spirit.

Installation projects, or projects for the safeguarding of art, will be designed and carried out together with the hosting populations, thanks to the establishment of a common strategic round table which will coordinate the operations of the REGENERATIVE ART MOVEMENT.

HUMAN ART AWARD

RESTART launches the International HUMAN ART AWARD, aimed at starting ART CONSTRUCTION SITES, for the construction of a HUMAN ART ROAD, with the sponsorship and support of Institutions, that will already be operative thanks to the presence of institutions within the Advisory board, promoted by the EUA and the RGF ROSINI GUTMAN Foundation.

The main purpose of the Award is to encourage the creation of shared projects to be carried out in the several Countries participating in the ASEM, that participate through their representatives and institutions, singling out and signalling specific needs with the aim to indicate possible guidelines for the laying out of projects

Private partners and players entrusted with this aim (Foundations, Universities and similar subjects) participate in the stages of planning and carrying out of interventions, supporting the initiatives which will be nominated and will compete for the Award

Selected artists, coming from the various Countries, will participate in the establishing of ART CONSTRUCTION SITES, aimed at carrying out the interventions

The Award is based on the model of REGENERATIVE ART, and experience and praxis already established in Italy which foresees the regeneration activity, with the donation of works of art and their values for renovation, restoration and the enhancement of artistic, archaeological and environmental sites, scholarships (Human Art Education) or other forms of charity for art and the environment which are indicated and evaluated by the Advisory Board, the body supervising project activities.

OFFICIAL PARTNER



CULTURE AND EDUCATION EXCHANGE

The International University in Rome.

The Link Campus University is a private University part of the Italian University System which, due to its history and vocation, has a natural international imprint with its didactic method inspired by the British system, Degree and Master courses in Italian and English and a tightly-knitted network of relations between the University and international companies.

The Link Campus University has chosen an international approach to education, both in didactics and in research. Internationalization, together with interdisciplinarity, is essential within its educational project. Comparative studies aim at focussing education both on the connection between different cultures, and on the interdependence between public and private to prepare a leading class able to operate in the different systems and countries and educate professionals who – within strategic and international economic, legal and communicational relations – understand the dynamics of ongoing changes and their evolution.

Irrenouncible values at theLink Campus University are responsibility and thus ethics of behaviours, coherence between knowledge/knowing and doing, full dedication to learning, and human solidarity among all peoples.

Furthermore the Link Campus University reaches its objectives through collaborations with other universities in Italy and abroad, so as to favour mobility among students and professors and the obtaining of a double academic title.



INTEGRATED ACTION TO DEVELOP GREAT AND IMPORTANT ACTIVITIES

IBC Consortium is composed by a group of companies able to work in the World to develop big works with the integrated action method, combining company competitiveness aims with commercialization aims, supported by suitable multidisciplinary technical competences.

IBC Consortium is distinguished by its excellences in the field of new technologies, security, agriculture and Energy. These competences are not the only peculiarity of the Consortium, having a particular sensitivity towards the environment, culture, bio-eco-compatibility and art that lead to green-oriented choices in order to always find the best balance between profitable entrepreneurship and respect for what we think to be nowadays the most significant values.

The Consortium basically deals with the development of the three processes used in the finalisation path of a project: planning, construction, management/maintenance.

This procedure leads to the commercialization, organization, technical and financial support of the whole project.

The work acquisition and the legal support are the peculiarities of the first commercial phase, followed by the logistic and administrative organization of the project in the various Countries, by the consulting and multidisciplinary planning that distinguish the technical support, until the issue of Bid Bond, Performance Bond and Advanced payment guarantees to support financially the project.

THE COMPETENCES

Construction (civil, Industrial, Policy) - Infrastructure - Management Works - Architecture - Civil Engineering - City Planning - Public Green - Geology & Geotechnical - Environment & Waste - Energy - Electrical Systems - Lighting - Mechanical Plants - Special Plants - Site Safety - Fire Prevention - Acoustics Furnishing - Maintenance - Education And Training.

OFFICIAL PARTNER



PLASTIC DECORATIONS AND LEARNING TOYS MANUFACTURERS, SINCE 1957

OUR STORY IS NOT MADE OF PLASTIC...

...but it's the lifeblood of our company. L.A.P. Lavorazione Articoli Plastici srl starts in 1957 as a little company specializing in the production of decorative plastic items for window-dressing. Later on, it broadens its range of products by creating a line of educational toys for children.

WE BRING PLASTIC TO LIFE

Our plastic moulding techniques – blowing, injection and rotomoulding – make it possible to transform different kinds of plastic (polyethylene, polypropylene, polystyrene) to create items of any size or shape with the greatest accuracy. Be it decorative items for visual merchandising or the smallest piece designed for toys or children equipment, we pay the utmost attention to finishings as well as to assembly operations. Because details make all the difference.

