

MAXXI

Museo nazionale
delle arti del XXI secolo

BVLGARI

MAXXI
BVLGARI
PRIZE
2022

Alessandra Ferrini

Illuminating paths
in contemporary art

Silvia Rosi

Namsal Siedlecki

24.06 — 20.11.2022

MAXXI | Museo nazionale delle arti del XXI secolo
via Guido Reni, 4A - Roma | www.maxxi.art

founding members



media partner





THE EXHIBITION OF THE FINALISTS
Alessandra Ferrini, Silvia Rosi e Namsal Siedlecki

The artists present their site-specific works for the third edition of the prize that once again sees MAXXI and Bulgari as partners in supporting young talents in art

The 2022 winner will be announced in the fall

June 23 – November 20, 2022

MAXXI National Museum of 21st Century Art
Via Guido Reni 4/a, Rome

bit.ly/MAXXIBVLGARIPRIZE | www.bulgari.com | [#MAXXIBulgariPrize](https://twitter.com/MAXXIBulgariPrize)

For press kit and images: maxxi.art/area-riservata/ password **areariservatamaxxi**

Rome, April 23, 2022. With works deeply rooted in the present, capable of opening a passage through History, Society and Nature to better understand the ever-evolving contemporary world, **Alessandra Ferrini** (Florence, 1984), **Silvia Rosi** (Scandiano - RE, 1992) and **Namsal Siedlecki** (USA, 1986), **from 23 June to 20 November 2022**, are the protagonists of the exhibition, curated by Giulia Ferracci, of the third edition of the **MAXXI BVLGARI Prize**, a project that unites **MAXXI** and **Bulgari** in the support and promotion of young artists.

Installed on the third floor of the museum, in the scenic **Galleria 5**, the exhibition presents **three works conceived, produced, and created exclusively for the Prize**, on the basis of which the **international jury** that selected them – including **Hou Hanru**, Artistic Director of MAXXI, **Bartolomeo Pietromarchi** Director of MAXXI Arte, **Hoor Al Qasimi** President and Director of the Sharjah Art Foundation, **Chiara Parisi** Director of the Pompidou-Metz, and **Dirk Snauwaert** Director of WIELS Contemporary Art Centre – will proclaim the winner, whose work will become part of **MAXXI's collection**.

Giovanna Melandri, President of Fondazione MAXXI, says: "The relationship with personal and collective memory, with history, with nature, are themes that have become increasingly central in the light of the profound geopolitical, social and ecological transformations we are witnessing, and the MAXXI BVLGARI Prize could only reflect this. The Prize, which represents one of the most important appointments for the Museum - developed together with Bulgari, our strategic partner since 2018, a company that has always been attentive to research and with which we share the mission of investing in the creativity of our time - puts us behind the gaze of young artists, giving us a glimpse of the future and perhaps the best way to deal with it. Welcome to the finalists! It is a pleasure to have you at MAXXI".

Jean Christophe Babin, CEO of the Bulgari Group, commented: "At a time in history when we are experiencing incessant change, the finalists' reflections on the concepts of identity, cultural roots, and media narratives trigger a profound link between the personal dimension and the collective sphere. Through the experimentation of languages and materials, the three artists cross borders to rethink belongings and origins with a view to inclusion. The new appointment with the MAXXI BVLGARI Prize is rich and stimulating and makes us more proud than ever of a partnership born of shared values, which gives voice to young talents to make them protagonists of their own future."

THE EXHIBITION

The first part of the exhibition, at the entrance to Gallery 5, welcomes the viewer into an Archive Room in which, on walls characterised by a motif reminiscent of the ancient Japanese art of Kintsugi, three showcases collect materials and notes that inspired the artists in the creation of their works.

The exhibition opens with **Gaddafi in Rome: Notes for a Film**, by **Alessandra Ferrini**, a video installation that, with the self-reflexive approach typical of non-fiction film, analyses Muammar Gheddafi's first official visit to Italy in 2009, to celebrate the signing of the *Treaty of Friendship, Partnership and Cooperation* between

