

# MAP OF THE RECONSTRUCTION OF THE STAND

In order to plan the reconstruction of the stand exhibited at the 1910 World Fair, two main sources were used. First, the *catalogue raisonné* of the exhibited objects prepared by the schools, of which an initial copy was found in Belgium, with further copies located in a private English collection; and second, three previously unpublished photographs held in that same collection, plus a fourth photograph published in an official 1910 booklet documenting Italy's participation in the event.

The reconstruction project entailed four distinct steps:

1) Exhibiting original materials sent to Brussels in 1910, indicated in green on the map.

These items were selected from the holdings of the OPRMFF archive, where they had been catalogued under various headings. They primarily comprise student notebooks, drawings, teachers' class journals and registers. Together, these account for most of the 78 objects—individual or composite—now being re-exhibited and for nearly all of those originally displayed on the counter of the exhibit.

Additional materials, such as Vincenzino's diary and a considerable number of photographs, come from both public and private collections.

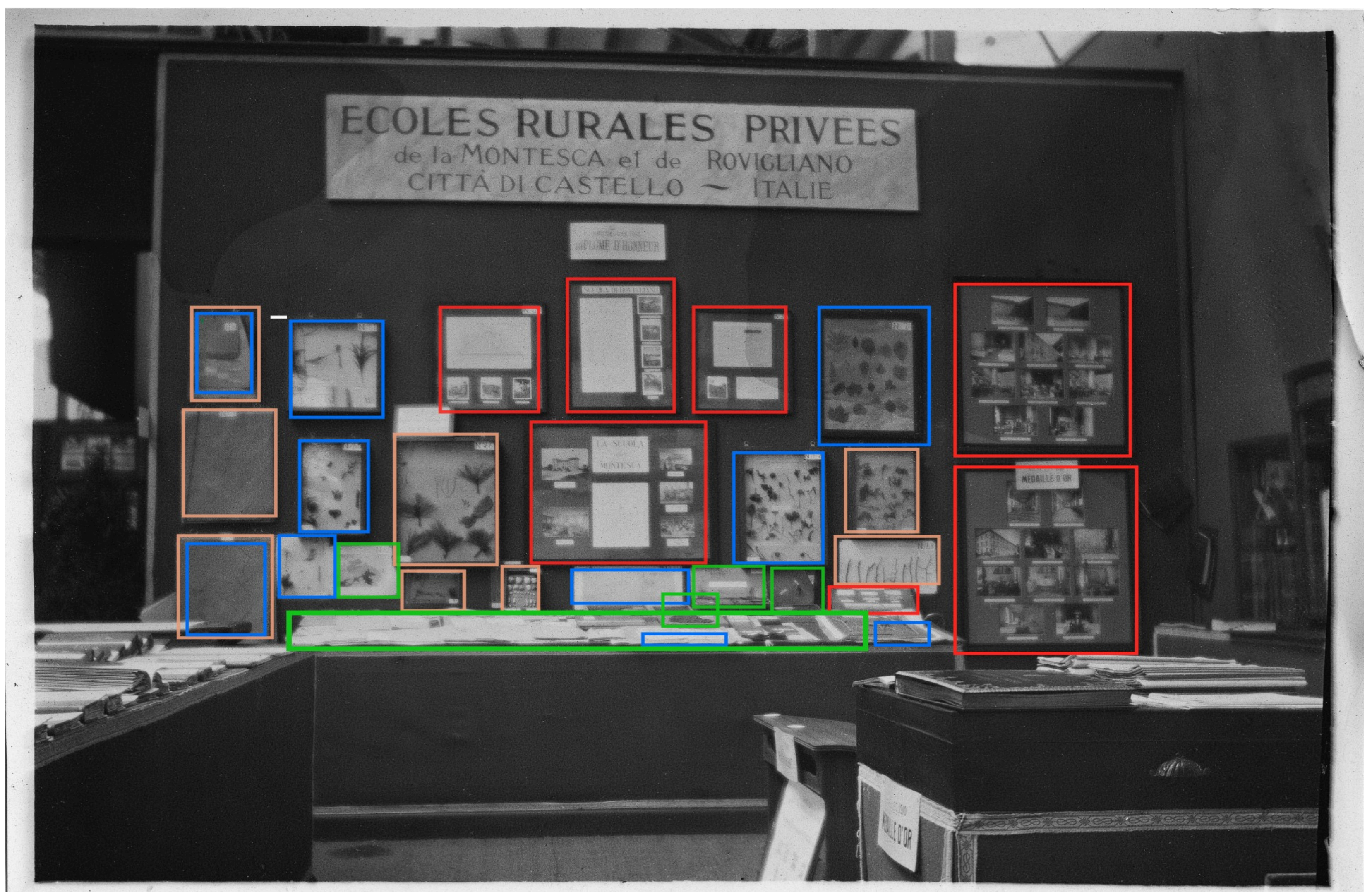
2) Substitutions, indicated in blue on the map. In cases where the material once displayed in Brussels was unavailable, the following solutions were adopted:

