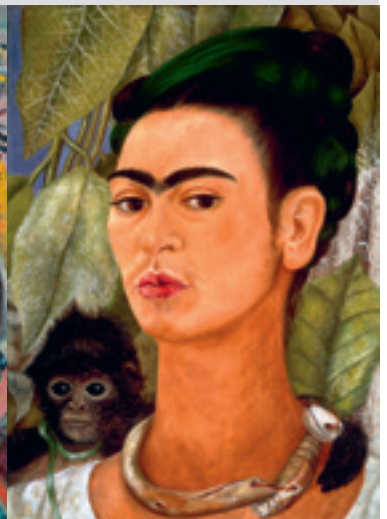




# COMPANY PROFILE



## 24 ORE Cultura

### Exhibitions and Museums

24 ORE Cultura is part of the Il Sole 24 ORE Group, a leading media company in Italy and Europe. 24 ORE Cultura began its activity as a publisher of illustrated books and catalogues in the fields of art, photography, architecture, design and fashion. Over the past twenty-five years, the company has become one of the leading producers and organisers of exhibitions in Italy and abroad, collaborating with major national and international public and private collections. In addition to producing numerous exhibitions in Italy, the company also exports exhibition projects abroad. Drawing on its extensive experience and specific know-how, 24 ORE Cultura supports public and private institutions, both national and international, in promoting and enhancing cultural heritage.

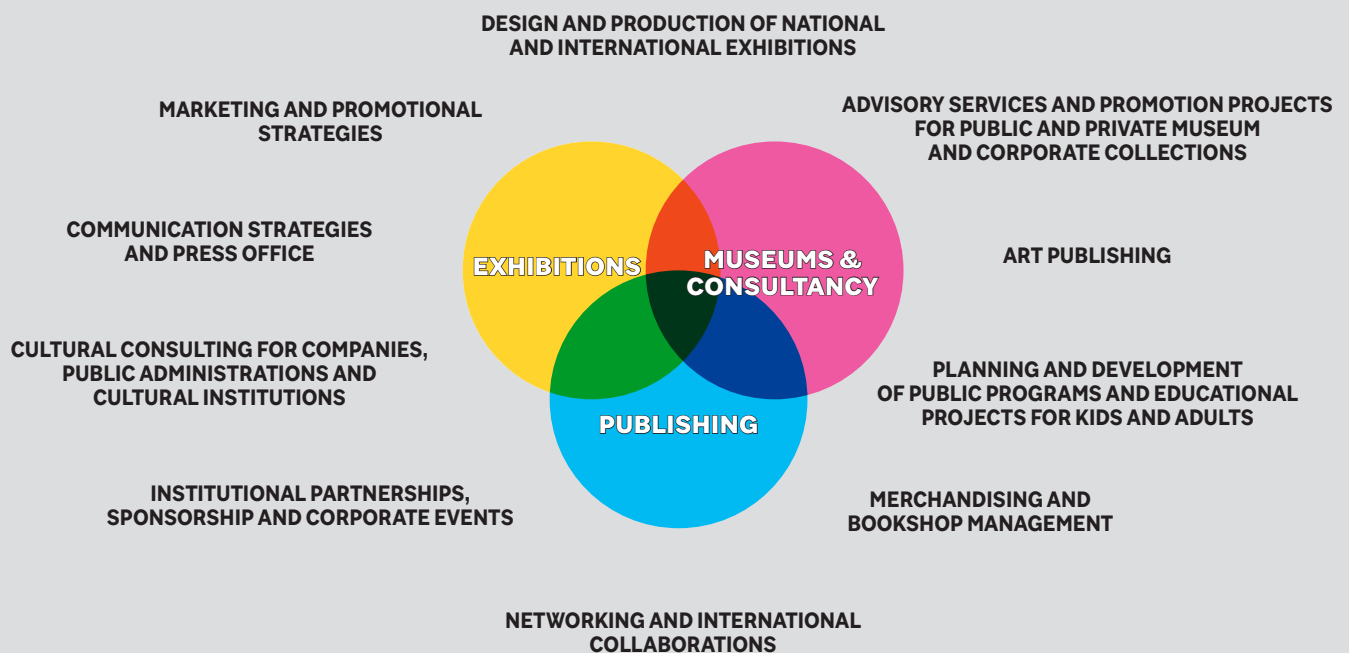
24 ORE Cultura has organised over two hundred and fifty major exhibition projects at leading museums and exhibition venues, and is a key partner for major national public institutions, including Mudec – Museo delle Culture, Palazzo Reale, Palazzo Morando, Galleria d'Arte Moderna, and Fabbrica del Vapore in Milan, as well as Palazzo Ducale in Genoa; the Gallerie Nazionali Barberini Corsini, the Scuderie del Quirinale and the Palazzo delle Esposizioni in Rome; Palazzo Te in Mantua; Forte di Bard in Bard, Aosta Valley; the Complesso di Santa Maria della Scala in Siena; the Centro Culturale San Gaetano in Padua; the Galleria d'Arte Moderna, Palazzo Chiabrese and the Royal Museums complex in Turin; Palazzo Ducale, the Museo Correr and the Museo Fortuny in Venice.

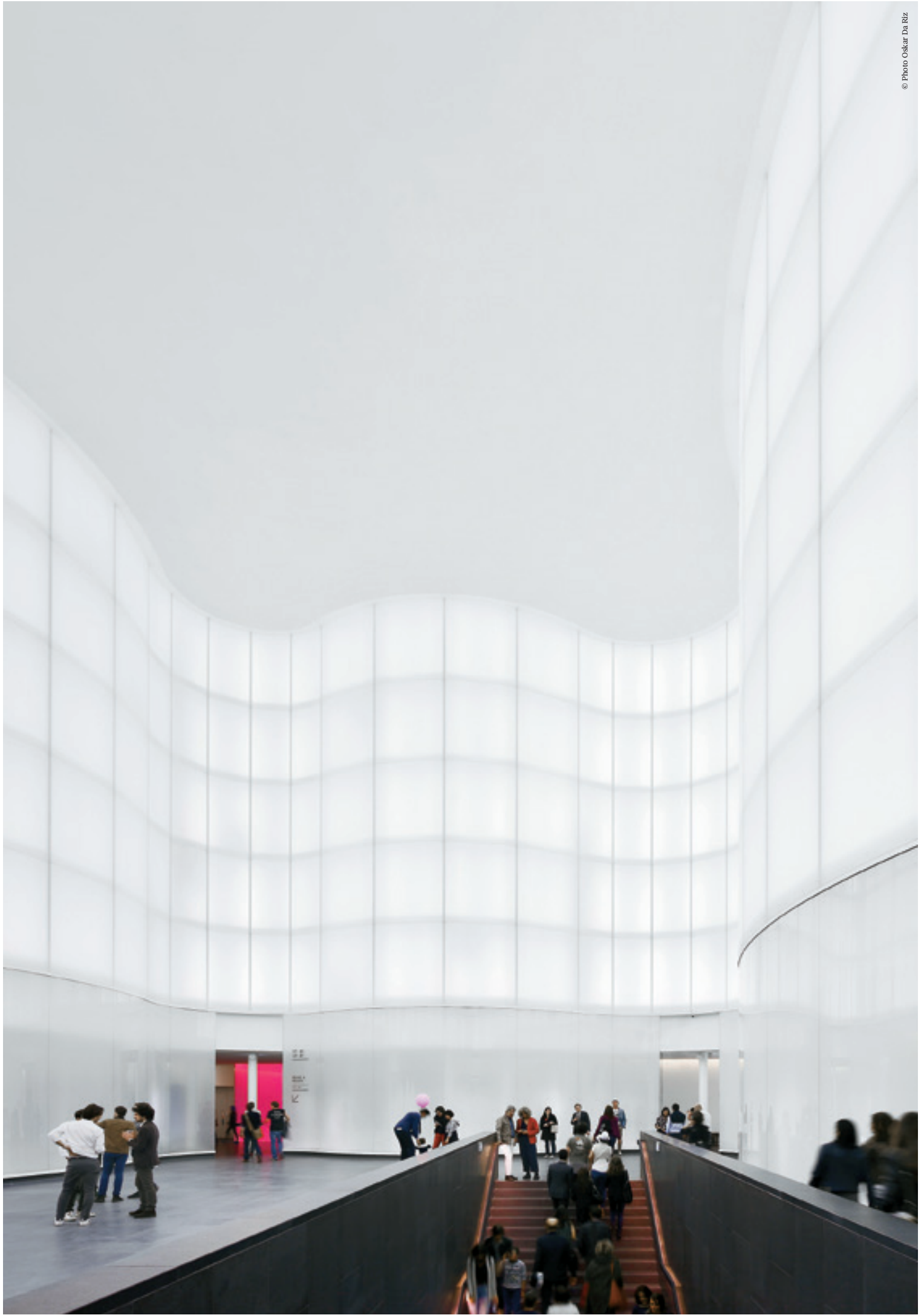
24 ORE Cultura maintains ongoing collaborations with major international museums, including Tate in London; the Centre Pompidou, Musée Marmottan Monet and Musée d'Orsay in Paris; MAMAC in Nice; the Real Academia de Bellas Artes de San Fernando in Madrid; the Museu Nacional de Arte Antiga in Lisbon; the Kröller-Müller Museum in Otterlo; the Boijmans Museum in Rotterdam; the Kunstmuseum in The Hague; the Belvedere in Vienna; the Museo Thyssen-Bornemisza and the Fundación Canal in Madrid; the Museum of Fine Arts in Budapest; the State Hermitage Museum in St Petersburg; and the Whitney Museum of American Art in New York.

The company's core business is the production of major art exhibitions, spanning multidisciplinary, edutainment and entertainment formats. For each exhibition project, the company engages internationally renowned curators, as well as distinguished architects, set designers, engineers, designers, lighting specialists and graphic designers. 24 ORE Cultura manages the entire production process: from the development of the scientific concept to curatorship; from organisational administration to the management of loan agreements; from transport arrangements to the insurance of artworks; from the creation of graphic, exhibition design and lighting projects to communication, promotion and marketing; from fundraising and the organisation of physical and digital events to the production of catalogues and other editorial products.

Since 2015, 24 ORE Cultura has been managing MUDEC – Museo delle Culture in Milan, a municipal museum dedicated to multidisciplinary exchange between the cultures of the five continents, through an innovative and unique form of governance based on collaboration between the public sector (represented by the Municipality of Milan) and the private sector.

## Departments and Services







## MUSEUM AND ART COLLECTION MANAGEMENT

### Mudec - Museum of Cultures, Milan

#### A unique case in Italy

24 ORE Cultura is involved in the management of public and private museums and art collections. With its highly qualified team, it provides these institutions with professional and managerial resources, offering a specialist consultancy service in the management and enhancement of collections. MUDEC – Museo delle Culture of the Municipality of Milan, inaugurated in 2015 and designed by the architect David Chipperfield, is now regarded as a symbol of the international and multicultural dimension of the Lombard capital. With a permanent collection of over eight thousand works of art of significant

ethnographic interest from the five continents, Mudec represents a unique example in Italy and a successful example of collaboration between the public and private sectors. The management of the spaces is entrusted to 24 ORE Cultura, which, in partnership with leading international museums, designs and produces temporary exhibitions; develops educational programmes for schools, families and adult groups; manages the spaces and commercial activities (ticketing, design store, exhibition bookshops, parking facilities); and organises and manages events for both B2B and B2C clients.





2026

## GIOVANNI SEGANTINI I want to see my mountains

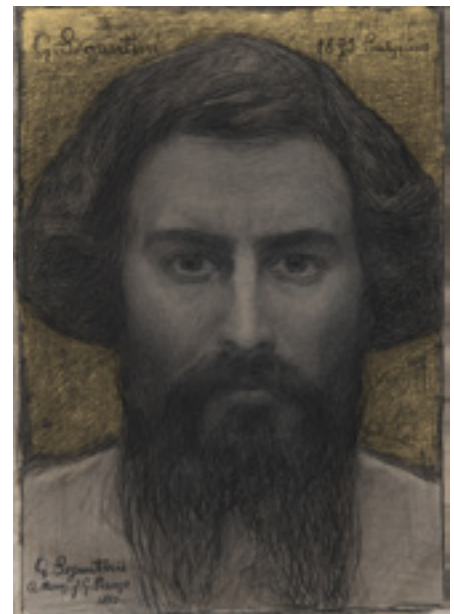


**Musée Marmottan Monet, Paris**  
**29 April - 16 August 2026**

*curated by*  
**Gabriella Belli e Diana Segantini**

Organized by the Musée Marmottan Monet in collaboration with 24 ORE Cultura, the exhibition *Giovanni Segantini. I want to see my mountains* is an international-scale project that brings one of the leading figures of European Symbolism back to Paris after more than a century. Curated by Gabriella Belli and Diana Segantini, the exhibition brings together an exceptional selection of around seventy works, including paintings, drawings, and pastels, made possible through the contribution of major European museums and private collections. Key lenders include the Galleria d'Arte Moderna in Milan, the Segantini Museum in Saint Moritz, the Kunsthaus Zürich, Musée d'Orsay in Paris as well as prestigious museums from the Netherlands, Belgium, Germany, and the United Kingdom. The collaboration with the Musée Marmottan Monet has enabled a high-level scholarly and curatorial project, highlighting the international dimension of Segantini's work and restoring to the wider public the poetic force of his artistic vision.

The exhibition concludes with a special section dedicated to Anselm Kiefer, who pays tribute to Segantini through a selection of contemporary works inspired by his imagery. This final dialogue between the nineteenth century and contemporary art underlines the artist's enduring relevance and his influence on subsequent artistic research, reinforcing Segantini's position as a key figure in the development of European modernity.



2026

## 100 PHOTOGRAPHS To inherit the World



**MUDEC - Museo delle Culture, Milan**  
**7 March 2026 - 28 June 2026**

*curated by*  
**Denis Curti**

*in collaboration with*  
**Alessio Fusi, Alessandro Curti**

curated by Denis Curti with Alessio Fusi and Alessandro Curti, this exhibition offers an extraordinary journey through two hundred years of photographic history, bringing together 100 iconic images that invite reflection on memory, identity, and the transformations of our time. From the origins with Nicéphore Niépce and Louis Daguerre to modern experiments, the exhibition traces the evolution of the photographic language.

A key theme is the tension between reality and fiction, with authors such as Man Ray and Henri Cartier-Bresson. The section “Photography as Document” features images that have shaped history, such as *Migrant Mother* by Dorothea Lange and the Moon landing. “Photography as Diary” explores identity and self-representation with artists such as Robert Mapplethorpe. “Photography as Evocation” investigates the ambiguity of the image through symbolic and constructed visions. The exhibition concludes with contemporary photography, which addresses global themes such as the environment, conflicts, and multiculturalism, presenting itself as a critical compass for the future.



2026

## I MACCHIAIOLI



**Palazzo Reale, Milan**  
**3 February 2026 - 14 July 2026**

*curated by*  
**Francesca Dini, Elisabetta Matteucci,**  
**Fernando Mazzocca**

*in collaboration with*  
**Istituto Matteucci**

This exhibition is one of the most important and comprehensive retrospectives on the Macchiaioli in recent decades, curated by the three leading Italian experts on the movement: Francesca Dini, Elisabetta Matteucci and Fernando Mazzocca. Featuring over one hundred works and supported by the Matteucci Institute of Viareggio, the project brings together loans from major Italian museums, including the Museo Civico Giovanni Fattori, the Accademia di Belle Arti, the Pinacoteca di Brera, the Uffizi Galleries, Palazzo Pitti, and several private collections.

Structured into nine sections, the exhibition retraces the brief yet intense Macchiaioli experience, spanning from 1848 to 1872, narrating their role in the national Risorgimento project. These cultured painters embraced both Mazzini's ideas and French Positivism, believing passionately in art as a force for social change during the unification of Italy.

The exhibition highlights major works by Silvestro Lega, Giovanni Fattori, Vincenzo Cabianca, Odoardo Borrani, Telemaco Signorini, Giuseppe Abbati and Raffaello Sernesi. Through their shared technique of the macchia, these diverse artists transformed the cult of reason into the pursuit of truth, reconnecting art with reality and everyday life.



2026

## URBAN ART

### From its Origins to Banksy



**Fundación Canal, Madrid**  
**3 February 2026 – 3 May 2026**

*curated by*  
**Patrizia Cattaneo Moresi**

#### NATIONAL AND INTERNATIONAL VENUES

**FORTE DI BARD, Bard**  
21 June – 3 November 2025

**SANTA MARIA DELLA SCALA, Siena**  
19 June – 29 September 2024

**FINE ART MUSEUM, Toulon, France**  
21 June – 2 November 2025

**SHIBUYA STREAM HALL, Tokyo**  
22 January – 23 March 2025

**NIIGATA ISETAN, Niigata**  
10 December 2022 - 14 January 2023

**SEIBU GALLERY, Tokyo**  
20 October 2022 - 15 November 2022

**URASOE CITY MUSEUM OF ART, Okinawa**  
16 September 2022 - 10 October 2022

**HUIS TEN BOSCH MUSEUM, Nagasaki**  
9 June 2022 - 5 September 2022

**SAGAWA ART MUSEUM, Shiga**  
12 March 2022 - 12 June 2022

The exhibition traces the evolution of Street Art from the 1960s to the present, exploring its linguistic, social, and cultural transformations. From the first signatures or tags that appeared on the streets of Philadelphia and New York in the late 1960s to its international expansion, the exhibition traces a journey from the urban periphery to the institutional spaces of contemporary art. Along this path, it examines the processes of appropriation of public space, social tensions, forms of cultural protest, visual experimentation, and aesthetic transformations that have shaped over half a century of urban artistic production.

The exhibition is structured into five historical sections and presents more than sixty original works by key artists such as Jean-Michel Basquiat, Keith Haring, SEEN, Blek le Rat, JR, Invader, and Os Gêmeos, also including Spanish artists like SUSO33, El Xupet Negre, and PichiAvo.

Alongside these five sections, a monographic focus is dedicated to the paradigmatic figure of Banksy, essential for understanding the media-driven and symbolic dimension of urban art in the 21st century. The exhibition concludes with a reflection on the relationship between legality and vandalism, and between local contexts and global circulation, positioning public space as an active site of artistic and social dialogue.

The project also extends to outdoor spaces with site-specific interventions by artists selected for each location. An immersive journey through urban art, territory and contemporaneity.



2025 2026

## M.C. ESCHER Between Art and Science



**MUDEC - Museo delle Culture, Milan**  
**25 September 2025 - 8 February 2026**

*in collaboration with*  
**Kunstmuseum Den Haag**

*concept*  
**Judith Kadee**  
**(Kunstmuseum Den Haag)**

*curated by*  
**Claudio Bartocci,**  
**Paolo Branca,**  
**Claudio Salsi**

*with the support of*  
**Fondazione M.C. Escher**

M.C. Escher is one of the most recognizable artists of the twentieth century. Through his graphic work, he succeeded in visualizing complex mathematical concepts with remarkable intuition and in creating a unique visual language that bridges art and science, while reflecting a rich variety of cultural influences. Among these are the references to Islamic art, which he absorbed during his extensive travels across the Mediterranean. The scientific committee of the exhibition—supported by the M.C. Escher Foundation and coordinated by Federico Giudiceandrea, based on a concept by Judith Kadee, Curator at the Kunstmuseum Den Haag—includes Claudio Bartocci, focusing on mathematical and scientific aspects; Paolo Branca, addressing the relationship with Islamic culture, and Claudio Salsi, exploring the artistic graphic dimension. The exhibition—featuring 90 works by Escher, including drawings, watercolors, woodcuts, linocuts, and lithographs, as well as more than 40 Islamic objects on loan from the Kunstmuseum Den Haag and other Milanese institutions (MUDEC and the Castello Sforzesco)—offers a new perspective on the artist's journey, highlighting the influence of Islamic art on the construction of his graphic universe. The use of symmetry, modular repetition, and an abstract vision of space provided Escher with a means of transcending the naturalistic representation of reality. Divided into eight sections, the exhibition traces the evolution of Escher's work: from his early years, influenced by Art Nouveau; to his discovery of the Italian landscape—in an unprecedented dialogue with other masters of graphic art who inspired him; through to his full artistic maturity, characterized by a sophisticated use of tessellations, metamorphic cycles, optical illusions, and representations of infinity. The exhibition concludes with a focus on the broad applications of his graphic universe in commissioned works and commercial productions. Detached from the artistic trends of his time, Escher developed a unique language—a bridge between East and West, between intuition and logic, between art and science.