MAXXI BVLGARI PRIZE

Italy and Libya. An agreement born out of Italy's need to guarantee fuel supplies and stop the flow of migrants to the southern coasts, for which our country had to bend to the demand for reparations for colonial occupation in the form of financial and infrastructural investments. That same treaty ratified the policy of refoulement, caused the violation of the human rights of so many, and gave rise to similar agreements in the EU. Starting from the meticulous reportage carried out during the days of the official visit by the daily newspaper La Repubblica - an opportunity for the artist to reflect on contemporary forms of news production and fruition - **Gaddafi in Rome** is a work that dismantles the "mis en scène" of the event and is directly inspired by the practice of public dissection in Anatomical Theatres from the Middle Ages onwards. A reference to this remains in the curtain that makes up the installation, on which an image of the Anatomical Theatre of the University of Padua (the oldest in Italy) is printed. Bringing forward themes such as the relationship between the speed of communication and the effective understanding of complex geopolitical events, the media spectacularization of events and Italy's difficult relationship with its colonial past, Gaddafi in Rome is an invitation to a broader reflection, which does not offer clear-cut solutions, but leaves the viewer to draw his own conclusions.

The exhibition continues with **Nuovo Vuoto** by **Namsal Siedlecki**, a *metaphorical journey* born out of the artist's need for empty spaces within bronze sculptures made using the lost wax technique. Starting from one of these *interior forms* – obtained from a bronze hand purchased online – **Siedlecki** begins from the search for the "original sculpture" that contained it. With 3D scans and vector reconstructions, and thanks to the use of robotic technologies, the artist made 6 works consisting of a sculpture and its plinths, each time with different materials. The first one – in plaster and cement – represents the current condition of Humanity, the artificer of a relentless exploitation of Nature. The second one, made from Cirmolo wood with a marble plinth similar to a perforated drinking trough, shows the hand in its first stage of *mutation*, while the third one, consisting of a terracotta oven with a sandstone hand on top of it, represents the transformation of the material, of which the ways that clay is worked are a perfect example. The synthesis phase is represented by the fourth sculpture, a polystyrene column and a blue polyurethane hand, artificial materials born out of human knowledge. In the fifth sculpture, situated on an aluminum base made using an AI program, there is a return to the original material, bronze, to discover a primordial version of the form, changed by the experiences of the completed *journey*. The same form is presented by the sixth and last work, made without a plinth, and in blown glass, ready to welcome the future. Each time, man's lack of intervention left – in the forms generated by the machines – errors that transformed the following realizations: a way for the artist to represent the sequence of experiences that led to our being who we are. Only with an awareness of the past can we begin a new path of coexistence.

The exhibition concludes with the work **Teacher Don't Teach Me Nonsense** (2022) by **Silvia Rosi**, an Italian-Togolese artist who has found in photography a practice of researching memory, to understand how we remember and why we forget. Her research, which through video and photographs addresses her family history and identity heritage, on this occasion is expressed in a project dedicated to the *Ewe* and *Minà* languages, once spoken in Ghana and Togo. Despite the French- and German-speaking colonialists' attempt to eradicate it through the alphabetisation of the indigenous peoples, the Ewe language has resisted over the centuries thanks to families, numerous linguistic studies and craft practices that saw phrases in Ewe inserted as decorations on clothing fabrics. Rosi's work, composed of three groups of photographs and videos, highlights the importance of language in the process of affirming the identity of a population and individuals, and reflects on the structural issues normalised by the colonial processes that took place in Togo, emphasising how language policy highlights the ambiguity of the colonial project of converting the indigenous populations.

THE FINALISTS

Alessandra Ferrini (Florence, 1984) lives and works in London. An artist, researcher, Italian educator based in London, her work is developed through the use and combination of different expressive languages, from moving image to installation and performance. Ferrini's research is rooted in the study of post-colonialism, historiographical practices, archival processes and critically analyses the relationships between Italy, the Mediterranean region and the African continent.

MAXXI BVLGARI PRIZE

Silvia Rosi (Scandiano -RE, 1992) lives and works between London and Modena. Silvia Rosi is a Togolese-Italian visual artist, whose work focuses on the theme of origins and the personal, historical and social characteristics that determine an individual's identity. Through the genre of self-portraiture, Rosi recaptures her family's experience by updating stories, memories and ancient traditions. Inspired by her Togolese heritage, her works privilege the photographic medium and the moving image combined with textual fragments.

Namsal Siedlecki (Greenfield - USA, 1986) lives and works in Seggiano (GR). Siedlecki places the constant transformation of matter, both natural and artificial, at the centre of his work, enhancing its infinite expressive and semantic qualities. Stories of rites, memories and ancient traditions inspire the particular technique and aesthetics of his works, sculptures and installations in which the process of manipulation, control and change of materials evokes the ancestral question of the relationship between man and nature.

