

# **PARALLEL VISIONS**

Liliana Barbieri

Sarina Lirosi

Anna Caione

Wilma Tabacco

Karen Fermo

Flavia Marcello

Sponsored by

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Participants of

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## **Exhibition**

### **12 March–25 April 2020**

## **Symposium**

### **19 March 2020 6:30pm–8pm**

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Parallel Visions fosters the cross-fertilisation of ideas across the boundaries of art and design practice and design history. The exhibition showcases the work of four artists, an exhibition designer and a design historian who together have explored the relationship between their cultural heritage, creative practice and academic research.

Looking at the influence of 20th century Italian design history the exhibition embraces the cultural context and transformative role that creativity plays in the art and design of the period through a diverse range of work including paintings, photographs, sculptural objects, display systems and virtual reality experiences.

Artists Liliana Barbieri, Anna Caione, Sarina Liroi and Wilma Tabacco, have each responded to the ideas and artefacts of selected 20th Century Italian designers – Bruno Munari, Gaetano Pesce, Alessandro Mendini and Giò Pomodoro, while Flavia Marcello presents the ‘birthplace’ of Italian design Milan Triennale, through VR reconstructions and Karen Fermo takes cues from the Giuseppe Pagano 1930s demountable travelling exhibition system for the exhibition’s display stand.

By responding to the ideas and design artefacts of selected 20th century Italian designers, architects and artists they have provided a springboard to expand current art, research and exhibition practice by experimenting with unconventional media and visual approaches that inspire new connections between art and design. This perspective of design history provides opportunities to reposition migrant cultural histories into a unique contemporary artistic context.

# The Milan Triennale: a Crucial Player in the History and Evolution of Italian Design

By Flavia Marcello

The artworks, exhibition displays and VR experiences of Parallel Visions interpret different episodes in the history of Italian design as manifested in art, architecture, furniture, graphics and everyday objects. So what is the social, political and economic context that produced these works that we as a team of artists, exhibition designers and historians have re-interpreted for the 21st century? A short introduction for an exhibition catalogue is not the place to present the entire history of Italy in the 20th century, nor can I give you a complete history of evolution of Italian design.<sup>1</sup> So instead I will do two things—give you a very brief summary of Italy's complex 20th century history and then look at a little explored aspect of the evolution of Italian design, its interweaving with the history of the Milan Triennale. Before becoming one of Italy's premier cultural destinations, the Palazzo dell'Arte was home to the Milan Triennale, an exhibition of industrial and decorative arts that originated in Monza in 1923 before moving to Milan ten years later. The Milan Triennale ushered in a more holistic idea of design that included fine art, traditional handicrafts and architecture alongside the usual objects of industrial and decorative arts.

In 1911, the 50th Anniversary of Unification, Italy was still struggling with its own national identity a process that its late entry into World War I in 1915 did not do much to strengthen. Coming out the other side of 1918 it was reeling from a decimated generation of young men, the influenza epidemic and a hollow victory that left the Nationalist minority hungry and dissatisfied.<sup>2</sup> This, together with an ineffectual and ever-changing national government, left the field wide open for a young Socialist journalist called Benito Mussolini to take power and so we move into the *ventennio*, the period between 1922 and 1943 when Italy was under a fascist regime. Rooted as it was in Socialist ideals, it did much to transform Italy into a modern nation of fast roads, burgeoning industry and the famous 'trains running on time'. This, however, came at an increasing cost to personal

freedom and the 'price' for defying the Great Depression and having food on the table became harder to pay. The Invasion of Ethiopia in 1936, the alliance with Nazi Germany, the introduction of anti-Semitic policies from 1938 and Italy's entry into the Second World War in 1941 pushed Italians to fight against the regime and bring it down.

Emerging from Nazi occupation and liberation by the Allies in the mid 1940s, Italy was able to rebuild itself as a democratic Republic and by the late 1950s was in the midst of an economic miracle thanks to aid from the Marshall Plan and a Golden Age of international trade. The 1960s was an era of social protest and collective action before Italy plunged into the dark years of the 1970s that was marked by the restraints of the oil crisis and widespread terrorism. Despite high inflation the 1980s was dubbed the second economic miracle and Italy became the fifth biggest industrialised nation. The 1990s saw the birth of the Second Republic, a political re-organisation that saw the rise of a Milanese businessman called Silvio Berlusconi to become the second-longest national leader.

Today we associate the Triennale with the Palazzo dell'Arte, the big red building that stands on the edge of Milan's Parco Sempione, a short walk from the famous Sforza Castle. You can visit its great bookshop, eat at the café, wander around the sculpture park and see the latest exhibition on art, architecture and design. The first edition held in 1933 was significant for the evolution of Italian design because at that time there was no such thing as a designer per se. Most of what we now think of as design for the home – furniture, door handles, fabrics and lamps—were designed by Italian architects who, took the Austrian concept of the *gesamtkunstwerk* (total work of art) and the German ideal of unity of the arts originating in the Bauhaus across the Alps and reinterpreted it in a Mediterranean vein. The Rationalist movement, as it began to be known, preferred function

to decoration and this carried over into several creative areas. An object (or a building) did not need to have decoration added to it to be beautiful, the aesthetic appeal was in the form of the object itself developed as a direct expression of its function.

During the 1930s the Triennale Exhibitions showcased Italian design as the manifestation of Fascist Italy's economic, artistic and social achievements in the face of the Great Depression and the World Wars. The Exhibition of Mass Production at the 1939/40 Triennale was the first affirmation Italian industrial design as a discipline and a practice.<sup>3</sup>

But propaganda does not just belong to totalitarian regimes. In the 1950s and 1960s Italian design was more subtly promoted in a more capitalist vein as a manifestation of the economic, artistic and social achievements of a democratic nation able to rebuild itself with nothing short of an economic miracle. In this time of the post-war boom what we now more properly call designers were asking themselves how can objects be better designed to improve everyday life? The 1954 Triennale 'hit the accelerator' on the development of industrial design as a manifestation of culture while the 1964 edition shifted from displaying and selling goods to the more critical and cultural approach you might see if you visit the Milan Triennale today.<sup>4</sup>

Giuseppe Pagano was a key player on the 1933, 1936 and 1939/40 editions of the Triennale and BBPR designed a number of exhibition spaces and their Saturday House pavilion throughout the 1930s. Giò Pomodoro's first work was displayed at the 1954 Triennale and was an important feature of the and 1979 Edition. Bruno Munari made his transition from graphic art to industrial art thanks to a Triennale-sponsored textile designs competition.