2025 2026

## FERNANDO BOTERO Monumental Technique



**Forte di Bard**  
**29 November 2025 – 6 April 2026**

*curated by*  
**Cecilia Braschi**

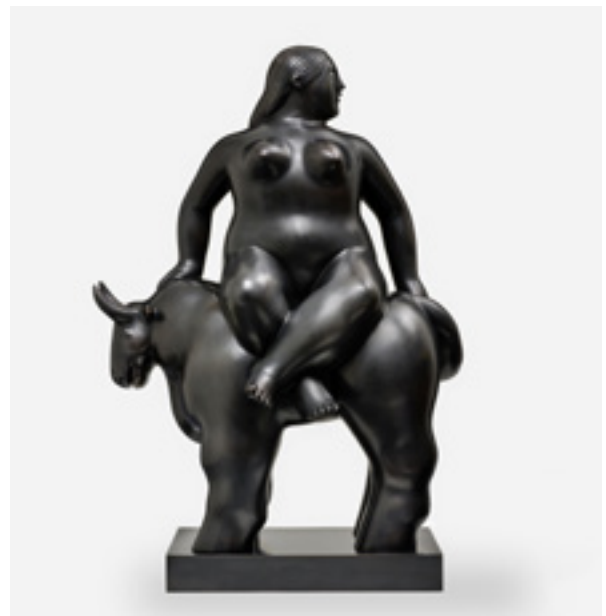
*in collaboration with*  
**Fernando Botero Foundation**

The exhibition retraces more than sixty years of the artist's career. Featuring over one hundred works divided into seven thematic sections, the exhibition highlights the interplay between painting, drawing and sculpture. From his early youthful experiments to the last works created in Monaco, the display includes previously unseen items and rarely exhibited pieces.

Renowned for his full, voluminous and monumental figures, Botero explores a wide range of techniques—from watercolour to bronze—making volume the distinctive hallmark of his artistic language. Still lifes, nudes, portraits and great themes of art history coexist with subjects of social commentary and scenes of everyday life.

Iconic works such as *Self-Portrait with Archangel* bear witness to an art understood as an act of love and a reflection on the very practice of painting.

The exhibition enhances the dialogue between materials and scale and also includes an inclusive tactile itinerary. An immersive journey into the poetic universe of a master who transformed monumentality into a universal expressive code.



2025

## From Muralism to Street Art. MUDEC Invasion



**MUDEC - Museo delle Culture, Milan**  
**20 March - 29 June 2025**

curated by  
**Alice Cosmai**

with a historical contribution from  
**Silvia Bignami**

in collaboration with  
**MUDEC - Ufficio Arte nello Spazio Pubblico**

The exhibition *From Muralism to Street Art. MUDEC Invasion* curated by Alice Cosmai with historical contributions from Silvia Bignami, brings public art inside the MUDEC, reversing the dialogue between the museum's interior and exterior and commissioning ten international muralists to create as many brand new, site-specific works directly on the museum's walls: free from frames, display cases, and supports, the artists transcend the limits imposed by the "white cube", overturning the organizational rationale of a traditional exhibition.

The external display cases introduce the evolution of muralism in the 20th century, from post-revolutionary Mexico to Italy during the Fascist era, through the experiences of the 1960s in Chile and Europe, up to the emergence of graffiti in the USA and Italy, highlighting the connection between art, politics, and community.

The common denominator of the ten works is the theme of the "Journey", in a dialogue that is complementary to the exhibition *Travelogue. Tales of Journeys, Migration, and Diaspora* hosted in MUDEC's Focus rooms. Luca Barcellona reflects on Alphabets through calligraphic techniques; Zoer explores time travel with a work on the Anthropocene; Capo.Bianco envisions space travel with an ironic graphic style; Hitnes represents animal migration; Mazatl delves into the metaphysical journey between earth and cosmos; Neethi narrates pilgrimages and devotion; Cinta Vidal depicts leisure travel with gravity-defying architecture; Aya Tarek investigates travel in the age of neo-capitalism; Agus Rucula reinterprets the concept of souvenirs; Mohammed L'Ghacham engages with memory and remembrance. Once the exhibition is over, the ten artworks will disappear in line with the ephemeral nature typical of urban art.

The final room is dedicated to muralism in Milan, featuring a mapping of over 70 murals cataloged by district, artist, and technique, along with a call to action inviting the public to suggest new works to add to the map.



2024 2025

## ART DECO The Triumph of Modernity



**Palazzo Reale, Milan**  
**12 October 2024 - 16 February 2025**

curated by  
**Valerio Terraroli**

in collaboration with  
**Fondazione Museo Archivio**  
**Richard Ginori della manifattura di Doccia**

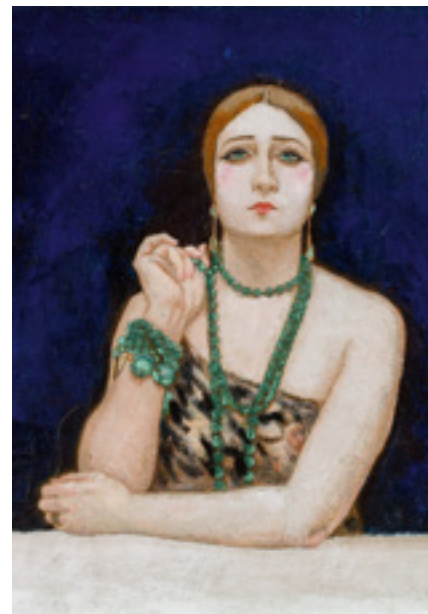
In 2025, the centenary of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* will be celebrated. This event held in Paris in the spring of 1925 marked the birth of the Art Deco style and the international success of Italian decorative arts, contributing significantly to the definition of the “Made in Italy” identity. This artistic movement, which developed in the aftermath of World War I, represents a synthesis of opulent luxury, geometric rigor, and avant-garde experimentation. It deeply influenced architecture, the applied arts, and industrial design.

The 1920s were a decade of stark contrasts, characterized by a modernist momentum that swept across Europe and the world. Art Deco quickly spread, leaving an indelible mark not only on the decorative arts but also on architecture and urban design, transforming public and private buildings, theatres, cinemas, and railway stations.

The exhibition *Art Deco. The Triumph of Modernity* aims to explore this multifaceted phenomenon through a curated journey that highlights its key expressions in Italy.

The exhibition offers a comprehensive overview of the period, showcasing not only decorative art objects such as glassware, ceramics, textiles, furniture, and jewelry, but also paintings, sculptures, architectural drawings, engravings, and archival materials including catalogues, photographs, and advertising posters. Additionally, original film footage from the era will be presented, providing an immersive insight into the society and culture of the 1920s.

The exhibition will emphasize Italy's central role in the dissemination of the Art Deco style, reinforcing the connection between artistic tradition and industrial innovation, and celebrating an era that shaped the history of international art and design.



2024 2025

## NIKI DE SAINT PHALLE



**Mudec - Museo delle Culture, Milan**  
5 October 2024 - 16 February 2025

*curated by*  
**Lucia Pesapane**

*in collaboration with*  
**Niki Charitable Art Fondation**

### **NATIONAL VENUES**

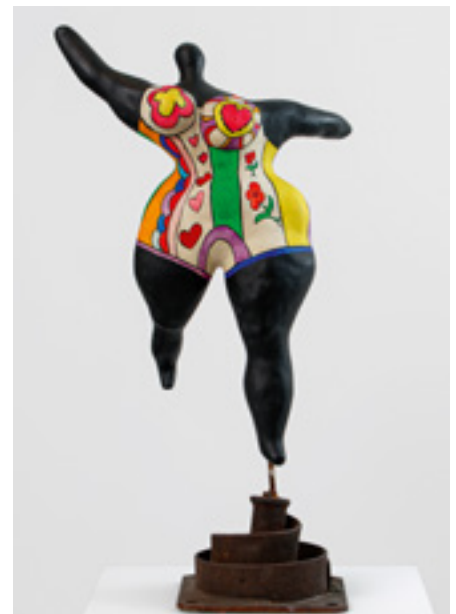
**CASA FIAT – Belo Horizonte, Brasile**  
2 September - 2 November 2025

*curated by*  
**MAMAC di Nizza**

This exhibition, conceived with the support of the Niki Charitable Art Foundation and the Fondazione Il Giardino dei Tarocchi, is the first major retrospective in an Italian public institution. Although her masterpiece, the Garden of the Tarots, was built in Tuscany, the artist remains little known to the Italian public.

Niki de Saint Phalle's work is the result of a syncretism and an intercultural dialogue that invites us to abandon a euro-centric vision and adopt a global view. The myths of the Mediterranean world are intertwined with the Indian and Mesoamerican symbols that Niki de Saint Phalle uses in her language in order to create a dialogue of many voices. Through her work she traces a universal and plural history of humanity, without differences between East and West, centre and periphery, without dualism, categories or binary schemes.

Niki de Saint-Phalle was a pioneer who championed what had been sidelined or killed in contemporary art and culture, and revised the artistic canon. Her practice foreshadows current counter-hegemonic initiatives to give voice to those who have been silenced or forgotten by history.



2024 2025

## FROM DUBUFFET TO ART BRUT

### Art of outsider



This exhibition is organized in collaboration with the Collection de l'Art Brut, Lausanne, which makes a large number of Art Brut works available for this project. Beginning with the exceptional donation made by Dubuffet to the City of Lausanne in 1971, the Collection de l'Art Brut, inaugurated in 1976 with a set of 5,000 drawings, paintings, sculptures and textile works, has not ceased to grow, both thanks to purchases and donations that have made it possible to expand the existing collection, and with the discovery of new authors. It now numbers more than 70,000 pieces, and is thus the historical reference site par excellence of Art Brut.

The exhibition offers a body of works and documents that place the invention of the concept of Art Brut in a historical perspective, relative to Jean Dubuffet's work as an artist, writer, and collector. In addition to works by the French artist, it presents a selection of works from his explorations upstream of the 1971 donation and a set of other works related to the themes of beliefs and the body (both recurrent in Art Brut).

**MUDEC - Museo delle Culture, Milan**  
**12 October 2024 - 16 February 2025**

*curated by*  
**Baptiste Brun, Sarah Lombardi,**  
**Anic Zanzi**

*in collaboration with*  
**Collection de l'Art Brut, Losanna**



2024 2025

## EMILIO VEDOVA This Is Painting



**Forte di Bard**  
**30 November 2024 – 2 June 2025**

*curated by*  
**Gabriella Belli**

*in collaboration with*  
**Fondazione Emilio,  
Annabianca Vedova**

The exhibition celebrates the power of gesture and mark-making that defines Emilio Vedova's work as one of the highest expressions of European Informal art.

Through 31 large-scale paintings and 22 works on paper, the exhibition enhances the pictorial excellence of the Venetian artist, moving beyond strictly historical or political interpretations. Vedova emerges as a free and rebellious figure, able to weave civic engagement and creative tension into an explosive visual language.

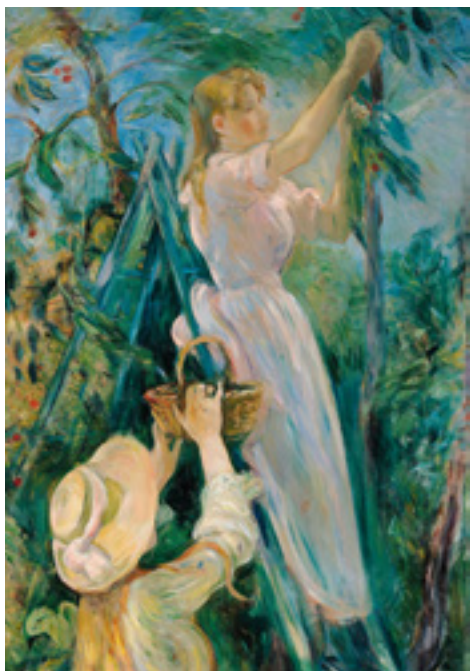
The layout unfolds through thematic sections retracing the key phases of his research—from his early dialogue with Venetian masters to the spatial experiments of the Plurimi. Chromatic matter erupts into energetic markings, slashes and dramatic contrasts that occupy and transform the surrounding space.

Central to the exhibition is the "existential tragedy" that permeates his work, a constant vibration in the face of the drama of history and life. The exhibition thus restores the visionary power of an artist who profoundly shaped European postwar painting, offering an immersive experience in dialogue with the austere architecture of the Forte di Bard.



2024 2025

## BERTHE MORISOT Impressionist Painter



**Galleria Civica d'Arte Moderna e  
Contemporanea, Turin**  
**16 October 2024 - 9 March 2025**

*curated by*  
**Maria Teresa Benedetti, Giulia Perin**

*in collaboration with*  
**Musée Marmottan Monet, Paris**

This exhibition deepens in Italy the knowledge and the appreciation for this important painter, who is already renowned in France, England, and in the United States. Since the first decade of 2000, critics have started a precise activity of rediscovering Morisot, devoting several monographic exhibitions to her, such as those in 2002 in Lille, in 2012 at the Musée Marmottan Monet, and in 2019 at several American museums, then finally at the Musée d'Orsay in 2019. This exhibition investigates the figure of Berthe Morisot through a selection of works that can shed light on the painter's path and her profound adherence to Impressionist poetics. Morisot's participation in seven out of eight Impressionist exhibitions from 1874 to 1886 lends us the measure of the painter's public persona in the context of the great interpreters of the "Nouvelle Peinture".

The exhibition tells the story of the only woman among founders of the movement – even through extraordinary paintings that are not widely known since they are from private collections – in line with the international revaluation of all female artists of the 19th and 20th centuries. Outdoor places, interiors animated by female characters caught in intimate situations or in the brilliance of social life, seascapes, houses and gardens where everyday life takes place, at times amiable, some other times melancholic, intensely stamp the moments of Berthe Morisot's artistic and human journey.



2024

## PICASSO Metamorphosis of the Figure



**MUDEC - Museo delle Culture, Milan**  
**22 February - 30 June 2024**

curated by  
**Malén Gual,**  
**Ricardo Ostalé Romano**

In the early 20th century, a major transformation in the art world was taking place in Paris. In opposition to an already challenged academic tradition, or even in continuity with it, a large group of artists from all over Europe were seeking new forms of expression. It was into this breeding ground that the young Picasso immersed himself, eager to find the path that would lead him to discover his true personality as an artist.

In his visits to the Musée du Louvre he discovered Iberian art, Egyptian archaeology, and Greek vases. At the Trocadéro museum, works of art from the various African and Oceanian cultures had a strong impact on him. In those objects from distant latitudes he also discovered a formal freedom that enabled him to overcome traditional barriers and create his first great Cubist work, *Les Femmes d'Alger*: at the heart of this exhibition is one of the notebooks of its preparatory drawings, perhaps the best illustration of that process of transformation that is the “metamorphosis of the figure”.

The exhibition is divided into five sections. The first introduces us to his early years of research, in which Picasso collected objects from what were called “primitive arts”. The second is devoted to the creative process of the *Femmes d'Alger*. The third introduces us to Cubist Picasso, while the fourth is devoted to the persistence of “primitive” art in the continuation of his career. The fifth illustrates the concept of “metamorphosis of the figure” under whose sign the exhibition in its entirety is placed. Finally, the exhibition concludes with some examples of the mark Picasso has left on contemporary African art. In each section, Picasso’s works are accompanied by beautifully crafted works by sculptors whose names are unknown to art history, belonging to various African cultures and Papua New Guinea and all from historic European collections.

The exhibition ends with a detailed comparison between contemporary African artists and Picasso, aiming to highlight not only Picasso's well-known fascination with traditional African art but also the significance that contemporary African artists (such as the Beninese Romuald Hazoumè, the Mozambican Gonçalo Mabunda, and the Congolese Cheri Samba) ascribe to the Andalusian artist.



2024

## TATTOO

### Tales from the Mediterranean



**MUDEC - Museo delle Culture, Milan**  
**28 March - 28 July 2024**

*curated by*  
**Luisa Gnechi Ruscone,**  
**Guido Guerzoni**

*with the collaboration of*  
**Jurate Piacenti**

#### **NATIONAL AND INTERNATIONAL VENUES**

**Centre de la Vieille Charité – Marsiglia**  
**17 May - 28 September 2025**

*curated by*  
**Nicolas Misery**

*with the collaboration of*  
**Luisa Gnechi Ruscone,**  
**Guido Guerzoni**

**Museo del Mediterraneo – Stoccolma**  
**14 June 2025 – 14 June 2026**

*curated by*  
**Luisa Gnechi Ruscone,**  
**Guido Guerzoni**

**Auditorium della Cultura Friulana - Gorizia**  
**7-21 September 2025**

*curated by*  
**Luisa Gnechi Ruscone,**  
**Guido Guerzoni**

If it is true that the fashion for tattoos is now widespread, it is also true that its history is still completely unknown to most, even among tattoo lovers. This exhibition intends precisely to tell this story, which concerns first and foremost the Mediterranean basin but which has remote and geographically more distant roots.

The evidence goes back as far as the Palaeolithic age (the tattooing practice is thought to be contemporary with graffiti on cave walls); and over the millennia, tattoos have gradually taken on different meanings and functions: people were tattooed to declare their rank or spiritual affiliation, for religious devotion, to prevent and cure illnesses, to look more beautiful; they could be tattooed by force, as slaves or as a mark of dishonour.

Through the display of original artefacts, photographic reproductions, texts, projections and films, the exhibition covers more than seven thousand years of history: from Ötzi, the oldest tattooed man whose body has been found so far, to current geopolitical events, with the tattoos of Coptic crosses in Egypt, or those of Kurdish women in the refugee camps in Kurdistan and Turkey, or Algerian Berber Muslim women. But just as vast is the geographical panorama, from the most ancient artefacts found in the Mediterranean basin to the texts of the Greco-Roman world that speak of them, to crusaders, pilgrims to Loreto and prisoners studied by Cesare Lombroso, and on to tattoo-loving aristocrats and to Tattoo Shops.

At the beginning of the exhibition, a collage of images and statements by well-known tattoo artists and tattooists give us an idea of what the reality of contemporary tattooing is in all its different manifestations.



2024

## MARINO MARINI

### Arcane Fantasies



The exhibition retraces the poetic universe of one of the foremost figures of 20th-century Italian art through 23 sculptures and 39 works including paintings and works on paper. Horses and riders, warriors, Pomonas, dancers and acrobats inhabit an imaginary world suspended between the archaic and the modern, between dream and expressive tension.

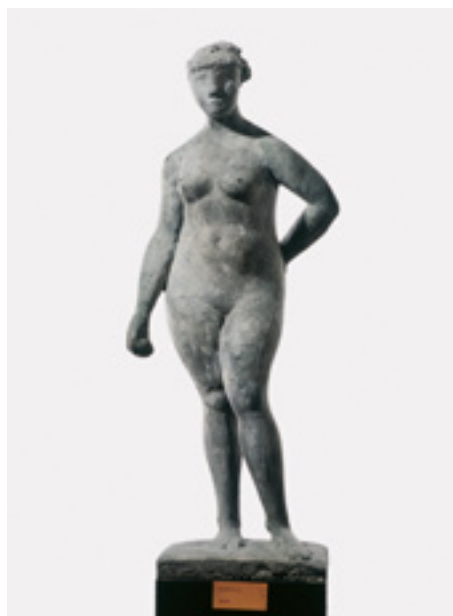
At the core of Marini's research lies the figurative language, able to transform the plastic form into a metaphor for the human condition. His iconic horses and riders become symbols of unstable balance, energy and inner drama. Etruscan echoes and circus atmospheres reveal a sense of the primordial and the sacred.

The exhibition also includes masterpieces such as *Gentiluomo a cavallo* (1937). The display highlights the coherence of Marini's artistic vision across his entire career—an intense, visionary journey through myth, memory and imagination.

**Forte di Bard**  
**15 June 2025 – 3 November 2024**

curated by  
**Sergio Risaliti**

in collaboration with  
**Museo Marino Marini in Florence**



2024

## MARTIN PARR

### Short & Sweet



**MUDEC - Museo delle Culture, Milan**  
**10 February - 30 June 2024**

**Museo Civico Archeologico, Bologna**  
**12 September 2024 - 6 January 2025**

*curated by*  
**Martin Parr**

*with the collaboration of*  
**Roberta Valtorta**

*in collaboration with*  
**Magnum Photos**

Martin Parr (born 1952) – undoubtedly one of the most recognized British documentary photographers of our time – has chosen MuDEC Photo for an exhibition project he curated, with the collaboration of Magnum Photos and an unpublished interview by photography historian and critic Roberta Valtorta.

The exhibition features more than sixty photographs selected by the artist and presented together with the body of images from the *Common Sense* series, to trace more than fifty years of the career of one of the sharpest and wittiest observers of contemporary Western society and its contradictions.

From black and white devoted to Baptist and *Methodist Non-conformists* in Yorkshire and the British obsession with *Bad Weather* we move on to the colour of cheap and mass tourism, both at home (with *The Last Resort* series) and around the world (with the *Small World and Life's a Beach* series), while the affectionately ironic *Establishment* shots are devoted to a constantly observed Britishness. And in *Everybody Dance Now* Parr combines the two arts he considers most democratic, photography and dance, filming dances, dancers and parties everywhere.

