



**Flashback Habitat
Ecosistema per le Culture Contemporanee
presents**

**The new version of the work of art
“Una vita migliore. Frammenti di storie dell’Istituto Provinciale
per l’Infanzia della Provincia di Torino”**

**curated by Alessandro Bulgini
in collaboration with Città Metropolitana di Torino**

**Opening Thursday 2 July 2026, 7 pm
Corso Giovanni Lanza 75 – Turin
Pavilion B, 3rd floor**

Turin, 2 July 2026

From Thursday 2 July, at Flashback Habitat (Corso Giovanni Lanza 75 – Turin), ***Una vita migliore. Frammenti di storie dell’Istituto Provinciale per l’Infanzia della Provincia di Torino*** takes on a new form.

Born of an idea by Alessandro Bulgini (artist and artistic director of Flashback Habitat), the exhibition — conceived as a work of art — bears witness to the history of the place and of those who lived it at first hand.

Inaugurated in 2023 on the third floor of Pavilion B, *Una vita migliore* arose as a giving-back of that multitude of worlds that intertwined in Turin’s former Children’s Institute. Fragments and glimpses of the stories of the native men and women, and of the nannies, are composed into a choral work that interweaves emotion, art and life.

Una vita migliore unfolds in the Pavilion where the infants, residents of the I.P.I. (Istituto Provinciale per l’Infanzia), were fed. Each space is intended to be a micro-world in which to immerse oneself and enter the stories being told. Each room is made up of audio-video portraits of the so-called “natives” (those who were born here), who answer a simple question - “Will you tell me your story?” - and do so in profile, a position that suggests a turning outwards, elsewhere, or perhaps towards another self.

The talking portraits are accompanied by images dating back to a photographic exhibition devoted to the place, staged when the Children’s Institute closed.

Finally, each room is enriched by a narrative map layered with meanings, thanks to photographs and documents from public and private archives.

Flashback Habitat, a centre for contemporary cultures, is conceived as a maternal womb, an all-encompassing organism in which everything converges: the origin, the red thread linking past and present, the home to which one returns. What changes and is transformed today is the attitude with which we welcome the gift of this space, the stories of the people who passed through it, the very life of the place: the new version of the work takes shape as an auspicious gesture. **The work is a gift to the community.**

The exhibition itinerary is enriched by impressions and testimonies in dialogue with Flashback's poetics: bringing the submerged back to light, reactivating it, giving it new meaning in the present context. **Visitors immerse themselves in the documents, maps and archives of the city's former Children's Institute, but they also encounter its protagonists - those who were born here - in their present-day lives.** The apparatus is reactivated by their presence, acquires other meanings, and amplifies the sense of belonging to the place and its history.

This is the great change: the shift from the ephemeral to the permanent, in the hope that the work will maintain a life of its own, absorbing and assimilating still further the history of the place that gave rise to it. The narrative unfolds in all its magnetism in the only way possible: the human, affectionate way. It is no longer merely a matter of safeguarding the memory of what has been, but of enriching it with images that also speak of the present.

The permanent version sees **the birth of two new projects**, conceived as further contributions, as new layers.

Asterismi is the first: in the central rooms, three new walls appear, hosting works on the theme of motherhood, where ancient, modern and contemporary art coexist on the same temporal horizon: from the photographs by Fabio Bucciarelli (2018) portraying the mothers of Gaza and Lebanon, to the mid-fifteenth-century wooden Madonna (c. 1445) by Giacomo Moranzon, and on to the bronze *Mater Dulcissima* by Giuseppe Gallo (2004).

The second, **Nuovi Sguardi**, arises from the collaboration with Tea Taramino, creator and curator of PARI, Polo delle Arti Relazionali e Irregolari. The corridor windows once used to keep an eye on the children now become luminous displays. They are inhabited by the works of Girolamo Della Malva, Laura Biella and Luca Romano - "irregular" artists who point us towards new ways of looking. The works gathered in this section do not ask to be viewed as testimonies of a personal condition, nor as exceptions to a presumed normality. Rather, they ask us to suspend every definition and to let **the work create its own relationship with the viewer.**

“The new version of Una vita migliore comes into being with a precise intention: to be auspicious. In the first installation, the project was conceived almost as an open work: the photographs were hung only on the upper part of the walls, almost as if they were post-it notes, visual jottings. It was a deliberate choice: to convey the volatile quality of memory, its fragmentary and provisional nature. Over time, however, we felt the need to take a step forward. I have always gone on calling it a ‘work’ because what I have always meant is rather a suggestion, an emotional and visual point of departure: an act of love”.

