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Campari Presents the 2014 Art Labels

Three different interpretations of the works of Fortunato Depero will be the protagonists of the iconic Campari bottle

Sesto San Giovanni (Italy), 15 April 2014 - Campari presents the new Limited Edition artistic labels. The Art Labels are a modern reinterpretation of a number of works by Fortunato Depero, one of the most representative artists of the Futurist movement who had a long association with Campari. The works of Depero stand out because of the strong energy and dynamism being conveyed: the Futurist current is today very popular and belongs to the present times, since typical features of contemporary life can be found in it through the exaltation of concepts such as continuous movement or frenetic and fast paced lifestyle.



combinations of Pop Art.

Three collectible labels are the protagonists of the Campari limited edition and summarize three moments strongly related to the optimal consumption of the product: the preparation of a perfect cocktail, the pleasure of enjoying a Campari and its tasting. Two of the three works were born in black and white, as they had been originally produced for publication in newspapers, but they have been reinterpreted with a clever play on colors that recalls the typical

The first label was inspired by a black and white ink sketch made on paper in 1928. It was a graphic study made for Campari, closely recalling aperitif time, revisited and re-colored, presented on a **green** background with the color red in strong evidence.

The second label on a **yellow** background depicts a collage dating back to 1927. The image takes up a sketch, the original of which is kept in the archive of the Galleria Campari collection, created by the artist with colored pencils. It represents the pleasure and passion of enjoying a Campari: the most evident detail of the portrayed character is his heart, which is colored as the liquid in the glass.

The third Art Label, which completes the collection, on a **purple** background, the only one already created in color, is a 1928 illustration created by Depero with the collage technique. The work

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depicts the iconic little man of Fortunato Depero during the tasting of a Campari. The combination of colors has a particular impact and is also emphasized by the red liquid of the product.

The lettering used by the artist to write the name of the brand with original and innovative character was definitely ahead of its time in the three works. The reinterpretation of the works of Depero is the latest in a series of limited edition labels designed to enhance the strong connection that Campari has always had with art, presenting its consumers with real collector's items. The modernity of Futurism and its direct nature make these limited editions a collector's item for the Campari consumers, who will appreciate its simple and easily comprehensible language.

Andrea Conzonato, Chief Marketing Officer, Gruppo Campari, commented on this edition of Art Labels: *"The new Art Labels want to be a tribute to a great artist, Fortunato Depero, who worked extensively with Campari and produced truly unique works of art, connected with the brand by an unbreakable bond. Much of the artist's production is kept at the Galleria Campari collection and is a piece of art history and of the company's communications. The aim is to pay homage to the brand's tradition and celebrate it in a new and original way by reinterpreting an art movement that still today is contemporary and very modern. Thus, Campari wants to present its consumers with a special collection that is a testimony to the strong innovative nature of the brand"*.

The Campari Art Labels will initially be available in Italy from May 2014 and in the rest of the world thereafter.

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About Campari

Campari is a contemporary and charismatic classic. The secret recipe, which has remained unchanged, originated in Novara in 1860 and is the base for some of the most famous cocktails around the world. Campari is an alcoholic spirit obtained from the infusion of bitter herbs, aromatic plants and fruit in alcohol and water. With its vibrant red colour, intense aroma and inspiring flavour, Campari has always been a symbol of intrigue and pleasure, which unfurls itself into a captivating drinking experience. These are the values that have made the Campari brand famous throughout the world as an icon of passionate Italian style and excellence.

About Gruppo Campari

Davide Campari-Milano S.p.A., together with its affiliates ('Gruppo Campari'), is a major player in the global beverage sector, trading in over 190 nations around the world with leading positions in Europe and the Americas. The Group was founded in 1860 and today is the sixth-largest player worldwide in the premium spirits industry. The Group's portfolio, with over 50 brands, spans spirits, the core business, wines and soft drinks. Internationally-renowned brands include Aperol, Appleton, Campari, Cinzano, SKYY Vodka and Wild Turkey. Headquartered in Sesto San Giovanni, Italy, Campari owns 15 plants and 4 wineries worldwide and has its own distribution network in 16 countries. The Group employs over 4,000 people. The shares of the parent company, Davide Campari-Milano S.p.A. (Reuters CPRI.MI - Bloomberg CPR IM), are listed on the Italian Stock Exchange since 2001. For more information: <http://www.camparigroup.com>. Please enjoy our brands responsibly

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Campari and Depero, when art meets communication

The connection between the artist **Fortunato Depero** and **Campari** started in 1924: in 1926 the artist exhibited his famous *Squisito al Selz* (i.e. delicious with soda) at the Venice Biennale, dedicated to Davide Campari. Such work fully represented Depero's ideals, which as specified in the 1931 **Manifesto of Futurist Advertising**, deny art as idealistic aesthetics stating that an artistic product is not pure, selfless or spiritual, but utilitarian and ideological. Collaboration would end in 1937 with the organization of a competition for a Campari billboard at the Trade Union Biennale of Art in Trento.



