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**miart**

Milan's international modern and contemporary art fair  
organized by Fiera Milano

**miart 2025**

***among friends***

**4 – 6 April 2025**

**Preview 3 April 2025**

**Allianz MiCo Central - Level 0**

Viale Lodovico Scarampo, gate 5, Milan

## **PRESS KIT SUMMARY**

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  - Ruinart
  - SZ Sugar
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## **miart 2025: among friends**

*Bringing together under one roof **179 galleries** from **31 countries** and **5 continents**, miart confirms its central role within the European fair landscape, with major **returns** and significant **new entries**.*

*Organised by **Fiera Milano** with **Intesa Sanpaolo** as the main partner, this edition pays **tribute to Robert Rauschenberg** on the centenary of his birth through museum exhibitions, talks, and projects aimed at exploring his commitment to cooperation and the exchange of ideas.*

*Emphasising collaboration, **miart and Fiera Milano** position themselves as **promoters and producers of culture**, helping to strengthen both the cultural offering and the cohesion of the city's cultural system.*

*Milan, 24 March 2025 – **Fiera Milano** presents the 29th edition of **miart**, the international fair of modern and contemporary art which, under the artistic direction of **Nicola Ricciardi** and with a renewed team of curators and professionals, will enliven the spaces of **Allianz MiCo** in Milan from **4 to 6 April 2025 (VIP preview on Thursday 3 April)**.*

miart 2025 has shaped its identity and programme around the concept of friendship, understood as equal, mutual, lasting, and genuinely supportive connection. This approach is further reinforced by the title, *among friends*, borrowed from the last retrospective dedicated to Robert Rauschenberg, the artist to whom the fair pays tribute on the centenary of his birth.

Striking a perfect balance between local specificity and the international scope of its proposals, and with a carefully curated selection of leading Italian galleries alongside some of the most important international ones, miart presents projects spanning more than a century of art history across three sections: *Established*, *Emergent*, and *Portal*. Ranging from masterpieces of the early and mid-20th century to works reflecting the most current artistic practices, including collectible design, miart creates a dialogue between sculpture and painting, drawing and installation, video and photography.

### **RESEARCH, EXPERIMENTATION AND DIALOGUE: THE GALLERIES OF MIART 2025**

In line with the previous edition, this year's fair hosts 179 galleries from 31 countries and 5 continents.



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At the entry of the fair, highlighting the central role played by a **new generation of gallerists** within the art system, the **Emergent** section presents **25 galleries** offering insight into experimental contemporary practices. Focusing on research, curator **Attilia Fattori Franchini** has shaped an ambitious section featuring immersive installations, large-scale and site-specific sculptural works, and new pieces created especially for the fair – all designed to provide a perspective on some of the most stimulating contemporary practices.

Continuing along the exhibition route, visitors encounter **Established**, the main section, which offers a selection of great masters of Modern Art alongside contemporary practices. Rich in **dialogues between artists** – often from different generations – the section also features **solo shows** and **museum-quality projects** that trace the most significant artistic movements of the past century.

**Established** also **complements the programmes of Milan’s cultural institutions during Milano Art Week 2025** – the event promoted by the City of Milan – Culture in collaboration with Associazione Arte Totale - with projects that echo the city’s exhibitions and often draw inspiration from this edition’s curatorial theme, *among friends*. The **Timescape** project is also within this section: a thematic journey that guides visitors through masterpieces from the early 20th century.

Finally, **Portal**, curated for the first time by **Alessio Antonioli** – Director of Triangle Network in London and Curator at Fondazione Memmo in Rome – brings together **ten galleries** for ten projects that invite us to question our understanding of fixed geographies, languages, and temporalities. Inspired by miart’s theme *among friends* and by Rauschenberg’s visionary approach, which saw art as a collective process, this section rejects a singular vision of the world, favouring dynamic processes and interconnected pathways that aspire towards greater collaboration and harmonious coexistence.

The projects and galleries of miart 2025 contribute to the creation of a platform capable of displaying a multitude of ever-evolving voices and realities – a showcase which, through research, offers a richer and more nuanced view of the past, a keen gaze on the present, and imagines and constructs multiple futures.

**AWARDS, ACQUISITION FUNDS, AND SPECIAL PROJECTS: THE VALUE OF COLLABORATION AT MIART 2025**

In addition to the outstanding selection of galleries and exhibition projects, miart is further enriched by a series of initiatives that embody—perfectly in line with this edition’s theme—the **value of collaboration**, resulting in a vibrant program of special projects, prizes, and acquisition funds.

The partnership with the **Intesa Sanpaolo Group** is renewed once again, with the bank supporting the event as the **main partner** and sharing the core values of international

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outlook, excellence, and a commitment to the cultural development of the region. The aim is to further strengthen Milan's central role on both the national and international stage, while offering the city a powerful driver for economic, cultural, and civic growth.

