



CASTELLO DI RIVOLI Museo della Pubblicità

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CITTÀ DI TORINO

Piazza Mafalda di Savoia
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Exhibition	<i>In the Realm of Advertising</i>
Curator	Ugo Volli
Catalogue	Skira Milan
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Press preview	Monday, November 3, 2003, 11.30 a.m.
Opening	Tuesday, November 4, 2003, 7.00 p.m.
Dates	November 5, 2003 – February 29, 2004
Hours	Tuesday → Thursday 10.00 a.m. – 5.00 p.m. Friday → Sunday, 10.00 a.m. – 10.00 p.m.
Entrance	€ 6.20 full price, € 4.13 reduced price
Location	Castello di Rivoli Museo d'Arte Contemporanea Piazza Mafalda di Savoia – 10098 Rivoli (Turin)
Education services and public programs	Education Department ph. +39/011.9565213 – fax +39/011.9565232 e-mail: educa@castellodirivoli.org
Bus service	Saturday, Sunday and holidays departure from Turin, Piazza Castello information ph.+39/011.9565280
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**The exhibition is supported by Piedmont Region and
the Turin Chamber of Commerce, Industry, Craft and Agriculture**

Castello di Rivoli Museum of Contemporary Art Museum of Advertising – Department of Advertising Communications

Castello di Rivoli Museum of Contemporary Art, in consideration of the ever growing relevance that advertising language has assumed in its various expressions, in terms of creativity and the visual arts, is promoting the establishment of a Department of Advertising Communications.

The Department plans to work in two principal directions. On the one hand it will present the advertising “phenomenon” with specific reference to artistic-expressive languages and their influence on the social context and customs. It also plans to represent advertising culture as it is tied to the world of marketing, business and communications strategies.

With the creation of a special division, the Department likewise plans to carry out research and experimentation, promoting studies and monitoring activities, the results of which will be made public through meetings and conferences.

Thanks to support from the Piedmont Region and the Turin Chamber of Commerce, Industry, Craft and Agriculture, the Department has created a new Museum of Advertising.

The fundamental core of the Museum will consist of the RAI Sipra collections, including posters and videos from the 1930s to the 1980s, the subject of the RAI-Piedmont Region agreement and through the latter allocated to Castello di Rivoli.

The Museum, the first in Italy dedicated to this sector, is furnished with a collection in continuous expansion, the goal of which is to bring together, organize, preserve and make available for public consultation posters, filmstrips and other advertising materials.

The collection will be supplemented by thematic exhibitions, organized to illustrate aspects, authors and productive moments of advertising.

In the Realm of Advertising is the first of these exhibitions.

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Press Release

In the Realm of Advertising

Curated by Ugo Volli

November 5, 2003 – February 29, 2004

Press preview Monday, November 3, 2003, 11:30 a.m.

This exhibition inaugurates the activity of the Museum of Advertising (Department of Advertising and Communications of the Castello di Rivoli Museum of Contemporary Art), the first true museum of advertising in Italy, endowed with a permanent collection, now being built, which will be supplemented by thematic temporary exhibitions. The Manica Lunga will be the site of a presentation of a selection of over 300 television commercials from throughout the world, created from the 1950s to the present, many of which have won awards at international festivals in Cannes and Venice. The organization of the exhibition, designed by set designer Leila Fteita, unfolds through sixteen environments, emblematic of daily practice in the advertising world and the collective imagination. Presentations will represent places that have become characteristic of domestic intimacy, such as the kitchen, the bathroom and the bedroom, as well as places of socialization, such as the garden, the bar, the table, the gas station, the school and sports. There will also be spaces: the countryside, the sea and the mountains, the highway and New York, urban myth par excellence; finally there will be a place of the epic imagination, the Far West.

"The subject of the exhibition," writes curator Ugo Volli, "is the imaginary spaces of advertising, those that surround the brands in ads and filmed commercials: an entire world that encompasses natural and urban spaces, the interior of the house and public places, real environments that we encounter every day, and the imaginary environments of the Far West or science fiction. This world, moreover, does not simply illustrate our reality. It is, instead, a projection, a constructed image, the oneiric backdrop for the collective dreams proposed by advertising."

The collection is the result of research carried out with the Piedmont Region, and in collaboration with the Interdepartmental Center of Research on Communications at the University of Turin.

The video selection was created in collaboration with RAI Teche and with the RAI facility in Turin. The exhibition will be accompanied by a catalogue, edited by Skira, or approximately 200 pages, with over 90 color images and critical texts by Alberto Abruzzese, Rossana Bonadei (co-author Federico Andreotti), Franco

Farinelli, Franco La Cecla, Annamaria Testa (co-authors Cristina D'Addato and Davide Jabes) and Ugo Volli.

