

ART DÉCO

THE TRIUMPH OF MODERNITY



ART DÉCO. THE TRIUMPH OF MODERNITY

Curated by **Valerio Terraroli**

To celebrate the centenary of one of the most influential exhibitions of the 20th century, the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, 24 ORE Cultura and Palazzo Reale Milano presented for the first time in 2025 the major exhibition **Art Déco. The Triumph of Modernity**.

This spectacular showcase features masterpieces from leading national museums and some of the most important international institutions of decorative arts.



*Pierre Paul Jouve (design), Pierre Gaudin (mosaicist), Black Panther Battles with Python, 1932.
Polychrome mosaic on fibre cement.
Boulogne-Billancourt, Musée des Années Trente, deposit Académie des beaux-arts di Parigi*

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THE BIRTH OF A MODERN AESTHETIC

The exhibition celebrates the emergence of Art Déco as a **defining international language**. The *Roaring Twenties* transformed cities such as Paris, New York, and Milan into laboratories of innovation, where luxury, speed, and optimism reshaped daily life.

This new aesthetic reflected a society eager to move beyond the trauma of World War I, affirming **elegance, craftsmanship, and technological progress** while laying the foundations of what would become known worldwide as Made in Italy.

This era bridged the past and the future, shaping the way we perceive modernity itself.



Gio Ponti and Libero Andreotti (sculptor), The Triumph of Love and the Triumph of Death, 1928. Cist in porcelain and gilding with agate burnisher, Società Ceramica Richard-Ginori (Doccia, Sesto Fiorentino). Milan, Civiche Raccolte d'Arte Applicata del Castello Sforzesco

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ART DÉCO AS CULTURAL REVOLUTION

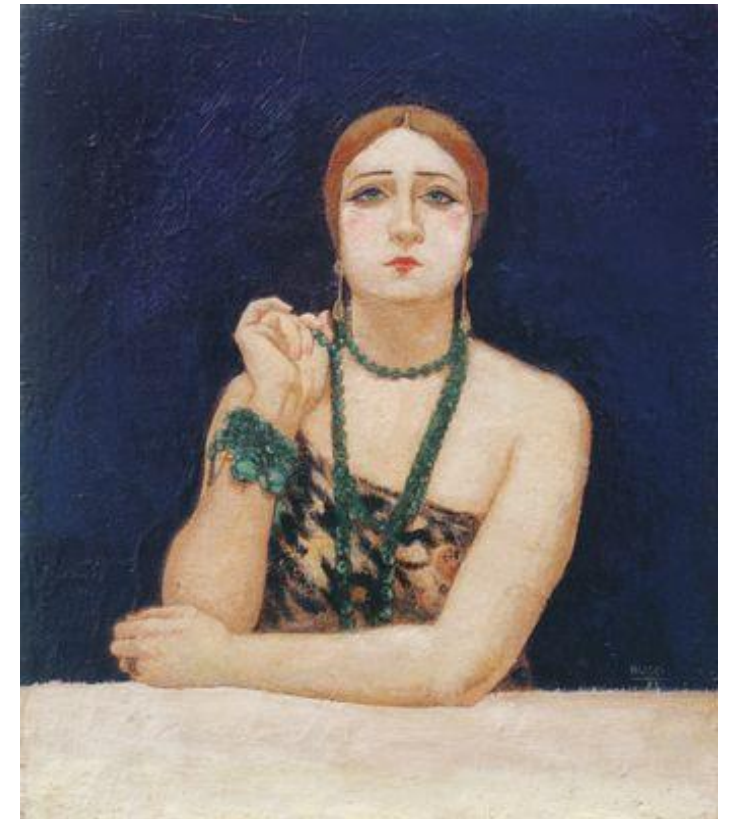
Art Déco expressed a **new vision of modernity**, bridging tradition and future aspirations through bold geometry and a dialogue between artisanal mastery and industrial innovation.

A **hallmark of the style was the use of exquisite materials**: ebony, marble, brass, and steel defined interiors, objects, and architecture, replacing the organic curves of Art Nouveau with streamlined forms.

More than a style, it embodied a **cultural shift** in which design, fashion, technology, and communication advanced together until they seamlessly merged, creating **new synergies** that permeated everyday life and transformed habits.



*Enrico Mazzolari, The Cantic of the Sun, 1927.
Glazed earthenware.
Gardone Riviera, Fondazione Il Vittoriale degli Italiani, Prioria,
Clausura, Guest Bath.*



*Anselmo Bucci, Rosa Rodrigo (The Beauty), 1923.
Oil on canvas.
Courtesy Matteo Maria Mapelli Arte Contemporanea, Monza*

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ARTS, WORKS AND MASTERS

The exhibition will feature a **stunning array of works**, emphasizing the refinement of decorative arts alongside fine art in the strictest sense, including paintings from the Magical Realism movement, sculptures, architectural drawings and engravings.

Glassware, ceramics, haute couture clothing, furnishings and fine jewellery reveal the richness of the period. Particular attention is dedicated to **Italian masters**, including Gio Ponti, Galileo Chini, Portaluppi, Buzzi, Mazzucotelli, and the Bugatti family, whose work laid essential foundations for the development of modern Italian design.