Within the Bank's dedicated lounge area, miart visitors have the rare opportunity to admire **Blue Exit**—a masterpiece by Robert Rauschenberg from his *Combine Painting* series, which stated the American master's place as one of the leading figures of contemporary painting worldwide.

In addition, **Intesa Sanpaolo Private Banking** will present its innovative and comprehensive wealth management solutions, with a particular focus on its art advisory service—designed for those who see art as a unique opportunity to diversify and grow their assets.

The **Fondazione Fiera Milano Acquisition Fund**, established in 2012, is confirmed once again. Valued at €100,000, the Fund is dedicated to acquiring artworks that will become part of Fondazione Fiera Milano's collection—now housed within the historic Palazzina degli Orafi, the Foundation's headquarters. The collection currently comprises **over 140 works**, representing a diverse range of artistic languages and practices. All the pieces can be viewed online at: <https://www.fondazionefieramilano.it/it/il-patrimonio/patrimonio-artistico.html>.

The **Herno Prize** also returns, marking its tenth participation at miart with an award of €10,000 for the stand presenting the best exhibition project. To celebrate this special anniversary, the new **Caffè Letterario by Herno** will be unveiled—an inviting space dedicated to artist book launches and conversations with key figures from the fair. This will also be the venue for the award ceremony, where the winning gallery will be announced.

For its tenth edition, the **LCA Studio Legale Prize for Emergent**—established in collaboration with LCA Studio Legale—will once again award €4,000 to the gallery with the most outstanding presentation within the *Emergent* section.

Two further prizes are reaching their third edition: the **Orbital Cultura – Nexi Group Award**, the only miart award exclusively dedicated to photography in all its forms, that, for the first time, has its own dedicated space within the fair that displays works produced during previous editions; the **Matteo Visconti di Modrone Prize**, established in memory of the President of **Fonderia Artistica Battaglia**, valued at €10,000, will award an artist who will then have the opportunity to create a work at the Fonderia, supported by the skill and expertise of its artisans.

Still among the awards and commissions, the **SZ Sugar miart Commission** is confirmed, launched in collaboration with **SZ Sugar**—a publishing house devoted to contemporary classical music, founded in 1907 as Edizioni Suvini Zerboni and now part of the Sugar Music group led by Caterina Caselli and Filippo Sugar. For this edition, participating galleries were invited to propose projects in which their artists interpret **Musica per una fine**, a composition by **Ennio Morricone** for choir, orchestra, and magnetic tape, featuring

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a recording of a poem by **Pier Paolo Pasolini** read by the author himself. Among the proposals received, and reviewed by SZ Sugar alongside a panel chaired by Michele Bertolino, curator at the Fondazione Sandretto Re Rebaudengo, the project by **Mario Airò**—represented by **VISTAMARE** (Pescara, Milan)—was selected as the most deserving. The completed work will be **presented at the fair** in the dedicated space of the music publishing house.

Two long-standing awards are returning to the fair: the **Rotary Club Milano Brera Award for Contemporary Art and Young Artists**—established in 2009 as the very first award within miart, now celebrating its fifteenth edition. This prize supports the acquisition of a work by an emerging or mid-career artist, which will then be donated to Milan’s Museo del Novecento and the **Massimo Giorgetti Prize**, that returns for its third edition. Created by fashion designer and collector Massimo Giorgetti, this award reflects his commitment to supporting young artists at the beginning of their careers and grants a prize worth €5,000.

The awarding of these prestigious accolades will be made possible thanks to the invaluable contribution of an international panel of leading directors and curators serving as jurors, including: **Cecilia Alemani**, Director of the Donald R. Mullen Jr. and Chief Curator of High Line Art in New York; **Goedele Bartholomeeusen**, Director of the Museum Dhondt-Dhaenens in Sint-Martens Latem; **Julia Blaut**, Senior Director of Curatorial Affairs at the Robert Rauschenberg Foundation in New York; **Carina Bukuts**, Co-Curator at Portikus in Frankfurt; **Nikola Dietrich**, Director of Liste Art Fair Basel; **Tone Hansen**, Director of the Munch Museum in Oslo; **Fanny Hauser**, Director of Kunsthalle Zürich; **Anthony Huberman**, Artistic Director of Giorno Poetry Systems (GPS) in New York; **Adam Sheffer**, Director of Magazzino Italian Art Museum in New York; **Dr Jelena Trkulja**, Senior Advisor for Academic and Cultural Affairs at Qatar Museums in Doha; **Nicole Yip**, Director of Spike Island in Bristol, to name just a few.

Thanks to the collaboration with fashion brand **MSGM**, the entrance to the fair will be overturned with **BIG EGO** by John Giorno—an impressive wall painting that creates a bridge between miart and the events unfolding across the city.

