

Archives

Business archives are an extraordinary patrimony of industrial plans, experimentations, images, personality that lies ignored (when not dispersed) in many of the Italian, large, medium, small enterprises. This historic material, little valued, if valued at all, is a real cultural treasure, indispensable source for understanding and for the interpretation not only of the products but also of the social and economic life of Italy.

In 1985 she had the assignment to take care of Italtel archives (for Marisa Bellisario), a work that became an exhibition in Carini, Palermo; for Antonio Columbo (1995) she prepared the Columbus archives (*Flessibili splendori. I mobili in tubolare metallico. Il caso Columbus*, with A. Bassi e T. Occeppo, edited by Electa); for Alessi, she worked on the first project hypothesis for the Archives and Museum; for Fi.MaG (Guzzini Group), she worked on the "virtual" archives, online at www.fimag.it, which obtained the prize Enterprise & Culture, in 1998.

Since 2002, she has been managing the collection of Finnish design of Lillo Mangano, of which she has taken a census the materials, preparing a traveling exhibition (opened on March 2006, at the Regional Museum of Messina) and one book (*Design finlandese. La Collezione Mangano*, Silvana Editoriale, 2006).

Associations

She carried out an active role in the professional and public structures, from A.D.I. - of which she has been partner from 1974 to 1993 - to Italia Nostra (since 1998 she is part of the directive Council of the section of Milan).

Since 1971 she is partner of A.N.I.S.A. (Associazione degli Insegnanti di Storia dell'Arte).

On 1976 she enrolled as publicist to the Albo dei Giornalisti

On 1979 she became a partner of the A.I.C.A. (Association International DES Critiques d' Art)

On 2000 she was called to take part of the Committee of selection for Index Design

On 2001 she became a partner of AAA Italia Associazione degli Archivi di Architettura

On 2003 she was invited to take part of Società Italiana delle Storiche (SIS)

Women Design

On 2001 she begun to take a census and analyze the contribution to design projects of Italian women artists/craftsmen/designers, and the result of this work became an exhibition (Ferrara-Catania) and a book/catalog/CD rom, *Dal merletto alla motocicletta*.

Afterward, for a Conference of AIDDA Veneto, she studied the presence, in the twentieth century, of women entrepreneurs/craftsmen/designer in Triveneto; in the same context is the competition by invitation only/exhibition *Il Ponte delle Signore* (Biella, 2003-2004).

Teaching

In 1972 she begun to teach "History of art, of design and visual communication" at the Institute of Art of Monza. She then held courses at the faculty of Architecture of Palermo (from 1991 to 1996) and at the faculty of Letter of Florence (1994-1995).

Since 1996 she has been teaching "Theory and history of industrial design" at the Polytechnic of Milan, faculty of Industrial Design; since 2000 at the Department of Design for the small enterprise of the Academy of Brera and for the masters of the Polytechnic School of Design.

Futurism

The theme of Futurismo and its relationship to the plan/riconstruction of the universe are at the base of her studies on industrial design and in particular on the "Italian case".

She is a scientific director of the Archives of Cesare Andreoni of Milan (managed by Mariateresa Chirico), constituted in 1990 - (see www.archiviocesareandreoni.org) - for which she organized, with Enrico Crispolti, a review on the Futurismo in Milan between the two wars (exhibited in Milan, at the Regal Palace, in January 1993) and she created the monography *Cesare Andreoni artista, artigiano, protodesigner* (Bolis, Bergamo, 1992). For the centenary of the birth of artist (1903-2003), she activated the celebrations, in collaboration with the Councilorship to the Culture of City of Milan and the Banca Popolare of Milan: a calendar and a commemorative review was published, together with a catalogue *A cent'anni dalla nascita, Cesare Andreoni, Futurista e milanese* (February-May 2004).

For the Archives she also participated to the international convention promoted by MART of Rovereto with the Beinecke Rare Book and Manuscript Library of the Yale University, *Futurismo, dall'avanguardia alla memoria*, with a participation (in four hands with Mt.Chirico) on *Un archivio 'di famiglia'. Il pittore futurista e la pronipote-cirico/storico dell'arte e del design* (13-15 March 2003).

She collaborated to the dictionary of the Futurismo, managed by Ezio Godoli, for the Mart, edition Vallecchi, 2001.

Between her books on the Futurismo, we mention:

1998 - *Esisterà l'arte applicata alle industrie*, in **AAVV**, *Fughe e ritorni, Presenze futuriste in Sicilia*, Electa Napoli;

2005 - *Attilio Calzavara, architetto e designer. Una biografia nel contesto del tempo e della storia*, in **AAVV**, *Tra futurismo e visual design, Attilio Calzavara e il progetto grafico di opere pubbliche, 922-1932*, iiriti editore, Reggio Calabria.

Publications

She collaborated and collaborates to Italian daily papers (*Il Giorno*, *Il Sole 24 ore*, *Il Mattino* of Naples), to periodicals of cultural politics (the *Moderno*), and to Italian and foreign magazines of the field. She was in the writing Committee of *L'Arca*, adviser of *Habitat Ufficio*, in the scientific committee of *Keramicos* and of *L'artigianato*. She is part of board of *Design Issue* (the magazine of the association of historians of English design).

Research

In 1999, with Mario Abis (Makno), she planned and followed **Housing Evolution**, an observatory on living.

Triennale of Milan

The tie of Anty Pansera with the agency of the Triennale di Milano has been strong and constant over time: from the creation of the *Libro Bianco* published by Consulta in 1974 to her first book published for the types of Longanesi, *Storia e cronaca della Triennale*, of 1978, continuing with the many participations to conventions, exhibitions and round tables and in particular with the assumption in 1994 of the assignment for the Gallery of the Triennale (published in a 2001 volume to illustrate the methodology), put online in spring 2005.