These are the words of **Alessandro Bulgini**.

Today, *Una vita migliore* thus tells of a new desire: the desire to stay.

The IPI (Istituto Provinciale per l’Infanzia), inaugurated in 1954, took in around three hundred children each year while they awaited adoption - often born at Corso Lanza 75 - who were then placed for adoption, generally before the age of three.

Today many of those children, now grown up, take part in the life and activities of Flashback Habitat, recognising in Corso Lanza their own origins, their first home, and enriching the new life of the place itself with stories and emotions.

In brief, the history of the place:

The original nucleus of the complex, owned by the banker Marsaglia, consists of the main villa, the stables and the porter’s lodge. It was built between 1892 and 1896, and the names of the designers responsible for the work are unknown, with the exception of the engineer Rivetti, who built the porter’s lodge; it is the only lot to have undergone no structural or functional change over time. The inauguration of the Clinica Sanatrix of the Regia Università di Torino took place at the end of 1932 and turned this place into one of the most important healthcare buildings erected in Piedmont. In 1952, with the closure of the clinic, these premises were purchased by the Provincia di Torino and housed a variety of functions - children’s institute, school and offices — before finally being abandoned and left disused from 2013 until 2022. It was in that very year that Flashback launched the regeneration of 20,000 sq m at Corso Giovanni Lanza 75 in Turin, a place steeped in history and in stories waiting to be brought back to light.

Flashback Habitat

Ecosistema per le Culture Contemporanee

Corso Giovanni Lanza 75, Turin

flashback.to.it

info@flashback.to.it

t. +39 393 64 55 301

Una vita migliore. Frammenti di storie dell'Istituto Provinciale per l'Infanzia della Provincia di Torino
curated by Alessandro Bulgini
in collaboration with the Città Metropolitana di Torino

From 2 July 2026

Pavilion B, third floor

Free admission

with "Amic* di Flashback" membership card

Opening hours

Thursday, 6 pm – midnight

Friday, Saturday and Sunday, 11 am – midnight

CREDITS

Promoted by

Associazione Flashback

Under the patronage of

Città di Torino, Città metropolitana di Torino

Programme with the contribution of

Regione Piemonte, Camera di Commercio Torino, Fondazione Compagnia di San Paolo, Fondazione CRT

In collaboration with

Cassa Depositi e Prestiti e Città Metropolitana

With the support of

Iren, Studio Cernaia

Cultural partners

Opera Viva, l'Artista di Quartiere

Media partners

La Stampa, exhibart, Artribune, Turismo Torino, freecards

Press Office

Margherita Dionisio / +39 339 6114425 megdionisio76@gmail.com

ASTERISMI

Giacomo Moranzon, Giuseppe Gallo and Fabio Bucciarelli

Asterisms (the unofficial constellations) are the product of our way of looking at the sky; it is our gaze that decides to join the points of light into a figure. It is we who create the relationship.

Within *Una vita migliore*, this section arises as an extension of the work, not as a parenthesis. The stories of the native men and women tell of motherhood experienced in its most concrete dimension: being born, being taken in, being separated, searching for one's origins, rebuilding a community. *Asterismi* broadens this account through works from different times, languages and contexts, called into dialogue not by historical analogy but by closeness of meaning. Works that find common ground not in the history of art, but in their capacity to question one of the most primordial experiences of existence: motherhood.

As with a constellation, this itinerary too takes shape by bringing distant elements into relation. Each work retains its own identity but acquires a further meaning in the encounter with the others. It is the public who trace the invisible lines joining these presences.

The *Madonna dell'Umiltà* by Giacomo Moranzon, carved in the fifteenth century for private devotion, restores one of the founding images of Western culture: a mother contemplating her child. There is no heroic gesture, only the silent time of care. Motherhood becomes a relationship even before it is religious representation.

With Giuseppe Gallo, that same image is transformed into matter. In his sculptures the maternal body is no longer merely a figure but a primordial space, a refuge, a landscape, a cavity that receives and protects. The mother becomes an archetypal form of existence, able to hold memory, nature and creation within a single organism.

Finally, the photographs of Fabio Bucciarelli bring this reflection into the present. In territories marked by war, exile and humanitarian crisis, motherhood continues to manifest itself as an act of resistance. There, where everything seems to dissolve, care remains one of the last acts capable of affirming the dignity of life.