THE HISTORY OF THE PRIZE

Founded in 2000 as the *Premio per la Giovane Arte*, the Prize constitutes the starting point and the birth of the MAXXI Arte Collection. Over the years it has been an important springboard for many artists.

A total of **42** artists, from 2001 to 2018, took part in the previous 10 editions, including, **Mario Airò, Yuri Ancarani, Giorgio Andreotta Calò, Stefano Arienti, Micol Assaël, Rosa Barba, Massimo Bartolini, Vanessa Beecroft, Rossella Biscotti, Ludovica Carbotta, Patrizio Di Massimo, Bruna Esposito, Lara Favaretto, Piero Golia, Adelita Husni-Bey, Avish Khebrezadeh, Liliana Moro, Marinella Senatore, Nico Vascellari, Vedovamazzei, Francesco Vezzoli, Zapruder**, among others.

In 2018 the first edition of the **MAXXI BVLGARI PRIZE** was won by **Diego Marcon**, finalist together with **Talia Chetrit** and **Invernomuto**, whose work *Calendoola: SURUS* was acquired thanks to a contribution by Amici del MAXXI. In 2020 the winner was **Tomaso De Luca**, finalist along with **Giulia Cenci** and **Renato Leotta**.

MAXXI PRESS OFFICE

+39 06 32 48 61 press@fondazionemaxxi.it

In collaboration with

Lara Facco P&C

Viale Papiniano, 42 - 20123 Milano

Tel. +39 02 36565133 | E-mail: press@larafacco.com

Lara Facco tel +39 349 2529989 | E-mail: lara@larafacco.com

Claudia Santrolli Tel. +39 339 7041657 E-mail: claudia@larafacco.com

media partner

sky arte

MA **XXI**

BVLGARI
ROMA

MAXXI BVLGARI PRIZE

Artist biographies *curated by* Giulia Lo Palco

Alessandra Ferrini

Alessandra Ferrini (Florence, 1984) lives and works in London, where she is studying for a PhD at the University of the Arts with the project *Gaddafi in Rome: Notes for a Film*. An artist, researcher and educator, through her production she experiments with different languages and expressive tools, ranging from essay films and collaborative projects such as *Radio Ghetto Relay* (2016), to the creation of large installations such as *A Bomb to Be Reloaded*, presented at her solo show at Villa Romana (Florence) in 2019.

Based on historiographical and archival investigation, Ferrini's works shift the gaze beyond the traditional interpretations of Italian fascism and colonialism, analyzing the complex network of political, economic and cultural relations Italy has woven with African countries and the Mediterranean region. The construction of official history as a product of ideologically conditioned narratives, manipulated by propaganda and the mass media, is the focus of the artist's critical investigation of sources, images and documents known or discovered in the course of her research, with the aim of developing new methodologies to understand our present through the reinterpretation of the past.

In 2017, Ferrini won the Experimenta Pitch Award at the London Film Festival (British Film Institute). She has been a research associate at the British School at Rome since 2021. Her work has been featured in exhibitions, screenings and conferences at various institutions, including the ar/ge kunst (Bolzano, 2022), the MOMus-Museum of Contemporary Art (Thessaloniki, 2021), the Museion Museum of Modern and Contemporary Art of Bolzano (2020), the Sharjah Film Platform (2019), part of the collateral program of the XVI Istanbul Biennial (2019), the 2nd Lagos Biennial (2019), the Manifesta 12 Film Programme (Palermo, 2018), Fondazione Sandretto Re Rebaudengo (Turin, 2018 and 2020, 2021 and 2022), the Royal Anthropological Institute Film Festival (2017 and 2021), the 6th Taiwan International Video Art Exhibition (Hong-Gah Museum, 2018), and the 16th Rome Quadriennale (2016-2017).

Silvia Rosi

Silvia Rosi (Scandiano, 1992) lives and works between London and Modena. She graduated in Photography at the London College of Communication in 2016. Her artistic practice is inspired by her own biographical story and the tradition of West African studio portraits. Her most important works include *Election Box* (2012), *Neither Could Exist Alone* (2021) and the *Encounter* series, which in 2019 opened an important phase in her expressive research centered around the theme of individual identity in relation to personal experience and the experience of the diaspora. The image of her mother carrying objects on her head at a market in Lomé gave rise to the desire to interpret and retrace the history of her parents, giving a new visual appearance to the daily habits and gestures linked to their youth spent in Togo. Rosi explores the performative dimension of the self-portrait genre as a tool to travel back in time and revive traditions and memories taken from family albums and storytelling. In this process of analyzing and reinterpreting her own Togolese heritage, photography takes on the value of a profound act of resistance against the erasing of memory and the loss of individual, historical and cultural subjectivity.