These series that have entered the literature are joined in the exhibition by a selection of photographs devoted to fashion, produced between 1999 and 2019 for trade magazines and at fashion shows.



2023 2024

## RODIN AND DANCE



**MUDEC - Museo delle Culture, Milan**  
**25 October 2023 - 10 March 2024**

curated by  
**Aude Chevalier**

with the collaboration of  
**Elena Cervellati,**  
**Cristiana Natali**

in collaboration with  
**Musée Rodin, Paris**

Translating the life of bodies, their movement, energy and expression is at the heart of Auguste Rodin's research. The set of sculptures and drawings known as *Mouvements de danse*, which he created between 1903 and 1912, offers a true synthesis of his research on the representation of the human body. The astonishing freedom of experimentation expressed in the *Mouvements de danse* shows how, again, Rodin occupies a prominent place as a hinge figure between the 19th and 20th centuries, between the end of a tradition and the dawn of a new vision.

In the context of a renewed (and in some ways unprecedented) interest in the human body on the part of sculptors, it was therefore natural that dance should be placed at the center of such a new vision, a privileged tool for structuring space in a way that was not architectural but dynamic. Rodin stands on this fertile ground; and on this ground his encounter with the Cambodian dancers (whose performances he had the opportunity to attend in Paris in 1906) gave rise to singular works.

In addition to presenting the terracottas and drawings from *Mouvements de danse*, some large-scale sculptures and a series of period photographs, the exhibition thus also delves into an ethnographic theme, tracing it until the influence of Rodin's work in contemporary choreutics.



2023 2024

## GOYA

### The Rebellion of Reason



**Palazzo Reale, Milan**  
**31 October 2023 - 3 March 2024**

*curated by*  
**Victor Nieto Alcaide**

*in collaboration with*  
**Real Academia de Bellas Artes, Madrid**

Goya is among those artists who paved the way for modernity. But he was also the first artist whose work was the fruit of his life experiences, feelings, and interests. Goya's work and his life overlapped, hence, his urge to set himself free from the limitations imposed by the work he was commissioned to do so that he could paint as he wished. His paintings cannot be properly understood without knowing something about his life, nor can we understand his life if not through his paintings.

The works in the exhibition describe the artistic evolution of Francisco Goya, what was behind-the-scenes and his imaginary world, his experience of History, his attitude as an artist, his thoughts and his ideas. Goya's evolution towards a new awareness of himself as an artist, in the direction of a radically new definition of the concept of "art" itself, reflected the birth of a new era in History, which was being formed over a long period of history, full of changes and of political, social and ideological events. In parallel with the revolutions and with the radical transformations of the mentality of a world in turmoil, Goya knew how to transform painting in a revolutionary language, capable of breaking with established plastic rules and systems and to replace the traditional imitation of models with his own personal feeling as a man and an artist, whose reason rebelled against war, horror and madness.



2023 2024

## HAYEZ

### The Workshop of the Romantic Painter



**Galleria Civica d'Arte Moderna  
e Contemporanea, Turin**  
**17 October 2023 - 1 April 2024**

*curated by*  
**Fernando Mazzocca,  
Elena Lissoni**

*in collaboration with*  
**Accademia di Belle Arti di Brera, Milan**

The exhibition traces the very long biography of Francesco Hayez – author of famous portraits of illustrious personalities, such as Alessandro Manzoni and Camillo Benso Count of Cavour, and of themes similarly treated, in music, by Giuseppe Verdi – and his career, from his Neoclassical training between Venice and Rome (where he had the opportunity to attend the studio of Antonio Canova) to his affirmation in Milan, as a key figure of Romanticism, until his final years.

The exhibition sections take into account the vastness of the artist's repertoire, from his paintings on historical subjects, for which he was highly acclaimed by the critics of the day like Stendhal and Mazzini, to his nudes, allegorical subjects, and magnificent portraits, mirroring an era. The paintings, some of which have never been seen before, can be viewed together for the first time along with their preparatory studies, and with the refined watercolours in which the artist reproduced them.

Hayez's remarkable graphic output is documented here by numerous sheets, many of which held by the Accademia di Belle Arti in Brera; the artist had bequeathed them to the school in memory of the many years he spent there as a professor of painting. And it is precisely the conversation between the paintings and the drawings that is especially meaningful, for it allows the viewer to be introduced to Hayez's studio with a view to understanding his creative process.



2023 2024

## GIORGIO MORANDI 1890-1964



The exhibition re-examines Morandi's art as a whole (and his efforts to achieve a primary goal, i.e. to reach the essence of things) and aims to determine the reasons behind the constantly growing interest in his work, not just on the part of the collectors but also of the artists of our time, who have identified him as a privileged point of reference.

In order to fulfill this project, the exhibition displays important works from Italian and other European museums, foundations and private collections. In addition to a large number of paintings, the exhibition includes also an important selection of prints for the purpose of documenting Morandi's artistic research conducted in parallel with painting. To complete the range of his artistic work, the exhibition includes the artist's watercolours, characterized by a gradual rarefaction and evanescence of the forms.

**Palazzo Reale, Milan**  
**5 October 2023 - 4 February 2024**

*curated by*  
**Maria Cristina Bandera**

*in collaboration with*  
**Civita Mostre e Musei**



2023 2024

## VINCENT VAN GOGH Painter and Reader



**MUDEC - Museo delle Culture, Milan**  
**21 September 2023 - 28 January 2024**

*curated by*  
**Francesco Poli**

*with the collaboration of*  
**Aurora Canepari, Mariella Guzzoni**

*in collaboration with*  
**Kröller-Müller Museum, Otterlo**

This exhibition calls attention to some aspects of fundamental importance if we are to understand the complexity of an artist whose interpretation has been overly influenced by stereotypes mainly related to the agitated and tragic dimension of his life. It focuses on the wealth of cultural interests that determined Van Gogh's vision of life and art, developing two themes of particular importance: on the one hand, his impassioned interest in books throughout every phase of his life; on the other, his fascination with the Orient, fueled by his love of Japanese prints, which he collected. In the various sections of the exhibition – which trace back over all the periods in Van Gogh's research – the works are presented in conversation with the original editions of books and art journals, on the one hand, and with Japanese prints, on the other, both of which were this artist's true source of inspiration.

In addition to the Bible, what is impressive is the number of books Van Gogh read, books whose titles we are aware of because he mentioned and commented on them in his letters. He delved into the study of contemporary artistic trends as well, via biographies, journals, original prints and reproductions, by regularly visiting museums and galleries, and continuously discussing them either directly or in the letters he wrote to his painter friends.

In regard to Van Gogh's passion for Japan, on display are original woodblock prints by such masters as Hiroshige and Hokusai who were familiar to the Dutch artist, whose works he personally owned, and which he also portrayed in his own paintings. The comparison between these Japanese prints and some of Van Gogh's paintings casts light on the significant assonances between them.



2023

## A SURREAL SHOCK Masterpieces of Surrealism

from the Collection of Museum Boijmans Van Beuningen



Museum Boijmans Van Beuningen, Rotterdam, has a unique, world-famous collection of Surrealist art. Besides paintings, objects and works on paper, it includes numerous rare books, periodicals and manifestoes by leading Surrealist artists and writers. The collection, which has been assembled since the 1960s and includes major works by artists such as Salvador Dalí, Max Ernst and René Magritte, is highly varied in techniques, styles and materials, reflecting the Surrealists' working methods and ideas.

Instead of adopting a single comprehensive style, Surrealist artists pursued a new kind of beauty that they encountered in their dreams and the subconscious, a beauty that was found by chance. The broad selection of major works in this exhibition shows what their main premises and motives were: by using *objets trouvés*, automatic techniques or game-like rules, they attempted to exclude the rational, in the hope of creating a poetic shock that would change the world.

**MUDEC - Museo delle Culture, Milan**  
**22 March - 30 July 2023**

curated by  
**Els Hoek**

in collaboration with il  
**Museum Boijmans**  
**Van Beuningen, Rotterdam**



2023

## ZANELE MUHOLI A Visual Activist



“Sonnyama Ngonyama” (literally: “Hail Black Lioness”) is the social and political proclamation of Zanele Muholi, one of the most interesting voices of Visual Activism. The most important international awards, such as Lucie Award, Chevalier des Arts et des Lettres, ICP Infinity Award, have honoured his work for his artistic and social commitment; and exhibitions in the world’s most prestigious museums celebrate the poignant and magnetic beauty of his works. In the work brought to Mudec Photo, Muholi signs a series of self-portraits that stage, in their composition, a real denunciation, to which the South African artist lends her body.

Muholi experienced the Apartheid years; she is now a prominent member of the LGBTQI community, in which she is personally involved: each of her images tells a precise story, a reference to personal experiences or a reflection on a broader social and historical context. The artist’s gaze disquiets, moves and denounces. His aim is the removal of barriers, the rethinking of history, the encouragement to be oneself, and to fight.

**MUDEC - Museo delle Culture, Milan**  
**30 March - 30 July 2023**

*curated by*  
**Biba Giacchetti / SudEst 57**



2022 2023

## BOSCH AND AN “OTHER” RENAISSANCE



**Palazzo Reale, Milan**  
**9 November 2022 - 17 February 2023**

curated by  
**Bernard Aikema,**  
**Fernando Checa Cremades,**  
**Claudio Salsi**

This exhibition illustrates the artist’s success between the 16th and early 17th century in Italy and Spain, where his works and those of his “followers” were in great demand, and in turn inspired a large number of Mediterranean artists. At the heart of the exhibition is a group of paintings, engravings, tapestries, bronzes and drawings from Spanish and Italian collections, plus works from other countries: works that contributed to the spread of the taste for images of nocturnal fires, scenes of witchcraft, dreamlike visions and the like. On display, absolute masterpieces by Jheronimus Bosch such as the *Temptations of Saint Anthony Triptych* (Lisbon), the *Last Judgment* (Groeningemuseum, Bruges), the *Temptations of Saint Anthony* (Museo del Prado), the *Hermit Saints Triptych* (Gallerie dell’Accademia, Venice), exceptionally brought together in a single exhibition, beautifully exemplify the richness of his inventions, true visions that have entered our collective imagination. These works confirm how Bosch emphasises the transcendent and irrational aspects of the human spirit, rather than the supremacy of the intellect that was cultivated by Italian Humanism.

The “other” Renaissance corresponds thus to a taste for “monstrosities” and “grotesque” that knew great fortune not only in the Flemish area, through the works of Bosch’s followers and imitators, but also in Mediterranean Europe, between Spain and Italy, where the astonishing irony with which the Netherlandish master recounts man’s fall into vice and his infernal destiny was readily assimilated and replicated.



2022 2023

## MACHU PICCHU and the golden Empires of Peru



**MUDEC - Museo delle Culture, Milan**  
**8 October 2022 - 19 February 2023**

*curated by*  
**Ulla Holmquist, Carole Fraresso**

The exhibition tells about a marvellous journey through 3000 years of civilization: through multi-millennia-old artefacts, videos, immersive 3D reconstructions, and thanks to a set-up based on images rendering the idea of a real journey through time, the exhibition will take visitors back through the millennia and tell them the story of a glorious civilization, so ancient that the general public generally knows only the last part: the most recent part of the story, made famous at the universal level by the discovery of the remains of Machu Picchu, the great sacred city. But Peru's history begins way further back in time.

The exhibition is promoted by the City of Milan and organized by World Heritage Exhibitions (Cityneon Holdings) and 24 Ore Cultura in collaboration with the Government of Peru and the Ministry of Culture of Peru, with the Inkatera Association, and with Museo Larco in Lima, which provided the more than amazingly beautiful 170 artefacts on display: terracotta works of great expressiveness and technical perfection, as well as gold and silver items and textiles. Moreover, it takes place under the patronage of the Consulate General of Peru in Milan, IILA - International Italo-Latin American Organization and the Cervantes Institute of Milan. This is the exclusive Italian leg of an international tour.



2022 2023

## ROBERT CAPA In History



**MUDEC - Museo delle Culture, Milan**  
**11 November 2022 - 19 March 2023**

*curated by*  
**Sara Rizzo**

*in collaboration with*  
**Magnum Photos**

This exhibition, which aims to serve as an opener to the celebrations of the 110<sup>th</sup> anniversary of the legendary photojournalist's birth, is a narrative journey through the History of the 20<sup>th</sup> century, the one with a capital "H". Capa's black-and-white portraits and his war and travel reports unveiled to the world the horrors and miseries of the many armed conflicts which characterized the last century and the faces of the men and women who made History. But they also documented daily life in the 20<sup>th</sup> century, made up of brief moments of joy and desire for redemption, a sense of the present and the future, the realities and dreams of ordinary people, the same in all sides of the world.

The exhibition is a diachronic itinerary through the most important black-and-white reportages by Robert Capa, from the beginning of his career in Berlin and Paris (1932-1936) to the Spanish Civil War (1936-1939); from the Japanese invasion of China (1938) to World War II (1941-1945); from his travel reportage in the Soviet Union (1947) to the one about the birth of Israel (1948-1950), and, finally, his last assignment as a war photographer in Indochina (1954), where Capa would find death.



2022

## MARC CHAGALL

### A Tale of Two Worlds

From the Collection of The Israel Museum, Jerusalem



**MUDEC - Museo delle Culture, Milan**  
**16 March - 31 July 2022**

*curated by*  
**Ronit Sorek**

*in collaboration with*  
**The Israel Museum, Jerusalem**

Marc Chagall (1887-1985) is one of the most popular and loved modern artists whose work still continues to attract worldwide interest. His biography is intertwined with the crucial events of the Twentieth Century: From the urbanization and secularization to the Russian Revolution, from the two world wars to the forced migration of millions of people. His masterworks are recognized by the most varied public because they have entered forever in the world collective memory.

This exhibition, curated by the Israel Museum of Jerusalem will tackle the works of Marc Chagall from a new point of view, placing them in the context of his cultural background, as can be noticed from the artist's extraordinary collection of paintings, drawings and prints that are precisely kept in the museum. These works, most of which were donated by Chagall's family and friends, include pieces that refer to his early youth in a Jewish town of Eastern Europe, which was of fundamental importance to the artist's subsequent evolution. The exhibition will relate these works to the cultural world from which they were born: the language, the religious customs and the social conventions of the Jewish community, just like the colours and shapes that Chagall assimilated when he was a child.



2022

## DAVID LACHAPELLE I Believe in Miracles



**MUDEC - Museo delle Culture, Milan**  
**22 April - 11 September 2022**

*curated by*  
**Denis Curti, Reiner Opoku**

*in collaboration with*  
**David LaChapelle Studio**

The concept of this exhibition arises from the idea that a new and better world is possible if human beings become conscious of their mistakes and start respecting each other, different cultures, nature. This is therefore a new project that synthesizes the various moments of the life and career of David LaChapelle.

The photographic sets that reimagine masterworks of the history of painting or biblical episodes, studied in every detail and meticulously laid out and transfigured in a surreal and pop interpretation, besides captivating us by their intrinsic beauty, induce us to make a comparison with the models in which our art, our culture, our civilization, were formed. And the fact that LaChapelle's perspective is at the same time that of an artist and of an anthropologist is confirmed – always with a unique style and a more or less apparent irony – by the attention given to the environmental themes of his disquieting *Landscapes*, the criticism of the American dream and of the consumer culture and, last but not least, the iconic portraits of *celebrities*.

The exhibition will present a selection of the most emblematic works of LaChapelle – specially printed in new formats – together with new works, executed between 2020 and 2022, including the ones recently realized in Hawaii, where the artist has established his residence.



2022

## HENRI CARTIER-BRESSON

### China 1948-49 | 1959



On November 25, 1948, Henri Cartier-Bresson was commissioned by Life magazine to shoot a story about the “last days of Beijing” before the arrival of the Maoist troops. He left with the intention of staying two weeks, eventually staying in China for ten months. He left China a few days before the proclamation of the People’s Republic of China (October 1st, 1949). This long stay in China proved to be a fundamental moment in the history of photojournalism: the series of this reportage arrived at the Magnum Photos agency, which Henri Cartier-Bresson had co-founded eighteen months earlier in New York, bringing a new, more poetic and detached style, attentive as much to people as to the balance of the composition.

In 1958 Henri Cartier-Bresson set off on a new journey, but under completely different conditions: forced to be accompanied by a guide for four months, he travelled thousands of kilometers to analyze the results of the revolution and industrialization of rural areas until the government launched the “Great Leap Forward”.

**MUDEC - Museo delle Culture, Milan**  
**18 February - 3 July 2022**

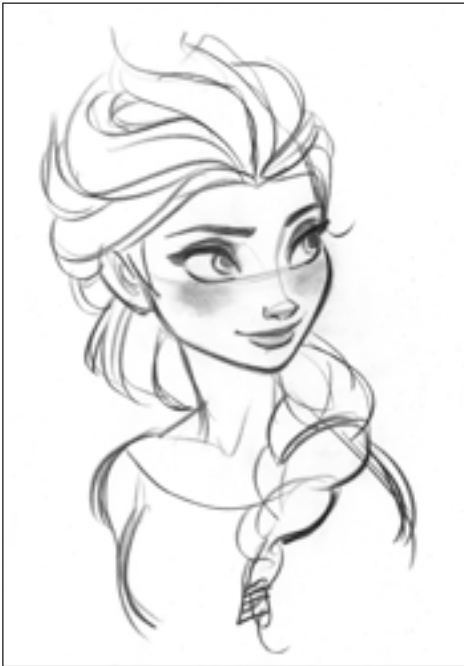
*curated by*  
**Michel Frizot e Ying-lung Su**



2021 2022

## DISNEY

### The Art of Telling Timeless Stories



**MUDEC - Museo delle Culture, Milan**  
**2 September 2021 - 13 February 2022**

*curated by*  
**Walt Disney Animation**  
**Research Library**

*con la collaborazione di*  
**Federico Fieconi**

#### NATIONAL AND INTERNATIONAL VENUES

**Galleria Nazionale d'Arte Antica,**  
**Palazzo Barberini, Rome**  
15 April - 25 September 2022

**Centro Culturale Altinate**  
**San Gaetano - Padua**  
2 October 2024 – 23 February 2025

**Groningen Forum, Groningen**  
22 April - 10 September 2023

Telling timeless stories succeeding in enchanting the public is considered a true art, but behind the artistic result lie years of creative exploration, generally unknown to those that enjoy these stories. The exhibition will illustrate Walt Disney's masterpieces to visitors by bringing back the stories – that are familiar to all of us in the Disney version – to their ancient origin of epic tradition. The most famous stories from which Disney's films derive find their place and are presented in a narrative interpretation through the display of the preparatory sketches which focus on the characters, the settings and narrative plots.

Disney's great innovative effort is that of transferring these stories to motion pictures using various artistic tools, from the hand-drawn to the digital animated films, to capture the essence of the ancient fables and to revitalize them, making their universal value current. The animated film is in fact an artistic medium that offers the possibility of representing the various stories with immediacy. While the symbolic value of the stories remained intact for decades, the production techniques have evolved.

Through the interactive setting evoking the sceneries of the great Disney animation masterpieces, it will be the visitor's experience of the exhibition itself that provide the tools of the trade of every great storyteller.



2021 2022

## GIOVANNI FATTORI



This exhibition rekindles the public's interest in Giovanni Fattori's work by presenting a large number of paintings from national collections and from the most prestigious private collections; its itinerary highlights above all the artist's figurative research, constantly spurred on by an acute intelligence and an extraordinary emotional charge. Alongside the military themes, there are rural scenes and compositions, which also exemplify Fattori's innovative research based on intrinsic similarities between form and contents and on precise artistic correspondences between the hard life of soldiers and peasants and the harsh and dramatic language developed by the painter.

The exhibition concludes with a group of paintings by Fattori's pupils (in particular Plinio Nomellini, Oscar Ghiglia, Lorenzo Viani) that testify to the different, fruitful openings that the master's lesson stimulated. In the consistent continuity of his research, Fattori was not only one of the protagonists of Italian and European art of his time, but also offered a decisive contribution to the renewal of 20th-century Italian art.

