

PRESS RELEASE 31.10.2022

**Susan Philipsz**

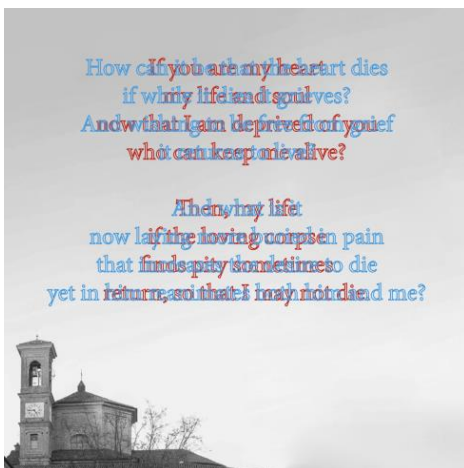
*A Song A Part, 2022*

**Saturday 5 November 2022, 11.30 am**

**Museo Civico della Stampa Ex Collegio delle Orfane, Mondovì**

*A CIELO APERTO 2022*

*Four contemporary artworks and new commissions to celebrate the 30th anniversary of Fondazione CRC*



**Susan Philipsz**  
*A Song A Part, 2022*  
Courtesy the artist and Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino



Typographic elements, Museo Civico della Stampa, Mondovì, 2022  
Courtesy the artist  
Photo Susan Philipsz

**Artists: Susan Philipsz, Michelangelo Pistoletto, Olafur Eliasson, Otobong Nkanga**

**Venues: Mondovì, Cuneo, Grinzane Cavour (Alba), Bra**

**A public art project commissioned by Fondazione CRC in collaboration with Castello di Rivoli Museo d'Arte Contemporanea. It is curated by Carolyn Christov-Bakargiev with Marcella Beccaria and Marianna Vecellio**

**The A CIELO APERTO 2022 project launches the new sound installation *A Song A Part, 2022*, by the Turner Prize-winning British artist Susan Philipsz on Saturday 5 November at 11.30 am at the Museo Civico della Stampa Ex Collegio delle Orfane, a museum of printing housed in an historic former convent for orphaned girls, in Mondovì.**

*A Song A Part* is an installation created for the entrance to the Museo Civico della Stampa (museum of printing presses) by Susan Philipsz, one of the world's most important sound artists. Sound art is a form of art which, from the beginning of the early twentieth century, has shaped and modified

space with acoustic elements. This work, inspired by the *Primo Libro de Madrigali* (First Book of Madrigals) 1568, by the Renaissance Italian composer Maddalena Casulana (1544 – 1590), evokes themes of separation and longing, as well as being a tribute to the place where the work is located, which in the past was an orphanage for young girls.

Maddalena Casulana was a famous composer in her time and the first woman to have had a whole book of her music printed in the history of Western music, indicating the popularity of her work. In the 15th and 16th centuries, polyphonic music was usually handwritten or printed in separate notebooks for each part (Alto, Tenore, Basso, Soprano). The Canto part, which is Soprano, of Casulana's 1568 book was discovered by the musicologist Laurie Stras in the Biblioteca Civica in Cuneo, not far from Mondovì.

Philipsz has chosen to sing two songs from this Part found in Cuneo and recorded them so that the words become abstract tones. The separate recordings are played by two speakers placed at the entrance to the museum: the songs play simultaneously, so that they merge and overlap, creating dissonance as well as harmony. The choice of creating a work in homage to Maddalena Casulana for the Museo Civico della Stampa is of particular importance, especially thinking about the fact that the artist is recreating lost women's voices, as well as that idea that a music book, separated from the other parts of a composition and left unknown for centuries in a local library, brings to mind themes of separation and longing that the artist thinks resonate and reverberate deeply in this former school for orphan girls.

The overall *A CIELO APERTO* (*Open Air*) project presents **four permanent public artworks** which are installed in four locations: the Piemontese towns of Mondovì, Cuneo, Alba and Bra – the area of Cuneo where Fondazione CRC operates. This project is part of the program *La generazione delle idee* (The Generation of Ideas) by Fondazione CRC to celebrate its 30th anniversary, and it is designed to be enjoyed by the community and celebrate a spirit of renewed freedom in the open air, in contrast with the limitations that have characterized the last few years of cultural activities.

