



**ENIT AND THE ITALY.
A GREAT STORY**

ARTWORK LABELS

www.mostrevirtuali.enit.it
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And how could you not love Italy? I believe that every man has two homelands; one is his personal, closest one, and the other is Italy.

H. Sienkiewicz

0. Openinig: introduction

Enit and Italy. A great history is the result of a technological innovation project created by Enit (The Italian Tourist Board) that showcases its historical archives through a 3D platform. The platform allows Enit's cultural heritage to be fully enhanced and exhibited in real time in a digital space.

Through the portal, it is possible to access the assets which are catalogued within the archive, and at the same time really study the pieces exhibited. The Italian Tourist Board has launched this new platform with an exhibition entitled *Enit and Italy. A great history*. To make the most of the exhibition, Enit has divided it into four thematic sections. The first room recounts the birth of the institution and its developments right up to the present day; in the second section, housed in the next two rooms, there is a selection of vintage posters; the third section deals with a new and fascinating topic: using publishing as a strategic communication tool and as an artistic medium; and the tour ends with a photographic exhibition, from the Enit's historical archives.

The photographs and posters were chosen to represent each region and give the visitor a tour of the country, from both a photographic and artistic perspective.

The pieces on display are just a glimpse of the more than one hundred thousand works preserved in Enit's historical archives, which make up the *Promoting Beauty volume. Enit: one hundred years of cultural policies and tourism strategies for Italy*, available on the portal

1st SECTION

1st Room

Enit: the story

It was November 1919 when Enit – National Tourism Agency was founded. Its task: to promote Italy abroad as a top tourist destination. For more than a hundred years, the institution has been working to raise the quantity and quality of the flow of visitors to our country and telling its story means retracing part of Italian history. With the creation of a global network and ahead of its time on various issues, the agency tried to carry out its task through the creation of advertising campaigns designed by the best designers of the 30s-40s-50s, signing strategic alliances with important state agencies of the tourism sector, promoting competitions and photographic campaigns to document the state of the resources in *Italy. Enit and Italy*. This great story is the result of work undertaken to recover the history of the institution that has also led to the publication of the volumes: *Promoting Beauty. Enit: one hundred years of cultural policies and tourism strategies for Italy*. The aim is to meet the general public in a widespread manner to tell of the work done in building the image of the country in a digital and interactive way.

The virtual experience thus becomes a tool for spreading the message underlying the mission of Enit in an amplified way: to promote Italy.

1.1 Official Gazette, 22 November 1919, n. 276

On 12th October 1919, with the Decree Law n. 2099 published in the Official Gazette on November 22nd of the same year, Enit, the National Agency for Tourism Industries, was born. The decree, converted into law April 7th, 1921, is the first intervention of the Italian state in favour of national tourism policies. For one hundred years the institution has been involved in promoting the image of Italy throughout the world through innovative and bold communication strategies, enhancing its beauty. With its widespread distribution throughout the world, Enit has been ahead of its time in various fields: from marketing to advertising communications, from sector publishing, to support for the arts and national culture.

1.2 Inauguration of the Enit office at the Termini station in Rome, (Le Vie d'Italia, XXXII, 5th May 1926)

The opening of the first Enit office at Termini station was aimed at optimising the promotion of Italy in one of the nerve centres for national and international tourist travel. The agency also took care assisting tourists in all their needs: ticket offices, hotels, shops, delivery and guidance to reading the city map, interpretation.

Media attachment

Video 50th Enit on Capitol Hill, © ARCHIVIO STORICO ISTITUTO LUCE CINECITTA'

1.3 Interior of the Enit headquarters in London, Touristic News, n.46, aprile 1952

Media attachment

Enit office in New York at the International Building near Fifth Avenue and Rockefeller Centre, (Touristic News, n.11, IV, June 15th, 1949)

With a modern and forward-thinking vision, Enit has in a short time created a widespread network of offices around the world. Organised in the form of a consortium, (Italian Consortium for Travel and Tourism offices) which also included the Italian state railways, the banks and the maritime transport companies. This partnership was born as union of forces in Italy and abroad, to strengthen the presence of visitors at a time in Italy where there was a secondary role of tourism in our country compared to others in Europe.

