

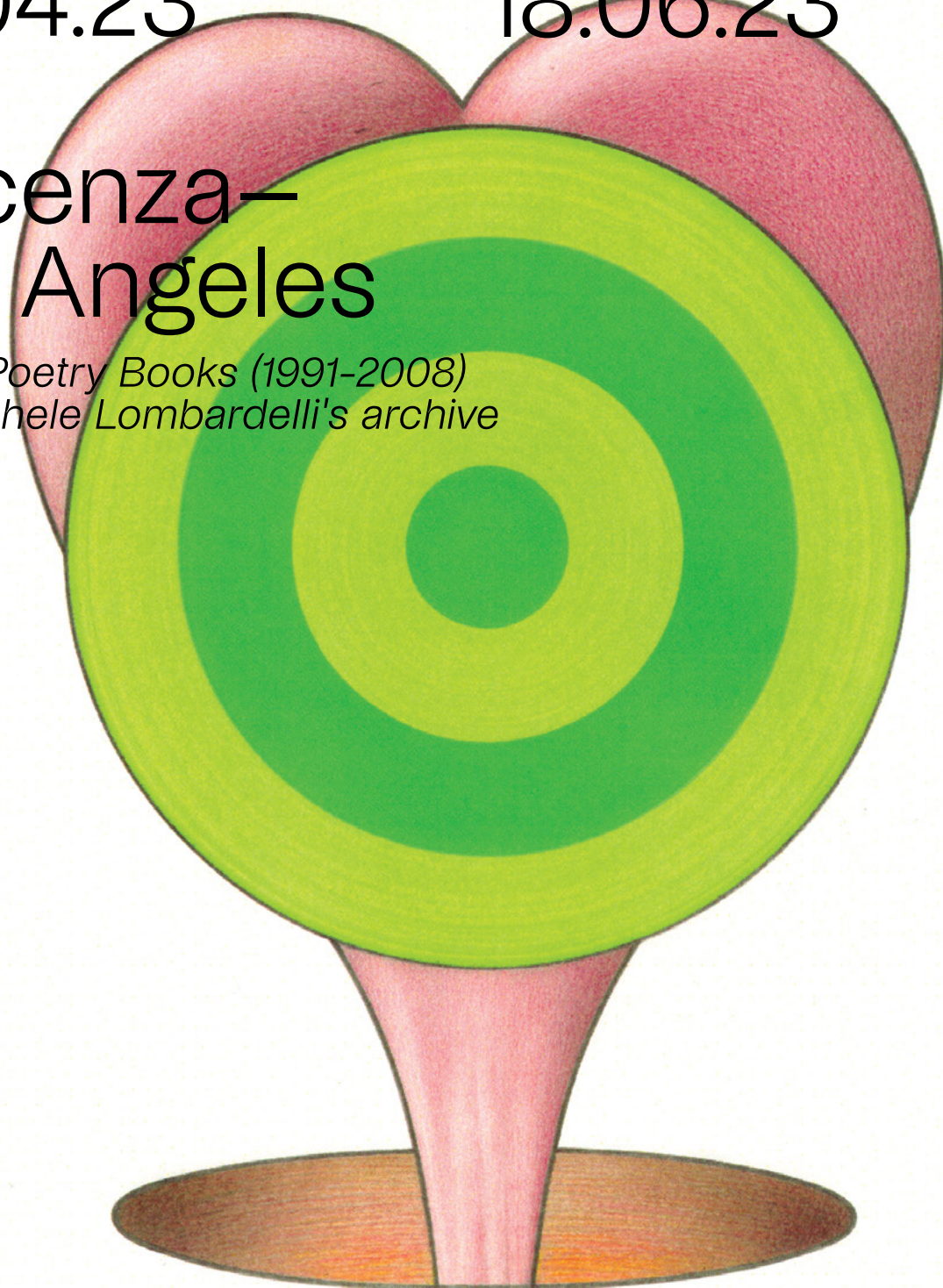
XNL
Arte

22.04.23

18.06.23

Piacenza—
Los Angeles

*Art and Poetry Books (1991-2008)
from Michele Lombardelli's archive*



Piacenza–Los Angeles *Art and Poetry Books (1991–2008)* from Michele Lombardelli's archive

Piacenza – Los Angeles. *Art and Poetry Books (1991–2008)* from Michele Lombardelli's archive is the title of an initial survey on the subject of books as an art form that XNL Arte wishes to explore, starting from public and private collections and archives.

Based on an idea by Michele Lombardelli and Paola Nicolin, the exhibition presents to the public the twenty-five art and poetry publications – and the respective documents, preparatory materials, original manuscripts, artist's proofs, photographs, posters, postcards, notes and artworks – published by ML&NLF, the publishing house founded in 1991 between Castelvetro Piacentino and Los Angeles, by Michele Lombardelli (artist and musician, Cremona, 1968) and Paul Vangelisti (poet, San Francisco, 1945).

The chronicle of this venture is unveiled in its entirety for the first time. Apart from showing the outcome of a peculiar relationship between an artist and a poet with a passion for publishing, the idea is also to bring attention to the unusual, yet rich, network of encounters they created, bringing together a group of artists and poets from Southern California interested in visual poetry (Martha Ronk, Dennis Phillips, Robert Crosson, John Baldessari, Guy Bennet, and Standard Schaefer), and their Italian counterparts from Emilia-Romagna (William Xerra, Emilio Villa, Aldo Tagliaferri).