In conjunction with the events held for the opening of the Museum of Advertising, the second floor of the Manica Lunga will have a selection of posters from the archives of RAI-Teche's "Dino Villani" Documentation Center. These posters, dating from the 1930s to the 1960s, were created by the most significant artists in this field, including Severo Pozzati (SEPO), Marcello Nizzoli, Raymond Peynet, Nico Edel, Gino Boccasile and Leonetto Cappiello.

For information:

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Commercials in the exhibition

The exhibition *In the Realm of Advertising* is being presented on the third floor of the Manica Lunga, while the second floor will have an exhibition of advertising posters from the archives of RAI Teche's "Dino Villani" Documentation Center.

In the Realm of Advertising enables the visitor to visit sixteen emblematic environments that have been used for advertising and have entered into the collective imagination. Through the use of special effects, materials and colors, visitors will find themselves at improbable beaches, in unlikely over-sized kitchens, facing mountains reduced to the smallest dimensions, a clearly cinematographic saloon from the far West. These constitute the staging of a fantasy world, often sweetened, that creates desires and dreams. As in a perceptual reversal, a world that was the subject of videos, one we saw on television, now appears to us as the setting in which commercials are presented. Over 300 films are projected in the exhibition, for a total of over five hours of transmission. On Saturday and Sunday the public also will be able to view projections of commercials in the Castello's theater.

The commercials that have the sea as their setting include the Pepsi Cola promotion that won the Gold Lion Award at Cannes in 1984; on a sunny beach, the loudspeaker of a van that sells Pepsi emits not an invitation to buy soft drinks, but, to general amazement, the noise of someone drinking loudly and with great satisfaction (*Sound Truck*, 1984, USA, Pepsi Co., Pepsi Cola, BBDO – New York, Sunlight Productions – New York). The Guinness beer commercial, winner of the Gold Lion Award in Cannes in 1999, makes use of more spectacular effects, where large waves, breakers, are transformed from ocean whitecaps into white horses (*Surfer*, 1999, Great Britain, Guinness, Guinness Brand, Abbott Mead.Vickers, Academy Commercials – London).

New York, symbol of our times, is a favorite setting for commercials, and its people and streets often appear in advertising messages. One such commercial is from 1984. A fascinating and wealthy woman wrapped in a magnificent fur is shopping in midtown when, unexpectedly, her face marked by terror, she falls to the ground. A couple, both good looking and in love, are walking in Central Park, clasped in an embrace; it is winter and they are wearing warm furs. Suddenly they fall to the ground. A group of women partygoers run out into the street, wrapped in warm, white furs, but a terrible end awaits them: they are beaten and thrown to the ground. The commercial concludes with a hunter who moves through the streets of Manhattan, loading up his victims on his mule. The title of the commercial is *Baby Seals*, another winner of the Golden Lion Award in Cannes (*Baby Seals*, 1984, United States, NBC, Preservation of Wildlife, NBC Advertising – New York, Pfeiffer Story Piccolo – New York).

More recent commercials in the exhibition include one commissioned by the City's Tourism Board, which illustrates the return to normal life after the tragedy of September 11th (*tourists*, 2002, United States, Citizens Against Terrorism, New York City Tourism, BBDO, Hungry Man).

For several generations, the **Far West** has entered the collective imagination, and obviously advertising has used this theme for a profusion of settings and characters. The exhibition includes an extremely successful commercial from the late Sixties, set in the Far West. Montana launched its campaign for small tins of meat utilizing Gringo, the gunslinger, that is a true home-grown character, who prefers to resolve questions not at gunpoint, but by

inviting everyone to the table "...but seeing Montana meat that I clasp..." (*Gringo* –n.5, 1967, Italy, ASCAL, Montana tinned meat, Gamma Film).

A commercial created in 1997 for Diesel jeans plumbs an ironic vein, with a small nod toward films of this genre. In a classic duel at high noon, subverting the canons of the Hollywood moral, the bad guy triumphs (*Little Rock*, 1997, Sweden, DIESEL, Jeans & Workwear, Paradiset DDB – Stockholm, Traktor Film – Stockholm).

On the road. The road, another American myth par excellence from the Sixties, disseminated through the works of the beat generation and through films, has become a metaphor for adventure. Even more specifically, Kerouac's *On the Road* signaled an existential change for young people throughout the world. A non-conformist product like jeans could not help but refer to this. In the Levi's 501 commercial from 1989, a desert highway is the setting for a young man who tries to help a couple whose car has broken down. Lacking a towline, he uses his own jeans and, obviously, the girl leaves her boyfriend to travel with him (*Pick-up*, 1989, Great Britain, Bartle Bogle Hegarty – London, The Paul Weiland Film Co.).

