

Wallpaper*

JULY 2016

*THE STUFF THAT REFINES YOU

UK £4.99
US \$11.00
AUS \$ 11.75
CDN \$ 10.00
DKK 80.00
F € 9.00
D € 11.00
NL € 9.00
I € 9.50
J ¥ 1780
SGP \$ 18.20
E € 9.00
SEK 80.00
CHF 16.00
AED 55.00

Sale of the midcentury

Prepare your paddles and pick up the pieces of New York's Four Seasons restaurant (we snagged Philip Johnson's favourite table and negroni)

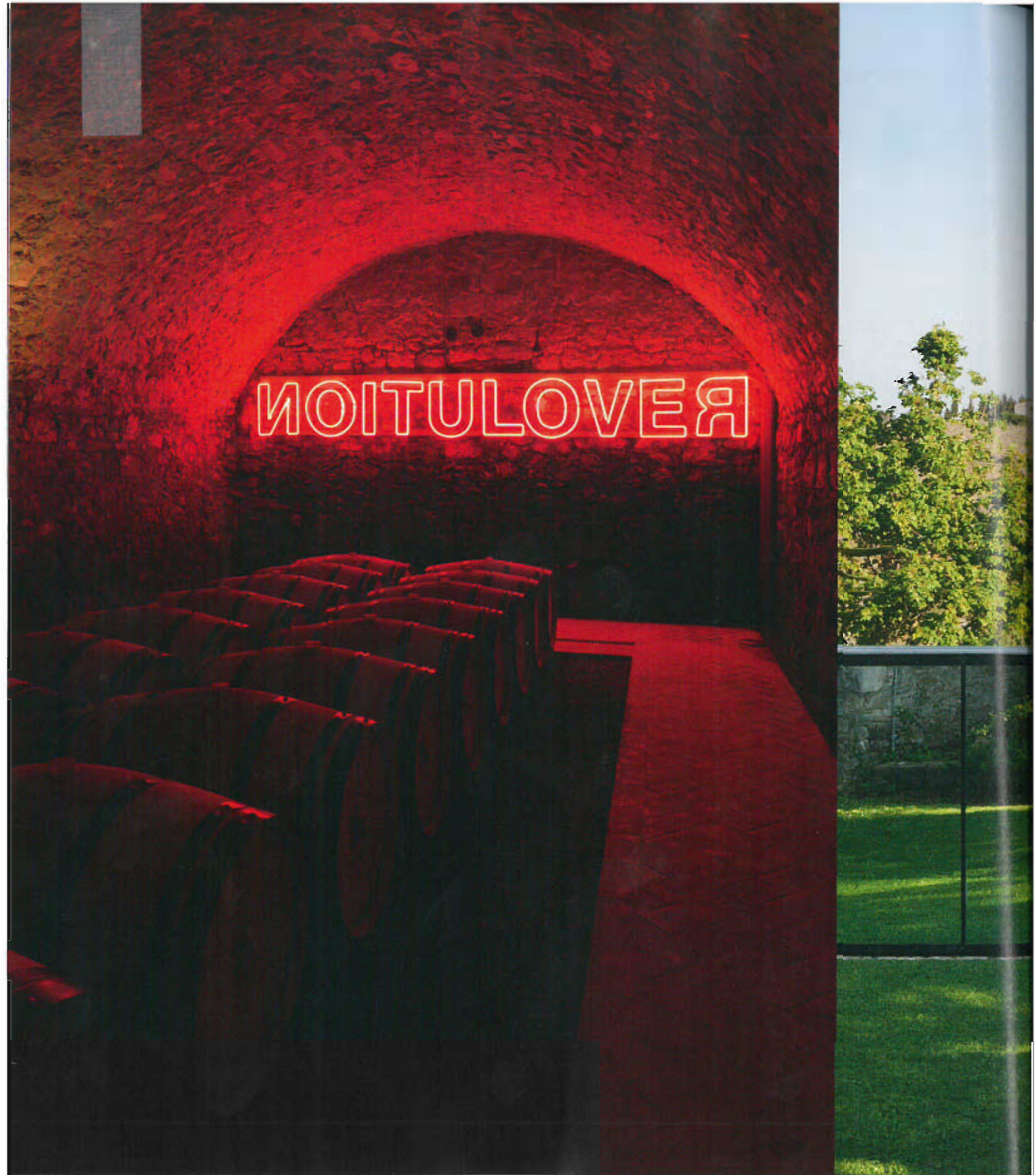
Prouvé sex club shock!
The extraordinary second act of a lost architectural treasure

