

# REPORT 2015 — 2023

Galleria Nazionale d'Arte  
Moderna e Contemporanea  
— Roma

**LA GALLERIA**

**NAZIONALE**

## **Fact not fiction**

### **This is not a balance sheet**

This is not a balance sheet, nor a retrospective look, but an aerial, drone-like generated photograph, an aorist still or a timelapse video.

As if in front of me there were a chessboard and I see everything that has been placed and moved on the board. Everything precedes me but like me and with me it is in motion and constantly changing. It is impermanent. To describe it one would need to use the aorist tense, a clear observation free from any specific time reference, split into present, past and future, and immersed instead in the constant and perpetual flow of which one should perceive not only the duration, but the relevance of the timing, the concentration, and the intensity.

Without going as far as Sugimoto's photographs of blank cinema screens but borrowing the idea that the whole film resides in the photos inside/on the screen—a photo as long as a film—, our short document here encompasses eight years, which in turn contain infinite times and infinite time references.

We are attempting to restore to the past that present that was the past, as Deleuze would say, is, with what I would call an overview seen from a privileged observation point, where we recover, from the magma and flow of a chronologically defined time (2015-2023), just a few (of the very many) quantitative and qualitative aspects—of analogue and digital data that describe the activity, programming and running of the Galleria Nazionale d'Arte Moderna e Contemporanea.

The owl of Minerva begins its flight at dusk, when (for now) the drones stop buzzing. It is interesting how in the metaphor the animal gaze, which is also ours, comes into play (even the UAVs are named after the male bee). Lastly, even if we still insist on making distinctions and thinking nature to be separate from us, it is the practical background of our existence. This existence covers a truly infinitesimal lapse of time so that we must resort to that of the entire human race to invoke a duration that can, and then only just, stand up to any comparison including that of the most insignificant of minerals

Minerva's owl is a symbol of the constant search for a point of view that will help us understand a vast complexity that is difficult to embrace, that surpasses and eludes us, but is precisely what provides fertile space for doubts, questions and occasional answers.

For example, to think of us, Leda Martins would say, as a synecdoche of the world, the ring of a curvilinear temporal dynamo that generates a movement at once retrospective and prospective, vertical and horizontal, and that unites time and space in the same sphere, like images reflected in one another.

In this synchrony, the past can be defined as the place of cumulative knowledge and experience, where the present and future also reside.

There is, finally, even when it is not a balance sheet, a difficulty in linking numbers—and data in general—to knowledge, experience and, above all, to people. We all suffer from a certain form of dyscalculia and dyslexia, and we are almost always distracted, superficial and tendentious. We want to simplify complexity with a one size fits all, knowing that not to be true. Just like us, data is always imperfect, and it is simply a matter of contextualising it and not being afraid of complexity and redefining new standards.

This overview gives a concise and detailed account of a journey studded with exciting, encouraging results to be proud of. The out-of-joint view is alive and well, thanks to the city that represents it more than any other in the world.

Cristiana Collu,  
Director of the Galleria Nazionale d'Arte  
Moderna e Contemporanea



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# 1. Time is Out of Joint

With the opening of the exhibition *Time is Out of Joint* on Monday 10 October 2016, the Galleria Nazionale d'Arte Moderna e Contemporanea wrote a new chapter in its history, ending the extensive process of transformation, reorganisation and refurbishment that began on 21 June 2016. Awaiting the public was a complete renovation of the rooms and a profound reinterpretation of the collection.

The exhibition *Time is Out of Joint*, a project devised by Cristiana Collu that has now exceeded 1.5 million visitors, probes the elasticity of the concept of time. The title is from William Shakespeare's Hamlet.

*“The time is out of joint: O cursèd spite /  
That ever I was born to set it right!”*

*Hamlet, Act 1, Scene v*

It is a non-linear, but layered time, which seems to describe art historian Hans Belting's quandary concerning “the end of the history of art or the freedom of art?”

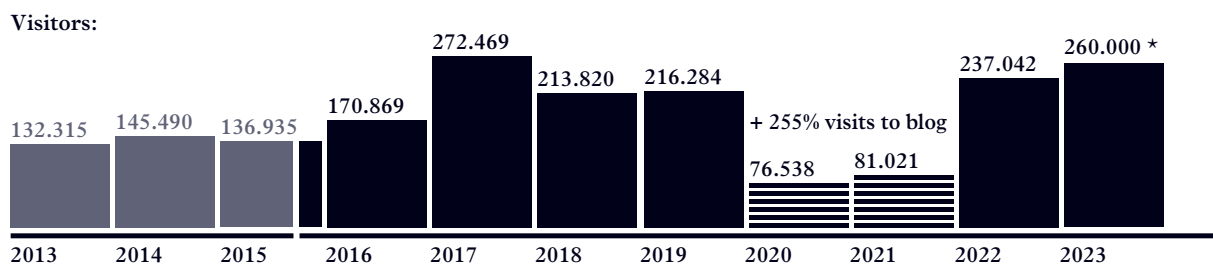
It is, therefore, the definitive abandonment of any historical linearity, for a vision that unfolds, on a synchronic level, with the works as the vestiges of the long life of the museum.

## 2. Visitors

Since the *Time is Out of Joint* exhibition opened in October 2016, the museum has doubled its number of visitors.

Data available in the institute's archives show that in 2017 the Galleria Nazionale recorded the highest number of visitors its history.

2013:	132.315 visitors
2014:	145.490 visitors
2015:	136.935 visitors
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2016:	170.869 visitors
2017:	272.469 visitors
2018:	213.820 visitors
2019:	216.284 visitors
2020:	76.538 visitors
2021:	81.021 visitors
2022:	237.042 visitors
2023:	260.000 visitors (forecast)



During the government initiative #domenicalmuseo, when all museums and archaeological areas are free of charge on the first Sunday of the month, the Galleria Nazionale comes top among the museums of modern and contemporary art in Italy in terms of visitors.