**GAM - Galleria Civica d'Arte  
Moderna e Contemporanea, Turin  
14 October 2021 - 20 March 2022**

*curated by*  
**Virginia Bertone, Silvestra Bietoletti**

*in collaboration with*  
**Fondazione Torino Musei,  
Gallerie degli Uffizi,  
Museo Giovanni Fattori,  
Istituto Matteucci**



2021 2022

## MAGIC REALISM

### Forms and Figures of an Italian Style, 1919-1939



**Palazzo Reale, Milan**  
**19 October 2021 - 27 February 2022**

curated by  
**Gabriella Belli, Valerio Terraroli**

#### INTERNATIONAL VENUES

**MORE Museum, Gorssel**  
**14 February 2026 – 7 June 2026**

curated by  
**Valerio Terraroli**

In Italian art, “Magic Realism”, in its most creative and original phase, refers to a period of about fifteen years, between 1920 and 1935, essentially representing the climate of the return to the “*mestiere*”, to the craft in painting and a specific declination of a “neoclassical” mood, which has tangencies with the taste of *déco* in its Italian specificity, but also of a refined “15<sup>th</sup> century archaism” and of contradictory metaphysical/realistic atmospheres. At the same time, to this segment of Italian art are linked to specific terms such as realism, magic, metaphysics, spectral, objective, true, natural, surreal. Felice Casorati’s highly original work, as well as Giorgio de Chirico’s first metaphysical inventions and Carlo Carrà and Gino Severini’s proposals of an original and all-Italian “return to order”, are grafted onto a general rediscovery of the plastic values of the art of the past, from Giotto to Masaccio to Piero della Francesca, up to a specific realistic and magical vocabulary created by Cagnaccio di San Pietro, Antonio Donghi, Ubaldo Oppi, Achille Funi, Mario and Edita Broglio. The team of “magic realists” crosses with the development of the Milanese group “Novecento”, but above all with German and Austrian experiences: Italian masterpieces are here related to pieces of the *Neue Sachlichkeit*.



2021 2022

## TINA MODOTTI

### Women, Mexico, Revolution



**MUDEC - Museo delle Culture, Milan**  
**1° May - 7 November 2021**

**Palazzo Ducale, Genoa**  
**8 April - 9 October 2022**

*curated by*  
**Biba Giacchetti / Sudest 57**

*in collaboration with*  
**Comitato Tina Modotti, Udine**

A sublime and committed artist, Tina Modotti is a photographer who has left an indelible mark on contemporary history. Actress, model and lover of the great Edward Weston, she shapes her creativity in the post-revolutionary Mexican artistic renaissance, in the estridentist avant-garde, in the frequentation of painters and poets, from Frida Kahlo to Diego Rivera, from Pablo Neruda to Rafael Alberti and Pablo Picasso. Her creativity, expressed in the few years she can devote to photography, fully recounts a free and nonconformist spirit that animates the body with breathtaking beauty. Tina shared her life with Vittorio Vidali, thanks to whom the rediscovery of his artistic archive began; with the founding of the Tina Modotti Committee, it's now possible to reconstruct the most exhaustive collection of her works and documents concerning her adventurous life. The exhibition displays exceptional materials: original silver prints from the 1970s made from Tina's negatives made available by Vidali, letters, documents from Tina's sister and period films. A formidable story, to meet closely a free spirit who has gone through misery and fame, art and social commitment, persecutory injustice, but also boundless admiration for full and constant self-respect and freedom.



2021

## ROBOT The Human Project



**MUDEC - Museo delle Culture, Milan**  
**1° May - 1 August 2021**

*curated by*  
**Lavinia Galli, Antonio Marazzi,**  
**Alberto Mazzoni**

*in collaboration with*  
**Scuola Superiore Sant'Anna, Pisa**

The exhibition takes visitors on a journey through the history of robots from the first automata till the latest discoveries of biorobotics, starting from ancient automata and mechanical devices simulating human behaviour and movement to provide an historical-scientific overview, embracing transversal themes and giving a complex view of the relationship between human beings and their technological doubles: robots.

The first automatic machines, the forerunners of modern robots, date back to ancient Greece, but other examples of artificial human beings can be found in Arab and Chinese records, up to the models for automata by Leonardo da Vinci. As time passed, the ever-advancing knowledge in the fields of hydraulics and pneumatics as well as the expertise of mechanical clock-makers contributed to enhance the science of automata-making. In the Modern Age, the incredible creations of Jacques de Vaucanson (1709-1782), such as the Digesting Duck, the Flute Player and the Tambourine Player, aroused awe and wonder in all those who saw them.

Nowadays, bionic technology has opened up new areas of application for robotics in the most diverse fields, from the medical to the industrial sector, not to mention social care services. Last-generation robots and androids have higher and higher decisional capabilities, and they often replace men in high-risk situations demanding great responsibility. Artificial intelligence is constantly evolving, and as yet it's impossible to foresee all the consequences of its development. While the exhibition does not forget how much automata and robots have influenced our collective imagination through science fiction literature and movies, ultimately what it poses is an ultimate question about mankind and the actual meaning of being human.



2018 2021

## A VISUAL PROTEST The Art of Banksy



**Mudec - Museo delle Culture, Milan**  
20 November 2018 - 24 March 2019

curated by  
Gianni Mercurio / Madeinart

### NATIONAL AND INTERNATIONAL VENUES

**Chiostro del Bramante, Rome**  
8 September 2020 - 11 April 2021

**Gösta Serlachius Museum, Mänttä-Vilppula**  
14 May - 10 October 2021

Today street artists are an international multicultural phenomenon. There are many conjectures about the name and identity of the artist Banksy, born and raised in Bristol, but up to now there is no certainty: it is impossible to trace the biography despite many have tried to do so. Banksy's figure is today still shrouded in mystery that, by choice and by necessity, it self-feeds and defines the traits of a myth of our times. After all, it was said, "you should never meet your heroes."

In the early 20<sup>th</sup> century Banksy is in London and starts to be popular in short, the walls of the city become animated by his ironic, pungent, provocative and irreverent characters. He's immediately an idol: the press speaks about *Banksy effect*. His stencils, immediate and recurring as advertising posters, appear everywhere, affecting the heart above all of the younger generations: in 2007 a survey revealed that his work has now become a hallmark of the city of London.

His art is an explicit and harsh provocation against the arrogance of the establishment, against power, conformism, war, and consumerism. In 2005 he realized the *Santa's Ghetto* project, a series of works in Bethlehem and on the partition wall created in Palestine by the Israelis. The artist is also famous for his raids in museums: Louvre in Paris; MoMA, Brooklyn Museum, Metropolitan, American Museum of Natural History in New York; Tate Gallery and British Museum in London.



2021 2022

## PIET MONDRIAN



By showcasing paintings spanning all phases of Piet Mondrian's career, this exhibition (the first monographic exhibition in Milan dedicated to the Dutch artist) reveals a little-known aspect of his work: landscape painting. Influenced by Impressionism, Post-Impressionism, Fauves and Symbolism, landscapes present Mondrian as one of the best colourists of his time and one of the greatest masters of 20th century figurative painting. The exhibition illustrates the Dutch master's transition from the figurative phase to abstraction, tracing its intermediate stages and offering comparisons with the artists of the Hague School (after whose manner Mondrian painted at the beginning of his career): an invitation to discover a "different" Mondrian and rediscover his masterpieces.

The exhibition is realised thanks to the collaboration of the Kunstmuseum in The Hague, holder of the most important collection of Mondrian's works in the world, from which all the works presented here are taken.

**MUDEC - Museo delle Culture, Milan**  
**24 November 2021 - 27 March 2022**

*curated by*  
**Benno Tempel**

*in collaboration with*  
**Kunstmuseum, L'Aja**



2019 2020

## ELLIOTT ERWITT Family



Nothing is as changing, universal and unique as the idea of family, something which is both absolute and relative at the same time. 92-year-old Elliott Erwitt, one of the most important living photographers, has selected for this exhibition the images that in his opinion are best suited to illustrate such a complicated and all-encompassing subject: this is a project that appeals to him personally, because he has been married four times, has six children and an increasing number of grandchildren and great-grandchildren. Erwitt, who during his career travelled through world history, shows us not only moments in powerful people's lives (for example, Jackie Kennedy at John Fitzgerald Kennedy's funeral) but also very private scenes (for example, the famous image of his firstborn daughter, Ellen, with her mother).

Erwitt never passes judgment. He tells great events which made history and at the same time little incidents of daily life, always with sobriety and irony: his unique style has made him one of the most beloved photographers of all time.

**Mudec - Museo delle Culture, Milan**  
**October 2019 - April 2020**

*curated by*  
**Biba Giacchetti / Sudest 57**



2019

## IMPRESSIONS OF THE EAST

### Art and Collecting between Europe and Japan



**Mudec - Museo delle Culture, Milan**  
**1 October 2019 - 2 February 2020**

curated by  
**Flemming Friberg, Paola Zatti**

in collaboration with  
**Major international museums**  
**and private collections**

The exhibition is curated by Flemming Friberg (Associate Professor of Art History at the University of Copenhagen) and is devoted to the fascination and the influence exerted by Japanese art on 19<sup>th</sup> century European art, particularly French, and in general to the cultural relationships between Europe and the Far East at that time. Over the past 20 years, Japonism has resurfaced as an exhibition and research topic. A burgeoning interest in tracing the 19<sup>th</sup> century Western fascination with the Far East has provided new scholarly insights, widening knowledge considerably. Recent historical studies have focused on the implications and consequences of cultural exchanges between distant parts of the world in the 19<sup>th</sup> century, long before the concept of globalization had ever been heard of. One of the most fascinating of these exchanges is found in the relation Japonism / French Impressionism, a less than straightforward topic, and one which is far from exhausted. Japan and Japanese culture have retained their fascination for the Western mind—often against our recognition of this fascination’s often romantic nature, in spite of facts about Japan now available, and contrary to the present day tendency to make everything and everywhere seem alike. We still seem to dream about the *East à la Japoniste*. Mudec is devoted to the exchange across cultures past and present, and to charting the artistic and historical results of this. It is thus uniquely positioned to pursue the course of Japonism as it became ensconced in the rising modern art movement par excellence, Impressionism. In an exposé of first-rate Impressionist and Academic painting along with a large number of master Ukiyo-e, Japanese and Japonist artifacts, we reexamine the dynamics of French art and its visions of the Far East. But also with new focus on early Japanese responses to Western—and especially French—art. The exhibition has been conceived as a cross-disciplinary exercise uniting art history, Japonist studies, history and cultural history, and aims to present an up-to-date view of a very complex phenomenon. Note that this will be the first time that such a thematic view of Japonism is presented in an Italian exhibition context.



2019

## LOVE AND DESIRE

### Pre-Raphaelite Masterpieces from Tate



**Palazzo Reale, Milan**  
**19 June - 6 October 2019**

curated by  
**Carol Jacobi**

in collaboration with  
**Tate, London**

In 1848 revolutions occurred in nearly every country in Europe and seven students banded together to generate a revolution in art and wrench British painting away from convention and dependence on European Old Masters. They lived at a time of tremendous global change when everything was being redefined—beliefs and values, work and love. The men and women in the Pre-Raphaelite circle experimented with all of these; their convictions, lifestyle and relationships were as radical as their art. Their passionate, anti-establishment personalities matched the daring stories and extreme techniques of their dazzling and sometimes disturbing paintings. This major exhibition draws upon Tate Britain's extensive collection of Pre-Raphaelite art, to include iconic paintings which are rarely lent, such as John Everett Millais' *Ophelia*, Dante Gabriel Rossetti's *Ecce ancilla domini!* (*The Annunciation*), William Holman Hunt's *The awakening conscience*, Arthur Hughes' *April Love* and John William Waterhouse's *The Lady of Shalott*.

The masterpieces are presented alongside those by less familiar artists to form a comprehensive and visually stunning survey. Works will be presented in distinct themes—Brothers and Revolutionaries, Love, Modern Life, Truth to Nature, Word Faith, Romance, Poetic Portraits and Myth—to explore the aims and ideals of the movement, the artists' different styles, the importance of draughtsmanship and the collaborative work involved in the applied arts that was central to Pre-Raphaelitism. This exhibition celebrates the impact of the movement and demonstrates the Pre-Raphaelites' continuing appeal to this day.



2019

## THE WONDERFUL WORLD OF NATURE

### A Tale between Art, Myth and Science



**Palazzo Reale, Milan**  
**13 March - 14 July 2019**

*curated by*  
**Giovanni Agosti, Jacopo Stoppa**

*in collaboration with*  
**Milan Museum System /**  
**Palazzo Reale, Sormani Library,**  
**Sforza Castle, Ambrosiana Library,**  
**Museum of Natural History**  
**and Civic Aquarium**

Since the end of the 14th century, Northern Italy had witnessed the rise of a particular interest in the world of nature, whose roots can be traced back to a concrete, pragmatic confrontation with reality. The exhibition at Palazzo Reale focuses on a few emblematic and impressive examples of this artistic attitude, which spans a time period of about two centuries, from the 15th to the 17th. From the very moment of Leonardo's arrival in Milan (1482), this artistic approach would be influenced by the great master and by his passion for the animal world.

At the heart of the exhibition is the reconstruction of one of the most fascinating figurative complexes of Northern Italy, until now known only to scholars: it is a cycle painted in the third quarter of the 17th century and composed of twenty-three canvases, depicting more than two hundred different animals. From the beginning of the 20th century the paintings have hung in Palazzo Sormani, the building that hosts the City Library since 1956; now they will be temporarily relocated, especially for the exhibition, to the Sala delle Cariatidi in Palazzo Reale, and arranged in their correct sequence, in a kind of theatrical "box" or framework that means to recreate the ancient decoration of the hall of their original venue, the former Palazzo Visconti-Lunati-Verri. The issue regarding the author (or the authors) of this unique and mysterious cycle is still being debated among scholars. Also in the Sala delle Cariatidi, in another theatrical "box", the same animals will be put on display in the exact position in which they are depicted in the 17th-century canvases: this spectacular diorama has been realized thanks to the Museum of Natural History of Milan, which has lent many specimens of taxidermied animals from its collections. This exceptional dialogue between art and science has been made possible thanks to the studies of Giovanni Agosti and Jacopo Stoppa of the University of Milan and the sensitivity of set designer Margherita Palli.



2019

## ROY LICHTENSTEIN Multiple Variations



**MUDEC - Museo delle Culture, Milan**  
**1° May - 8 September 2019**

*curated by*  
**Gianni Mercurio / Madeinart**

*in collaboration with*  
**Roy Lichtenstein Foundation**

One of the themes underlying the work of Lichtenstein is how art is transmitted through mechanical reproduction and what follows from it. The printmaking was a natural field for his artistic expression. As stated by Mary Lee Cornett, author of the Roy Lichtenstein prints catalogue raisonné, “prints were an integral part of Roy Lichtenstein’s art from the very start of his career”. It was not only a matter of formal research (creating works specifically for printing and not only from his previous paintings) or technical innovation (experimenting new supports like rowlux or combining different materials like steel and plastic), but also a constructive practice of collaboration.

The exhibition presents, through a large selection of editions from European and American museums and collections, an overview of the conspicuous themes treated by the great American artist in practice of printmaking, from 1950s until 1990s: images taken from advertisements by the newspaper and objects of everyday life; cartoons as both inspiration and source-material for Lichtenstein’s art; Brushstrokes, paintings that reproduce as one isolated object one or more brush strokes; genres and masters of the great art of the past, reinterpreted through the filter of his poetry and his technique, from landscape, to still life, to pastiche; large size editions from the series Imperfect Paintings, which testimonies an ironic incursion of the artist into geometric abstraction; Interiors, in which Lichtenstein works on the visual perception of the space in painting; and female Nudes, portrayed in their intimacy, clones of pure sensuality, carnal and alluring. Gianni Mercurio, curator of the exhibition, is a Lichtenstein’s scholar since more than twenty years.



2019

## LIU BOLIN Visible/Invisible



**MUDEC - Museo delle Culture, Milan**  
**15 May - 15 September 2019**

curated by  
**Beatrice Benedetti / Box Art**

Liu Bolin (born in Shandong, 1973) is a Chinese artist known for using chameleon-like methods to immerse himself in environments. MuDEC of Milan exhibits over fifty Liu Bolin's works, executed not only in Beijing (as a sign of silent protest against the Chinese government), New York, London, but also in Italy, including the inedited ones taken in Rom (Borghese Gallery) and in Milan (Sforza Castle) – in addition to the *Migrants* series.

The conceptual intentions of Liu Bolin's project are already apparent in his pioneer work *Hiding in the City*: behind the seemingly banal work of camouflage lies the will to pursue a process of ever-increasing awareness through the superimposition of his own identity on that of the “things” surrounding us – a journey through the classic sites of Beijing, passing through recently urbanized areas as well. Moreover, Liu Bolin's *Grand Tour* in Italy, his first major work outside his native country, enjoys the same significance that this journey had for European artists in the past. But the journey begun in Italy proceeds out into the world: a voyage in search of knowledge of places and their distinctiveness as well as of the events that have defined them, as is most clearly exemplified by the photograph at *Ground Zero* in New York.



2018 2019

## STEVE McCURRY

### Animals



**MUDEC - Museo delle Culture, Milan**  
**16 December 2018 - 14 April 2019**

curated by  
**Biba Giacchetti / Sudest 57**

The roots of the *Animals* project began in 1992, when photographer Steve McCurry documented the devastating environmental impacts of war in the Gulf. In that journey, McCurry captured some of his most iconic images, including some of camels in the burning oil fields and migratory birds drenched in oil. This work earned him a prestigious World Press Photo Award.

McCurry has always focused his projects on the most vulnerable subjects such as the condition of children and civilians in war zones. He has also documented endangered ethnic groups and the effects of natural catastrophes. Throughout his career, he has photographed animals with an empathic eye. For the première of *Animals*, we delved into the photographer's vast archive to select a collection of images of animals.

While visitors are free to explore the exhibition as they please, an invisible map has been developed on three emotional levels, by alternating more fraught images with lighter, more positive ones. There are harsh images where nature had unleashed its power and forever altered the state of an area. Other images of animals tell stories of human survival. However, there are many charming, poetic or ironic visual narratives, such as the portraits of animals proudly posing alongside their owners.



2018

## ALBRECHT DÜRER and the Renaissance between Germany and Italy



**Palazzo Reale, Milan**  
**21 February - 24 June 2018**

*curated by*  
**Bernard Aikema**

*in collaboration with*  
**Major international museums**

The aim of the exhibition is to present the great figure of Albrecht Dürer for the very first time not only to the Milanese public, but also to Italian and international audiences. The universal artist from Nuremberg lived between 1471 and 1528, and he is a leading figure of the German and European Renaissance at the height of its expression, around 1500. A prolific painter but above all a graphic artist, Dürer marked a moment of great socio-economic, artistic, cultural and intellectual splendour for southern Germany (“Oberdeutschland”), but also the moment of greatest openness towards Europe, towards both the South (Italy) and the North (the Low Countries). This is a particular period of reciprocal relations on the visual, intellectual and cultural field.

Describing and visualizing this phenomenon requires a complex approach. On the one hand, we present a magnificent and representative selection of works of Dürer and his German and Italian contemporaries revealing the intrinsic quality of his works in various areas: paintings, drawings and graphic works. At the same time, we highlight the innovative character of Dürer’s artistic production, starting with graphics. After all, it was with woodcuts and engravings that Dürer debuted around 1490, proving himself to be an exceptional innovator universally recognized not only on the German art scene but throughout Europe.

The exhibition features over one hundred works: paintings, drawings and prints. Albrecht Dürer is naturally the main artist here, but his works is juxtaposed with significant works by Lucas Cranach, Albrecht Altdorfer, Matthias Grünewald, Hans Baldung Grien, Giorgione, Antonello da Messina, Giovanni Bellini, Cima da Conegliano, Solario, Jacopo De’ Barbari, Bartolomeo Veneto and Lorenzo Lotto.



2018

## MAGIC REALISM

### Enchantment in the Italian Painting in the Twenties and Thirties



**MART, Rovereto**  
**1 December 2017 - 2 April 2018**

*curated by*  
**Valerio Terraroli, Gabriella Belli**

*in collaboration with*  
**Major Italian and European  
private collections and museums**

#### **INTERNATIONAL VENUES**

**Ateneum Art Museum, Helsinki**  
**1° May - 19 August 2018**

**Museum Folkwang, Essen**  
**27 September 2018 - 13 January 2019**

A major and unique exhibition devoted to Magic Realism, one of the most fascinating Italian artistic phenomena, is hosted in three international venues.

The exhibition presents for the first time ever to an international public the artistic movement known as Magic Realism; this was a fundamental current in 1920s Italian painting, which was part of a broader European phenomenon that witnessed a return to painting and the study of reality and continued to influence Italian art throughout the 1930s. Magic Realism, which is essentially an oxymoron, joined contemporary themes with a return to the Classical, offering an interpretation of reality that embraced the ambiguous atmospheres of Metaphysics and revealed analogies with Germany's New Objectivity. The style of the images produced was typically cold and detailed, and it brought to painting a climate of instability and profound anxiety, which characterized the work of many Italian artists in the 1920s.

The movement was characterized by the masterpieces of Felice Casorati, Giorgio de Chirico, as well as by the work of Carlo Carrà and Gino Severini, who stated the need to recover the plastic values of art from the past. The major and most appreciated exponents of the movement included Cagnaccio di San Pietro, Antonio Donghi, Ubaldo Oppi, Achille Funi, Mario Sironi, Giorgio Morandi, Carlo Levi, Carlo Sbisà, Mario Tozzi, Piero Marussing, and Massimo Campigli.

The exhibition includes a nucleus of about eighty works, among the major and most characterizing ones of this movement, accompanied by documentary material, the aim being to philologically and exhaustively reconstruct the path taken by Magic Realism.