The opening of Philipsz's new work follows the inaugurations of the artworks *Il Terzo Paradiso dei Talenti*, 2022, by **Michelangelo Pistoletto** in Cuneo and *The presence of absence pavilion*, 2022, by **Olafur Eliasson** at the Castello di Grinzane Cavour (formerly the home of the 19<sup>th</sup>-century statesman Camillo Cavour, who led the reunification of Italy.)

The initiative aims to establish a new balance between local communities, history, international artistic culture and nature, with particular attention to the themes of ecology which today are articulated in an effort to slow down climate change, to seek a quality and sustainability in food production, as well as in the cultural memory that constitutes the identity of these places and distinctive landscapes, protected with UNESCO heritage status. This region, famous for its white truffles and Barolo wine, is also the birthplace of the Slow Food Movement and home to Slow Food University near Bra, which partners with one of the art works of 'A CIELO APERTO'. The combination of art and land of the *A CIELO APERTO 2022* project connects to the exceptional local gastronomic and enological culture and ecosystems, in relation to the experimental culture of contemporary art.

The project, which involves four internationally renowned artists, creates a dialogue between different cultures and generations. The works of Susan Philipsz (Glasgow, 1965), Michelangelo Pistoletto (Biella, 1933), Olafur Eliasson (Copenhagen, 1967) and Otobong Nkanga (Kano, 1974) have been acquired by Fondazione CRC and are presented respectively at Mondovì, Cuneo, Castello di Grinzane Cavour (Alba), and Bra.

The President of Fondazione CRC, **Ezio Raviola**, states "The *A CIELO APERTO 2022* project not only renews the long and fruitful collaboration built over the years with Castello di Rivoli, but also offers us the opportunity to bring the works of four extraordinary internationally renowned artists to the province of Cuneo. This is a unique cultural operation, promoted to celebrate the 30th anniversary

of our institution, which will leave a mark in four emblematic places in the history of Fondazione CRC.”

The Director of Castello di Rivoli Museo d’Arte Contemporanea, **Carolyn Christov-Bakargiev**, states, “After two and a half years of pandemic, it’s time to go out into the open air. A project like this, strongly supported by Fondazione CRC, reminds us how art has healing and beneficial effects on the public and also calls us to our responsibility towards the environment, so rich in aesthetic stimuli and so open to welcoming the works of art.”

Fondazione CRC thanks Castello di Rivoli Museo d’Arte Contemporanea for curating and installing the project, as well as its Education Department for the collaboration.



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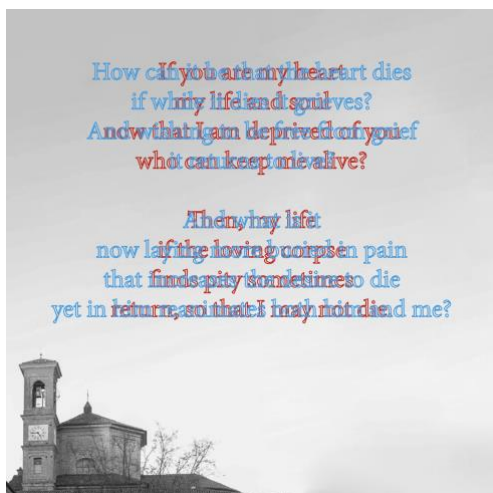
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## The artworks

### Susan Philipsz



#### Susan Philipsz

*A Song A Part*, 2022

Courtesy the artist and Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino

On **Saturday 5 November 2022**, *A Song A Part*, 2022, a new sound installation specially conceived by **Susan Philipsz**, one of the most important international artists working in sound art, will be presented at the **Museo Civico della Stampa Ex Collegio delle Orfane, formerly the seat of the Discalced Carmelite Fathers in Mondovì**. Conceived for Fondazione CRC's *A CIELO APERTO 2022* public art project, the installation is created through the use of the artist's voice and is located at the entrance to the Museo Civico della Stampa, towards the garden and the external areas of the Ex Collegio, facing the fascinating scenery of the Alps.