Master plan
Room-by-room makings of the perfect home

Power house
Wolfgang Tillmans shoots Tate Modern's bit on the side

Steam rooms
Things are heating up in our kitchen & bathroom special





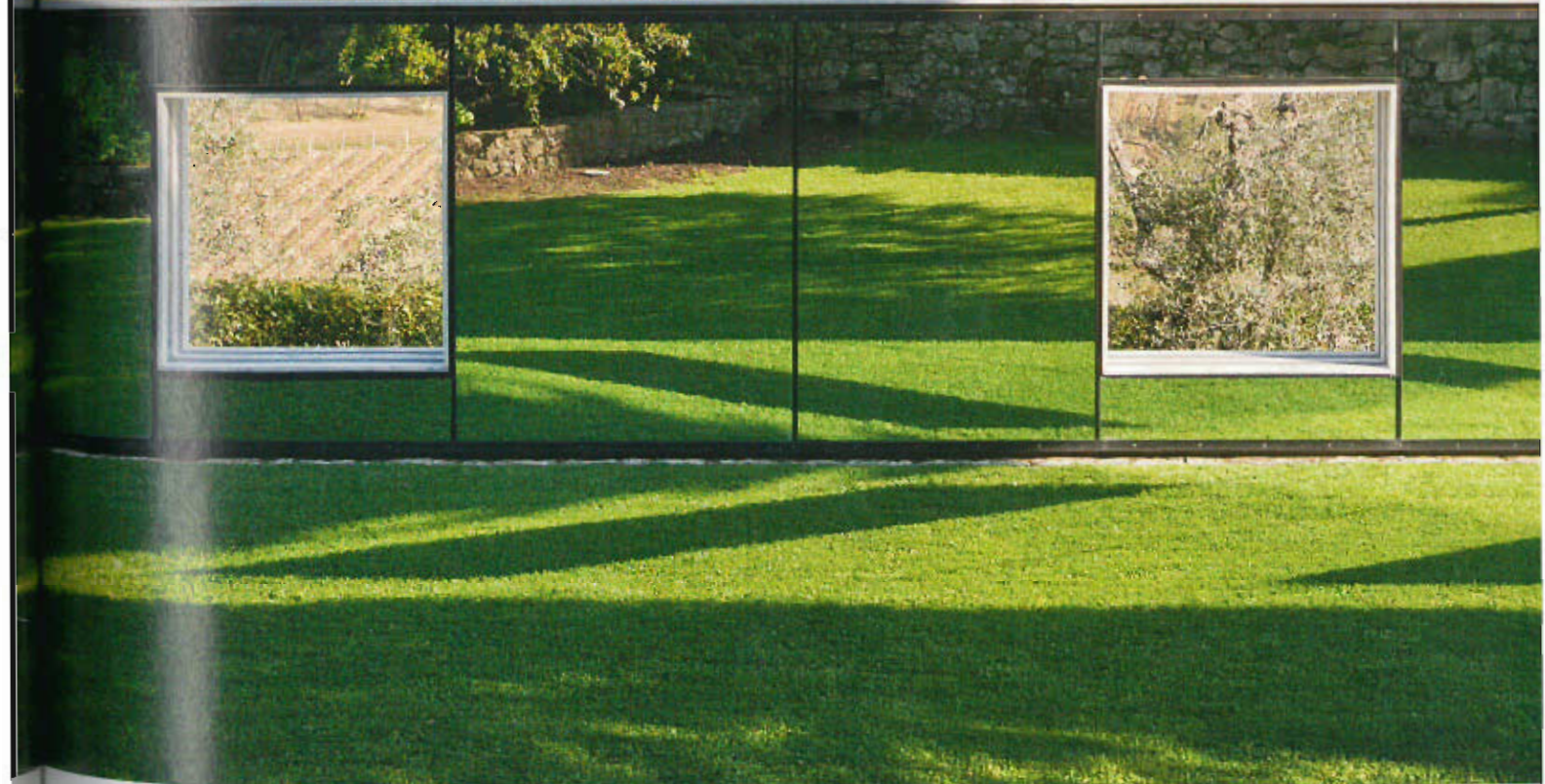
Double measures

Husband-and-wife team Marco and Lorenza Pallanti have married winemaking and art to create a multisensory experience at Castello di Ama in Tuscany

PHOTOGRAPHY: ANDREA BOSIO WRITER: ROSA BERTOLI

wine & design*

A world of oenophile wonders and spirit-raising accoutrements



THIS PAGE, *SULLE VICINE*:
PUNTI DI VISTA, 2001,
BY DANIEL BUREN, A 25M
MIRRORED WALL THAT
BOTH BLOCKS AND FRAMES
VIEWS OF THE LANDSCAPE
OPPOSITE, *REVOLUTION/LOVE*,
2003, BY KENDELL GEERS,
IN ONE OF THE CELLARS



CONFESSION OF ZERO, 2014,
BY HIROSHI SUGIMOTO WAS
THE LATEST WORK TO BE
INSTALLED AT AMA

Gaiole is a small village perched on top of a hill in the Tuscan wine region of Chianti. Dotted around the area are villas, small castles and vineyards, which are punctuated by olive trees and the rough vegetation typical of this part of the Italian countryside. It is a backdrop to Renaissance paintings and famous worldwide for its wines.