1.4 Ferruccio Scattola, Italy. Express trains, 1933, Stab. L. Salomone, Rome, chromolithography, 99 x 62 cm.

Media attachment

Magazine photo with Italy and stations, (Italie Voyages, n.6, XIII, aprile 1935)

From the outset, Enit understood the importance of establishing a network of collaborations with the major players in the Italian tourism sector. Thus, an agreement was reached between the agency and the State Railways that led to the Railway Group allocating funds to support the Enit campaigns both in the context of photographic reconnaissance, carried out extensively across the country, and in the production of tourist propaganda posters, which are partly posted right inside the stations. Similarly, an understanding with the A.C.I to increase the tourist movement, with a focus on the automotive industry coming from abroad.

1.5 Visitor passes under the porch of the courtyard of the Palazzo della Sapienza where tourist propaganda posters entitled " Spring in Italy " are displayed 15th July 1950, Rome © ARCHIVIO STORICO ISTITUTO LUCE CINECITTA'

Media attachment

Messengers of Friendship, © ARCHIVIO STORICO ISTITUTO LUCE CINECITTA'

After the Second World War, Enit's communication strategy, which at first focused on building a global platform, building a network of collaborations and on billboards, developed in an integrated way, exploiting all media available at the time. The image of Italy also began to be promoted through the creation of radio programs that focused on the main topical themes of travel and holidays aimed primarily at a foreign audience, tourist film documentaries in collaboration with Incom were entrusted to great directors, including Luciano Emmer, and competitions for the production of posters and editorial articles in the journalism industry.

1.6 Italy, the art of living

Enit's commitment to promoting Italy has continued, unchanged, up to the present day. Using new channels and modern technologies, this video is an example of a visual and textual language which allows the National Tourist Board to spread its message.

Media attachment

Italy, art of living

2nd SECTION
2ndRoom

Italy in posters

The poster is one of the most important tools used by the ENIT to build the image of Italy. The affiche, which in the 1920's acquired its autonomy as an artistic genre, was a medium that allowed the spread of Italy's beauty abroad, and at home strengthening the collective awareness of the country's resources and uniqueness. In addition to the commissioning and production, the agency also dealt with distribution, that was strategically planned based on the tourism objectives of the time. The same posters were then requested by teachers: "who use them to adorn the schools of the cities and the countryside. This is how little Italians learn from their earliest years to know the beauty of their country."

Enit employed artists of recognised fame and of various backgrounds. Through competitions or direct commissions, sometimes co-financed by the State Railways, whose logo for many decades has accompanied that of the agency on posters, graphic designers and contemporary painters were called to artistically interpret individual cities or major local events: festivals, celebrations, festivals such as La Biennale. The style used, at times sweet and bucolic, at others realistic, at others dynamic and innovative, followed the aesthetic will of the individual artist, mixing with the aesthetic canons of poster design.

The posters allow a transversal journey: telling the story, the evolution of taste, the impelling communication, the development of design and creativity.

2.1 Mino Delle Site, *Été en Italie*, 1952, Agaf, Florence, chromolithography, 100 x 62 cm

The poster is by Mino delle Site, an exponent of the second wave of Futurism, who collaborated with Enit on an ongoing basis including as a graphic designer. The poster, entitled *Été en Italie* and dating from 1952, depicts the image of the Italian peninsula with the superimposed figure of a woman lying on her back, intent on sunbathing. This is one of the posters where the Enit logo is accompanied by that of the Ferrovie dello Stato (State Railways).

2.2 Giuseppe Riccobaldi, Mantua, 1948, SAIGA formerly Barabino & Graeve, Genoa, chromolithography, 100 x 70 cm

The *Mantua* poster was created in 1948 by Giuseppe Riccobaldi, a painter and famous poster designer active from the 1920s. The artist worked extensively in advertising, producing promotional tourism posters – which he preferred – alongside commercial work like his famous poster for the Fiat 500 in 1935. Here he offers a representation of Mantua, evoking the town's castle which appears supported by three putti (chubby boys), a direct reference to those frescoed by Andrea Mantegna in the *Camera degli Sposi* at the Castle of San Giorgio in Mantua.

2.3 Luisa Polo, Sanremo, Ospedaletti, Bordighera , 1933, Officine G. Ricordi & C., Milan, chromolithography, 96 x 60 cm

The poster, created by Luisa Polo and entitled *Sanremo, Ospedaletti, Bordighera*, advertises the Ligurian Riviera. This work from 1933, as well as being one of the few of the time created by a woman, was probably intended for German tourists, as the inscriptions in that language suggest. The poster is characterised, in this case, by a strong illustrative taste similar to that typical of the covers of women's magazines, as shown by the comparison with the neighbouring extract from the magazine *Italia Voyages* from 1935.