2018

## MACCHIAIOLI Italian Art Moves towards Modernity



**GAM - Galleria Civica d'Arte  
Moderna e Contemporanea, Turin  
26 October 2018 - 4 March 2019**

*curated by*

**Cristina Acidini, Virginia Bertone**

*technical and scientific coordination*

**Silvestra Bietoletti, Francesca Petrucci**

The exhibition focuses on the antecedents, birth and highly successful debut period of Macchiaioli painting, spanning the experimentation of the 1850s and the masterpieces of the 1860s. For the very first time, the GAM in Turin is exploring in depth the artistic dialogue established between Tuscany, Piedmont and Liguria through research from life. Over 80 works from major Italian museums, institutions and private collections exhaustively document the history of the movement from its origins to 1870, also through compelling juxtapositions with paintings by coeval artists.

The experimentation conducted by the Macchiaioli was a crucial step in the renewal of figurative languages that became a priority in the mid-19<sup>th</sup> century. These young artists met up at the Caffè Michelangiolo in Florence, and it was there that they developed the concept of the *macchia*, or patch. Their bold experiments led to “modern” Italian art, which actually received its first recognition in Turin, at the Promotrice delle Belle Arti in May 1861. After being proclaimed the capital of the Kingdom of Italy that same year, the city experienced an extraordinary period of cultural ferment. Indeed, in 1863 Turin began to build its civic collection of modern art—now the GAM—with the aim of documenting the contemporary art of the time. The exhibition offers visitors not only the chance to appreciate absolute masterpieces of Macchiaioli painting, but also to gain a better understanding of their work by stressing the importance of the dialogue that united artists from different parts of Italy through research that aimed for the modern.



2018

## PAUL KLEE At the Origins of Art



**MUDEC - Museo delle Culture, Milan**  
**31 October 2018 - 3 March 2019**

curated by  
**Michele Dantini, Raffaella Resch**

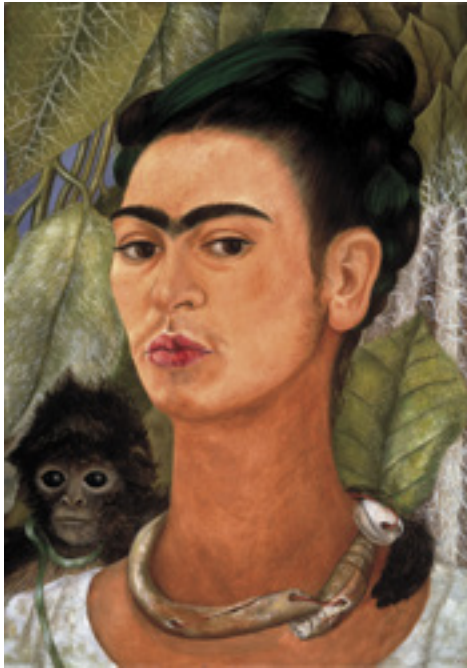
in collaboration with  
**Major international museums  
and private collections**

A remarkably versatile artist—not just a painter, but a musician, an influential theoretician, *monk* and amanuensis as well—Paul Klee stands as one of the preeminent cultural figures of the 20th century. His own remarkable artistic development was characterized by continual innovations in his technique and the theoretical framework of his painting as well. The project provides a fresh perspective on Klee’s career by placing the artist in the context of primitivism, the movement that was all the rage in Europe at the dawn of the 20th century. Ethnographic art and the culture of primitive societies exerted a particular fascination on the European avant-garde. The exhibition explores Paul Klee’s involvement in the primitivist movement and shows how truly personalized it was, as he interiorized the stylistic and conceptual innovations of primitive art in the framework of his own theories on painting, then added them to the inspiration he found in the classical and pre-classical art of the Mediterranean peoples. Klee embraced the “tribal” art trend and painted idols, fetishes and masks above all. Swinging between the straight-faced and the facetious, he always approached “primeval” and “terrifying” in a detached, critic way. There are, of course, “primitivist” traditions that do not look to “tribal” art yet are no less significant for all that, and they are evident in Klee’s artworks as well. The first of them is early Christian art; especially when Klee belonged to Der Blaue Reiter school, he drew heavily on the repertory of early medieval miniatures, mosaics and Gothic cathedrals for geometrical and ornamental motifs that freed him from naturalistic depictions. But there was more: North African, Mozarabic and Persian carpets were of lasting appeal to Klee, who made a famous journey to Tunisia in 1914. Moreover, some of his series from the 1930s, such as *The Angels*, clearly attest to his familiarity with Coptic art, which he would have first encountered, presumably, in Düsseldorf rather than in Egyptian collections, since that city, where Klee moved to teach in 1930, was famed for a collection of Coptic artworks, mostly textiles. Klee enthusiastically conceived symbol systems that ranged from simple lettering to ideograms that seemed to hint at a specific meaning. The words Klee invents may contain a transcendental significance or a revelation, in a theological sense.



2018

## FRIDA KAHLO Beyond the Myth



Mudec - Museum of Cultures celebrates Frida Kahlo with a great and new retrospective. An opportunity to finally see in a unique exhibition venue, after 15 years, all the works coming from the Dolores Olmedo Museum in Mexico City and from the Jacques and Natasha Gelman Collection, the two most important and extensive collections of Frida Kahlo in the world, and with the participation of eminent international museums that lend some of the masterpieces of the Mexican artist never seen in Italy.

It is a “breaking” show from all the exhibitions so far proposed in recent years, also thanks to the Casa Azul Archive, discovered in 2007, subject of studies by the curator of the exhibition Diego Sileo. From the results of this research, which proposes new keys of interpretation of the Mexican artist, and from the analysis of the works chosen for the exhibition, the retrospective presented at Mudec outlines an innovative plot around Frida Kahlo, reconsidering the figure “beyond the myth” as the title of the exhibition suggests.

**MUDEC - Museo delle Culture, Milan**  
**1 February - 3 June 2018**

*curated by*  
**Diego Sileo**

*in collaboration with*  
**Museo Dolores Olmedo and**  
**Jacques and Natasha Gelman Collection**



2017

## KEITH HARING About Art



**Palazzo Reale, Milan**  
**21 February - 18 June 2017**

*curated by*  
**Gianni Mercurio / Madeinart**

Haring's work grew to popularity from his spontaneous drawings in New York City subways: chalk outlines of figures, dogs, and other stylized images-on blank black advertising-space backgrounds. After public recognition he created larger scale works, such as colorful murals, many of them commissioned. His imagery has become a widely recognized visual language. His later work often addressed political and societal themes (especially homosexuality and AIDS) through his own iconography.

This exhibition gives an overview of the career and works of the American artist and social activist whose visual language has become globally recognised.

On display are 110 works from public and private collections from Europe, America and Asia, many of them colossal, and some unpublished or never exhibited before in Italy. The works are presented in the context of the art that inspired Keith Haring to develop his signature style: from classical archaeology, pre-Columbian art, Pacific masks and creations by Native Americans, to the masters of the 20<sup>th</sup> century, such as Jackson Pollock, Jean Dubuffet and Paul Klee.



2017 2021

## EGYPT

### The Extraordinary Discovery of Pharaoh Amenophis II



**Mudec - Museo delle Culture, Milan**  
**13 September 2017 - 7 January 2018**

*curated by*  
**Patrizia Piacentini, Christian Orsenigo**

*scientific coordination of*  
**Massimiliana Pozzi Battaglia**

*in collaboration with*  
**Il Ministero egiziano delle Antichità**

#### INTERNATIONAL VENUES

**Museo di Belle Arti, Budapest**  
**16 September 2021 - 9 January 2022**

The exhibition tells the story of the extraordinary discovery of the tomb of Pharaoh Amenhotep II, from the XVIII dynasty, made by the famous archaeologist Victor Loret in 1899. For the first time in history, in fact, a pharaoh was discovered in his original burial in the Valley of the Kings. The diaries and excavation notes of the archaeologist serve as a basis for developing this magical tale, in which the excitement and wonder of this sensational discovery can be felt, by combining true reconstructions, multimedia and immersive environments with stunning original finds from the most important Italian collections and from the historical archives which preserve the diggings.

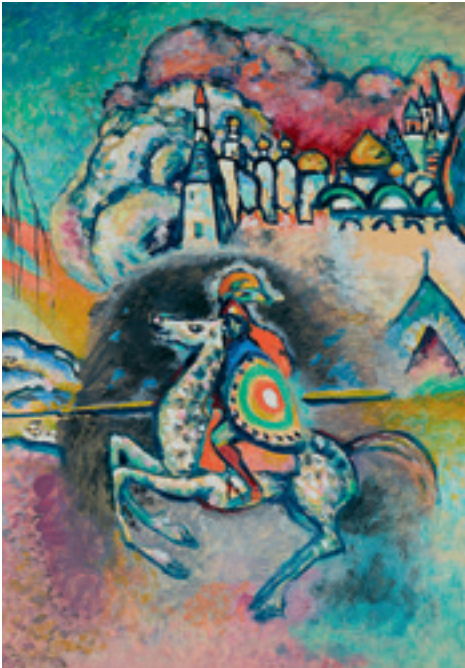
The exceptional human story of the pharaoh is narrated in details, but also gives the opportunity for a thorough overview of the life and death in ancient Egypt at the time of the great pharaohs through extraordinary archaeological artifacts and multimedia installations; at the entrance an interactive tunnel tells six moments of the Pharaoh Amenhotep II's life, explained also by archaeological evidences, that allow visitors to engage a dialogue with them.

The most important cultural and artistic aspects of Egyptian civilization are touched along the path of the exhibition: from everyday life passing through innovations in the arts, architecture and writing, until religion, beliefs about life after death and mummification practices. Among the exhibits on display, there are fine art and craft objects coming from the grave goods: painted wooden sarcophagus, canopic jars, steles, sculptures, ushabti, decorated papyrus and, unmissable, the mummies. The repertoire of archaeological finds is enriched by a "theatrical" setting which offers visitors the opportunity to literally relive the excitement of discovery through the reconstruction on a 1:1 scale of the pillared hall of the tomb. In a chamber annex to the tomb a projection evokes the mummies found here in their original position and a narrator voice proposes Loret's words, freely drawn from his only description of the discovery of the tomb, emotionally engaging the visitor.



2017

## KANDINSKIJ The Wandering Knight on His Journey towards Abstraction

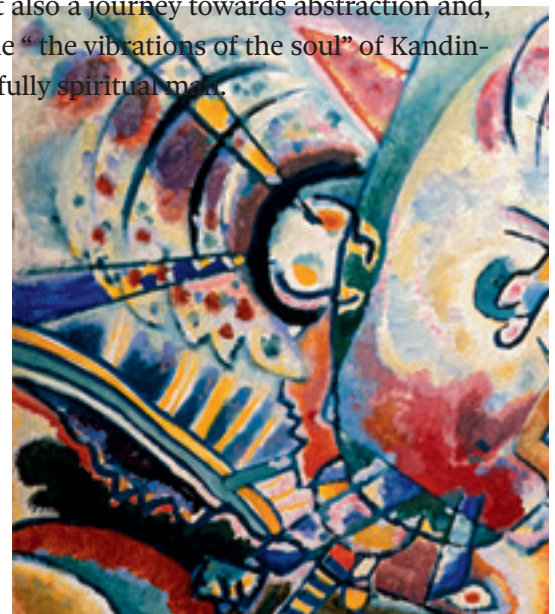


**Mudec - Museo delle Culture, Milan**  
**15 March - 9 July 2017**

*curated by*  
**Silvia Burini, Ada Masoero**

*in collaboration with*  
**Museo Puškin e Galleria Tret'jakov di Mosca,**  
**and Russian Provincial Museums**

Vasilij Kandinskij is displayed at Mudec - Museum of Cultures in Milan, with an unprecedented exhibition, displaying a rich selection of 49 of his artworks and 85 between icons, popular prints and examples of decorative art. The works, some of which never seen before in Italy, come from major Russian museums such as the Tretjakov Gallery and the Pushkin Museum in Moscow, the Hermitage State Museum in St. Petersburg, the Museum of Tbilisi in Georgia (from which comes Kandinskij's first abstract oil painting). The exhibition covers the late "forming" period of the artist's visual imagination, deeply rooted in Russian tradition, and his journey towards abstraction, from the late 19th century until 1921, the year in which he moved to Germany and never went back to his motherland. The exhibition, which falls in the year of the centenary of the Russian revolution, and in the lee of the 150th anniversary of the artist's birth, is a "site-specific" project, bound to the intimate vocation of Mudec - Museum of Cultures: it is in fact based on the relation between art and anthropology and on the metaphor of the journey as a cognitive adventure. These are all aspects experienced by the founder of abstract art, who revolutionized with his abstractionism a large part of the subsequent expressive research in the world and has always shown interest in a scientific approach to reality and for explorations. Paintings, watercolors, drawings and etchings by Kandinskij, ancient icons, prints, textiles and objects of applied art will allow the visitor—with the help of multimedia integrated installations throughout the exhibition—to understand the origin and development of the symbolic code of the artist, on a fascinating and totally "immersive" journey across his Russian visual sources (the exhibition also features four icons, fifteen popular prints and sixty objects of decorative art) from which the artist constantly drew inspiration. The "journey", the bottom line of the existence of the artist, becomes, therefore, also the bottom line of the exhibition itinerary: a pilgrimage through Russia, its images, its atmospheres, the mental laboratory of the artist, but also a journey towards abstraction and, therefore, a journey into the "the vibrations of the soul" of Kandinsky, a profoundly and painfully spiritual man.



2016

## ALFONS MUCHA and the Atmospheres of the Art Nouveau



**Palazzo Reale, Milan**  
**10 December 2015 - 20 March 2016**

**Palazzo Ducale, Genoa**  
**30 April 2016 - 18 September 2016**

*curated by*  
**Karel SRP, Stefania Cretella**

*in collaboration with*  
**Richard Fuxa Foundation**

With more than 220 works on display, this exhibition offers an original trajectory capable of reconstructing the elegant, precious, and sensuous taste of that day and age represented by the creations of Alphonse Mucha, as well as the furnishings and decorative artworks by European artists and manufacturers who were active during the same period. The exhibition is curated by Karel SRP, formerly the curator of the Alphonse Mucha exhibition held in Prague in 2013, as concerns the artist's works, and by Stefania Cretella for the part of the exhibition dedicated to the decorative arts in the Art Nouveau period. The core of the exhibition comprises 120 works including affiches and decorative panels by Alphonse Mucha (1860-1939), from the Richard Fuxa Foundation. The Czech artist was one of the major interpreters of Art Nouveau, and soon became the "promoter" of a new communicative language, as well as of a powerful and new visual art. The female images in Mucha's posters were extremely popular and were used in many spheres of society. Owing to the uniqueness of the style that has made Mucha a symbol of Art Nouveau, his work still stands out today. Indeed, the unique and recognizable "Mucha Style" was and has been used in a great variety of contexts: posters, interior decor, advertising for a wide range of products, illustrations, and even theatrical productions, jewelry design, and architecture. Although the exhibition focuses on Mucha, his works are accompanied by a series of ceramics, furniture, wrought-iron works, glass objects, sculptures and works by other European artists and manufacturers who embraced the same exquisitely floral and curvaceous forms that characterized a certain strand of international Modernism, and that was especially typical of France, Belgium and, to a certain extent, Italy. The aim of this exhibition is to provide a comprehensive idea of a rich and multifaceted era by creating a dialogue between Mucha's inventions and some contemporary settings and decorations, thereby reconstructing the magical and dazzling climate of the Belle Époque.



2016

## FROM RAPHAEL TO SCHIELE Masterpieces from the Budapest Museum of Fine Arts



**Palazzo Reale, Milan**  
**17 September 2015 - 7 February 2016**

curated by  
**Eszter Fabry**

in collaboration with  
**Budapest Museum of Fine Arts**  
and **Hungarian National Museum**

For the first time in Italy, Palazzo Reale hosts a selection of the most significant old masters paintings and sculptures from the Budapest Museum of Fine Arts, currently closed for restoration. The exhibition displays to the public 140 masterpieces, leading the visitor in a chronological journey through the development of European painting from the 13th to the late 18th centuries. The collection gathers masterpieces of Italian, German, Netherlandish, Flemish, French, English and Spanish art. The most important works include Maso di Banco's *Coronation of the Virgin*, Veronese's *Portrait of a Young Man*, Raphael's *Esterhazy Madonna*, Bronzino's *Adoration of the Shepherds* as well as his *Venus, Cupid and Jealousy*, Titian's *Portrait of Doge Marcantonio Trevisani*, Tintoretto's *Supper at Emmaus*, Tiepolo's *St James the Greater in the Battle of Clavijo*, Dürer's *Portrait of a Young Man*, some important pictures by Lucas Cranach the Elder, Rubens's *Mucius Scaevola before Porsenna*, two excellent portraits by Frans Hals, and a particularly relevant collection of works by Spanish masters including El Greco, Velázquez and Goya. Among the drawings and prints, in the collection there can be found some important pieces such as two studies by Leonardo da Vinci for the 'Battle of Anghiari' and drawings by Rembrandt and Goya. In the section dedicated to the "Art after XIX century" there are leading representatives of the Romantic period (Eugène Delacroix), the Barbizon school (Jean-Baptiste-Camille Corot, Gustave Courbet) and Impressionism and Post-impressionism (Manet, Monet, Cézanne, Gauguin). Moreover, there is on view a large collection of sculptures by Auguste Rodin and the *Angel of life* by Segantini.



2016

## SYMBOLISM

### Art in Europe from Belle Époque to World War I



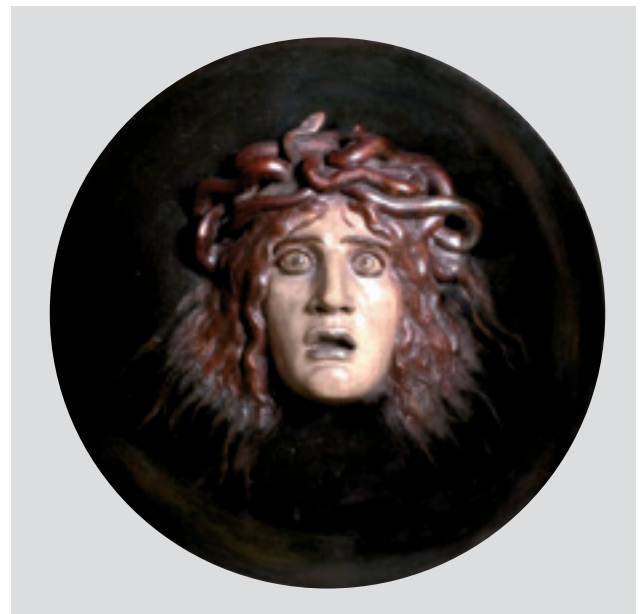
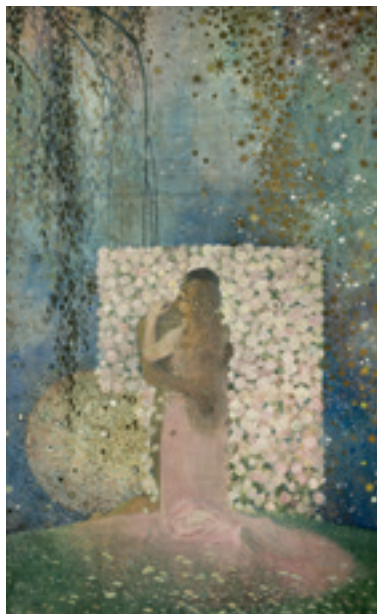
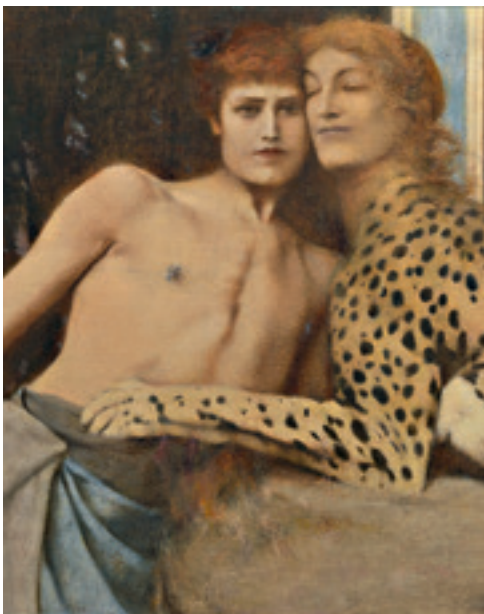
**Palazzo Reale, Milan**  
**3 February - 5 June 2016**

curated by  
**Michel Draguet,**  
**Fernando Mazzocca**

in collaboration with  
**Major international museums**  
**and private collection**

The purpose of the exhibition being planned for Palazzo Reale in Milan is to reconsider, in the wake of this precedent, the phenomenon of Symbolism in the various expressions through which it was manifested in the different European contexts, from England, still dominated by Pre-Raphaelite taste, to France, which, thanks to Redon, Gauguin and the group of artists known as Nabis, was exploring new horizons of figurative painting; from Belgium, with the restlessness of Khnopff, to Switzerland, pervaded by the vitalism of Hodler, and to the northern countries, where the bold iconographic inventions of the painter-sculptor Klinger were sided by the existential torment of von Stuck and the spiritual angst of Munch, Austria, where the decorative genius of Klimt and the desperation of Schiele and Kokoschka reflected the discovery of the unconscious in Freud's new science, psychoanalysis, or the sentiment of decadence that was emerging in the work of Musil, and, lastly, Italy, where social commitment and the new language of the Divisionist painters Previati, Segantini and Pellizza da Volpedo clashed with the heroic dimension and great tradition reinterpreted by Sartorio and De Carolis.

