



COMPANY PROFILE



24 ORE Cultura

Exhibitions and museums

24 ORE Cultura is a member of Gruppo Il Sole 24 ORE, a leading media company in Italy and Europe. 24 ORE Cultura began its activity as a publisher of illustrated books and art, photography, architecture, design, and fashion catalogues. Over the past twenty-five years, the company has become one of the major producers and organizers of exhibitions both in Italy and abroad, collaborating with the most important national and international public and private collections. In addition to producing numerous exhibitions in Italy, the company exports exhibition projects abroad. Thanks to its consolidated experience and unique know-how, 24 ORE Cultura supports public and private institutions, both national and international, in the promotion and valorization of cultural heritage.

24 ORE Cultura has delivered over two hundred fifty major exhibition projects in the foremost museum and exhibition venues, and it is a partner of reference for Italy's most important public institutions, including MuDEC - Museo delle Culture, Palazzo Reale, Palazzo Morando, Museo di Storia Naturale, Fabbrica del Vapore in Milan; Palazzo Ducale in Genoa; Scuderie del Quirinale and Palazzo delle Esposizioni in Rome; Palazzo Te in Mantua; Galleria d'Arte Moderna, Palazzo Chiabrese, and the Polo dei Musei Reali in Turin; Palazzo Ducale, Museo Correr, Museo Fortuny in Venice.

24 ORE Cultura collaborates on a regular basis with major international museums, including Tate in London, Centre Pompidou and Musée d'Orsay in Paris, Kröller-Müller in Otterlo, Belvedere in Vienna, Museum of Fine Arts in Budapest, Hermitage in Saint Petersburg, Whitney Museum in New York.

The company's core business is the production of major art exhibitions, multidisciplinary events, edutainment, entertainment, and digital events. The company avails itself, for each exhibition project, of internationally renowned curators, as well as world-class designers, set designers, lighting technicians, and graphic artists. 24 ORE Cultura oversees every step of the production phase: from the organizing committee and the management of contracts for loans, to the transportation and insurance of the works, from the realization of the graphic, installation, and lighting project, to communication, promotion, and marketing, from fundraising and the organization of physical and digital events, to the production of catalogues and other editorial products, all the way down to merchandising, education, and ticketing. Since 2015 the company has owned its own ticketing and educational company.

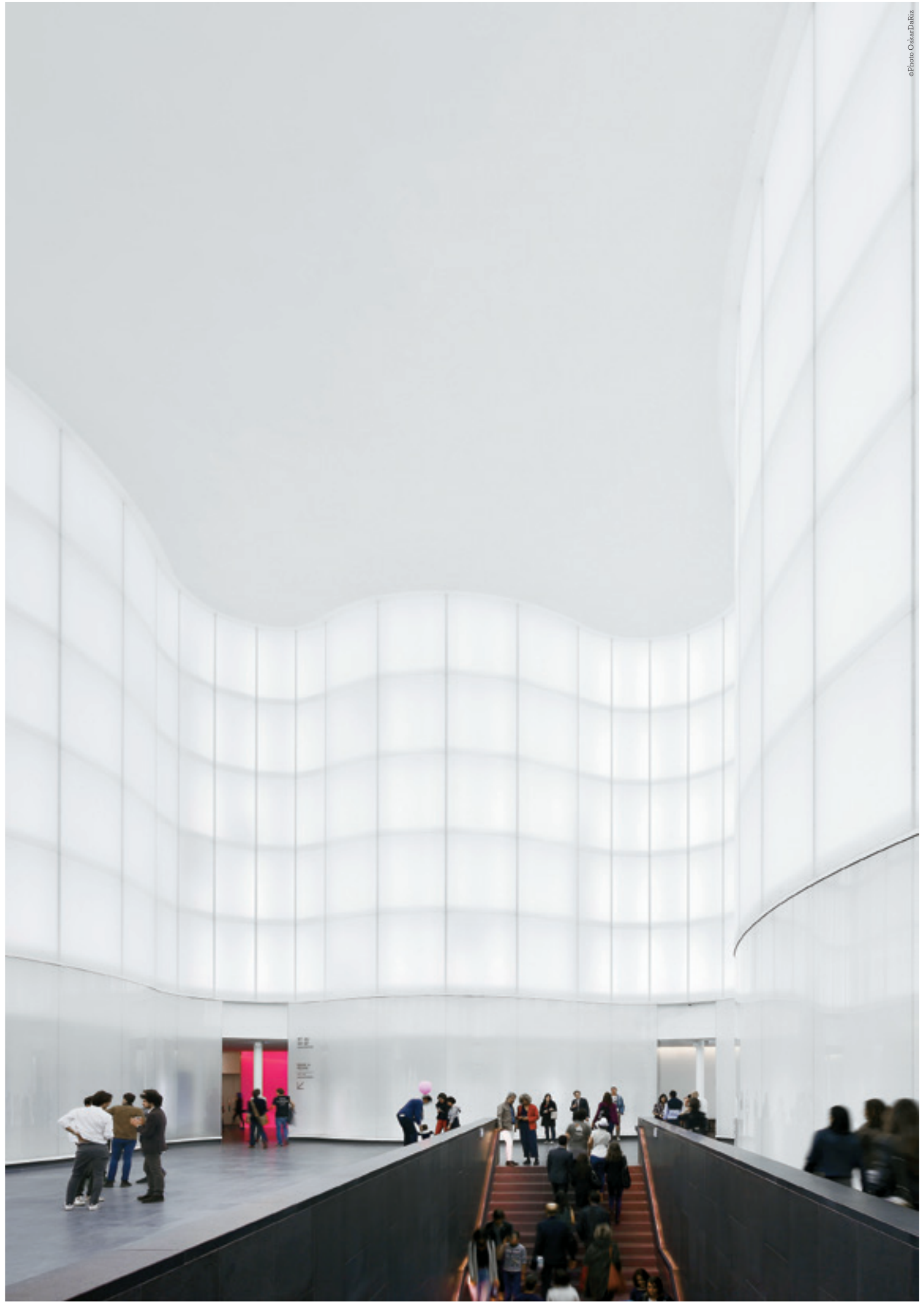
Since 2015, 24 ORE Cultura has managed MuDEC - Museo delle Culture di Milano, a civic museum devoted to the multidisciplinary exchange between the cultures of five continents, via an innovative and unique form of governance, based on the collaboration between the public sector (represented by the City of Milan), and the private sector.

Publishing activity, bookshop, merchandising

The publishing history of 24 ORE Cultura dates all the way back to 1989, the year when it entered the Art sector, gradually achieving a strong position thanks to titles that earned both critical and public acclaim. To cite just one example, the series of art books that debuted in 1992 with a volume dedicated to Giotto, which was hailed by the New York Times as one of the four most important titles published that year. Today the editorial brand's graphic appearance and contents have evolved and been renewed, and it has continued to be present on the market through the publication of illustrated books on art, fashion, design, architecture, and photography. It is a supplier of projects and the producer of publications for other national and international publishing houses among the most affirmed, including Moleskine, Phaidon, Hatje Cantz, La Martinière, Laurence King; it distributes its own editorial products in Italy in bookstores and online; in 2020 it opened an e-book sales channel, achieving excellent results. It also produces editorial products (books, calendars, coffee table books, prints) on commission and tailor-made, in order to fulfill the specific communication needs of companies, public administrations, public and private foundations, and banking institutions.

24 ORE Cultura oversees the management of bookshops that are a part of art exhibitions all around Italy, as well as of its own permanent point of sales, the Design Store located at MuDEC. The bookstore sector manages every retail aspect of art and design, from the installation project to the management of the sales staff, placing great care in the choice of objects and books, thanks to its strategic buying activities at international trade fairs. The Design Store at MuDEC not only offers art merchandising, but also international designer products and a wealth of publications devoted to research on art, fashion, design, and lifestyle. The space is also used for book presentations and has become a place of encounter and the expression of the latest trends. The bookstore sector also operates in the national tenders for the management of museum retail stores.

Since 2021, after its consolidated experience in the production of museum merchandising, 24 ORE Cultura became a producer of a line of designer items labeled "Art&Design24", inspired by art, design, and fashion themes: these include merchandising, stationery, and other goods, such as notebooks, diaries, and games, which aspire to becoming collector's items, "dressed" by famous artists, illustrators, and designers. "Art&Design24" products will be distributed online and, starting in 2022, in bookstores in Italy as well as abroad.





MANAGEMENT OF MUSEUMS AND ART COLLECTIONS

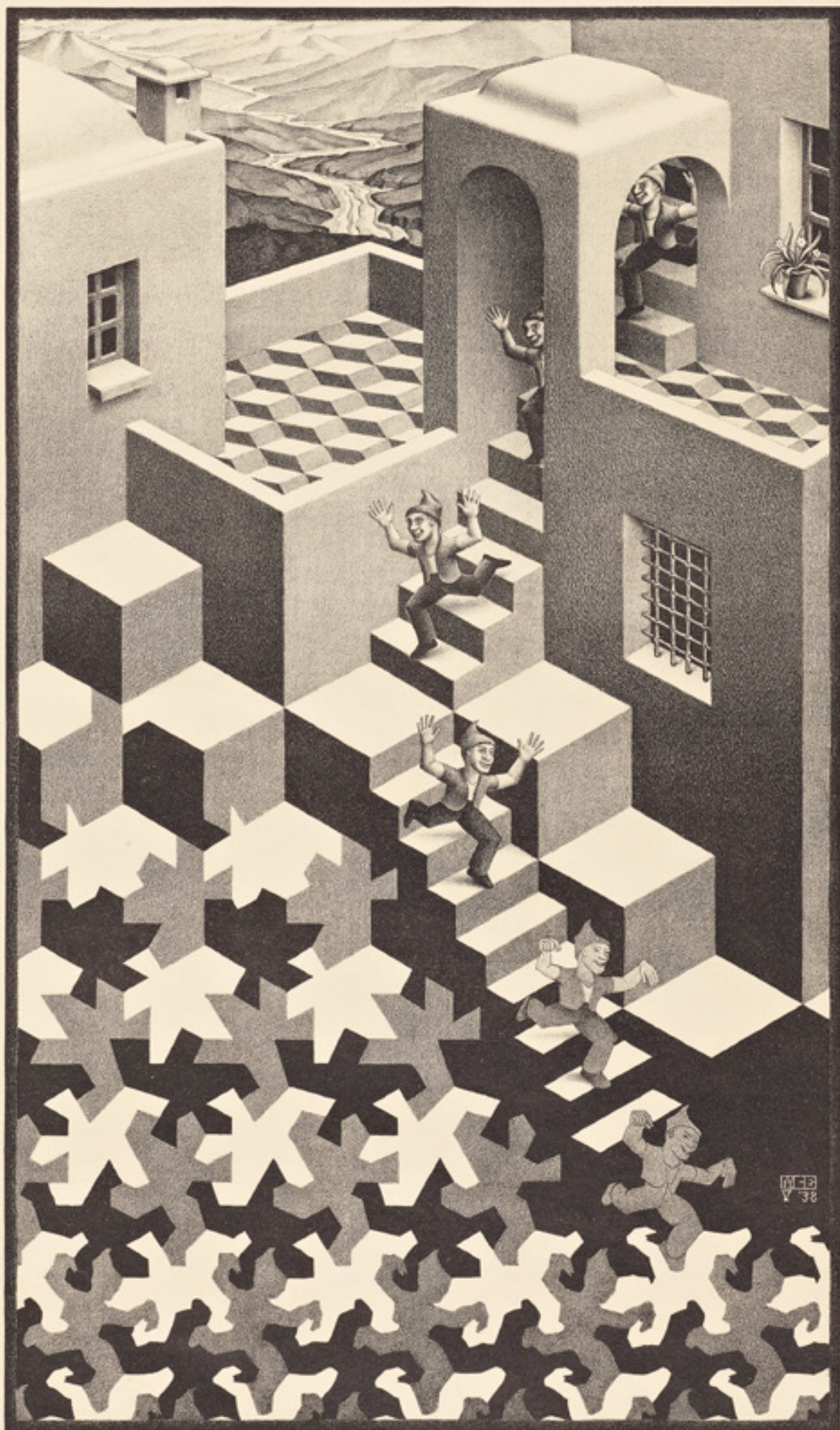
The case of the Mudec – Museum of Cultures of Milan

24 ORE Cultura is involved in the management of museums and art collections both public and private. Thanks to its highly qualified structure, it makes available to these institutions professional and managerial resources, providing a consulting service that is specialized in the management and valorization of the collections. Mudec - Museo delle Culture del Comune di Milano, designed by the architect David Chipperfield and opened in 2015, is currently considered the symbol of the

international and multiethnic dimension of the capital of Lombardy. With a permanent collection of over eight thousand artworks of great ethnographic interest from five continents, Mudec is one of a kind in Italy and an example of the success that can be achieved with the collaboration between the public and the private sectors. The management of its spaces is entrusted to 24 ORE Cultura, which, in partnership with the major international museums,

plans and produces temporary exhibitions; it curates education for schools, families, groups of adults; it manages its commercial spaces and activities (i.e. ticket office, design store, exhibition bookshop, parking); it organizes and manages events for B2B and B2C companies. The City of Milan sees to the conservation, study, and care of the works in the permanent collection, while 24 ORE Cultura deals with their promotion, communication, and valorization.





