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When did you join the Patrons of the Arts in the Vatican Museums, and how did you first become involved?

I joined in 2008. The then International Director, Fr Mark Haydu, knowing my holiday house was near the Matisse Chapel in Vence (the South of France) told me about the project the Museums had to build a Matisse Room. I found the project thrilling, and I embraced it immediately, becoming a patron.

What made you decide to become a Member of the Patrons of the Arts in the Vatican Museums?

The idea of eternity. In a Museum such as the Vatican Museums, the artworks will survive us, they will be still there for centuries after our departure. New generations of art lovers will admire the artworks we contributed to restoring, and we will continue to live through them. The gift of beauty is a wonderful gift we can make to future generations, offering second life to the artworks through our contribution as Patrons is part of it.

What have you enjoyed the most about being a Patron?

The idea of being part of a community of intelligent people with a taste for beautiful things and with great love for the arts is the most enjoyable aspect. There is also the friendship that exists between the Patrons, the discovery of lovely people who manage the office in the Vatican, their sensitivity and commitment to the Patrons: these are only some of the beautiful things that can happen to you as a Patron.

Who are your favorite artists in the Vatican Museums?

My favorite artists are an army, and I have a penchant for ancient art. But, if I have to be concise, I would say Giotto, Raphael, Michelangelo, Botticelli, Veronese, Pomodoro, and of course Matisse.

Are there particular artworks or galleries that are special to you?

My favorite ones are the Octagonal Court and the Raphael Rooms.

How has art had an impact on you, your family, or even your community?

I dedicate my work and my life to art. I am a film producer, writer, and director. My husband Mauro and I are art collectors since ever (ancient and contemporary paintings and sculptures). I am also a collector of ancient books and manuscripts: the collection gathers more than 30,000 items (all on the theme of food and wine), it is in my family since the XVth century, and every generation adds new items to it. The collection will be made available to scholars from all over the world because it will be kept in a private museum that will be opened in 2022 in my castle in Piedmont (Italy). Besides, I help artists from all over the world, I am the founder and President of the BACS (Biennale of Contemporary Sacred Arts) and the Mirabile Dictu (International Catholic Film Festival), under the High Patronage of the Holy See.

What do you look forward to most at chapter events/visits?

I loved the 30th "birthday" of our Association, when the Patrons from all over the world gathered together in Rome and Castel Gandolfo. It was a great moment of friendship and beauty.

Do you have a particular story or memory you would like to share about your experience at the Vatican Museums?

There are so many. One of them, for me the most remarkable, was some years ago when during a Mass celebrated by Pope Benedict XVI, I was able to receive the communion from his hands. It was a very spiritual moment and such a great gift for me.

Please pick one of the restoration projects you adopted and tell us about it and why you decided to sponsor it.

I am particularly fond of "Virgo Virtutum" (Madonna of the Childbirth), a painting of the XIVth century by an unknown artist. We are used to seeing the Virgin with baby Jesus, but a pregnant Virgin is quite rare. So, when I saw the painting, I felt very emotional about it, and I decided to support its restoration.

Why did you decide to sponsor the "Dante Itinerary on the 7th centenary of the death of the Supreme Poet"?

I decided to sponsor this wonderful itinerary first of all because, for us Italians, Dante is the "Poet *par excellence*". I dare say that Dante is very modern because he realizes the profound spiritual and political crisis that his time is going through and tries, with his *Commedia* to answer by creating an *opera mundi*, the poem of the universe. But in the *Comedy*, which is considered the *summa* of medieval thought, we do not find an answer but a key, the possibility of addressing themes that are eternally current and desperately human: love, faith, politics, sin, redemption, free will.