*A Song A Part* draws inspiration from the *Primo Libro de Madrigali*, 1568, by Maddalena Casulana (1544-1590), the first woman to have had an entire book of her music printed the history of Western music. In the 15th and 16th centuries, polyphonic music was handwritten or printed in notebooks, with each part appearing separately. A part, Canto or Soprano, of Casulana's book of madrigals used by Philipsz in her work, was discovered by the musicologist Laurie Stras in the Biblioteca Civica in Cuneo, not far from Mondovì. It contains the famous proto-feminist quote written by Casulana for Isabella de' Medici, a noblewoman of Florence and patron of the composer:

*show the world (.. in this profession of music) the vain error of men, who believe themselves to be patrons of the high gifts of the intellect that it seems to them that they cannot equally be in common with women.*

In *A Song A Part*, Philipsz recalls the history of the convent and later orphanage that now houses the Museo della Stampa and refers to the period of the birth of typographic printing - a technological revolution dating back to 1455 - and in particular to the figure of Antonio Mathias, a Flemish printer originally from Antwerp, who moved to Mondovì from Genoa to escape the plague. In 1472 he founded in Mondovì, in collaboration with Baldassarre Cordero, the first printing house in Piedmont and one of the first in Italy.

Philipsz chose to sing two songs from the Canto part, that is Soprano, of the *Primo Libro de Madrigali* found in Cuneo, and recorded them so that the words became abstract tones. These recordings are played by two loudspeakers, placed at the entrance to the museum. The songs play simultaneously so that they blend and overlap creating dissonance and harmony. Through her installation, Philipsz sadly alludes to the disappearance of traditional typography in favor of digital and also to the history of women who, like Maddalena Casulana, had to struggle to enter the world of art.

## Michelangelo Pistoletto



Michelangelo Pistoletto, *Terzo Paradiso*, 2022, rendering of the new commissioned work  
Courtesy the artist

On **October 14, 2022** took place in **Cuneo** the presentation of the new work *Il Terzo Paradiso dei Talenti*, 2022, by **Michelangelo Pistoletto**.

Open to exchange, Pistoletto's art is the meeting and dialogue of multiple voices, an aesthetic founded on relationships and participation thanks to the ability to go beyond the confines of the work to bring art back to social life and life in art. The monumental work represents the infinity-like symbol of the *Terzo Paradiso*, a concept of Pistoletto that refers to a balanced connection between the man-made and natural realms. The piece promotes the idea of community participation, youth talent and collective work. It was created with the contribution of local communities and in particular through the combination of 122 drawings made by children and collected by the Education Department of the Castello di Rivoli Museo d'Arte Contemporanea in synergy with various people from the city of Cuneo.

Started in 2003, *Terzo Paradiso* is a set of works and actions, sometimes temporary and always shared, which express the further evolution of the artist's responsibility towards society. Between the two contiguous circles of the mathematical sign of infinity, which indicate the two opposite poles of nature and artifice, the artist has inserted a third central circle that represents the generative womb of a new humanity, an ideal overcoming of the destructive conflict that characterizes the anti-ecological present.

In 2003, Pistoletto theorized in the manifesto of the same name: "*Terzo Paradiso* is the third phase of humanity, which takes place in the balanced connection between artifice and nature. *Terzo Paradiso* means the passage to an unprecedented stage of planetary civilization, indispensable for ensuring the survival of mankind. To this end, it is first of all necessary to reform the ethical principles and behaviors that guide common life. *Terzo Paradiso* is the great myth that leads everyone to assume a personal responsibility in the global vision." Since 2004, *Terzo Paradiso* has been publicly announced by Pistoletto as the next phase of his work, becoming a great collective and participatory work. Between 2018 and 2020, thanks to the development of an international network of Embassies and Forums to spread these ideas, the activity of the *Terzo Paradiso* has further intensified.

## Olafur Eliasson



**Olafur Eliasson**

*The presence of absence pavilion*, 2019, installation 2022

Photo Luca Privitera

Courtesy Studio Olafur Eliasson and Fondazione CRC

A *CIELO APERTO 2022* is developed in four phases, the first of which began on **Saturday 25 June 2022** with the presentation of the work *The presence of absence pavilion*, 2019-2022, by Olafur Eliasson at **Castello di Grinzane Cavour** (Alba).