### 3. Exhibitions

“ Exhibitions are like the gears of a mechanism that attempt to mark the time of art starting from the four definitions used by the Greeks: *Chronos*, chronological and sequential time, in a quantitative dimension, an empirical time in continuous movement. *Kairos*, the right moment, the fleeting moment, the here and now; *Aion*, eternal time; and *Eniatos*, fixed time.

Over the years, they have represented a privileged vantage point over a panorama that stretches as far as the eye can see – that of art in Italy and around the world, but also a tool for in-depth study of seminal issues that trouble us today.

#### 2016 – 3 exhibitions

The Lasting. L'intervallo e la durata; Time is Out of Joint; Arte sulle Motonavi. Il varo dell'Utopia.

#### 2017 – 12 exhibitions

Giacomo Balla. Un'onda di luce; Guido Strazza. Ricercare; Museum Beauty Contest diretto da Paco Cao. La mostra dei ritratti; Genius Loci. Nel teatro dell'Arte; Steno, l'arte di far ridere; Conversation Piece; /Uncinematic. George Drivas; Corpo a corpo | Body To Body; È solo un inizio. 1968; Sensibile Comune; Palma Bucarelli. La sua collezione – Renato Guttuso. Un uomo innamorato; Konrad Mägi.

#### 2018 – 12 exhibitions

Scorribanda; Filippo Palizzi. L'universo incontaminato di un artista a metà '800; Beat Generation. Ginsberg, Corso, Ferlinghetti. Viaggio in Italia; Looking forward. Olivetti: 110 anni di immaginazione; I is an Other / Be the Other; Maria Monaci Gallenga. Arte e moda tra le due guerre; Carlo Lorenzetti, Bruno Conte. Realtà in equilibrio; bric-à-brac – The Jumble of Growth – 另一种选择; La verità è sempre un'altra – dialogo tra due collezioni; Giulia Napoleone. Realtà in equilibrio; Mimmo Rotella Manifesto; ILMONDOINFINE: vivere tra le rovine.

#### 2019 – 14 exhibitions

Joint is Out of Time; Marina Malabotti fotografa. Uno sguardo pubblico e privato; You Got To Burn To Shine; Ragione e Sentimento; Lontano. Caio Mario Garrubba fotografie; Impronte dell'arte. 2rc 1968-2018; Uncini. Realtà in equilibrio; Carolina Saquel – polvere polvere polvere;

Ritratto di famiglia; Andrea Mastrovito. Very Bad Things; On Flower Power; Robert Morris. Monumentum 2015-2018; Vanni Scheiwiller e l'arte da Wildt a Melotti; Invernomuto. Prima delle sabbie.

## **2020 – 8 exhibitions**

Notturmo con figura; Evergreen. Storia di Attilio; Just measuring unconsciousness. Gregorio Botta, Each Second is the last. Maria Elisabetta Novello; A distanza ravvicinata; Le opere e gli archivi. Mara Coccia e Daniela Ferrara; Wang Yancheng. Micro e Macro; Breve videostoria di (quasi) tutto; Nazionalismo Domestico.

## **2021 – 10 exhibitions**

Io dico io – I say I; Out of focus; Anton Giulio Onofri. Roma città chiusa; Cosmowoman. Places as Contellation; Reflections. Dino Gavina, L'arte e il design; Optical Vibes; Anton Giulio Bragaglia. L'archivio di un visionario; Ettore Spalletti. Il cielo in una stanza; Antonietta Raphaël. Attraverso lo specchio; Poetica del semplice. Moda e design secondo Monica Bolzoni / Bianca e Blu.

## **2022 – 18 exhibitions**

Emanuele Cavalli e la Scuola romana: attraverso gli archivi; «Sobre sí mismo»: Franco Nonnis 1959-1965; Primum Vivere. Ritratti poetici di Enzo Eric Toccaceli; intertwined – The Role of the Rug in Arts, Crafts and Design; vascio bendini. ombre prime; Chiara Bettazzi. Surplace; Fabrizio Clerici. L'atlante del meraviglioso; L'Universo Infinito di Wuji; The Important Thing; 100 Years of Modern Art; Capogrossi. Dietro le quinte; Carlo Montarsolo. Alta tensione tra passato e presente; La Collezione Brandi Rubiu; What is real? How do you define real?; Daniela Comani. you are mine; Quanto Bentivoglio?; hot spot. Caring For a Burning World; Domenico Morelli. Immaginare cose non viste.

## **2023 – 11 exhibitions**

DROP YOUR MAP; Un presente indicativo; FoodAge. Food as Influencer; Libro Morto. Paco Cao; Gabriele Mayer. La misura dell'invenzione. Arte e mestiere di un sarto costumista; Ala C – Il progetto dell'ampliamento della Galleria Nazionale; Franco Vimercati. The World in a Grain of Sand / Il mondo in un granello di sabbia; Picasso Metamorfico. Opere dal Museo Casa Natal Picasso – Malaga; Panorama XIX. L'Ottocento nelle Collezioni della Galleria Nazionale; Incursioni parallele; E la mia terra è dove l'erba trema. 45 artisti d'oggi rileggono l'opera di Rocco Scotellaro.

## **88 exhibitions**

## **475 cultural events**

The programme also included 475 events which included in-depth meetings, book presentations, concerts, performances, poetry readings, prizes, special day initiatives, anniversaries, and institutional days organised by the Ministry for Culture.