The meeting between Campari and Fortunato Depero, considered one of the greatest exponents of Futurist art, represents a real case study in communication.

For Campari, Depero created multi-colored posters and sketches in black and white for ads in the newspapers, but also innovative "**decor advertising**", from lamps to trays, wooden puppets, or the peculiar advertising "**totems**". The campaigns of Campari, due to their linearity and brevity, communicate very effectively and are still very modern nowadays. The lettering used by Depero seems born out of modern computer graphics.



The new Campari limited edition demonstrates the modernity of Depero's graphics. Three different illustrations by the artist have been used on the labels in a new version animated by color. Yet another demonstration of the strong bond that even today exists between Depero and Campari.

1927

In 1927 Depero created the famous Bolted Book, thanks to the contribution of Campari. An interesting sequence of black and white creations, often alongside slogans, exhibited at the Biennale of Monza in the same year. The Campari advertisements inside the book are an expression of the concrete interpretation of Depero's

ideals of placing noble art and applied art **side by side**. Not by chance, the book also contains the theoretical manifestos - including "Advertising Architecture" and "Manifesto to the Industrialists" - in which Depero divulged entire passages of the 1931 Manifesto of Futurist Advertising.

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1931

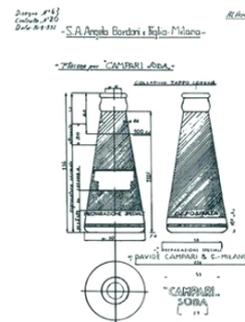
In 1931 Depero wrote the **Campari Futurist Single Edition**, a theoretical and critical treatise of advertising, which outlined new initiatives for the creation of products of art linked to advertising needs. The communication style was transformed into something new: it advertised not the product directly but suggested a need for it. In fact, Depero's sketches for Campari in the '20s were purely graphic, subject-based and rooted in the identification between graphic expression and verbal statement. Here, however, the artist expressed the advertising meaning by symbolic affinity without a direct referral to the product, creating metaphors in which the Campari drink was from time to time coincided with the bright heart of skyscrapers, a traffic light or an arithmetic operation. Over the years the Campari Futurist Single Edition has become a collector's item and its 50 ink drawings and gouache are now stored in the Campari archive. In addition to being part of the evolution of brand communication, these works also represent the transformation of the role of corporate image in advertising strategies. A few of these masterpieces are exhibited in the *Galleria Campari* collection, opened at the Campari Headquarters in Sesto San Giovanni (Milan) in 2010.



1932

From art to design - This collaboration led to the creation of some projects that are still in use. Davide Campari asked Depero to design a bottle with an innovative shape for the industrial production of *Camparisoda*. Thus, in 1928 the artist from Trentino drew the original **bottle** in the shape of an inverted cup, whose form has remained unchanged until today and represents one of the most famous icons of Italian and international industrial design. It went into production in 1932. The artist's bottles were marketed in Italy, Switzerland and Austria.

Thanks to the communicative actions implemented with the cooperation of Depero, Campari was able to reach beyond its own products placing them in the collective imaginary of the time. In the course of its history, in fact, Campari has been able to create **added value**, a surplus of aesthetic pleasure, commissioning advertisements that today are in fact considered works of art and nowadays represent a world heritage that, directly or indirectly, interacts with the company's way of doing business. These masterpieces link the brand to the company, a connection that has been established ever since the first lithographic posters created by Depero. The inextricable connection between advertising and art in a continuous give-and-take relationship may already be found in them.

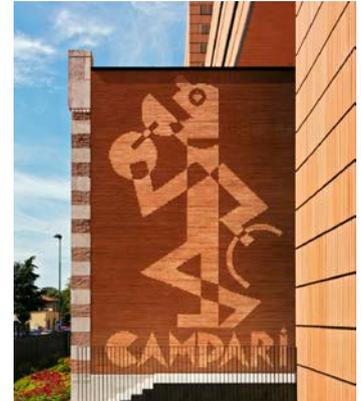


The artist from Trentino theorized: *"The art of advertising is a colored art, obliged to synthesis, capable, as Futurism, of marching alongside industry, science, politics, fashion of the time, glorifying them"* because advertising is *"joyful, bold, hilarious and optimistic art"*.

