

History of the House.

To tell you the story of this house I will need to jump back in time to the early 1970's, because from 1975 to 1987 a family lived here. One of those many families born out of a divorce: a mother, a second husband, the daughter of the first husband, and the son of the same mother and the second husband.

Before taking possession of it, the apartment was entirely renovated down to the last detail by Maurizio Chiari, known costume, set and interior designer of the time. The structure was left untouched. In line with the fashion of that period, the new owner chose to cover most of the original floors with coloured wall-to-wall carpeting, specifically chosen taking into account the dominant colours of the frescoes towering over each room. A blue carpet in the reception room, a red one in what is now the conference room, where **Delphine Valli** is now showing the large "**Ecstatic Motion**" installation; brown in the next room - the large office with a fireplace where the golden perimeter is placed; grey and rose in the next rooms, and finally the blue linoleum in the last room in the back, where the large blue statue of **Delphine Valli** is placed. In what is now the reception room, separated from the entrance at the time by a tall blue leather screen matching the carpet, stood a large dining room with an enormous crystal table for up to 20 guests. Other blue screens covered the lateral walls of this room. From this introduction, it is easy to guess that it was a home conceived to welcome many friends, to organise lunches, dinners and big parties. 70's style parties, with everything that entails, which took place in what is now the conference room, called at the time the "red" living room, due to the colour of the carpet and the large sofas resting along the perimeter walls which, along with some coffee tables and many coloured cushions made up the décor. The house was minimalistic in style, after all: a few contemporary art paintings on the walls, no antique furniture, but thought out décor originating from the creative style of Maurizio Chiari. For example, in the study with the fireplace in the "brown" room, whose walls were entirely filled by a large light ash tree library. This apartment is placed close to the large halls of 6, Palazzo Taverna, and it is easy to imagine that they were once part of a same unit. Splendid halls that have always been used as prestigious film sets of the golden age of Italian cinema. As in the last two movies of Luchino Visconti, "Conversation Piece" and "The Innocent", which were partly filmed in Palazzo Taverna. And in between scenes of that movie Luchino Visconti was a guest in this same apartment, welcomed by the "shy" homeowner and wife of the producer, for a light lunch and a rest. And so many other known faces of Italian cinema stayed on for parties that went on into the early hours of the morning. Among the regular guests of the house Helmut Berger, Ugo Tognazzi and Renato Salvatori, but also Mario Ceroli with his then girlfriend Stefania Sandrelli. Also Bernardo Bertolucci with Claire, who once brought his friend Robert De Niro with him. Because the owner was the cousin of Bernardo Bertolucci, and he produced several films of his: "Partner", "The Spider's Strategy", "The Conformist", "The Moon", "Tragedy of a Ridiculous Man". He also worked with other famous directors, from Patroni Griffi to Luciano Salce, from Pupi Avati to Liliana Cavani and Alberto Lattuada. And while he was producing "Così come sei", the headboard of the master bedroom was entirely covered by fascinating Polaroid shots of a then still unknown 16 years old Nastassia Kinski (who was starring in the movie alongside handsome Marcello Mastroianni) of whom Mum was a press-agent. Yes, Mum, because this time I am the one who went back in time in search for memories: years back, in time, in emotions, sensations. Yes, I was the one telling you the story of this house. Because this is where I've lived from the early 70's to the end of the 80's, during my whole childhood and my adolescence, that fragment of life which, more than any other, marks the story of each one of us.

"To Mamma and Giovanni, to Me and Ugo"

Elisabetta Giovagnoni
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