Built on common passions, these relationships, encounters, discoveries, battles, conflicts and conquests of spaces of expressive freedom have generated new and unusual cultural geographies.

Visual arts that feed on poetry, politics and social activism, literature, entrepreneurship, exact sciences and music find a magical balance in the form of the artist's book, showing that different knowledges can coexist within the same framework of beauty. The history of the publishing house is a story of friendship, travel and encounters born around Piacenza 'land of passage', where many of these relationships became books.

Thanks to the close collaboration with Michele Lombardelli, we had access to the private archive of the artist, who collected the memory of this publishing experience as if it were an art project itself.

Michele Lombardelli's hybrid role on the art scene is an expression of the restless nature of contemporary artistic practice. Editor, publisher, musician, artist, collector, and archivist: as the son of a printer who in the 70s opened his business in Castelvetro Piacentino, on the banks of the Po River, Lombardelli has always been surrounded by books.

It is in this context that Lombardelli met and worked with Vanni Scheiwiller, who from 1995 to 2009 accompanied his training in artist's books between Milan and Los Angeles, where Lombardelli has been travelling since the late 1980s. Scheiwiller also encouraged him to become a publisher specialising in art and poetry, and his first release was a book of poems by Rino Cortiana with illustrations by Carlo Berté. During the last edition of the Milan Poetry festival directed by Gianni Sassi, Lombardelli met Paul Vangelisti, poet, editor of the *Anthology of L.A. Poets* (with Charles Bukowsky), and renowned translator of Italian experimental poets, such as Adriano Spatola and Antonio Porta. United

by a shared friendship with William Xerra, Lombardelli and Vangelisti sealed their encounter by releasing the first book of a series entirely dedicated to poetry and art. With "Morso del suono" (1993) – a collection of poems by Vangelisti, Ballerini, Baraka, Clinton, and Philips, with a text by Tagliaferri and artworks by William Xerra – the series builds and unprecedented, yet prolific, bridge between Piacenza and Los Angeles, identifying a list of authors that in 2010 Arnoldo Mondadori Editore will include almost entirely in the anthology "Nuova poesia Americana-Los Angeles" [New American Poetry - Los Angeles].

This series is an example of how the book, in its most essential expression (limited edition, bilingual, in different formats depending on the content, without an ISBN code but regularly presented in contexts generating other relationships and projects), is an extraordinary instrument of free and unpredictable cultural production, and an opportunity to draw inspiration and reflect on what it means to publish an artist's book today.

Alongside the archive material, the exhibition presents a selection of works by artists linked to Lombardelli's publishing adventure, including a photo series created by Giovanna Silva for the last *Desert Notebook* release in 2008, and a playlist specially curated by Michele Lombardelli and Paul Vangelisti.

The public programme accompanying the project opens new possible working hypotheses on artist publishing through meetings and debates with some of the protagonists of this story and well-known personalities from the world of culture, such as Ray Banhoff, Gianpiero Mughini, Paul Vangelisti, William Xerra, and more.

Listen to the
Piacenza – Los Angeles
playlist on Spotify's XNL
Piacenza channel





Installation views



Installation views

Michele Lombardelli

Piacenza, May 2020

Publisher's notes

In the 1970s, my father, Fausto, soon joined by my uncle Carlo, founded our family's printing business in Castelvetro, a small community near Piacenza, on the banks of the Po River. After some years of study without much of a willingness to go on, but with a growing passion for books, I left school to go into the printing business, starting as a press helper. This was 1987. In 1989 I took my first trip to Los Angeles. By fortunate coincidence, in 1991, the poet Nello Vegezzi published his book, *Le Radici dell'esserci*, with the publisher Vanni Scheiwiller (Italian publisher of Ezra Pound, Eugenio Montale, Wisława Szymborska, Seamus Heaney, Fausto Melotti, Vincenzo Agnetti, Bruno Munari, Piero Manzoni, among many others artists and poets), which was printed at my family's shop. So from 1991 to his passing in 1999, I began associating with and printing Vanni Scheiwiller's books. In 2000 I was asked to join the executive board of Libri Scheiwiller, a position I maintained for the next five years.

It was actually Vanni Scheiwiller who, at a certain point, told me that I too could become a publisher, "a small publisher of refined and unpublished work." This was his advice, and almost immediately I published my first book in 1991, poems by Rino Cortiana, with illustrations by Carlo Berté. From there on my passion for the book, poetry, literature and art came together.

I kept on with my limited editions with the prose of Mauro Sargiani, whose first four books I published, starting in 1991. Sargiani would then be published in 1992 by Feltrinelli in the anthology *I narratori delle reserve*, edited by Gianni Celati.

During those same years I meet and became friends with the artist William Xerra, he too from Piacenza, who was quite active in the field of visual poetry, and the friend of many poets (Antonio Porta, Adriano Spatola, Emilio Villa, etc.). Thus began a collaboration uninterrupted to the present day. With Xerra's help, I was able in 1992 to realize the portfolio *XXX*, with poets Nanni Ballestrini, Franco Cavallo, Francesco Gallo and Paul Vangelisti. In 1993 I got to know Aldo Tagliaferri (Samuel Beckett's Italian translator) who proposed doing a portfolio with five etchings by Emilio Villa, as well as his poems, in *12 Sybillae*.