## 4. Acquisitions and loans

Since 2016, 674 works have been acquired through purchases, transfers, donations and bequests. The intense activity of outgoing loans to Italy and abroad—which have totalled 1.288 in 8 years—has made it possible, between room substitutions and 88 temporary exhibitions at the Galleria Nazionale from 2015/2016 to the present, to show around 2.000 works from the collection, including some never exhibited before, and new acquisitions.

2016:	164 acquisitions	2016:	152 loans
2017:	66 acquisitions	2017:	118 loans
2018:	74 acquisitions	2018:	172 loans
2019:	79 acquisitions	2019:	147 loans
2020:	27 acquisitions	2020:	118 loans
2021:	30 acquisitions	2021:	94 loans
2022:	91 acquisitions	2022:	241 loans
2023:	143 acquisitions	2023:	246 loans

Since 2016, fees for loans of artworks have been introduced with an important positive financial return of € 3.353.000.

2023:	€ 838.000
2022:	€ 1.077.000
2021:	€ 112.000
2020:	€ 232.000
2019:	€ 540.000
2018:	€ 218.500
2017:	€ 260.500
2016:	€ 75.000

While the Bio-Iconographic Archive expands its holdings by constantly recording every aspect of the Galleria Nazionale's life, the Historical Collections have also been vastly increased: from the 12 archive collections present in 2016, new documentary collections relating to artists and personalities have been acquired, so that today there are 55 collections plus a further 5 photographic collections.

## 5. Cosenza wing

Financial support from the 2014-2020 Development and Cohesion Fund (Fsc) for *improvements to the structure, services and decoration of the “Cosenza Wing”*, brought to a close the protracted issue of the museum’s expansion, begun in 1975 and designed by the engineer Luigi Cosenza.

Used in part between 1988 and 1998, the building, by 2015 was not only in a state of disrepair but still largely unfinished. Countless variants and technological additions (those too unfinished) had from the 1990s onwards transformed the area to such an extent that it was impossible to complete the work as originally conceived.

The museum was in urgent need of extra space and a new design was made that would consider all the complex factors involved. The Galleria’s safety requirements and services needed to meet current standards without losing the essence of Luigi Cosenza’s original plan.

After demolishing the later additions and securing the site, the project was subsequently redesigned. The adoption of a legal degree (42/2004) that declared the various phases of the building to be of ‘cultural interest’ served to safeguard them. The project therefore abandoned the idea of completion and that of a new construction and, from a perspective of environmental and economic sustainability, reimagined the building as a contemporary ruin that would be brought back to life through minimal modifications and division into macro-areas (each with its own independent routes and services) that would offer flexibility and diversified use in the future.

At the beginning of 2023, a joint request for tender for the executive design and execution of the works was issued. The executive phase is currently being finalised and will begin before the end of the year.

## “ C Wing

The project called Ala C (C Wing) starts from the idea of ruins as a legacy of the past, and it was this clever insight that enabled the project to break out of the impasse that had characterised its long history as an “unfinished” project. As with *Time is Out of Joint*, it was again this idea of unfinished time that led the way, and which acquired spectacular momentum in Rome. The C Wing is a piece of contemporary architecture that emerges as a ruin even in the construction phase and now shows geological cuts and stratifications of the different stages, like a monument that seeks to challenge chronological time in its stubborn distinction between past, present and future.

## 6. Sustainability

The approach taken by the Galleria Nazionale regarding environmental sustainability and, specifically, energy efficiency and decarbonisation is unique nationwide. In 2019, the museum was the first in Europe to obtain ISO 50001 certification for its Energy Management System.

2017

The Gallery was the first major organisation to join the *Sustainable Museums* project proposed by Federturismo Confindustria for the *International Year of Sustainable Tourism for Development* declared by the United Nations Assembly. The aim was to create a culture of environmental, social and economic sustainability above all through concrete actions, coordinated in an integrated multidisciplinary approach that would make the museum an example to follow.

2018

The Gallery was the first (and still the only) museum in Italy to appoint an Energy Manager, in the person of Prof. Federico Santi (Energy Engineering, Sapienza University of Rome), to plan and coordinate a multi-year process of energy efficiency and decarbonisation. At the same time, environmental sustainability was becoming part of the Gallery's daily lifestyle: specific training for technical and communication office staff, separate waste collection and saving paper in the offices through dematerialisation and digitalisation were just some of the initiatives implemented.

2019

The museum obtained ISO 50001 certification for its Energy Management System: it was the first in Italy and among the few in Europe to have obtained this certification issued by a third sector body, preceding important institutions such as the Louvre in Paris (ISO 50001 certified as of December 2020). The interior lighting in many areas of the museum underwent modernisation and was made more efficient with LED. The feasibility project for the former Cosenza pavilion included specific measures to ensure that the reappointed building met the highest energy and environmental standards (e.g. Leed certification).

2020

Shortly before the Covid emergency, work began on the construction of a new heating and cooling plant to replace the existing methane gas-fired plant. On this occasion, the GSE - following a positive assessment - paid out the first instalment of the *Conto Termico* contribution. In total, out of a job estimate of €1.344.711 the contribution amounted to € 426.676 or 31% of the total. At the same time, work was carried out on the redevelopment of the Caffè delle Arti, including greater efficiency of the heating and cooling systems (heat pumps).

2021

Work on the new heating and cooling plant was terminated: the Galleria Nazionale eliminated the methane gas-fired plant (and its polluting emissions), becoming completely electrified. Work on upgrading part of the museum's aeraulic systems was contracted out; the project to upgrade part of the building's skylights with Building Integrated PhotoVoltaic (BIPV) - which

would enable the museum to produce and consume electricity from renewable sources for its own use - was completed and would be contracted out in the coming months.