Nearby winery Castello di Ama is owned by husband and wife team Marco and Lorenza Pallanti. Marco started working as an oenologist at Castello di Ama in 1982 and met Lorenza, whose family owned part of the estate. In the 1990s, the couple took over the whole operation, restoring the vineyards, which now yield 300,000 bottles a year.

Castello di Ama wines have a reputation for being some of the best in the area, but the winery is also known as a fully fledged art destination. Initially working with Galleria Continua, a gallery in nearby San Gimignano, the Pallantis opened the doors of their property to contemporary artists in 2000, starting with Italian artist Michelangelo Pistoletto. Over the past 16 years, they have built a serious collection of 13 site-specific art installations by the likes of Daniel Buren, Louise Bourgeois, Anish Kapoor and Hiroshi Sugimoto.

The pair dub the project 'Castello di Ama per l'Arte Contemporanea', and invite artists to spend time at the winery, explore its history and enjoy its wine, before working on something to leave behind. 'The number one ingredient is always the artists' generosity,' says Lorenza. 'Then comes time. And the third, I'd say, is our passion. We don't use the art - for us, it's visceral; it's like looking at ourselves in the mirror.'

Visitors to Castello di Ama are first greeted by a composition of bright rocks by Cameroonian artist



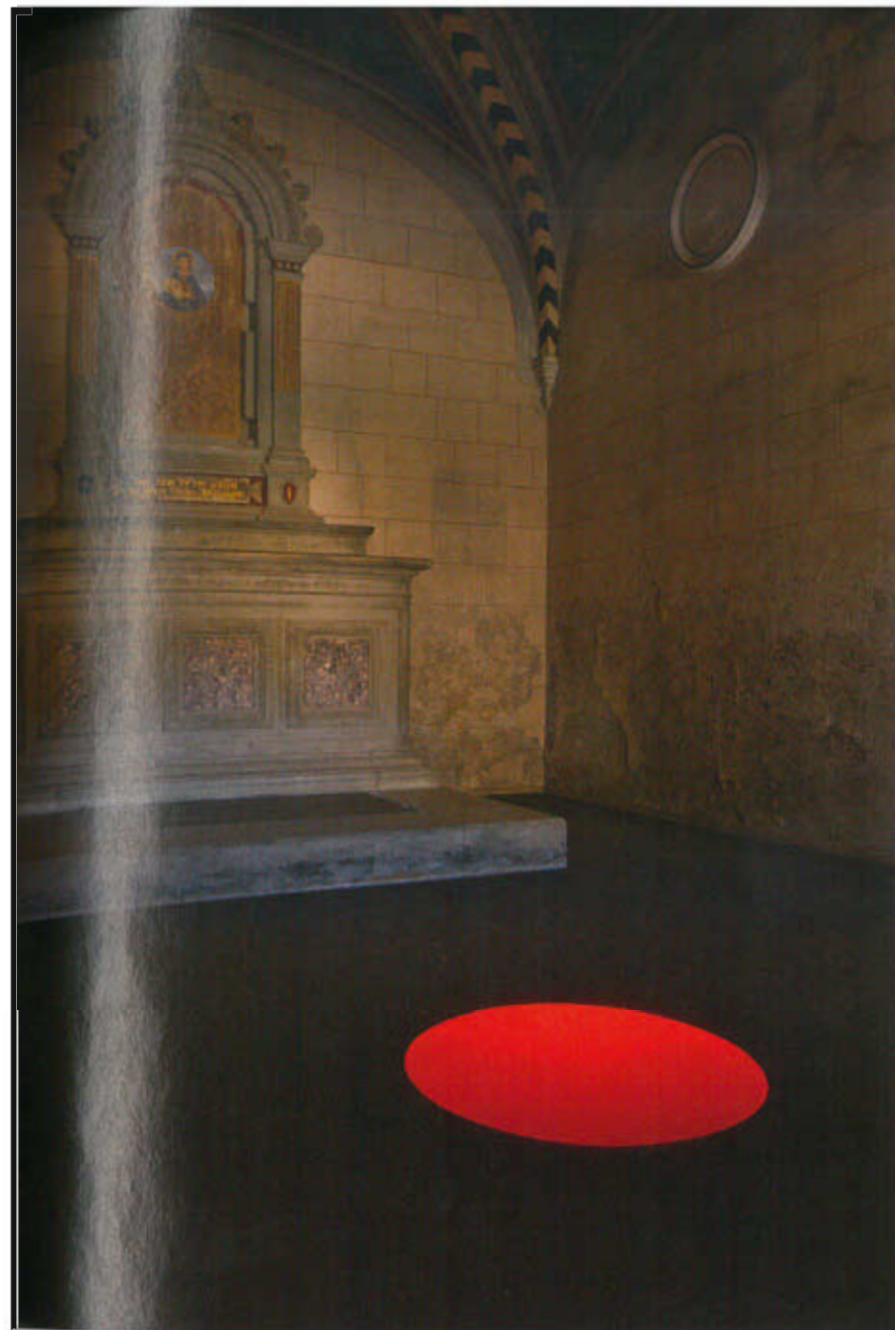
AMA'S GUEST ARTISTS

- Hiroshi Sugimoto, 2014
- Pascale Marthine Tayou, 2012
- Ilya & Emilia Kabakov, 2010
- Louise Bourgeois, 2009
- Cristina Iglesias, 2008
- Nedko Solakov, 2007
- Carlos Garaicoa, 2006
- Chen Zhen, 2005
- Anish Kapoor, 2004
- Kendell Geers, 2003
- Giulio Paolini, 2002
- Daniel Buren, 2001
- Michelangelo Pistoletto, 2000

Pascale Marthine Tayou. Walking through the property, they discover Carlos Garaicoa's *Yo no quiero ver mas a mis vecinos*, a large-scale piece featuring reproductions of famous walls, from China's Great Wall to the Berlin Wall. Daniel Buren contributed a mirrored wall framing the hills, creating an intimate but luminous room in one of the gardens. The two chapels on the property have been given over to a light installation by Anish Kapoor and a sculptural installation by Hiroshi Sugimoto.

While all of the works are placed in conversation with the buildings and surrounding nature, some are fully integrated with the winery. Kendell Geers' *Revolution/Love* neon installation and the late Chinese artist Chen Zhen's *La lumière intérieur du corps humain* can be found in two cellars, among the wine barrels.

