

Palazzo Cini - Dorsoduro 864 - San Vio, Venice

ETTORE SPALLETTI PALAZZO CINI

From 25 April to 23 August the artist Ettore Spalletti will be in Venice for a new exhibition project realized for the inauguration of the second floor of Palazzo Cini, an extraordinary gallery that conserves masterpieces of Renaissance art from Tuscany and Ferrara that belonged to Vittorio Cini

From 25 April to 23 August 2015 in Venice, on the occasion of the yearly reopening of **Palazzo Cini, San Vio, Venice**, the extraordinary gallery that conserves masterpieces of Renaissance art from Tuscany and Ferrara that belonged to the collector Vittorio Cini, **Ettore Spalletti** will be creating an *ad hoc* exhibition project in the second floor of the Palazzo. This will inaugurate this recently restored space which is destined for temporary exhibitions. Spalletti will be presenting his personal interpretation of the domestically-scaled rooms by observing the variations of light and creating an itinerary that will show **well-known works together with others that have never been seen before**; their positioning in the "Cini home" is a tribute to the taste of this collector.

Ettore Spalletti, Palazzo Cini is a project conceived by **Luca Massimo Barbero** and Ettore Spalletti, and organized by **ASLC Progetti per l'arte - Verona**, in collaboration with the **Fondazione Giorgio Cini** and with the contribution of **NCTM e l'arte**.

Ettore Spalletti (1940), an artist who represented Italy at the 1997 Venice Biennale, has recently been the subject of large anthological exhibitions, and his works are to be found in the most prestigious Italian and foreign museums. He investigates the relationship between nature and abstraction; at its heart is the experience of landscape. He joins together the memory of classicism with modernity, filtering it all through his refined aesthetic sensibility. He is a painter who makes monochrome a metaphor for his perceptive sensitivity, but he expresses the relationship between painting and sculpture as the articulation of colours and volumes in space by exploring such various materials as alabaster, marble, onyx, gold leaf, metals, precious stones, paper, and pure pigment.

Having been guided by Luca Massimo Barbero in his discovery of Palazzo Cini's gallery of amazing masterpieces of antique art - artists who have always been a reference point for an artist who has stated that Piero della Francesca and Beato Angelico have been among his main inspirations for his use of colour - Spalletti is now presenting, in **five new rooms** of Palazzo Cini, **paintings, works on paper, and sculptures**. **Sixteen works** in all, mainly pink and blue elements, that express his highly personal research into colour and light, the reaction of materials to light and colour over time, and the subjective perception of people.

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Luca Massimo Barbero has said that, *"With Spalletti, the profundity of his gaze and the extraordinary minimalism of his colour are married to the value of light and the intensity of vision. These works create a moment of extraordinary light distributed around the restored second floor of the Palazzo; there could not have been a more attentive artist for underlining the amazing illumination of this domestic space and of Venice; the same is true of his intense view of the gallery's works from the Renaissance and other epochs which have been interpreted by him in the colours of the works on the second floor"*.

On the second floor of the building the viewers must "immerse" themselves in the exhibition which, for the artist, does not have a chronological progression but displays works which are *"all-involving, wholly surround the visitors, and almost move from one room to another"*. Spalletti, who has spent his whole life devoted to this original artistic research, says that in the show *"the works are displayed almost alone on the walls as they search for the moments when the light is just right. By now my works are more autonomous than in the past. They are full of energy; I become tired but they are strong and virtually arrange themselves in the space. They have no need to be accompanied"*.

Two large works on blue paper are impressive. One, created for the first time in 1974 and now seen in a new version, can be seen in the first room. *"They are two works that I am particularly fond of because they continually change. They are like a sheet of paper which opens or curls according to the humidity and does not find calmness on the wall"*. This demonstrates the contemporaneity of Spalletti's art, which is a unicum: *"The works on show here, independently of the date they were made, are all new because the light of Venice is different. The colours have been renewed by this light which has transformed them: not even I had ever seen them with these tones and these shadings which are unique because the light of Venice is unique"*. The light and colour are two cardinal elements for Ettore Spalletti. In particular, *"in order to have the necessary depth for many works, colour must be worked on until it loses its confines, until we no longer perceive if it moves from the outside inwards or from the inside towards the exterior of the surface"*.

This first exhibition project by Spalletti for Palazzo Cini has been inspired by the place itself and the intimate dimensions of the house of the great collector Vittorio Cini. This reference is explicit in the Sala del Caminetto where, near to the fireplace, a symbol of domestic warmth, he has decided to place the work *Leggio* (2011), which consists of two furnishing elements designed and made by him: a chair and a table that supports an alabaster element: a kind of ideal lectern which concentrates our view on itself. *"Almost an precise reading of light, as though it were still being viewed by the Collector"* says Luca Massimo Barbero.

From halfway through the 1970s, **Ettore Spalletti** (Cappelle sul Tavo, 1940) has created a language on the cusp between painting and sculpture, attentive to light and space, and it mirrors both modern abstraction and Renaissance painting. Solo shows have been devoted to his work by such prestigious institutions as the Museum Folkwang, Essen (1982); the Museum Van Hedendaagse Kunst, Ghent (1983); the Halle d'art contemporain, Rennes (1988); De Appel, Amsterdam; the Kunstverein, Munich (1989); Portikus, Frankfurt (1989); the Musée d'Art Moderne de la Ville de Paris (1991); IVAM, Valencia (1992); the Solomon R. Guggenheim Museum, New York (1993); the Museum van Hedendaagse Kunst, Antwerp (1995); the Musée d'Art Moderne et Contemporain, Strasbourg (1998); the Museo di Capodimonte, Naples (1999); the Fundación La Caixa, Madrid (2000); the Henry Moore Institute, Leeds (2005); the French Academy - Villa Medici, Rome (2006); the Museum Kurhaus, Cleves (2009); the Galleria Nazionale d'Arte Moderna, Rome (2010); MAXXI, Roma; the Museo MADRE, Naples; GAM, Turin (2014). He has participated in various international exhibitions, among which editions VII and IX of Documenta, Kassel, in 1982 and 1992, and the Venice Biennales of 1982, 1993, 1995, and 1997.

Promoted by:

Fondazione Giorgio Cini Onlus

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ASLC progetti per l'arte

with the contribution of:

NCTM – Studio Legale Associato

Practical information:

Press preview: 24 April 2015, 11 am - 1 pm

Dates: 25 April - 23 August 2015

Opening hours: 11 am - 7 pm, closed on Tuesdays (last entry at 6.15 pm)

Address: Campo San Vio, Dorsoduro 864, Venice

Tickets: 10 Euros; concessions 8 Euros

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