



**SEGRETERIA DI STATO
ISTRUZIONE E CULTURA**

The burden of an unresolved issue

As I faced elsewhere I noticed a large silvering slab hung to the wall on the artist's stand, which portrayed the Eiffel Tower, illustrated as if it were crooked, in such a fashion that it almost appeared as if it were about to collapse on the world, just as the burden of an unresolved issue would wear down on an individual who is facing it alone, and the weight of that burden would keep forcing him into feeling lonelier.

There was no signature on this monumental piece, nor any other noticeable sign that would distinguish it from other artworks which flooded the huge pavilions of the Rimini Fair with art, but within its unstable appearance and grandiosity, that Tour, was undoubtedly the most overwhelming masterpiece at that moment, as it recalled the massacres happened a month earlier, at the Bataclan and the other popular locations around Paris, which ravaged with obscene brutality, the city of charm, praying on the defenseless, indiscriminately.

Lichtenstein and Warhol, Sironi and Balla, Dorazio and Fontana, were capable of depicting the imaginary in western culture's hyperspace, Graziano Villa's Tour presents this magnificent ensemble of ideas depicted by the great artists of the 20th century, denoting its fragility before the contradiction generated since the era of mercantilism, which affirmed itself during the colonial era, during a time of imperialism, which has dawned as the financial globalization.

It is the dilemma between the first and the third world, between wealth and poverty, between luxury and hunger, between opportunity and desperation, dominated until recently by the "cultural" superiority if not by military might, which has freed itself from oppression, architect of the most unbelievable brutalities, capable of extinguishing character and of annihilating every trace of humanity.

That burden/tower, ready to sever conscience, becomes little by little a project that travels between symbols of Paris, it refines them until it abstracts its shapes, eventually causing the most powerful of emotions to emerge.

By inserting scarlet explosions in the skies above the Louvre or the Défense, Graziano Villa interprets our necessity to investigate this burden, to attempt to understand its profound meaning, in order to initiate a process to overcome it, without its presence it would be impossible for the catharsis to be conquered. In four or perhaps five hundred years' worth of history the chickens have come home to roost and the generation of our time must be able to appease them. What can the Little State accomplish before the overwhelming size of the parties at stake? What can it do if not favor dialogue, portray open armed invitations or generate generosity? It was in this spirit that the project to give homage to the city of Paris was born, by adding words to those already shared by Graziano Villa, who by investigating the "Grandeur", extrapolated the weakness of our culture before this unresolved burden, which we have shied away from acknowledging for half of a millennium, because ultimately, indulging in our wealth was easy, by dismissing the small detail that unfortunately, the majority of it came from places unheard of, abandoned to themselves, to the point when presently, when mankind is raped our emotional involvement perishes based on a physical distance measured in kilometers from where we and our civilization stand. Now, Graziano Villa, narrates and reminds us that the burden has reached us, and an entire European metropolis, precisely the one which has sown liberty and brotherhood into a flag and inserted it within the principles of its revolution. Freedom, is what bonds us to our French brothers, whom have always defended it and that have aided the Republic of San Marino in preserving its own independence.

A tribute to the mightiness of Paris; there could not be a better way to prove our friendship.

Giuseppe Maria Morganti
Secretary of State Education and Culture

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