## 2022

During the year, the museum's reduction of climate-changing emissions - which had already been significantly reduced through the elimination of methane gas - was completely reduced to zero through the purchase, from July 2022, of Green Electricity with Go (Guarantee of Origin) under a specific MePA agreement.

The final design of the former Cosenza area incorporated the plans drawn up in the preliminary design, exploiting the building's energy and environmental performance to the maximum. The museum's lighting efficiency would be completed thanks to the resources already obtained for this purpose under PNRR Mission 1, Measure 1, Investment 1.3. The effectiveness of the energy efficiency plan that began in 2017 was confirmed by the data collected as part of the ISO 50001 monitoring of the museum's annual primary energy consumption, expressed in terms of tonnes of oil equivalent (TEP), which gradually decreased to the point of reaching, in 2021, a 20% reduction compared to 2017.

Environmental and economic benefits of the new heating and cooling plant.

The new heat pump power plant, commissioned in January 2022, has significantly improved the museum's energy and environmental performance but, above all, it has allowed energy expenses to be contained, enabling the Administration to considerably reduce the extra costs due to the uncontrolled increase in energy prices (over €700.000 saved on energy bills from January to September 2022).

Referring to the first three quarters (Q1, Q2, Q3) of 2022 alone - for which final figures are available - the following are costs for energy consumption, water consumption for and climate-altering emissions (recorded with the new heating and cooling plant in operation) and potential costs, energy consumption, cooling water consumption and climate-altering emissions (i.e. that would have been recorded if the efficiency measures had not been carried out):

### **Energy expenditure (Q1, Q2, Q3 2022)**

Actual (efficiency improvements carried out): € 930.000

Potential (without efficiency improvements): € 1.670.000

### **Energy consumption (Q1, Q2, Q3 2022)**

Actual (efficiency gains): 359 TEP

Potential (without efficiency): 790 TEP

### **Water consumption for summer cooling (Q1, Q2, Q3 2022)**

Actual (efficiency realised): 0 litres

Potential (without efficiency): 5.700.000 litres

(equivalent to the consumption of 29 households)

### **Climate-altering emissions (Q1, Q2, Q3 2022)**

Actual (efficiency improvement): 354 tCO<sub>2</sub>

(absorbed by 0.7 parks like Villa Borghese)

Potential (without efficiency improvement): 1.533 tCO<sub>2</sub>

(absorbed by 3.2 parks like Villa Borghese)

To guarantee the accuracy of the data and officialise these objectives, the Galleria's climate-altering emissions for the years 2021 (the last year with a methane gas heating and cooling plant) and 2022 (the first year with a new electric heating and cooling plant) were subject to ISO 14064 Carbon Footprint certification issued by a third-party organisation.

#### 2023–2026

In 2023, further projects are being undertaken to improve the museum's energy and environmental performance. Efforts will continue in this direction, following the direction already taken by the Galleria Nazionale for the past several years, through the PNRR and the various tools available.

## 7. Gender equality

Over the past eight years, the Galleria Nazionale has constantly focussed its attention on women, and feminism, its practices and means of enquiry and discussion, and these have been at the forefront of its exhibitions, projects, festivals, events and calls.

Here are just some of the most notable stages that illustrate the Galleria Nazionale's commitment, attention and involvement in sparking reflection on what feminism means today.

#### Exhibitions with the highest presence of women artists (50% and over):

Museum Beauty Contest (2016)

Corpo a corpo | Body To Body (2017)

Giulia Napoleone. Realtà in equilibrio (2018)

Maria Monaci Gallenga. Arte e moda tra le due guerre (2018)

Marina Malabotti fotografa (2019)

Carolina Saquel polvere polvere polvere (2019)

Le opere e gli archivi: Mara Coccia e Daniela Ferraria (2020)

Maria Elisabetta Novello. Each Second Is the Last (2020)

Io dico Io – I say I (2021)

Cosmowomen. Places as Constellations (2021)

Antonietta Raphaël. Attraverso lo specchio (2021)

Poetica del semplice. Moda e design secondo Monica Bolzoni/Bianca e Blu (2021)

HOT SPOT – Caring For a Burning World (2022)

Chiara Bettazzi. Surplace (2022)

Daniela Comani. YOU ARE MINE (2022)

Quanto Bentivoglio? (2022)

## Major events and projects:

### 2018 – Women Out of Joint

For a museum, placing itself in a context of listening does not exclude taking an active role in the reflection and discussion of the issues that our society perceives as necessary and urgent to address. The *Women Out of Joint* festival was not only the setting in which to present the recently acquired Carla Lonzi Archive but also an occasion, culminating in a real celebration, in which the experiences of female artists, art historians, performers, writers, activists, researchers, photographers, and architects from all over the world were brought together to frame the multiple expressiveness of women's poetics today.

### 2018 – Academies of Feminine Artistry

The presence of women rediscovered in numerous fields of enquiry has been the subject of the *Accademie della Maestria femminile/Academies of Feminine Artistry*, cycles of multidisciplinary events-workshops on various topics, which can be read as paths that are at once about transformation, rethinking and exploration. The aim of the Galleria in terms of the project was to devote special attention to female participation in culture and the importance of a type of training specifically designed for women so that the new female prominence can find concreteness and authority.

### 2020 – Women Up with Google Arts & Culture

*Women Up* subverts the English expression “man up” and shatters the stereotype implied by the invitation to “behave like a woman”, by broadening perspectives. *Women Up* is the action that names things, brings into play the founding power of language and reminds us once again that **action speaks louder than words**. *Women Up* is an inexorable but necessary and compelling obstacle race that through projects, exhibitions, events, works, calls, voices, videos and data underlines the centrality of the female gaze and the investigation of feminism for the Galleria Nazionale. With *Women Up* we turn up the volume of voices.

