



LA VOCE
DEL TATUAGGIO OGGI
(TUTTE E TUTTI
SI TATUANO DI TUTTO)
THE VOICE OF TATTOOING TODAY
(EVERYONE GETS ANYTHING TATTOOED)



IL TATUAGGIO
CONTEMPORANEO
THE CONTEMPORARY TATTOO

TATTOO

Stories from the Mediterranean

Tattoo. Stories from the Mediterranean is an international exhibition project dedicated to the thousand-year history of tattooing across the Mediterranean region, from the ritual and symbolic practices of antiquity to contemporary artistic expressions.

The exhibition has unfolded in five stages (**Milan, Marseille, Stockholm, Gorizia** and **Pesaro**), each conceived in close dialogue with the cultural and institutional context of its host venue.

Every iteration has contributed with a specific and original perspective on tattooing, highlighting its profoundly intercultural and historically stratified nature.

The project was initiated in 2024 from an idea of **Luisa Gnechi Ruscone** and co-curated with **Guido Guerzoni**, with the collaboration of Beatrice Corti and Jurate Piacenti. From 2026, with a renewed focus on Lombroso and proto-Adriatic history, the curatorship has been entrusted to Guido Guerzoni and Beatrice Corti.



EXHIBITION JOURNEY

Through a **multidisciplinary approach**, which combines archaeology, art history, anthropology, postcolonial and gender studies, the project brings into dialogue **materials** from major **European museums and private collections**, alongside contemporary testimonies of tattoo artists and individuals who carry stories and images inscribed on their skin.

By its very nature, the **project** is **highly adaptable**. Each venue can integrate works, artifacts and testimonies on loan and drawn from local civic collections, structured around a consolidated core of video installations, large-scale photographic reproductions, interviews, digital imagery, prints, graphic materials and an extensive textual apparatus that together narrate this millenary history.



TATTOO

Stories from the Mediterranean



EXHIBITION JOURNEY

The exhibition **opens into the contemporary world**, welcoming visitors with an evocative kaleidoscopic collage of images, colors and stories told by today's tattoo artists. Their voices introduce the audience to the complex landscape of contemporary tattooing, shaped by constant reinterpretations and cultural exchanges.

Tattooing, understood as a permanent modification of the body, however, is almost as ancient as humanity itself, with the **earliest documented traces** dating back to prehistoric times. From this starting point, the exhibition unfolds along **a clear chronological narrative**.

Over the millennia, tattooing has taken on very different forms, meanings and functions. Through original works, reproductions, photographic and cinematographic projections, **the exhibition spans five thousand years of human history**.



TATTOO

Stories from the Mediterranean



EXHIBITION JOURNEY



TATTOO

Stories from the Mediterranean

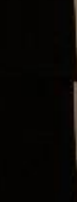
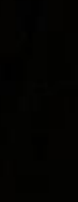




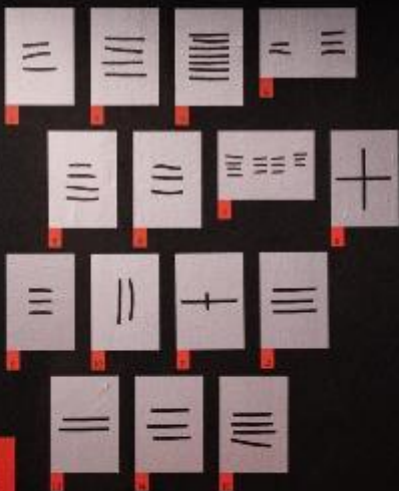
IL TATUAGGIO PRESSO IL SANTUARIO DI LORETO THE TATTOO AT THE SANCTUARY OF LORETO

In questo spazio si presenta una mostra di fotografie e disegni che documentano la pratica del tatuaggio presso il Santuario di Loreto. Le immagini mostrano i vari tipi di tatuaggi, dalle semplici croci alle figure più complesse, e i disegni illustrano i simboli religiosi e i motivi di ispirazione sacra. La mostra è organizzata in modo da permettere al visitatore di osservare e comprendere la ricchezza e la diversità delle tradizioni tattooistiche presenti nel Santuario.

