

THE SYNTHESIS OF A RESULT
Curators' Comments of the Terna 01 Award

Gianluca Marziani

The result, if on one hand fulfils our expectations, on the other confirms something that we thought possible from the very beginning, an unveiling of different surprises regarding young or unknown artists that have investigated new territories of expression, disarming conceptual geographies and profound ethical strategies. The best artists interpreted the theme in an intuitive and focused manner, fuelling their obsession synthetically and in a communicative way. There were also artists that missed the line of thought, at times with successful works but however lacking a connection to the theme required by the award. Generally speaking, different and broad themes emerged, even if concentrated on the parallel relationship between man and the external environment. Much thought was given to the landscape's new composition but also to the modulation of the inner self, to how the psychic and sentimental geography is changing with respect to global upheavals. As said previously, there is a predominant concentration on the single person as opposed to the mass, proof of a self analysis that seeks the emphatic character of the moral message. Finally, the variety of figurative languages confirms the excellent iconographic quality of our panorama, above all when painting and photography (with their derived combinations) capture the fluid energy of the present

Francesco Cascino

It is not an easy task to be responsible for selecting the artists; their history is not represented in the work that is being analyzed. It is told in part, an expert eye can read this, but the selection of a single artwork is not always free of error, even for those who have been looking at artworks for years, every day from morning to night. Those working in the art sector are well aware that training is everything, for an Advisor, whether a curator, a critic or an expert on the relationship between quality and visual culture market. An Advisor's visual archive, in addition to his operative experience which, in our case doesn't count, is what in a company is called Seniority and is the element that is relied on for deciding whether an artwork is related to the theme, whether the theme was addressed with detail and attention, if the artwork was already created and presented by others in the past, if the quality of the artwork is faithful to the idea and lastly, if the artwork in its entirety includes the essential elements of contemporariness, of coherence with the project and the non-written rules of artistic expressive language. We have felt this responsibility loudly and clearly and it has accompanied us throughout the project. Together with our expertise, with the three thousand one hundred and fifty eight companions embarked on this journey, with the memory, ethics and sense of sharing our wonderful work, with the company that has created this Award, with the written and non-written regulations and nothing else.

Curators' Cvs

Gianluca Marziani

Attentive to the linguistic influences and to creative innovative forms, he has been the curator of hundreds of exhibits and of just as many catalogues. His major projects include "Scala Mercalli" (2008) at the Rome Auditorium, "Matteo Basile Apparitions" (2007) at the Mart in Rovereto, "Mimmo Rotella Antologica" (2007) at the Mucciaccia Gallery in Rome, "Marc Quinn" (2006) at the Projectb in Milan, "Zhang Huan" (2005) at the Capitoline Museums in Rome, "Pablo Echaurren" (2004) and "Iperrealisti" (2003) at the Chiostro del Bramante in Rome, "Melting Pop" (2003) at the Palazzo delle Papesse in Siena and at the Masnago Castle in Varese, "3nds Roma" (2001) at the GAM (Salara) in Bologna, "Dalla Mini al mini" (2001) and "welcHome" (2000) at the Palazzo delle Esposizioni in Rome. He published the books "Nuovo Quadro Contemporaneo" and "Melting Pop". He writes for the weekly Panorama and the monthly GQ. In the past he also wrote for La Stampa, Specchio, Time Out and the most important journals in the sector. For years he has been cultural advisor for companies and multinationals.

Francesco Cascino

Since 1990 he has held high level positions in Human Resources & Organization in the industrial groups of Montedison, SNIA-FIAT and in the multinational insurance group ACE International. Since 1999 he has been an independent Contemporary Art Advisor and upon request, has also worked within an international network that operates in the visual arts sector and in the consulting sector for planning and buying modern art and contemporary art collections.

His consulting is divided among the private sector and the strategic investment sector of companies. As part of his activity regarding the contemporary art market and latest generation visual arts, he is also advisor for companies and banking groups for cultural communication linked to the partnership between companies and the art world. He writes for various current events journals on artistic and cultural topics.