The **gas station** is another type of setting, and one unusual and vaguely surreal Spanish commercial from 1992 promotes Golia balsamic cough drops. A charming girl, hearing her engine "coughing," stops at a gas station. Opening up the hood, she finds, instead of the engine, a boy to whom she promptly offers a cough drop. Gas stations are not only for gas (*Cadillac*, 1992, Spain, Perfetti, Golia Activ Balsamic, TBWA, Arruga Studio). In a Pepsi commercial from 1993, a motorcyclist, having already driven for miles under the desert sun, discovers that a gas station does not carry his favorite soft drink and decides, rather than drink Pepsi, to continue on to the next gas station, even if he will have to suffer through many more miles of desert (*How You'll Spend Your Life*, 1993, United States, Pepsi Co., Pepsi Brand, BBDO – New York, Joe Pytko). In terms of commercials that use the **countryside** as a point of reference, one cannot fail to mention one made in 1995 for Mulキノ Bianco products, where Piazza San Marco, the narrow lanes and the canals of Venice are covered with expanses of wheat (*The Mill in the City: Venice*, 1995, Italy, Barilla, Fette Biscottate Mulino Bianco, Armando Testa, Spot Film Services – London). The countryside also inspired a commercial made in the USA in 1995 for Budweiser beer, where a chorus of frogs croak out an imitation of the brand name (*Frogs*, 1995, United States, Anheuser Busch, Budweiser, D'Arcy Masius Bentos & Bowles).

Mountain settings are particularly valued in car commercials, as these locals are suitable to show off both road performance and tense situations. A Jeep Eagle commercial from 1994 (*Jeep Eagle*, 1994, United States, Chrysler Corporation), is especially interesting. The car moves effortlessly, like a mole beneath the snow. But sometimes a mountain can provide the impetus for comical or surreal situations, as in the 1996 Pepsi commercial (*Pepsi*, 1996, United States, Pepsi Co., Pepsi Brand, BBDO – New York, Joe Pytko). Due to the polar chill, the soda can remains stuck to the lips of the careless protagonist, who has to race to an emergency room... where he finds a long line of people with the same problem. One of the most successful commercials with a **garden** setting is a Norwegian production from 1990, promoting milk, which, according to the ad, has extraordinary and unhopd for effects on an old woman who, having leaped over a hurdle with the energy of an athlete, mistreats an unfortunate pickpocket who has tried to steal her purse (*The Thief*, 1990, Norway, The Norwegian Dairy Association, Milk, Ted Bated Greenhouse, Jarowski – Stockholm).

Another type of commercial was produced by an advertising agency in Singapore in 1998, which shows us an apparently placid baby, accompanied by an adult in a garden. It seems that the child is not running any risk. The commercial, made for a public service campaign for the protection of children, exhorts adults to be attentive even in the most ordinary situations (*Father*, 1998, Neighbourhood Watch Police, Neighbourhood Watch, Saatchi & Saatchi – Singapore, Water Films – Singapore). A vintage commercial (1958) for Lombardi bouillon cubes (*Carnevale in cucina*, 1958, Italy, Industrie Alimentari Lombardi, Bouillon Cubes, Sipra), and one from 1985 for *Petra*, a women's weekly magazine (*Tabu*, 1985, Germany Jahreszeiten-Verlag – Hamburg, Petra, Sprinter Nicolai Jacobi – Hamburg, FF – Company – Hamburg) are two of the many examples in this exhibition that show the variety of ways that the **kitchen** environment has been used in advertising. The former was produced in Italy, using animation, while the latter presents the magazine as a periodical well informed about the erotic fantasies of German women in the kitchen.

The **bedroom**, a place of repose and a setting for love, lends itself to a wide range of subjects. In a 1990 Finnish commercial for a public service campaign against smoking, the protagonist is warned about the deleterious effects of smoking on sexual activity (*Smokers Poke Not OK*, 1990, Finland, Finnish Cancer Association, Anti-Smoking Campaign, Hurja Hanna, Filmikonttori). With a completely opposite message, a 1994 German commercial shows a man who, upset that he hasn't succeeded in putting on a condom, consoles himself by smoking a Hamlet cigar (*One Night Stand*, 1994, Germany, Hamlet, Hamlet Cigars, Partners – London, Filmhaus – Munich). But the bedroom also encourages tenderness. The protagonist of a commercial, made in France in 2000 for Bic razors, after shaving, gives a goodnight kiss to his half-asleep daughter, and hears her respond, in the darkened room, "good night mommy" (*Daddy*, 2000, France, Bic, Bic Razors, BDDP@TBWA, Les Producers).