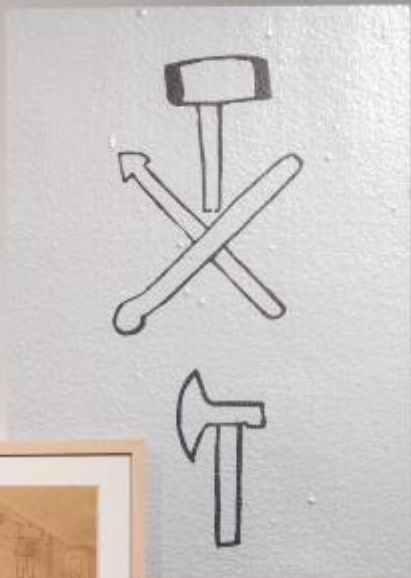
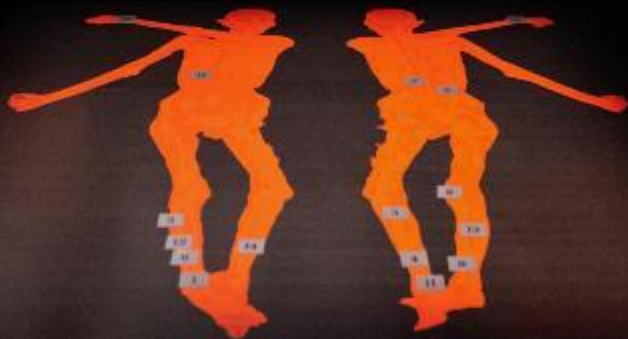
1



ÖTZI

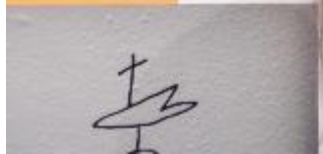
[illegible]

Copyright © 1999 by The American Society of Human Resources
 0890-4065/99/0000-0000\$10.00
 DOI 10.1097/00006123-199900000-00000
 Printed in the United States of America
 All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage or retrieval system, without permission in writing from the American Society of Human Resources, 1655 Duke Street, Alexandria, VA 22304.



the rather arbitrarily how a
it. Given his divided eye
and orders, at the top the
the fighters, and at the
and the land. On the edge of
some those who did not
ings, one rather the steady
any, which some those that
the blood, such as the
children, or the association
a Middle Ages version
all, to protect themselves from
if their interests, created
of which had its purpose
against that that imposed

What when God cast Cain outside, sending him to the "land of Nod" (Gen. 4:11)? This would recognize him and not deny the entrance of sin into the garden. The sign of the curse.



LE ULTIME DONNE TATUATE DI KOBANE

LAST TATTOOED WOMEN OF KOBANE



Le donne ta
opere d'arte
finestra sul
300.000 pe
l'assedio de
confitto su
generazioni
provenient
tatuaggi fa
alla metà d
zone curde
Disegni ge
venivano c
nerofumo e
scopo di id
abbellimen
buona forti
In anni rec
stata abbu
considerat
oeste, contr
religione p
si possono
Yazidismo,
passato da
luna, le stel
tatuaggi r
significano
dice che le
rovesciate
più dolce c
tracce di ta
trovare nei
seguano la
di alcune d
lodi Hütnn
occupa di f
migratori
anni ha lav
Turchia e
sono stati



Nuova Zelanda, 1885



Indigeno dell'isola Madsen
(Australia)

Oceania



STAGES - MILAN

MUDEC – Museo delle Culture

28 March – 28 July 2024

Curated by: Luisa Gnechi Ruscone and Guido Guerzoni

Curatorial assistant: Jurate Francesca Piacenti

In collaboration with: MUDEC – Museo delle Culture and Queequeg Tattoo Studio & Museum – Gian Maurizio Fercioni

Among the lending museums: South Tyrol Museum of Archaeology, "Cesare Lombroso" Museum of Criminal Anthropology (Turin), National Museum of Popular Arts and Traditions (Rome), Pontifical Museum of Loreto

TATTOO

Stories from the Mediterranean



STAGES - MILAN

The exhibition presented archaeological artefacts, ethnographic materials, videos, installations and historical tools from leading Italian institutions, offering a comparative perspective on Mediterranean cultures and their outlook toward the wider world.