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2014

The testimony of the fruitful collaboration between Fortunato Depero and Campari is now stored at the **Galleria Campari** collection, a multimedia interactive and dynamic setting, which brings together the entire history of the brand since 1860. Galleria Campari is located in the spaces of the Art Nouveau building dating from 1904, in via Gramsci, Sesto San Giovanni. The building, the first industrial production plant built by Davide Campari, the son of the founder Gaspare, was renovated by architect Mario Botta, who, with great compositional skills, inserted it in the context of the modern facilities, which since April 2009 have hosted the Headquarters of Gruppo Campari. On its façade two large compositions designed by Depero stand out, with a subtle play on the inclination of bricks.



Sources

Maurizio Scudiero, *Depero*, Egon 2009 – Rovereto (Trento)

Marina Mojana and Ada Masoero, *Depero con Campari*, (i.e. *Depero with Campari*) Galleria Campari, De Luca Editori d'Arte 2010 – Rome

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Futurism

Futurism was an **avant-garde cultural and artistic movement** that originated in Italy in 1909.

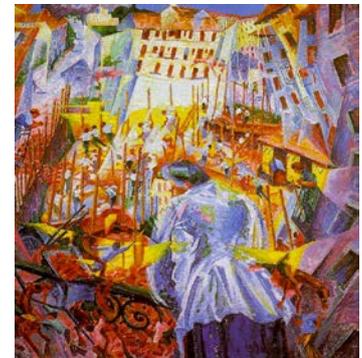


Founded by Filippo Tommaso Marinetti, it distanced itself from the notion of art as it had been held up to that time, rejecting its elitist connotation, reserved for the few and confined to museums.

The Futurists proclaimed the desire to break away from the past through polemically anti-traditional forms of expression, adhesion to the dynamism of modern life, in an attitude of pure enthusiasm for new technological achievements.

The movement announced its birth to the world through the first of a long series of **programmatic manifestos**, signed by Filippo Tommaso Marinetti and published in the Paris newspaper “Le Figaro” on February 20, 1909. The document represented a breakthrough because it contained all the principles claimed by Futurism as the celebration of speed at the expense of standing still, and detachment from academic traditions, but especially it announced “beforehand” what would be done “thereafter”. With it, Futurism actually cut all ties with the past, with art as the result of inspiration, and replaced it with art as the result of conceptual meditation.

What most distinguishes Futurism from other movements is the true **celebration of modernity**, which made possible a cultural leap forward with its technological innovations, translated by an all-round artistic exploration ranging from literature to music, from painting to the theater and food, all disciplines theorized in the manifestos concerning each one of the them.



In the **visual arts**, the separation from academic tradition and the full adhesion to modern dynamism translated into pictorial elaborations full of movement and simultaneity as reflected in the works of Umberto Boccioni, **Fortunato Depero**, Carlo Carrà and Gino Severini. Futurist music, as theorized by Francesco Pratella, fully reflected the rejection of the canons of tradition, later made more extreme by the musician / painter Luigi Russolo, whose compositions were based on the combination of the noises and sounds of everyday life.



In **poetry** and **prose** Futurism proclaimed the destruction of syntax and the use of so-called “free speech”. The deep rift with literary traditions led to an almost exasperated syntactic construction, more immediate and devoid of logical sequence. Filippo Tommaso Marinetti, Aldo Palazzeschi and Ardengo Soffici were among the most famous writers.

Not only did Futurism have a full spectrum of effects on art, but it also influenced segments of daily life such as cuisine. In the **Manifesto of Futurist Cooking** written in 1930, the Futurists declared that they were tired of the monotony of traditional dishes, calling for the introduction of new flavors and unusual combinations,

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concepts that inspired actual recipes not only of food but also drinks. An all-Italian movement, Futurism refused the use of foreign words thus creating neologisms. A sandwich for example was called “*tramezzino*” (i.e. literally, little in-between) and cocktails “*polibibite*” (i.e. literally, multi-drinks), thus giving new names to things, as well as redefining form and substance.

Although born nearly a century ago, Futurism has confirmed itself nowadays as very present and capable of generating interest and curiosity. Numerous events dedicated to this movement have been organized both in Italy and abroad this year. In Madrid, the works of **Fortunato Depero**, will be on display at the **exhibition** “futurist Depero” from October, while the Guggenheim Museum in New York has opened the exhibition “Futurism: Reconstructing the Universe” where, with the appreciated collaboration of the **Galleria Campari** collection, which lent important pieces of its collection to the American museum, Depero emerges as one of the greatest exponents of Futurism.



Even **futuristic cuisine** has become highly topical again: recipes with eccentric combinations of food and drinks are increasingly the protagonists at dinners where experimenting is the watchword and where the words of Filippo Tommaso Marinetti seem to resonate once again.