a) Substitutions with original period materials, either predating or—more frequently—postdating 1910. These are generally later versions of some of the objects listed in the 1910 catalogue. This is the case, for example, with the herbarium panels devoted to "fruits with dispersed seeds" in various ways (1926–27), the collections of "evergreen leaves" (1948–49), the "cedar" panel (1924–25), and the "maize" panel (undated), all preserved at the Tela Umbra Textile Laboratory Museum. The postal logbook (1914) and the planning notebook (1911) also fall into this category.

b) Substitutions with alternative original materials from the same years as those displayed in Brussels: a map tracing a journey to Dresden replaces one originally tracing a journey to America, and a German educational display case illustrating conifers replaces a panel dedicated to cypress.

3) Reconstructions derived from original materials, indicated in red on the map.

The *catalogue raisonné* contains 76 concise marginal captions that listed and numbered all the objects on display. Cross-referencing these captions with the photographs allowed for the identification of each object and the determination of their arrangement, which appears to have remained consistent only along the back wall—likely due to the ongoing consultation of notebooks, books, registers and drawings.



These reconstructions fall into two categories, each involving the re-creation of the frame and the support:

a) Reproduction of the materials sent to Brussels, such as the panel *La nostra casina presso gli orticelli* ("Our little house near the gardens"), faithful except for the color of the cardboard backing, originally red.

b) Reconstructions with variations: these involve the remaining panels marked in red, where the original photographs that could be identified in the various original panels (and sourced) were combined with additional images that, while not originally included, are thematically relevant to the subject of the panels. All photographs used are new prints from shots taken in the first decade of the 20th century.

Within this category, special consideration is given to two photographic panels that are neither included nor described in the *Catalogue raisonné des objets exposés*, yet appear in archival photographs as hanging on the right side of the back wall.

They have been reconstructed using images from the same period, although not necessarily matching the ones—

barely discernible—seen in the 1910 photographs of the stand.

4) Re-creations using new materials, indicated in beige on the map.

Entirely reconstructed panels in this group include collections of snails, twigs, seeds, and leaves. Additional reconstructions have been placed at the far left side of the stand's back wall. However, note that the original materials they replace—namely the 1910 weather calendar and the 1944 *Calendario della Montesca*—can be found in the *Catalogue raisonné* of the exhibition Alice a Bruxelles.

In the photographic map, the color coding summarizes the above information and should be interpreted as follows:

1. **Green:** Original material exhibited at the 1910 Universal Exposition
2. **Blue:** Original material from before or after 1910, serving as a period copy or substitute variant of what was shown at the Universal Exposition
3. **Red:** Material reconstructed from copies of original elements exhibited at the Universal Exposition and/or other contemporary elements
4. **Beige:** Re-creations made from modern materials