Next came the Venetian poet Rino Cortiana in 1995, followed by a limited edition of Vittorio Matino's and Aldo Tagliaferri's, concluding in 2002 with a book of photography by Armin Linke and Vincenzo Cabiati, dedicated to the *Baikonur Cosmodrome*.

Meanwhile, after the last of the *Milano Poesia* festivals in 1992, organized by Gianni Sassi, where there were a number of American poets, I met Paul Vangelisti who was in Italy for the festival. We began to work on gathering material for the volume, *Morso dal suono*, which would appear the following year in 1993, with poets Amiri Baraka, Michelle Clinton, Dennis Phillips, Jerome Rothenberg and Vangelisti. This would signal the start of my interest in contemporary California poetry and art.

In 1993 I returned to Los Angeles for a series of presentations around the publication of *Morso dal suono*; starting the next year Vangelisti and I began developing the idea of printing the collaborations of California poets and artists. The key idea for the series is that the poets chosen would offer unpublished or specifically written texts, while the artists worked on images to accompany

the poems. Also, all the books would be presented in a bilingual format. They would be printed in editions of several hundred for the joy of having the books available to the poets, artists and friends. Another characteristic of these editions was not having an official form of distribution and not bearing an ISBN number. The books were always of different formats, numbers of pages and layouts; choices dictated by the nature of the work itself shared by the authors. Thus, with *Morso dal suono*, I begin visiting Los Angeles again, which, from my first visit, seemed to me a truly fascinating place. And where, with the help of Paul Vangelisti, I would meet many California writers and artists.

My first decisive encounter, beyond that with Vangelisti, was with Robert Crosson, with whom I frequently shared a house in Los Angeles. So the first book in this series became Crosson's *The Blue Soprano*, published in 1994.

In the following years, I traveled often to Los Angeles and found myself in the company of poets Dennis Phillips, Martha Ronk, Diane Ward, Douglas Messerli, Guy Bennett, Ray DiPalma and Standard Schaefer and artists like John Baldessari, Michael C. McMillen, Ron Griffin, Tom Wudl, Roy Dowell, with whom, in 2008, I closed the series of California poets and artists, using Giovanna Silva's photos of the California desert and my own drawings.

The only book of "non-poetry" in the series was *Tremor and Precision*, an annotated bibliography of Paul Vangelisti publications as poet, translator and editor.

In 2005 the Italian publisher Arnoldo Mondadori brought out an anthology of Los Angeles poetry (the first in a series, *Nuova poesia Americana*, which would later include volumes dedicated to San Francisco and New York), wherein appeared a good many of the poets I'd come to know and publish throughout those years.



Installation views



Installation views



Installation views

Paul Vangelisti

Pasadena, March 2023

Tremor & Precision

It all started at lunch one warm autumn day in 1992. California poets Dennis Phillips, Michelle Clinton, Jerome Rothenberg and myself took the train down to Piacenza from Milano, where we'd been performing at Milano Poesia. Invited by William Xerra, whose installation was also on display at the poetry festival, we enjoyed an endless lunch at the restaurant across from William's studio in Ziano Piacentino.

Michele and William had been kicking around the notion of doing a book with William's artwork and our poetry. When the conversation momentarily devolved into politics, our Italian hosts remarked on the foolhardiness of Italian politicians trying to present an agenda in a half-hour television interview. We Californians replied that back home politicians offered their views in 10-20 second clips or "sound bites." However difficult to translate the term, the Italians around the table mentioned that a variation on "sound bite," unknown at the time in Italy, might be a fine title for our proposed book. *Morso dal suono* ["bitten by sound"], not an unlikely malady for poets.

Thus, *Morso dal suono*, as well as Michele's ML & NLF series, were more or less born, with ten books to follow, featuring collaborations between Los Angeles poets and visual artists.

Here a necessary detour to arrive at Corrado Costa, that grand Italian poet, through whom I met William Xerra and who, in fact, brought me to Piacenza for the first time in 1976. Corrado was fond of saying that the only way to explore a new territory was by perpetual detour, and I would submit that my entire adventure collaborating with Michele (and William as well) has been a string of such detours.

Ultimately it was Corrado who detoured his way to California's wilderness, staging his radio drama, *The Condor* (1977), in a late night café on a road crossing the Mojave Desert. Corrado's desert (which he hadn't yet visited) premiered on KPFK Radio's Los Angeles Theater of the Ear (L.A.T.E.) in 1978. Then, in January 1981, a different sort of wilderness in *The Dodo* or *School for Night* premiered on L.A.T.E. After which, following our live broadcast, Corrado and I traveled to the actual Mojave, where he encountered the Invisible Man (of 1930s movie fame), and who would become the protagonist of one of his most important books, *The Complete Films* (1983). Translating it here in L.A., we first published *The Complete Films* in a bilingual U.S. edition (Red Hill Press: Los Angeles/San Francisco), not to appear until 12 years later, after Corrado's death, in his own country.