*Francesco Nonni and Anselmo Bucci (sculptor), Oriental Procession, 1927.
25 sculptural elements in majolica lustreware and gold and platinum arranged on a walnut base,
Manifattura Anselmo Bucci Ceramiche (Faenza). Faenza, Museo Internazionale delle Ceramiche.*

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EXHIBITION JOURNEY

The journey opens with **precursors of the new style** (1919–1923) and continues through the first two Monza Biennials, highlighting Italian participation in the 1925 Paris exhibition.

Thematic sections explore nature, exoticism, antiquity, and global inspirations—from colonial imagery to Far Eastern influences and archaeological discoveries.

The final room marks a decisive shift toward the **aesthetics of the 1930s**, where refined decoration gives way to a more monumental language, signaling the end of an era of exuberant elegance.



*Pierre Petit, The Fawns, 1928.
Glass pane divided into two glass panels, partially polychrome, in
an iron structure.
Boulogne-Billancourt, Musée des Années Trente*



*Marcel Bourin, Diana the Huntress with Small Antilopes, 1925.
Cast bronze with partial gilding.
Gardone Riviera, Fondazione Il Vittoriale degli Italiani*

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THEMATIC SECTIONS



The origins of Art Déco



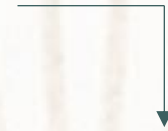
The International
Biennials of Modern
Decorative Arts in
Monza, Italy



1925: the Exposition des
arts décoratifs et
industriels modernes in
Paris



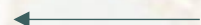
The French variation of
Art Déco



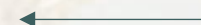
Exoticism: wild Nature



The love of antiquity



A Wunderkammer déco



Triumph and end of Art
Déco



The 1930s and the
monumental art of the
Novecento style

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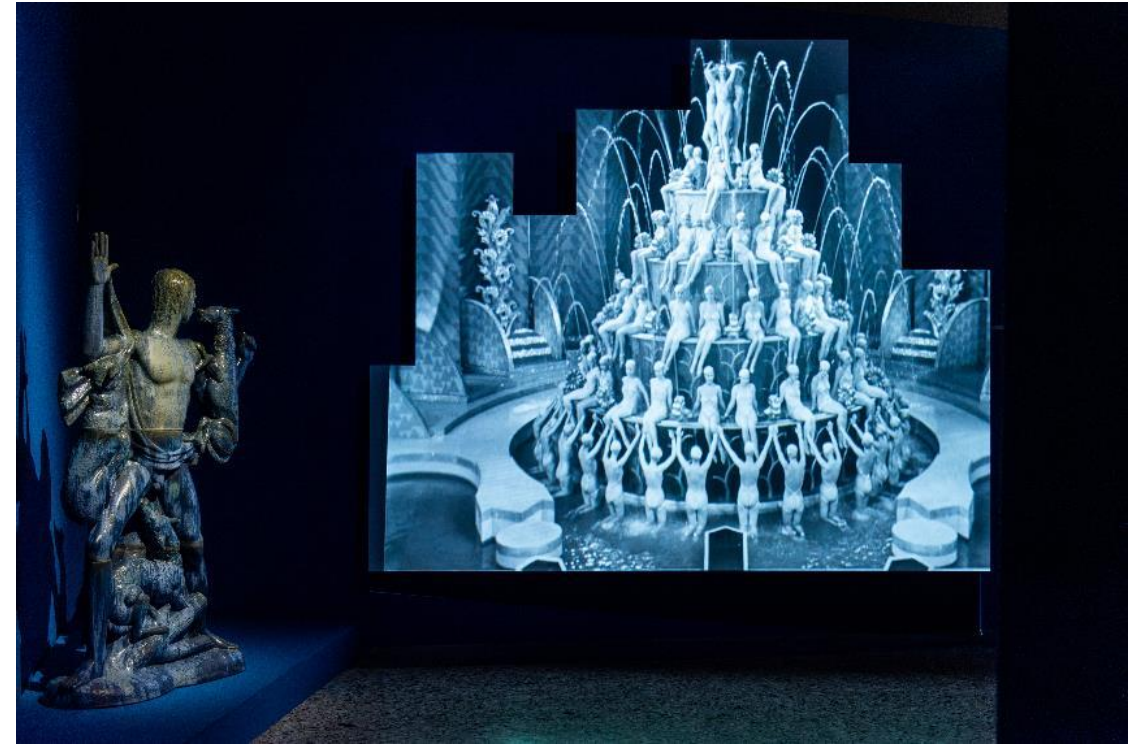
EXHIBITION SET UP

The **exhibition design**, enriched with reproductions of posters, historical photographs and multimedia installations, recreates the **vibrant atmosphere of 1920s Europe** and illustrates how artistic experimentation intersected with everyday life and visual culture.



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EXHIBITION SET UP



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A TIMELESS VISION OF MODERNITY

Art Déco's ability to absorb change and transform it into beauty makes this period a timeless reference and source of inspiration.

