



The State of the Art.

by Francesco Cascino – Contemporary Art Advisor

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We could call it motion on emotions. It is the attempt made by a present-day company to share with its country and the world a long term vision of great value. It is combining art and technology, visual culture and network culture, a model of our present times and a model of corporate image, it is essentially combining man's ancestral values of all times. The Terna Award was created based on a company's sense of responsibility to wanting to contribute to the cultural development of the territory in which it operates and attempting to take on the responsibility of expanding and spreading the visibility of contemporary art as both a cultural and professional phenomenon in our country. A country that has the ancient merit of having invented the combination of values in the 1550's in Florence and which later forgot this allowing other development scenarios to take over that looked towards Italian patronage of the arts and succeeded in keeping it in step with the times, also by reinventing and reshaping it.

Even though Italian society fully recognizes entrepreneurial models, it exactly perceives how know-how and high quality products should be managed and how high profile management and professional networks should be created to defend and distribute the "made in Italy", the art world still has a lot of room for improvement. Neither the public nor the private sectors have succeeded in taking advantage of the enormous flow of investments for the contemporary art world from 2004 to the present.

Considering that Italy is the third country in the world for investments on quality contemporary arts, but that this capital goes abroad, where the system works at an outstanding level, we felt the need to create a complex and original project to try and jointly respond to a significant issue. Professional systems and creative systems must collaborate. But above all they must know how to do so.

In a well organized ethical market, emotions are not compromised; a static management of the artwork is not functional to the collector's needs who wants to benefit not only from the artwork in itself, but also from its appreciation potential, or at least be protected from any loss in value. The only way for this to occur is by knowing how to distinguish between quality and decoration, between visual culture and amateur art, between art systems and art commerce, which are two distinct and separate aspects. The only way is to implement an entrepreneurial model also in art, also in Italy; a system that in these years has been succeeding in other countries in a visible and incontrovertible way, starting from cooperation between the State and private sectors that not only creates fertile cultural grounds that are both select and reach out to the masses, but that also favors the enterprises that invest in art and create opportunities for qualified operators in producing valuable work lasting in time.

The Terna Award establishes a net distinction between junior artists and senior artists, calling selected and competent juries, involving the civil society and asking the Italian society to support the work of our artists and of our operators. In a country where the art system was created, one cannot insist on art as being limited for only a few. Today, quality artworks can be purchased with only a thousand euros, participating in this way towards the use of artistic value and actively contributing to the rebirth and strengthening of the management system. Any loss in quality is a definite loss in the value of art's future. Any distraction towards an evolved and contemporary phenomenon is the destruction of ...the State of the art.

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