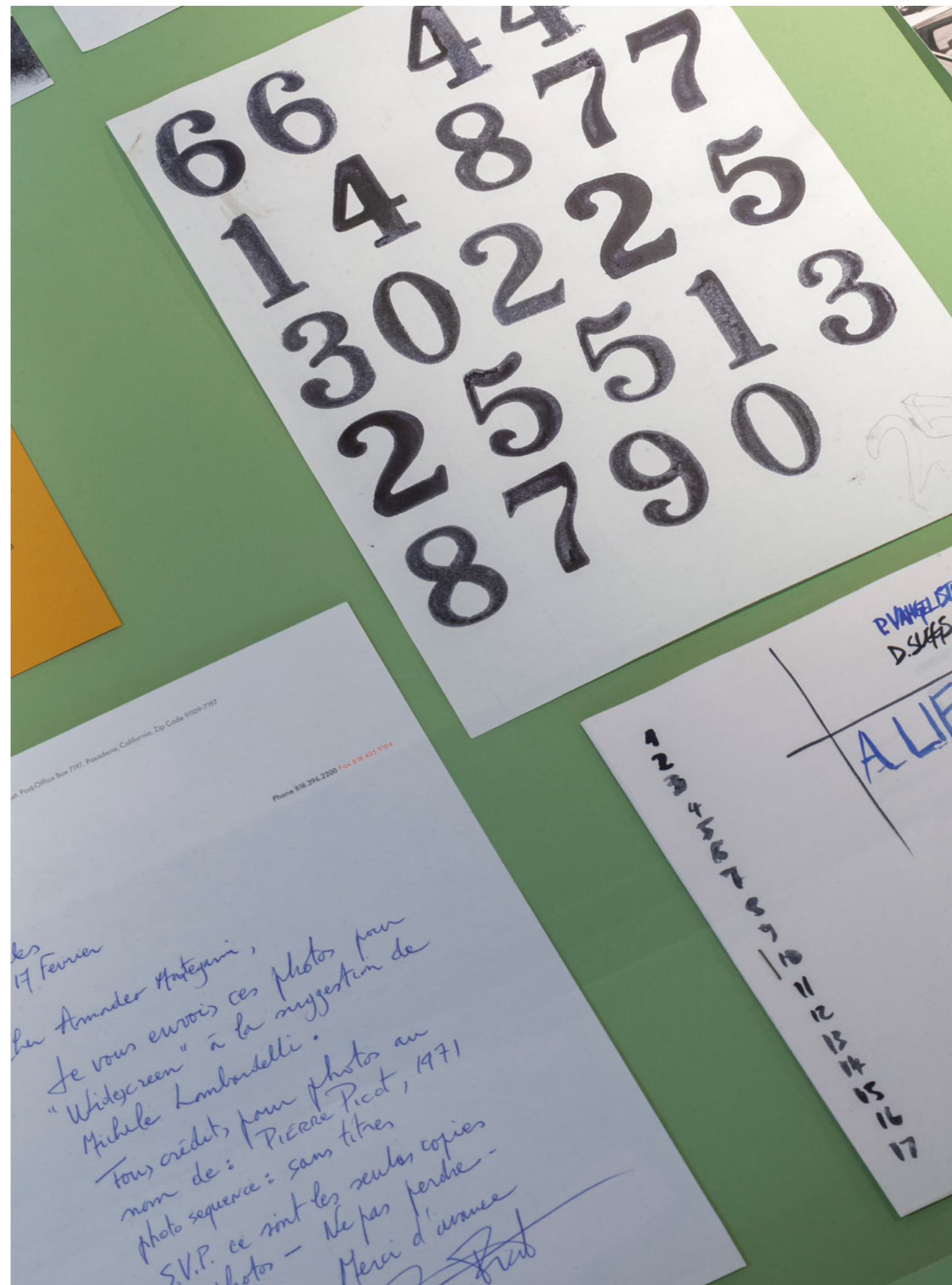
Like Costa, and his colleagues and collaborators in the influential Gruppo 63, Adriano Spatola, Giulia Niccolai and Antonio Porta, the young Michele would find his own way to our local wilderness, returning with his own discoveries. In contact mostly by phone, Michele and I explored various combinations of poets and visual artists working in Southern California. Michele would come to Los Angeles, once or twice a year, and familiarize himself with both artist's and poet's work and plot out each book. As I occupied myself with editorial matters, principally concerning translation, Michele designed and printed these extraordinary volumes.

I must say that of the twelve book projects Michele and I did between 1993 and 2009 there isn't a favorite. Each exemplifies a comprehensive translation in almost every sense of the word: editing text and visuals for a particular project; rendering English to Italian; transforming poems and art work into a book format; and designing text and visuals as prime exemplars of artistic collaboration. Above all, we strived for what was new, or in Ezra Pound's words, 'news that stays news.' With the wisdom of the Los Angeles musician and composer Frank Zappa clearly in mind, necessity became for us the peerless mother of invention.

When I first met Michele in Piacenza, he was almost 24, about the same age as I when I first started publishing. Some 31 years after that lunch in Ziano, Michele and I are still at it. Since 2016, we've been working on a new project called Magra Books, after the Magra River in northwest Italy, whose watershed flows through Lunigiana, southwest toward the fabled Gulf of Poets. Magra Books (www.magrabooks.com) is, in fact, located somewhere between Los Angeles and Bagnone (Provincia di Massa-Carrara), where I have an ancestral house. We print four chapbooks annually, typically 32 pages, in runs of 200 copies, featuring writers "who are passionate about language, language that knows no borders." Magra Books, like its namesake one of the meagerest of rivers, strives to keep in mind that poetry is a bad, though often inspired business.