These works do not illustrate *Una vita migliore*. They broaden its field of meaning. Across six hundred years of history, they show how motherhood continues to represent one of the fundamental sites through which human beings build belonging, transmit memory and imagine the future.

The unprecedented constellation they form does not seek a definitive synthesis. Rather, it invites us to inhabit a space of relationship, where past and present, ancient and contemporary art, individual experience and collective memory recognise one another. It is in this dialogue that *Una vita migliore* continues to generate new ways of reading the world.

Giacomo Moranzon

Madonna che adora il Bambino (Madonna dell'Umiltà)

c. 1445

Carved, painted and gilded wood, 53 × 35 cm

Courtesy of Flavio Pozzallo

The *Madonna dell'Umiltà* represents one of the most intense images of motherhood in the Western tradition. Mary appears not as queen or sovereign, but as a mother absorbed in contemplation of her child. The gesture of her joined hands and her gaze turned towards the Child transform the scene into a moment of absolute intimacy, in which relationship prevails over solemnity.

Set within the *Asterismi* itinerary, this work becomes the point of origin for a reflection that runs through the entire exhibition. Here, motherhood is not only a religious theme but a universal form of care, able to cross the centuries and go on questioning the present.

BIO

Giacomo Moranzon (documented from 1413; died between 1467 and 1469) was one of the foremost woodcarvers active in fifteenth-century Venice. The son of Catarino Moranzon, he belonged to one of the most important Venetian workshops specialising in wood sculpture and carving.

Giuseppe Gallo

Mater dulcissima

2004

Bronze, 45.8 × 25.7 × 33 cm

Courtesy of Galleria dello Scudo

In Giuseppe Gallo's practice, motherhood becomes a primary form of existence. *Mater dulcissima* does not simply represent a female figure: it is a body-as-home, a cavity, a refuge that gives shelter. The sculpture simultaneously evokes the Madonna's mantle, a rock shaped by time, a primordial cave and the maternal womb.

The mother thus becomes a symbolic space in which memory, nature and creation coincide. The work suggests that the origin of the human being belongs not only to biology but also to the experience of protection, welcome and relationship.

BIO

Giuseppe Gallo was born in 1954 in Rogliano (Cosenza), the son of a painter-restorer. He attended the *liceo scientifico* and enrolled in Architecture. In 1976 he moved to Rome, where he made his debut with his first solo show at the Galleria Ferro di Cavallo; the following year he presented, at La Stanza (Giambellino), an installation critical of certain forms of commercialisation of contemporary art. His early practice, with strong conceptual components, continued in 1979 with a solo show at the Galleria Luigi De Ambrogio in Milan, where he presented a single work articulated across several interventions spanning painting and installation. During this period he shared a studio with Nunzio at the former Cerere pasta factory, a key site of the Roman scene, where he developed a language poised between fragmented figuration, abstraction and symbolic systems. Between the late 1970s and the 1980s he took part in international exhibitions (Europa 79, Stuttgart; Annina Nosei Gallery, New York, 1983; Sperone Westwater, 1986; Akira Ikeda, Tokyo, 1987) and in shows such as the Biennale di Parigi and *L'Italia oggi* (1985). In 1986 he made his debut at the Biennale di Venezia, and in 1990 he exhibited there with a solo room. In the following years he exhibited at international institutions (Vienna, Toulouse, New York) and Italian museums, with sculpture progressively taking centre stage. Notable solo shows include Rende (2001), Spoleto (2004) and the retrospective at the MACRO in Rome (2007–2008), which then toured between Mannheim and Saint-Étienne. In 2022–2023 the Mart in Rovereto devoted the solo show *Michelangelo sogna Brancusi* to him.

Fabio Bucciarelli

Occupied Territories #69, Gaza, 2018

Hahnemühle Photo Rag® Bright White 310 gsm, 70 × 100 cm

Courtesy of Fabio Bucciarelli

Fabio Bucciarelli's photographs tell of motherhood in territories of war and humanitarian crisis. In his work, reportage becomes human experience, restoring centrality to the people and everyday gestures that endure even in the most extreme conditions.

Within *Nuovi Asterismi*, his images shift the reflection from symbol to the contemporary. Motherhood is no longer merely an iconography or a metaphor, but a concrete practice of resistance, able to safeguard life even where everything seems to deny it. Bucciarelli's photographs remind us that care continues to be one of the most radical and universal gestures of human experience.