Media attachment

Italy Voyages, numéro spécial, été 1935 - XIII

2.4 Mario Borgoni, Ferrara, c.1920-1925, Richter & C., Naples, chromolithography, 103 x 65 cm

2.5 Piero Cantini, Viareggio, Forte dei Marmi, Lido di Camaiore, Marina di Pietrasanta, 1948, Amilcare Pizzi Spa, Milan, chromolithography, 100 x 62 cm

2.6 Erberto Carboni, 26th international art biennial. Venice 1952, June 14 / October 19 , 1952, 100 x 68 cm

The artist, Erberto Carboni, created this poster in 1952 on the occasion of the 26th Venice Biennale of international art. In the background you can see the reproduction of an ancient engraving of Venice, while in the foreground the tools of painting and sculpture are reproduced in a stylised manner surrounded by a mosaic of international flags belonging to the countries participating in the Biennale. Everything is rendered through a hybrid compositional solution of rational formal balance and offers an example of how Enit's posters, aside from the cities, also promote great national events.

2nd SECTION
3rd Room

3.1 Aldo Cigheri, Pesaro. Rivera Adriatica, Italy , 1954, SAIGA, Genoa, chromolithography, 49.5 x 70 cm

In this reproduction of the Pesaro beach, the artist has tried to stylise the model as realistically as possible, as visible in the photo published in the *Enit Touristic News*, which depicts a typical day on the Pesaro seafont, where it is possible to glimpse at the same scenic backdrop from the promontory.

Media attachment

Pesaro, Levante Beach, (Enit Touristic News, n.5, IV, March 15th, 1949)

3.2 Anonymous, Rome , 1933 - 1939, Pizzi & Pizio, Milan - Rome, chromolithography, 99 x 66 cm

3.3 Alessandro Martelli, Positano , 1950, Di Mauro, Cava dei Tirreni, Naples, Salerno, chromolithography, 100 x 70 cm

3.4 Mario Puppo, Nuoro. Sagra del Redentore, August 29, 1954, SAIGA, Genoa, chromolithography, 68 x 99 cm

The poster is a work by Mario Puppo, one of the major poster designers between the 1930s and 1950s. Puppo produced numerous advertising posters for tourism, both seaside and mountain, largely commissioned by Enit. His tourist billboards very often feature a "caricature" style, as can also be seen in the one exhibited here focused on the traditional Sagra del Redentore festival in Nuoro. The 1954 poster represents the procession with the typical stylised female figures in Sardinian clothes.

Room 3, 5. Filippo Romoli, Trentino Gardasee Dolomiten (Italien), 1949, SAIGA formerly Barabino & Graeve, Genoa, chromolithography, 100 x 62 cm

3.6 Ugo Nespolo, Más Italia que nunca, 1999, offset, 68 x 98 cm

Also at the end of the 1990s, Enit commissioned its promotional posters from contemporary artists. *Más Italia que nunca*, created by Ugo Nespolo in 1999, shows a stylised figure holding up the planet Earth with Italy highlighted and dove of peace. He is a multiform and multifaceted artist, still active, with shows and personal exhibitions that have toured the world.

Enit and publishing, strategy

The reading of historical publishing is one of the main tools of knowledge and recovery of the past. This medium was used by Enit as a privileged communication channel through a polyphonic production of magazines, bulletins, journals, brochures and monographs. Translated and distributed all over the world, Enit's editorial products were taken care of in every detail: from the contents to the layout, from the images to the graphic set up to the choice of authors. Each magazine was developed within all the areas of interest of tourism but each of them placed the emphasis on different themes ranging from art to culture, to fashion, to innovative infrastructural works to promote the genius of Italy. The covers are real works of art, often designed by the same authors of the posters. Since the 1950s, photographs are exploited more and more, riding on modern taste. Browsing the pages allows a real journey through time. The articles, where it is you can sometimes see out of date terms, are accompanied by images with a retro flavour with beautiful women in the fashion of the time, landscapes with vintage signs and cars, scenes of popular life.

4.1 Cover, (*Le vie d'Italia* , XXXI, 1, January 1925)

Founded in 1917 as a magazine of the Italian Touring Club, in 1919 *Le Vie d'Italia* became the official outlet of Enit, testifying to the close collaboration between the two bodies. In addition to various articles and columns, the official acts of the Enit were also published. The covers are very interesting from an aesthetic point of view as they hosted advertisements with vintage products and that allow you to follow the development of contemporary graphics.

