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GAM, MADRE and MAXXI
present

Ettore Spalletti
UN GIORNO COSI' BIANCO, COSI' BIANCO
(A DAY SO WHITE, SO WHITE)

curated by Danilo Eccher, Anna Mattiolo, Andrea Vilianni and Alessandro Rabottini

MAXXI, Rome 13 March – 14 September 2014
GAM, Turin 27 March – 15 June 2014
MADRE, Naples 13 April – 18 August 2014

*Yes, the colour, as it shifts, occupies the space and we enter.
The frame that delimited the space is no longer there.
Taking it away, the colour takes on the space and invades the space.
And when this happens, it's miraculous. (Ettore Spalletti, 2006)*

Rome, 12 March 2014. More than 70 works, three museums and a single title for three exhibitions born out of the desire to present the variety, complexity and profundity of the work of **Ettore Spalletti**, master of Italian contemporary art. **UN GIORNO COSI' BIANCO, COSI' BIANCO** is curated by **Anna Mattiolo** at MAXXI in Rome, **Danilo Eccher** at the GAM in Turin and **Alessandro Rabottini** and **Andrea Villani** at the MADRE in Naples.

The exhibition opens to the public at MAXXI on 13 March 2014 (through to 14 September 2014) with a project characterised by large environmental installations conceived specifically for the occasion and a series of works created over the last few years. A broad selection of works from the artist's studio and major private collections will instead be presented at the **GAM Galleria d'Arte Moderna e Contemporanea in Turin from 27 March** (through to 15 June 2014), while the **MADRE Museo d'Arte Contemporanea Donnaregina in Naples** will be presenting an extensive retrospective of Spalletti's work from his debut through to the present (**from 13 April** to 18 August 2014).

Over the course of 40 years, Ettore Spalletti has traversed some of the most significant episodes in the history of international art, developing an original idiom capable of establishing a dialogue between contemporaneity and classicism. The three exhibitions, conceived by the artist in close dialogue with the museum spaces, recount every aspect of his work, from painting to sculpture and through to environmental installations, set within non-chronological configurations that are instead open to the suggestions of the works themselves.

MAXXI

At the artist's behest a black and white photographic reproduction of a historic work welcomes visitors at the entrance to the MAXXI exhibition. In one of his first exhibitions in Pescara entitled *E porgere, chissà da quale tempo, quanto rimane vivo* (And to Hand Over Who Knows from When, Whatever Remains Alive 1976), the artist had replaced two stones of the old paving of the Bagno Borbonico with two plaster casts in pink and blue. For the duration of the exhibition the artist returned to dust the surface, depositing the pigment all around. The photo shows the hands of the artist seemingly caressing a dusty surface.

The same image is repeated in the three museums as a *fil rouge* linking the three exhibitions. For the exhibition at the MAXXI Ettore Spalletti has appropriated a space within the Museum to construct another itinerary from his most recent works. The arrangement is musical, comprised of chromatic chords, pauses and silences that link the pieces into a single composition: each work emits its own individual sound that, when experienced from the centre of the gallery join to create a



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harmonious symphony.

On the walls of the room, the colour moves across large format panels like the *Parole di Colore* (Words of colour) all completed in 2011, works in which the paint seems to move, instable, rarefied.

Spalletti touches all the architectural elements, from the floor, on which the colour rests like a horizon with *Voce Bassa* (Low voice 2014), an inclined expanse of azure, to the *Colonne Sole* (Single columns 2014), great apparitions, a tribute to the architecture and the beauty of the Italian landscape, through to the centrality of an absolute sculpture which the visitor is invited to enter. At the centre of the gallery stands in fact the work that lends its title to the triple exhibition project: *Un giorno così bianco, così bianco* (A day so white, so white 2014). A volume four metres per side that contains 11 white pictures demonstrating that the artist's painting continually verges on sculpture and vice versa.

GAM

The exhibition at the GAM in Turin represents an attempt to reconstruct the atmosphere of Ettore Spalletti's studio. The intent is not that of physically reproducing the space as much as transmitting the artist's poetic, recreating the energy one breathes in that environment.

