

BENVENUTO! SISLEJ XHAFA

A major retrospective devoted to an ironic, subversive artist who draws inspiration from the complexity and contradictions of reality

on the occasion of the 70th anniversary of the birth of the Italian Republic

2 June – 2 October 2016

Thursday 2 June 2016, 6:00 PM | AGAIN AND AGAIN

Performance by Sislej Xhafa with the *Orchestra d'archi Roma Sinfonietta*

MAXXI Gallery 1 | admittance with museum entrance ticket

www.fondazionemaxxi.it | #SislejXhafa

*Reality is stronger than art.
As an artist I do not want to reflect a reality,
But I do want to question it.*
Sislej Xhafa

Rome 1 June 2016. Sislej Xhafa has furnished the waiting room of a police station in Gent like a grand palace. He presented a clandestine Albanian pavilion at the Venice Biennale and has used the Ljubljana train station as if it were a stock exchange selling wishes and hopes to people instead of shares: he is an artist who draws inspiration from the complexity of social relations to whom MAXXI is dedicating the exhibition **BENVENUTO! Sislej Xhafa**, curated by Hou Hanru and Luigia Lonardelli **from 2 June to 2 October 2016.**

The exhibition comprises about **30 works**, spanning his career from the 1990s through to the present, including a **new work the artist has created especially for this show**. MAXXI is presenting the full range of his artistic output that draws inspiration from the contradictions of contemporary reality.

The exhibition's title is taken from the major installation created by the artist in 2000 within the ambit of the *Arte all'Arte* project in the Casole d'Elsa hills near Siena. A gigantic script *Benvenuto* (Welcome), an invitation to openness, to the embracing of others understood as necessary, inevitable progress that over time leads to social and cultural change.

This work, together with many others on show, highlights issues such as the coexistence of the cultures and religions and the redefinition of the concept of migrant in a global world.

Installed in the spaces of MAXXI's Gallery 2, **BENVENUTO! Sislej Xhafa** comprises numerous widely different works, chosen by the artist and curators, with a layout that avoids a chronological order, preferring to juxtapose the works and create a syncopated rhythm that in part recreates the stratified identity of the artist. The issues the artist tackles are frequently tied up with his own experiences; those of identity, nationality, migrations, legality and the institutions, always confronted with tones ranging from the ironic to the subversive and making recourse to the most diverse techniques.

The works include *Association in Yellow* (2009), an oversize jacket on which is printed a list of New York lawyers taken from the Yellow Pages, a piece that questions the representation of power by attempting to humanize it.

Beh-Rang (2004) is a video filmed in Kabul featuring a burning bicycle referencing the poetics of violence while *Giuseppe* (2003 - 2007) is a sculpture in black marble that represents Garibaldi with a plastic bag and a

number of sugar cubes in his hand: a reflection on the concept of the modern hero, the theme of identity and the contemporary idea of the celebratory monument.

This Call May Be Recorded for Quality Service (2012) in which the artist has recycled around 2,400 old cell phones used as pieces in a mosaic that composes the Ying and Yang symbol in red and black.

Sunshade (2011) is a wall-mounted beach umbrella where the materials are refugee clothes left behind on the beaches of Lampedusa, a wrong-footing symbol of a promised land, a reflection that is both poetic and bitter on the issue of migration.

The show also features *My Garden* (2011 - 2016) which sees the gallery floor scattered with pieces of paper, bags, empty bottles, plastic cutlery, objects commonly considered to be rubbish, but which in the imagination of the artist become a garden with an aesthetic that has been overturned with respect to traditions. The same formal configuration has also been adopted with *Paradiso* (2003), installed in the museum piazza and featuring a plastic table with four chairs and an umbrella which beneath the neon script "Paradiso" create strangely contrasting images.

BENVENUTO! Sislej Xhafa is a visual journey through the complexity of the modern world in which each work encourages the observer to reflect, both in personal and collective terms, on the social, economic and political phenomena of our world.

On the first day of opening of the exhibition, **Thursday 2 June at 6:00 PM**, the performance ***Again and Again*** will be staged in MAXXI's Gallery 1 (admittance with a museum entrance ticket).