2025 2026

M.C. ESCHER Between Art and Science



Mudec - Museo delle Culture, Milan
September 25th, 2025 - February 8th, 2026

In collaboration with
Kunstmuseum Den Haag

Concept
Judith Kadée
(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 Kadée**, 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

From Muralism to Street Art. MUDEC Invasion



Mudec - Museo delle Culture, Milano
March 20th - June 29th, 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
October 12st, 2023 - February 16st, 2025

curated by
Valerio Terraroli

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

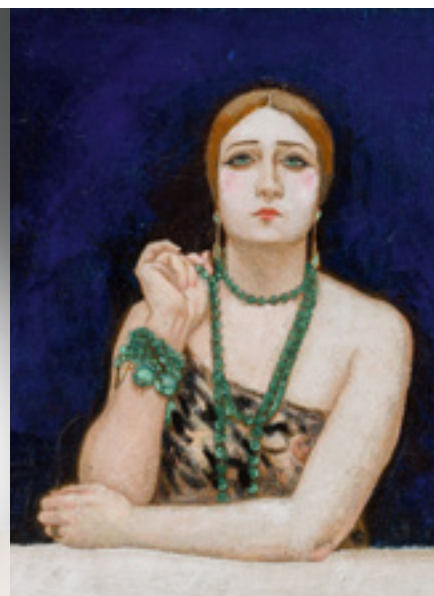
In 2025, the centenary of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* will be celebrated. This event held in Paris in the spring of 1925 marked the birth of the Art Deco style and the international success of Italian decorative arts, contributing significantly to the definition 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
October 5th, 2024 - February 16th, 2025

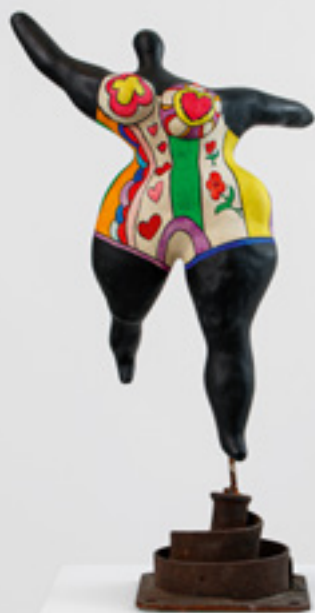
curated by
Lucia Pesapane

in collaboration with
Niki Charitable Art Fondation

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



Mudec - Museo delle Culture, Milan
October 12th, 2024 - February 16th, 2025

curated by
Baptiste Brun, Sarah Lombardi, Anic Zanzi

in collaboration with
Collection de l'Art Brut, Lausanne

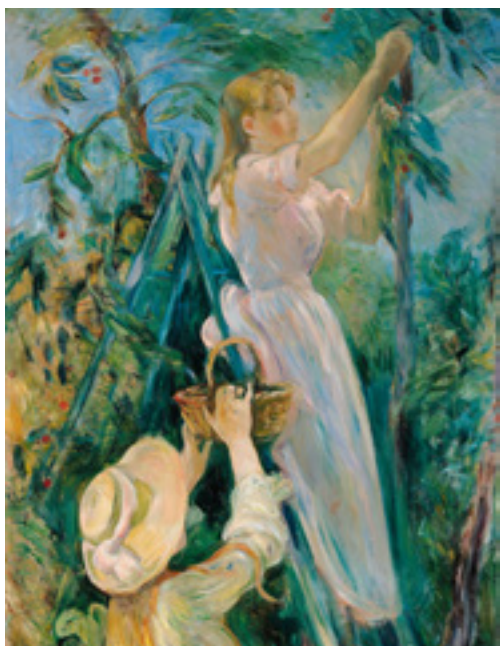
This exhibition is organized in collaboration with the Collection de l'Art Brut, Lausanne, which makes a large number of Art Brut works available for this project. Beginning with the exceptional donation made by Dubuffet to the City of Lausanne in 1971, the Collection de l'Art Brut, inaugurated in 1976 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).



2024 2025

BERTHE MORISOT Impressionist Painter



**Galleria Civica d'Arte Moderna e
Contemporanea, Turin**
October 16th, 2024 - March 9th, 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, Milano
February 22th - June 30th, 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 *Demoiselles d'Avignon*. 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
March 28th - July 28th, 2024

curated by
Luisa Gnechi Ruscone, Guido Guerzoni

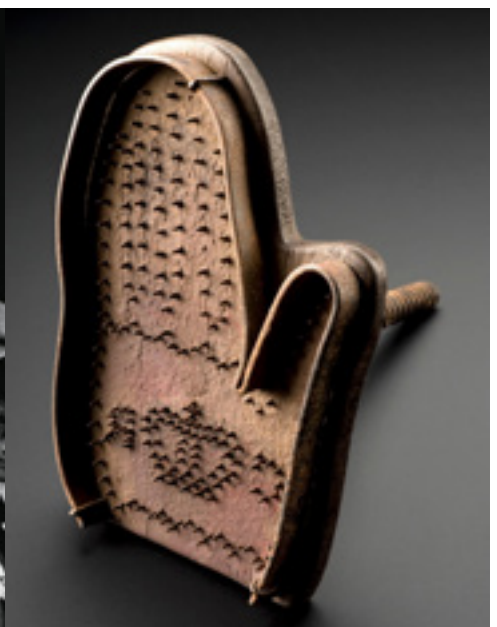
with the collaboration of
Jurate Piacenti

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.

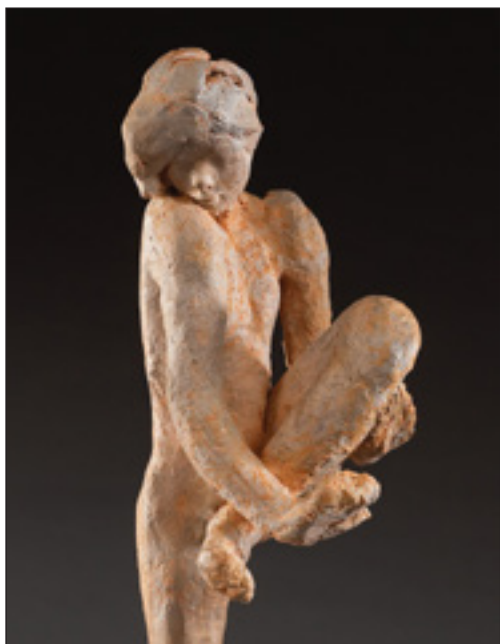
At the beginning of the exhibition, a collage of images and statements by well-known tattoo artists and tattooists give us an idea of what the reality of contemporary tattooing is in all its different manifestations.



2023

2024

RODIN AND DANCE



Mudec - Museo delle Culture, Milan
October 25th, 2023 - March 10th, 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
October 31st, 2023 - March 3rd, 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**
October 17th, 2023 - April 1st, 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



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

curated by
Maria Cristina Bandera

in collaboration with
Civita Mostre e Musei

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.



2023

2024

VINCENT VAN GOGH

Painter and Reader



Mudec - Museo delle Culture, Milan
September 21st, 2023 - January 28th, 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.





2022 2023

BOSCH AND AN “OTHER” RENAISSANCE



Palazzo Reale, Milan
November 9th, 2022 to February 17th, 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
October 8th, 2022 to February 19th, 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.



2023

A SURREAL SHOCK

Masterpieces of Surrealism

from the Collection of Museum
Boijmans Van Beuningen



Mudec - Museo delle Culture, Milan
March 22nd to July 30th, 2023

curated by **Els Hoek**

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

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.



2022

MARC CHAGALL

A Tale of Two Worlds

From the Collection of The Israel Museum,
Jerusalem



Mudec - Museum of Cultures, Milan
March 16th to July 31st, 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 - Museum of Cultures, Milan
April 22nd to September 11th, 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.

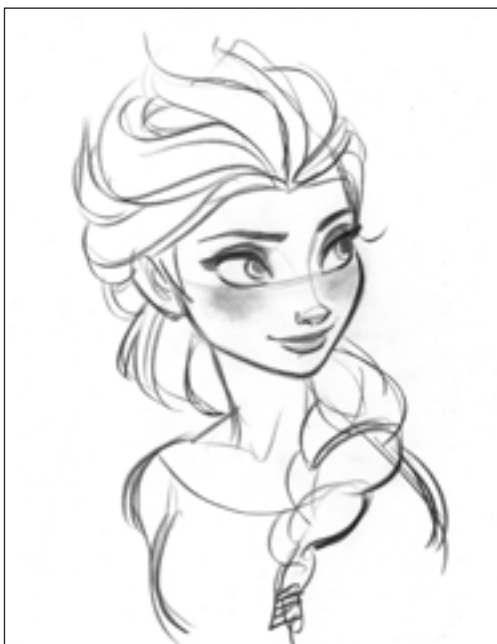


2021

2022

DISNEY

The Art of Telling Timeless Stories



Mudec - Museum of Cultures, Milan
September 2nd 2021, to February 13th, 2022

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

curated by **Walt Disney Animation
Research Library**

with the collaboration of
Federico Fiecconi

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 epical 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

ROBOT The Human Project



Mudec - Museum of Cultures, Milan
May 1st to August 1st, 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.



2021 2022

GIOVANNI FATTORI



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

curated by **Virginia Bertone**
and **Silvestra Bietoletti**

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

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.



2021

2022

MAGIC REALISM

Forms and Figures of an Italian Style, 1919–1939



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

curated by **Gabriella Belli**
and **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 “15th 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*.





2018

2021

A VISUAL PROTEST

The Art of Banksy



Mudec - Museo delle Culture, Milan

November 2019th, 2018

to March 24th, 2019

Chiostro del Bramante, Rome

Septemebr 8th, 2020 to April 11th, 2021

Gösta Serlachius Museum,

Mänttä-Vilppula

May 14th to October 10th, 2021

curated by

Gianni Mercurio / Madeinart

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 20th 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

WONDER WOMAN

The Myth



Palazzo Morando, Milan
November 17th, 2021 - March 20th, 2022

curated by **Alessia Marchi**

Wonder Woman, who was created in 1941 by the American psychologist William Moulton Marston and by the artist Harry G. Peters, is the first DC Comics' woman superhero and one its three founding icons, together with Batman and Superman. Born in the world of comics, the superheroine had a television version in the 1970s (played by Lynda Carter); the character then moved on to the cinema: the latest film on Wonder Woman (2020) is a sequel to the legendary 2017 film (played by Gal Gadot). *wonder Woman. All Possible Worlds* is an interdisciplinary exhibition which brings together the profile of the heroine and the historical context in which she was born, the traits of her character and those of the enemies she has to deal with. A recognition that also retraces the evolution of Western customs (including feminism), in those last eighty years of world history that Wonder Woman has gone through, surviving many vicissitudes until reaching us, always young and iconic. The exhibition ends with an evocative gallery of film costumes and clothes inspired by her.



2021

2022

PIET MONDRIAN



Mudec - Museo delle Culture, Milan
November 24th, 2021 to March 27th, 2022

curated by

Benno Tempel

in collaboration with
Kunstmuseum, L'Aja

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.



2019



Mudec - Museum of Cultures, Milan
October 1st, 2019 to February 2nd, 2020

curated by **Flemming Friborg**
and **Paola Zatti**

in collaboration with
major international museums
and private collections

IMPRESSIONS OF THE EAST

Art and Collecting between Europe and Japan

The exhibition is curated by Flemming Friborg (Associate Professor of Art History at the University of Copenhagen) and is devoted to the fascination and the influence exerted by Japanese art on 19th-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 19th 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 19th 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
June 19th to October 6th, 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
March 13th to July 14th, 2019

curated by **Giovanni Agosti**
and **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 impressing 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 - Museum of Cultures, Milan
May 1st to September 8th, 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.