Some of the art at Ama is even trickier to get to. A statue by Louise Bourgeois, which the artist created in 2009, is located in an ancient water basin deep in the cellars and accessible only via a steep ladder. The Bourgeois commission marked a pivotal moment for the Pallantis, introducing them to Philip Larratt-Smith, the Canadian art curator who



ABOVE LEFT, *LE CHEMIN DU BONHEUR*, 2012, BY PASCALE MARTHINE TAYOU. ABOVE, *AROMA*, 2004, BY ANISH KAPOOR

BELOW, *L'ALBERO DI AMA. DIVISIONE E MOLTIPLICAZIONE DELLO SPECCHIO*, 2000, BY MICHELANGELO PISTOLETTO



TOPIARY, 2009, BY LOUISE BOURGEOIS. CAN BE FOUND DEEP IN THE CELLARS

was working with Bourgeois as literary archivist. Larratt-Smith was later invited to write an essay on Ama's art and the couple enlisted him as their curator at the end of 2015.

'[The Pallantis] see art in the way they see wine; something they are producing with a view to the long term, something that has to be handed down to the next generation,' says Larratt-Smith. 'There is an integrity to the process that, to me, has informed the way they have invited these artists to the project.'

'We are guardians, not owners,' says Lorenza. 'This art is not personal or exclusive, it's for the community. And for us it's a great privilege, but we also feel the responsibility to share this privilege and transmit it so it can grow with time.'

Over the past few years, the Pallantis have added other attractions, opening a restaurant, Il Ristoro di Ama, offering local wines with Tuscan dishes, and a series of suites in the 19th-century Villa Ricucci. Furnishings by the Campana Brothers for Edra were introduced in the antique villa as part of an eclectic mix that reflects the broader mission of the project.

Larratt-Smith suggests it is important for visitors to experience the art at Ama at different times of the day. 'It's quite changeable; a living thing,' he says. It is also crucial, he says, to view art not in an institutional setting but in nature, 'where your brain is thinking in a different way and you look at art in a different way'.

Lorenza Pallanti, meanwhile, insists there is a definite logic to creating and keeping art in this environment. 'There is an analogy between this wine, as we intend it, and art as we intend it,' she says. 'Because, really, you can look for a masterpiece, but whether you achieve it or not, only time will tell.' ★

castellodiam.com

