

# ALTAROMA

## A.I. ARTISANAL INTELLIGENCE IN-EXISTENT

*Curated by Clara Tosi Pamphili and Alessio de' Navasques*

31 January – 1 February 2015  
**Associazione Culturale AlbumArte**  
Via Flaminia, 122

**Villa Poniatowski**  
Via di Villa Giulia, 35

Two symbolic places in Rome, formerly part of the same settlement, now separated as a result of urban development: **Villa Poniatowski** restored in the 18th century by Valadier and a cultural association for contemporary art carved out of the spaces that were once the stables of the villa itself. During these times of cultural, but also social and economic, redefinition, **A.I. Artisanal Intelligence** explores dematerialization and re-invention, the intangible and the insubstantial materialized, to search for traces and new signs aided by pre-existing artifacts. This explains why the works by the young designers are hosted in this old Villa, alongside **Capucci's** white costumes for **Norma** and the structures used to support the historic crinoline dress or 'panier', authentic underwear and 18th century cassocks designed by **Sartoria Farani** as well as costumes by **Bussotti of Sartoria Annamode**: to demonstrate the relationship between the new and the artistically enlightened ghosts of the past. On display at **AlbumArte, an independent space for contemporary art**, a *heritage* collection by **Albertina**, famed throughout the world for her knitwear which was so beautiful that, in the 1980s, twelve examples of her work became part of the Permanent Collection of the Metropolitan Museum of Art in New York and the dresses by young couturier **Gianluca Saitto**, including those designed for **Patty Pravo** who also appeared in a video in 1968 with **Piero Gherardi**, Federico Fellini's costume maker.

Hence fashion as an apparently ephemeral, non-existent phenomenon, expressed by young designers who have conducted research on what appears to no longer exist as it did before: wool is no longer wool, fabric is unrecognizable and carbon has become a raw material for fashion.

Innovation is represented by:

- **jewelry**, from **Dome's** diamonds combined with carbon, to the dark, archaic shapes of **Voodoo Jewels** and the clean-cut geometries by **Design Digest**
- **bags** by **Tania Marta Pezzuolo for the Monteneri brand** which uses carbon fiber paired with vegetable tanned calfskin to construct futuristic plastic shapes, the clean-cut, precise geometries by **Bistrusso** inspired by the courageously contemporary themes of Sardinian landscapes with the experimentation of cork and the contemporary style of **Sara Valente** whose bas-relief and plissé detailing on leather create a sense of elegance and sensuality, blending smoothly with the soft movements of precious skins, with angles and curves completing the design.
- the **77 denari hosiery** collection by **Sensumlab** distinguished by artisanal silk screen printing and hand-woven designs inspired by the geometries of nature.
- the **dresses** by **Florentina Isac**, messengers of a profound sentimental analysis of two worlds, namely the austerity of the Soviet Union and Moldavian decorative aspects, the graphic research conducted on knitwear by **Elise Perrotta** who uses wool as an artistic material by playing with textures and volumes, **Maria Cristina Cerulli** on the theme of out of focus and focus and the fusion of opposing concepts in search of a new balance, **Hyun Oh** who, through research on knitwear portrays his way of interpreting a relationship, **MAD.E by Ginevra Odescalchi in collaboration with Elica Sartogo for SO**, a capsule of clean-cut lines featuring prints inspired by hollowed-out Conus shells boasting warm *animalier* shades presented alongside the theatrical masks of Slow Costume created by costume maker **Giovanna Buzzi**.

A project that uses fashion as a pretext to experience the city from a cultural, 'touristy' perspective.

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