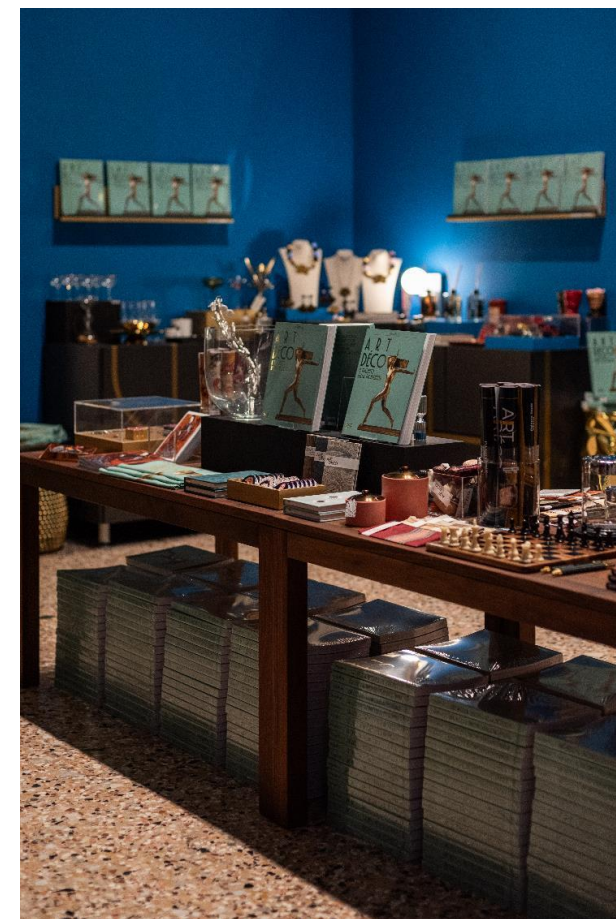
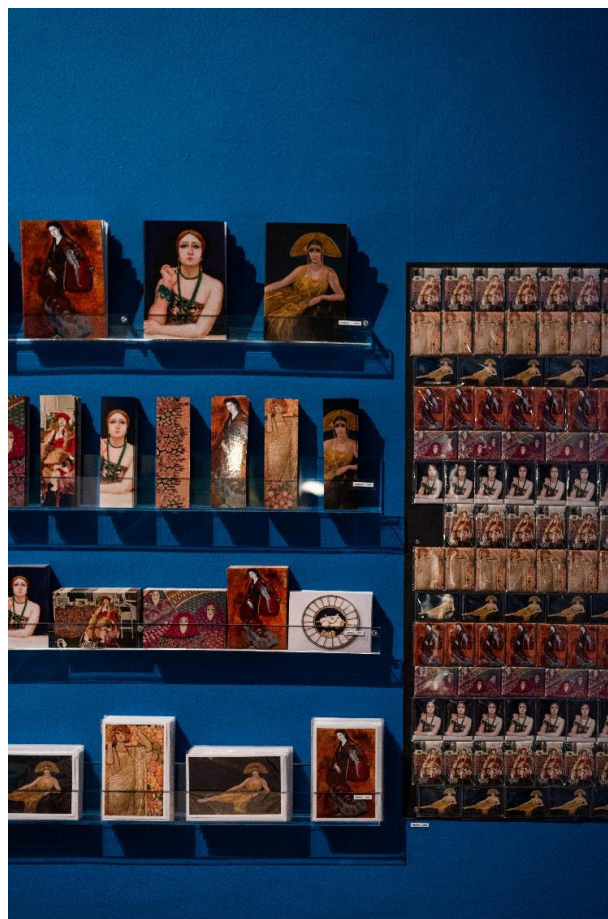
Art Déco. The Triumph of Modernity narrates **an era marked by renewal, vitality, and a powerful drive toward the future**, while acknowledging the social and political tensions that would soon reshape Europe.

Through a captivating dialogue between art, design, history, and technology, the exhibition offers museum audiences an **immersive experience of extraordinary beauty and subtle uncertainty**, highlighting the brilliance and the fragility of a transformative era whose vision of progress continues to resonate with striking contemporary relevance.



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BOOKSHOP



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EXHIBITION FACT SHEET

Artworks & Multimedia	The exhibition features a selection of more than 250 works including paintings, sculptures, ceramics, tapestries, glassware, drawings, clothing, shoes and accessories, jewelry and furniture. The number of artworks is indicative and could be adapted according to the exhibition venue. The images in this proposal are indicative. The precise checklist will be confirmed once exhibition dates and scale of venue are confirmed.
Size	500-1000 m²
Availability	Fall 2026
Rental period	12-16 weeks
Producer	24 ORE Cultura
Curator	Valerio Terraroli



24 ORE Cultura – Gruppo il Sole 24 ORE

Viale Sarca 223, 20126 Milan, Italy

www.24orecultura.com

Head of Exhibitions and International Relations

Paola Cappitelli

paola.cappitelli@24orecultura.com

Exhibitions and International Relations

Francesca Cavola

Francesca.cavola@24orecultura.com

Exhibitions and International Relations

Myrtille Montaud

ext.myrtille.montaud@24orecultura.com