A performance piece by the artist that involves the *Orchestra d'archi Roma Sinfonietta* and which like other works by Xhafa plays on the deconstruction of traditional values and the overturning of perception.

On the occasion of the exhibition MAXXI presents **CLANDESTINE. Meetings beyond the frontiers of art** a series of Lectio Magistralis given by philosophers, anthropologists and sociologists, to reflect upon the meaning and value of topical and ever changing issues such as: identity, reception, globalization, borders, integration and the role of art.

Sislej Xhafa was born in 1970 at Pejë (Kosova). When he was 20 years old, he left his home country to move to London and later Italy. His artistic education took place in Italy where he studied at the Academy of Fine Arts in Florence. The last fifteen years he has lived in New York, a place which he chose "for its contradictions and its uncertainties". Xhafa has exhibited in leading contemporary art museums around the world, including: Kanazawa, Toronto, Istanbul, Frankfurt, Roma, Tokyo, London, Amsterdam, Barcelona, Paris and New York. He has participated in the Venice biennial (1997, 1999, 2005, 2013), Istanbul biennial (2001), Gwanju biennial (2002) and Havana biennial (2009). Among the awards he has received is the Premio Querini Stampalia – Furla for young Italian art in 2000, assigned to him in consideration of his relationship with the country that welcomed him during his formative years.

The show is supported by GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

The press kit and images of the exhibition can be downloaded from the Reserved Area of the Fondazione MAXXI's website at <http://www.fondazionemaxxi.it/area-riservata/> by typing in the password **areariservatamaxxi**

MAXXI – National Museum of XXI Century Arts

www.fondazionemaxxi.it - info: 06.320.19.54; info@fondazionemaxxi.it

opening hours: 11:00 AM – 7:00 PM (Tues, Weds, Thurs, Fri, Sun) | 11:00 AM – 10:00 PM (Sat) | closed Mondays

Admittance free for students of art and architecture from Tuesday to Friday

MAXXI PRESS OFFICE +39 06 324861 press@fondazionemaxxi.it

MAXXI

MUSEO NAZIONALE
DELLE ARTI DEL XXI SECOLO

soci
founding members



Ministero
dei beni e delle
attività culturali
e del turismo

enel



con il patrocinio di
with the patronage of



media partner



la mostra è stata realizzata grazie al supporto di
the show is supported by

GALLERIACONTINUA
SAN GIMIGNANO BEIJING LES MOULINS HAVANA

FONDAZIONE MAXXI

Via Guido Reni 4A, 00196 Roma T [+39] 06 3225178 F [+39] 06 3211867
info@fondazionemaxxi.it www.fondazionemaxxi.it

BENVENUTO! Sislej Xhafa

Foreword

Giovanna Melandri, President Fondazione MAXXI

Benvenuto! is an invitation to take part and share. It's an important sign, a site-specific installation created in 2000 by Sislej Xhafa aimed at thinking about the themes of welcoming and multiculturalism.

"Benvenuto!" is also a cry that comes from the heart when one sees the faces of the refugees landing on our coastlines; as Pope Francis recently said, those people are not numbers, but faces, names, stories.

And, lastly, *Benvenuto!* is the eloquent and explicit title of the retrospective that MAXXI dedicates to Sislej Xhafa, an artist who has for some time been examining the themes of immigration and welcome.

It is an exhibition that brings together about thirty works, from the earliest ones produced in the late 1990s to a new work made specially for the museum.

Curated by Hou Hanru and Luigia Lonardelli, the exhibition embraces Xhafa's entire output, with particular focus, however, on pieces that deal with the themes of identity, violence, and immigration, such as *Sunshade* (2011), consisting of a beach umbrella planted on a wall and some used clothing, *Dressed Tone* (2007), a microphone covered in adhesive tape indicating the theme of censorship, and *Fifteen Centimeter High Tide* (2016), a huge cage, an iron cell from which only hands emerge.