At the heart of the **curatorial concept** stood the **Mediterranean** as a crossroads of shared meanings and practices. Particular emphases was placed on the Italian tattoo tradition, from Lombroso's criminological studies to contemporary visual languages and enduring cultural motifs.

A dedicated section explored the traditional tattoos created to prevent the abduction of Christian Balkan girls within territories of the Ottoman Empire. Engaging with present-day geopolitical realities, the exhibition also examined the tattoos of Algerian Berbers, Coptic women and Kurdish refugees living in the camps of Suruç, Turkey.





IL TATUAGGIO PRESSO
IL SANTUARIO DI LORETO
THE TATTOO
AT THE SACRAT. MARYCELESTIO

TUDIO



VENUES - MARSEILLE

Centre de la Vieille Charité – Musée de la Ville de Marseille

17 May - 28 September 2025

Curated by: Nicolas Misery

Co-curated by: Luisa Gneccchi Ruscone and Guido Guerzoni

In collaboration with: musée du quai Branly – Jacques Chirac

Among the lending museums: Musée du Louvre, Musée d'Orsay, CNAP, Rijksmuseum van Oudheden (Leiden), Museo Arqueológico Nacional (Madrid), Allard Pierson Museum (Amsterdam), National Archaeological Museum of Villa Giulia, Rome

TATTOO

Stories from the Mediterranean



VENUES - MARSEILLE

In Marseille, the exhibition reflected on the **city** as a symbolic place of **cultural hybridization**, a historic crossroads linking Africa, Europe and the Middle East. The narrative adopts a strong artistic and postcolonial connotation, focusing on the cultural exchanges that have shaped the Mediterranean basin.

The curatorial approach combined **art, archaeology, ethnology and pop culture** to offer a rich and layered portrait of the “tattooed Mediterranean”.

With **over 200 works and objects** on display, the exhibition traced the roots of tattooing in ancient Greek, Roman, Cycladic, Syrian, and Egyptian civilizations, spanning centuries of evolution between devotional forms and secular practices. Moving beyond European boundaries, the exhibition encompasses North African and Sub-Saharan traditions, now subject to renewed critical interpretation through a postcolonial lens.





VENUES - STOCKHOLM

National Museum of Mediterranean and Near Eastern Antiquities

13 June 2025 – 14 June 2026

Curated by: Luisa Gnechi Ruscone e Guido Guerzoni

Curatorial assistance: Jurate Francesca Piacenti

In collaboration with: MUDEC – Museo delle Culture and Queequeg
Tattoo Studio & Museum – Gian Maurizio Fercioni

Among the lending museums: South Tyrol Museum of Archaeology, "Cesare Lombroso" Museum of Criminal Anthropology (Turin), National Museum of Popular Arts and Traditions (Rome), Pontifical Museum of Loreto.

TATTOO

Stories from the Mediterranean



VENUES - STOCKHOLM

In Stockholm, **tattooing** was presented as **a bridge between Mediterranean history** and the contemporary identities of **diaspora communities**. The exhibition integrated historical artefacts with photographs and testimonies from individuals living in Sweden who bear tattoos connected to their Mediterranean heritage.

In **dialogue with the museum's permanent collections**, the exhibition offered a Nordic perspective on the tradition of tattooing grounded in its Mediterranean origins.

Crossing the Balkans and selected contemporary tattooing practices, the exhibition ultimately landed on the Swedish **contemporary tattoo** scene. The entire path thus built a bridge between past and present, memory and identity, tradition and innovation.





