

*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

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 COSÌ BIANCO, COSÌ 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.

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.

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