The Galleria Nazionale teamed up with Google Arts & Culture to bring the *Women Up* programme online, with 162 digital stories and more than 16.000 images and videos recounting eight years of investigation into feminism including exhibitions, projects, festivals, events, calls and the entire Carla Lonzi Archive digitised and available for consultation.

Overall, the *Women Up* experience gave a huge boost to digital projects: in all, 325 digital stories created to date, September 2023 (including blogposts, podcasts, interviews, editorials, statements and stories), describe the lives and works of more than sixty women artists and the initiatives of the Galleria Nazionale. In addition, there are web series featuring women, with the participation of cultural figures from different disciplines.

### 2022 – The first translation into English of Autoritratto by Carla Lonzi

A streamed presentation with an international flavour greeted the first English edition of Carla Lonzi's *Self-portrait* by Allison Grimaldi-Donahue. Since 2018, the Galleria Nazionale has housed the Carla Lonzi Archive, which the museum has used in a wide range of projects, under the direction of Cristiana Collu. In 2022, the English translation brought Lonzi's last critical work to an international audience for the first time. Following the digitisation of the Archive, which contains a significant body of material and documents relating to the original drafting and publication of *Autoritratto/ Self-portrait*, this translation represents another important step in promoting the Archive. From its earliest stages, the project was keenly endorsed and supported by the Galleria Nazionale.

### ***Acquisitions and Time is Out of Joint:***

In 2020, a study was carried out on women artists at the Galleria Nazionale, through an analysis of the collections, acquisitions and temporary exhibitions. This is what emerged: 251 women artists, 517 works and 26 countries of origin. In June 2020 *Time is Out of Joint* exhibited 17 women artists, 10% of the total. In October 2020, the exhibition featured a significant number of new works by women artists from the Galleria Nazionale's collections. The exhibition's narratives – in which multiple possibilities of readings, trajectories and paths intertwine – were to feature different works, voices and perspectives to tap in new ways into the similarities and contradictions that run through the exhibition.

In preparation for the exhibition, the museum also carried out a diagnostic and restoration campaign on the works of the artists in the collections, intensifying the study and appreciation of these assets.

In 8 years, the number of works by women artists has increased by a total of 20%, following a steadily growing trend year on year to represent 30% of the acquisitions. There are currently 259 women artists in the Gallery's collections, representing 6% of the total with their 557 works.

Concerning exhibitions, since 2016, 1 in 4 solo exhibitions has been dedicated to a woman. Moreover, in group exhibitions, the average female presence has exceeded 25% in exhibitions such as *Time is Out of Joint* (43%), *Conversation Piece* (38%), *The Lasting* (33%) and *Ilmondoinfine* (32%), up to 100% in exhibitions such as *Body to Body, I say I* and *COSMOWOMEN, Out of focus* (39%).

## **8. Communication and projects**

The transformations begun in 2015 also addressed the evaluation of new communication strategies. The website, with its new [lagallerianazionale.com](http://lagallerianazionale.com) domain, developed to be fully accessible, and with new design and functionality, has reached its fifth restyling. The What's on? blog features over 150 publications including web series, interviews, projects, editorials, videos and open calls.

The Galleria Nazionale has also intensified its social media presence, becoming one of the most socially active museums and offering projects specifically designed for Instagram, Tik Tok, Facebook, Twitter, YouTube, Spotify and Pinterest.



## Special projects include:

### Women Up (2015–2023, *Google Arts & Culture*)

The project page realised in association with Google Arts & Culture. With its 170 articles and over 16.000 images and videos it recounts the museum's eight years of investigation into feminism and displays the entire, recently digitised, Carla Lonzi Archive

### Time–Action (2017, *Facebook*)

The video contest for video makers, creatives, and artists to illustrate the Galleria Nazionale and the exhibition *Time is Out of Joint*, which recorded over 1 million views on Facebook.

### #SCROLLTHEEXHIBITION and #TAPTTHEEXHIBITION (2017–2019, *Instagram*)

The world's first and only Instagram exhibitions: a giant mosaic of over 150 posts from the *Museum Beauty Contest* exhibition and a jigsaw puzzle of over 150 Instagram Stories that make up the display of the *Mimmo Rotella Manifesto* exhibition.

### La Galleria Nazionale on TikTok (2019, *TikTok*)

The Galleria Nazionale was the first major museum in Europe to appear on TikTok in 2019. Since 2022, five cultural mediators from the Academy of Fine Arts in Rome have been involved in an original project that has exceeded 10 million views.

### Breve videostoria di (quasi) tutto and The Important Thing (2020–2022, *YouTube*)

Two seasons of the web series of 30 and 9 episodes, in partnership with YouTube and produced during the lockdown, where works, images and guests take turns in the rooms of the Galleria Nazionale. With Enrico Alleva, Cristina Bowerman, Stefano Catucci, Paolo Crimaldi, Marco Faccini, Michela Murgia, Filippo Nigro, Monica Sgandurra, Mario Tozzi, Carlotta Vagnoli, Sabrina Efonayi, Valeria Della Valle, Ema Stokholma, Irene Vetere, Elisa Fuksas, Francesca Perani, Federico De Matteis and Simone Bove.

### MAKE IT SHORT (2022, *YouTube Shorts*)

The web series in partnership with YouTube featuring 10 young female creators invited to offer a pop-inspired description of 20 masterpieces in the collection.

### DROP YOUR MAP (2022–2023, *foundation.app*)

To celebrate the milestone of the one-millionth visitor to the exhibition *Time is Out of Joint* reached in June 2022, the Galleria Nazionale, in collaboration with former designer Martí Guixé, launched the first-ever collection of 10 NFT works. The first 4 NFT works were raffled off for free among the Galleria Nazionale's followers with gamification on Instagram, Facebook and Twitter accounts.