**Maison Ruinart** renews its partnership with miart, reaffirming its commitment to both the art world and sustainability. Inside the Ruinart VIP Lounge, it will present the series “Conversations with Nature” and unveils works by artist Julian Charrière, who offers a unique vision and perspective on the dialogue between nature and living beings.

**Elle Decor Italia**, meanwhile, will enhance the VIP Lounge at miart with furnishings by **Kartell**, while **Roche Bobois** will enrich the relaxation area with its iconic sofas.

For the third consecutive year, **ICE – Italian Trade Agency for the promotion and internationalisation of Italian companies** will support the fair’s presence in international markets, highlighting the excellence and quality that distinguish miart, with the goal of expanding the presence of a qualified audience during the fair days. Meanwhile, the

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renewed collaboration with the **Associazione Italiana Ambasciatori del Gusto** illustrates the story of the encounter and intersection between two forms of excellence: art and food.

This year, the fair counts a new collaboration with the **General Direction for Contemporary Creativity** of the **Ministry of Culture**, which participates in miart with its own institutional space, dedicated to promoting various projects that support Italian artists and creatives, both in Italy and abroad; presenting public notices currently open, in order to provide support, clarifications, and specific information to those concerned; as well as showcasing publications and research carried out as part of these initiatives (including *Italian Council*, *Strategia Fotografia*, and *PAC – Piano per l'Arte Contemporanea*). Within this context, the program of the *Caffè Letterario by Herno* will feature a special event on Friday 4 April: *Luigi Ghirri and Gabriele Basilico, two leading figures in contemporary photography*.

miart also welcomes **REFIN** as one of its sponsors, presenting a special art project that showcases the new edition of *REFIN DTS – Daring Art Explorations*, dedicated to artist Oliver Laric. His site-specific installation *Metamorphoses* will be unveiled at Refin Studio in Brera (via Melone 2) with a preview on 4 April, remaining on display for the public until the 13th.

**AMONG FRIENDS: MIART AND FIERA MILANO, A LEADING ROLE IN SUPPORTING ART AND CULTURE**

**Openness to the world, interdisciplinarity, and a commitment to dialogue and collaboration** are the principles underpinning the work of **Robert Rauschenberg**—principles that **miart** and **Fiera Milano** have embraced, harnessing the network of relationships built over the years to become the driving force behind an **ideal festival of contemporary arts and producers of culture both within and beyond the timeframe of the fair itself**.

This commitment takes shape through a **series of initiatives** that give **concrete form to the theme of “friendship”** in the artistic field, understood as mutual support among all stakeholders within the art system: the **fair, museums, private and public institutions, galleries, artists, curators, collectors, and non-profit art spaces**.

First and foremost, in chronological order, are the **talks among friends**, which miart launched last November and which will continue beyond the dates of the fair thanks to collaborations with **Fondazione Prada, Museo del Novecento, PAC – Padiglione d'Arte Contemporanea, Pirelli Hangar Bicocca, and Triennale Milano**. This programme of conversations celebrates miart's and Milanese institutions' ability to promote collaborations and synergies that transcend the boundaries between public and private, reach beyond their traditional confines, explore new disciplines, and even engage with public spaces (full programme available [here](#)).

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Part of Milano Art Week programme, and during miart, **Museo del Novecento** inaugurate **Rauschenberg e il Novecento**, an exhibition promoted by the City of Milan – Culture in collaboration with miart and Fiera Milano, curated by Gianfranco Maraniello and Nicola Ricciardi with Viviana Bertanzetti. A project that builds a bridge between the artist's works and some of the most significant masterpieces from the Museum's collections, intertwining the American artist's vision with the rich fabric of 20th-century Italian art.

At **Triennale Milano**, the exhibition **John Giorno: a labour of LOVE**, curated by Nicola Ricciardi with Eleonora Molignani, sheds light on the traces of Giorno's friendships and collaborations with some of the most significant figures of the 20th century through archival materials from the **Giorno Poetry Systems (GPS)**. From Robert Rauschenberg to John Cage, from Keith Haring to Patti Smith and Andy Warhol, to name a few.

On **Saturday 5 April**, during miart and Milano Art Week, **John Giorno: Poetry Readings & Free Tattoos** will take place. This special event features a professional actor selected by Umberto Angelini, Artistic Director of Triennale Milano Teatro, performing the poems of Giorno, while the tattoo artist **Cursed Lover** will offer free *handpoke* tattoos of selected verses by the American poet to anyone willing to participate.

These exhibitions are also made possible thanks to the support of **Fiera Milano**, whose involvement—perfectly aligned with the *among friends* theme—highlights the desire to strengthen the cultural offering and cohesion of the city's cultural system, going **beyond the spatial boundaries of the fair itself** to weave into the fabric of the city. In addition to the institutional partnership with ADI Design Museum, it is precisely with this spirit of supporting the cultural world that Fiera Milano is also committed to the artistic production of a site-specific work enriching Largo Fiera Milano, the area adjacent to the fair district and home to the Group's headquarters.