In addition to his 2007 Pink Pavilion, Gaetano Pesce had his first major retrospective there in 2005. Finally, the exhibition by Alessandro Mendini ('*Quali cose siamo*') that inspired Liroi's work was held in the very halls of the Triennale Design Museum. Their works are all part of the Triennale's permanent collection.<sup>5</sup> The Parallel Visions exhibition is, in a sense, its own (small and rather far-flung) chapter in the history and evolution of Italian design.

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1 See Grace Lees-Maffei and Kjetil Fallan (eds.) *Made in Italy: rethinking a century of Italian design*. Bloomsbury Academic, London, 2014 as well as many different Articles both in Italian and English on the topic in the online journal *A/I/S/Design storia e ricerche* (<http://www.aisdesign.org/aisd/en/archivio-aisdesign-storia-e-ricerche>)

2 For the most accessible books on this subject see Eric Hobsbawm, *Age of extremes: the short twentieth century, 1914-1991*. Abacus, London, 1995; Richard Bosworth, *Mussolini's Italy: life under the dictatorship, 1915-1945*. Penguin, London, 2006 and Paul Ginsborg, *A history of contemporary Italy: society and politics, 1943-1988*. Palgrave Macmillan, New York, New York, 2003.

3 Giulia Ciliberto, "Rappresentazioni del prodotto industriale. Triennale di Milano, 1940 – 1964", *AIS/Design Storia e Ricerche*, 1 (March) 2013.

4 Ciliberto, "Rappresentazioni del prodotto industriale".

5 <https://www.triennale.org/eventi/museo-del-design-italiano/>

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*The Centre for Transformative Media Technologies at Swinburne University of Technology is delighted to support 'Parallel Visions'. Initiated by artist and Swinburne academic, Anna Caione and working alongside colleagues Karen Fermo and Flavia Marcello – who is a member of the Centre – the exhibition showcases work that epitomises the Centre's vision to explore how media can transform the way we engage with the world and with human history. The artists Liliana Barbieri, Anna Caione, Sarina Liroi and Wilma Tabacco offer inventive reinterpretations of the designs of legendary Italian designers. Media technologies are used creatively, encouraging evocative and inspired dialogues between past and present.*

# Liliana Barbieri

## At this Point



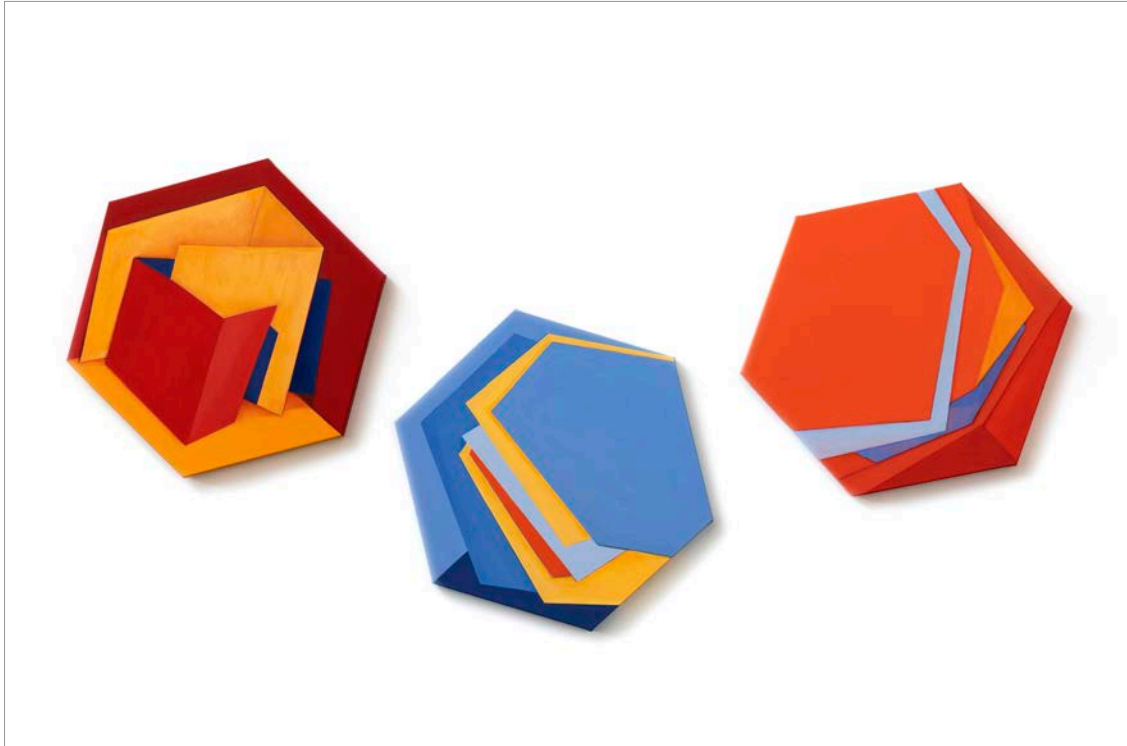
'At this Point' is my latest series of paintings and sculpture created for the ParallelVisions project. Central to this body of work is my deliberate engagement with the work of Bruno Munari, Italian designer, inventor, illustrator and author.

From my first encounter with Munari's '*Libri Illegibili*' and '*Sculture Piegevoli*' I felt an immediate connection. These quirky paradoxical works inspired me to investigate further. Munari designed his first 'unreadable book' as a playful learning tool for his young son Alberto over 80 years ago. Imbued with the ethos of the Bauhaus his 10x10cm folded sheets of paper present an array of contrasting colours, shapes and textures but no words. Together with his origami inspired 'foldable sculptures' they are among his most celebrated works.

