Archivio (n° 1, 2 et 3)

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- 1 What should we do with “left over” information? To be more clear, with its volume and always-expanding, physical space? In the old days, the solution to this issue was carried-out by a librarian buried in the deepest levels of his collection. But this is the century of information, and more than ever this asset it is expanding at an ever increasing rate, and in return it becomes more and more hard to make room for the anecdotes, the little “pearls of experience” that Walter Benjamin was so fond of. Facing this problem, *Archivio* took the gamble of making art. Thanks to its eclectic and unwind spirit, this magazine is in many ways a *rara avis*, that could easily have been brought up from a novel by Umberto Eco or Italo Calvino. It came to the world, with English as its main language, and with the intention to offer a rather unique approach to the hidden “treasures” held in numerous collections, through a fruitful exchange with its keepers. While making a special emphasis in contemporary art and culture, *Archivio* harbors a wide spectrum of subjects, that goes from simple historical anecdotes to the great philosophical debates of the day. The first three publications of this Twice-a-year magazine gave it a kaleidoscopic style, where we can find in harmonic cohabitation the opinions of Jean Baudrillard on modern architecture, the stories of British spies in the court of the king of Sardinia, or comments on the marines that brought surf with them during the Vietnam War. All of this by displaying some unique illustrations offered by the different archives that cooperated with the magazine. Nevertheless, *Archivio* is not a journal focused on oddities with international profile, but rather it embodies a similar curiosity, as the one of Walter Benjamin, for the little off-screen details of the artistic culture. Those that enable us to complete the puzzle of the aura of art, by giving it its human, day-to-day dimension.