The exhibition will compare 150 works, including paintings, sculptures, and exceptional decorative art objects, such as the extravagant furniture created by Bugatti or the dematerialized vases invented by Gallé, conjuring up particular atmospheres or suggesting a dreamlike dimension, bearing in mind Symbolism's aspiration to be a *Gesamtkunstwerk*, that is, a total work of art, in which the various techniques aimed to achieve a unitary effect, thus creating exclusive environments.



2016

## JOAN MIRÓ

### The Force of Matter



**Mudec - Museo delle Culture, Milan**  
**25 March - 11 September 2016**

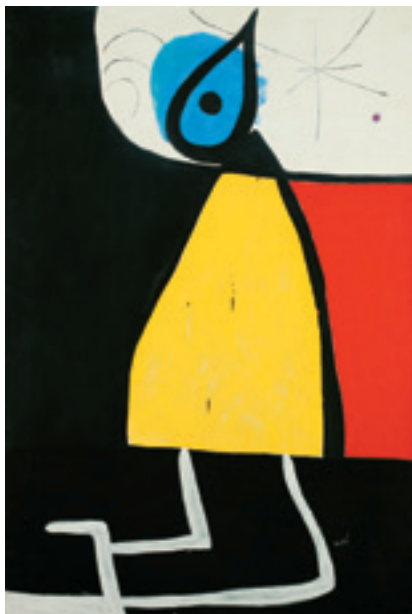
*curated by*  
**Rosa Maria Malet,**  
**Francesco Poli**

*in collaboration with*  
**Fundació Joan Miró, Barcelona**

After the Gauguin exhibition, Mudec continues its series of events devoted to artists influenced by the primitivism of non-European cultures with a major show on Joan Miró.

The oeuvre of Joan Miró, one of the most celebrated figures in the history of modern art, is closely linked to Surrealism and reveals the considerable influence that artists and poets belonging to the movement had on his work in the 1920s and 1930s. Indeed, they aroused in Miró the need to meld painting and poetry. Thus his art moved towards a simplification of reality, reminiscent of primitive art, on the basis of which he constructed an innovative language of symbols that would give him a new perception of material culture. The exhibition focuses on this last aspect, showing through a wide selection of works executed between 1931 and 1981 the importance the artist always gave to the material, not only as a useful means of learning new techniques, but especially as an end in itself. Miró experimented with unconventional media and innovative procedures, breaking the rules so as to arrive at the very origins of art.

Over one hundred works are displayed chronologically to reconstruct the artist's trajectory. The majority are from the Fundació Joan Miró collection in Barcelona and from that of the artist's family.



2016

## ANDY WARHOL

### Pop Society



**Palazzo Ducale, Genoa**  
**14 October 2016 - 19 February 2017**

*curated by*  
**Luca Beatrice**

*in collaboration with*  
**Private collections**  
**and international museums**

To talk about Andy Warhol means talking about the most famous and popular artist of the past century. It was thanks to Andy Warhol that the era of contemporary art—as we still understand it to be—all began. If Pop music can be defined on the basis of a “Before The Beatles” and an “After The Beatles”—the only cultural and media phenomenon in the 1960s capable of competing with Warhol—then for art we need to talk about a “Before Andy” and an “After Andy”. February 2017 marks the thirtieth anniversary of Warhol’s death, in 1987, but it is as if he were still here with us—that’s how powerful and topical his influence is on the present time.

There is no language that Andy didn’t work with: from drawing to painting, from photography to cinema, from music to publishing, from fashion to TV. Celebrity was everything for him.

The Andy Warhol exhibition at Palazzo Ducale in Genoa is not chronologically arranged, but “emotionally”, and theme-based, developing around six lines, to be mounted not necessarily in this order: drawings, icons, polaroids, portraits, Andy Warhol and Italy, and, lastly, cinema.



2016

## JEAN-MICHEL BASQUIAT



**Mudec - Museo delle Culture, Milan**  
**28 October 2016 - 26 February 2017**

curated by  
**Jeffrey Deitch, Gianni Mercurio**

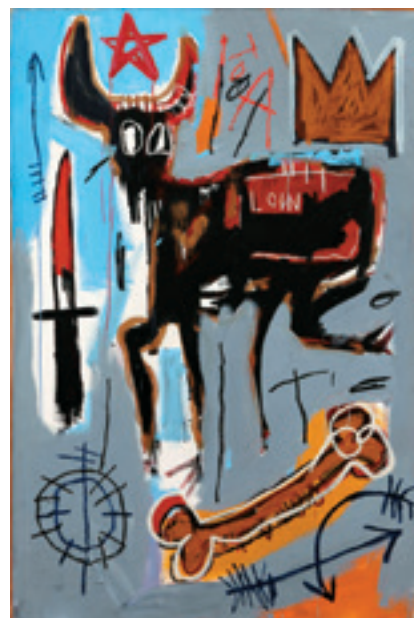
in collaboration with  
**Collezione Mugarbi**

Emblematic star of the New York art scene of the 1980s, Basquiat is one of the most popular artists of our time. Even today, after almost thirty years from his death when he was not yet twenty-eight in August 1988, his works and his language continue to fascinate audiences around the world.

The exhibition dedicated to Jean-Michel Basquiat displays the works of this great American artist, exploring his favourite subjects like the recurrent use of the words, the strong link with the world of music, his Afro-American roots.

His themes are grandeur, heroism and the street. From the street, he draws the heavy and vanishing atmosphere but also the lively colours of his friends graffiti-artists; from television and comics he derives paper heroes and black sports icons, books provide him with quotations from science, anatomy and history of art.

A selection of almost one hundred paintings, many of them on large size, drawings and objects (among which ceramic plates with ironic portraits of artists) presents an important retrospective of his art. Besides that, inside the exhibition it is planned the installation of a photographic section and videos documenting the cultural and creative effervescence of New York of the 1980s, like *Downtown '81*, in which Basquiat himself plays and of which he produced the music.



2016

## HOMO SAPIENS

### The Great History of Human Diversity



**Mudec - Museo delle Culture, Milan**  
**29 September 2016 - 26 February 2017**

curated by  
**Luigi Luca Cavalli Sforza,**  
**Telmo Pievani**

in collaboration with  
**Codice - Idee per la Cultura**

*Homo sapiens* is an international exhibition dedicated to an ambitious, long-term, interdisciplinary research project conceived, among others, by Italian geneticist, Emeritus at Stanford University, professor Luigi Luca Cavalli Sforza, who has been sounding for decades the most hidden recesses of the deep history of human diversity, bringing together molecules, fossils, cultures and languages in a global coherent framework of evidences. For the first time an international team of scientists has started to tie up the pathways of the ancient history that led our species out of a tiny Ethiopian valley less than 200.000 years ago—for reasons yet mostly unknown but probably connected to an expansive capacity of *Homo sapiens*—to colonize region by region the whole planet and spread out in a wide range of different populations and cultures.

*Homo sapiens* is therefore a scientific project with a huge scope and a multitude of cultural meanings. Its attractiveness in terms of communication and emotional involvement combines with its educational value for young generations. It appeals to a public made up of different generations. Thanks to its flexible and multileveled layout, it also offers an easy-to-interpret key for analyses and exhibitory representations of specific regional cases, like the Middle East, the Caucasus, the Balkans, and so on. This international and interdisciplinary exhibition is at the same time a cultural, scientific and educational challenge, whereby human sciences and natural sciences contribute to a common story: the tale of the evolution and migrations of a planetary species, and the great history of its diversity in time and space.



2015

## IN THE TIME OF KLIMT The Vienna Secession



**Pinacothèque, Paris**  
**12 February - 21 June 2015**

curated by  
**Alfred Weidinger**  
in collaboration with  
**Belvedere, Vienna**

This exhibition traces in detail the development of the arts in Vienna from the end of the 19th century to the early years of Expressionism. The show pivots on a selection of Klimt's iconic works, from his early academic studies to the masterworks of his golden period. It presents two major works of the artist, the *Judith I* (1901) and the reconstitution of the *Beethoven Frieze*. The superb *Study of a Woman with a Red Background* is presented in public for the first time.

The works are accompanied by a collection of rare documents that provide insight into the life of Klimt and his family, including his brothers Ernst and Georg, both important artists with whom Gustav often collaborated. Particular attention is devoted to the early years of the Secession movement, the relationship with Paris and the influence of French artists, visible in the works of Carl Schuch, Tina Blau, Theodor Hörmann, Josef Engelhart and Max Kurzweil. This seminal experience—tellingly conveyed in the show by paintings on loan from the Belvedere and private collections—provided fertile ground for the development of the Secessionist movement. The exhibition continues with masterpieces by Secession artists, the Austrian avant-garde and early works by Egon Schiele and Oskar Kokoschka.

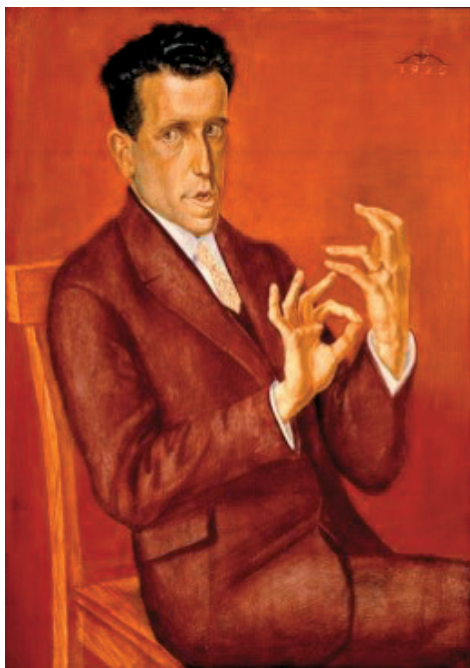
The picture is completed by a section devoted to the flowering of the applied arts: from furniture—the product of an old and refined artisanal tradition—to precious jewels and splendid ceramics. These objects are accompanied by extensive documentation attesting to the genesis and evolution of great artists and architects of the period, such as Adolf Loos and Josef Hoffmann, and the Wiener Werkstätte. The exhibition features over 180 works from the Belvedere museum in Vienna and private collections.



2015

## NEW OBJECTIVITY

### Art in Germany at the time of the Weimar Republic



**Museo Correr, Venice**  
**2 May - 30 August 2015**

*curated by*  
**Stephanie Barron, Gabriella Belli**

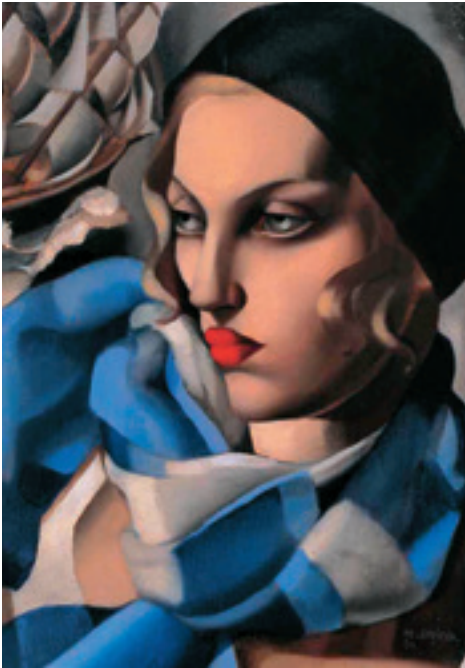
*in collaboration with*  
**Major international museums**

The exhibition displays approximately 150 paintings, photographs, drawings and prints by key artists such as Otto Dix, George Grosz, Christian Schad, August Sander and Max Beckmann, whose various careers are essential to understand the German modernism, but at the same time lesser known artists, such as Hans Fisler, Georg Schrimpf, Heinrich Maria Davringhausen, Carl Grossberg and Aenne Biermann. The exhibition is organized in five thematic sections relating to the competitive and, at the same time, conflicting approaches that the supporters of this new realism had towards the ever-changing and turbulent years of the Weimar Republic. The first section, “Life in Democracy and the consequences of war”, points out the disparity between the victims of the Weimar Republic and the growing middle class that benefited from the hardships of that period. Artists like Max Beckmann, Otto Dix, George Grosz, August Sander and Heinrich Maria Davringhausen painted urban landscapes putting an emphasis on the marginalized after the war and on what surrounded them. In the section “The city and the nature of landscape”, artists give their personal answer to the tensions caused by the effects of industrialization, which extended from the cities to the rural areas. The following section “Still life and products” proposes a new form of still life. “Man and machine” emphasizes the attention of artists to the progresses of the Weimar Republic in industrialization and technology. The last section, “New identity: character and portraiture”, examines various artists including Sander, Beckmann, Dix, Schad and their companions.



2015

## TAMARA DE LEMPICKA



**Palazzo Chiabrese, Turin**  
**11 March - 30 August 2015**

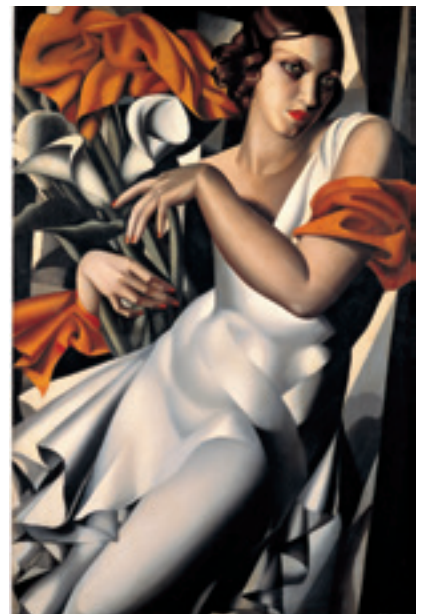
**Palazzo Forti, Verona**  
**19 September 2015 - 31 January 2016**

*curated by*  
**Gioia Mori**

*in collaboration with*  
**Major international museums**  
**and private collection**

The aim of the exhibition is to bring Tamara's art to a city, Turin, that was important to her art and to her life, highlighting the international dimension that made her the most important artist of the Art Déco period. The fascinating story of her artistic career is told through paintings and drawings, period photos and documents, films and reconstructions, and comparisons.

The exhibition begins with her works from the early 1920s when she began studying painting in Paris. It analyzes her dominant artistic role during the Jazz Age, 1920-1930, which is comparable to that of F. Scott Fitzgerald in literature and Josephine Baker on stage; the relationships between her art and the languages of photography and fashion; her ability to portray modern life in paintings that have since become icons; and the facets of an artist-woman who came into her own as the new, emancipated female. The exhibition goes on to explore various aspects of her work during the 1930s, when, as a successful artist, she was able to interpret Europe's crises. The section devoted to the 1940s takes a look at the "spectacular" role she played while in Hollywood; and it presents comparisons with what was the most widely admired artistic language of the time in New York: her friend, Salvador Dalí's Surrealism. Lastly, in the light of new studies, her works from 1950s reveals unexpected "conversations" with contemporary researches that sought an alternative to the then dominant Abstract Art via a "return to the craft" and refined technique.



2015

# HENRI ROUSSEAU

## Le Douanier



A self-taught sophisticated and original painter, long labelled naïf by art critics and ridiculed by the public, Henri Rousseau is now considered a pioneer of modern art. The exhibition is not intended as the umpteenth celebration of the French painter's naïveté nor is it an investigation of the iconographic sources that have inspired his painting. The aim of the Venetian show is rather to demonstrate how Rousseau's work belonged to that strand of Western art which adopted an archaic stylistic canon. From America to Europe, from the 16th century to at least the 1920s, those artists consciously or unconsciously set an anti-classical visual style of painting against the "official" painting of the various periods.

In this exhibition featuring about twenty-five masterpieces, Henri Rousseau's favourite themes are explored through his fantastical landscapes, figures and still-lives, juxtaposed with paintings by Pablo Picasso, Frida Khalo, Diego Rivera, Carlo Carrà, Paula Modersohn and Otto Dix, but also by some less well known masters of the archaic style during the 18th and 19th centuries.

**Palazzo Ducale, Venice**  
**6 March - 5 July 2015**

*curated by*  
**Laurence des Cars, Gabriella Belli**

*in collaboration with*  
**Musée d'Orsay and**  
**Musée de l'Orangerie, Paris**



2015

## MEDARDO ROSSO



**GAM - Galleria d'Arte Moderna, Milan**  
**18 February - 7 June 2015**

curated by  
**Paola Zatti, Angelo Oldani**

in collaboration with  
**Major Italian and  
international museums**

Although he is also well known abroad, Medardo Rosso has not had an exhibition devoted to his work in his adoptive city Milan since 1979, when a wide selection of his oeuvre was shown at the Permanente. Prior to this date, two solo exhibitions were staged in 1923 and 1946.

The exhibition, organized thematically rather than chronologically, starts with three of the most significant works from Rosso's early years, all created in Milan: the *Birichino* (the Rascal), the *Sagrestano* (the Sacristan), and the *Ruffiana* (the Procuress). In the second room, different versions of the *Rieuse* and *Ecce puer* reveal two fundamental aspects of Medardo's art: the way he experimented with different materials (his use of plaster, bronze and wax) and his particular way of working that involved a process of subtraction or elimination, which allowed him to achieve surprisingly modern results. The third room contains a selection of Rosso's models and principal subjects held by the Gallery of Modern Art: three versions of Henry Rouart, in wax, plaster and bronze; two works from 1894, *L'uomo che legge* (Man reading) and the *Bookmaker*, the latter dating from the period when he was closest to Degas and Rouart, and *Enfant Malade*, an extraordinary testimony to Rosso's boldest experimental phase.

The extraordinary *Madame X*, the only subject that has come down to us in a single version, is on show in the next room where it stands in dialogue with a selection of photographs that shed light on the artist's sculptural output. Photography represented for the artist an opportunity to work on materials and light without any link to reality. Rosso photographed his sculptures and drawings so that he could then change the colours, make enlargements, crop or make collages, or add touches of paint, cuts and abrasions. In the exhibitions these photographs are shown alongside his sculptures and they should be considered to all intents and purposes as genuine works of art by Rosso, an artist who will be remembered as a man ahead of his time.



2015

## MATISSE AND HIS TIME



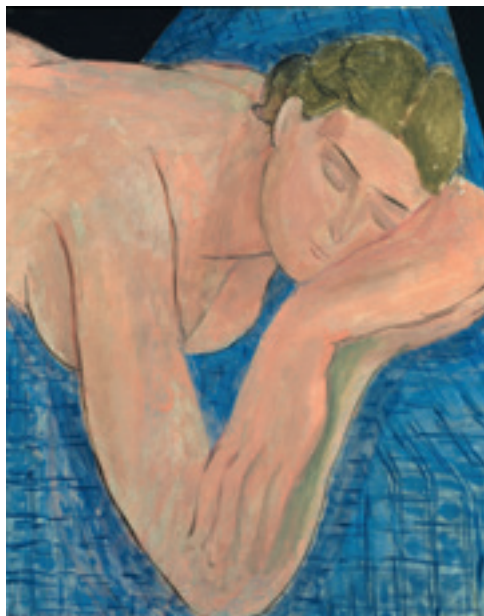
**Palazzo Chiabrese, Turin**  
**25 July 2015 - 10 January 2016**

*curated by*  
**Cécile Debray**

*in collaboration with*  
**Musée National d'Art Moderne (MNAM) -**  
**Centre Pompidou, Paris**

The exhibition is dedicated to Henry Matisse, a painter who dominated the history of art in the first half of the XX century, and provides an overview of his connection with the artistic scenario of the time. A prolific, curious and sociable artist, he was, in turn, leader of the Fauvist movement, a follower and friend of the masters of the previous generation such as Signac, Renoir, Maillol, Bonnard, the master of an academy and rival to Picasso and later on the precursor of some of the pop art artists and the Supports/Surfaces movement. Showing Matisse's work in a precise context, that of the painter's artistic friendships and exchanges, allows for an original and rich approach based on correspondence and documentation, opening with the presentation of artistic masterpieces from the 20th century by Matisse, Picasso, Gris, Braque, Derain, Modigliani, Balthus, Bonnard...