Ettore Spalletti experiences his spaces emotively: here he spends his days and the studio, like his home, is in effect a protected refuge, a privileged point of observation over the surrounding world, in which his personal reflection on and interpretation of the essence of the things that surround him is born. It is the place that collects the thoughts from which his works, his life's faithful companions, are born. His co-existence with them is continual and persistent: it is not reduced to the creative moment or the long period of gestation during which Spalletti carefully chooses his materials, studies and controls the transformation of the pigments and the final effect of the colours.

The works that populate Spalletti's studio embrace a broad period from the 1980s to the present, but harmoniously inhabit the same physical space in a suspended temporal dimension. It is they that welcome the artist every day in a new unexpected way depending on the light or the ever-different positions in which the artist arranges them within the space, in a constant search for order and perfect equilibrium. The synthesis of Ettore Spalletti's entire output is therefore enclosed in the magical dimension of his studio, an intimate and personal space which the GAM will attempt to recreate in the museum's Exhibition Area.

Among the **25 works** on show will be two previously unseen pieces by the artist: *Cup*, 1982, part of an important Belgian collection and exhibited in Italy for the first time and *Drawing, freehand*, an eight-metre drawing from 1981, the longest ever realised by Spalletti and presented for the first time in Italy in Turin.

MADRE

The exhibition at the MADRE presents **over 40 works** that, occupying the whole of the museum's third floor, trace the full extent of the artist's research, from his debut in the 1960s to the most recent pieces. The exhibition avoids adopting chronological configuration in order to recreate that annullment of linear time, that sensation of time as an eternal present of perceptive experience and materials which lies at the heart of Ettore Spalletti's artistic practice.

Works never previously shown to the public will be exhibited, including the large installation-sculpture *Leaves* from 1969, the architectural maquettes for projects both realised and never executed, along with a series of works representing fundamental moments within the artist's career: *Presence Room* (1978), out of which was born the central discourse of his work on the relationship between painting and sculpture understood as an articulation of colour in space; *Column of Colour* (1979) a solitary sculptural presence that transform colour into an architectural pillar; *Contact* (1976) in which pigment as powder (and therefore in its original form) establishes with the exhibition space and the spectator a perceptive relationship of an almost symbiotic nature.

The exhibition also carefully explores the dialectic between abstraction and figuration as the formal and conceptual pivot around which the artist's entire oeuvre revolves, through the presence of works such as *Sleeping Beauty* from 1975, *Reflected Mountain* from 1985 and *Sleeping Beauty, Vesuvius* from 1988, which also demonstrate how the experience of landscape is another key element in an understanding of the artist's work.

A broad selection of works lastly clarifies the exploration of the aesthetic and expressive potentials of the individual materials always used by Spalletti – alabaster, marble, goldleaf, paper and pure pigments



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DELLE ARTI
DEL XXI SECOLO

– understood in their chromatic and perceptive potential as agents capable of opening the horizons of painting and our observation of it.

The collaboration between GAM, MADRE and MAXXI will be accompanied by a catalogue (Electa) edited by **Alessandro Rabottini** that will cover the artist's entire career, with previously unpublished critical texts by **Carlos Basualdo, Danilo Eccher, Gabriele Guercio, Anna Mattiolo, Gloria Moure Cao, Alessandro Rabottini** and **Andrea Viliani**. The catalogue will also feature an extensive anthology of texts published between 1991 and 2006 comprising much of the most significant criticism of Spalletti's work.

Ettore Spalletti has exhibited in the world's leading museums, both in group and solo shows. As well as having represented Italy at the Venice Biennale in 1997, the artist has also participated in a further three editions of the Biennale in 1982, 1993 and 1995 as well as two editions of Documenta in Kassel in 1982 and 1993. His solo shows have been staged in the Museum Folkwang, Essen (1983), the De Appel, Amsterdam and the Portikus, Frankfurt (1989), the Muséed'ArtModerne de la Ville de Paris (1991), the IVAM, Valencia (1992), Villa Arson, Nice (1993), the South London Gallery and MUHKA, Antwerp (1995), the Muséed'ArtContemporain de Lyon (1996), Musée de Strasbourg and the Museo di Capodimonte (1999), the Fundacion "la Caixa", Madrid (2000), the Henry Moore Institute, Leeds (2005), the Accademia di Francia - Villa Medici, Rome (2006), the Museum Kurhaus, Kleve (2009) and the Galleria Nazionale d'Arte Moderna, Rome (2010).

