1. Incontro reale 3 (Real Meetings 3) *by Barbara Bottacin*

The curator of this event talks about her experiences with the *Dama con liocorno* (Lady with a Unicorn) and the steps taken for its loan from the Galleria Borghese: the seriousness of the museum in Bolzano and the innovative range of the project *Incontri reali* (Real Meetings), already rewarded by the loan of key works from important national museums to the two preceding events in the series, acted as a guarantee for this prestigious loan organised in exchange for financial help in restoring the *Conversione di San Paolo* (St. Paul's Conversion) by Garofalo.

The curator gives a brief description of the exhibition rooms and explains the aims of the third edition of *Incontri reali*: each exhibition is based on a single work, and is divided in seven separate steps for studying the Italian Renaissance, all with the aim of allowing the visitor a deeper understanding and comprehension of it, though without ever forgetting the emotions it can give.

3. La comunicazione come attività didattica (Communications as a Teaching Activity) *by Denis Isaia*

This essay analyses the differences and similarities between communications and teaching activities and underlines their links to the *Incontro reale 3* project. By way of an analysis of targeted groups and of the actions undertaken to reach them, the essay points out how the communications plan of the initiative managed to link the fascination of promotion to the construction of understanding. The advertising campaign, in line with the cultural aims of the Italian section of the Autonomous Province of Bolzano, was aimed not just at schools and the traditional audience for culture, but also at those public areas not usually interested in cultural events by locating information booths in the city's local markets, at busy crossing points, and the entrances to supermarkets.

The line followed during the advertising campaign (both as referred to the choice of graphics and of spreading information) was one of 'taking the work apart'. This line of dissecting the work without satisfying the curiosity of seeing/ knowing everything about it, mirrored the overall sense of the project and widened the appeal of seeing the enigmatic *Dama* 'in the flesh'.

4. Oggi guido io! (I'm the Guide Today!) *by Gaia Carroli*

This essay analyses the educational approach of *Incontro reale 3*. This project involved the participation of 29 students from the public language schools in Bolzano and its province. The students joined the course voluntarily (the course consisted of 4 classroom lessons on the show's itinerary, on the Renaissance world, and on portraiture) and at the end they conducted guided tours during weekends and on weekday afternoons. The teachers in charge tutored the students with the aim of persuading them to open up a dialogue with the public through question-and-answer sessions rather than giving traditional lessons. In this context not only was the importance of the visitor increased as he/she became actively involved in this process, but also that of the guided tour itself, which became the source for sharing knowledge. The young students, main characters of the guided tours, in this way, experienced art as an active formation of culture besides being a way of developing their personalities.

5. Sette stanze per la Dama (Seven Rooms for the *Dama*) *by Barbara Bottacin*

This essay analyses the seven steps for deepening knowledge (each one corresponding to a room along the show's itinerary) about the history of the *Dama con liocorno*.

The first room shows the historical and cultural context in which the work was created: from the last years of Raphael's Umbrian-Marche formation to his arrival in the Florentine republic under Soderini, the *Gonfaloniere* or Standard-bearer of Florence, at the beginning of the sixteenth century. Leonardo and Michelangelo were in the city in this period and their styles influenced him.
The second room analyses portraiture as a genre, from its ancient genesis to profile portraits and three-quarter views. The comparisons proposed ranged from Piero della Francesca to Hans Memling, from Antonello da Messina to Leonardo da Vinci.
The next room shows the importance of portraiture in the artistic evolution of Raphael with an overview of his Florentine and Roman production.
The fourth room is dedicated to the problems of the *Dama con liocorno*: from the mystery of an unfinished work to the complete iconic revolution undergone by the painting from the Counter-reformation to Longhi's rediscovery of the work.

The next room aims at analysing the picture from a formal and structural viewpoint. Among the images shown for comparison are Raphael's preparatory drawing now in the Louvre, Leonardo's *Mona Lisa*, and various details of works by Piero della Francesca and Hans Memling.