With irony and levity Xhafa describes a globalized world in which there are neither rules nor points of reference; even heroes lose their aura of sacredness and become insecure and fragile. Thus, Garibaldi, traditionally portrayed triumphant on his horse, takes on the semblances of *Giuseppe* (2007), the life-size sculpture of an ordinary man portrayed walking on foot holding a plastic bag and some sugar cubes in the palm of his hand as he searches for his horse.

The universe of Sislej Xhafa is also well expressed in the exhibition catalogue, conceived in close collaboration with the artist. Besides the essays by the curators and by Marco Scotini, the catalogue includes an interview by Hans-Ulrich Obrist, an exhaustive biobibliographical appendix, and the documentation for all the works on display, with particular focus on the new work entitled *Fifteen Centimeter High Tide*.

This project is further confirmation of MAXXI's commitment to the promotion of mid-career artists like Lara Favaretto, Fiona Tan, Grazia Toderi, and Clemens von Wedemeyer, leading names in international creativity, who have become a point of reference for the younger generations. *Benvenuto!* also represents a precious opportunity to reflect on some of the most urgent issues today, such as multiculturalism, immigration, war, and the peaceful coexistence between different peoples and religions.

In the year of the Jubilee of Mercy the museum has chosen to focus on these themes which we believe are especially relevant, themes that are expressed in the work of Jimmie Durham, whose *A Proposal for a New International Genuflexion in Promotion of World Peace* suggests a reverential gesture and an invitation for reconciliation and peace; in *Chronicle of an Assassination Foretold* by Amos Gitai, a reflection on the traumas and conflicts in Israeli society; and in the works of Shahzia Sikander, who deals with the theme of colonialism and power relations between East and West.

The Sislej Xhafa exhibition is an example of what we aim to be at MAXXI: a factory of ideas and a place where art helps to build bridges between different cultures and nurture multicultural utopias, clearly summed up in the artist's own words: "I dream of a Bulgarian or Senegalese President, an Albanian Minister for Italy. This is the true cross-breed that for now is still a utopia."¹

¹ Teresa Macrì, "Una vita clandestina", *il Manifesto*, January 20, 2001.

BENVENUTO INTO THE DARKNESS

Hou Hanru e Luigia Lonardelli

At the end of the exhibition, after crossing various zones with installations that tell the story of a great variety of actions in everyday life, ones that are provocative and at times subversive, we get to the last room. Here, in near total darkness, hanging in the middle is an oversized yellow jacket printed with the names of lawyers in New York – the city where the artist has lived for more than a decade. “Why lawyers? Are they truly the defendants of people and therefore of democracy? Or are they the ones who perpetuate the establishment?” Sislej Xhafa’s show at MAXXI has been designed in a very special way: visitors can choose to start their visit by plunging into total darkness, and end it with a very similar experience, after going along the complex spatial sequence of dense rooms and a wide open space. Upon entering the first room one can see *Future of Old* (2001), an “installation” in a space that’s completely empty and dark. Nothing is visible here. Visitors might be tempted to use a cigarette lighter to take a look around. In that case they would see, at the end of the wall, the picture of a man dozing. There’s nothing special about the image. After all, it’s just the ordinary image of a man sleeping. But this man is Moroccan, and the frame is golden. Something trivial emerges here. Then, after a few seconds, when the flame goes out, everything vanishes again, and the viewer is left with some intriguing questions to ponder over: “What did I just see? Who is that man? Why is he depicted as though he were a saint? And why has he vanished again?”. It should come as no surprise that the exhibition starts with an image of affectionate closeness to a migrant. When leaving *Future of Old*, the viewer feels as though he or she has fleetingly witnessed a story that repeats itself, that’s always the same, except for a few silent variations that won’t change the course of things. It is the future of something that goes way back, and that Xhafa reveals to us by way of small, poetic signals of resistance, provocation, and humor.

