**ART**

Every day, Aeroporti di Roma strives to guarantee its passengers a unique travel experience, overturning the paradigm that sees the airport as a mere point of arrival or departure. Today, the ‘Leonardo da Vinci’ airport stands as a 'diffuse museum' within which all forms of the huge Italian cultural and artistic heritage are enhanced, acting as a stage for the promotion of talent and as a showcase for the cultural and artistic events taking place in the capital.

Aeroporti di Roma's cultural, artistic and educational programme has led to the exhibition of works of art from different eras at Fiumicino airport. One example is the extraordinary bust of the Salvator Mundi by Giovan Lorenzo Bernini, owned by the Fondo Edifici di Culto del Ministero dell'Interno. In more than 4 months on loan (April-August 2023), over 6 million visitors had the chance to cherish this work created by the greatest master of Baroque figurative culture, on display in boarding area A of Leonardo da Vinci's Terminal 1.

**Aaron**

**Two Saints Deacon Martyrs (c. 1305-1310)**

During the event celebrating ADR's 50th anniversary, three prestigious stained-glass windows were unveiled whose design, following strict stylistic comparisons by medievalist scholars, was attributed to Giotto, the master of painting: the great artist renewed the language of medieval art by overcoming the stylised Byzantine lexicon and developed a new style that would extend as far as the Renaissance with famous fresco cycles such as the Stories of St. Francis in the Basilica of St. Francis in Assisi. The three panels depict the prophet Aaron, priest par excellence of the Old Testament, in the tondo, whereas the ogival ones show two deacons with tonsured heads, wearing dalmatic and carrying the palm of martyrdom. These pieces, together with two other panels depicting a Pope Saint and a Deacon Saint (preserved in the same Museo dell'Opera di Santa Croce) represented the upper part of a stained-glass window, dating back to around 1310 and originally located at the end of the right aisle of the Basilica of Santa Croce in Florence. The painter’s visual language is intense: new naturalness and attention to human being in all his/her humanity is expressed, influenced by the strongly religious climate of the late 13th century, which was beginning to open up to the study of classical culture.

**The making of stained-glass windows**.

Stained-glass windows generally require the collaboration of two artists: the painter, who draws the scene to be depicted, and a master glassmaker, who creates the work. The process requires several steps: from the artist's sketch drawing to the life-size drawing, moving to the cutting of the glass, its colouring and, finally, the sealing. The three panels of the Basilica of Santa Croce testify on the one hand to the importance of the stained-glass window, so much so that Giotto was asked to design it, and on the other hand to our local very high quality craftsmanship, one that has distinguished most of our cultural heritage over the centuries.

Taken together, the three panels comprehensively meet the need to showcase the richness and complexity of Italy's artistic heritage to the large public passing through Rome Fiumicino airport and thus having the chance to enjoy these works of art.

The three illustrated stained-glass windows attributed to Giotto, accompanied by 'experiential' columns on which some of the high-definition photographic images of works by the great master are projected, thanks to their new location in the frame of Pier A, can be admired during the exhibition period ( from 12 February until September 2024) by millions of passengers departing and arriving for national, European and intercontinental destinations.

**‘DREAM ON’ BY MARCO LODOLA**

“Dream On”, a work by Marco Lodola created on the occasion of Aeroporti di Roma’s 50th anniversary, is precisely dedicated to this ability to imagine and conceive the airport of the future.

The luminous sculpture, conceived by the Maestro, one of the founders of the New Futurism movement, is inspired by Umberto Boccioni's famous work 'Riot in the Gallery', where everything is in motion, is flowing and changing quickly and the figures are never stable, but are constantly appearing and disappearing, thus capturing the flow and energy of life and emotions. The light captures the incessant movement, involving the people walking through it and emphasising the importance of their role.

In this context, the sculpture is an invitation to 'keep on dreaming': the dynamism of this work reflects the need to keep creativity and imagination alive in our everyday experience.

**ARTISTIC ENTERTAINMENT**

Inclusion, diversity and equality are three of the key values on which Aeroporti di Roma has implemented numerous communication and awareness-raising initiatives aimed at passengers, the local community and its people in recent years.

In the various cultural events hosted at the airport, ADR has involved many artistic organisations, among which the Associazione Teatro Patologico Onlus, a theatre company that for over 30 years has been working to create a rendezvous between theatre and mental disability through continuous methodological research involving dozens of young people with disabilities. The involvement of the Teatro Patologico in the celebrations of Aeroporti di Roma's 50th anniversary, on 12 February 2024, is nothing new: the theatre company has actually already performed at the airport in September 2023, in the evocative Piazza in the boarding area A of Terminal 1, in one of the most evocative scenes of the Greek tragedy ‘Medea’ by Euripides. The performance, which represents themes, fears and tragedies that are still relevant today, ended with a ritual dance in front of an enchanted audience of passengers and airport operators. The play engaged professional and disabled actors who, accompanied on the piano by Maestro Francesco Santalucia, performed in ancient Greek this fragment from Euripides' tragedy, re-adapted by Dario D'Ambrosi, artistic director and founder of the Compagnia Stabile del Teatro Patologico.

Much more than just a show, the Teatro Patologico's performances are an opportunity to prove how art knows no limits and, by crossing barriers, succeeds in joining seemingly distant worlds, creating an authentic connection between individuals.

Over the years, the theatre company’s activities have also taken on an international dimension. In 2016, in collaboration with Tor Vergata University of Rome and MIUR, the Teatro Patologico supplied the first-ever university course in ‘Integrated Theatre of Emotion’, aimed at people with physical and mental disabilities; it addressed all those people with disabilities who do not see their right to study fully recognised and represented a one-of-a-kind event. In addition to promoting events and festivals both in Italy and abroad, over the years the Compagnia Stabile del Teatro Patologico has performed all over the world: from Tokyo to New York, from Johannesburg to London.

*‘What could be better than an airport to narrate Dante’s journey and his Divine Comedy? The journey as hope, as surprise, the journey as attraction and as prayer. Dante's journey is a bit of all this - as are the emotions and feelings of who is in an airport, waiting to fly. Each character has their goal, each character has their love, each character has their fears and dreams. Even in the Divine Comedy, Dante draws each of his characters with the same soul and the same emotions as those experiencing a journey, whether in hell, purgatory or paradise.*

*Because every journey gives you that emotion, that feeling, which is the true meaning of life for each of us'.*

Dario D'Ambrosi, artistic director and founder of Teatro Patologico, as well as director of the 12 February performance.