4.2 Cover, (*Italie Voyages* , XIII, 3, January 1935)

The partnership with the State Railways also went through the creation of magazines, including *Italie Voyages*. The covers celebrated not only the beauty of Italy abroad but also the local customs and traditions. Specifically, here we see the traditional Sicilian cart of which the Palermo version seems to be recognised for the trapezoidal sides, the yellow background colour, the predominantly geometric decorations and the themes represented on chess that varied between the chivalrous and the religious.

4.3 Cover, (Italie Voyages , XIII, 9 , July 1935)

Alongside the most popular images were also stylised depictions of masterpieces of Italian art. The author of this cover, Ruggero Alfredo Michaelles, aka RAM, collaborated with Enit as a poster designer. His affiche of the same years are very interesting, where the graphic motifs incorporate a combination of ancient and modern.

Media attachment

Ruggero Alfredo Michaelles known as RAM, Italy, 1935, Barabino & Graeve, Genoa, chromolithography, 99 x 63 cm

4.4 Cover (Italy, IV, XIV, June 1936)

In the Thirties another magazine published in collaboration with Ferrovie dello Stato was Italy. The publication, with a modernist structure, was used above all for the promotion abroad of national tourist resorts, art and fashion, popular events and more generally made in Italy. The text, translated into different languages, was alternated with mainly photographic images, while the illustrated compositions stood out on the covers. The specific case here represents three sailboats in a diagonal perspective sequence, a possible reference to the regatta of the Olympic Games in Berlin where, in June of that year, the most famous regatta boat that our country has put into water won the first gold medal of Italian sailing.

4.5 Cover (Italy, IV, XIV, August 1936)

With a nod to the contemporary, the cover depicts a typical Italian bathing day. The woman in costume lying in the foreground, with a more realistic tone, directs the reader to observe the bathers filmed in the typical marine amusements. The colours used liven up the scene, enhancing the lightness of the moment.

4.6 Cover (Italy, Tourism and railway magazine , 105, march, 1957)

After the Second World War, the journal *Italia* was published with the title *L'Italia. Tourist and railway magazine*. The publication focused mainly on cultural and artistic themes. Mino Delle Site collaborated as an illustrator and already in the first issue you could read articles written by Gio Ponti and Carlo Carrà. In addition, a column was dedicated to the biographies of artists, such as Franco Gentilini, Renato Guttuso, Arturo Martini. Ample space was also given to fashion and costume, with exhibitions and collections of the major designers of the time. In this second phase, as evidenced by the aerial view of Piazza di Spagna with the steps of Trinidad dei Monti, the covers exploited the photographic medium abandoning the purely graphic stylisations.

History of Italy. From the Enit photographic

The Enit photographic archive contains a collection of over 100,000 slides, printed images and negatives. The photographic campaigns, conducted systematically by the agency, immortalised the state of our country both for promotional purposes and for documentary purposes.

Enit, which had a photographic archive since 1921, witnessed through this medium all the Italian beauties, from large cities to small villages, capturing every aspect and ranging from art to traditional festivals, from landscape to architecture, from daily life to new infrastructure. The photographs were used as a repository for publications and global communication campaigns and for propaganda carried out by the network of foreign offices.

This heritage, the subject of a recovery activity still underway, makes it possible to grasp the perennial metamorphosis to which urban fabrics are subject, as well as the evolution of local customs. A multifaceted and transversal tool, the photographic collection of the Enit leads into a journey of space and time in which getting lost is a pleasure and a stimulus to the iconographic knowledge of Italian history.

5.1 Sicily, Palermo, Harvest of prickly pears, 1950/60

5.2 Calabria, Tropea, Promenade, 1960/70

5.3 Basilicata, Matera, Panorama, 1960/70

5.4 Puglia, Fasano , Trulli, 1950/60

5.5 Molise, Castel San Vincenzo, Lake, 1960/70

5.6 Abruzzo, L'Aquila, Market in Piazza Duomo, 1950/60

6.1 Umbria, Assisi, San Francesco Upper Basilica, 1960/70

6.2 Veneto, Venice, La Fenice Theater, 1960/70

6.3 Friuli Venezia Giulia, Piancavallo, Thermal pool, 1960/70

6.4 South Tyrol, Merano, Apple harvest, 1950/60

6.5 Piedmont, Frassinetto, Feast of Narcissus, 1960/70

6.6 Valle d'Aosta, Cervinia, Ski resort, 1960/70