These comparisons and parallels are structured in ten chapters that follow Matisse's journey chronologically and suggest thematic references. The exhibition opens with some early works by Matisse and the solid artistic friendships he created with his fellow disciples in Gustave Moreau's studio: Marquet, Camoin, Manguin. The following sections are focused on the meeting with Signac, in 1904, which marked a turning point in Matisse's art and on the beginning of Fauvism in 1905. The other sections explore the influence of Cubism and a return to Classicism, the search of colour in the South of France and the echo of post-war Modernism in Matisse's work. The final section shows the invention of Gouache cut outs and the considerable consequences of Matisse's new method on the work of the younger generations, from Abstract Expressionism to Pop Art and Supports/Surfaces movement.



2015

## GAUGUIN

### Tales from Paradise



**MUDEC - Museo delle Culture, Milan**  
**28 October 2015 - 21 February 2016**

*curated by*  
**Flemming Friborg,**  
**Line Clausen Pedersen**

*in collaboration with*  
**Ny Carlsberg Glyptotek, Copenhagen**

Gauguin is drawn towards a rawness in his artistic expression which for him is synonymous with authenticity and truth: the primitive. This fascination runs like a thread of scarlet through all of Gauguin's works from around 1885 until his death. With Gauguin the primitive does not start with the sojourn in Tahiti, but grows from an intense desire to expand art's possibilities of expression beyond Impressionism. He makes quite conscious use of a number of sources and blends together widely differing cultures and epochs in his attempt to reach his objective long before he travels to the South Seas. From the dark folklore of Brittany and the Romanesque art of the Middle Ages, by way of Javanese statues and ancient Danish tombs—that is the breadth of Gauguin's first attempt to isolate the fundamental expression of the primitive and find a register which is sufficiently capacious to contain his project: the ultimate renewal of figurative art. Brittany, Southern France and Denmark all come to play roles in the formation of the primitive as an artistic driving force in Gauguin's work—long before Polynesia. Also the World Fairs, with their effects and their contents, were a source for the artist.

Myth, fiction, dream and reality merge in Gauguin's work from the early years to his death. This part of the exhibition explores the intersections between the various "phases" of his work and traces some key elements in Gauguin's artistic credo across time and place, across radical nature and radical art, finding a new and radical way of making art—an art closer to life, free from the constraints of European civilization, and independent of "First-world" thinking and visual codexes.



2015

## VENETIAN RENAISSANCE Schiavone between Parmigianino, Tintoretto and Titian



**Museo Correr, Venezia**  
**28 October 2015 - 10 April 2016**

*curated by*  
**Enrico Maria Dal Pozzolo,**  
**Lionello Puppi**

*in collaboration with*  
**Major international**  
**and Italian museums**

Since the beginning, the art of Andrea Meldolla, also known as Schiavone (Zara, 1510-15 - Venice, 1563), split Venetian public opinion for its sensational degree of unconventionality. It has never been organized an exhibition dedicated to him before, therefore this exhibition aims to fill this gap, in the light of the most recent critical researches and of a broad and innovative methodological approach. With a strict selection of his greatest painting masterpieces and of works of those artists who played a significant role in his life, it is an event of extraordinary visual impact, which has its roots in a serious scientific research. It is the portrait of an artist to be rediscovered in its independent greatness, but also in its experience in the different fields of graphics, engraving, illustrated book and applied arts, as for example the drawings of the mosaics and the magnificent tapestries woven for the Saint Mark's Basilica. The selection of works considered the following criteria: among the autograph paintings, the most important works in terms of executive and inventive qualities; among the drawings and engravings, the five funds with the richest historical testimonies (Uffizi, the British Museum, the Louvre, the Royal Library of Turin and Albertina); among the volumes and archival documents, Venetian funds; among the works for the comparison, the Italian public and private collections. The works are displayed as far as possible in chronological order, but with the focus on some key interrelationships (with Parmigianino, Tintoretto and Titian) and with sections dedicated specifically to drawings, engravings and illustrated books.



2015

## AFRICA



Explored by 20th-century avant-garde artists—from Picasso to the Expressionists and the Surrealists—African art has been featured in many international exhibitions, organized mainly in countries with a richer and more complex colonial history than Italy's.

In Italy, an aesthetic appreciation of African artistic objects arose mainly through the efforts of Carlo Ludovico Ragghianti and the work of Ezio Bassani, who has spent a lifetime studying African art and whose personal collection forms the nucleus of the Museum of Cultures in Milan.

The exhibition comprises about 150 works, including a sizeable number of sculptures, from major European museums and from some private Italian, Swiss and German collections. They are all pieces of considerable artistic, historic and cultural merit and excellent examples of their particular styles and periods. For each of the topics explored along a multifaceted itinerary, these works of art are aesthetic and cultural indicators, providing interpretative keys to analyze in greater depth a wide range of meanings and values.

**Mudec - Museo delle Culture, Milan**  
**27 March - 30 August 2015**

*curated by*  
**Ezio Bassani, Lorenz Homberger,**  
**Gigi Pezzoli, Claudia Zevi**

*in collaboration with*  
**Major international museums**  
**and private collections**



2015

## WORLDS IN MILAN

### Cultures and Expos 1874-1940



This exhibition illustrates how the city of Milan has received and passed on to the general public information about non-European cultures through its most significant shows: from the exhibitions of applied and industrial art in the second half of the 19th century along the lines of the international Universal Exhibitions, which were then reformulated as the Biennials and Triennials of the 1920s and 1930s.

*Worlds in Milan* follows a chronological order, pointing up the most relevant aspects of the information and documentation regarding distant lands, so that visitors can experience how things were viewed in the past, with their misrepresentations and distortions, which unfold in a versatile array of linked visual testimonies painted by Previati, Mariani and Fattori, in graphic designs, popular prints, posters and photographs.

The aim of the exhibition is to make us reflect not only on the commercial side but also on the ideological implications of these big international shows and the impact they had on bringing cultures together.

**Mudec - Museo delle Culture, Milan**  
**18 March - 30 August 2015**

*curated by*  
**Antonello Negri,**  
**Ornella Selvafolta,**  
**Monica Aresi, Fulvio Irace**

*in collaboration with*  
**Major Milan museums**



2014 2015

## FOOD



This exhibition represents the most important event of scientific disclosure promoted by the Town Hall of Milan about the Expo 2015's key theme and it is part of the development path of the Scientific Museum System, that started with the exhibition "Brain - Instructions for Use".

It is an exhibition suitable for all: for children which will play with the interactive exhibit; for students which will find the most up to date scientific information, with many insights; for teachers which will discover unexpected interpretations and disciplinary plots; for cooking and wine tasting enthusiasts which will satisfy their curiosity seeing the topic under new perspectives; and for anyone that is curious to understand the relationship between what we are and what we eat.

The exhibition has the purpose to present the theme with an accessible language and involving the visitor in a multi-sensory storytelling. The itinerary is divided in six parts and it follows the trip of the food, from the seed to the dish.

**Museo di Storia Naturale, Milan**  
**28 November 2014 - 30 June 2015**

**San Gaetano Cultural Center, Padua**  
**12 October 2015 - 27 February 2016**

*curated by*  
**Dario Bressanini**

*in collaboration with*  
**Codice - Idee per la Cultura**



2014

## KLIMT

### At the Origins of a Myth

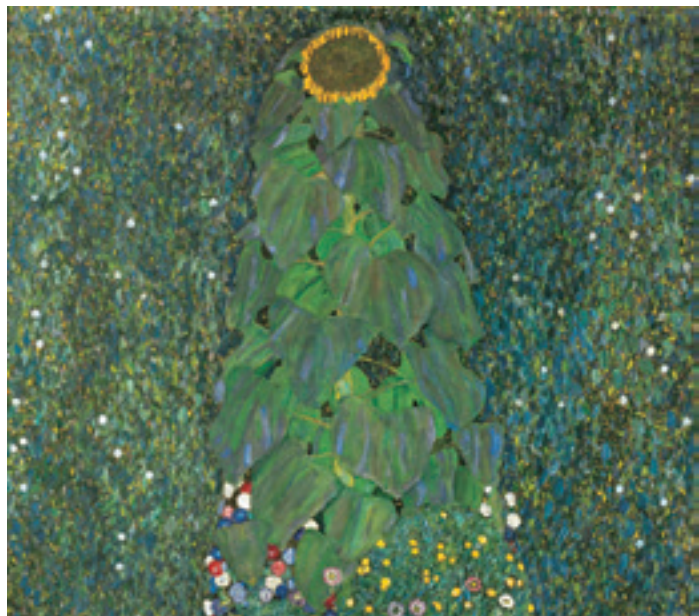


This exhibition reconstructs Klimt's artistic career, focusing on less-known aspects of his complex personality. Particular attention is given to the relationship with his brother Ernest, also a painter, whom Klimt shared his formative years with. The exhibition also analyzes other biographical and poetical aspects never investigated before through the extraordinary show of the unique masterpieces as *Adam and Eve*, *The Sunflower* and the *Beethoven Frieze* from the Belvedere Museum in Vienna and *Judith* from Ca' Pesaro - International Gallery of Modern Art in Venice.

**Palazzo Reale, Milan**  
**12 March - 13 July 2014**

*curated by*  
**Alfred Weidinger**

*in collaboration with*  
**Belvedere, Vienna**



2014

## VAN GOGH



Van Gogh began to draw as a child, but he only decided to become a painter at the age of thirty and he created many of his most famous works during the last two years of his life. His canvases reflect and trace out his life, marked by a constant succession of periods of deep depression and fleeting moments of serenity. His existence was marked by instability and the incessant search for a utopian balance, and his art mirrored his troubled mind. The great artist returns to Milan with all his passion and an exhibition of works that offers a panorama of Van Gogh's artistic career, from his early period characterized by a dark and negative style to his brighter and more positive works, which marked his second and last period. From his self-portraits to the landscapes of Provence and his still lifes, visitors have the opportunity to immerse themselves in the world of this Dutch artist.

**Palazzo Reale, Milan**  
**18 October 2014 - 8 March 2015**

*curated by*  
**Kathleen Adler**

*in collaboration with*  
**Kröller-Müller Museum, Otterlo**



2014

## BERNARDINO LUINI



**Palazzo Reale, Milan**  
**7 April - 13 July 2014**

*curated by*  
**Giovanni Agosti**

*in collaboration with*  
**Museums of Lombardy**

For centuries, Bernardino Luini and his art have represented Lombardy. Born on the shores of Lake Maggiore, he experimented extensively and was something of a wanderer during his youth, leaving his birthplace for the Veneto where he tried out new forms of expression. Over the years, this Lombard artist developed a style that could be described as moderate classicism endowed with a new legibility, in perfect keeping with the Church's demands for renewal. In the setting of Palazzo Reale, where several rooms have housed detached frescoes by Luini for one hundred years, the exhibition intends to present a selection of works by the painter, lent primarily by Milanese collections, with the addition of some major European and American loans. This anthology, which focuses on quality, spans the entire career of the artist: from his early research to the more reassuring works of his maturity, with a constant eye on the work of his peers (Boltraffio, Caroto, Cesare da Sesto, etc.). Death did not bring an end to the success of the formula that was carried forward by the painter's children, who updated it, some more than others, in the light of new sensibilities.



2014

## PRE-RAPHAELITES Utopia of Beauty



**Palazzo Chiabrese, Turin**  
**19 April - 13 July 2014**

curated by  
**Alison Smith**

in collaborazione  
**Tate Britain, London**

In between the two industrial revolutions and well in the middle of the scientific and technological progress, which had brought to the foundation of big factories, to the beginning of an adaption of production in series and to new means of transport which were faster such as steam ships and trains, the Pre-Raphaelites expressed the need to go back to the origins. Founded in 1848 in England, the Pre-Raphaelite movement was aiming at rebelling against the art establishment of that time, which, according to them, had lost its fascination, becoming materialistic and shallow. Their aspiration was towards expressive art religious, much more spiritual, very mystic and very close to nature. These characteristics were found in full in the paintings of the artists which had preceded Raphael, who at that time was considered by the establishment the greatest artist in the history of art. The main things that were admired in the paintings of these fascinating artists were the brilliant colours that they used, the flatness of the figures and the close similarity to true nature. The leading members, Dante Gabriel Rossetti, William Holman Hunt e Joan Everett Millais, introduced completely new rules, which initiated the first modern artistic movement: the Victorian avant-garde. This exhibition gathers together about 70 works that reveal the innovative approach of pre-Raphaelites in painting. The exhibition includes many famous Pre-Raphaelite works such as *Ophelia* of Joan Everett Millais, *Beata Beatrix* and *Ecce Ancilla Domini* of Dante Gabriel Rossetti.



2014

## MARC CHAGALL A Retrospective 1908-1985



**Palazzo Reale, Milan**  
**17 September 2014 - 1 February 2015**

*curated by*  
**Claudia Zevi, Meret Meyer**

*in collaboration with*  
**Major international museums**

Marc Chagall was poised between Jewish Russia and France, representing one of the most successful encounters between East and West. The key to his modernity lies in his ability to grasp the value of contamination and convey it in the poetic language of his works. This joint exhibition, which both Milan and Brussels dedicate to Marc Chagall, focuses on both a question and a need. Out of all the 20th-century artists, why is Chagall the one who over the course of more than a century of war, catastrophes and social change, continues to speak such a universal language that he is still appreciated and loved by a worldwide public? The exhibition therefore sets itself the objective of identifying the “poetic” secret in the works of the Russian artist that enabled him to experiment with all the avant-garde languages, while remaining true to himself and to his tradition, to experience terrible events while still preserving his amazement, joy and wonder in nature and humanity, continuing to believe in and trying to construct a better world. He was a fragile and silent artist, deeply entrenched in his own reality. His work is truly unique and this is why, yesterday as today, it is so well loved by the public and critics alike.



2014

## THE DIVINE MARCHESA

### Art and Life of Luisa Casati



**Palazzo Fortuny, Venice**  
**4 October 2014 - 8 March 2015**

*curated by*  
**Fabio Benzi, Gioia Mori**

This exhibition pays tribute to an extraordinary figure of the first thirty years of the 20th century, the Marchesa Luisa Casati (1881–1957), who devoted her entire life to making herself a “living work of art”, dazzling contemporaries with her unconventional behaviour and outlandish appearance.

She dressed almost exclusively in black and white with long strings of pearls. Her make-up included the palest face powder and the longest false eyelashes. Her big green eyes, the pupils dilated with drops of deadly nightshade, were ringed with black eye-shadow down to the cheekbones and her lips were fire engine red. Her disturbing looks and brilliant intellect made her the muse of many artists and she was immortalized in splendid masterpieces by Giovanni Boldini, Augustus John, Federico Beltran Masses, Paolo Troubetzkoy, Kees van Dongen, Romaine Brooks, Ignacio Zuloaga, Alberto Martini, Giacomo Balla, Jacob Epstein, Léon Bakst, Joseph Paget-Fredericks, Jean Cocteau, Man Ray and Cecil Beaton.

The show presents many of the masterpieces scattered today all over the world in museums and private collections to recreate the magical atmosphere of those years and of *fin de siècle* Venice, suspended halfway between tradition and modernity, Art Nouveau elegance and avant-garde explosions.

Paintings, photographs, clothes, fabrics, objects, furniture, jewellery, books, letters and documents will compose a “perceptual symphony” designed to conjure up a world and an age in the Palazzo Fortuny, the former home of another great figure in that sumptuous Venice of art, culture and sophistication.



2014

## GIACOMETTI



**GAM - Galleria d'Arte Moderna, Milan**  
**8 October 2014 - 8 February 2015**

*curated by*  
**Catherine Grenier**

*in collaboration with*  
**Fondation Alberto et**  
**Annette Giacometti**

Giacometti was son of an artist and indeed his passion for art was supported by his relatives, that also posed for him like models. His bigger supporter was his brother Diego. To him is dedicated the first work realized by Alberto: a sculpture entitled “*Diego's Head*”. Also Diego had good artistic skills and he put at the disposal of his brother his ability becoming his personal assistant lifelong and preparing for him plaster casts for the melting of bronze. After a journey in Italy, in 1922 Giacometti moved to Paris where he took an active part in the Cubist and Surrealist avant-gardes, developing then a totally own style. Early he devoted himself to the study of the head, especially of the gaze, considered a way to express the thought, and subsequently he began to undertake the construction of entire figures.

Thin, linear and simple, his threadlike silhouette sculptures take inspiration from primitive and ancient art, to which he refers, aiming at recovering the naive gaze with which the artists of the past looked at the world. Depicting the human body, the artist does not focus on accurately represent the reality, but on analyze the psychological component of man. In a time of great political, historical and cultural upheavals, Giacometti, influenced by Sartre, had a negative judgement about the contemporary human condition, in which people were always uncertain and oppressed by the violence and the collapse of positive values. In this exhibition, a significant selection of 30 works in different media (sculpture, paintings and drawings), from his debut to his period of greatest success, shows the fundamental role of Giacometti in the international sculpture of the last century.



2013 2014

## WARHOL



**Palazzo Reale, Milan**  
**23 October 2013 - 16 March 2014**

**Palazzo Cipolla, Roma**  
**18 April - 28 September 2014**

*curated by*  
**Peter Brant, Francesco Bonami**

*in collaboration with*  
**Brant Foundation**

This exhibition finally brings Andy Warhol, the father of American Pop Art, to Milan. He produced countless works during his career, some of which have become real icons: Marilyn Monroe, Mao Tse-Tung, Che Guevara and many more. Repetition was key to his success. He reproduced the same image time and again on large canvases, simply varying the strong, bright colours. By using the advertising images of major commercial brands (such as his famous Coca Cola bottles) or high-impact images such as road accidents or electric chairs, he succeeded in removing all meaning. His art, which brought supermarket shelves into museums and art exhibitions, was quite openly provocative: art was made to be “consumed”, just like any other commercial product. The works on display are all from the collection of the great collector Peter Brant, who started collecting works by contemporary American artists at a very young age. The earliest works collected by Brant include a piece by Andy Warhol and one by Franz Kline. The Brant Foundation and the Brant Art Foundation Study Center, the organizations founded by the collector, promote education and the appreciation of contemporary art and design. The Brant Foundation makes the works from the collection available for study purposes and divulgation.



2013

## MODIGLIANI, SOUTINE AND THE ACCURSED ARTISTS

### The Netter Collection



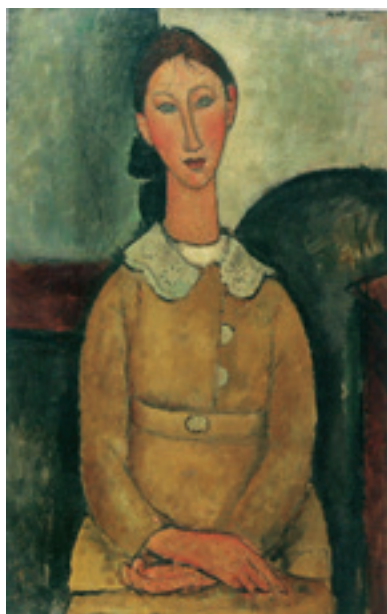
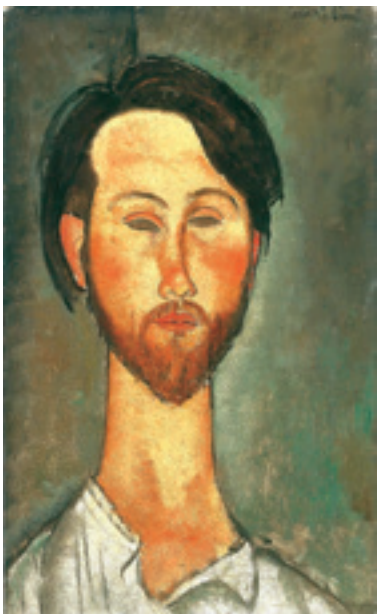
**Palazzo Reale, Milan**  
**21 February - 8 September 2013**

*curated by*  
**Marc Restellini**

*in collaboration with*  
**Netter Collection**

Amedeo Modigliani stepped into the Montparnasse district of Paris as soon as he arrived there at the age of twenty-two. Montparnasse was a Babel of different languages, but the language of art prevailed above all others. The district “has become for painters and poets [...] the refuge for their simplicity,” wrote Apollinaire. This bubbling hotpot of creativity was a great source of treasure for one collector: Jonas Netter, a retiring man who shied away from personal exposure, but who built up an extraordinary private collection on the quiet, bringing upon himself the scorn of many friends “horrified” by certain “monstrosities”. Fascinated by Modigliani, Netter managed to collect around forty of his paintings and extraordinary portraits, such as the poetic *Elvira with White Collar* (1918). Modigliani was the prince of this kingdom.

His career only lasted a decade, brought to an end by his premature death that fuelled the romantic legend that surrounded him, as well as the legend of Montparnasse. His extensive series of female nudes and his multitude of portraits characterized by their lucid, ironic and tragic approach are the result of his discovery of African art in Paris, from which he borrowed his trademark distortions: the almond-shaped eyes, the arched eyebrows, the strong nose and the deliberately elongated neck.