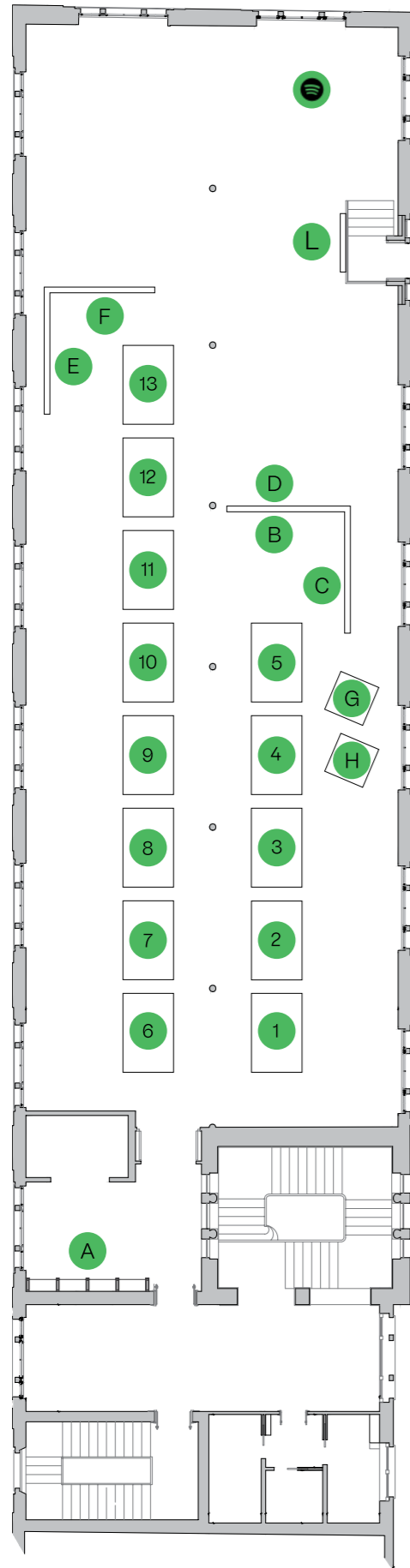


Installation views



Installation views

Map of the exhibits



Artworks displayed on tables

1

Il soffio di Botticelli
Rino Cortiana, 1991
Poems by Rino Cortiana
3 engravings by Carlo Berté
120+30 copies

annotated typographic proofs

Dizionario della quiete
Mauro Sargiani, 1991
Short stories by Mauro Sargiani
1 etching by Sergio Zanni
120+30 copies

Breve diario in forma di lettera
Mauro Sargiani, 1992
Short stories by Mauro Sargiani
1 tempera by Renato Sorrentino
70 copies

annotated typographic proof

2

AA.VV., XXX
1992
poems by Nanni Balestrini,
Franco Cavallo, Francesco Gallo,
Paul Vangelisti
2 drawings on paper by William
Xerra, dated and numbered
48 copies

L'amico di campagna
Mauro Sargiani, 1994
Short stories by Mauro Sargiani
1 tempera by Roberto Sguazzi,
dated and numbered
70 copies

Renato Sorrentino, tempera on paper,
1994

Canto d'ottobre
Mauro Sargiani, 1994
Short stories by Mauro Sargiani
1 tempera by Renato Sorrentino,
dated and numbered
60 copies

Captions

3

Cbille Cbelle
Emilio Villa, 1995
5 engravings by Emilio Villa,
signed and numbered
Text by Aldo Tagliaferri
23 copies

12 Sybillae
Emilio Villa, 1995
12 poems by Emilio Villa
Text by Aldo Tagliaferri
500 copies

drawing/cover design/letter by Aldo
Tagliaferri

4

6 fogli profumati
William Xerra, 1995
6 scented colour photocopied
sheets in parchment envelopes
by William Xerra
15 copies

Venezia, Venusia Vanesia
Rino Cortiana, 1995
Cover with bas-relief by Natalino
Andolfatto
Artworks by Vittorio Maltin
Afterword by Matteo Noia
Parchment envelopes by William
Xerra
500 copies

b/w photo: Carlo Berté and Rino Cortina,
Campo San Barnaba, Venice 1994 /
design/drawing by Natalino Andolfatto
/ design/brass by Natalino Andolfatto /
annotated typographic draft

5

Orme
William Xerra, 2001
Leporello (folded book) with 20
drawings by William Xerra
350 copies

William Xerra, collage, 1972 / William
Xerra, Sospeso, artist's book 1973 /
William Xerra, drawing, n.d.