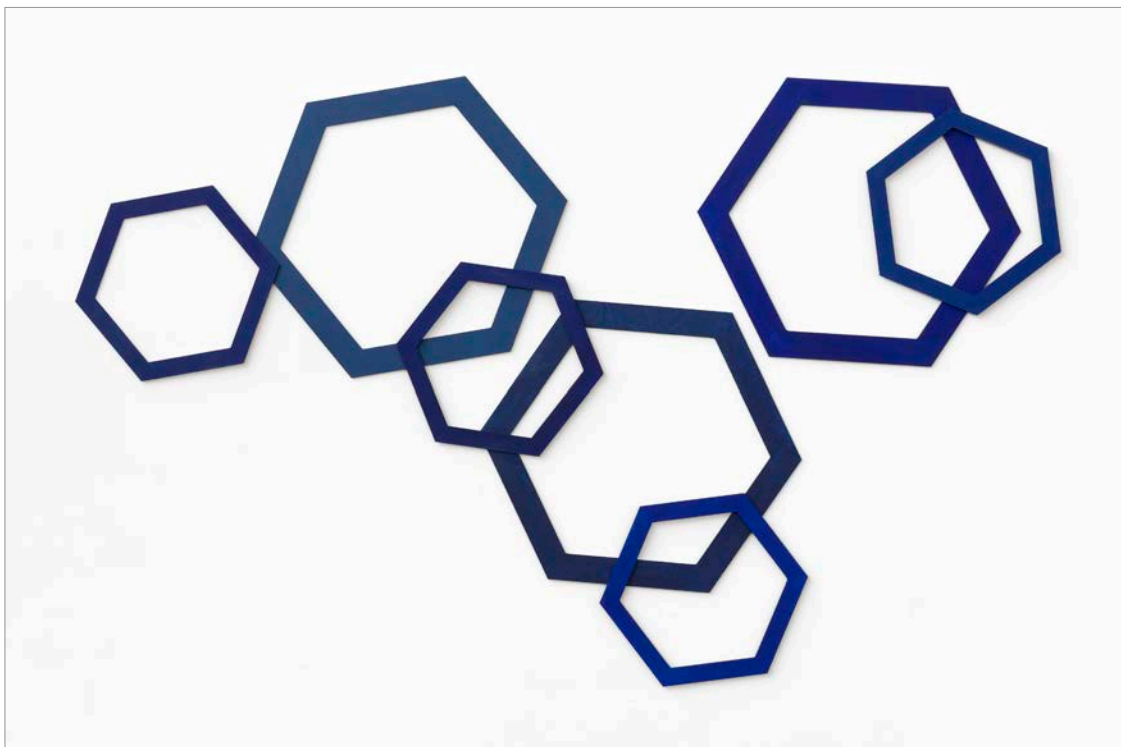
The many liminal threads that connect our aesthetic processes begin with colour and movement and perhaps end with a shared interest in theories of time, space and beauty. These have long been a feature of my artistic practice.

Abstract illusionistic space, always a primary concern, is used to suggest spatial ambiguity in my work. My choice of the hexagonal form is intended as a playful disruption of the traditional square and rectangle most often used in painting. The starting point for my scaled up version of a 'foldable sculpture' are sheets of heavy rag paper 1.5 metres tall. A whimsical reminder of the significance of scale, it offers an ambiguous space large enough to hide in! Folding is often a means of compacting or disguising size yet it also allows for transformation. By bending, turning, opening and closing in on themselves, folds are amenable to expanding and contracting as space permits. Perhaps these irregular folds play with notions of compressed time and space...of musical scores...of dance...a folded skirt or yet again—a book.

Celebrating the essential ingredients of design, my collection of works draws contemporary 'parallels' to the basic essence of Munari's processes.



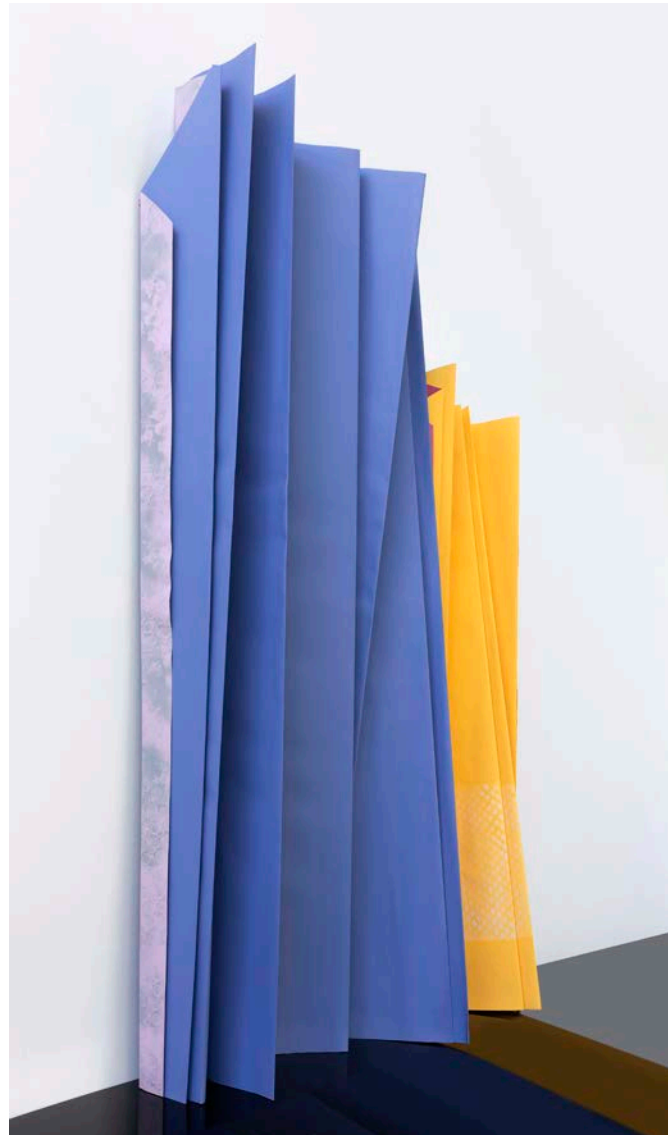
*At this Point* 2020  
mixed media on canvas, installation view