Her portraits were successful at the Jerwood/Photoworks Awards, receiving one of the major awards for emerging artists working with photography, and were included in the British Journal of Photography project, *Portrait of Britain* (2020). Rosi's works have been exhibited at various international events, most recently at Circulation(s), Festival de la jeune photographie européenne (Paris, 2022), Autograph ABP (2021) and the exhibition *In the Now: Gender and Nation in Europe* (LA, 2021), and published in the magazines Foam, Elephant Magazine (UK), The New Yorker (US) and Griot (IT).

MAXXI BVLGARI PRIZE

Namsal Siedlecki

Namsal Siedlecki (Greenfield, USA, 1986) lives and works in Seggiano (Italy). He attended the Academy of Fine Arts in Carrara, where he graduated in sculpture in 2010. In his artistic practice, the study of ancient processes and traditions rediscovered in travels around the world coexists with unrelenting experimentation of unconventional materials and cutting-edge techniques. His works contain a constant dialogue between past and present, different cultures, the spiritual and the earthly, which inspires his ever-changing approach to sculpture characterized by scientific and anthropological attention to matter and its narrative and semantic potential. Some examples of this are the works exhibited in his solo show at the French Academy in Rome in the Villa Medici in 2020, the result of transformations dictated by the galvanic process that the artist has been experimenting with for many years, and the project *Mva Chā* (2019) based on the recovery of an ancient casting technique—learned during a long stay in Kathmandu—that Siedlecki personalized by only half-completing the sculpture production process. Transitioning from the finished to the unfinished, from the outside to the inside of the form, Siedlecki's works disrupt the fixed and hieratic image typical of sculptural tradition. Often alive, they reveal themselves to the viewer in perennial movement and metamorphosis: a state of transformation of matter that the artist prepares and triggers but chooses not to dominate entirely, becoming a metaphor for man's relationship with nature.

His works have been featured in various exhibitions in Italy and abroad, and most recently *Nulla è perduto. Arte e materia in trasformazione* [*Nothing is Lost. Art and Matter in Transformation*], GAMeC (Bergamo, 2021), *Namsal Siedlecki: Viandante*, Italian Cultural Institute (New York, 2021), *Mva Chā*, Fondazione Pastificio Cerere (Rome, 2020) and Patan Museum (Kathmandu, 2019) and *Trevis Maponos*, In Extenso, Musée Bargoin (Clermont-Ferrand, 2019). In 2019, his work won the Club GAMeC Prize and the 20th Cairo Award.



MAXXI BULGARI PRIZE. The story of the Prize

Between 2001 and 2022 **48 artists** have taken part in the 11 editions and include: **Mario Airò, Yuri Ancarani, Giorgio Andreotta Calò, Stefano Arienti, Rosa Barba, Massimo Bartolini, Vanessa Beecroft, Rossella Biscotti, Bruna Esposito, Lara Favaretto, Piero Golia, Adelita Husni-Bey, Avish Khebrehzadeh, Diego Marcon, Liliana Moro, Marinella Senatore, Nico Vascellari, Vedovamazzei, Francesco Vezzoli**, among many others.

Created as the *Prize for Young Art*, in 2001 it was staged in the spaces of the former Montello army barracks in Rome (on the current MAXXI site) and then at the Venice Biennale for the next three editions (2003, 2005, 2007) before returning to MAXXI from 2010, the year the museum designed by Zaha Hadid Architects opened. The Prize is responsible for the founding nucleus of the museum collection: through to the IV edition, all the works by the participants were added to the collection, while since 2010 the museum has acquired the winner's work.

With the 2017-18 edition, the award now named **MAXXI BVLGARI PRIZE** grew and gained further relevance, playing a key role in the international debate on contemporary visual arts, thanks to the valuable support of Bvlgari, also promoting those foreign artists who have recently created new projects in Italy within the ambit of public institutions and private situations.