Ora tenue ora intensa
2001
Illustration by Vittorio Matino
Afterword by Aldo Tagliaferri
50+200 copies

Barkonur Cosmodrome
Vittorio Caibati, Armin Linke,
2002
Photo sequence by A. Linke
and V. Caibati
500 copies

6

Morso dal suono
AA.VV., 1993
Poems by Luigi Ballerini, Amiri
Baraka, Michelle Clinton, Dennis
Philips, Jerome Rothenberg, Paul
Vangelisti
Artworks by William Xerra
Text by Aldo Tagliaferri
1100+48 copies

first typographic draft with annotations
/ second typographic draft with
annotations / b/w photo: Robert
Crosson and William Xerra, Los Angeles
1993 / b/w photo: Paul Vangelisti
and William Xerra, Los Angeles 1993
/ 2 drawings drawing/cover design
/ 2 postcards Los Angeles, 1993 /
introduction postcard La Hune, Paris,
1993 / b/w photo: Rosalba Sironi,
Mimmo Rotella, Pierre Restany, William
Xerra, Michele Lombardelli, Marc
Eschenbrenner, Paris 1993 / b/w photo:
Aldo Tagliaferri, Nanni Balestrini, William
Xerra, Paris 1993

The Blue Soprano
Robert Crosson, 1994
Poems by Robert Crosson
Drawings by William Xerra and
Michele Lombardelli
500+25 copies

cover design/drawing / b/w photo:
Robert Crosson, Los Angeles 1994 /
collage by Robert Crosson, n.d. / b/w
photo: Paul Vangelisti, William Xerra,
Robert Crosson, Los Angeles 1994 /

3 manuscripts/typescripts by Robert
Crosson / original manuscript by
Robert Crosson

7

Book of Hours

Dennis Phillips, 1996
Poems by Dennis Phillips
Illustrations by Courtney Gregg
400+9 copies

4 cover designs/drawings and book / 2 letters with photo artwork by Courtney Gregg / 2 b/w photos: Dennis Phillips and Courtney Gregg, Los Angeles 1996 / original manuscript by Dennis Phillips / 3 b/w photos: Courtney Gregg's studio, Pasadena 1996 / 2 colour photos: artworks by Courtney Gregg / envelope with artworks/drawing by Courtney Gregg / unpublished manuscript by Dennis Phillips "Study for the Ideal City" / colour photo: Dennis Phillips's studio, Pasadena 1996 / colour Polaroid, Pasadena 1996 / letter by Dennis Phillips

8

A life

Paul Vangelisti, 1997
Poems by Paul Vangelisti
Artwork by Don Suggs
400+26 copies

original manuscript "A Life" by Paul Vangelisti / b/w photo: Don Sugs, Downtown Los Angeles, 1997 / 2 b/w photos: Don Sugs, Downtown Los Angeles, 1997 / b/w photo: Paul Vangelisti, Los Angeles 1997 / letter by Andrea Borsari / invitation card Sun & Moon Bookstore, Los Angeles 1997 / page 1 with "Bonne a Tirer" [ready to print] stamp and signatures of M. Lombardelli and P. Vangelisti / photocopy from "Vita Nova" / "numbers" cover design / 2 drawings/cover design / letter by Pierre Picot, Art Center, Pasadena 1997 / 3 faxes by Don Suggs / poem "Aleph" with annotation by di Paul Vangelisti / artwork by Don Suggs for "special edition"

9

Allegories

Martha Ronk, 1998
Poems by Martha Ronk
Illustrations by Tom Wudl
400 copies

original manuscript by Martha Ronk / book typographic proof / letter by Martha Ronk / b/w photo: Martha Ronk and Paul Vangelisti, Los Angeles 1988 / b/w photo: Courtney Gregg and Robert Crosson, Los Angeles 1998 / postcard by Martha Ronk / book presentation invite, UCLA, Los Angeles 1998

Portraits and Maps

Diane Ward, 2000
Poems by Diane Ward
Illustrations by Michael McMillen
100 copies

original manuscript by Diane Ward / ICC invitation card, Los Angeles 2000 / 2 photocopies with annotation by Michael McMillen / colour photos: Diane Ward and Michael McMillen, Los Angeles 2000 / cover artwork / 5 pages with annotation/corrections by di Diane Ward

10

Bob Down

Douglas Messerli, 2002
Poems by Douglas Messerli
Illustrations by John Baldessari

delivery letter by John Baldessari / photo print by John Baldessari (annotated), Los Angeles 2000 / ICC invitation card, Los Angeles, 2002 / graphic display of the sequence of the pages / cover artwork / annotated typographic proof / annotated cover drafts / 2 original manuscripts

Tremor & Precision

an Annotated Bibliography of Paul Vangelisti, 2002
Afterword by Luigi Ballerini
500 copies

cover draft / wedding invitation "Malgorzata and Paul" / cover artwork and designs / annotated typographic proofs

11

Drive to Cluster

Guy Bennet e Ron Griffin, 2003
Poems by Guy Bennet
Illustrations by Ron Griffin
400 copies

4 artworks by Ron Griffin / 1 b/w photo: outside Ron Griffin's studio, Santa Monica 2003 / 2 b/w photos: Ron Griffin's studio, Santa Monica 2003 / invitation card OTIS College of Art and Design, Los Angeles 2003 / cover artwork

Bleedeng Heats, A shallow Mercy

Robert Crosson, 2005
Poems by Robert Crosson -
Cover artwork by William Xerra
400 copies

2 artworks/collage on paper by William Xerra / original manuscript / colour photo: Michele Lombardelli, Robert Crosson, Ely, Los Angeles 2005 / drawing on paper by Michele Lombardelli / b/w photo: Robert Crosson with a friend, Los Angeles 2005 / colour photo: Robert Crosson's studio, Los Angeles, n.d. / cover design/ artwork