2013

## KANDINSKIJ



**Palazzo Reale, Milan**  
**17 December 2013 - 4 May 2014**

*curated by*  
**Angela Lampe**

*in collaboration with*  
**Centre Pompidou, Paris**

Born in Russia, Kandinskij began to study painting in 1895, when he moved to Munich and attended the Academy of Fine Arts. This exhibition illustrates his entire artistic career. Starting with his early works prior to his abstract turnaround, Kandinskij soon began to work on new themes and to simplify his art, creating a more synthetic style. In 1911 he founded Der Blaue Reiter movement with Franz Marc, inspired by a shared ambition to combine different forms of creativity (painting, music, folk art, children's drawings, etc.), reworking them into something new, combining works from different schools and different periods. Kandinskij went on to define the art of painting as a process resulting from an inner need, thus arriving at his first works of an abstract nature. With the outbreak of the First World War and his return to Moscow, Kandinskij continue his theoretical and artistic production, fluctuating between figurative and abstract art and finally—thanks in part to his contact with the Constructivists—developing an artistic style that was completely his own, characterized by the geometric treatment of spaces. The artist's work at the Weimar Bauhaus had a definitive influence on his approach to shape and colour.



2013

## MANET Return to Venice



**Palazzo Ducale, Venice  
24 April - 18 August 2013**

*curated by*  
**Guy Cogeval, Gabriella Belli**

*in collaboration with*  
**Musée d'Orsay, Paris**

With this exhibition, Venice offers Italy a unique and carefully selected collection of masterpieces by Manet, the greatest pre-Impressionist painter and, at the same time, father of all Impressionisms. Throughout his life he adopted a decisive stance in defence of the principle of the artist's freedom of expression. Indeed, many of his works created a scandal amongst his contemporaries. One of the artists who gave rise to the practice of painting *en plein air*, Manet painted until the year of his death, achieving a fame that still stands today. Unlike the Impressionists, who drew their inspiration from him, Manet deemed that modern artists should exhibit at the Salon, rather than abandoning it in favour of independent exhibitions.

Although his works influenced and anticipated the Impressionist style, he did not want to be involved in the group exhibitions, partly because he did not want to be considered as a representative of Impressionism, and partly because he preferred to exhibit at the Salons. Manet completed various paintings of bar scenes, offering fresh observations of 19th-century social life in Paris: people drinking, listening to music, courting, reading and waiting.



2013

## EDVARD MUNCH



**Palazzo Ducale, Genoa**  
**4 October 2013 - 2 March 2014**

*curated by*  
**Marc Restellini**

Edvard Munch was a painter who used rapid brushstrokes to explore the great sentiments of life: love, fear, melancholy and death. The shadow of the latter haunted him throughout his life, even making itself felt in his very earliest works. He attended the Academy of Fine Arts in Oslo thanks to a scholarship awarded for his technical ability. He became part of the Bohemian scene in Oslo before moving to Paris, where he encountered the works of Gauguin, Van Gogh, Toulouse-Lautrec and Degas, which furthered his artistic innovation, leading him to become a precursor to the Expressionists, if not the first Expressionist. From Paris, Munch moved to Berlin, where he held his first solo exhibition in 1892. However, the critics were not kind to him and it was only in 1914 that his art, albeit not fully understood, was finally accepted and recognized. His life was marred by instability, angst and unease: emotions that the painter transferred to the canvas through the use of strong, almost surreal colours, particularly blood red, which he adopted to trace out images so deformed that they appeared to be consumed from within. This exhibition marks the 150th anniversary of the death of this troubled artist, featuring 120 of his works, including oil paintings and drawings. This selection of masterpieces, some on loan directly from the Munch Museet in Oslo, trace the progress of his artistic career.

Palazzo Ducale in Genoa is the venue for these beautiful pieces, the only European exhibition outside Oslo to be taking part in the official celebrations.



2013

## POLLOCK, THE IRASCIBLES AND THE NEW YORK SCHOOL



**Palazzo Reale, Milan**  
**24 September 2013 - 16 February 2014**

*curated by*  
**Carter Foster**

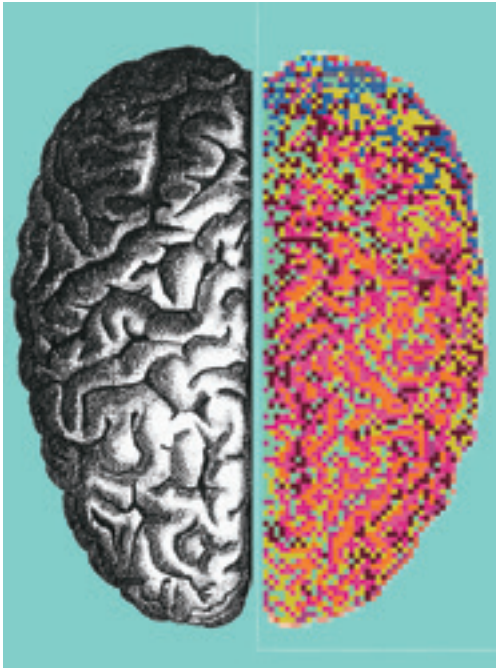
*in collaboration with*  
**Whitney Museum, New York**

This exhibition features the prestigious works by the American Abstract Expressionists housed in the Whitney Museum in New York. It focuses on the most influential and important artists from the late 1940s to the early 1960s, such as Jackson Pollock (the undisputed star of the show), Willem de Kooning, Mark Rothko, Franz Kline and Barnett Newman. The innovative experimentations of this period drove painting towards new realms of pure abstraction, directing the metaphysical efforts of the creative process towards the physical expression of line, colour and action. This period marked a decisive shift in the avant-garde movement towards the United States, particularly New York City, when the work and philosophy of Pollock and the American artists began to acquire prestige all over the world, alongside the growing political influence of the United States during the post-war period. Although inspired to some extent by the European traditions of Surrealism and Cubism, these artists re-appropriated the canvas as a space of individual freedom and potential action, developing a predominantly and typically “American” art, as conveyed in this exhibition which concludes with the dawn of Pop Art in the form of two emblematic canvases by Andy Warhol and Jasper Johns.



2013

## BRAIN The Inside Story



**Museum of Natural History, Milan**  
**17 October 2013 - 13 April 2014**

*curated by*  
**Rob DeSalle, Joy Hirsch,**  
**Margaret Zellner**

*in collaboration with*  
**American Museum**  
**of Natural History, New York**

The route through the exhibition begins with a brain weighing approximately 1.5 kg—a small and modest white mass—before leading into the main section of the exhibition through a rather surprising tunnel that simulates the transmission of signals between the nerve cells, an installation created specifically for the event by the Spanish artist Daniel Canogar, who used luminous strips projected on hanging recycled wires to represent brain connectivity and highlight the electrical impulses.

After this immersion, the exhibition continues with illustrations, images of brain scans, brain teasers and interactive features, designed to amaze, amuse and involve the public, constantly challenging their perceptions, opinions and beliefs. An incredible range of visual examples introduces us to the tremendous versatility of our brain and its ability to adapt and process data, showing us how the brain influences various parts of our body, such as our sense of touch, examining which functional areas of the brain are activated during artistic performances or sports, and demonstrating how brain cells communicate with one another and how the brain controls language, memory and decision-making processes.



# EXHIBITIONS

Thanks to the expertise acquired over many years of activity in the field of art exhibitions, 24 ORE Cultura boasts a catalogue that is both substantial in scale and diverse in themes. Alongside a traditional focus on Italian, European and global art history, there is a specific interest in architecture, design and, in particular, photography. Furthermore, taking over the management of MUDEC – Museo delle Culture has broadened 24 ORE Cultura's scope to include ethnographic studies, also approached through the lens of "contemporary anthropology", with particular attention to material culture, its symbols, media, and the evolution of lifestyles in modern industrial society.

## Italian art

**Botticelli, Sandro** (1445-1510) · *Filippino Lippi e Sandro Botticelli nella Firenze del '400*, Scuderie del Quirinale, Roma, 5.10.2011-15.1.2012

**Canova, Antonio** (1757-1822) · *Canova alla corte degli zar. Capolavori dall'Ermitage di San Pietroburgo*, Palazzo Reale, Milano, 23.2.2008-2.6.2008

**Caravaggio** (1571-1610) · *Caravaggio, Lotto, Ribera. Quattro secoli di capolavori dalla Fondazione Longhi*, Musei Civici degli Eremitani, Padova, 19.11.2009-28.3.2010

**Casati Stampa, Luisa** (1881-1957) · *La divina Marchesa. Arte e vita di Luisa Casati*, Palazzo Fortuny, Venezia, 4.10.2014-8.3.2015

**Cerano, Giovanni Battista Crespi, detto** (1573-1632) · *Il Cerano. Protagonista del Seicento lombardo*, Palazzo Reale, Milano, 24.2.2005-5.6.2005

**De Chirico, Giorgio** (1888-1978) · *La natura secondo De Chirico*, Palazzo delle Esposizioni, Roma, 9.4.2010-11.7.2010

**Dobrilla, Filippo** (1968-2019) · *Filippo Dobrilla*, Palazzo della Ragione, Milano, 14.2.2008-24.2.2008

**Fattori, Giovanni** (1825-1908) · *Giovanni Fattori*, GAM - Galleria Civica d'Arte Moderna e Contemporanea, Torino, 14.10.2021-20.2.2022

**Gentileschi, Artemisia** (1593-1654) · *Artemisia Gentileschi. Storia di una passione*, Palazzo Reale, Milano, 22.11.2011-29.1.2012

**Giacometti, Alberto** (1901-1966) · *Giacometti*, Galleria d'Arte Moderna, Milano, 8.10.2014-1.2.2015

**Guardi, Francesco** (1712-1793) · *Francesco Guardi*, Museo Correr, Venezia, 29.9.2012-6.1.2013

**Hayez, Francesco** (1791-1882) · *Hayez. L'officina del pittore romantico*, GAM, Torino, 17.10.2023-1.4.2024

**Italia** · *Pietra dipinta. Opere su pietra del '500 e del '600*, Palazzo Reale, Milano, 21.11.1999-25.2.2000 · *Sacro lombardo*, Palazzo Reale, Milano, 6.10.2010-6.1.2011 · *Realismo magico. L'incanto nella pittura italiana degli anni Venti e Trenta*, MART, Rovereto, 1.12.2017-2.4.2018; Athenaeum Art Museum, Helsinki, 1.5.2018-19.8.2018; Museum Folkwang, Essen, 27.9.2018-13.1.2019 · *Macchiaioli. Arte italiana verso la modernità*, Galleria d'Arte Moderna e Contemporanea, Torino, 26.10.2018-24.3.2019 · *Il meraviglioso mondo della natura*, Palazzo Reale, Milano, 13.3.2019-14.7.2019 · *Realismo magico. Forme e figure di uno stile italiano, 1919-1939*, Palazzo Reale, Milano, 19.10.2021-20.3.2022

**Lippi, Filippo** (1457-1504) · *Filippino Lippi e Sandro Botticelli nella Firenze del '400*, Scuderie del Quirinale, Roma, 5.10.2011-15.1.2012

**Lotto, Lorenzo** (1480-1556/57) · *Caravaggio, Lotto, Ribera. Quattro secoli di capolavori dalla Fondazione Longhi*, Musei Civici degli Eremitani, Padova, 19.11.2009-28.3.2010

**Luini, Bernardino** (1481-1532) · *Bernardino Luini*, Palazzo Reale, Milano, 7.4.2014-13.7.2014

**Marinetti, Filippo Tommaso** (1876-1944) · *FT. Marinetti = Futurismo*, Fondazione Stelline, Milano, 12.2.2009-7.6.2009

**Michelangelo** (1475-1564) · *Michelangelo scultore*, Ermitage, San Pietroburgo, 17.7.2007-23.9.2007

**Modigliani, Amedeo** (1884-1920) · *Modigliani, Soutine e gli artisti maledetti. La collezione Netter*, Palazzo Reale, Milano, 21.2.2013-8.9.2013 · *Modigliani Experience*, MuDEC, Milano, 20.6.2018-4.11.2018

**Morandi, Giorgio** (1890-1964) · *Giorgio Morandi*, Palazzo Reale, Milano, 5.10.2023-4.2.2024

**Pellizza da Volpedo, Giuseppe** (1868-1907) · *Il Quarto Stato. Pellizza da Volpedo*, Palazzo Reale, Milano,

6.7.2007-16.9.2007 · *Ambasciatori del lavoro*, Palazzo Montecitorio, Roma, 29.11.2007-3.2.2008

**Rosso, Medardo** (1858-1928) · *Medardo Rosso*, Galleria d'Arte Moderna, Milano, 18.2.2015-31.5.2015

**Savinio, Alberto** (1891-1952) · *Alberto Savinio. La commedia dell'Arte*, Palazzo Reale, Milano, 25.2.2011-12.6.2011

**Schiavone, Andrea** (1510/15-1563) · *Splendori del Rinascimento a Venezia. Schiavone tra Parmigianino, Tintoretto e Tiziano*, Palazzo Correr, Venezia, 28.10.2015-10.4.2016

**Serafini, Luigi** (nato 1949) · *Luna-Pac Serafini, PAC - Padiglione d'Arte Contemporanea*, Milan, 2.5.2007-17.6.2007

**Sironi, Mario** (1885-1961) · *Mario Sironi, Constant Permeke. I luoghi dell'anima*, Palazzo Reale, Milano, 28.10.2005-29.1.2006

**Tanzio da Varallo** (1582-1633) · *Tanzio da Varallo. Realismo, fervore, contemplazione*, Palazzo Reale, Milano, 5.4.2000-2.7.2000

**Tvboy** (nato 1980) · *Tvboy*, MuDEC - Museo delle Culture, Milano, 2.12.2021-9.1.2022

## European art

**Abramović, Marina** (nata 1946) · *The Abramović Method*, PAC - Padiglione d'Arte Contemporanea, Milano, 21.3.2012-10.6.2012

**Art Brut** · *Da Dubuffet all'Art Brut*, MuDEC, Milano, 12.10.2024-16.2.2025

**Art Nouveau** · *Alfons Mucha e le atmosfere Art Nouveau*, Palazzo Reale, Milano, 10.12.2015-20.3.2016; Palazzo Ducale, Genova, 30.4.2016-18.9.2016

**Banksy** (nato 1974) · *A Visual Protest. The Art of Banksy*, MuDEC, Milano, 20.11.2018-24.3.2019; Chiostro del Bramante, Roma, 8.9.2020-11.4.2021; Gösta Serlachius Museum, Mänttä-Vilppula, 14.5.2021-10.10.2021

**Bosch, Jheronimus** (1453-1516) · *Bosch e un altro Rinascimento*, Palazzo Reale, Milano, 9.11.2022-17.2.2023

**Budapest, Museo di Belle Arti** · *Da Raffaello a Schiele. Capolavori dal Museo di Belle Arti di Budapest*, Palazzo Reale, Milano, 17.9.2015-7.2.2016

**Chagall, Marc** (1887-1985) · *Marc Chagall. Una retrospettiva 1908-1985*, Palazzo Reale, Milano, 17.9.2014-1.2.2015 · *Marc*

- Chagall. Una storia di due mondi*, MuDEC, Milano, 16.3.2022-31.7.2022
- Chipperfield, David** (nato 1953) · *David Chipperfield. Idea e realtà*, Palazzo della Ragione, Padova, 19.11.2005-19.2.2006
- Dalí, Salvador** (1904-1989) · *Salvador Dalí. Il sogno si avvicina*, Palazzo Reale, Milano, 22.9.2010-30.1.2011
- Dubuffet, Jean (1901-1985)** · *Da Dubuffet all'Art Brut*, MuDEC, Milano, 12.10.2024-16.2.2025
- Dürer, Albrecht** (1471-1528) · *Albrecht Dürer e il Rinascimento tra Germania e Italia*, Palazzo Reale, Milano, 21.2.2018-24.6.2018
- Escher, Maurits Cornelis** (1898-1972) · *Escher*, Palazzo Reale, Milano, 23.6.2017-22.1.2017
- Europa** · *The Desire for Freedom. Arte un Europa dal 1945*, Palazzo Reale, Milano, 14.3.2013-2.6.2013 · *Impressioni d'Oriente. Arte e collezionismo tra Europa e Giappone*, MuDEC, Milano, 1.10.2019-2.2.2020
- Gauguin, Paul** (1848-1903) · *Gauguin. Racconti dal Paradiso*, MuDEC, Milano, 28.10.2015-21.2.2016
- Goya, Francisco** (1746-1828) · *Goya. La ribellione della ragione*, Palazzo Reale, Milano, 31.10.2023-3.3.2024
- Hoffmann, Josef** (1870-1956) · *Gustav Klimt nel segno di Hoffmann e della Secessione*, Museo Correr, Venezia, 24.3.2012-8.7.2012
- Impressionismo** · *Impressioni d'Oriente. Arte e collezionismo tra Europa e Giappone*, Milano, 1.10.2019-2.2.2020
- Kandinskij, Vasilij** (1866-1944) · *Kandinskij*, Palazzo Reale, Milan, 17.12.2013-4.5.2014 · *Kandinskij, il Cavaliere errante e il suo viaggio verso l'astrazione*, MuDEC, Milan, 15.3.2017-9.7.2017
- Klee, Paul** (1879-1940) · *Paul Klee e l'Italia*, National Gallery of Modern Art, Rome, 9.10.2012-27.1.2013 · *Paul Klee. Alle origini dell'arte*, MuDEC, Milan, 31.10.2018-3.3.2019
- Klimt, Gustav** (1862-1918) · *Gustav Klimt nel segno di Hoffmann e della Secessione*, Museo Correr, Venezia, 24.3.2012-8.7.2012 · *Klimt. Alle origini del mito*, Palazzo Reale, Milano, 12.3.2014-13.7.2014 · *Al tempo di Klimt. La Secessione viennese*, Pinacothèque, Parigi, 12.2.2015-21.6.2015 · *Klimt Experience*, MuDEC, Milano, 26.7.2017-7.1.2018
- Lempicka, Tamara de** (1898-1980) · *Tamara de Lempicka*, Palazzo Chiabrese, Torino, 11.3.2015-30.8.2015; Palazzo Forti, Verona, 19.9.2015-31.1.2016
- Magritte, René** (1898-1967) · *Inside Magritte. Emotion Exhibition*, Fabbrica del Vapore, Milano, 9.10.2018-10.2.2019
- Manet, Édouard** (1832-1883) · *Manet. Ritorno a Venezia*, Palazzo Ducale, Venezia, 23.4.2013-11.8.2013
- Matisse, Henri** (1869-1954) · *Matisse e il suo tempo*, Palazzo Chiabrese, Torino, 25.7.2015-10.1.2016
- Miró, Joan** (1893-1983) · *Miró! Poesia e luce*, Palazzo Ducale, Genova, 4.10.2012-7.4.2013 · *Joan Miró. La forza della materia*, MuDEC, Milano, 2.3.2016-11.9.2016
- Mondrian, Piet** (1872-1944) · *Piet Mondrian e il paesaggio olandese*, MuDEC - Museo delle Culture, Milano, 24.11.2021-27.3.2022
- Monet, Claude** (1840-1926) · *Monet. Il tempo delle ninfee*, Palazzo Reale, Milano, 30.4.2009-27.9.2009
- Morisot, Berthe (1841-1895)** · **Berthe Morisot. Pittrice impressionista, GAM, Torino, 16.10.2024-9.3.2025**
- Mucha, Alfons** (1860-1939) · *Alfons Mucha e le atmosfere Art Nouveau*, Palazzo Reale, Milano, 10.12.2015-20.3.2016; Palazzo Ducale, Genova, 30.4.2016-18.9.2016
- Munch, Edvard** (1863-1944) · *Edvard Munch*, Palazzo Ducale, Genova, 4.10.2013-2.3.2014
- Nuova Oggettività** · *Nuova Oggettività. Arte in Germania al tempo della Repubblica di Weimar*, Palazzo Correr, Venezia, 2.5.2015-30.8.2015
- Permeke, Constant** (1886-1952) · *Mario Sironi, Constant Permeke. I luoghi dell'anima*, Palazzo Reale, Milano, 28.10.2005-29.1.2006
- Picasso, Pablo** (1881-1973) · *Picasso. Capolavori dal Musée National Picasso, Parigi*, Palazzo Reale, Milano, 20.9.2012-6.1.2013 · *Picasso. La metamorfosi della figura*, MuDEC, Milano, 22.2.2024-30.6.2024
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**Food** · *Foodscapes. Art and Gastronomy*, Ex Cinema Trento, Parma, 7.10.2007-6.1.2008 · *Food*, Museo di Storia Naturale, Milano, 28.11.2014-30.6.2015; Centro Culturale San Gaetano, Padova, 2.10.2015-27.2.2016  
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