Note: Images reproduced for illustration purposes only.

Fortunato Depero

(Fondo - Trento, 1892 / Rovereto 1960)

Biography

Fortunato Depero was one of the protagonists of Italian Futurism. Born in 1892 in Val di Non, as a very young man he attended Scuola Reale Elisabetta (i.e. the Royal Elizabethan School) in Rovereto, an institution of higher education for applied arts.

His first exhibitions, realist and symbolist in nature, date back to 1911, while his first publication of poems, lyrics and thoughts accompanied by numerous pre-Futurist drawings came out in 1913. In Rome a year later, he came into contact with the Futurist movement and participated in the International Free Futurist Exhibition organized by the Gallery Sprovieri. In 1915, he co-wrote with Giacomo Balla the theoretical manifesto *Futurist Reconstruction of the Universe*. In 1916, he created the sets and costumes of the 'Russian Ballets' by Diaghilev and 'The Song of the Nightingale' by Igor Stravinsky.

His art became an expression of the Futurist movement and in 1919 he held a great personal exhibition at Bragaglia in Rome and participated with a large number of works at the National Futurist Exposition in Milan, at the Gallery Moretti of Palazzo Cova, where Marinetti had brought together the best of Futurist survivors and young talent to revitalize 'post-war Futurism'. In the same year back in Rovereto, he created his total art project, his *House of Futurist Art*, where he planned to produce tapestries, billboards, furniture and furnishings to decorate the new futurist house.

His relationship with Campari began in 1924. In 1926 the artist exhibited his painting *Squisito al Selz* (i.e. delicious with soda) at the Venice Biennale, which Depero symbolically called "advertising painting-not billboard", meaning that for him advertising was art. Between 1925 and 1928 Depero realized many advertising creations for Campari and we owe him the design in 1927-28 of the iconic bottle Camparisoda, which went into production in 1932 and is still in use today. Some of his most important works were created in the second half of the Twenties, such as the famous *Futurist Depero 1913-1927*, better known as the 'bolted book', a book/object with an original "mechanical" binding created by his futurist friend and publisher of the volume Fedele Azari. The text was printed on various types of paper: thin, thick, white and various colors and various sizes of characters, words and sentences that flow in various directions - horizontal, vertical, diagonal, at a right angle, or circular, square or triangular in shape, or in alphabetic forms: futurist praise. In September 1928, Fortunato Depero left for New York, where he had a personal exhibition in November, followed by many others in subsequent years. He created the locations of Restaurant *Zucca* and the dining room of the restaurant *Enrico and Paglieri*, studied scenic solutions and costumes for the *Roxy Theatre*, costumes for the ballet *American Sketches* and other choreographies. He also worked in the field of advertising and illustration by creating the covers of magazines such as *Vogue*, *Vanity Fair*, *Sparks*, *The New Yorker*, *New Auto Atlas*, *Atlantica*. His career continued in parallel with the

futurist movement: in 1931 he published *Numero Unico Futurista Campari* (i.e. Campari Futurist Single Edition), the first book by an advertising artist, and, in Rovereto in 1933, the magazine *Dinamo Futurista* (i.e. Futurist Dynamo).

From the second half of the Thirties, little by little, he became more reserved, retreating deeper into his Trentino: his painting often indulged on Alpine subjects, recovering the local folklore and softening the palette with autumnal colors. At the Trade Union Biennial of Art in Trento in 1937, he organized a competition for a Campari billboard: it was to be his last collaboration with the Milanese house. He made propaganda advertising for various guilds and in 1940 published a monumental autobiography, *Fortunato Depero nelle opere e nella vita* (i.e. Fortunato Depero, his works and life), where he summarized nearly thirty years of artistic activity.

In 1941, he made a large mosaic in Rome in view of exposition E42. After the war, as other futurists, he had to contend with his adherence to Fascism, which was due to necessity. In 1947, for two years, he was back in New York, which however he found to be changed and hostile (Futurism was considered the art of Fascism). He still managed to hold two personal exhibitions and disseminate *'So I Think, So I Paint'*, the English translation of his 1940 autobiography. Back in Rovereto, he worked intensively and in 1950 published the Manifesto of nuclear paint and plastic.

In 1956, he started works for the opening of the first Futurist museum in Italy, his own, which would open in 1959.

He died in Rovereto on November 29, 1960.

Sources

Maurizio Scudiero, *Depero*, Egon 2009 – Rovereto (Trento)

Marina Mojana and Ada Masoero, *Depero con Campari*, (i.e. Depero with Campari) Galleria Campari, De Luca Editori d'Arte 2010 – Rome