Press Offices

GAM Daniela Matteu - Tanja Gentilini

tel. 011 4429523 daniela.matteu@fondazionetorinomusei.it tanja.gentilini@fondazionetorinomusei.it

MADRE Monica Brognoli - Anna Salvioli

tel. 02 71046456/347 brognoli@mondadori.it ufficiostampa.electa@mondadori.it

MAXXI Beatrice Fabbretti - Annalisa Inzana – Chiara Capponi tel. 06 3225178

press@fondazionemaxxi.it

Ettore Spalletti

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Thanks to



and Galleria Lia Rumma, Milano-Napoli, Anna e Franco Incutti, Silvio Sansone for supporting the publishing of the catalogue

Thanks to Galleria Vistamare, Benedetta Spalletti. Pescara

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ETTORE SPALLETTI UN GIORNO COSÌ BIANCO, COSÌ BIANCO

Curated by Anna Mattiolo

MAXXI 13 March – 14 September 2014

For the exhibition at the MAXXI Ettore Spalletti has appropriated a space within the Museum to construct another itinerary from his most recent works. The arrangement is musical, comprised of chromatic chords, pauses and silences that link the pieces into a single composition: each work emits its own individual sound that, when experienced from the centre of the gallery join to create a harmonious symphony.

The works on display are difficult to ascribe to a precise category of technique. They exist at the limit between painting and sculpture. The entirety of the MAXXI's Gallery 4 is permeated by a new light and the dusty atmosphere of colour that accompanies any exhibition of Spalletti's work.

At the request of the artist himself, the first image that greets visitors is a historic black and white photograph, the same used in each of the three exhibitions in Rome, Turin and Naples: an image of the artist's hands as they appear to caress a dusty surface.

For the 1976 exhibition *E porgere, chissà da quale tempo, quanto rimane vivo* Spalletti substituted two ancient paving stones in the Galleria Bagno Borbonico with two gesso casts, one pink and one blue, which he regularly scratched with sandpaper to release coloured dust into the air.

The exhibition itinerary continues with in a series of large format paintings (*Parole di colore*, 2011) in which colour gradually shifts from tenuous pinks to diverse shades of blue. The same colour is used for *Carta* (2014), a large piece with slightly raised edges that plays with the margin between painting and sculpture; the show continues in the sloping floor where colour creates the uniform and vibrant surface of *Voce bassa* (2014), and with piece entitled *Colonne sole* (2014), large objects standing in the room that pay homage to the history of architecture and the beauty of the Italian landscape. At the centre of the gallery, pure white is used to construct a monolithic environment that visitors are invited to enter: *Un giorno così bianco, così bianco*, (2013) the piece from which the title of the project presented at the MAXXI, GAM and MADRE takes its name. This four by four meter volume contains 11 white paintings, illuminated by a blinding light that almost annuls any perception of colour.

Spalletti conceived the exhibition as something that would enter progressively and physically into harmony with the surrounding environment; defined by the rhythm of the works it appears to breath with the visitor. This total space wraps the public in its extraordinary radiance, blurring the margin between two- and three-dimensionality that exposes the absolute harmony of Ettore Spalletti's creative universe.

ARTWORKS

Parole di colore
2011
Colour impasto on board
Collection of the artist

Colonne sole
2014
Colour impasto on curved wood elements
Collection of the artist

Un giorno così bianco, così bianco
2013
Colour impasto on board, gold leaf
Collection of the artist

Voce bassa
2014
Wood, resin, oil paint
Collection of the artist

Carta
2014
Colour impasto on paper-wood, tapered frame in lacquered wood
Collection of the artist

E porgere, chissà da quale tempo, quanto rimane vivo
1976
Photography by Giorgio Colombo

A STROLL THROUGH COLOR

Giovanna Melandri, President Fondazione MAXXI

Our journey through the history of the great Italian masters continues with the exhibition *Un giorno così bianco, così bianco* (A Day So White, So White). Ettore Spalletti offers us a unique opportunity to enter on tiptoe into his marvelous world of rarefied lights and delicate colors which tell the story of an artistic and human life lived in isolation that is, at the same time, a deep, mysterious and magical one.