*Negativo-Positivo 2020*  
gouache on timber, installation view



*Danza* 2020  
mixed media on cotton rag paper, installation view



## Sarina Lirosi

### Quali Cose Sono

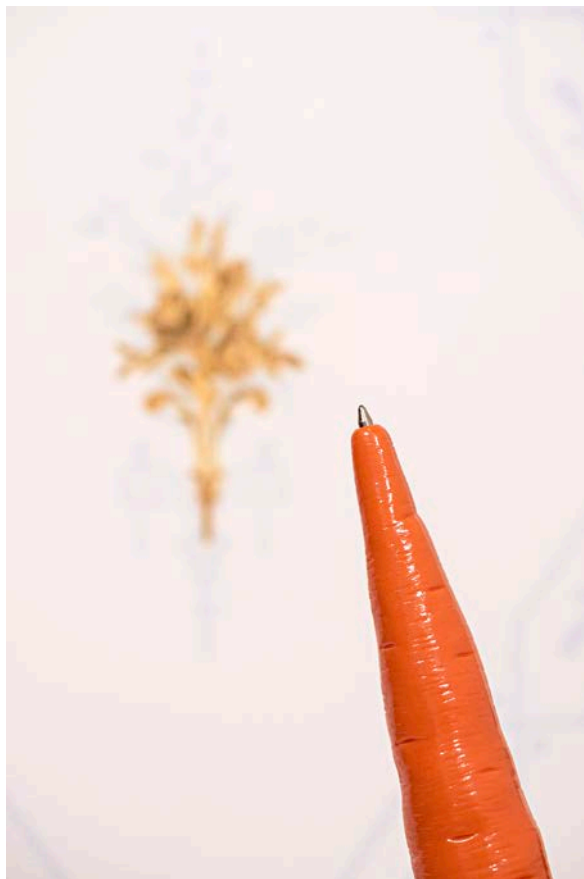
In 2010, Alessandro Mendini curated a show which included 800 objects reflecting on what it means to be Italian. He was curious about how objects we choose to live with everyday reflect our characters and tell our stories. The exhibition was titled *Quali Cose Siamo*, held at La Triennale Design Museum in Milan.

This inspired me to consider my own eclectic collection of objects and to select those that I find intriguing, playful or have an emotional bond with. Mendini believed that no matter whether they are small or large, expensive or cheap, or from different eras, objects that we connect with all have a certain dignity. I am inspired by Mendini's inclusive approach to the objects he selected for the 2010 Triennale, and that even a banal or humble object despite its modest design or use can have strong ethnological significance.

Additionally, when Mendini was a student, he conducted an experiment by challenging himself to live with no more than forty objects. For this exhibition, I photographed only forty of my objects. Plus, as a personal tribute to the designer, I have included an extra picture of the only Mendini designed object I own - the Anna G. Corkscrew-produced for Alessi in 1994.

Sarina Lirosi's work is shown courtesy of West End Art Space.





*Carrot Pen* 2020  
archival pigment inkjet print, 26x39cm



*Pigeon Pair* 2020  
archival pigment inkjet print, 26x39cm



*Pea Tea Cosy* 2020  
archival pigment inkjet print, 26x39cm



*Hand Soaps* 2020  
archival pigment inkjet print, 26x39cm

# Anna Caione

## La Mamma Dispersa



Gaetano Pesce designs are timeless in style often containing a humanist and feminine quality. *La Mamma* chair c.1968, a voluptuous, organic and bulbous form, made from bright red polyurethane foam, expands fully once opened from a vacuum packed envelope and can compress down to a tenth of its volume for efficient transportation. For me, the notion of a soft form changing shape in a mere moment is an intriguing visual concept, yet a practical one.

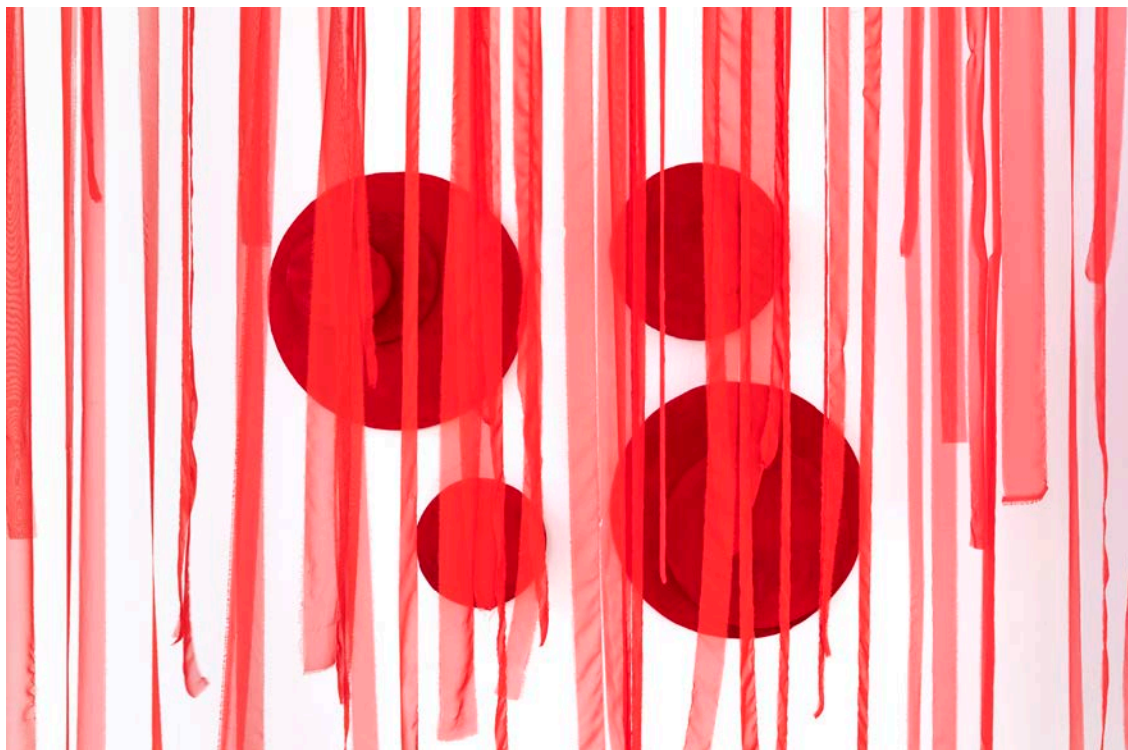
Pesce was raised by his mother after losing his father in his infancy and spent his early life mainly in the company of women. *La Mamma* chair symbolizes a prominent feminine influence that often manifests in his design concepts.

This installation piece is about obscuring and dissecting the *La Mamma* chair. It exploits the concept of disassembling a designed object while exploring and manipulating its materials and forms, stripping it of any intended functional, cultural or political meaning.

*La Mamma* chair thus transforms into a mysterious artistic construction, igniting sensory and tactile discovery for the viewer. The chair is no longer a practical object to be sat in, but an aesthetic form hidden amongst many strips of varied tones of red fabric in which the viewer may even experience an 'element of surprise'. The circular painted foam forms are reassembled into new compositions as close-up visual studies for the viewers' engagement.