Mudec Photo

Mudec Photo is a special section dedicated by Mudec - Museo delle Culture to photography. It was launched in 2018 with the exhibition "Steve McCurry. Animals".



Mudec - Museo delle Culture, Milan
February 10th - June 30th, 2024

curated by **Martin Parr**

with the collaboration of
Roberta Valtorta

in collaboration with
Magnum Photos

MARTIN PARR

Short & Sweet

2024

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.





Mudec - Museo delle Culture, Milan
November 11th, 2022 to March 19th, 2023

curated by
Sara Rizzo

in collaboration with
Magnum Photos

ROBERT CAPA

In History

2022

2023

This exhibition, which aims to serve as an opener to the celebrations of the 110th anniversary of the legendary photojournalist's birth, is a narrative journey through the History of the 20th 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 20th 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.





ZANELE MUHOLI

A Visual Activist

2023

“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
March 30th to July 30th, 2023

curated by
Biba Giacchetti / SudEst 57





TINA MODOTTI

Women, Mexico, Revolution

2021

2022

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.

Mudec - Museo delle Culture, Milan
May 1st to November 7th, 2021

Palazzo Ducale, Genoa
April 8th to October 9th, 2022

curated by
Biba Giacchetti / Sudest 57

in collaboration with
Comitato Tina Modotti, Udine





Mudec - Museo delle Culture, Milan
February 18rd to July 3rd, 2022

curated by
Michel Frizot and Ying-Ilung Su

CARTIER-BRESSON

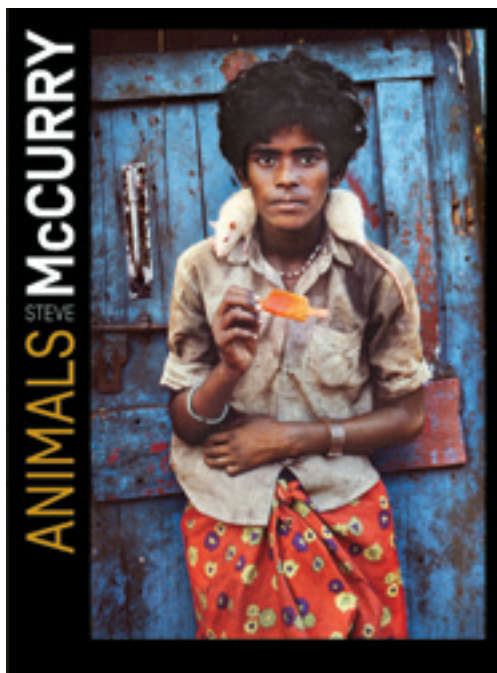
China 1948-49 | 1959

2022

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 - Museum of Cultures, Milan
December 16th, 2018 to April 14th, 2019

curated by
Biba Giacchetti / Sudest 57

STEVE McCURRY

Animals

2018

2019

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.





Mudec - Museum of Cultures, Milan
May 15th to September 15th, 2019

curated by
Beatrice Benedetti / Box Art

LIU BOLIN

Visible/Invisible

2019

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.





Mudec - Museum of Cultures, Milan
October 2019 to April 2020

curated by
Biba Giacchetti / Sudest 57

ELLIOTT ERWITT

Family

2019 2020

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.



2018

ALBRECHT DÜRER and the Renaissance between Germany and Italy



Palazzo Reale, Milan
February 21st to June 24th, 2018

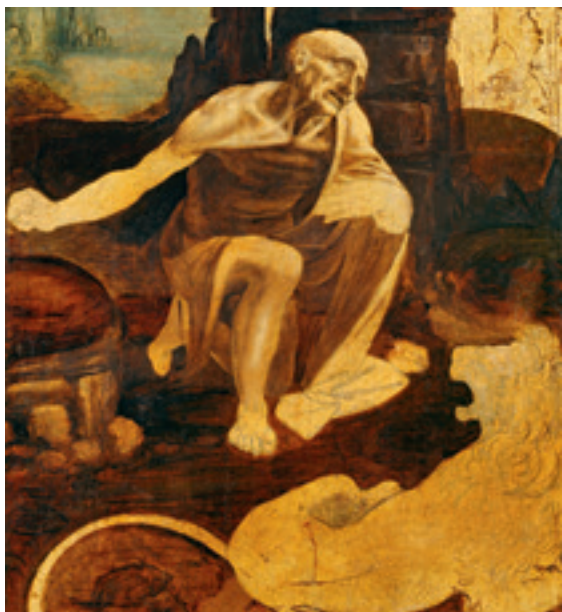
curated by Bernard Aikema

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
December 1st, 2017 to April 2nd, 2018

Ateneum Art Museum, Helsinki
May 1st to August 19th, 2018

Museum Folkwang, Essen
September 27th, 2018
to January 13th, 2019

curated by
Valerio Terraroli
and Gabriella Belli

in collaboration with
major Italian and European
private collections and museums

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**
October 26th, 2018 to March 24th, 2019

curated by
Cristina Acidini
and **Virginia Bertone**

technical and scientific coordination
Silvestra Bietoletti
and **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-19th 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



Mudec - Museum of Cultures, Milan
October 31st, 2018 to March 3rd, 2019

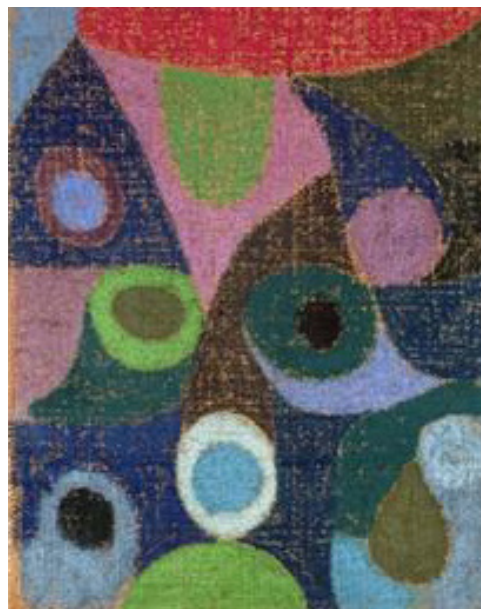
curated by **Michele Dantini**
and **Raffaella Resch**

in collaboration with
major international museums
and private collections

PAUL KLEE

At the Origins of Art

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.



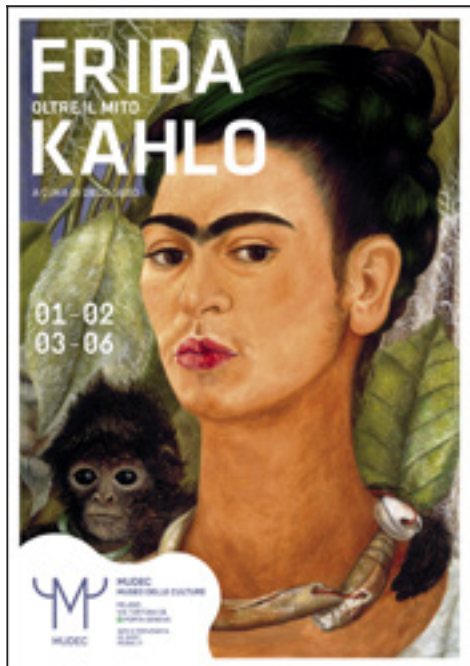
2018

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 - Museum of Cultures, Milan
February 1st to June 3rd, 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
February 21st to June 18th, 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 20th century, such as Jackson Pollock, Jean Dubuffet and Paul Klee.



2017



San Gaetano Cultural Center, Padua
October 8th, 2016 to February 26th, 2017

Mudec - Museum of Cultures, Milan
March 22nd to July 9th, 2017

curated by

Edgardo J. Romero
(Museo Argentino de Ciencias
Naturales Bernardino Rivadavia)

in collaboration with

**Museo de Ciencias Naturales
de La Plata, Museo Egidio Feruglio,
Museo Paleontológico Carmen Funes,
Museo Municipal de Lamarque, Museo
de Ciencias Naturales
de la Universidad Nacional
de San Juan, Museo Paleontológico
Ernesto Bachmann**

DINOSAURS

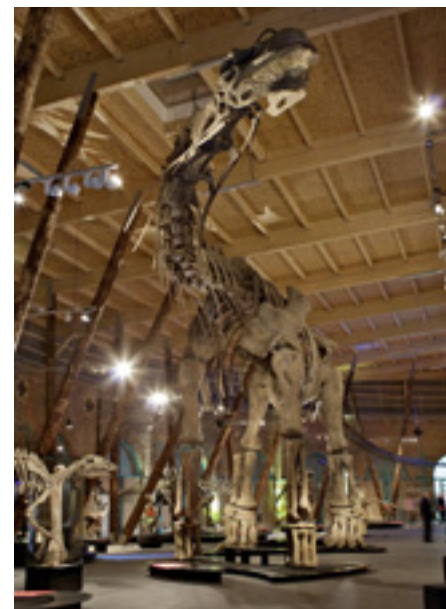
Giants from Argentina

A really impressive exhibition that proposes a worldwide unique collection of dinosaurs: findings, models and skeletons, eggs, footprints and skin impressions which offers an overview of the entire era of the dinosaurs, until their extinction. The high amount of original pieces is extraordinary and exciting at the same time.

The exhibition, realized in collaboration with seven major paleontological public museums in Argentina, under the supervision of Edgardo J. Romero, from the Museo Argentino de Ciencias Naturales Bernardino Rivadavia.

Accompanied by a rigorous scientific plan certified by Argentina's Country Brand, there are findings from the Triassic, Jurassic and Cretaceous periods, from the pre-dinosaur *Lagosuchus talampayensis* and the most primitive of the known dinosaurs *Eoraptor lunensis* (235.000.000 years old) together with the *Herrerasaurus ischigualastensis* (the first one to embody the distinctive "carnivore dinosaur") to the *Carnotaurus sastrei* (65.000.000 years old and unique of its kind ever discoverder).

With unique specimens, the show presents, among others, the two biggest dinosaurs in the world that have been discovered up until now: the carnivore *Giganotosaurus carolinii* (14 x 4 m), the biggest predator of that time, even bigger than the terrifying and universally known *Tyrannosaurus rex*, and the herbivore *Argentinosaurus huinculensis* (38 x 8 m). As far as we know, this is the largest assemblage of dinosaurs ever presented in the world.



2017

2021



Mudec - Museum of Cultures, Milan
September 13th, 2017 to January 7th, 2018

Museum of Fine Arts, Budapest
September 16st, 2021 - January 9th, 2022

curated by **Patrizia Piacentini**
and **Christian Orsenigo**

scientific coordination of
Massimiliana Pozzi Battaglia

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

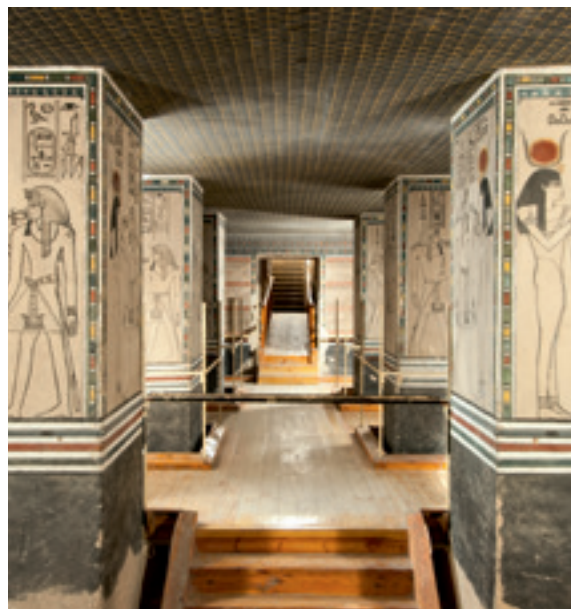
EGYPT

The Extraordinary Discovery of Pharaoh Amenophis II

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.