*The presence of absence pavilion* by Olafur Eliasson is a rectangular bronze sculpture, which contains a hollow organic form that represents the void produced by the melting of a glacier, in reference to the climate crisis and global warming. The work evokes an ice cube hollowed out from within and was created by melting a block of ice from the Nuup Kangerlua fjord, off the coast of Greenland, an area where the ice sheet formed over millions of years and today loses tens of thousands of similar blocks every minute. In *The presence of absence pavilion* the melted ice is present only as an absence or as a memory. The placement of the work on the lawn next to the Castello di Grinzane Cavour, not far from the vineyard belonging to the Fondazione CRC, also establishes a relationship with the erosion created by water on the surrounding hills and the melting of the ancient glaciers that once covered this region and created the valley.

*The presence of absence pavilion* recalls both the artist's exhibition *Your waste of time* held in 2006 at neugerriemschneider, in which Icelandic ice blocks were exhibited in the cooled exhibition space, and the public art work *Ice Watch*, in which twelve immense blocks of ice collected from a fjord outside Nuuk, Greenland, were placed in the shape of a clock in public spaces in Copenhagen, Paris and London between 2014 and 2019, and remained for several days to slowly melt. Eliasson's works are created to reproduce the power of natural elements, as well as produce perceptive and aesthetic phenomena of great quality.

## Otobong Nkanga



**Otobong Nkanga**, *Of Cords Curling around Mountains*, 2021-2022, detail of the installation, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino

Photo Andrea Guermani

Courtesy the artist and Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino

In **December** the new work by **Otobong Nkanga** *Of Sundials, Lines and Weights*, 2022, will be presented in **Bra**. For the public art project, the artist drew a landscape in which curved lines in relation to a sundial connect sculptural elements with organic, almost anthropomorphic shapes, potential containers of food, agricultural materials and products of the earth. Nkanga's artistic research deals with urgent issues related to the climate crisis and the exploitation of resources and sustainability, in line with the philosophy of Slow Food, the international non-profit association born in Bra in 1986. Founded by Bra resident Carlo Petrini, Slow Food's aim is to restore the organic relationships between food, ecology, and cultures and to give food its correct value by respecting those who produce it, in harmony with the environment and ecosystems, preserving the knowledge of local territories and traditions. In this context, the relationship with the African continent and in particular the artist's native country Nigeria, is key, as it enables the expansion of the imaginary of a sustainable future, where Piedmont relates happily with locations in the Global South. Nkanga's empathic relationship with the earth and the environment produces an unprecedented cosmogony for the future in those who experience her works.

## Biographies of artists



Susan Philipsz, Photo Franziska Sinn  
Courtesy the artist

**Susan Philipsz** (Glasgow, 1965) trained as a sculptor, having earned her BFA in sculpture from Duncan of Jordanstone College of Art in 1993, and MFA from the University of Ulster, Belfast, in 1994. Philipsz considers herself a sculptor, although her materials are time and space rather than marble or plaster. Her only instrument now is the human voice. Using PA systems in places like the San Antonio Texas Greyhound bus station or under the bridges in Glasgow and Munster, Germany, Philipsz broadcasts recordings of herself singing folk songs or pop a cappella. In November 2010 she told *The Observer* how the transition from sculptress to singer made sense: "It's about how the emotional and psychological effects of sound can increase awareness of the space in which one is. [...] It seemed a very natural progression to go from sculpture to sound." Philipsz released her first sound work in Belfast in 1994. Entitled *Safe*, it was the interpretation of a lullaby from the opera *Hansel and Gretel*, played down a fireplace in a former retirement home. But Philipsz's turning point came in 2000 when she was invited to contribute a piece to the Manifesta 3 international exhibition in Ljubljana, Slovenia. For the occasion, the artist recorded a version of the old socialist anthem *The Internationale* and played it under a public catwalk. Sung in a neutral voice by Philipsz, it became ambiguous whether the song was intended as a call to action or a nostalgia for the past, before Slovenia separated from the communist nation of Yugoslavia in 1991. Her work has been featured in solo shows at ICA, Institute of Contemporary Arts, London (2008); Wexner Center for the Arts, Ohio State University, Columbus (2009); Museum of Contemporary Art, Chicago (2010); and IHME Project 2010, Pro Arte Foundation, Helsinki (2010). She also created the *Carried by Winds* commissions, Radcliffe Observatory, Modern Art Oxford, Oxford (2008-2009); *Appear to Me (Hazte ver)*, Monastery of Silo, Burgos (2009); *Lowlands*, Glasgow International (2010). Her work has been featured in numerous group exhibitions including those at Carnegie International, Carnegie Museum of Art, Pittsburgh (2008); Walker Art Center, Minneapolis (2009); *Haunted: Contemporary Photography / Video / Performance*, Solomon R. Guggenheim Museum, New York (2010), to which Philipsz contributed with a work specially commissioned for the exhibition, as well as the one at Tate Britain, London (2010). In 2010 she won the Turner Prize. In 2012 she took part in dOCUMENTA (13) in Kassel; subsequently she exhibited at the Museum of Modern Art and Carnegie Museum of Art, Pittsburgh (2013), Hamburger Bahnhof, Berlin (2014); Tate Britain, London (2015); Kunsthaus Bregenz (2016); Castello di Rivoli Museo d'Arte Contemporanea (2019); Kunstmuseum Bonn (2021).