In the 2000/2001 edition, 14 participants were asked to tackle the theme of migration: **Mario Airò, Stefano Arienti, Massimo Bartolini, Vanessa Beecroft, Bruna Esposito, Stefania Galegati, Miltos Manetas, Margherita Manzelli, Eva Marisaldi, Liliana Moro, Paola Pivi, Alessandra Tesi, Vedovamazzei and Francesco Vezzoli**.

In 2003 the four short-listed artists were invited to create a work for what was then the National Centre for the Contemporary Arts, today MAXXI: **Charles Avery, Avish Khebrehzadeh, Sara Rossi and Carola Spadoni**. There were four in the 2005 edition too: **Carolina Raquel Antich, Manfredi Beninati, Loris Cecchini and Lara Favaretto**.

The work *Revenge* by **Nico Vascellari** represents the 2007 edition of the Prize, the fourth.

From 2010, following the opening of MAXXI to the public, the prize came home. From this edition MAXXI acquired only the work of the winner. The finalists were **Rosa Barba, Rossella Biscotti, Gianluca and Massimiliano De Serio** and **Piero Golia** Rossella Biscotti was declared the winner with the installation *// Processo* (currently on show at MAXXI in the new hang of the collection, *The Place to Be*) with a special mention for the De Serio brothers, whose video installation *Stanze* was subsequently donated to MAXXI. **Giorgio Andreotta Calò** won the 2012 edition with the installation *Prima che sia notte*: a remarkable space, both physical and mental, in which the image of the city outside, with its ochre buildings entered the museum, overturned and reflected on water thanks to the use of the technique of stenopeic photography. **Patrizio Di Massimo, Adrian Paci and Luca Trevisani** were the other finalists.

Marinella Senatore won in 2014 with the work/performance *The School Of Narrative Dance*, a free touring school in which anyone can teach or study and in which the public becomes a protagonist in the process of constructing the work. The "classroom" was constructed in the piazza by the English architectural collective ASSEMBLE, winner of the Turner Prize in 2015. The other finalists were **Yuri Ancarani** (with the video work *San Siro*, subsequently donated to the museum by the Friends of MAXXI), **Micol Assael** and **Linda Fregni Nagler**.

The winner in 2016 was **ZAPRUDER filmmakersgroup (David Zamagni, Nadia Ranocchi, Monaldo Moretti)**, with the work *Zeus Machine*: a gilded and elevated parallelepiped that stood as a mysterious object in the museum spaces and within which was screened a video inspired by the 12 Labours of Hercules. The other finalists were **Riccardo Arena, Ludovica Carbotta** (recipient of the special mention of the jury) and **Adelita Husni-Bey**.

In 2018, **Diego Marcon** won the first edition of the **MAXXI BVLGARI Prize** with *Ludwig*, a powerful and evocative video installation, which became part of the MAXXI Collection. The other finalists were **Talia Chetrit** and **Invernomuto**.

Tomaso De Luca won the 2020 edition with the video installation *A Week's Notice*, with strong ethical and social values. The other finalists were **Giulia Cenci** and **Renato Leotta**.

BULGARI'S CULTURAL PATRONAGE PROJECTS

Bulgari's cultural patronage projects aim to preserve the priceless Roman and Italian artistic heritage, transmitting it intact and valued to future generations and to the whole world. One of the first initiatives promoted by the Maison was the restoration of the **Scala d'Oro** of the Doge's Palace in Venice in 2006, in collaboration with Fondaco Italia.

Many projects naturally focus on Rome, the city where Bulgari was founded in 1884: in that year Sotirio Bulgari opened his first shop in Via Sistina, at the top of the Spanish Steps, followed in 1894 by another at n° 28 Via Condotti - the street that leads straight to the foot of the steps. That was followed by the historic shop at n°10 Via Condotti, where the entire business was concentrated from the 1920s. For a long time the **Spanish Steps** connected the three Bulgari shops, which were located in one of the most popular areas with locals and tourists for a leisurely stroll in the city centre.

To celebrate the 130th anniversary of the foundation of the company, in 2014 Bulgari decided to adopt the Spanish Steps as a symbolic tribute to a city that has so decisively contributed to its success. The restoration, completed in 2016, was financed with a contribution of 1.5 million euros; works focussed on cleaning, consolidating and protecting all the surfaces, and also on restoring the steps to ensure the safety of those who walk them.