VENUES - GORIZIA

Auditorium della cultura Friulana

7 – 21 September 2025

Organised in the occasion of Gorizia-Novo Gorica European Capital of Culture 2026

With the support of: Comune di Gorizia, Assessorato alle Politiche Giovanili del Comune di Gorizia, GECT GO! 2025 – Gruppo Europeo di Cooperazione Territoriale, Regione Autonoma Friuli Venezia Giulia

TATTOO

Stories from the Mediterranean



VENUES - GORIZIA

After Milan, Marseille and Stockholm, the exhibition became a space for reflection, recomposing its previous trajectories and anchoring them within a territory historically shaped by borders and cultural crossings.

A focus was dedicated to the **stories of migrants, sailors, pilgrims and artists** who crossed the Mediterranean, inscribing their journeys onto their skin, while passing through the port of Trieste and the Friulian, Istrian and Slovenian territories. A curated selection of testimonies and archival documents foregrounded the intimate, personal and biographical dimension of tattooing.

Tattooing was as emblematic of the daily life in Trieste and Friuli as it was of the exoticism, primitivism and tropical imagery exhibited by tattooed performers in international freak shows, and documented by explorers returning from lands once perceived as remote and unknown.





VENUES - PESARO

Musei Civici di Palazzo Mosca

26 July 2027 – 10 January 2027

Curated by: Guido Guerzoni
Assisant Curator: Beatrice Corti

In collaborazione con: Fondazione Pescheria Pesaro e Musei Civici di Palazzo Mosca

The exhibition 'Tattoos. Stories from the Mediterranean' is funded within the Territorial Strategy for the Sustainable and Integrated Development of urban areas 'Joint Strategy 21-27 (ITI PESARO - FANO) - PR FESR 20221 - 2027 O.S. 5.1 - Az. 5.1.1 - Intervention 5.1.1.1'



VENUE - PESARO

The Pesaro chapter, Italian Capital of Culture 2024, represents a further thematic exploration, this time **focused on the Adriatic Sea and the sea as a symbol of transit, encounter, and the layering of cultures and identities.**

The exhibition also examines **Cesare Lombroso's connection with the city**, particularly the period during which the Veronese scholar directed the San Benedetto Psychiatric Hospital.

It was there, together with his collaborator Luigi Frigerio, that Lombroso began developing the framework of Criminal Man (*L'Uomo Delinquente*), the foundational text of positivist criminal anthropology.





Another new feature is a section dedicated to **maritime tattooing in the Adriatic** context, a subject that has so far remained largely in the background of scholarly research. Numerous societies along the shores of the *Mare Superum* practiced tattooing, from the pre-Roman populations of Daunia to the Christian communities of Croatia and Bosnia under Ottoman rule, from the sailors of Taranto in the mid-eighteenth century to the dockworkers of Trieste in the nineteenth century, culminating in the unique traditions of Pesaro.

Thanks to the collaboration with the **Washington Patrignani Maritime Museum**, the exhibition highlights the decorative practices of vessels belonging to sailors from Pesaro and the Marche region. These decorations are presented as extensions of the sailors' own bodies and as reminders of the tattoos some of them bore, which served as a means of identification so that, in the event of a shipwreck, their remains could be returned to their loved ones.



EXHIBITION VIEW



TATTOO

Stories from the Mediterranean



EXHIBITION VIEW



TATTOO

Stories from the Mediterranean



EXHIBITION VIEW



TATTOO

Stories from the Mediterranean



EXHIBITION VIEW



TATTOO

Stories from the Mediterranean

24 ORE
Cultura

EXHIBITION FACT SHEET

Artworks & Multimedia	The exhibition features a selection of archeological pieces, artifacts, reproductions, graphics, photographs and multimedia installation. The images in this proposal are indicative. The precise checklist will be confirmed once exhibition dates and scale of venue are confirmed.
Size	400 – 800 m ²
Availability	Spring 2027
Rental period	12-16 weeks
Producer	24 ORE Cultura
Curator	Luisa Gneccchi Ruscone, Guido Guerzoni, Beatrice Corti



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