12

Caper, Vol. I

Ray Di Palma, 2006
Poems by Ray Di Palma
Illustrations by Roy Dowell
Cover artwork by Don Suggs
400 copies

Caper, Vol. II

Paul Vangelisti, 2006
Poems by Paul Vangelisti
Illustrations by Don Suggs
Cover artwork by Roy Dowell

cover design/artwork / letter by Ray Di Palma / original manuscript by Ray Di Palma - postcard by Aldo Tagliaferri / covert artwork / original manuscript of the translation - 1 colour artwork by Don Suggs / 3 b/w artworks by Don Suggs / 4 drawings on paper by Roy Dowell

13

Desertnotebook

Standard Scafer, 2009
Poems by Standard Scafer
Photos by di Giovanna Silva with drawings by Michele Lombardelli
500 copies

12 photos by Giovanna Silva with drawings by Michele Lombardelli / 2 covert artworks/designs / original manuscript by Dennis Phillips

G

Divano

Sergio Zanni, 1992
45x23x25 cm, terracotta

H

Il cibo della regina

Vincenzo Cabiati, 2011
ø 30 cm, terracotta

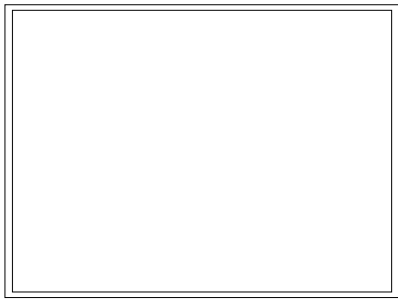
L

Bookshelf

S

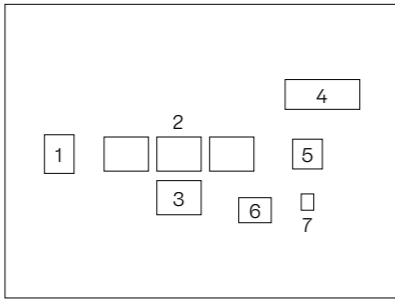
Piacenza—Los Angeles
Spotify Playlist

A



Piacenza – Los Angeles
Piacenza, 2023 / Photo collage
from archive documents of
ML& NLF publishing house

B



1
For Christmas
Robert Crosson, 1999
34,5x30 cm, collage on paper

2
Desertions
Giovanna Silva, 2007
32x42 cm, three photos

3
No title
Ron Griffin, 1995
36x46 cm, mixed media on
board

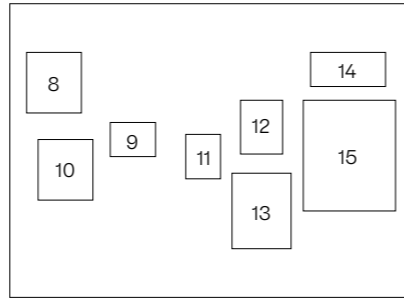
4
Piccolo metafisico
Vittorio Matino, 1993
21x52 cm, acrylic on paper

5
No title
Don Suggs, 1995
10x8 cm each, mixed media on
board

6
No title
Roberto Sguazzi, 1992
21x29,5 cm, mixed media on
board

7
No title
Courtney Gregg, 1996, mixed
media on paper

C



8
No title
Courtney Gregg, 1998
60x46, mixed media on paper

9
Baikonur Cosmodrome
Armin Linke, Vincenzo Cabiati, 2002
30x40 cm, photography

10
For Michele
Courtney Gregg, Dennis Phillips,
1998
51x42 cm, mixed media on
wrapping paper

11
Io mento a Michele
William Xerra, 2002
40x30 cm, marker on printed
paper

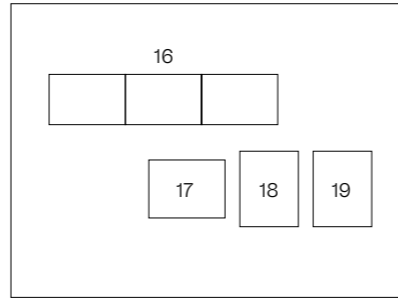
12
No title
Carlo Berté, 1991
31x23 cm, pencil on paper

13
**A Shoe for the Elevation of the
Sole**
Michael McMillen, 2001
59,5x46 cm, photography

14
Paesaggio per Michele
Carlo Berté, 1991
23x49 cm, mixed media on paper

15
Terre d'ombra
Renato Sorrentino, 1994
100x80 cm, mixed media on canvas

D



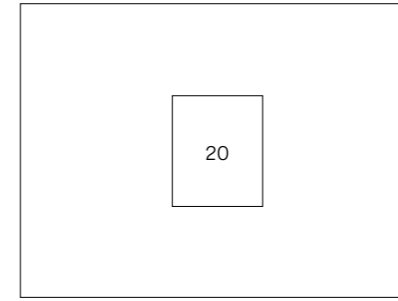
16
**I Will Not Make Any More
Boring Art**
(1971 - 2011)
John Baldessari (1931-2020)
46 x 60 cm, Poster (three
specimens) created for John
Baldessari's exhibition, Le Case
d'Arte, Milan, Sep. 2011 - Feb. 2012
Courtesy of Le Case d'Arte, Milan