For Bulgari, the Eternal City isn't just an extraordinary backdrop, but it also an inexhaustible source of inspiration. In a continuing creative dialogue, many artistic and architectural details of Rome have inspired Bulgari's jewellery designs. To celebrate this valued affinity, in 2015 and 2016 the Maison financed the restoration of the polychrome mosaic floors of the western entrance gymnasium of the **Baths of Caracalla** (2nd century AD), whose fan-shaped motif inspired the Divas' Dream collection.

In occasion of Bulgari's *SerpentiForm* exhibition at the **Museo di Roma-Palazzo Braschi** in 2016, the Company invested in the renewal of the lighting system of the monumental staircase to highlight the magnificent stucco work that decorates the ceiling of this 19th century architectural jewel in the heart of Piazza Navona.

Still in 2016, two **paintings by Paolo Veronese** from the church of San Pietro Martire in Murano – *St Jerome in the Desert* and *St Agatha Visited in Prison by St Peter* – were restored by Venetian Heritage with the support of Bulgari.

Since 2017 Bulgari has worked together with the MAXXI Museum in Rome on the **MAXXI BULGARI Prize**, a prize awarded every two years to young artists who have created their work in Italy. The work that wins the prize becomes part of the permanent MAXXI collection. In the 2018 edition the Prize was awarded to the artist Diego Marcon (Busto Arsizio, 1985 for the video-animation *Ludwig*. In the 2020 edition Tomaso de Luca (Verona, 1988) won with the video installation *A Week's Notice*.

Also in 2017, Bulgari signed an agreement with Fondazione Torlonia to contribute as main sponsor to the restoration of 91 marbles part of the **Torlonia Collection**, to date the most important private collection of ancient art in the world. The masterpieces (busts, reliefs, statues, sarcophagi and decorative elements) have been selected from the more than 600 works that make up the Torlonia Collection as valuable examples of ancient sculpture and particularly relevant for tracing the history of antiquity collecting.

In 2019 Bulgari supported the artist **Francesco Vezzoli** for the exhibition *Huysmans. De Degas à Grünewald. Sous le regard by Francesco Vezzoli*, the artist curated for the Musée d'Orsay in Paris. The Maison collaborated in the creation of *Tortue de Soirée*, a bronze turtle with a brass shell adorned with precious stones, diamonds and ancient coins. The work - a direct quote from the novel *À rebours* by Joris Karl Huysmans - represented an absolute debut in the art scene, as it is the first tangible materialization of a literary concept, executed with exquisite craftsmanship and extreme preciousness.

In 2019, Bulgari also undertook a new cultural patronage project for the Eternal City: further an agreement with Roma Capitale, a million euros have been pledged to make the archaeological **Area Sacra of Largo Argentina** (4th – 2nd century BC) accessible to tourists and locals after the completion of the works expected by 2022.

BVLGARI

ROMA

In October 2020 the exhibition *The Torlonia Marbles. Collecting Masterpieces* was inaugurated at Villa Caffarelli (Capitoline Museums). The masterpieces of the Torlonia Collection restored by the Fondazione Torlonia with the contribution of Bulgari were exhibited until February 27, 2022. Divided into five sections, the exhibition told the exceptional story of the formation of the Torlonia collection, including archaeological excavations in the Torlonia family's properties and acquisitions of prestigious collections formed in Rome from the 15th to the 18th century. On 25 May 2022 the first stage of the international tour of the Torlonia exhibition was inaugurated in Milan at the Gallerie d'Italia. On display until 18 September 2022, in addition to the masterpieces already exhibited in Rome, 5 new statues recently restored.

In 2020 Bulgari also committed to finance the relamping of the lighting system of the **Ara Pacis** monument (1st century BC) in collaboration with Roma Capitale. The primary goal of the intervention, completed in February 2021, was to highlight the friezes and decorations in the rectangular enclosure and on the altar using dedicated lighting, also improving the volumetric perception of the monument as a whole.

In July 2021, in the ambit of Expo 2020 Dubai, Bulgari launched the **Contemporary Art Award in collaboration with Dubai Culture**: the aim of the award is to support young talents born or resident in Dubai by promoting a cultural exchange between Rome and Dubai. Starting from a group of artists selected by Dubai Culture, a team of experts selected three finalists and an international jury of museum directors and curators decided the winner. In line with Bulgari's stylistic codes, the driving concept of the first edition was the creative use of color. Artist Nima Nabavi received the award of the first edition of the prize during a ceremony held on 10 February 2022.