The sixth and seventh rooms are dedicated to understanding the symbolic meanings of the painting. Above all, the first room analyses the symbolism of the unicorn and other animals often to be found in works of art; the second has as its starting point the jewels and hairstyle of the *Dama* in order to explain some historical details about the habits and behaviour during the Renaissance.

6. Nelle 'segrete stanze' (Inside the 'Secret Rooms') *by Liliana Dozza*.

The essay analyses *Incontro reale 3* from a psychological -pedagogical point of view, underlining how the exhibition environment created for showing the *Dama* and the various inquiries into it was, at the same time, both a workshop and an existential environment. In it the visitor arrived at constructing meaning (and therefore at learning) through an active itinerary – one that is both individual and collective, subjective and inter-subjective – that reveals the cultural substance of the works on show.

The exhibition environment becomes 'generative' because it does not simply reproduce knowledge but leads to a genuine individual and social construction, one which through a dialectic relationship with the Other manages all the same to preserve the complexity of reality rather than simplifying it.

7. Il pubblico dell'arte: una risorsa da costruire (The Public for Art: a Resource to be Constructed) *by Antonella Huber*

This essay takes as its starting point a statement by Umberto Eco, 'Museums kill because of their abundance of information', in order to come to grips with art appreciation in an unconventional way.

Faced with today's many exhibitions for the mass public which allow only a superficial and sensorial appreciation, the model proposed features a show that widens the consumption of culture through free access and cognitive 'appropriation'. So access to art must be adequately constructed so as to supply the public with keys for long-term and functional appreciations, even in contexts that differ from those of customary cultural fruition. This

then is an approach that 'constructs' an art public and lies at the very heart of *Incontro reale.*

8. La missione della Galleria Borghese (The Borghese Gallery Mission) *by Alba Costamagna*

The essay covers the history of the Borghese Gallery from its beginnings to the present day. Its role as a public venue – already active in the times of Scipione Borghese and demonstrated by an inscription on the theatre in the park – was reinforced over the years: in the eighteenth century the museum became a fundamental reference point for both young students of the Fine Arts Academy and for the whole city. Between the eighteenth and nineteenth century it witnessed the loss of various masterpieces to Napoleon for which Prince Camillo Borghese (1775 – 1832) made up by a new purchasing policy. From Camillo Borghese onwards the Gallery became increasingly a public reference point and, in 1901, was bought by the new united Italian state. During the twentieth century the Gallery devoted greater attention to study and education, and in 1997 it opened new multi-purpose spaces for teaching.

Already halfway through the seventeenth century the chronicles of the time demonstrated that the 'container' (Villino Pinciano) and the 'content' (Cardinal Scipione Borghese's collection of art and antiquities) were considered as indivisible and complementary, and we can say the same too today. Therefore the loan of any masterpiece by the Borghese Gallery, interfering with the collection as it does, must be recompensed either by a loan policy of works with a similar value or by financing restoration or by cultural sponsoring which is what happened in the case of the Autonomous Province of Bolzano.

9. Il prestito come reciproco travaso di risorse (Lending as the Reciprocal Exchange of Resources) *by Cristina Costa*

This essay underlines that though the loan of works of art to the Autonomous Province of Bolzano, which is not a museum, was not easily granted, it did actually lead to an unusual and innovative way of art fruition: once a work of art is taken out of its usual museum context and placed within a deeper appreciation, it can in this way gain in semantic richness and lead to a more conscious cultural approach.

The innovation of art experience which is the focus of *Incontri reali* was the project sharing basis between various museums and the Autonomous Province of Bolzano. Through loans (either free or with conditions attached), various museums have received works of art which form the heart of unusual yet deep 'reading' activities, while the Autonomous Province of Bolzano has been able to offer its Italian language community an overview of its own cultural background, a determining element for the formation of an identity which is often felt to be remote.