When we began to work with him we didn’t know exactly where this project would lead us, but we did know exactly where his research began and how close it was to the issues we have been dealing with in the museum over the past years. Xhafa works in a middle ground that reveals the tendency towards the “nostalgia for the sacred” identified by Massimiliano Gioni in the youngest generation of Albanian artists.¹ A Kosovar Albanian, born in what was formerly Yugoslavia, a country that no longer exists, trained in Europe in the 1990s – in another country that perhaps no longer exists? – and now a U.S. citizen, the artist tells us of new possibilities of existence, lives that are nothing other than clandestine, hidden from themselves as well as from others. The exhibition *Benvenuto!* is at the same time a yearning, a hope, a reflection, an invitation that can only begin outside the museum: the location where people are in fact welcomed. In the plaza the visitor is welcomed by *Paradiso*, which harks back to a field that is apparently unrelated to any human rationale; in truth, it is a utopian and poetic attempt to suggest a free, empowered territory in which it is possible to emerge from the impasse between national and supranational identities to achieve a situation that takes into account the desires and the claims of each one of us. On the glass at the entrance, one work, conceived specially for this occasion, is also titled *Benvenuto*, written in Braille. Entirely based on transparency, this work is exactly on the edge between inside and outside, public and private, open and closed, subtly calling into question the existence of a border and drawing attention to the door element as the territory in which the functions of safeguarding and welcome are compared. It is no accident that modern museums have glass doors, emphasizing the possibility of their openness to the outside world. Braille is therefore the hypothetical seal of a tradition that should be one of welcome, but that must come to terms with the safety of the works it houses, a perfect metaphor for our society. *Benvenuto* can be read by those who cannot see, and can be imagined by those who only see its formal expression, without understanding its meaning directly.

In any case, Sislej Xhafa suggests thinking in these terms: searching in the darkness can be the only way to find true light. It’s a constant struggle for freedom and justice, although our heads will never fit through the 15 centimetres that separate the bars of a prison cell, as we can plainly see in Sislej’s new work for MAXXI. It is an endless struggle, Welcome to the battlefield! In 2000 Xhafa made a site-specific work for *Arte all’Arte* in Casole d’Elsa. The capital letters of the word “Benvenuto!” cover the hillside. It is a largescale work that slowly disappears. And to make it come back one must drive a tractor and dig it up all over again. It is

¹ Massimiliano Gioni, “Adrian Paci”, in Rosa Martinez, ed., *Sempre un po’ più lontano*, exh. cat., 51st Venice Biennale, June 12-November 6, 2005 (Venice: Marsilio, 2005).



MUSEO NAZIONALE
DELLE ARTI DEL XXI SECOLO

destined to vanish. But "*Benvenuto!*" is not one moment in our life. It's always in progression and mutation."² Now the same word is used as the title of an exhibition, but it is only found by chance – totally transparent, and therefore visible – when, while entering and leaving the building one pushes the glass entrance door. It's written in Braille. Can you read it?

² Sisley Xhafa interviewed by Hans Ulrich Obrist, in the catalog published for this exhibition, pp. 61.

BENVENUTO! Sislej Xhafa**INTRO**

Benvenuto! (Welcome!) exhibits the works of Sislej Xhafa, an artist from Kosova active since late 90s on the international scene and whose works are displayed in MAXXI's permanent collections. Written in Braille on the glass wall at the entrance of the Museum, the title of the exhibition is an invitation which also represents the complexity and the urgency of communicating with the Other. The transparency of the door is a metaphor for acceptance: seeing through something is the first step to overcoming the ever-existing barriers. The exhibition collects works from all stages of the artist's career, expanding from the Museum's square, to end in Gallery 2. This show attempts to stir different emotions the observers through alternating dark and bright space.

Xhafa rejects any kind of formal categorization and uses several expressive languages – from painting to photography, from videos to performances – unexpectedly combining poor materials and industrial objects. After leaving his homeland, in the '90s the artist lived between Italy and the rest of Europe before moving to New York in 2000. Xhafa's art expresses this nomadic spirit while overcoming it, focusing on the complexity of geographic relations and politics, and exploring the concepts of clandestine, legality and authority. With an ironic and provocative outlook, he reflects upon human conditions and social relationships, creating a continuous dialogue between the "I" and the "Other". Xhafa believes that every artwork is in a constant dialogue with the time and space it inhabits; his works are influenced by the spatial and temporal dimensions they are in, as well as the space is transformed by their presence. This relationship involves not only sight but the whole physical dimension, which has to experience space – and therefore, art – to create a new unconscious.