The artist commissioned to create this public artwork is **Alice Ronchi** (1989), who has envisioned the transformation of this transit space into a poetic *promenade* inspired by a fantastical forest, where organic and evocative silhouettes engage in dialogue with their surroundings through the choice of materials, creating a play of reflections that becomes a narrative element and the maker of a dreamlike atmosphere. It is a meeting point between imagined nature and industrial construction, capable of restoring a new poetic identity to this place.

Rauschenberg's work and the spirit that shaped his artistic practice will ripple across the city. For instance, inside the **Caveau of Gallerie d'Italia** — the museum hub of the **Intesa Sanpaolo Group** — visitors will be able to admire a selection of his masterpieces from the Luigi and Peppino Agrati Collection, a prestigious body of contemporary art now part of Intesa Sanpaolo's collections thanks to the bequest of *Sir Luigi Agrati*. On display: *Scripture* (1974), *Gulf* (1969), and *Clearing* (1969).

The support of the **Robert Rauschenberg Foundation**, which has included **miart among its International Partners** in this Centenary year, has been fundamental in bringing the work of the American artist back into view for the Italian public through the many projects dedicated to him, made possible thanks to the fair.

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This rich programme of events is made possible by what takes place within the Allianz MiCo pavilion itself, creating a **dynamic interplay between what happens inside and outside the fair** that contributes to the Milano Art Week 2025 programme.

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## **GALLERIES, SECTIONS AND PROJECTS**

In keeping with the previous edition, miart 2025 welcomes **179 galleries** from **31 countries** across **5 continents**.

### **EMERGENT**

As visitors step into the fair, they are immediately immersed in the **Emergent** section, located at the entry of the fair to reflect the crucial role of this **new generation of gallerists** within the art world. Showcasing **25 galleries**, this section offers a fresh perspective on the most experimental contemporary practices.

Curated by **Attilia Fattori Franchini**, *Emergent* is shaped by a strong emphasis on artistic research. Her ambitious selection features immersive installations, large-scale and site-specific sculptural works, and brand-new pieces created especially for the fair — all coming together to present a rich snapshot of today's most compelling creative practices.

**Matteo Cantarella** (Copenhagen) explores the boundaries of media specificity with works by **Sanna Helena Berger** and **Cecilie Norgaard**. Meanwhile, the Canadian Gallery **Franz Kaka** (Toronto) highlights the historical influences underpinning **Jennifer Carvalho's** figurative painting. **Brunette Coleman** (London) sparks a dialogue between **Oscar Enberg** and **Brianna Leatherbury**, delving into how objects can serve to protect memory. The complex mechanics of desire are unpacked by **Luis Enrique Zela-Koort** and **Pablo Andino** within the booth of **N.A.S.A.L.** (Guayaquil, Mexico City). A series of cinematic lightboxes by **Eva Gold** stand in evocative contrast to **Tasneem Sarkez's** paintings at **Rose Easton** (London). **MATTA** (Milan) takes on the very notion of functionality through luminous sculptures by **thebackstudio**, displayed in an immersive environment created specifically for miart. By deconstructing photography, **Olivia Coen** and **Virginia Ariu** examine image manipulation at **CITY GALERIE WIEN** (Vienna) booth. The dreamlike works of **Eliška Konečná** and **Mara Verhoogt**, presented by **eastcontemporary** (Milan), evoke ethereal, almost otherworldly atmospheres. The full list of participating galleries can be found at the end of this section.

### **ESTABLISHED**

The fair's main section, **Established**, brings together **144 galleries** across **142 carefully curated projects**, offering an impressive selection of both modern masters and contemporary voices.

By walking through the stands, one can find a wide range of themes and threads of artistic research, with many **intergenerational dialogues** taking place. For instance, **Esther Schipper** (Berlin, Paris, Seoul) juxtaposes Stefan Bertalan's historic works with new pieces by **Anicka Yi**. **Andrew Kreps Gallery** (New York) stages a conversation between **Chiara Camoni** and **Raymond Saunders**, while **greengrassi** (London) pairs **David**

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**Musgrave** with **Simon Ling**, **Sadie Coles HQ** (London) and **Sprovieri** (London), sharing the same booth, weave connections between their respective programmes, spanning both recent works and major names from the late 20th century.

**MASSIMODECARLO** (Milan, London, Hong Kong, Paris, Beijing) presents a dialogue between artists such as **Elmgreen & Dragset**, **Paola Pivi**, and **Skyler Chen**, whereas **Galerie Buchholz** (Cologne, Berlin, New York) gathers a strong selection of its most prominent artists, including **Isa Genzken**, **Lutz Bacher**, and **Wolfgang Tillmans**. **Solo shows** are also well represented — from **Reina Sugihara**, featured by **Arcadia Missa** (London) + **MISAKO & ROSEN** (Tokyo), to a focus on **Maria Hassabi** by **The Breeder** (Athens), a monographic stand dedicated to **Johnny Izatt-Lowry** by **Cooke Latham Gallery** (London), and **Julien Meert**, presented by **Lodovico Corsini** (Brussels).