Pesce states "I use materials that have a strong personality, I don't control them, but when I see the material making something extraordinary, I leave it. There is an aesthetic that isn't the aesthetic of order or perfection. It's another beauty."<sup>1</sup>

<sup>1</sup> Ariela, G. (2017). Design Legend Gaetano Pesce Likes His Furniture Feminist. Retrieved from <https://www.artsy.net/article/artsy-editorial-design-legend-gaetano-pesce-likes-furniture-feminist>

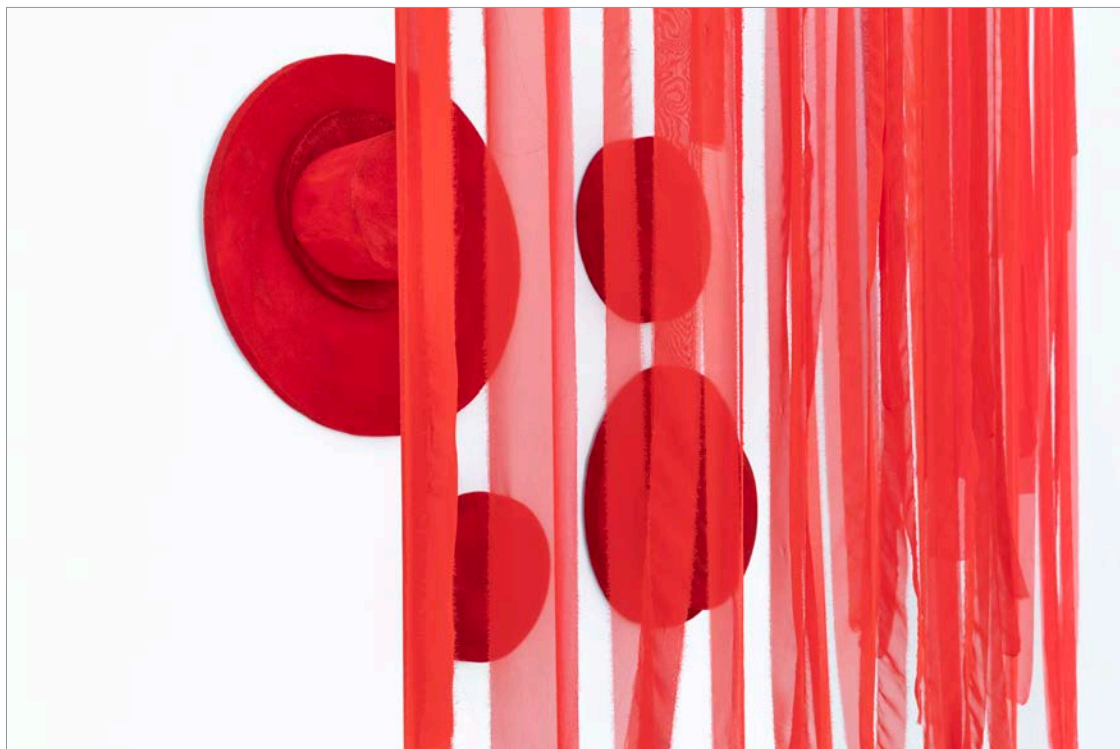


*La Mamma Dispersa 2020*  
installation view



*La Mamma Dispersa* 2020  
mixed media, acrylic paint, foam, fabric





*La Mamma Dispersa* 2020  
mixed media, acrylic paint, foam, fabric

## Wilma Tabacco

Gold Mine (for Pomodoro)



Prior to commencing research for this ParallelVision project I did not know anything of Italian abstract artist Giò Pomodoro (Orciano di Pesaro 1930–Milan 2002)—sculptor, printmaker, designer, jewellery maker—or his work. Seeking someone with whom to ‘parallel’ my own works, in particular my gold metallic works, I was struck by his odd surname, as peculiar and unlikely as my own. Pomodoro—tomato (literally a golden apple) and tobacco – an addictive toxic plant – were both introduced to Europe from their New World origins by Spanish and Italian explorers.

Strange how, very occasionally, some inexplicable synchronicity gathers wayward tangential ideas, material processes and imagery into the type of shape that eluded one before an unexpected discovery. For over a decade I have used golden materials, sometimes the real thing, but mostly inexpensive foils or recycled metal. I have also come to admire and learn about the gold artefacts of various New World civilisations. More recently my interest has turned to their face and head ornaments—diadems, lip plugs, nose embellishments, head bands and facemasks. Despite many attempts at designing my own versions of these objects I did not want to construct any of them; until Pomodoro, or at least his work, forced my hand. The sun is a recurring symbol in Pomodoro’s sculptures and for those cultures gold was not venerated for its monetary value but for its relationship to the life-giving sun: the metal being, as it was believed, a like-shining emanation of solar potency.

I have never seen Pomodoro’s artworks except in reproduction—but I have attempted to make works that have something of the spirit of the pre-Columbian artefacts and Pomodoro’s gold jewellery—mine *povera* in material but a heartfelt reflection on their splendid artworks.

I imagine that Maestro Pomodoro would not be too impressed with what I have made but, as he habitually dedicated particular suites of his works to various historical figures (Goethe, Galileo, Kepler), I dedicate this collection of works to him and to those historical peoples whose lives and works never cease to amaze.

Wilma Tabacco’s work is shown courtesy of Gallerysmith.



*Gold Mine (for Giò Pomodoro) 2020*  
installation view



*Plaques 1 2020*  
metal, paper, glass, frame, 28x33 cm



*Nose Ornament 1 2020*  
metal, paper, glass, frame, 23.5x25.5 cm

# Karen Fermo

## Display System

Pagano's Demountable System for Travelling Exhibitions (*Elementi scomponibili per esposizioni ambulanti*) designed in the 1930s is an example of universal design that continues to endure with its modernist principles of modularity, compactness and flexibility. The system is conceived as a kit of parts, fully integrated to incorporate lighting as well as to display a broad range of works—everything from printed matter through to small and large objects and artefacts. The system celebrated mass production techniques and new materials of its era through the use of lightweight steel.

The nature of Pagano's system and his writing around exhibitions as an opportunity to educate the public, resonated with the belief that exhibiting, much like history, is dynamic and active, it is not simply passive presentation.