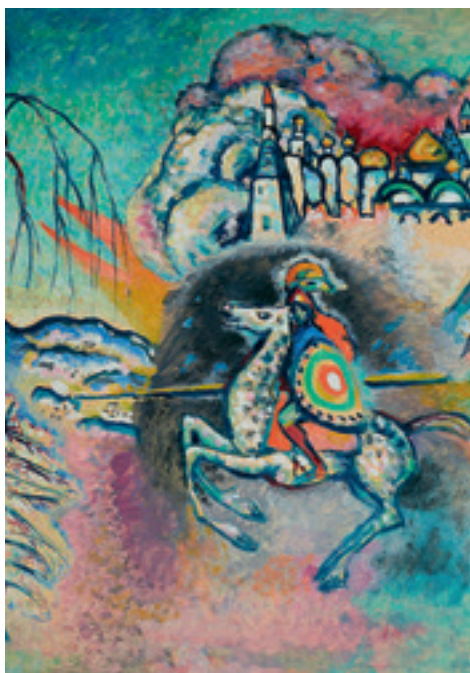
The most important cultural and artistic aspects of Egyptian civilization are touched along the path of the exhibition: from everyday life passing through innovations in the arts, architecture and writing, until religion, beliefs about life after death and mummification practices. Among the exhibits 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

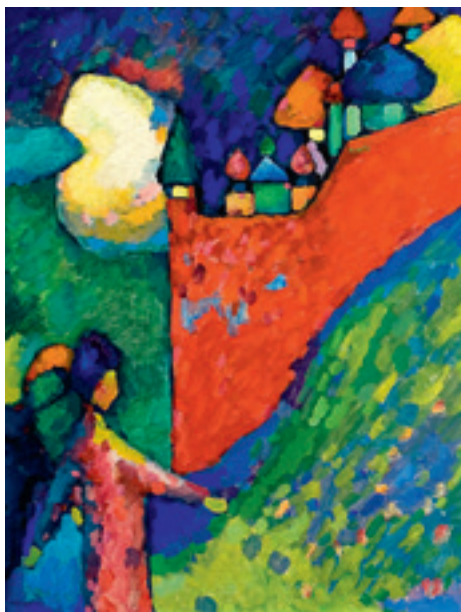


Mudec - Museum of Cultures, Milan
March 15th to July 9th, 2017

curated by
Silvia Burini
and **Ada Masoero**

in collaboration with
major Russian 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

ESCHER



Palazzo Reale, Milan
24th June, 2016 to January 22th, 2017

curated by
Marco Bussagli
and Federico Giudiceandrea

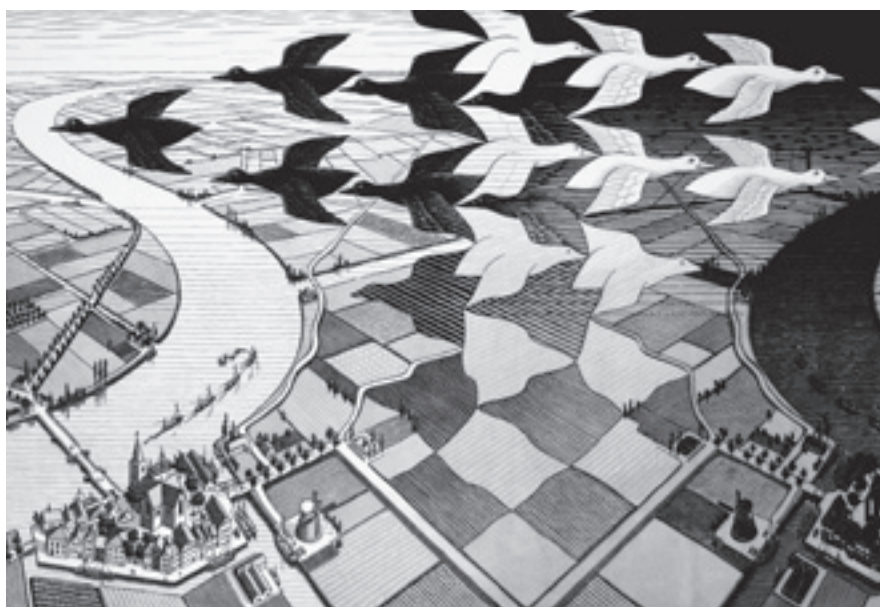
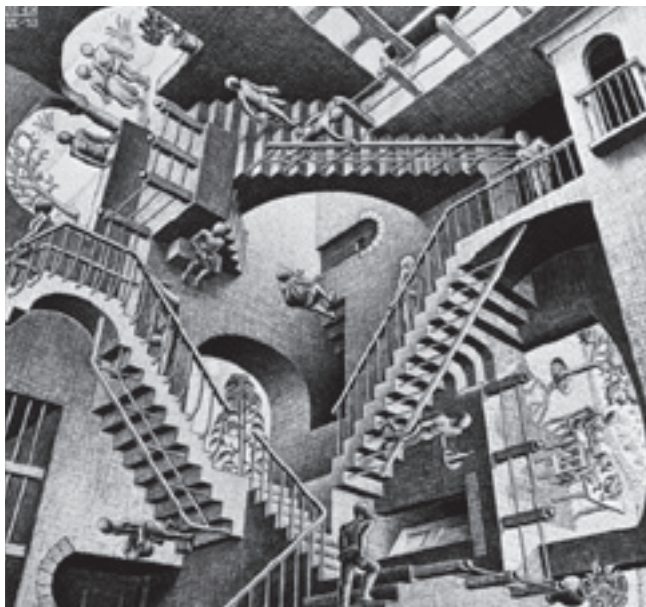
in collaboration with
Escher Foundation

It's the first time that Milan hosts an exhibition of Escher, one of the most important engraver in the history of art.

This exhibition aims to emphasize the unique way in which this scholar—because the term “artist”, in the usual understanding of the word, seems to be somewhat inadequate—observed nature, adopting a different viewpoint, so that beauty of geometric regularity emerges in filigree, transforming it into something magical and playful.

The exhibition narrative literally follows the eyes of Escher, who always drew his inspiration from the direct and detailed observation of nature, in the wake of the enchantment that the Italian landscape held for him. The eyes of the great artist therefore rested on the wonders offered by glimpses of Italy, as well as on the little things, from blow balls to beetles, from leaves to grasshoppers, lizards and crystals, which he observed as extraordinary pieces of natural architecture. The exhibition devoted to this great scholar, a magician of hyper-evocative design, uses Escher's works to convey the interpenetration of simultaneous worlds, the continuous passage between three-dimensional and two-dimensional objects, but also his research into *Gestalt* (the psychology of shape that focused on themes of perception), the mathematical and geometric implications of his art, the principles of visual perception and the effect that his work had on the society of the time

The visitor can enter the amazing world of Escher, helped by panels that will guide him to understand the origin of his art, and can experience optical illusions and visual tricks of the works of Escher.



2016

ALFONS MUCHA and the Atmospheres of the Art Nouveau



Palazzo Reale, Milan
December 10th, 2015 to March 20th, 2016

Palazzo Ducale, Genoa
April 30th to September 18th, 2016

curated by
Karel SRP
and 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

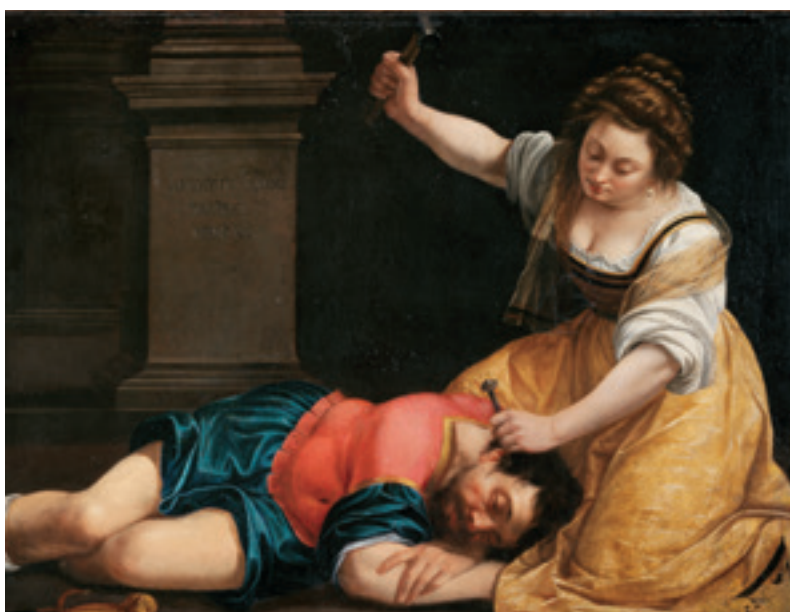
**September 17th, 2015
to February 7th, 2016**

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.

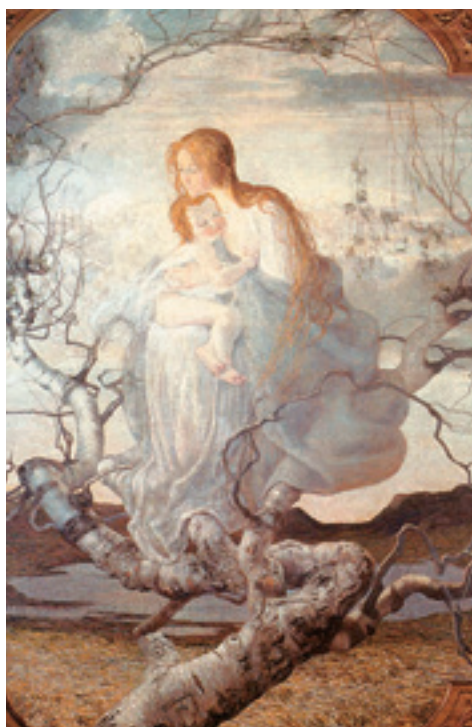
Among the drawings and prints, in the collection there can be found some important pieces such as two studies by Leonardo da Vinci for the 'Battle of Anghiari' and drawings by Rembrandt and Goya. In the section dedicated to the "Art after XIX century" there are leading representatives of the Romantic 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



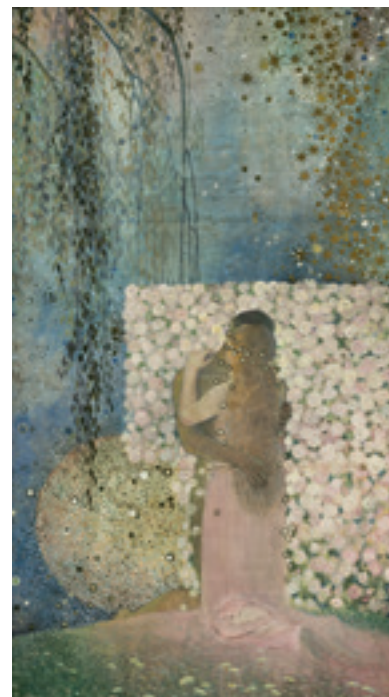
Palazzo Reale, Milan
February 3rd to June 5th, 2016

curated by **Michel Draguet**
and **Fernando Mazzocca**

in collaboration with
major international museums
and private collections

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

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.

Mudec - Museum of Cultures, Milan
March 25th to September 11th, 2016

curated by Rosa Maria Malet
and Francesco Poli

in collaboration with
Fundació Joan Miró, Barcelona



2016



Palazzo Ducale, Genoa
October 14th, 2016 to February 19th, 2017

curated by
Luca Beatrice

in collaboration with
private collections
and international museums

ANDY WARHOL

Pop Society

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



Mudec - Museum of Cultures, Milan
October 28th, 2016 to February 26th, 2017

*curated by Jeffrey Deitch
and Gianni Mercurio*

*in collaboration with
international private collections*

JEAN-MICHEL BASQUIAT

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



Mudec - Museum of Cultures, Milan
September 29th, 2016
to February 26th, 2017

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

in collaboration with
Codice - Idee per la Cultura

HOMO SAPIENS

The Great History of Human Diversity

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.