The fair features a significant number of **museum-calibre projects** that chart the major artistic movements of the past century. **Avantgarde Gallery** (Zagreb) displays the **Croatian neo-avant-garde of the 1960s**, while **Gió Marconi** (Milan) offers an Italian perspective on **Pop Art** through a stand dedicated entirely to **Valerio Adami**. **Galleria dello Scudo** (Verona) exhibits post-war Italian paintings with works by **Accardi**, **Sanfilippo**, and **Vedova**. **Osart Gallery** (Milan) explores the theme of colour through pieces of the *Color Field* and *Radical Painting* movements, drawn from the Panza di Biumo collection. **EXILE** (Vienna) presents conceptual experiments of Japanese artist **Kazuko Miyamoto**. Visitors can also rediscover **Bruno di Bello's Mec-Art** at **Nuova Galleria Morone** (Milan), as well as the pioneering *net-art* of **Vuk Ćosić** at **MLZ Art Dep** (Trieste) or the surrealist works by **Joan Miró** presented by **Tornabuoni Arte** (Florence, Milan, Rome, Forte dei Marmi, Paris, Crans Montana).

The **Established** section also complements **Milan's wider institutional programme** for **Milano Art Week 2025**. For instance, **Cardi** (London, Milan) dedicates its entire stand to **Ugo Rondinone**, whose solo exhibition is concurrently showing at the **GAM – Galleria d'Arte Moderna**. **Ben Brown Fine Arts** (London, Hong Kong, Venice) exhibits works by **Candida Höfer**, also featured in the **Typologien** group show at **Fondazione Prada**, while **Thomas Brambilla** (Bergamo) showcases works and wall paintings by **John Giorno**, whose exhibition runs simultaneously at **Triennale Milano**.

The young Spanish artist **LUCE** (Lucas Oliete Rubio) takes centre stage at **1 MIRA MADRID** (Madrid) while also leading a parallel exhibition in the city. Last but not least, **Adrian Paci**, the focus of a major solo show at **MUDEC**, features in projects by **kaufmann repetto** (Milan, New York) and **Galerie Peter Kilchmann** (Zurich, Paris).

The curatorial theme of miart 2025, **among friends**, has inspired several projects throughout the fair. **Victoria Miro** (London, Venice), marking its debut at miart, plays on the ideas of pairs, dialogues, and diptychs — most of the works presented are recent pieces by the gallery's resident artists of their Venetian space. **Corvi-Mora** (London) revisits artistic collaborations spanning from 1985 to 2016, while **Erica Ravenna** (Rome) dedicates her stand to **Vincenzo Agnetti** and his "spontaneous interventions for friends." **Atipografia** (Arzignano, Milan) stages a dialogue between three artists in a project titled "Stellar Friendship", and **LAMB Gallery** (London) delves into the notions of cooperation

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and conversation in sculpture. **Meyer Riegger** (Berlin, Karlsruhe, Basel, Seoul) also reflects on interpersonal connections, while **MAAB Gallery** (Milan) invites visitors into the world of collaborative practice embodied by **Bob and Roberta Smith**. Meanwhile, **Enrico Astuni** (Bologna) transforms its space into a meeting ground for five pivotal figures in Italian and international art, all born between 1939 and 1945.

Nature emerges as a central theme across several other booths of the fair. **DOCUMENT** (Chicago, Lisbon) showcases the sculptures of **Julien Creuzet** — already presented at the French Pavilion of the most recent Venice Biennale — evoking the landscape and history of Martinique. **ChertLüdde** (Berlin) displays **Álvaro Urbano**'s climbing sculptures, currently also on view at the *Sculpture Center* in New York. Similarly, **Umberto Benappi** (Turin) and **UNA** (Piacenza, Milan) explore the dialogue between artistic practice and the natural world. **Galerie Lelong & Co.** (Paris, New York) captivates with the lush landscapes of young Korean painter **Hyunsun Jeon**, presented in a booth brimming with evocative suggestions.

**Montrasio Arte** (Monza, Milan, Piacenza) exhibition project is notable too, reflecting on urgent contemporary themes through a project merging design and the visual arts. **EHRHARDT FLÓREZ** (Madrid) presents a project focused on the city as both space and concept — exploring its many layers, ways of inhabiting and observing it — and on the images and sounds it generates. **Frittelli arte contemporanea** (Florence) draws inspiration from the groundbreaking 1978 exhibition “Materializzazione del linguaggio”, curated by Mirella Bentivoglio for the Venice Biennale. That historic show, featuring 90 international women artists and poets, became a landmark in the exploration of the intersections between art, language, and feminist practice. Celebrating its 30th anniversary, **Raffaella Cortese** (Milan, Albisola) presents a curatorial project dedicated to the theme of *utopia* through the works of six artists, such as **Monica Bonvicini**, whose performative installation *You to Me* will be activated during the fair's public days.