Akin to an ancient philosopher, Spalletti does not offer us a proven theory; rather, he prefers to accompany us along a “stroll through color,” to cite the title of some of his works. It is a stroll without a destination, so that we ourselves can find an answer, autonomously and personally, to the questions and truths of our inner world. I am therefore very happy to be able to host this project at a time when MAXXI is reinforcing its relationship with the public, working day in and day out on interacting with its visitors, on participation, more than on a merely one-way offer.

The artist has conceived, designed, built – almost dreamed – a remarkable installation that links his most recent works in a single large-scale one, an ambience made up of impalpable sensations that move us and question us, thus stimulating a new relationship with space. Spalletti manages to call into question our beliefs, our biases, our certainties in terms of what we normally think of as being color, form, surface. Once again we find ourselves immersed in an art experience that, by encouraging us to rethink the assumptions of creativity, becomes ever more intimate and intense.

This exhibition is part of a broad path, which we have ventured down together with two other Italian museums, the Galleria Civica d’Arte Moderna e Contemporanea in Turin and the Madre in Naples. They, in turn, will install two singular exhibitions dedicated to Spalletti. For us, this “network” is precious proof of the effort to collaborate, and of a fruitful common task, confirming the need to reinforce the cooperation between Italian institutions. The promotion of contemporary art has to “create a network,” in order to share the research and experience that it then offers to the public.

Ettore Spalletti, a Space that Runs to Infinity

Anna Mattirolò

*I'd like to gradually arrange each of my
objects in a space that runs to infinity.
On the whole, this is the unitary
space of the artwork. That is,
of the essence of a cognitive relationship
with the world that cannot be boiled down
to a series of notions.¹*
Ettore Spalletti

A black and white photograph by Giorgio Colombo captures Ettore Spalletti as he works on *E porgere chissà da quale tempo, quanto rimane vivo* (And to Hand Over Who Knows from When, Whatever Remains Alive) (1976), a work characterised by plaster casts, one pink, one light blue, of two *sanpietrini* (paving stones) from the Bourbon prison in Pescara. By means of this minimal action, brimming with symbolic value, Ettore Spalletti would take over the exhibition space home to Mario Pieroni's Galleria at the time, so that his art could blend with the architecture that hosted it. In order to focus his attention on this space, each day the artist meddled with the work, rubbing sandpaper on the plaster casts and accumulating coloured dust at the edges of the stones that was released into the air.

This poetic gesture from the early part of Spalletti's artistic career is revived today at the MAXXI in Colombo's famous photograph, which marks the start of the exhibition itinerary. More than a historical re-evocation, the work ought to be understood as an affective presence, a gift from the artist to his viewers, but also a declaration of intents and a prerequisite for reading and interpreting the other works on show. Indeed, the work reveals Spalletti's deep, visceral relationship with the exhibition space and the context in which he works, an attention that is objectified in all of his successive projects. From his first experiences in the 1970s, for example at the Galleria Paola Betti where he covered the floor with a grey-blue pigment, to the *Chambre d'Amis* exhibition in Ghent (1986) where, together with Remo Salvadori, he worked inside the home of the director of the Museum of Fine Arts, to the more recent *Atelier del bosco* at the Villa Medici (1999) in Rome, Spalletti's works dialogue with the environment around them, breathing life into ever-new installation concepts.

E porgere chissà da quale tempo, quanto rimane vivo also contains another key feature of Spalletti's art: a constant attention to colour, translated into a physical contact with the pigments, can be retraced in all of his works. In this sense, photography sums up and condenses most of the reflections developed in the MAXXI exhibition: from the monochrome panels leaning against the walls that surround the visitor in a universe of colours, to the site-specific installations of pure and archetypal forms.