### Hot Spot (2023, *Google Arts & Culture*)

The project page in collaboration with Google Arts & Culture is the first project dedicated to contemporary art and sustainability in Italy, with blog posts, digitisations, videos, interviews and in-depth analysis on the issues of the exhibition Hot Spot. Caring for a burning world. The fourth co-project marks a further step in the partnership between Google Arts & Culture and the Galleria Nazionale.

## 9. Rebranding

Rebranding extended beyond the physical spaces and even involved a new name, “La Galleria Nazionale”, and a new logo. This new identity, a blend of minimalism and maximalism, serves as a synthesis of words and identity and replaces the old acronym “gnam”. The rebranding was carried out by the Designwork studio of Artemio Croatto and Chiara Caucig.

## 10. New spaces

“ Cesare Bazzani saw the Central Hall of the museum as a dynamic and versatile junction. Situated at the heart of a straight line that enters the building from Villa Borghese and crosses it longitudinally, it meets the side courtyards that flood the rooms with light at the level of the Sala delle Colonne, recalling the Roman *cardo* and *decumanus*.

Although this majestic yet surprisingly versatile hall was specially conceived for temporary exhibitions, it has also housed major exhibitions, which, calibrated for the space, have been shown off to major advantage.

When distributing the exhibition spaces and taking care not to sacrifice room for temporary exhibitions, new areas were allocated often determined by their shape. The Aldrovandi Room, in particular for photography and drawing, and in general for smaller exhibitions. The Corridoio ex Leoni, for site-specific projects. The Merini Room, for small cameos. The Gipsoteca, for very small solo exhibitions. Finally, the Via Gramsci Hall, which not only hosted a fundamental slice of the exhibition programme but, due to its overlooking the street of the same name, also represented the Galleria Nazionale’s opening to the outside world, to the city, to “other”

projects and those of others. It is an osmotic, hybrid, welcoming space, separate but integrated. Conceived to compensate for the lack of an auditorium (planned in the C Wing), the Via Gramsci Room has lent its ear to the most diverse voices and proved flexible and welcoming, like the rest of the museum. With the Sala delle Colonne turned into a kind of free zone, it is a place where you can speak when there are events and presentations, or where you can take things easy before and after your visit.

## The work quantified:

65	exhibition rooms divided into 4 sectors
5350	square metres of recovered original parquet flooring
1800	square metres of recovered stone, marble and mosaic floors
20.500	square metres of newly painted walls
7000	square metres of garden reclaimed and maintained
43	windows reopened and restored

## Sala delle Colonne

The entrance hall and the Sala delle Colonne have been refurbished to recover the original spirit of the building and foster a new relationship between the spaces and the public. The concept is to provide a place for chilling out but also the hub where the visitor facilities are housed, in a seamless connection between spaces and people. Added to the two existing refreshment areas of the Caffè delle Arti and the vending machines is the new Trojan Bar.

Since June 2016, the Sala delle Colonne has undergone continuous renovation while remaining an open space for welcoming and sharing. Admission to the Sala delle Colonne is free of charge and like the whole museum has free wi-fi, as well as sofas, tables and chairs to attract the public.

## Via Gramsci hall

2016 marked the inauguration of the multifunctional space next to the area previously occupied by the bookshop. Until now it has hosted conferences, meetings, events, themed exhibitions, sometimes free of charge, and workshops, allowing it to be accessible from both inside and outside.

The Via Gramsci Room, which from June to November 2023 hosted a large exhibition of drawings and engravings by Pablo Picasso, has also hosted exhibitions by some of the great names in Italian modern and contemporary art (Domenico Morelli, Giuseppe Capogrossi), group exhibitions with works from the collections (*Optical Vibes*, *Sensibile Comune*), design exhibitions (Olivetti, Dino Gavina) and major international artists (Wang Yancheng and George Drivas).

## The Steps

The museum's vast steps, first with the lines from Hamlet, *Time is Out of Joint* and *Born to Set it Right*, then with Maria Zambrano's "The roots must trust the flowers" and Alda Merini's "No one combs me as well as the wind", represent the philosophy of the museum to embrace the world outside. The installation in 2020 of white pallets, used like Lego to create texts and images, is a modular device now in its seventh different guise, and in constant dialogue with the museum steps, exhibitions and projects.

### **11. The Storerooms**

A thorough overhaul of the storerooms of the Galleria Nazionale began in 2016. The 19th and 20th-century painting storerooms were reorganised in 2017-2018, while work on the sculpture storerooms from the same period and on large installations was carried out between 2021-2023. The initiative also provided an opportunity to carry out an overall appraisal of the state of conservation of the works stored in these rooms and to restore them where necessary. At the same time, the storage area used for the conservation of works on paper was thoroughly modernised, and space was created for all the works from the collection that had previously been kept in crates. The area was adapted to meet modern safety standards and new air-conditioning, fire and intrusion prevention systems were installed.

### **12. Administration**

From an administrative and financial point of view, a serious debt which had accrued under the previous Superintendency was brought to light at the time of the handover on 27 November 2015. The first move, therefore, was a thorough review of the contracts and

financial activities of previous years to determine the exact extent of the debt.

Once this had been determined, financial resources were found, in conjunction with the Ministry's General Directorates, to cover it and the financial situation of the former governance as settled by 2016, thus ensuring the new Galleria Nazionale's accounts were balanced.

The competencies of the Accounts Office were redefined and consolidated to streamline and digitise procedures, adapting them to the new accounting regulations and at the same time consolidating and speeding up payments. In addition, two new offices were established: the Budget and Financial Analysis Office and the Contracts Office.