Photography, in all its forms, plays a key role in many of the galleries' booths. **Galleria Giampaolo Abbondio** (Milan, Todi) pays tribute to the American photographer **Nan Goldin** with a solo show, while **VISTAMARE** (Milan, Pescara) features works by **Maria Loboda** and **Mimmo Jodice**, weaving philosophical and literary references into their display. A joint project by **Madragoa** (Lisbon) and **Dawid Radziszewski** (Warsaw, Vienna) is marked by black-and-white images from **Joanna Piotrowska**, while **Mai 36 Galerie** (Zurich, Madrid) creates a dialogue between **Jacopo Benassi**'s anti-conformist photography and **Luigi Ghirri**'s poetic imagery.

Also within this section, the **Timescape** project offers visitors an imaginative journey through time — starting in the early 20th century and moving through to contemporary practice. **Galleria Carlo Virgilio & C.** (Rome) presents a remarkable 1912 work on paper by **Egon Schiele**. **ED Gallery** (Piacenza) focuses on artists rejected by the 1914 Venice Biennale, focusing on applied arts — a theme recently explored in the “Art Deco” exhibition at Palazzo Reale. **REVE ART** (Bologna, Reggio Emilia) examines *Venetian*



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*Renewal Painting*, linked to various Biennales and spanning a period from the late 19th century to the mid-20th century.

Continuing this imaginary and temporal journey, **Artemisia Fine Art** (Borgo Maggiore) explores the metaphysical visions of **Giorgio de Chirico**. **MAURIZIO NOBILE FINE ART** (Bologna, Paris, Milan) rediscovers the work of sculptor **Luciano Minguzzi**, famed for creating the *Fifth Door* of Milan Cathedral in the 1950s. **copetti antiquari** (Udine) investigates the artistic practices of the **Basaldella** brothers during that same decade. Finally, **Aleandri Arte Moderna** (Rome) sets up a dialogue between several modern masters and more recent works by **Enzo Cucchi**. **Galleria Gomiero** (Montegrotto Terme) juxtaposes the sculptures of **Adolfo Wildt** and **Felice Tosalli** — a pioneer of animalier subjects in the 1920s — with contemporary artists **Martin Soto Climent** and **Patrick Tuttofuoco**.

**PORTAL**

Curated for the first time by **Alessio Antonioli** — Director of Triangle Network in London and curator at Fondazione Memmo in Rome — the Portal section brings together **ten galleries**, each inviting visitors to question fixed notions of geography, language, and temporality. The selection draws inspiration from **miart's curatorial theme, among friends**, as well as the **visionary approach of Robert Rauschenberg**, who saw art as an inherently collective process.

Among the projects featured, we encounter references to the history and traditions of the Indigenous peoples of the Amazon in the work of **Santiago Yahuarcani** — a self-taught artist and leader of the Uitoto people of Peru — represented by **Crisis** (Lima). **APALAZZOGALLERY** (Brescia) introduces the founding principles of **blaxTARLINES**, an open-source collective of artists, curators, and writers established in 2015 at Kumasi University (KNUST) in Ghana. At **Galleria Franco Noero** (Turin), **Lucy Otter** challenges conventional understandings of time and authorship, prompting reflection on the very nature of reality itself. Meanwhile, **Richard Saltoun Gallery** (London, Rome, New York) presents the work of **Gino Marotta**, between *art* and *design*, whose practice explores the complex relationship between nature and hyper-modern aesthetics.