2016

2017

2018



Mudec - Museum of Cultures, Milan
September 28th, 2015 to March 13th, 2016

Complesso del Vittoriano, Rome
April 15th to October 30th, 2016

Palazzo Albergati, Bologna
May 18th to October 2nd, 2016

Fundación Canal, Madrid
February 15, to May 2nd, 2017

National Museum of Finland, Helsinki
April 26th to August 26th, 2018

curated by **Massimiliano Capella**

in collaboration with **MATTEL**

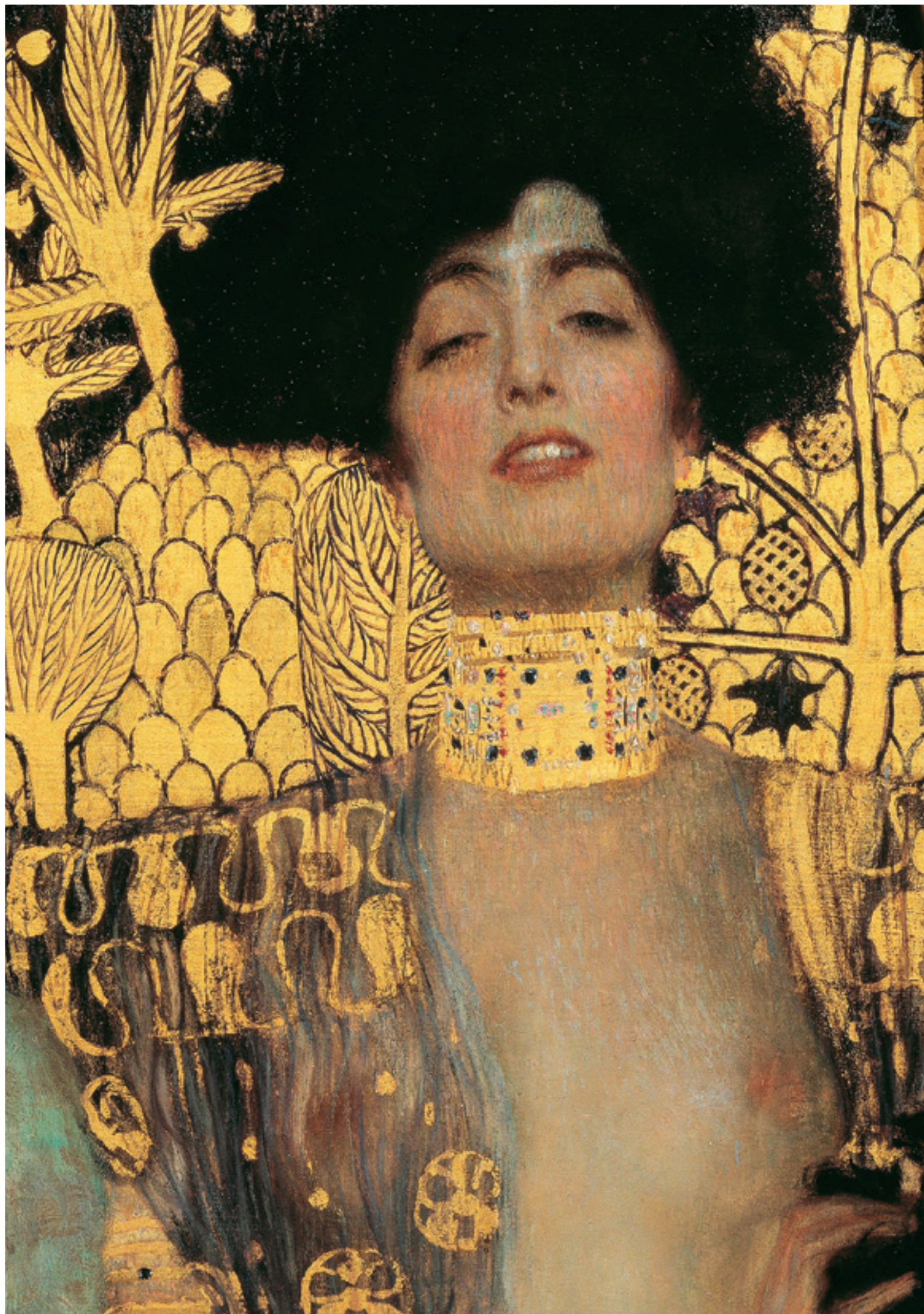
BARBIE

The Icon

The exhibition aims to pay tribute to Barbie, pop icon, trendsetter, fashion icon and muse of many artists. Barbie is not only the ideal model for any designer but, through the many changes of style and physiognomy, tells the story of our time from the 1950s to today. From simple toy to goddess of fashion, this exhibition means to be symbolic and non didactic, to help people understand its enormous impact on the global imaginary as an emblem of modern culture.

The exhibition is divided into six thematic sections. The exhibition begins with the section "Fashion": Vintage years, the Mod period, Malibu, Superstar, 90 years, the years 2000. Another section is dedicated to the stylists who have designed for Barbie. The second thematic addressed is "The Careers": 150 Barbie and the world of work. The tour continues with The World of Barbie: house, car, swimming pools but also the family, including the famous Ken. Then there is the section "The Collectors" with Barbie Magic of the Holidays, Afro Barbie and many others. In the exhibition there couldn't miss a section dedicated to the world of Hollywood, with Barbies representing the movie icons, as the famous Audrey Hepburn. A final part is devoted to Barbie "Pop Icon" and its connection with the modern world: special projects, charities, Save the Children spokesperson, Yamamay Lingerie, Mac cosmetics, exhibitions, hair. Emphasis is also put on the evolution of Barbie's logo and editorial character.





2015

IN THE TIME OF KLIMT The Vienna Secession



Pinacothèque, Paris
February 12th to June 21st, 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.

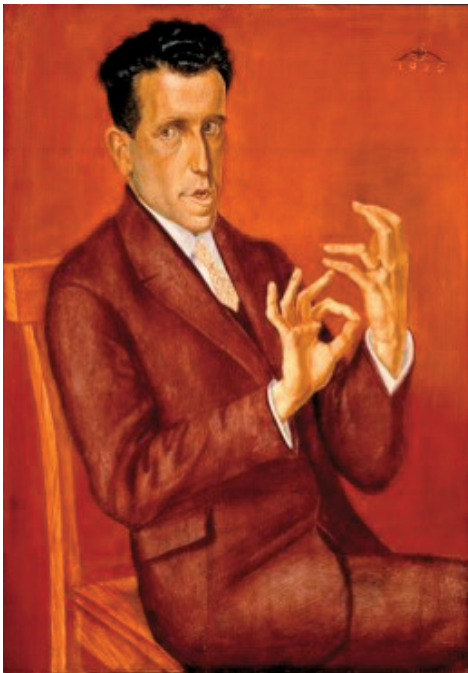
The show pivots on a selection of Klimt's iconic works, from his early academic studies to the masterworks of his golden period. It presents two major works of the artist, the *Judith I* (1901) and the reconstitution of the *Beethoven Frieze*. The superb *Study of a Woman with a Red Background* is presented 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



Museo Correr, Venice
May 2nd to August 30th, 2015

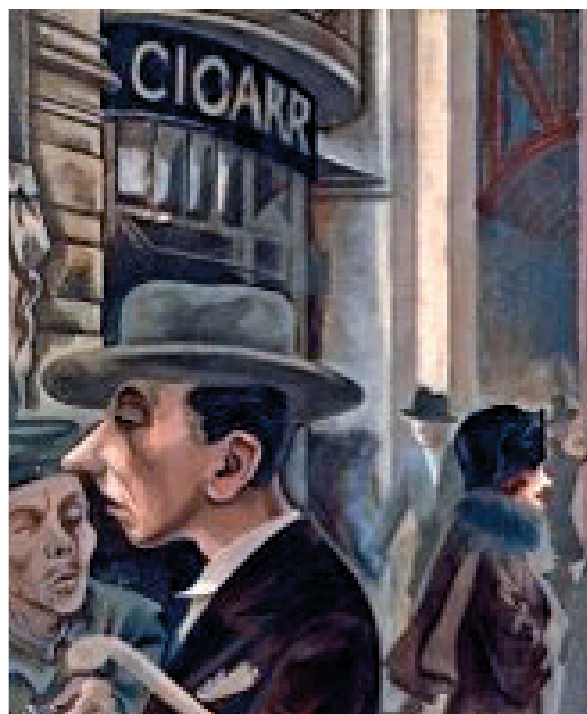
curated by **Stephanie Barron**
and **Gabriella Belli**

in collaboration with
major international museums

NEW OBJECTIVITY

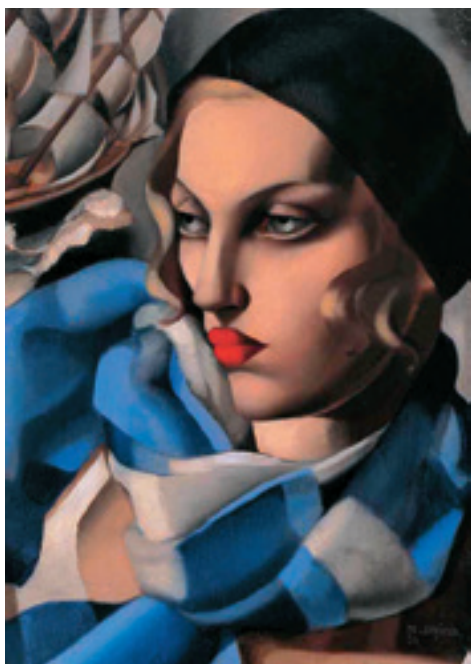
Art in Germany at the time of the Weimar Republic

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 Fiesler, 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 Chiablese, Turin
March 11th to August 30th, 2015

Palazzo Forti, Verona
Septembr 19st, 2015 to January 31st, 2016

curated by **Gioia Mori**

in collaboration with
major international museums
and private collections

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.





HENRI ROUSSEAU LE DOUANIER

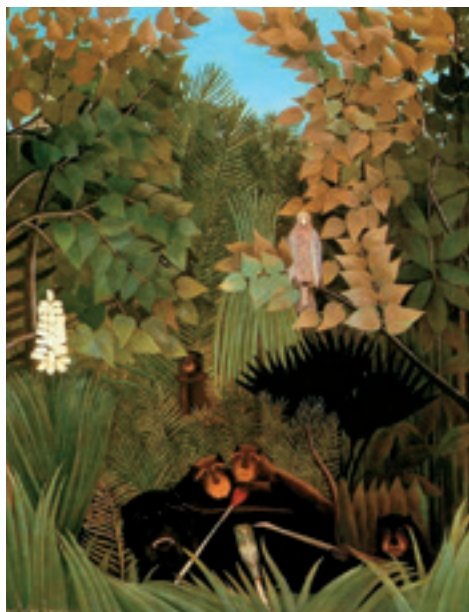
A self-taught sophisticated and original painter, long labelled naïf by art critics and ridiculed by the public, Henri Rousseau is now considered a pioneer of modern art. The exhibition is not intended as the umpteenth celebration of the French painter's naïveté nor is it an investigation of the iconographic 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.