17
Orizzonte interrotto
William Xerra, 1993
50x75 cm, temporary frame,
mixed media on canvas and
collage
Courtesy of Xerra Archive,
Piacenza

18
Portrait
William Xerra, 1995
55x40 cm, mixed media on plate
Courtesy of Xerra Archive,
Piacenza

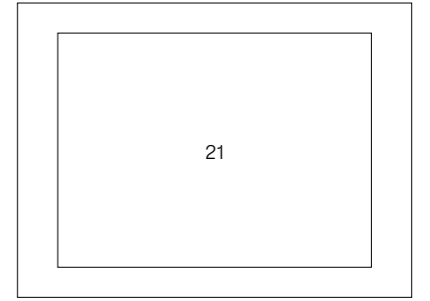
19
Omaggio a Caravaggio
William Xerra, 2006
56x38 cm, collage on paper
Courtesy of Xerra Archive,
Piacenza

E



20
Morso dal suono
William Xerra, 1993
48-Piece limited edition with
original artwork by William Xerra

F



21
E par ch'io sia in colpa
William Xerra, 2001-2
200x290 cm, temporary frame,
mixed media on canvas and
collage, neon
Courtesy of Xerra Archive,
Piacenza

XNL
Arte
22.04.23
18.06.23
Piacenza—
Los Angeles

Art and Poetry Books (1991-2008)
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Credits

Project promoter

Fondazione di Piacenza e Vigevano
Municipality of Piacenza
Chamber of Commerce of Piacenza
Province of Piacenza
Diocese of Piacenza-Bobbio

From an idea by

Michele Lombardelli and Paola Nicolin

Design

and setup
Altofragile

Display adaptation and consultancy

Studio ETre
Gianluigi Tambresoni

Lighting engineering

Spazio Esperienze
Davide Groppi

General coordinator

Tiziana Libé

Atelier and educational activities coordinator

Enrica Carini

XNL Bookshop

curated by michele Lombardelli
@Commerce Milan

Communication and institutional press office

Sara Bonomini
Stefania Rebecchi

Communication, press office

Lara Facco, Milan

Graphics

propp.it

Website

Davide Barbieri

Photos and videos

Daniele Signaroldi

Social media

RARA Comunicazione

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Linda Stark
Bruno Tonini
William Xerra Archive
Gionata Xerra

Infos

Dates

From 22nd April 2023
To 18th June 2023

Opening hours

Open
From Friday to Sunday - 10:30/19:30
Private viewings outside of regular
hours are available upon reservation for
schools and groups.

Free entrance

Accessibility

The exhibition halls and auditorium are
accessible for the disabled via elevators
or ramps. During events and opening
hours, our staff at the main entrance will
be happy to help visitors accessing the
Centre and its spaces.

Bookings

info@xnlpiacenza.it

XNL

XNL Piacenza

Centre for Contemporary Art,
Cinema, Theatre, and Music

XNL Arte

Direzione artistica
Paola Nicolin

XNL Cinema e Teatro

Bottega XNL
Direzione artistica
Paola Pedrazzini

XNL Musica

Direzione artistica
Maria Grazia Petrali

Fondazione di Piacenza e Vigevano

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xnlpiacenza.it



info@xnlpiacenza.it

0523 311111

Getting here

From Milan

50 minutes by train - trains depart every half hour.

1 hour from city centre - A1 motorway
37 minutes from Melegnano - A1 motorway

By train

From Piacenza railway station
- 18 minutes on foot

- 11 minutes by public transport (bus lines 1/6, 4, 16, 8)

By plane

From Milan Linate Airport - 50 km

From Parma Airport - 50 km

From Bergamo Orio al Serio Airport - 69 km

By car

From the A1 - take either Piacenza Sud or Basso Lodigiano exit.

From the A21, coming from Turin

- take Piacenza Ovest exit

From the A21, coming from Brescia

- take Piacenza Sud exit

Parking

Parking Cavallerizza

400 m - paid parking

Stradone Farnese 39

Parking Politeama

110 m - paid parking

via San Siro 7

Parking Pubblico Passeggio

850 m - paid parking, 8/19

Viale Pubblico Passeggio, 12

Visit nearby

Galleria d'Arte Moderna

Ricci Oddi

www.riccioddi.it

Teatro Municipale and other local theatres

teatripiacenza.it

Civic Museums of Palazzo Farnese

www.palazzofarnese.piacenza.it

Tourist Information

For information on what to see, what to do, where to eat, and where to sleep in Piacenza, please visit the local Tourist Information Office located in the main square, 5 minutes' walk from XNL.

Piazza Cavalli, 7 - Piacenza

Tel. +39 0523 492001

Mail: iat@comune.piacenza.it

Web: visitpiacenza.it/piacenza

Opening hours

Off-season (01/11 - 28-29/02)

Monday: closed, from Tuesday to

Sunday: 10-17

Peak Season (01/03-31/10)

Monday: 10-16, from Tuesday to Sunday:

10-18

Open on the following public holidays

(10-16): 6th January, Easter, Easter

Monday, 25th April (Liberation Day), 1st

May (International Workers' Day), 2nd

June (Republic Day), 4th July (patron

saint's day), 15th August (Ferragosto), 8th

December (Immaculate Conception).