This is the case of *Colonne sole* (Lonely Columns, 2014), three large white-painted elements whose section is shaped like a "drawing"; they inhabit the exhibition space and echo the grandeur of the Classical and Renaissance eras. Created for the first time in 1979 for the exhibition at the Galleria Pieroni, these columns, devoid of a base and capital, completely self-supporting and charged with colour, condense both painting and sculpture, and two- and three-dimensionality in a single work.ⁱⁱ If we move past the undeniable references to the Italian tradition, the work is to be understood as a tribute to the column, its re-reading in a contemporary key, focused on the use of colour.

The same attention toward space and architecture can also be glimpsed in many other pieces by Spalletti; his "pictorial sculptures" and "three-dimensional paintings" seem to project off the wall to invade space and conquer movement. It is precisely the artist's interest in space and architecture that encouraged him to lay the panels on brackets to create a projecting effect in relation to the walls. Thus we pass from large pink, grey and blue panels that come away from the wall to assume ever-changing positions, to the construction of true and proper *Stanze* (Rooms), closed cubes that encompass a universe of colour.

Conceived in the late 1990s as a meditative, isolated microcosm in which to linger, reflect or meditate, these large installations comprised of multiple panels joined together are an immersion in light and colour. The work on display at the MAXXI, *Un giorno così bianco, così bianco* (A Day So White, So White) (2014) is a quadrangular room erected in the middle of the Museum's Gallery 4: a white, all-encompassing cube, dominated inside by large white gilt-edged panels.

The yearning to establish a dialogue with the exhibition environment also encourages the artist to possess, to conquer architectural elements and transform them with his work. In an interview with Paolo Vagheggi, the artist stated, “this is perhaps what interests me the most, when the painting takes on the entire space, and becomes everything (...). Gone is the frame delimiting the space. By removing that frame, colour assumes the space, it invades the space. And when this happens it is miraculous.”ⁱⁱⁱ In *Voce bassa* (2014), an installation created especially for the MAXXI, Spalletti works directly on the museum’s floor, covering it with a layer of blue colour.

Conceptually linked to the minimal *E porgere chissà da quanto tempo, quanto rimane vivo*, this piece expands and develops the artist’s works from the 1970s, breathing new life into a unique aesthetic and sensory experience. Spalletti offers a gift to visitors, a sea of colours that immerses them in an atmosphere of meditation and contemplation. It is the blue of the sky, of the “blue and purple rays when the atmosphere is crossed by the intensity of light” that is reflected in this work; but it is also the way Piero della Francesca and the Renaissance masters, so beloved by Spalletti, painted light.”^{iv}

The analogy with fifteenth-century artists can be found not only in the use of delicate and textural bright colours, but also in the execution of the work itself: despite the apparent simplicity of his pieces, generally devoid of figuration and characterised by monochrome backgrounds completely covering the surface, Spalletti’s output is indeed connoted by a meditative slowness that evokes ancient Renaissance techniques. To this regard, a remark of Spalletti’s is especially interesting: “(...) colour is not real. Colour is expressed by way of the amount of white I add to the impasto. So red becomes pink, white stays white, black becomes grey, green becomes a lighter shade of itself. Afterwards, when the paste is dry I go over it with sandpaper. (...) The surface is no longer just colour, it is something made of powder... this colour that doesn’t exist but that comes out through the powder.”^v This technique is in many ways similar to the fresco, which requires many days’ work because the images, obtained by mixing plaster and pigments, have to be left to dry and congeal the way plaster must, to create a surface that encompasses and captures the colour.^{vi} This gives rise to what Trini has described as “tactil *sfumato*,” that unique and unrepeatable outflow triggered from the contact with history and the places dear to the artist.^{vii} The result is a palette of endless chromatic nuances: from delicate pinks that recall the treatment of flesh in the paintings of Piero della Francesca, to the intangible blues of the sky over Cappelle sul Tavo, where the artist lives, to the purplish reds of Roman sunsets.

ⁱ Paolo Boccacci, “Oggetti essenziali, in *Paese Sera*, Rome, November 16, 1979.