2015

Palazzo Ducale, Venice
March 6th to July 5th, 2015

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

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



2015



GAM - Gallery of Modern Art, Milan
February 18th to June 7th, 2015

curated by **Paola Zatti**
and **Angelo Oldani**

in collaboration with
major Italian
and international museums

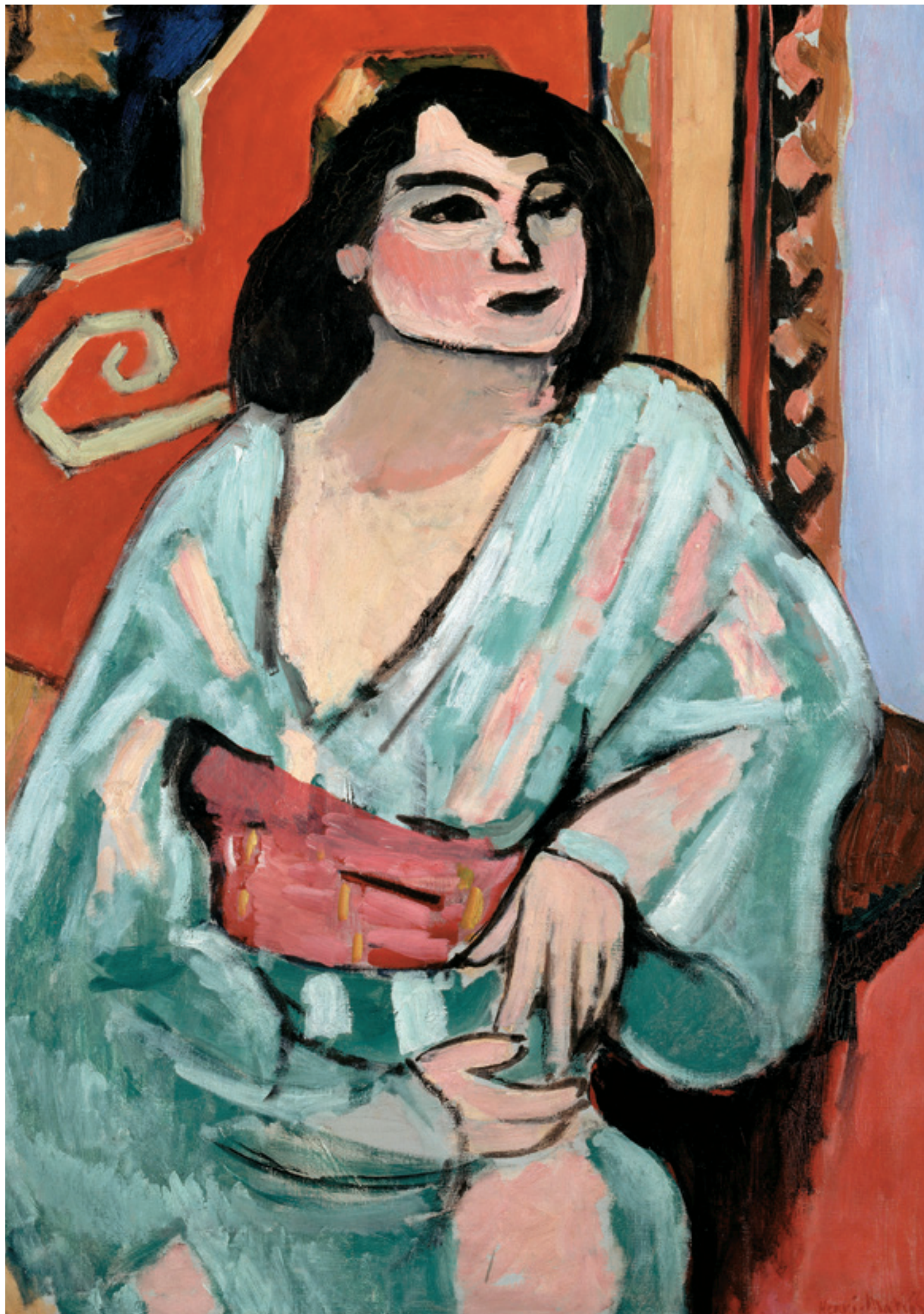
MEDARDO ROSSO

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



Palazzo Chiabrese, Turin
July 25th, 2015 to January 10th, 2016

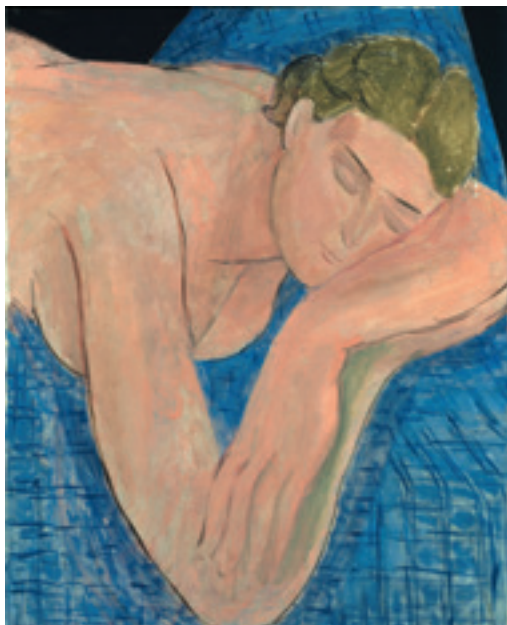
curated by Cécile Debray

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

MATISSE AND HIS TIME

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

VENETIAN RENAISSANCE

Schiavone between Parmigianino,
Tintoretto and Titian



Museo Correr, Venice
October 28th, 2015 to April 10th, 2016

curated by **Enrico Maria Dal Pozzolo**
and **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

GAUGUIN

Tales from Paradise



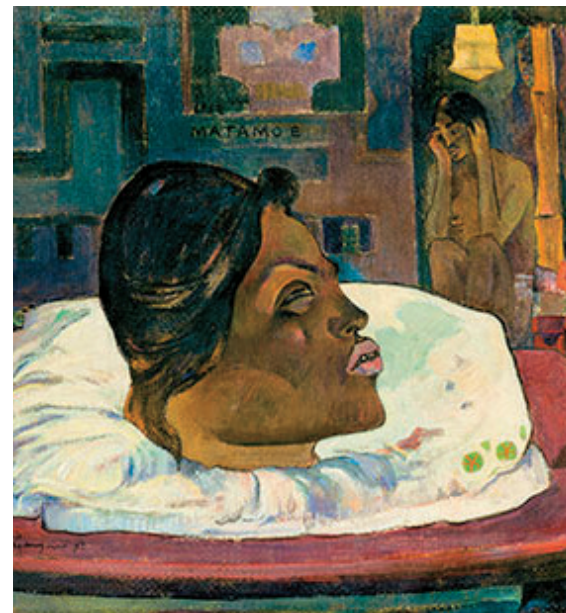
Mudec - Museum of Cultures, Milan
October 28th, 2015 to February 21st, 2016

curated by **Flemming Friborg**
and **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

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 - Museum of Cultures, Milan
March 27th to August 30th, 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 - Museum of Cultures, Milan
March 18th to August 30th, 2015

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

in collaboration with
major Milan museums



2014



Palazzo Reale, Milan
March 12th to July 13th, 2014

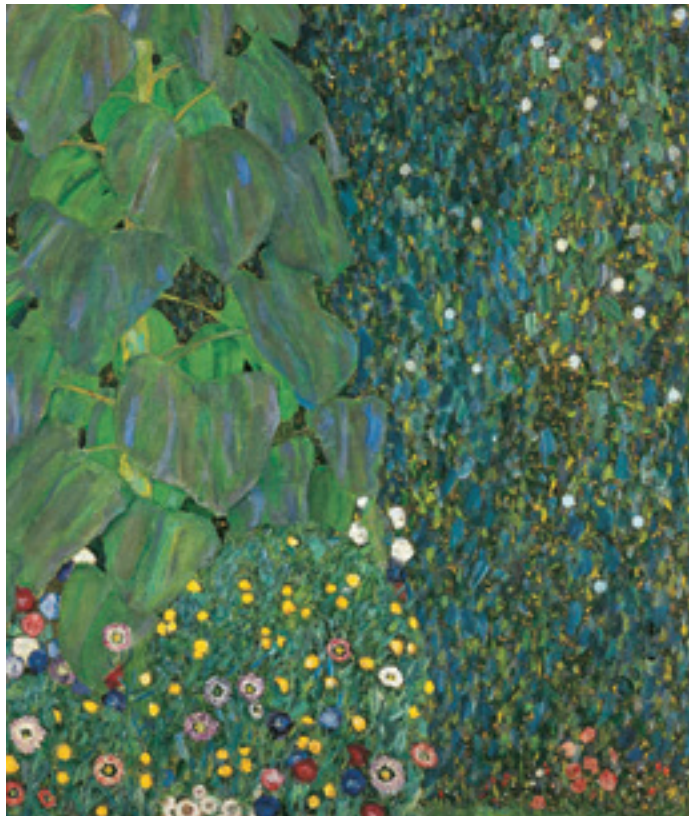
curated by **Alfred Weidinger**

in collaboration with
Belvedere Museum, Vienna

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.



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
October 18th, 2014 to March 8th, 2015

curated by **Kathleen Adler**

in collaboration with
Kröller-Müller Museum, Otterlo



2014

BERNARDINO LUINI



Palazzo Reale, Milan
April 7th to July 13th, 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
April 19th to July 13th, 2014

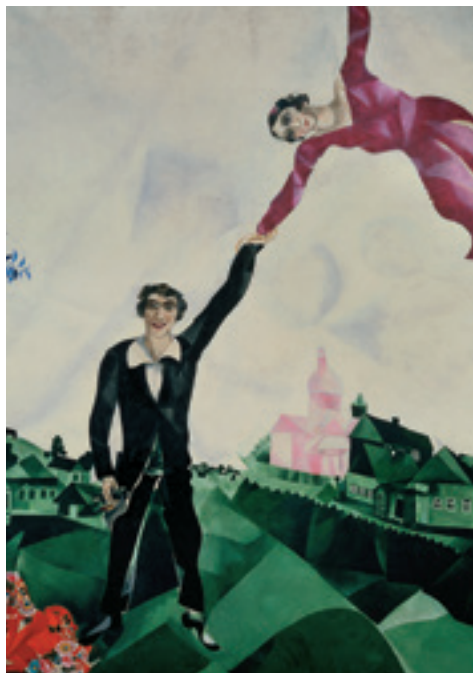
curated by **Alison Smith**

in collaboration with
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



Palazzo Reale, Milan
September 17th, 2014
to February 1st, 2015

curated by **Claudia Zevi**
and **Meret Meyer**

in collaboration with
major international museums

MARC CHAGALL

A Retrospective 1908-1985

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



Palazzo Fortuny, Venice
October 4th, 2014 to March 8th, 2015

curated by **Fabio Benzi**
and **Gioia Mori**

THE DIVINE MARCHESA

Art and Life of Luisa Casati

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



GAM - Gallery of Modern Art, Milan
October 8th, 2014
to February 8th, 2015

curated by **Catherine Grenier**

in collaboration with
Fondation Alberto
et Annette Giacometti

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.



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.

Museum of Natural History, Milan
November 28th, 2014
to June 30th, 2015

San Gaetano Cultural Center, Padua
October 12th, 2015
to February 27th, 2016

curated by **Dario Bressanini**

in collaboration with
Codice - Idee per la Cultura





2013

2014



Palazzo Reale, Milan
October 23rd, 2013 to March 16th, 2014

Palazzo Cipolla, Rome
April 18th to September 28th, 2014

curated by **Peter Brant**
and **Francesco Bonami**

in collaboration with
Brant Foundation

WARHOL

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

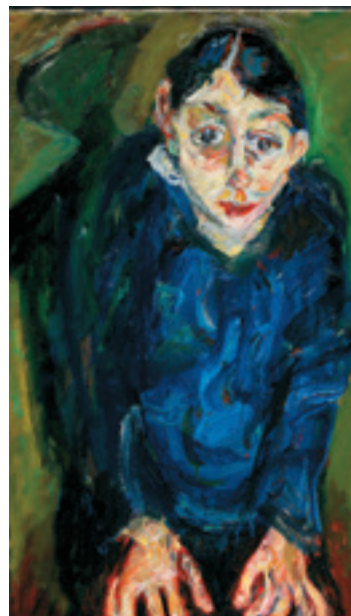
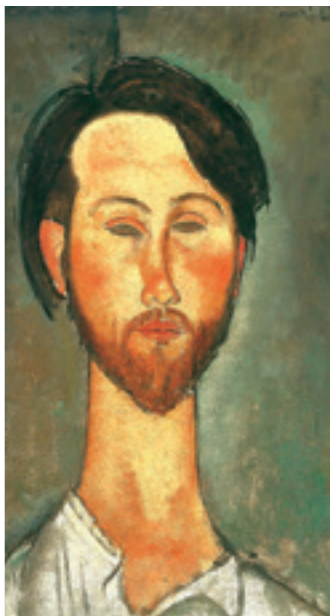


Amedeo Modigliani stepped into the Montparnasse district of Paris as soon as he arrived there at the age of twenty-two. Montparnasse was a Babel of different languages, but the language of art prevailed above all others. The district “has become for painters and poets [...] the refuge for their simplicity,” 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.

Palazzo Reale, Milan
February 21st to September 8th, 2013

curated by **Marc Restellini**

in collaboration with
Netter Collection



2013

KANDINSKIJ



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 continued 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.