For advertising, the **bathroom** is a space for the body, clothed or unclothed, but always treated lightly or ironically. The commercials in the exhibition include one made in Japan in 1969, for a Shiseido soap, where a group of children are washing each other with a typically Japanese fervor and discipline: all together, one next to the other, to move apart suddenly, amid laughter, when one of them doesn't now how to refrain from passing wind (*Soap March*, 1969, Japan, Shiseido, Shiseido toilet Soap, Toei Soji Japan Color Movie Co. Inc.).

The famous English commercial made in 1996 for Levi's 501 jeans is intriguing. An attractive female thief hides in a public bathroom. The place is empty, save for a man, a blind man. The woman calmly changes her clothes, striking provocative poses, and arranges her booty in a purse, certain she cannot be seen, but then realizes that the man is not blind (*Washroom*, 1996, Great Britain, Levi Strauss, Levi's 501, Bartle Bogle Hegarty – London, Sport Film Services – London).

The **table**, in addition to being a place for food, is above all a convivial place of socializing. A commercial made in 1970 for the Sunday Times weekly is full of typically British humor. The heading, which is meant to look like a magazine that lets the public know what is going on behind the scenes, makes use of the metaphor of an "upper class" meal, where the good manners on display do not correspond to the "intrigues" going on below table. A gentleman places his hand on a skirt, which is then revealed to be the kilt of a Scotsman (*The British Way of Love*, 1970, Great Britain, The Thomson Organization Ltd., The Sunday Times, Thomson Group Marketing Ltd., Harling Scott Lawson & Ptns Ltd.)

Sports, in addition to being given hagiographic treatment in advertising, also can be a setting for public service campaigns. The commercials on exhibit include a significant example, made in Spain in 1991, to encourage the use of condoms. A gym teacher finds a condom in the gym and asks to whom it belongs, in order to mete out an appropriate punishment. But, one by one, all the students stand, claiming responsibility as a group (*Gym*, 1991, Ministry of Health, Use of Condoms, Contrapunto, Spot Film Services - London).

In advertising, the world of **school** is often paired with public service campaigns. A Portuguese commercial from 1994 encourages the use of helmets. A teacher, explaining to students about the effects of a blow to the head, puts a skull and a helmet on a desk and strikes them both forcefully with a hammer. The skull splits open while the helmet remains intact. The subsequent shot reveals that the helmet is worn by a boy (*Craneo*, 1994, Portugal, Provenção Rodoviária Portuguesa, New Highway Code, EOG/TBWA - Lisbon, Shots - Lisbon). Another public service commercial comes from a 1998 South African campaign. A young black boy is the victim of an illness that has caused him to lose his hair. He is very embarrassed and sure that his friends will make fun of him, but when he hesitatingly enters his classroom he discovers that, in an expression of solidarity, all his friends have shaved their heads (*Sam*, 1998, South Africa, Reach for a Dream, Fundraising, TBWA Hunt Lascaris - Johannesburg, Velocity Afrika).

In the world of international advertising, the **bar** is a meeting place, where one stops to chat, where stories begin or end. In a commercial made in Argentina in 1998 for an herbal product, Herba, and based on the authenticity of the product, a girl meets her boyfriend in a bar and, conscience-stricken about having always lied to him, decides to let him know that she is not a natural blonde, but a brunette, that her well-endowed bust is padded, and that her skin is not as smooth as it appears. She is sure that her boyfriend, confronted with these revelations, will leave her. At which point he removes his wig (*Couple*, 1998, Argentina, Resero, Herba, Lautrec NAZC Saatchi & Saatchi - Buenos Aires, La Brea Producciones - Buenos Aires). Another commercial based on irony and comic effect is one made in England for Volkswagen Passat. In a bar, a woman tells a man, noting a swelling in his trousers, "what do you have in your pocket, a slide rule, or are you happy to see me?" and he takes out a ruler: he's a Volkswagen technician (*Ruler*, 1998, Great Britain, Volkswagen, Passat Volkswagen, BMP DDB - London, Academy Commercials - London).

The last environment in the exhibition is dedicated to the **theater**. The first means of mass communication is used in advertising for its capacity to play with different levels of representation. One of the commercials in the exhibition is a film, unusual both in terms of the place of production, South Africa, and the date, 1958, at the dawn of advertising. A group of black singers who recall the famous Platters put on a performance for Butone cosmetic cream (*Hey Beautiful* 1958, South Africa, Crowden Products, Butone Creams, Afaml - Johannesburg, Filmlets (S.A.) Limited).