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## PARTICIPATING GALLERIES

**Established**

**144 modern and contemporary art galleries presenting 142 projects.**

**1 MIRA MADRID**, Madrid | **193 Gallery**, Paris - Venice - Saint Tropez | **A arte Invernizzi**, Milan | **Galleria Giampaolo Abbondio**, Milan - Todi | **ABC-ARTE**, Genoa | **AF Gallery**, Bologna | **Alessandro Albanese**, Milan - Matera | **Aleandri Arte Moderna**, Rome | **APALAZZOGALLERY**, Brescia | **Arcadia Missa**, London | **Artemisia Fine Art**, Borgo Maggiore | **Enrico Astuni**, Bologna | **Atipografia**, Arzignano - Milan | **Avantgarde Gallery**, Zagreb | **Barbati Gallery**, Venice | **Umberto Benappi**, Turin | **Bernini Gallery**, Misinto | **Sébastien Bertrand**, Geneva | **Bottegantica**, Milan | **Thomas Brambilla**, Bergamo | **The Breeder**, Athens | **Ben Brown Fine Arts**, London - Hong Kong - Venice | **Galerie Buchholz**, Cologne - Berlin - New York | **C+N Gallery CANEPANERI**, Milan - Genoa | **Ca' di Fra'**, Milan | **Cadogan Gallery**, Milan - London | **Cardelli & Fontana**, Sarzana | **Cardi**, London - Milan | **Cassina Projects**, Milan | **ChertLüdde**, Berlin | **Il Chiostro Arte&Archivi**, Saronno | **GALLERIA CLIVIO**, Parma - Milan | **Sadie Coles HQ**, London | **Galleria d'Arte Contini**, Venice - Cortina d'Ampezzo | **Galleria Continua**, San Gimignano - Beijing - Les Moulins - Havana - Rome - Sao Paulo - Paris | **Cooke Latham Gallery**, London | **copetti antiquari**, Udine | **Lodovico Corsini**, Brussels | **Raffaella Cortese**, Milan - Albisola | **Cortesi Gallery**, Lugano - Milan | **Corvi-Mora**, London | **Galleria de' Bonis**, Reggio Emilia | **Monica De Cardenas**, Milan - Zuoz - Lugano | **Galleria Luisa Delle Piane**, Milan | **Dellupi Arte**, Milan | **Dep Art Gallery**, Milan - Ceglie Messapica | **DOCUMENT**, Chicago - Lisbon | **ED Gallery**, Piacenza | **EHRHARDT FLOREZ**, Madrid | **Eidos Immagini Contemporanee**, Asti | **Eredi Marelli**, Cantù | **Ex Elettrofonica**, Rome | **EXILE**, Vienna | **Galleria d'Arte Frediano Farsetti**, Milan | **Frittelli arte contemporanea**, Florence | **Galleria Fumagalli**, Milan | **Gaep**, Bucharest | **Galleria d'arte l'Incontro**, Chiari | **Galleria dello Scudo**, Verona | **FELIX GAUDLITZ**, Vienna | **Galleria Doris Ghetta**, Ortisei - Milan | **Galleria Gomiero**, Montegrotto Terme | **Maxwell Graham Gallery**, New York | **greengrassi**, London | **Huxley-Parlour**, London | **kaufmann repetto**, Milan - New York | **Galerie Peter Kilchmann**, Zurich - Paris | **Andrew Kreps Gallery**, New York | **KUBIKGALLERY**, Porto - Sao Paulo | **LAMB Gallery**, London | **LANG**, Amsterdam | **Gilda Lavia**, Rome | **LC Queisser**, Tbilisi | **Galerie Lelong & Co.**, Paris - New York | **Lombardi—Kargl**, Vienna | **LOOM gallery**, Milan | **M77**, Milan | **MAAB Gallery**, Milan | **Madrageo**, Lisbon | **Magazzino**, Rome | **Galleria d'Arte Maggiore g.a.m.**, Bologna - Venice - Paris | **Mai 36 Galerie**, Zurich - Madrid | **Gió Marconi**, Milan | **Marcorossi artecontemporanea**, Milan - Pietrasanta - Rome - Turin - Verona | **Primo Marella Gallery**, Milan - Lugano | **MASSIMODECARLO**, Milan - London - Hong Kong - Paris - Beijing | **Mazzoleni**, London - Turin | **Meyer Riegger**, Berlin - Karlsruhe - Basel - Seoul | **Francesca Minini**, Milan | **Galleria Massimo Minini**, Brescia | **Victoria Miro**, London - Venice | **MISAKO & ROSEN**, Tokyo | **ML fine art**, Milan | **MLZ Art Dep**, Trieste | **Montrasio Arte**, Monza - Milan - Piacenza | **Ncontemporary**, Milan - Venice - London | **MAURIZIO NOBILE FINE ART**, Bologna - Paris - Milan | **Nuova Galleria Morone**, Milan | **Galleria Open Art**, Prato | **Osart Gallery**, Milan | **P420**, Bologna | **Francesco Pantaleone**, Palermo - Milan | **Romero Paprocki**, Paris | **Nicola Pedana arte**

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**Portal**

A window to the present, through parallel dimensions and unconventional prisms. **10 participating galleries**. Curated by **Alessio Antonioli**.

blaxTARlines, **APALAZZOGALLERY**, Brescia  
Flavia Regaldo + Juliana Matsumura, **Coletivo Amarelo**, Lisbon  
Santiago Yahuarcan, **Crisis**, Lima  
Jonas Roßmeißl, **Klemm's**, Berlin  
Lucy Otter, **Galleria Franco Noero**, Turin  
Victor Fotso Nyie, **P420**, Bologna  
Romina Bassu, **Studio SALES di Norberto Ruggeri**, Rome  
Gino Marotta, **Richard Saltoun Gallery**, London - Rome - New York  
Michael Bauer, **Federica Schiavo**, Rome  
Marilou Poncin, **spiaggia libera**, Paris

**Emergent**

**25 emerging galleries with 22 projects** dedicated to the support of the most recent generations of artists. Curated by **Attilia Fattori Franchini**.