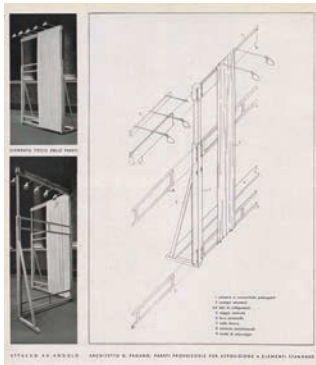
“Exhibition is to make, to construct something...and not solely gathering together and showing”.<sup>1</sup>

The design of the exhibition panels for Parallel Visions takes its cues from the simplicity and open-endedness of the Pagano system and looks to contemporary production methods and lightweight materials to create a ‘frame’ in which to introduce and contextualise the contemporary artworks – which include new digital mediums (VR).

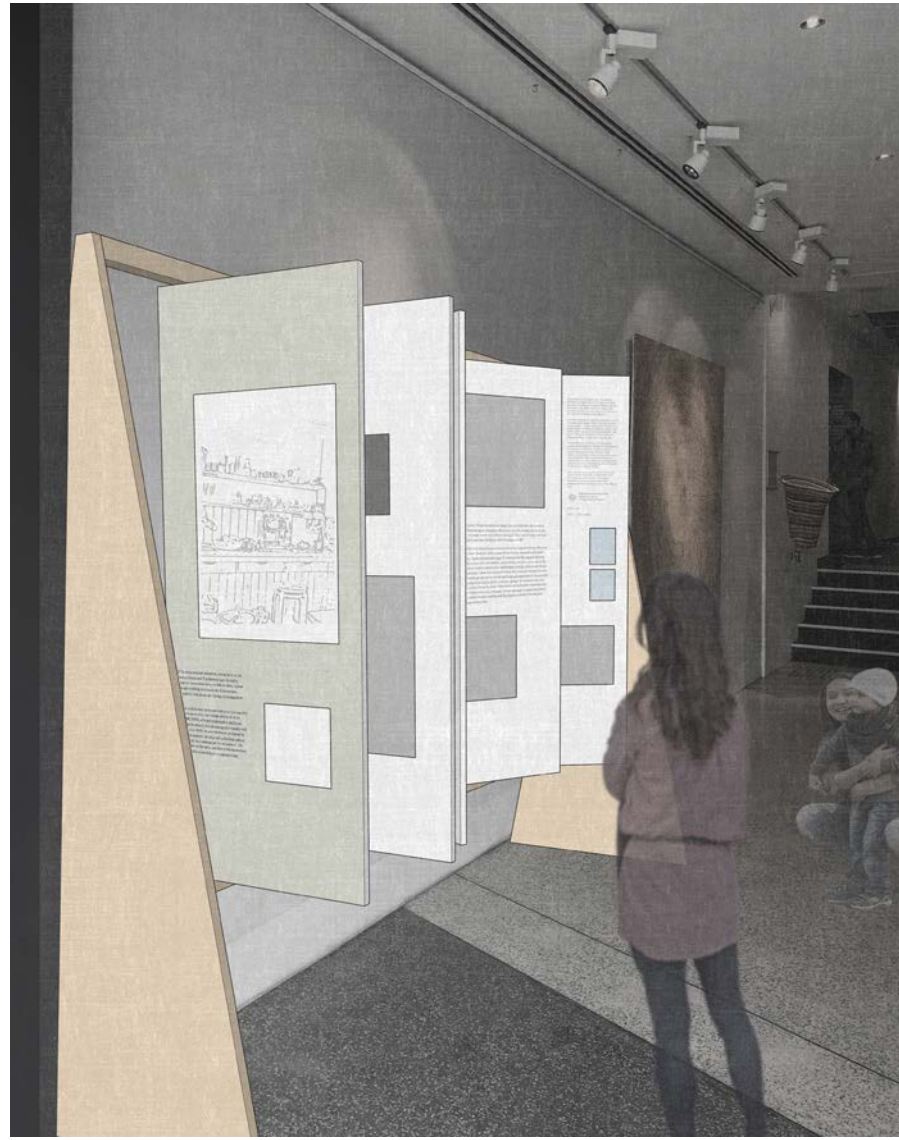


<sup>1</sup> Ursprung, P 2002, 'Architecture in itself Doesn't Interest Me' in *Herzog and DeMeuron: Natural History*, Canadian Centre for Architecture and Lars Muller Publishers, p234





Pagano travelling exhibition system:  
typical wall element  
Pagano travelling exhibition system: view  
of wall and display tables  
Display System View



# Flavia Marcello

Triennale Virtuale



The 'Triennale Virtuale' project takes you back in time to 1930s Milan to experience the birth of Italian design at the Milan Triennale Exhibition of Architecture and Decorative Arts. At the time it was considered Italy's foremost site of innovation in the fields of architecture, decorative art and design. The exhibitions inside the Palazzo dell'Arte and the pavilions in the park were designed by Italy's most energetic and forward-thinking architects and were at the cutting edge of world exhibition design practice. Using photographs, plans, sections and descriptions available from historical documents architecture students at Milan Polytechnic created 3D models using Maya and 3D Max software. Virtual reality artists then used digital technology to bring architectural history out of the pages of a book and into the realm of experience. Studio BBPR's *Saturday House for Newly Weds* was built as one of the pavilions of the Housing Exhibition at the 1933 Triennale. Its design is a direct embodiment of the so-called 'Fascist Saturday' where young couples would dedicate an afternoon of work to produce the next generation of Fascists—all in a luxurious modern setting. Giuseppe Pagano designed the *Exhibition of Mass Production* at the 1939/40 Triennale within the halls of his now demolished Architecture Pavilion. Here Pagano used his decade of experience as an exhibition designer to highlight the connection between nature and design and showcase the best of Italy's newly developed industrial products by FIAT, Olivetti and Ducati.

The team is: Flavia Marcello, Casey Dalbo, Casey Richardson, Stephen Jeal & Kim Vins.





**Above (L-R)**

Giuseppe Pagano, Self portrait in front of Bocconi University

Studio BBPR Portrait

Pagano, Suspended structure in circular hall and main view of exhibition

Casa del Sabato per gli Sposi (*Saturday House for Newly Weds*) by Studio BBPR

**Right**

Virtual Reconstruction of Studio BBPR's Saturday House for Newly Weds at the 1933 Milan Triennale, Exterior views



## Designer Biography

### Bruno Munari

(1907–1998)

Bruno Munari is often described as having one of the most important minds of the 20th Century. An influential avant-garde designer, he encouraged people to go beyond formal conventions and stereotypes. This much awarded founding father of Italian design also dabbled in photography, lectured at Harvard, explored the artistic potential of light, and wrote the only multi-lingual guide to Italian hand gestures.