ⁱⁱ Corà describes Spalletti’s *Colonna* as “chromatic, spatial organism, at the same time expansive and attractive of light, interactive with the environment and the presences that naturally circulated around it”. B. Corà, “Ettore Spalletti, contatto con l’invisibile,” published in *Ettore Spalletti*, exh. cat. (Antwerp: MUHKA, Museum van Hedendaagse Kunst, 1995), 78, republished in A. Zevi (ed.), *Ettore Spalletti, il colore si stende asciuga spessisce, riposa*, exh. cat. (Rome: Académie de France, Villa Medici, 2006), 254.

ⁱⁱⁱ Paolo Vagheggi, “L’immagine del colore,” in A. Zevi (ed.), *op. cit.*, 45.

^{iv} Ettore Spalletti, “Le radiazioni azzurre e violette...”, in *AEIUO* IV, 7 (March 1983): 78.

^v Ettore Spalletti, “Ettore Spalletti,” *Data Arte*, 18 (September-October 1975): 56.

^{vi} “The support can either be a canvas or a wooden panel, or there might not be any support at all, replaced by a layer of plaster, or a fresco,” in E. Spalletti, *Ibid.*

^{vii} Tommaso Trini, “Nel puro vero,” in *Ettore Spalletti*, exh. cat. (Galleria Borromini, Ozzano Monferrato 2000). See in this volume, Tommaso Trini, “In Absolute Truth”: 364-369.

ARCUS: INTERVENING IN SUPPORT OF CULTURAL HERITAGE

In the month of February 2004, the Ministry for Cultural Heritage and Activities was responsible for the constitution of Arcus SpA, a limited company devoted to supporting art, culture and the performing arts, in accordance with Law No. 291 of 16 October 2003. 291. The company capital is wholly underwritten by the Ministry of the Economy, while the company's day-to-day activities are based on the programmes established by annual decrees adopted by the Minister for Cultural Heritage and Activities – who also exercises the shareholder rights – together with the Minister for Infrastructures. Arcus may also develop independent projects.

Arcus's declared aim is that of providing innovative support for significant and ambitious projects within the world of cultural heritage and activities and its possible interrelations with the country's strategic infrastructures.

Within the ambit of Arcus's mission, supporting projects entails identifying important initiatives, contributing to the completion of planning, intervening in organizational and technical aspects, participating – where appropriate or necessary – in the financing of the project, monitoring its development and contributing to its successful outcome

It is important that Arcus's modus operandi is clearly understood, as explained above: the company intervenes to provide organizational and financial support for significant projects, but in no way is it comparable to an agency for the distribution of funding, nor may it be numbered among the "scattershot" distributors of public or private funds.

Arcus is, therefore, an original instrument for the support and launching of significant and innovative projects within the panorama of Italian culture. Economic support, where provided, must be seen as wholly instrumental within the ambit of a cultural project that is conceptually valid and operationally shared.

In more detail, Arcus provides assistance for initiatives relating, for example:

- to the establishment of projects for the restoration, redevelopment and improved fruition of the cultural heritage;
- to the preservation of the landscape and cultural heritage through actions and interventions also designed to mitigate the impact of existing or forthcoming infrastructures;
- to support the programming, monitoring and evaluation of interventions in the cultural heritage sector;
- to promote planning within the cultural heritage and activities sector and that of the performing arts;
- to identify and support projects valorizing and protecting cultural heritage through interventions with significant technological contents;
- to support projects relating to cultural tourism in the broadest sense of the term;
- to promote the birth and constitution of cultural catchment areas in relation to emblematic examples of cultural heritage within the ambit of an integrated and systemic vision capable of linking local cultural heritage, infrastructure, tourism, allied industries and transport;
- to intervene in the broad-based sector comprising initiatives designed to render the cultural heritage fully accessible to the differently able.



To achieve its aims Arcus draws on resources detailed in article 60 of Law 289 of 27 December 2002 (Financial Law 2003). The legislation provides for 3% of the funding for infrastructures being devoted to expenses relating to interventions safeguarding and in favour of cultural heritage and activities. Arcus is identified as the recipient structure for these funds. Furthermore, in accordance with article 3 of Law No. 43 of 31 March 2005, the above-mentioned percentage is increased annually by a further 2%. Moreover, the company may receive finances provided by the European Union, the state and other public and private bodies.