Michelangelo Pistoletto. Photo © Stephan Röhl  
Courtesy the artist

**Michelangelo Pistoletto** (Biella, 1933) began exhibiting in 1955 and in 1960 held his first solo show at the Galatea Gallery in Turin. His first works explored the self-portrait. In the two-year period 1961-1962 he began making his now-famous mirror paintings, which brought him international recognition and success that led to solo exhibitions in prestigious galleries and museums in Europe and the United States. Between 1965 and 1966 he produced a set of works entitled *Objects in less*, considered fundamental for the birth of Arte Povera, an artistic movement born in Turin, of which Pistoletto was a leader. Between 1975 and 1976 he created a cycle of twelve consecutive exhibitions, *Le Stanze*, in the Galleria Stein in Turin. In 1978 he held an exhibition during which he presented two fundamental directions of his future research and artistic production: *Division and multiplication of the mirror* and *Art takes on religion*. During the nineties, with *Progetto Arte* and with the creation in Biella of Cittadellarte-Fondazione Pistoletto and the University of Ideas, he puts art in an active relationship with the various areas of the social fabric in order to inspire and produce a responsible transformation of society. In 2003 he was awarded the Golden Lion for Lifetime Achievement at the Venice Biennale. In 2004 the University of Turin awarded him an honorary degree in Political Science and on this occasion the artist announced what constitutes the most recent phase of his work, called *Terzo Paradiso*. In 2007 he received the Wolf Foundation Prize in Arts in Jerusalem. In 2010 he is the author of the essay *Il Terzo Paradiso*, published in Italian, English, French and German. In 2012 he promoted the Re-birth-day, the first universal day of rebirth, celebrated every year on 21 December with initiatives carried out in various places around the world. In 2013 the Louvre Museum in Paris hosted the solo exhibition *Michelangelo Pistoletto. Année 1 - Le Paradis sur Terre* and the same year he received the Praemium Imperiale for painting in Tokyo. In May 2015, the Universidad de las Artes de Havana awarded him an honorary degree. In the same year he created a large-scale work, entitled *Rebirth*, located in the park of the Palace of Nations in Geneva, headquarters of the United Nations Organization. Between 2018 and 2020 the activity of the *Terzo Paradiso* further intensified, thanks to the development of an international network of Embassies and Forums. In these same years he was also particularly active in various countries of Latin America with solo exhibitions and various initiatives related to *Terzo Paradiso*.