BIO

Fabio Bucciarelli is an Italian photographer, journalist and author known internationally for his documentation of conflicts and humanitarian crises. His photography is distinguished by an empathetic approach and an authorial vision that goes beyond the mere recording of historical events. His evocative images not only recount human experience but deeply involve the viewer, prompting reflection on the complexities of the contemporary world. Recognised as one of the most influential photojournalists of his generation, Bucciarelli works with major international newspapers and editorial platforms, including La Repubblica, Die Zeit and The New York Times. His work has received prestigious international honours, including the Robert Capa Gold Medal, several World Press Photo Awards, the Visa d'Or News, the Lucie Impact Award and the Prix Bayeux-Calvados des Correspondants de Guerre. He has also won thirteen Picture of the Year International awards, including the title of Photographer of the Year in 2019. Alongside his photographic work, since 2009 Bucciarelli has been a reporter for *Il Fatto Quotidiano*. In recent years he has broadened his role, taking on assignments as curator and artistic director as well; his works have been exhibited in museums, galleries and international art fairs. He is also active in teaching and closely involved in educational initiatives. His latest book, *Occupied Territories: Stories from the West Bank, Gaza and Lebanon* (Dario Cimorelli Editore, 2025), gathers over a decade of work in Palestine and Lebanon.

NUOVI SGUARDI

curated by Tea Taramino

Girolamo Della Malva, Laura Biella and Luca Romano

Art is not born of belonging to a category, but of the need to give form to an experience.

To change our way of looking, then, means to change the way we recognise works, people and the relationships that run through them.

Una vita migliore is born of listening to people who long remained at the margins of collective memory: the work of Alessandro Bulgini restores dignity to stories that risked staying invisible, turning memory into a site of relationship and belonging.

Nuovi Sguardi takes its place in this itinerary as a natural extension of the work. The practices of **Girolamo Della Malva, Laura Biella** and **Luca Romano**, selected by Tea Taramino, do not ask to be viewed through the lens of biography or of the label of *arte irregolare*. Rather, they ask us to call into question our way of looking.

For over forty years, Tea Taramino has pursued a line of research that questions the traditional boundaries between contemporary art and *arte irregolare*, proposing a vision capable of overcoming every hierarchical distinction.

Through the *La Galleria* workshop, the Collezione Civica di Arte Irregolare of the Città di Torino and, today, *PARI* – Polo delle Arti Relazionali e Irregolari, her work has built a space in which art becomes, above all, an occasion for encounter, listening and mutual transformation.

The works gathered in this section do not ask to be viewed as testimonies of a personal condition, nor as exceptions to a presumed normality. Rather, they ask us to suspend every definition and to let **the work create its own relationship with the viewer**.

The worlds built by **Girolamo Della Malva, Laura Biella** and **Luca Romano** are profoundly different, yet they open us to a new way of looking at what surrounds us. In their work, mark, colour and repetition become tools through which to open oneself to a new experience, build relationships and affirm one's own presence in the world.

Within *Una vita migliore*, these works broaden the meaning of the entire project. If Alessandro Bulgini's work invites us to recognise in the native men and women a community founded on relationship rather than on genealogy, *Nuovi Sguardi* proposes an analogous shift of perspective: to recognise that every authentic work

possesses the capacity to generate new forms of encounter and new ways of reading the world.

Art thus becomes a place where differences are neither put on display nor erased, but welcomed as an occasion for mutual understanding. It is in the open space between these ways of looking that a community continues to come into being.

Girolamo Della Malva (Giorgino)

I gemelli

1990s

Felt-tip pen on paper, 30 × 30 cm

Courtesy of Archivio Mai Visti, Città di Torino

Senza Titolo

2000s

Felt-tip pen on paper, 70 × 1000 cm

Courtesy of Archivio Mai Visti, Città di Torino

For Girolamo Della Malva, known as “Giorgino”, the felt-tip pen becomes the expression of an almost architectural rigour. His sheets fill up with grids, geometries and chromatic interweavings that light up like medieval stained-glass windows.

BIO

Girolamo Della Malva (Vico del Gargano, 1956 – Turin, 2014), known as “Giorgino”, devoted his life to art, raising the humble felt-tip pen to an expressive instrument of great value through a constant practice begun in the 1970s. He pursued an intense artistic activity independently, working between home, atelier and day centre. His works stand out for their use of grids, geometries and vivid chromatic interweavings, in which marks, forms and colours combine into rigorous, harmonious compositions. The resulting polychrome surfaces recall, in their richness and structure, medieval stained-glass windows reinterpreted in a contemporary key.