He produced many of the objects that have become immediately recognisable as “il design italiano”. One of his early works includes X Hour, a clock that uses a rotating half-disc mechanism instead of moving hands. His designs include espresso machines, chairs, chandeliers, toys, lamps, televisions and books. Munari insisted that design be beautiful as well as functional.

‘Art as Design’, his collection of essays, has become a standard for designers worldwide.

Munari’s child-like fascination with the world around him led to creations of great diversity, blurring boundaries between art, design and play. Deeply committed to sharing his knowledge with children, he set up numerous ‘childhood laboratories’ to foster creativity in the young and the young at heart. Useless Machines, Travel Sculptures and Illegible Books are among his most whimsical inventions.

Decades after his death Munari remains celebrated for his contribution to Italian design, sculpture, literature and art. His name has also become inextricably linked to kinaesthetic learning and the development of creativity in children.

## Artist Biography

### Liliana Barbieri

Liliana Barbieri is an Italo-Australian artist. Born in central Italy she currently lives and works in Melbourne. Since completing a Master of Fine Arts (Research) 2001, she has lectured in design theory and visual culture at various Universities in Australia and Asia.

Exhibiting regularly her work is featured in museums, corporate collections and commercial galleries across the globe including the Australian Consulate General in Guangzhou, China, Lorenzo Benetton Imago-Mundi Collection, Italy, Accor Hotels Melbourne, and Sangmyung University, South Korea.

Grants and awards include an Arts Victoria Travel Grant, Australian Govt. DFAT Arts Grant, NGV Trustees Award and an Australian Postgraduate Research Award.

Liliana has presented 18 solo shows and participated in over 60 group exhibitions. Her work has received extensive press coverage in Australian and Asian art journals, RAI International and SBS radio. Internationally focused and committed to intercultural exchange, her projects are multidisciplinary, utilizing a hybrid of new media and traditional art materials.

## Designer Biography

### Alessandro Mendini

(1931–2019)

Mendini was one of Italy's leading designers, architects and intellectuals whose career embracing art, architecture and design spanned over 40 years. Mendini graduated from Milan Polytechnic (1959) with a degree in architecture. The essence of his design is marked by his curiosity to explore different forms of expression, including furniture, painting, sculpture and graphics, as well as architecture. His most innovative achievement was to bring irony, humour, playfulness and eclectic approach to design. Intellectually, his ideas and theories focused on the value of shared knowledge and collaboration in creating thought-provoking works that reflect their cultural context.

Throughout his career, Mendini was editor-in-chief of *Casabella* (1970–1976) and *Domus* (1980–1985 and 2010–2011), and also founded *Modo* (1977) and *Olo* (1988) magazines. Mendini also collaborated with well-known international brands, including Alessi, Bisazza, Cartier, Hermès, Philips, Swatch and Venini, creating homeware, objects and furniture collections. He also taught at the University of Milan.

## Artist Biography

### Sarina Lirosi

Sarina Lirosi has had extensive exhibiting experience spanning over 20 years and has been the recipient of numerous grants including a work development grant from the Australia Council. Sarina has had ten solo exhibitions and has been a finalist in many national award exhibitions in Australia, including the Hutchins Art Prize, Hobart and National Works on Paper at Mornington Peninsula Regional Gallery.

Sarina has also participated in many group and curated exhibitions including Celebrating the Exquisite Corpse, at the Bendigo Art Gallery; Fictions, at the Gippsland Centre for Art & Design presented by Monash University Museum of Art; and Lost & Found at the Immigration Museum, Melbourne. Sarina's work has more recently been published in the Photo Compendium Australia, as well as Imago Mundi - Looking Down Under, Contemporary Artists from Australia. In 2018 and 2019, Sarina's work was selected for a curated exhibition at the Jarvis Dooney Galerie, Berlin Germany, and is currently represented by West End Art Space, Melbourne.

Sarina has a Bachelor of Education in Visual Arts from Melbourne University and a Master of Fine Art from RMIT University. Sarina also teaches at Photography Studies College, Melbourne.

## Designer Biography

### Gaetano Pesce

(1939–)

Born in 1939 in La Spezia, Italy, Gaetano Pesce graduated with a degree in architecture from the University of Venice in 1965. His multidisciplinary practice encompasses architecture, urban planning, interior design, and industrial design.

Throughout his career, he has challenged how things could be made and why. Pesce's radical experimentation with industrial and everyday materials such as polyurethanes and poured resins broke the mould of standardisation. Inventing techniques that would produce flexible results that embraced flaws and mistakes, he refused to follow the modernist ideology of regularity and perfection dominant at the time. Pesce has taught at several institutions including Cooper Union in New York. His work is included in the permanent collections of museums worldwide such as Museum of Modern Art, New York; Vitra Design Museum and Centre Georges Pompidou, Paris. Pesce currently lives and works in New York.

## Artist Biography

### Anna Caione

Anna Caione is an Australian artist of Italian descent. She holds a Master of Arts by Research (2002) Monash University, Bachelor of Education in Visual Arts from Melbourne University (1991), Bachelor of Fine Art, RMIT (1994) and completed a Diploma of Fine Arts, Accademia Albertina, Turin, Italy (1995). She is currently an Academic Tutor in Design History in the School of Design at Swinburne University of Technology, Melbourne. Anna has held numerous solo and group exhibitions and participated in over 30 exhibitions.

She has received a number of grants and awards including an Arts Victoria Travelling Grant and her work is held in corporate and private collections in Australia, Italy and Ireland. Anna was a finalist in the John Leslie Art Prize, the Metro 5 Gallery Art Award, and McGivern Prize (twice) and was awarded the SBS Centenary of Federation Art Award. In 2018, she received the Italian Australian Foundation International Fellowship from the International Specialised Skills Institute to study Drawing in Milan, Italy. Anna's work has received coverage in Australian art journals, newspapers and catalogue essays.