PARADISO (2003)

In the Museum's square, a luminous sign reading "Paradiso" is the backdrop for a table with a patio umbrella and some garden chairs. This is not the conventional representation of Heaven: space is inundated by a neon light, which is quite different from the spiritual light Dante mentioned in the Divine Comedy. Neon, very popular among artists since the '60s, reminds of the signs used by cafés and shops to attract passers-by. Xhafa's heaven can be dismantled and is mobile; its understanding changes according to the time of the day, as the neon is on even also at night. The artist explains that his research implies investigating how space can "define the deepest spirit" of the artwork and be "responsible for reinventing another time, as well as representing another space". Heaven is a place of arrival and waiting, meaning both pause and expectation, which leads to a tragic thought: how much of a disappointing paradise Europe is for migrants and even for us?

FUTURE OF OLD (2001)

The installation Future of Old, placed in one of the ends of Gallery 2, invites the guests to enter a dark room bringing along a small source of light which can help them looking for something. On the wall, there's the picture of a sleeping man. He is from Morocco and he has been caught in an intimate, yet mundane action – which makes you wonder why he has been portrayed with such a close-up and framed by a golden framework as if he was a saint. The title of the picture doesn't have a name that helps identifying the man. This paradox focuses the attention on the intrusiveness of the gaze: it disturbs a man who is unaware of being photographed, yet it has an experiential component – finding the image in a dark room. The image disappears as soon as the light goes out. The questions asked by the picture find no answer. All is left is a feeling of stillness, immutability and silence, while time passes.

SUNSHINE (2015)

Tens of lit light bulbs hang from several electric cables stranded around the rusty iron of an old plough, helping to make it hang from the Museum's ceiling. There is an immediate sensation of dissonance between the materiality of the plough and its suspension, as if it was levitating. In his Sunshine, Xhafa overturns the concepts of the object and its function, to "celebrate the union among people and their love for the land", as the artist himself has said. The artist uses the direct light of the light bulbs to illuminate the space with the multiplication of life, made by singular existences. Xhafa attaches a new meaning to objects, surprising the

observer: he recovers an agricultural tool, as if it was an item of rural archaeology combining it to the modernity of electric light and creating a symbolic and poetic image of the diversity of human relationships.

FIFTEEN CENTIMETER HIGH TIDE (2016)

For this exhibition, Xhafa created a new installation for the spaces of the museum; he was attracted by the big curved and inclined wall of Gallery 2. The peculiarity of the structure creates a complex space which the artist wanted to emphasise, making it a focal point of the whole set-up. The work is a steel cage which runs along the entire wall, as a prison cell, and it is shown in all its materiality, isolated within space. Hands come out and touch the bars with different gestures: they represent human presences about which nothing else is known. These hands do not tell one single story: they give multiple narrations and interpretations of the limit, in its meaning of obligation and separation.

ASSOCIATION IN YELLOW (2005)

Xhafa presents a work immersed in a dark space at one end of Gallery 2 while Future of Old stands at the other end. Here we have Association in Yellow, an oversized jacket made of yellow fabric, on which an alphabetically ordered list of around two thousand lawyers is printed; it is an excerpt of the Yellow Pages of New York, the city where the artist has been living for over 10 years. This work is a sibling to the performance Yellow Associates in Motion, which took place in New York in 2005: a group of performers dressed as lawyers rode the streets of Manhattan on a truck from the '50s, screaming out the names of the lawyers reported on the Yellow Pages. Using his characteristic playfulness and irony, Xhafa deals with the issue of the representation of power and justice: what are the ties between the power represented by lawyers and the State of Law they should defend?