Laura Biella

Annunciazione

2011

Pencil and watercolour on paper, 20 × 20 cm

Courtesy of Archivio Mai Visti, Città di Torino

Donna con uccellino

2013

Pencil and watercolour on paper, 30.5 × 23 cm

Courtesy of Archivio Mai Visti, Città di Torino

Laura Biella’s watercolours reinterpret, in a fantastical key, angels, Madonnas and Annunciations that speak to one another with mischief and tenderness, in a world where even animals have a voice and a story to tell. Her delicately comic-strip line

conveys the tenderness of one who looks at the world while never ceasing to marvel at it.

BIO

Laura Biella (Turin, 1981) has developed an artistic practice capable of transforming learned references and everyday impressions into poetic, immediate visual narratives. In her work the fantastical dimension takes on a central role: drawing inspiration from the great masters of tradition, and in particular from subjects such as angels, Madonnas and Annunciations, she reinterpreted them in a personal, delicately comic-strip style, suspended between mischief and innocence. Her works are often animated by courtship dialogues and by the presence of talking animals. A significant part of her output is devoted to the animal world, the protagonist of an original bestiary humanised in form and behaviour. The fresh, ingenuous, dreamy and at the same time ironic and playful character of her scenes is heightened by the delicate use of watercolour and, more rarely, of coloured pencils and felt-tip pens.

Luca Romano

Autobus 67 (retro)

1990

Red biro and wax crayon on paper, 35 × 50 cm

Courtesy of Archivio Mai Visti, Città di Torino

Teleferica (retro)

1988

Felt-tip pen on paper, 29.5 × 42 cm

Courtesy of Archivio Mai Visti, Città di Torino

Luca Romano entrusts to hundreds of drawings a desire repeated almost like a prayer: “to catch the number 67 bus on his own”. His figure returns again and again - now hidden and dissolved in colour, now built up from small juxtaposed strokes - until it slowly emerges from the very substance of the work.

BIO

Luca Romano (Turin, 1950 – 2021) developed an artistic practice deeply bound to his own personal experience, entrusting to hundreds of drawings and paintings on paper his repeatedly declared desire to “catch the number 67 bus on his own”. This theme translates into the constant repetition of his figure, portrayed for years almost always in the same way, until it became the core of his output. He worked tirelessly between home, atelier and day centre, using above all A4-format sheets, sometimes obtained from salvaged materials. The felt-tip pen was his favourite tool: through layers of colour and small juxtaposed vertical strokes, he built up images in which the figure gradually emerges from the surface. He often reused already-marked sheets, including large drawings made by his architect father, which he adapted to his own needs. On the backs of the sheets there sometimes appeared repeated words such as “mamma”, “papà” and “Luca”, bearing witness to the strong bond between his artistic practice and his emotional life. In his tempera works, experimented with in the atelier, he traced his own outline directly with the brush, either full-length or half-figure. Depending on the intensity of the colour used, the figure could appear clearly visible or almost dissolve into the pictorial matter.

BIO

Tea Taramino (Turin, 1952) is a relational artist and curator. Her work combines artistic research, participatory practices and cultural planning, with particular attention to inclusion, accessibility and the dialogue between contemporary art and *arte irregolare*. She is the creator of PARI – Polo delle Arti Relazionali e Irregolari, based at Flashback Habitat Torino, which she directs with the artist Irene Pittatore. For over forty years she worked for the Comune di Torino, where in 1982 she founded the La Galleria workshop, from which the Collezione Civica di Arte Irregolare e Outsider Art was born, today comprising over 30,000 works. She continues to devote herself to its safeguarding and promotion through the association Forme in bilico APS, of which she is founder and president. She has conceived and curated numerous projects for public and private institutions, including *Arte Plurale*, *Singolare e Plurale* and *Mai Visti e Altre Storie*, collaborating with museums, universities and research centres. In her artistic research, the work is understood as a space of relationship between the individual and collective dimensions, where the other is always present as trace, material or participant. Since 2017 she has suspended her personal artistic production to devote herself to the conservation and promotion of the Collezione Civica di Arte Irregolare, considered one of her most significant works. She has exhibited in Italy and abroad.