## Designer Biography

### Giò Pomodoro

(1930–2002)

Giò Pomodoro (Orciano di Pesaro 1930 – Milan 2002) is internationally celebrated for his monumental abstract sculptures in bronze, stone and wood and his small works in precious metals. During his lifetime he received numerous honours, awards and public commissions and his works are included in public and private collection around the world including the Nelson Rockefeller Collection, New York; Galleries of Modern Art, Rome and Turin; Civic Museum of Contemporary Art, Milan; Museum of Modern Art, Mexico City; Modern Art Collection of Jeddah, Saudi Arabia. He participated in the Venice Biennial and Kassel Documenta, and during his lifetime he exhibited in galleries and museums in numerous European countries and North and South America: retrospective exhibitions continue to be curated worldwide.

## Artist Biography

### Wilma Tabacco

1982 Dip. Fine Art (Phillip Institute), 1995 Master of Arts, 2006 PhD (RMIT)

Wilma has presented 40 solo exhibitions since 1988, in Australia, Italy and Korea and participated in over 200 group exhibitions, including Contemporary Australian Drawing 3, New York Studio School, New York, Crossing the Line: Drawing in the Middle East, Tashkeel Gallery, Dubai, Contemporary Australian Drawing 2, Wimbledon SPACE, London, Melbourne, Arthur Guy Memorial Painting Prize 09, Bendigo Art Gallery, Victoria, Drawing of the World/World of Drawing, Museum of Art, Seoul National University, Korea, Regards Croises: Australie – France, Espace Beaurepaire, Paris, France, Good Vibrations, Museum of Modern Art at Heide, Melbourne, Painted Spaces, Rice-Talbert Museum, Edinburgh, Scotland.

Wilma uses abstract iconography to refer to various aspects of Italian cultural history associated with archaeological artefacts found in ancient ruins and she ‘maps’ ground plans of architectural spaces.

Her works are included in many national and state collections including NGA, NGV, MOMA at Heide, GOMA Brisbane, Artbank, and private collections in Australia, USA and Europe.

## Designer Biography

### Giuseppe Pagano Pogatschnig

Giuseppe Pagano Pogatschnig is an overlooked but highly influential figure in the history of Italian architecture and design. Originally a dedicated Fascist who believed that the new regime would support his intrinsic belief in architecture as a force for social change. Pagano was a prolific polymath: he was an architect, a furniture and exhibition designer, a photographer, writer. He was editor of the journal *Casabella* which, along with Giò Ponti's *Domus*, contributed to establishing the global importance of Italian design. He was a key figure in the 1933, 1936 and 1939/40 editions of the Milan Triennale and his Bocconi University in Milan is one of Italy's finest examples of Rationalist architecture. Pagano's later ideological struggles with the regime led him to join the Resistance and his untimely and tragic death in a Nazi concentration camp. His legacy lives on through his work.

## Artist Biography

### Karen Fermo

Karen Fermo is a designer, independent curator and educator. Her work focuses on the culture of design, exploring narratives and the way design intersects and enriches everyday life. She is co-director of architecture practice, Kart Projects, providing a critical overview of Kart's projects and business as well as leading research, writing and exhibition-related projects – including curating Makette, a design exhibition which explored the notion of 'side projects' at the Design Institute of Australia (DIA) gallery and producing short documentary films for the Design History Australia Research Network (DHARN) – *Les Mason: Solo*, as well as *Mary Featherston: Design for Children* and *Grant and Mary Featherston: The Partnership 1965-70s*, both of which were included in the *Design for Life: Grant and Mary Featherston* exhibition at Heide MoMA. Alongside her work within the practice, Karen is a Major Discipline Leader in Branded Environments in the School of Design at Swinburne University of Technology, teaching across design theory and history, design studio and entrepreneurship.

## Designer Biography

### Studio BBPR

Studio BBPR was founded in 1932 when four architecture graduates from Milan Polytechnic decided to set up practice together. Gian Luigi Banfi, Ludovico Barbiano di Belgioioso, Enrico Peressutti and Ernesto Nathan Rogers were responsible for promoting and creating some of Italy's most modern architecture and design during the Fascist period. They positioned themselves on the left-hand margins of the Fascist movements and became active members of the Resistance in 1938 when anti-Semitic policies forced Rogers into exile. Like many of their colleagues, they also designed lamps and furniture and were regular contributors to exhibition and pavilion design with their *Saturday House for Newly Weds* at the 1933 Triennale and the *Shipping Pavilion* at the Paris Expo of 1937. They were also very prolific in the post war period and left an indelible stamp on the city of Milan with their Monument to the Dead in Concentration Camps, the Torre Velasca and museum displays for the Sforza Castle.

## Artist Biography

### Flavia Marcello

Flavia Marcello is an Associate Professor of architectural history at Swinburne's School of Design and member of the Centre for Transformative Media Technologies. She is a world expert on the art, architecture and design of the Italian Fascist and post-war periods. She teaches architectural design, history and theory with a particular focus on global and social themes. She has published articles in *Modern Italy*, *Rethinking Histories* and the *Journal of the Society of Architectural Historians*. She leads a research team of virtual heritage, user-experience experts and VR artists who recreate embodied experiences of past exhibitions and temporary pavilions. She published a monograph on Italian-Istrian architect Giuseppe Pagano Pogatschnig with Intellect Press in 2020.

VR artist team and biographies: Casey Dalbo, Casey Richardson, Stephen Jeal and Kim Vincs  
<http://transformativemedia.swinburne.edu.au/people>

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Giuseppe Pagano, self-portrait in front of Bocconi University, undated.  
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p.25 Serial Production:

Giuseppe Pagano (with Irenio Diotallevi, Dante M. Ferrario, Francesco  
Marescotti, Mario Labò, Ezio Moalli, Giovanni Pintori, Bruno Ravasi and  
Leonardo Sinisgalli), Exhibition of Serial Production, 1940 Milan Triennale.  
Suspended structure in circular hall and main view of exhibition. *Costruzioni*,  
159-60 (March-April 1941): 4.

p.25 Studio BBPR:

Studio BBPR (from left Enrico Peressutti, Ludovico Barbiano di Belgioioso,  
Ernesto Nathan Rogers & Gian Luigi Banfi). Wikimedia Commons

p.25 *Casa del Sabato per gli Sposi* (*Saturday House for Newly Weds*):

Studio BBPR, Casa del Sabato per gli Sposi (Saturday House for Newly Weds),  
Housing Exhibition, 1933 Milan Triennale. Plan, exterior views in the Parco  
Sempione and interiors. *Domus*, May 1933, 411-2.

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