Palazzo Reale, Milan
December 17th, 2013 to May 4th, 2014

curated by **Angela Lampe**

in collaboration with
Centre Pompidou, Paris



2013

MANET

Return to Venice



Palazzo Ducale, Venice
April 24th to August 18th, 2013

curated by **Guy Cogeval**
and **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

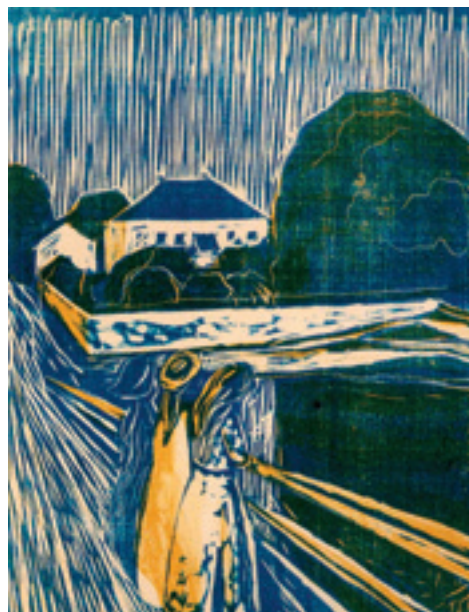
EDVARD MUNCH



Palazzo Ducale, Genoa
October 4th, 2013 to March 2nd, 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



Palazzo Reale, Milan
September 24th, 2013
to February 16th, 2014

curated by **Carter Foster**

in collaboration with
Whitney Museum, New York

POLLOCK, THE IRASCIBLES AND THE NEW YORK SCHOOL

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

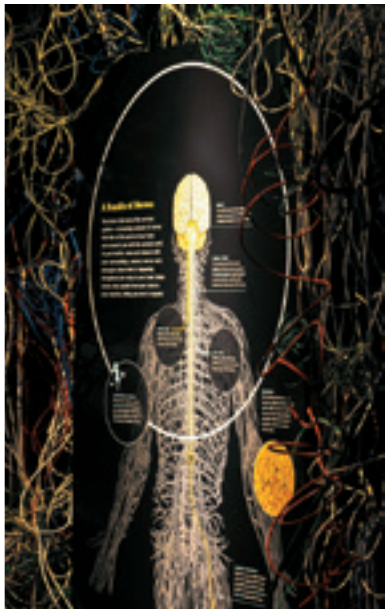
BRAIN The Inside Story

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.

Museum of Natural History, Milan
October 17th, 2013 to April 13th, 2014

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

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



EXHIBITIONS

Relying on knowledge and skills acquired over many years of activity in the field of art exhibitions, 24 ORE Cultura can boast a remarkable catalogue of their past enterprises, as substantial in numbers as it is varied and thematically consistent. The company's time-honoured vocation in publishing accounts for the many exhibitions they have dedicated to the history of Italian, European, and world art, but also testifies to their specific interest in architecture, design and especially photography. In addition, being in charge of the management of Mudec - Museum of Cultures has broadened the scope of 24 ORE Cultura to encompass ethnographic studies; these themes are tackled from the angle of an "anthropology of the contemporary", with a focus on material culture and its symbols, on media e lifestyle development in modern industrial society.

Italian art

Botticelli, Sandro (1445-1510) · *Filippino Lippi and Sandro Botticelli in 15th-century Florence*, Scuderie del Quirinale, Rome, 5.10.2011-15.1.2012

Canova, Antonio (1757-1822) · *Canova at the Court of the Tsars. Masterpieces from the Hermitage Museum in Saint Petersburg*, Palazzo Reale, Milan, 23.2.2008-2.6.2008

Caravaggio (1571-1610) · *Caravaggio, Lotto, Ribera. Four Hundred Centuries of Masterpieces from the Longhi Foundation*, Musei Civici degli Eremitani, Padua, 19.11.2009-28.3.2010

Casati Stampa, Luisa (1881-1957) · *The Divine Marchesa. Art and Life of Luisa Casati*, Palazzo Fortuny, Venice, 4.10.2014-8.3.2015

Cerano, Giovanni Battista Crespi, called (1573-1632) · *Cerano. A Protagonist of Lombard Seicento*, Palazzo Reale, Milan, 24.2.2005-5.6.2005

De Chirico, Giorgio (1888-1978) · *Nature according to De Chirico*, Palazzo delle Esposizioni, Rome, 9.4.2010-11.7.2010

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

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

Gentileschi, Artemisia (1593-1654) · *Artemisia Gentileschi. Story of a Passion*, Palazzo Reale, Milan, 22.11.2011-29.1.2012

Giacometti, Alberto (1901-1966) · *Giacometti*, Gallery of Modern Art, Milan, 8.10.2014-1.2.2015

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

Hayez, Francesco (1791-1882) · *Hayez. The Workshop of the Romantic Painter*, GAM, Turin, 17.10.2023-1.4.2024

Italy · *Painted Stone. Stone-Works of 16th- and 17th-Century*, Palazzo Reale, Milan, 21.11.1999-25.2.2000 · *Sacred Art in Lombardy*, Palazzo Reale, Milan, 6.10.2010-6.1.2011 · *Magic Realism. Enchantment in the Italian Painting in the Twenties and Thirties*, 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. Italian Art Moves towards Modernity*, Gallery of Modern and Contemporary Art, Turin, 26.10.2018-24.3.2019 · *The Wonderful World of Nature*, Palazzo Reale, Milan, 13.3.2019-14.7.2019 · *Magic Realism. Forms and Figures of an Italian Style, 1919-1939*, Palazzo Reale, Milan, 19.10.2021-20.3.2022

Lippi, Filippino (1457-1504) · *Filippino Lippi and Sandro Botticelli in 15th-Century Florence*, Scuderie del Quirinale, Rome, 5.10.2011-15.1.2012

Lotto, Lorenzo (1480-1556/57) · *Caravaggio, Lotto, Ribera. Four Hundred Centuries of Masterpieces from the Longhi Foundation*, Musei Civici degli Eremitani, Padua, 19.11.2009-28.3.2010

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

Marinetti, Filippo Tommaso (1876-1944) · *F.T. Marinetti = Futurism*, Fondazione Stelline, Milan, 12.2.2009-7.6.2009

Michelangelo (1475-1564) · *Michelangelo the Sculptor*, State Hermitage Museum, Saint Petersburg, 17.7.2007-23.9.2007

Modigliani, Amedeo (1884-1920) · *Modigliani, Soutine and the Accursed Artists. The Netter Collection*, Palazzo Reale, Milan, 21.2.2013-8.9.2013 · *Modigliani Experience*, Mudec, Milan, 20.6.2018-4.11.2018

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

Pellizza da Volpedo, Giuseppe (1868-1907) · *The Fourth Estate. Pellizza da Volpedo*, Palazzo Reale, Milan, 6.7.2007-16.9.2007 · *Ambassadors of the Work*, Palazzo Montecitorio, Rome, 29.11.2007-3.2.2008

Rosso, Medardo (1858-1928) · *Medardo Rosso*, Gallery of Modern Art, Milan, 18.2.2015-31.5.2015

Savinio, Alberto (1891-1952) · *Alberto Savinio. Comedy of Art*, Palazzo Reale, Milan, 25.2.2011-12.6.2011

Schiavone, Andrea (1510/15-1563) · *Venetian Renaissance. Schiavone between Parmigianino, Tintoretto and Titian*, Palazzo Correr, Venice, 28.10.2015-10.4.2016

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

Sironi, Mario (1885-1961) · *Mario Sironi, Constant Permeke. Places and Soul*, Palazzo Reale, Milan, 28.10.2005-29.1.2006

Tanzio da Varallo (1582-1633) · *Tanzio da Varallo. Realism, Fervour, Contemplation in a 17th-Century Painter*, Palazzo Reale, Milan, 5.4.2000-2.7.2000

Tvboy (born 1980) · *Tvboy*, Mudec - Museo delle Culture, Milan, 2.12.2021-9.1.2022

European art

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

Art Brut · *From Dubuffet to Art Brut*, Mudec, Milan, 12.10.2024-16.2.2025

- Art Nouveau** · *Alfons Mucha and the Atmospheres of Art Nouveau*, Palazzo Reale, Milan, 10.12.2015-20.3.2016; Palazzo Ducale, Genoa, 30.4.2016-18.9.2016
- Banksy** (born 1974) · *A Visual Protest. The Art of Banksy*, Mudec, Milan, 20.11.2018-24.3.2019; Chiostro del Bramante, Rome, 8.9.2020-11.4.2021; Gösta Serlachius Museum, Mänttä-Vilppula, 14.5.2021-10.10.2021
- Bosch, Jheronimus** (1453-1516) · *Bosch and an "Other" Renaissance*, Palazzo Reale, Milan, 9.11.2022-17.2.2023
- Budapest Museum of Fine Arts** · *From Raphael to Schiele. Masterpieces from the Budapest Museum of Fine Arts and the Hungarian National Museum*, Palazzo Reale, Milan, 17.9.2015-7.2.2016
- Chagall, Marc** (1887-1985) · *Marc Chagall. A Retrospective 1908-1985*, Palazzo Reale, Milan, 17.9.2014-1.2.2015 · *Marc Chagall. A Tale of Two Worlds*, Mudec, Milan, 16.3.2022-31.7.2022
- Chipperfield, David** (born 1953) · *David Chipperfield. Idea and Reality*, Palazzo della Ragione, Padua, 19.11.2005-19.2.2006
- Dalí, Salvador** (1904-1989) · *Salvador Dalí. The Dream Is Approaching*, Palazzo Reale, Milan, 22.9.2010-30.1.2011
- Dubuffet, Jean** (1901-1985) · *From Dubuffet to Art Brut*, Mudec, Milan, 12.10.2024-16.2.2025
- Dürer, Albrecht** (1471-1528) · *Albrecht Dürer and the Renaissance between Germany and Italy*, Palazzo Reale, Milan, 21.2.2018-24.6.2018
- Escher, Maurits Cornelis** (1898-1972) · *Escher*, Palazzo Reale, Milan, 23.6.2017-22.1.2017
- Europe** · *The Desire for Freedom. European Art from 1945*, Palazzo Reale, Milan, 14.3.2013-2.6.2013 · *Impressions of the East*, Mudec, Milan, 1.10.2019-2.2.2020
- Gauguin, Paul** (1848-1903) · *Gauguin. Tales from Paradise*, Mudec, Milan, 28.10.2015-21.2.2016
- Goya, Francisco** (1746-1828) · *Goya. The Rebellion of Reason*, Palazzo Reale, Milan, 31.10.2023-3.3.2024
- Hoffmann, Josef** (1870-1956) · *Gustav Klimt under the Sign of Hoffmann and the Secession*, Museo Correr, Venice, 24.3.2012-8.7.2012
- Impressionism** · *Impressionist Dreams of the Far East*, Mudec, Milan, 1.10.2019-2.2.2020
- Kandinskij, Vasilij** (1866-1944) · *Kandinskij*, Palazzo Reale, Milan, 17.12.2013-4.5.2014 · *Kandinskij, the Wandering Knight on His Journey towards Abstraction*, Mudec, Milan, 15.3.2017-9.7.2017
- Klee, Paul** (1879-1940) · *Paul Klee and Italy*, National Gallery of Modern Art, Rome, 9.10.2012-27.1.2013 · *Paul Klee. At the Origins of Art*, Mudec, Milan, 31.10.2018-3.3.2019
- Klimt, Gustav** (1862-1918) · *Gustav Klimt under the Sign of Hoffmann and the Secession*, Museo Correr, Venice, 24.3.2012-8.7.2012 · *Klimt. At the Origins of a Myth*, Palazzo Reale, Milan, 12.3.2014-13.7.2014 · *In the Time of Klimt. The Vienna Secession*, Pinacothèque, Paris, 12.2.2015-21.6.2015 · *Klimt Experience*, Mudec, Milan, 26.7.2017-7.1.2018
- Lempicka, Tamara de** (1898-1980) · *Tamara de Lempicka*, Palazzo Chiabrese, Turin, 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, Milan, 9.10.2018-10.2.2019
- Manet, Édouard** (1832-1883) · *Manet. Retour to Venice*, Palazzo Ducale, Venice, 23.4.2013-11.8.2013
- Matisse, Henri** (1869-1954) · *Matisse and His Time*, Palazzo Chiabrese, Turin, 25.7.2015-10.1.2016
- Miró, Joan** (1893-1983) · *Miró! Poetry and Light*, Palazzo Ducale, Genoa, 4.10.2012-7.4.2013 · *Joan Miró. The Force of Matter*, Mudec, Milan, 2.3.2016-11.9.2016
- Mondrian Piet** (1872-1944) · *Piet Mondrian and the Dutch Landscape*, Mudec, Milan, 24.11.2021-27.3.2022
- Monet, Claude** (1840-1926) · *Monet. The Time of Water-Lilies*, Palazzo Reale, Milan, 30.4.2009-27.9.2009
- Morisot, Berthe** (1841-1895) · *Berthe Morisot. Impressionist Painter*, GAM, Turin, 16.10.2024-9.3.2025
- Mucha, Alfons** (1860-1939) · *Alfons Mucha and the Atmospheres of Art Nouveau*, Palazzo Reale, Milan, 10.12.2015-20.3.2016; Palazzo Ducale, Genoa, 30.4.2016-18.9.2016
- Munch, Edvard** (1863-1944) · *Edvard Munch*, Palazzo Ducale, Genoa, 4.10.2013-2.3.2014
- New Objectivity** · *New Objectivity. Art in Germany at the Time of the Weimar Republic*, Palazzo Correr, Venice, 2.5.2015-30.8.2015
- Permeke, Constant** (1886-1952) · *Mario Sironi, Constant Permeke. Places and Soul*, Palazzo Reale, Milan, 28.10.2005-29.1.2006
- Picasso, Pablo** (1881-1973) · *Picasso. Masterpieces from the Musée National Picasso, Paris*, Palazzo Reale, Milan, 20.9.2012-6.1.2013 · *Picasso. Metamorphosis of the Figure*, Mudec, Milan, 22.2.2024-30.6.2024
- Pre-Raphaelites** · *Pre-Raphaelites. Utopia of Beauty*, Palazzo Chiabrese, Turin, 18.4.2014-13.7.2014 · *Pre-Raphaelites. Love and Desire*, Palazzo Reale, Milan, 27.6.2019-6.10.2019
- Ribera, Jusepe de** (1591-1652) · *Caravaggio, Lotto, Ribera. Four Hundred Centuries of Masterpieces from the Longhi Foundation*, Musei Civici degli Eremitani, Padua, 19.11.2009-28.3.2010
- Rodčenko, Aleksandr** (1891-1956) · *Aleksandr Rodčenko*, Palazzo delle Esposizioni, Rome, 11.10.2011-8.1.2012
- Rodin Auguste** (1840-1917) · *Rodin and Dance*, Mudec, Milan, 25.10.2023-10.3.2024
- Rousseau, Henri, Le Douanier** (1844-1910) · *Henri Rousseau le Douanier*, Palazzo Ducale, Venice, 6.3.2015-5.7.2015
- Saint Phalle, Niki de** (1930-2002) · *Niki de Saint Phalle*, Mudec, Milan, 5.10.2024-16.2.2025
- Soutine, Chaïm** (1893-1943) · *Modigliani, Soutine and the Accursed Artists. The Netter Collection*, Palazzo Reale, Milan, 21.2.2013-8.9.2013
- Soviet Union** · *Socialist Realisms. Great Soviet Painting 1920-1970*, Palazzo delle Esposizioni, Rome, 10.10.2011-8.1.2012
- Surrealism** · *A Surreal Shock. Masterpieces of Surrealism*, Mudec, Milan, 22.3.2023-30-7.2023
- Symbolism** · *Symbolism. Art in Europe from Belle Époque to World War I*, Palazzo Reale, Milan, 3.2.2016-5.6.2016
- Theimer, Ivan** (born 1944) · *Ivan Theimer*, Palazzo Reale, Milan, 6.7.2007-16.9.2007
- Van Gogh, Vincent** (1853-1890) · *Van Gogh*, Palazzo Reale, Milan, 18.10.2014-8.3.2015 · *Vincent van Gogh. Painter and Reader*, Mudec, Milan, 21.9.2023-28.1.2024