Olafur Eliasson. Photo Lars Borges © 2020 Olafur Eliasson

**Olafur Eliasson** (Copenhagen, 1967, lives and works in Berlin) has, since the mid-1990s, carried out numerous and important exhibitions and projects all over the world. In 1995 he founded the Studio Olafur Eliasson in Berlin, which today counts among its collaborators a large group of craftsmen, architects, archivists, researchers, administrators, cooks, programmers, art historians and specialized technicians. In 1999, the artist exhibited at the Castello di Rivoli Museo d'Arte Contemporanea, his first museum exhibition. In 2003 he represented Denmark at the 50th Venice Biennale. In the same year, he installed *The weather project* in the Turbine Hall of Tate Modern, London. *Take your time*, the survey exhibition organized by SFMOMA – San Francisco Museum of Modern Art in 2007 toured until 2010 in different venues, including MoMA – Museum of Modern Art, New York. *Innen Stadt Außen*, organized in 2010 by Martin-Gropius-Bau in Berlin, consisted of a series of projects exhibited within the museum and scattered throughout the city. In 2011 the exhibition *Seu corpo da obra*, made in collaboration between three different institutions in Sao Paulo in Brazil – SESC Pompeia, SESC Belenzinho and the Pinacoteca do Estado de São Paulo – was an event spread across the urban space. In 2014, with the project *Riverbed*, the artist brought stones and water into the Louisiana Museum of Modern Art in Humlebæk, Denmark, emulating a river in a rocky landscape. In the same year, *Contact* inaugurated the Fondation Louis Vuitton in Paris. *Verklighetsmaskiner*, held at the Moderna Museet in Stockholm in 2015, was the museum's most visited exhibition by a living artist. In 2016 Eliasson carried out a series of interventions for the palace and gardens of Versailles and sets up two large-scale exhibitions: *Nothingness is not nothing at all* at the Long Museum, Shanghai and *The parliament of possibilities*, at the Leeum, Samsung Museum of Art, Seoul. *Green Light*, an artistic laboratory developed in collaboration with TBA21 (Thyssen-Bornemisza Art Contemporary), offered a response to the challenges of mass migration in relation to climate change. Hosted by TBA21 in Vienna in 2016, the project is part of *Viva Arte Viva*, the 57th International Art Exhibition – La Biennale di Venezia, in 2017. The site-specific installation *Reality projector* opened in March 2018 at the Marciano Art Foundation, Los Angeles, at the same time as the solo exhibition *The unspeakable openness of things* at the Red Brick Art Museum in Beijing. In 2019, Tate Modern in London inaugurated the retrospective *In real life*, presented the following year at the Guggenheim in Bilbao. In 2020 the artist presented the exhibitions *Symbiotic seeing* at the Kunsthaus Zürich and *Sometimes the river is the bridge* at the Museum of Contemporary Art in Tokyo. In 2021 the artist presented *Life* at the Beyeler Foundation, Basel. Olafur Eliasson is also the author of numerous projects installed in public spaces. In autumn 2022, he is presenting a new exhibition spread across two important institutions in Italy: Castello di Rivoli Museo d'Arte Contemporanea in Turin and Palazzo Strozzi in Florence.



Otobong Nkanga, Photo Sebastiano Pellion di Persano 2021  
Courtesy Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino

**Otobong Nkanga** (Kano, Nigeria, 1974, currently lives and works in Antwerp, Belgium) is considered one of the most interesting artists on the contemporary scene. She studied at the Obafemi Awolowo University in Ile-Ife, Nigeria, the École Nationale Supérieure des Beaux-Arts in Paris, the Rijksakademie van beeldendekunsten in Amsterdam, DasArts Amsterdam and was awarded a residency at the DAAD in Berlin. Her works are present in the collections of numerous international institutions including Center Pompidou, Paris; Tate Modern, London; Stedelijk Museum, Amsterdam; Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin and has exhibited in exhibitions and biennials all over the world, as well as her solo exhibitions at the Museum of Contemporary Art (MCA) in Chicago (2018), at the Tate Modern and Tate St. Ives, United Kingdom. In 2015 she was awarded the 8th Yanghyun Art Prize and in 2017 the Belgian Art Prize. Nkanga's project *Carved to Flow* was presented the same year at documenta 14, Kassel - Athens. Her most recent solo shows have taken place at Zeitz Mocaa, Cape Town and Tate St. Ives, UK (2019-2020) and Middlesbrough Institute of Modern Art (MIMA), UK (2020-2021). In 2019 Nkanga was a resident artist at the Gropius Bau in Berlin where she further developed the *Carved to Flow* project, culminating in the solo exhibition *There's No Such Thing as Solid Ground* in 2020. In 2019 the artist received a Special Mention at the 58th International Exhibition of Art of the Venice Biennale; she was awarded the Prize for Best Permanent Installation at the 14th Sharjah Biennial (with Emeka Ogboh); she won the prestigious Peter-Weiss-Preis and was also awarded the Flemish Cultural Award for Visual Arts - Ultima. Also in 2019 the artist was the first recipient of the Lise Wilhelmsen Art Award Program and in the fall of 2020 she presented the solo show *Uncertain Where the Next Wind Blows* at Henie Onstad Kunstsenter in Høvikodden, Norway. In June 2021, the artist presented the retrospective *When Looking Across the Sea, Do You Dream?* organized in collaboration with the Castello di Rivoli, which included the solo presentation *Otobong Nkanga. Of Cords Curling around Mountains*.

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