BENVENUTO! Sislej Xhafa**LIST OF THE WORKS ON DISPLAY**

Padiglione Clandestino, 1997
Collezione privata/Private collection

Casa senza titolo, 1999

Stock Exchange, 2000

3'

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Tombino, 2000

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Future of Old, 2001

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Skinheads Swimming, 2002

3'43"

Collezione/Collection Agi Verona

Broodthaershood, 2003

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Paradiso, 2003

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Beh Rang, 2004

4'04"

Collezione/Collection Giuliani, Roma

Association in Yellow, 2005

Nomas Foundation, Roma

Giuseppe, 2003 - 2007

Galleria d'Arte Moderna e Contemporanea di Bergamo, dono/donation Remuzzi Marmi, 2007

Passion Fruit, 2007

3'34"

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

No Dumping Here, 2008

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Moulin Rouge, 2009

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Shy Grey, 2009

Collezione/Collection Alessandra e/and Paolo Barillari

Whispering Ink, 2009

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Boy with Green Gloves, 2010

Collezione/Collection Alessandra e/and Paolo Barillari

My garden, 2011 - 2016

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Rocket Ship, 2011

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Sunshade, 2011

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Dish Monument, 2012

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

This Call May Be Recorded For Quality Service, 2012

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Landscape Q, 2013

Courtesy dell'artista e/the artist and Blain Southern

Mother, 2013

Courtesy dell'artista e/the artist and Blain Southern

Sunshine, 2015

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Fifteen Centimeter High Tide, 2016

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Benvenuto, 2016

Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana



Media Relations

T +39 06 8305 5699
F +39 06 8305 3771
ufficiostampa@enel.com

enel.com

ENEL THE FIRST PRIVATE FOUNDING MEMBER OF MAXXI – NATIONAL MUSEUM OF XXI CENTURY ARTS

Enel's participation as first private founding member in the Fondazione MAXXI will see the company offer it a membership contribution over the next three years, while also partnering the foundation in an ambitious energy efficiency plan for the MAXXI museum in Rome that will highlight sustainability and energy savings.

Culture, value and accountability are the guiding principles that have prompted Enel to forge partnerships with leading national and international institutions in order to implement innovative projects that give the public a vision of energy that is orientated towards the future. More specifically, Enel is committed to promoting art and music, putting its emphasis on young artists: in 2003 the Group became both a founding member of the Accademia Nazionale di Santa Cecilia and of the Teatro alla Scala and in 2015 of the Maggio Musicale Fiorentino.

Enel's focus has always been on developing the best solutions for the economic and social development of the countries in which it operates, the enterprises that produce their wealth and the people, who are their driving force. The Group does this acting with respect for the environment and the communities that host its operations.

The world has changed. More people have more access to more powerful technologies than ever before. As people's lives become more connected, energy must equip individuals to do more. That's why Enel is committed to opening power to more people, technologies, uses and partners.

As a truly global business, Enel is perfectly placed to open power around the world. Enel operates in more than 30 countries, from Europe, to North America, Latin America, Africa and Asia. Enel connects more than 61 million customers to more reliable and increasingly sustainable power, drawing from a net installed capacity of more than 89 GW. Enel runs 1.9 million kilometres of grid network, supplying the largest customer base of any European energy company.



SKY ARTE HD

- SKY CHANNELS 110, 130 and 400 -

PAINTING, SCULPTURE, MUSIC, LITERATURE, DESIGN, ANCIENT AND CONTEMPORARY FORMS OF EXPRESSIONS:

ART AND KNOWLEDGE ARE THE HEART OF THE PLATFORM

SKY ARTE HD it's the first Italian TV channel dedicated to art in all its forms and it's now available to all Sky subscribers (who have HD in their subscription) on channels **110, 130 and 400** of the platform. Painting, sculpture, architecture, music, literature, theater, design and all forms of artistic expression are found within a single schedule dedicated not only to the fans who have the opportunity to deepen their interests, but also to the curious ones than can get closer to art in a brand new way, through both the major international productions (Sky Arts, BBC, Channel 4, Arte, PBS, Sundance Channel) and the original ones of the channel. Sky Arte HD tells the infinite resources of the world's artistic heritage, with a special consideration for the Italian extraordinary tradition and our artists' talent and it uses a contemporary and never didactic language, characterized by the contamination of genres.

