



IMMAGICA.

Arte italiana.

Un viaggio nella Bellezza

From 31st May to 31st August 2019, on the initiative of the Italian Embassy in Tbilisi, the Georgian National Museum of Tbilisi (Georgia) will host the multimedia exhibition "IMMAGICA. Italian art. A journey into Beauty", a fascinating way to discover masterpieces by great Italian masters, from Giotto to Canova.

“Beauty will save the world” says Prince Miškinin Dostoyevsky’s Idiot, and this inspired the great multimedia exhibition IMMAGICA. Italian art. A journey into Beauty, which will be staged for the first time at the Georgian National Museum of Tbilisi, in Georgia, from 31st May to 31st August 2019.

This is a unique, travelling exhibition, designed and set up as the result of a synergy between three excellent Italian companies specialised in projects that allow the public to appreciate and share the Italian artistic heritage: Centrica, Cose Belle d’Italia Media Entertainment and ETT.

The journey through art and innovation, covers over five centuries of Italian art, from the 14th century to the first half of the 19th century, narrating and studying some of the most important works by Giotto, Leonardo da Vinci, Botticelli, Raffaello, Canova, Bellotto and Canaletto.

Immagica offers the public three ways to enjoy the exhibition: the multimedia path, created and produced by Cose Belle d’Italia Media Entertainment and curated by Giuliano Pisani; the Educational Platform with touch screens designed by Centrica, for a more in depth study of all the masterpieces recounted in the exhibition; and the virtual reality area, designed by ETT, where with the advanced VR technology it is possible to go on an emotional and interactive exploration of four wonderful paintings by Bellotto and Canaletto.

The exhibition area, which comes immediately after the introductory area, has five maxi screens showing films that have a very strong impact and narrate 8 absolute masterpieces: “Ognissanti Madonna” (c. 1310, Uffizi Gallery in Florence) and the frescoes of the Scrovegni Chapel in Padua (1303 - 1305) by Giotto, “Annunciation” by Leonardo da Vinci (c. 1472, Uffizi Gallery, Florence), “The Birth of Venus” (c. 1484 – 1486, Uffizi Gallery, Florence) and “Spring” by Sandro Botticelli (c. 1478, Uffizi Gallery, Florence), “The Madonna of the Goldfinch” by Raffaello Sanzio (1506, Uffizi Gallery, Florence) and the sculptures “The Graces” (1813-1816) and “Amor and Psyche” (1781-1793 by Antonio Canova.

The visitor is immersed in a symphony of light, sound, colour and images in an exciting and educational experience. The description of the works, available in Georgian and in English, can be listened to in headsets and is accompanied by an original soundtrack.

«IMMAGICA is a new and important step in a journey that started 18 months ago, with prestigious exhibitions that we organised with our Georgian partners” **comments the Italian Ambassador Antonio Bartoli**, «Botticelli, Michelangelo, Tiziano, the great geniuses of the Renaissance, Bernini and the Baroque period, the masters of contemporary art, de Chirico, the tributes to Caravaggio and Leonardo da Vinci.

These initiatives have been supported by the Italian Ministry of Foreign Affairs and International Cooperation's programme "VivereALL'Italiana". The initiatives have been extraordinarily successful, with over 135 thousand visitors. Working together means generating future cooperation and trust between institutions and private companies. Looking at IMMAGICA as an example of digital storytelling, Georgia does not only educate students, trains digital copywriters and attract tourists but it also explores the possibility of doing the same thing in order to recount its own extraordinary heritage through technology. It is with cutting edge technology that the treasures of this ancient country, with its countryside, its icons, frescos and gold, can circulate throughout the world».

«Our company was set up with the aim of promoting the Italian cultural heritage with digital technologies. We are therefore extremely happy to contribute to the IMMAGICA exhibition with our 20-year experience, with exceptional contents and our technologies» underlines **Marco Cappellini, CEO and co-founder of Centrica**. «We believe that collaboration with other companies leads to a result that has added value, which we are looking forward to seeing in the eyes of the visitors».

«IMMAGICA is a new chapter in our journey to share international exhibitions with the public» says **Renato Saporito, CEO of Cose Belle d'Italia Media Entertainment**. «Every one of our projects starts with a critical study by scientific committees, with the aim of combining innovation, knowledge, emotion and scientific rigor. With IMMAGICA, the synergy between three important Italian players has made it possible to enhance the visitor's experience and make it even more unique and engaging».

«For some time we have been creating immersive experiences for museums, combining innovative design and storytelling with cutting edge technologies» says **Giorgio Genta, Vice President of ETT**. «We are pleased to be able to contribute to the enhancement of the Italian cultural heritage abroad and to have been involved in the creation of this exhibition because it is thanks to the collaboration with other companies that successful and wide ranging projects can be developed».

THE AUTHORS ON THE SCREEN

Giuliano Pisani, the curator of the exhibition, has chosen to start the artistic journey, "IMMAGICA. Italian art. A journey into Beauty", with a specific moment in Giotto's artistic career, which corresponds to his personal revolution. In the painting of Ognissanti Madonna the curator points out that: "The Madonna's face, her expression, her lips forming a delicate smile, represent the first steps in a direction of making the divine human". The miracle is then perfected in Padua, between 1303 and 1305, with the frescoes of the Scrovegni Chapel. This is where Giotto introduces realism, highlights feelings and passion in the faces and in the gestures and uses perspective with reference to the planes and depths. In a nutshell, his use of innovative colours and graphic skills marks the beginning of modern painting.

This is the advent of a new age, man finds his centrality, he is the Vitruvian man who wants to find out the secrets of cosmic harmony by studying the signs of the perfection that governs the universe, the secret of beauty and the "Annunciation" by Leonardo (c. 1472), in the Uffizi, represents this new sensitivity. The gods are no longer the object of faith, but masters of living and above all Venus triumphs, the incarnation of beauty and grace.

This is also true for "The Birth of Venus" and "Spring" by Botticelli, which are iconic images of their time, works that today represent the great season of the Renaissance. Around 20 years later, in 1504, Raffaello, at 22 years old, is in Florence and has the opportunity to admire the works by Masaccio, Donatello, Leonardo and Michelangelo. In 1505 he paints the panel, known as "The Madonna of the Goldfinch", a domestic and intimate scene: a masterpiece of grace, gentleness, harmony, calm and serenity.

In the 18th century, two hundred years after the end of the Renaissance, Neoclassicism was again dreaming of ancient Greece, the lost Eden, the ancient models. Later, in 1812 Antonio Canova was commissioned the marble group of the Graces, by Josephine de Beauharnais, the first wife of Napoleon Bonaparte. Then, in the famous sculpture "Amor and Psyche", Canova depicts the moment when Amor, healed, rushes to the aid of Psyche, who had disobeyed his orders and had breathed in the lethal vapours of the kingdom of the dead.

Giuliano Pisani. Classical philologist and art historian, Galilean scholar , Member of the MUIR Committee of Guarantors for the Promotion of Classical Culture.

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