Arcus also works to bring potential stakeholders into contact with the various projects. When necessary, therefore, the company contacts foundations with banking origins or otherwise, local authorities, exponents of local bodies and civic society, the universities and private individuals in order to aggregate around the initiatives increasing resources and coordinated financing.

Arcus's ambitious project is therefore that of becoming the "glue" that renders operative the systemic capacity for the promotion and planned support of initiatives designed to enhance the cultural heritage and activities, with a view to ever better conservation, fruition and valorization. By taking appropriate measures, Arcus favours the necessary convergence of the various stakeholders, thus contributing to the success of the various cultural projects identified.

TELECOM ITALIA SUPPORTS CULTURE IN THE NAME OF INNOVATION

Contributing to the growth and development of the country including through support for activities and projects to disseminate culture, taking advantage of one of its core businesses: it is with this objective that Telecom Italia has chosen to exploit the web as a cultural vehicle capable of bringing together and distributing contemporary knowledge, at the same time providing access free from constraints of space and time.

In 2013 the Company renewed its relationship with one of the main cultural realities of Rome, **Fondazione MAXXI**. Together, they are organizing the second edition of MAXXlinWeb, the series of meetings with experts from the arts and architecture broadcast in live streaming and on demand from the Museum Auditorium, and it will also create a dedicated mobile App for the enjoyment of digital culture.

From the partnership with **Fondazione Accademia Nazionale di Santa Cecilia** there comes the *PappanoinWeb* project, which is committed to bringing symphonic and chamber music to a wider audience and which, during its three years of activity, has registered over 1 million visitors to the project website, also thanks to the listening guides to concerts, the exclusive interviews and the opportunity to comment live shows on social network channels, by interacting live with an expert musicologist of the Academy.

In the wake of the success of past editions, this year too Telecom Italia and **Fondazione Musica per Roma** organized, once again the *MIT – Meet In Town*, an electronic music festival, and *Luglio suona Web*, the festival dedicated to the great concerts of the summer season which allowed the Net fans to watch live performances by Mario Biondi, Ludovico Einaudi and Baustelle.

Always in the field of music, the collaboration with **Fondazione Lirico Sinfonica Petruzzelli e Teatri di Bari** has opened the doors of the Petruzzelli Theatre in Bari to the web audience, by broadcasting the Premiere of *Rigoletto* and the Premiere of *La Sonnambula* as part of the new 2013 *OperainWeb* project.

In the field of visual arts and architecture Telecom has collaborated with some leading international organisations, like the **Fondazione Biennale di Venezia**, making available to the Net audience all the contributions of the last edition of the *International Architecture Exhibition* in a virtual path marked by the testimonies of its protagonists.

The new 2013 collaboration with **Galleria Borghese** fits in this context. Indeed it led to the development of the project *Candida Höfer per la Galleria Borghese*: an exhibition dedicated to a personal re-interpretation of the Gallery museum spaces by the German artist and an exclusive interview with Candida Höfer which became an opportunity for discovery and discussion for the audience connected to Net.

In the field of theatre and contemporary dance Telecom Italia has been collaborating for several seasons with **Fondazione Romaeuropa** supporting the international Romaeuropa Festival, of which it offers a selection of events called *Metamondi di Telecom Italia* broadcast in live streaming, which brings to the Net the artistic avant-garde shows projected towards a future rich in technological suggestions. As part of that same partnership, Telecom Italia also presents *Digital Life*, a polycentric exhibition path that explores the potential of the relationship between the arts and the new technologies.

Moreover, it supports the **Festivaletteratura di Mantova** (the Mantua literature festival), with the aim to sensitize readers to the new digital forms of enjoyment of literature; during the edition that just ended it presented *scrittori in web (writers on the web)*, a series of meetings with some of the most popular international authors broadcast in live streaming directly from Mantua, and *Tracce (Traces)*, 23 meetings open to the Festival audience that ranged from the classical culture to the most current topics and that are available also on demand on the Telecom Italia website.



To conclude, it promotes the *Italiax10* series together with its partners: a series of meetings where 10 "talents" in the field of innovation, arts and literature, who have been carefully selected by the partners, are brought to the forefront of the web in a virtual arena where they can present their ideas and experiences interacting in real time with the audience connected on the Net.