The channel hosts all the languages of art. On the one hand, the Sistine Chapel, which was presented on Sky Arte HD in all its expressive power thanks to the original production *Michelangelo - The heart and the stone*, broadcast on Sky 3D with an exclusive documentary on the Sistine Chapel, on 1st November. On the other hand, the channel tells the provocations of Marina Abramovic and the charm of conductors such as Daniel Barenboim, or rock legends as Jim Morrison, eclectic talents as Tom Ford and the queen of photography Annie Leibovitz.

Among the **original productions**, there are programs especially created for children, such as *Art explained to kids*, which uses cheerfulness to help children and parents to discover art as an element that can be part of everyone's life; furthermore, there are travels in the contemporary world, as *Potevo farlo anch'io* hosted by Alessandro Cattelan and Francesco Bonami, who travel with us among the wonders and the paradoxes of the greatest masterpieces of contemporary life, with an ironic approach. Local events have a great relevance on the channel: exhibitions, shows and retrospectives will be told in the report *Great Exhibitions*, which describes step by step the complex mechanism of an exhibition, from the transport of works to the vernissage.

On the occasion of the Salone and Fuorisalone 2013, Sky Arte HD realized the original production *De.sign*, which led the audience in the heart of Milan design week with **daily capsules** dedicated to the **Fuorisalone**, with a **final report** on the whole **2013 edition** and an important doc series on the history of design. Another Sky Arte HD original production is *Bookshow*, a show entirely dedicated to books that tells their story through a simple but in-depth tripartite structure: **a book, a place, a guest**. *The crossed destinies hotel* is a carefree colorful cartoon which talks about particular meetings that have changed history; the set is a hotel where the room doors open and close on the fate of the protagonists. In June, Sky Arte HD presented *Contact*, another

original production that takes an extraordinary and fascinating journey in the forbidden city of photo proofs, near the **famous photographers of Magnum Photos**, the legendary agency founded in 1947.

In October, Sky Arte presents **Unveiled Masterpieces: Greta Scacchi** will explain how a great artist, as well as an extraordinary artistic interpreter, can also be a **real storyteller of her time**. In November a new season of **Contact** and **Street Art**, an original production dedicated to the world of street art, will be broadcast on Sky Arte.

Sky Arte HD relies on the contributions of Enel, main sponsor of the channel and of its flagship shows, as *Michelangelo - Il cuore e la pietra*. Enel participates actively in the creation of ad-hoc productions, such as *Corti di luce* and the specials dedicated to *Enel Contemporanea*, the contemporary art project sponsored by the company, now in its 6th edition.

Sky Arts HD has also signed some important partnership with the Istituto Luce-Cinecittà and with festivals, exhibitions and fairs to tell the main Italian cultural events, such as the Festivalletteratura of Mantova, the RomaEuropa Festival and Artissima. Sky Arte HD will be a media **partner of the MAXXI**: starting from the month of October, there will be some original productions which will describe the main exhibitions of the season of the National Museum of the Arts of the XXI century (MAXXI).

In line with modern language of programming, the channel has a strong presence on the web and on social networks (Facebook, Twitter and Instagram), thanks to the website www.skyarte.it and Sky Go, the **streaming service program that allows you to watch Sky on PC and smartphones. The main contents of Sky Arte HD are also available on the Sky on Demand service.**

«We are making a big commitment – says Roberto Pisoni, head of of Sky Arte HD – because talking about arts on television, with all its facets and in a brand-new and original way is a great bet. Art, in its various expressions, both ancient and contemporary, both cultured and popular, is a life-changing experience, that offers an infinite source of exciting stories. We are proud to offer it to the Sky audience.»

Sky Arte HD Press Office

MN - Cristiana Zoni - cristiana.zoni@mnitalia.com Marilena D'Asdia - MN marilena.dasdia@mnitalia.com Tel 06.853763
Sky Press Office - Elena Basso elena.basso@skytv.it Tel 02.308015837