Extra-European art

- Basquiat, Jean-Michel** (1960-1988) · *Jean-Michel Basquiat*, Mudec, Milan, 28.10.2016-26.2.2017
- Calder, Alexander** (1898-1976) · *Alexander Calder*, Palazzo delle Esposizioni, Rome, 23.10.2009-14.2.2010
- Cartoons** · *Pixar. 25 Years of Animation*, PAC - Padiglione d'Arte Contemporanea, Milan, 23.11.2011-14.2.2012 · *Disney. The Art of Telling Timeless Stories*, Mudec, Milan, 2.9.2021-13.2.2022 ; Galleria Nazionale d'Arte Antica, Palazzo Barberini, Rome, 15.4.2022-25.9.2022; Palazzo Ducale,

Genoa, 14.10.2022-2.4.2023 · *Wonder Woman. The Myth*, Palazzo Morando, Milan, 17.11.2021-20.3.2022

China · *China. Contemporary Renaissance*, Palazzo Reale, Milan, 11.12.2009-7.2.2010

Haring, Keith (1958-1990) · *Keith Haring. About Art*, Palazzo Reale, Milan, 21.2.2017-18.6.2017

Japan · *Japan. Power and Magnificence 1568-1868*, Palazzo Reale, Milan, 7.12.2009-8.3.2010

Kahlo, Frida (1907-1954) · *Frida Kahlo. Beyond the Myth*, Mudec, Milan, 1.2.2018-3.6.2018

Kengo Kuma (born 1954) · *Kengo Kuma*, Palazzo della Ragione, Padua, 27.20.2007-27.1.2008

Kentridge, William (born 1955) · *William Kentridge and Milan*, Palazzo Reale, Milan, 16.3.2011-3.4.2011

LaChapelle, David (born 1963) · *David LaChapelle. I Believe in Miracles*, Mudec, Milan, 22.4.2022-11.9.2022

Lichtenstein, Roy (1923-1997) · *Roy Lichtenstein. Multiple Variations*, Mudec, Milan, 1.5.2019-8.9.2019

Oursler, Tony (born 1957) · *Tony Oursler. Open Obscura*, PAC - Padiglione d'Arte Contemporanea, Milan, 19.3.2011-12.6.2011

Pollock, Jackson (1912-1956) · *Pollock, the Irascibles and the New York School*, Palazzo Reale, Milan, 24.9.2013-16.2.2014

Warhol, Andy (1928-1987) · *Warhol*, Palazzo Reale, Milan, 17.12.2013-4.5.2014 · *Warhol*, Palazzo Cipolla, Rome, 19.4.2014-28.9.2014 · *Warhol. Pop Society*, Palazzo Ducale, Genoa, 14.10.2016-19.2.2017

Yayoi Kusama (born 1929) · *Yayoi Kusama. I Want to Live Forever*, PAC - Padiglione d'Arte Contemporanea, Milan, 18.11.2009-24.2.2010

Zhang Huan (born 1965) · *Zhang Huan. Ashman*, PAC - Padiglione d'Arte Contemporanea, Milan, 7.7.2010-12.9.2010

Photography

Barbieri, Gian Paolo (born 1938) · *Gian Paolo Barbieri*, Palazzo Reale, Milan, 20.9.2007-11.11.2007

Basilico, Gabriele (1944-2013) · *Basilico*, Bari 0607, Pinacoteca Provinciale, Bari, 14.10.2007-2.3.2008

Bischof, Werner (1916-1954) · *Werner Bischof. Images*, Palazzo Magnani. Reggio Emilia, 1.4.2007-27.5.2007

Bolin, Liu (born 1973) · *Visible/Invisible*, Mudec, Milan, 15.5.2019-15.9.2019

Capa, Robert (1913-1954) · *Robert Capa. In History*, Mudec, Milan, 11.11.2022-19.3.2023

Cartier-Bresson, Henri (1908-2004) · *Cartier-Bresson. China 1948-49 | 1958*, Mudec, Milan, 18.2.2022-3.7.2022

Chemello, Giustino (born 1952) · *Giustino Chemello and Massimo Listri*, Palazzo Reale, Milan, 24.1.2008-24.2.2008

Doisneau, Robert (1912-1994) · *Robert Doisneau. Love Is...*, Palazzo Reale, Milan, 15.6.2005-25.9.2005

Erwitt, Elliott (born 1928) · *Family*, Mudec, Milan, Oct. 2019-Apr. 2020

Frank, Robert (1924-2019) · *Robert Frank. American Foreigner*, Palazzo Reale, Milan, 14.10.2008-18.1.2009

Gloeden, Wilhelm von (1856-1931) · *Wilhelm von Gloeden*, Palazzo della Ragione, Milan, 25.1.2008-24.3.2008

Jodice, Mimmo (born 1934) · *Mimmo Jodice*, Palazzo delle Esposizioni, Rome, 9.4.2010-11.7.2010

Kertész, André (1894-1985) · *André Kertész Retrospective*, Montalbano Elicona Castle (Messina), 25.6.2007-19.9.2007

Kirkland, Douglas (1934-2022) · *Douglas Kirkland. A Night with Marilyn*, Palazzo Reale, Milan, 12.4.2002-1.9.2002

Listri, Massimo (born 1953) · *Giustino Chemello and Massimo Listri*, Palazzo Reale, Milan, 24.1.2008-24.2.2008

McCurry, Steve (born 1950) · *Steve McCurry. Animals*, Mudec, Milan, 16.12.2018-31.3.2019

Modotti, Tina (1896-1942) · *Tina Modotti. Women, Mexico, Revolution*, Mudec, Milan, March 1.5.2021-7.11.2021; Palazzo Ducale, Genoa, 8.4.2022-9.10.2022

Muholi, Zanele (born 1972) · *Zanele Muholi. A Visual Activist*, Mudec, Milan, 30.3.2023-30.7.2023

Newton, Helmut (1920-2004) · *Helmut Newton. Sex and Landscapes*, Palazzo Reale, Milan, 24.2.2006-4.6.2006

Parr, Martin (born 1952) · *Martin Parr. Short & Sweet*, Mudec, Milan, 10.2.2024-30.6.2024

Rancinan, Gérard (born 1953) · *Gérard Rancinan. The "Sacré Sauvage" Trilogy*, Triennale Bovisa, Milan, 25.6.2007-16.9.2007

Saudek, Jan (born 1935) · *Joel Peter Witkin, Jan Saudek. The Universe in a Room*, PAC - Padiglione d'Arte Contemporanea, Milan, 28.2.2008-27.4.2008

Weegee (1899-1968) · *Unknown Weegee. American Chronicles*, Palazzo della Ragione, Milan, 21.6.2008-12.10.2008

Witkin, Joel Peter (born 1939) · *Joel Peter Witkin, Jan Saudek. The Universe in a Room*,

PAC - Padiglione d'Arte Contemporanea, Milan, 28.2.2008-27.4.2008

Ethnography

Africa · *Africa*, Mudec, Milan, 27.3.2015-30.8.2015

Ancient Egypt · *Nefer. Women in Ancient Egypt*, Palazzo Reale, Milan, 27.1.2007-9.4.2007; Palazzo Cavour, Turin, 6.4.2007-1.7.2007 · *Egypt. The Extraordinary Discovery of Pharaoh Amenhotep II*, Mudec, Milan, 13.9. 2017-7.1.2018 · Museum of Fine Arts, Budapest, 16.9.2021-9.1.2022

Anthropology · *Brain. The Inside Story*, Museum of Natural History, Milan, 18.10.2013-13.4.2014 · *Homo Sapiens. The Great History of Human Diversity*, Palazzo delle Esposizioni, Rome, 11.11.2011-12.2.2012; Complesso Monumentale del Broletto, Novara, 8.3.2013-30.6.2013; Mudec, Milan, 29.9.2016-26.2.2017

Expos · *Worlds in Milan. Cultures and Expos 1874-1940*, Mudec, Milan, 27.3.2015-30.8.2015

India · *India. Images from 50 Years of Independence*, Palazzo Reale, Milan, 16.2.1998-19.4.1998

Peru · *Machu Picchu and the Golden Empires of Peru*, Mudec, Milan, 8.10.2022-19.2.2023

Tattoo · *Tattoo. Tales from the Mediterranean*, Mudec, Milan, 28.3.2024-28.7.2024

Fashion

Barbie · *Barbie. The Icon*, Mudec, Milan, 28.9.2015-13.3.2016; Complesso del Vittoriano, Rome, 15.4.2016-30.10.2016; Palazzo Albergati, Bologna, 18.5.2016-2.10.2016; Fundación Canal, Madrid, 15.2.2017-2.5.2017; National Museum of Finland, Helsinki, 26.4.2018-26.8.2018

Science

Dinosaurs · *Dinosaurs. Giants from Argentina*, San Gaetano Cultural Center, Padua, 8.10.2016-26.2.2017; Mudec, Milan, 24.3.2017-9.7. 2017

Food · *Foodscapes. Art and Gastronomy*, Ex Cinema Trento, Parma, 7.10.2007-6.1.2008 · *Food*, Museum of Natural History, Milan, 28.11.2014-30.6.2015; Cultural Center San Gaetano, Padua, 2.10.2015- 27.2.2016

Robots · *Robot. The Human Project*, Mudec, Milan, 1.5.2021-1.8.2021

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