* * *

Telecom Italia develops infrastructures and technological platforms on which voice and data become advanced telecommunications services, ICT solutions and cutting-edge media: development tools for the Group and for the entire country. Telecom Italia, TIM, MTV Italia and Olivetti are the main brands of the Group, familiar icons to consumers and a guarantee of reliability and competence.

Customer proximity and technological innovation are the hallmarks of the Group, with a streamlined organization that focuses on quality of the service, simple offers, attention to moments of contact with customers and ongoing research in the TILab laboratories.

In addition to its domestic leadership, Telecom Italia has a significant international presence in the large South American market with TIM Brasil and Telecom Argentina, which now account for 34% of Group revenues.

Telecom Italia
Press Office

+39 06 3688 2610

<http://www.telecomitalia.com/media>

TERNA

ENERGY FOR TERRITORY, ENVIRONMENT AND CULTURE

Terna has always promoted culture and contemporary art: both by backing third-party projects such as the “Ettore Spalletti exhibition, *Un giorno così bianco, così bianco*” [a white, white day], and through its own projects such as the **Terna Contemporary Art Award**, the practical embodiment of the Company's commitment to corporate patronage aimed at re-establishing the value of the community and local territory. **Founded in 2008** in partnership with the Ministry of Arts and Culture, it hopes to discover young talent and enhance Italian art and culture; every year it invites artists to apply their creativity to energy-transmission-related themes.

In just five editions, **the Terna Award has redefined standards for the sector**, combining fairness in terms of access, meritocracy and an interdisciplinary approach to its assessments; entrepreneurial spirit in driving the energies involved; a scientific approach in the production of periodic surveys of the sector; and innovation in the choice of the web as its preferred communication channel. With record numbers of over 10,000 artists taking part and over 13,000 works of art submitted, the Award **has become the top Italian contemporary art platform and the undisputed benchmark for those in the industry**. **The fifth edition**, centred on the theme “To be or not to be. With others. The social network, to a fine art”: **has introduced a further innovation: inviting artists to explore the complexities where art and solidarity meet**, to encourage a new form of “designer solidarity”. The Award has attracted the big names of contemporary art in the “Terawatt” category, and the last three editions were won by **Luigi Ontani, Alberto Garutti and Ettore Spalletti**, respectively.

Terna is a large energy-transmission grid operator. In Italy it is responsible for safely balancing supply and demand of electric power, 24 hours a day, 365 days a year; it also handles maintenance and development of the electricity grid. With over 63,500 km of lines to manage and employing 3,500 professionals, it is **the top independent European operator and the sixth biggest in the world**. Through Terna Rete Italia it manages the National Transmission Grid. Through Terna Plus it manages new business opportunities in Italy and abroad. The Managing Director is Flavio Cattaneo, the Chairman, Luigi Roth.

Today, Terna has moved beyond its traditional function of **rationalizing the Grid: it also designs innovative new pylons**. In 2008, it installed the pylons designed by **Sir Norman Foster**, the British architect and designer and one of the leading exponents of high-tech architecture worldwide, along the high-voltage Tuscan line “Tavarnuzze-Santa Barbara”. Over the last few years, Terna has also used the **single-stem pylons**, which compared to the traditional pylons drastically reduce both the ground space occupied and assembly times: installed in various areas across Italy, these pylons cover 70% of the “Chignolo Po–Maleo” line, Italy's greenest power line. Terna also recently installed the first **Germoglio pylon** in Lombardy, designed by the architect Hugh Dutton (head of the Giorgio Rosenthal architecture group), and winner of Terna's competition “Pylons of the future”: a project combining excellent standards in terms of safety, efficiency and design. Other “Germogli” pylons have been installed along the “Trino-Lacchiarella” line, the energy highway running for 95 km between Lombardy and Piedmont **Finally, a first for Europa, Terna is constructing “designer pylons”**: along the new Foggia-Benevento line the site-specific work of Daniela De Lorenzo is under construction. For this project, Daniela, the winning artist of the Terawatt category of the Terna '04 Award, focuses on the relation between Art and the Local territory.



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 Festival della Letteratura 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