These measures enabled the Galleria Nazionale to improve processes and prevent any unexpected debts. Likewise, specific regulations were drawn up and new digital document management and archiving was introduced. A budget policy was implemented to ensure effective, efficient and prudent management of all available financial resources and careful budget management.

To date, the Galleria Nazionale can boast more efficient administrative management, a high level of document digitisation, and a financial statement with a free surplus of over 800.000 euros (data: Final Balance Sheet 2022).

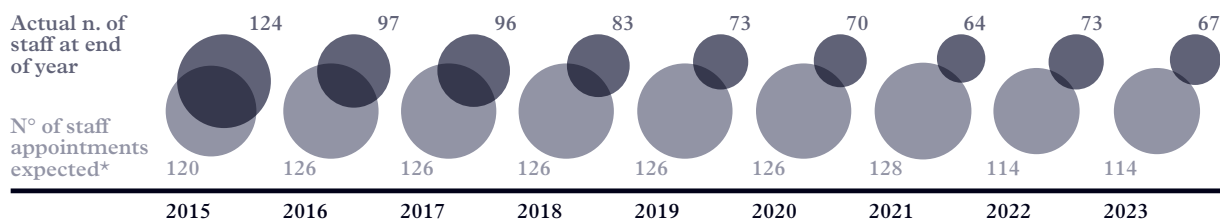
## 13. Staff

In 2022, there were 74 members of Galleria Nazionale staff, compared to the 128 anticipated by the ministerial degree of 13/10/2021 and to the 107 present in 2015. The shortage of staff mostly regarded user, reception and supervisory assistants where understaffing reached 54,05%, administrative management was understaffed by 60% and technicians were understaffed by 46,67%, with an overall total of 50% shortage in the area.

The shortage has been remedied so far thanks to support from the human resources provided by Ales SpA (9 out of 114 personnel members, mainly in offices). As for the third area, the number of art historians at an official level is 50% of what is expected.

At the end of 2022, staff shortages were improved by the arrival of 17 new members of the security sector. The number of staff provided for in the new Ministerial Decree 401 of 14/11/2022 is 114. As of 2023, the institute has 67 staff, so staff shortages in this sector remain around 40%.

### Staff



\* Staff allocations, *Breakdown of non-managerial staff of the Ministry of Cultural Heritage and Activities and Tourism:*

- Circolare n. 174, DM 174 del 06/08/2015
- Circolare n. 168, DM 413 del 19/09/2016
- Decreto n. 34 del 13/01/2021
- Circolare n. 293 del 28/12/2022, DM 401 del 14/11/2022

## 14. Partnership, sponsorship and fundraising

Fundraising focuses on making the best use of the museum space to consolidate its relationship with the stakeholders and generate revenue. The aim is to enable the museum to be independent financially, in line with the museum decree of 23 December 2014. Since 2015 numerous national and international institutions and companies have chosen the Galleria Nazionale as the ideal location for holding their events.

**Funds raised amount to € 1.813.655.**

2016	278.800 €
2017	234.800 €
2018	206.300 €
2019	264.050 €
2020	171.900 €
2021	117.430 €
2022	227.625 €
2023	312.750 €

Besides fundraising, the Galleria Nazionale has developed a partnership and sponsorship plan to help support exhibitions and projects.

Major groups to have chosen the Galleria Nazionale over the past 8 years include Ferrero, Caixa, Bulgari, Olivetti, Dior, Prada, Google, Netflix, Edra, Ferrari.

## 15. Safety

In 2016, work began on upgrading, rationalising and replacing all security systems, including access control with metal detectors and an X-ray tape system.

Concerning environmental health and safety, in 2017 the five-year renewal of the CPI (Fire Prevention Certificate) was obtained for the methane gas-fired thermal power plant, an activity subject to inspections by the Fire Department. The decommissioning of this power plant in 2021 has significantly increased the museum's safety conditions, as the risks related to the methane gas thermal power plant are no longer present.

Concerning fire safety, following the Project Assessment by the Provincial Fire Brigade on 21/10/2020, the Gallery was granted approval by the Fire Department, certifying that the fire prevention project complies with current regulations. The executive design of the works referred to in this project is currently underway. Work is to be carried out to adapt the building and obtain the CPI (Fire Prevention Certificate) for the museum's activities.

## **16. Education**

When the Galleria Nazionale d'Arte Moderna e Contemporanea reopened to the public after WW II, the aim at the time was to make the museum into a cultural centre, bringing together not only art connoisseurs but audiences from all walks of life and classes, with the special aim to interest young people.

But while at other museums “educational services” meant especially children and schools, the Galleria Nazionale's initiatives, then as now, were aimed at “popularising, learning and culture for all”. The museum enlisted the help of Lionello Venturi, drawing on his experience at the MoMa, where he had taken part in the New York Education Directorate General's project to popularise contemporary art through education.



Today the Galleria Nazionale has devised a series of educational projects focusing on inclusion and accessibility. The aim is to break down all kinds of barriers, not only architectural but also physical, economic, cognitive and sensory.

The extended-use projects are site-specific and conceived and designed exclusively for the Galleria Nazionale, drawing inspiration from its works and temporary exhibitions. To facilitate access for all, visits and workshops for fragile audiences are free of charge and offered all year round.

The Galleria Nazionale organises LIS and tactile visits. The museum staff is trained to welcome the visually impaired and has assisted with the preparation of room information texts translated into Braille. The Educational Services have developed dedicated ad hoc itineraries.

In this regard, the following projects are worth mentioning: *Metamorfosi*, for female and juvenile prisoners; *In&Out*, for children and young people with autism and cognitive-relational difficulties; *Mi nutro di Arte* and *L'Artista sono Io*, in which museum visits and activities are made part of a physical and psychic rehabilitation process; and *Autoritratto*, for adolescents with psychiatric and behavioural disorders.