CERTIFIED AND SUSTAINABLE QUALITY

Everything we produce is the subject of a permanent quest for quality to meet the highest standards: choice of suppliers, selection of materials and requirements in terms of manufacturing, assembly and finishing techniques, safety of materials. Our products comply with the EN 71 and REACH guidelines in terms of toy safety and the impact of chemical substances on human health and the planet. With a view to environmental sustainability, we installed a solar panel system producing the most part of the energy used in the production plant. Most of our products are crafted in the local area, in a renovated industrial building.

CUSTOM-MADE CREATIONS

Thanks to our production flexibility, we are able to manufacture custom-made creations quickly, with a wide range of colours, shapes and sizes. Contact us for more information, we will be glad to share our know-how with you to create something beautiful and unique.



ROSINI GUTMAN ART GALLERY

The history of Rosini Gutman Gallery began in 1959, when Anna Maria and Pietro Rosini, after an art exhibition, held at the Grand Hotel in Riccione, decided to open their own gallery of Modern and Contemporary Art.

It was quite natural for Pietro Rosini, thanks to his profound passion for art and to the knowledge that his family - art dealers from generations - transmitted to him, to become an expert in fine art. He decided to leave his family's Rosini Gallery to explore, together with his wife Anna Maria, new perspectives in the fields of art and culture. Afterwards, Pietro and Annamaria Rosini inaugurated their art gallery "La Tavolozza" in Riccione, v.le Ceccarini – and later also in Rimini, in piazza de Ferrari and via Bertola.

In 1981, also Gianfranco Rosini, son of Anna Maria and Pietro, who has inherited the passion for art and grew up attending studios of established and emerging artists, opened his first art gallery, the "Gianfranco Rosini - Galleria d'Arte Contemporanea". At that time, the art gallery of Lucio Amelio in Napoli and his gallery were the only art agencies present in Italy.

Notwithstanding his young age, with fresh enthusiasm, Gianfranco has successfully started off as a curator with the retrospective exhibitions of three masters: Giacomo Manzù at Palazzo del Turismo in Riccione, Fortunato Depero in the art gallery "La Tavolozza" and his friend Mario Schifano in the Galleria d'Arte Contemporanea.

In 1989, Pietro remained, then, the only one of the brothers to direct Rosini Art Gallery. So Pietro, Anna Maria and Gianfranco decided to reestablish and adopt the historical name of "Galleria Rosini".

In 1996, the locations of Modern Art and Contemporary Art were unified under the name of "Galleria Rosini &C.", still located in the fashionable viale Ceccarini in Riccione.

The over half century successful activity has been demonstrating the Rosinis' love of art. The professional responsibility, the ever expanding competence and research,

MAIN PARTNER



the ethical values, which are at the base of their relationship with art collectors, artists and Institutions, contributed to consolidate the reputation of their name . There are numerous prestigious exhibitions curated by Rosini Gallery with works by great international masters, like Antonio and Xavier Bueno, Giacomo Balla, Massimo Campigli, Carlo Carrà, Giorgio de Chirico, Federico Fellini, Filippo De Pisis, Marcel Duchamp, Lucio Fontana, Niki de Saint Phalle, Renato Guttuso, Antonio Ligabue, Man Ray, Piero Manzoni, Giacomo Manzù, Marino Marini, Francesco Messina, Guttuso, Pablo Picasso, Ottone Rosai, Aligi Sassu, Gino Severini, Mario Sironi, Ardengo Soffici, Salvatore Fiumee, Alberto Sughi and Mario Tozzi, to name a few and others.

It is also important to mention that Anna Maria and Pietro maintained a reciprocal friendly relationship with most of them. On a particular occasion, in fact, their esteem evinced. It happened when “La Tavolozza” was robbed, of almost the totality of the works exhibited, and most of the artists donated some works to the gallery so that Pietro and Anna could resume in a short time, their activity in the gallery.

Nowadays Gianfranco stands at his father’s side in the management of the gallery, in the evaluation of works, the organization of exhibitions and events and coordinates public relations in Italy and abroad, while Pietro Rosini continues to evaluate works from important private collections, both on behalf of the Gallery and for important private and museum collections. The historical Gallery at v.le Ceccarini, the exhibition space at v.le Cortemaggiore and the Home Gallery at v. Ippolito Nievo, are now collected under the name of “Rosini Gutman Gallery” previously, in 1999, called as Rosini Gutman Collection, through which Gianfranco Rosini. curated and exhibited Modern and Contemporary Art masterpieces in art galleries, museums and public and private institutions in Italy and abroad.

The Art Gallery Rosini now continues its activities with advice for the evaluation, acquisition and sale of works of art of great historical and economic value and helping the contemporary artists in their projects by providing them with the international platform called Regenerative Art Movement that was created during the project ReStArt presented and awarded at the United Nations in June and July 2016.

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