The Educational Services organise a Summer School during school holidays, with exploratory tours in the museum and the surrounding area and arrange special visits for children and families during the festive season.

Every year, around 250 children between the ages of 6 and 11 take part in the Galleria Nazionale's Summer School. Each year 4.500 students from primary and

secondary schools attend the workshops and guided tours organised by the concessionaire, and about 2.500 people take part in the workshops and guided tours, which are also offered on special days (such as Museum Night and European Heritage Days).

## 17. Reports and surveys

A first mini report was published in 2015, covering the last two months of the year, and the Galleria Nazionale now publishes a detailed Annual Report on all its activities. The documents are available online on the museum's website.

Every year surveys are conducted to measure customer satisfaction concerning visits and services offered by the Galleria Nazionale. The surveys, both quantitative and qualitative, consisting of interviews and focus groups, have shown that:

### Customer satisfaction

57,8%

of the public judged  
its visit to the Galleria  
as very positive

40,2%

as positive

Annual surveys conducted through interviews with the public also focused on cultural mediation.

## 18. Cultural mediation

Thanks to an agreement with the Academy of Fine Arts in Rome, every year since 2018 students from the Academy have been offering free guided tours for an Italian and international public. These mediators answer the questions and satisfy the curiosity of the visitors, guiding and accompanying them through the museum on a cognitive journey based on interaction and dialogue. To date, 200 students from the Academy of Fine Arts have taken part in this cultural mediation, which has also been the subject of degree theses and specific studies. Aged between 18 and 25, the mediators are Italian, Chinese, Russian, Ukrainian and Middle Eastern.

## 19. Publishing

The Galleria Nazionale publishes programmes, newspapers, guidebooks and leaflets as part of an ongoing activity. Below is a breakdown of publications related to exhibitions and projects realised in recent years:

2016	1 catalogue
2017	5 catalogues
2018	7 catalogues, 2 newspaper-catalogues
2019	6 catalogues, 4 newspaper-catalogues
2020	4 catalogues, 2 monographs, 1 book
2021	3 catalogues
2022	5 catalogues
2023	17 catalogues

## **20. Archives and Library**

The Galleria Archives and the Library offer a vitally important service to researchers, scholars, teachers and other users. Today the Archives conserve 55 documentary fonds, plus a further 5 photographic fonds. Library material amounts to approx. 70.000 books, about 1.500 periodicals and a valuable collection of about 40.000 miscellaneous items and pamphlets.

## **21. Restoration**

The restoration laboratory is constantly engaged in the conservation of works from the museum collection, as well as works on loan from museums and galleries to be included in exhibitions. The professional cultural heritage restorers working in the laboratory are responsible, among other things, for determining the state of conservation of works of art. This allows them to plan and assess any emergency or restoration work, which is then carried out in consultation with art historians. The restorers' work includes indirect conservation efforts involving periodic inspections to check on environmental parameters and display conditions and to monitor the state of the artworks. The conservation of the Galleria Nazionale's assets is carried out through a variety of conservation measures, including extraordinary maintenance and restoration, the drawing up of evaluation sheets and a condition report, both outgoing for loans and incoming for temporary exhibitions.

From 2016 to 2023, major restoration has been carried out on the museum's most representative works, as well as important scientific research and complex restoration on the new materials of contemporary works. This is a field in which the laboratory has specific expertise, and in which it collaborates with the diagnostics and chemistry departments of universities, public and private research organisations and the ICR – Central Institute for Restoration.

The current restoration Archive and the historical restoration Archive have been digitised. These comprise approximately 1.900 paper files of restoration records from the beginning of the 20th century to the present day, with photographs, slides, colour photography, drawings and graphs. Digitisation was carried out using the museum's Opere4d software.

<b>2016</b>	<b>2020</b>
224 interventions, 126 restorations, 483 evaluations, 794 condition report	51 interventions, 7 restorations, 208 evaluations, 480 condition report
<b>2017</b>	<b>2021</b>
189 interventions, 186 restorations, 213 evaluations, 616 condition report	472 interventions, 62 restorations, 62 evaluations, 481 condition report
<b>2018</b>	<b>2022</b>
285 interventions, 32 restorations, 111 evaluations, 1010 condition report	144 interventions, 7 restorations, 191 evaluations, 595 condition report
<b>2019</b>	<b>2023</b>
229 interventions, 33 restorations, 188 evaluations, 2090 condition report	69 interventions, 39 restorations, 1791 documents including evaluation forms and condition reports

## 22. Rome

“Now let us, by a flight of imagination, suppose that Rome is not a human habitation but a psychical entity with a similarly long and copious past—an entity, that is to say, in which nothing that has once come into existence will have passed away and all the earlier phases of development continue to exist alongside the latest one”.

(Sigmund Freud, *Civilisation and its Discontents*)

That would make a hell of a traffic jam, and indeed it does. These syncopated stratifications are the time one senses in Rome, and not even Borges’s character Funes the Memorious would be bored remembering every last detail thanks to his prodigious memory. Rome makes you believe it is eternal as it keeps its magnificent ruins and brings out here and there that dense time slower than the daily pace of those who are in Rome either because they live there or because they are visiting. It exhausts you, it wins outright in the head-on collision, but you win with it, if you follow the traces that persist despite time, the sudden openings, or rather the portals that it provides at every glance, allowing you to cross not only the stratification of time but the different frequencies and vibrations from which emerge the potentially unlimited archives for both theory and practice of what is possible.

*Cristiana Collu,*  
Director of the Galleria Nazionale d’Arte  
Moderna e Contemporanea

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