**ArtNoble Gallery**, Milan | **Brunette Coleman**, London | **Matteo Cantarella**, Copenhagen | **Cibrián**, San Sebastián | **CITY GALERIE WIEN**, Vienna | **Galleria Eugenia Delfini**, Rome | **diez**, Amsterdam | **eastcontemporary**, Milan | **Rose Easton**, London | **Eugster** | **Belgrade**, Belgrade | **Franz Kaka**, Toronto | **Ginny on Frederick**, London | **Ilenia**, London | **KALI Gallery**, Luzern | **Lovay Fine Arts**, Geneva | **Galerija Manuš**, Split - Zagreb | **MATTA**, Milan | **N.A.S.A.L.**, Guayaquil - Mexico City | **Nicoletti**, London | **Roland**

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**Ross**, Margate | **Daine Singer**, Melbourne | **TINA**, London | **Triangolo**, Cremona | **Shahin Zarinbal**, Berlin | **zaza'**, Milan - Naples

**GALLERIES' LIST**

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## **AWARDS, COMMISSIONS AND ACQUISITIONS**

Thanks to the generous support and collaboration of its Partners, **miart**, the International modern and contemporary art fair in Milan, organized by Fiera Milano and directed by Nicola Ricciardi, **developed a series of awards aimed at supporting the commitment and vision of the galleries and artists participating in the art fair.**

**Fondazione Fiera Milano Acquisition Fund, Herno Prize, LCA Studio Legale Prize for Emergent, Orbital Cultura – Nexi Group Award, Matteo Visconti di Modrone Prize, SZ Sugar miart Commission, Premio Massimo Giorgetti Prize, Rotary Club Milano Brera Award for Contemporary Art and Young Artists.** Each of these awards is the result of long-term collaborations and underlines how active each of miart's partners is in supporting art and culture.

### **Fondazione Fiera Milano Acquisition Fund**

Established in 2012 **Fondazione Fiera Milano Acquisition Fund**, worth €100,000, is intended for works of art that will enrich the Fondazione Fiera Milano's collection, which is currently housed in the Palazzina degli Orafi, the Foundation's headquarters, and consists of over **120** works representing various artistic languages. All the works are visible at the following link: <https://www.fondazionefieramilano.it/it/arte-e-cultura/fondazione-per-l-arte-e-la-cultura.html>.

#### **Jury:**

- > **Adam Sheffer**, *Director, Magazzino Italian Art Museum, New York (USA)*
- > **Tone Hansen**, *Director, Munch Museum (MUNCH), Oslo (Norway)*
- > **Julia Blaut**, *Senior Director of Curatorial Affairs, Robert Rauschenberg Foundation, New York (USA)*

### **Herno Prize**

Conceived as a partnership between miart and **Herno**, the prize of **€10,000** is now in its tenth edition and will be assigned to the booth with the best exhibition project.

#### **Jury:**

- > **Goedele Bartholomeeusen**, *Director, Museum Dhondt-Dhaenens, Sint-Martens Latem (Belgium)*
- > **Sarah Cosulich**, *Director, Pinacoteca Agnelli, Turin (Italy)*
- > **Anthony Huberman**, *Artistic Director, Giorno Poetry Systems (GPS), New York (USA)*

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**LCA Studio Legale Prize for *Emergent***

Conceived as a partnership between miart and **LCA Studio Legale**, the prize of **€4,000** was established in 2015 and will be assigned to the best presentation within the section *Emergent*.

**Jury:**

- > **Carina Bukuts**, Co-curator, *Portikus, Frankfurt (Germany)*
- > **Fanny Hauser**, Director, *Kunsthalle Zürich, Zurich (Switzerland)*
- > **Nicole Yip**, Director, *Spike Island, Bristol (United Kingdom)*

**Orbital Cultura – Nexi Group Award**

The Orbital Cultura - Nexi Group Award, now in its third edition, is the only prize exclusively **dedicated to photography** with the aim to provide Italian historical museums with contemporary and high-quality images. Selected among those represented by the galleries in the *Established* and *Portal* sections, one artist will be commissioned to create a photographic documentation work of the external buildings and common spaces of a museum complex with an award of **€10,000**.

**Jury:**

- > **Ilaria Bonacossa**, Director, *Palazzo Ducale, Genoa (Italy)*
- > **Gianfranco Maraniello**, Director, *Area Museums of Modern and Contemporary Art, City of Milan, Milan (Italy)*
- > **Francesco Zanot**, *Photography critic & Curator, Milan (Italy) – Jury President*

**Matteo Visconti di Modrone Prize**

At its third edition, the prize, in memory of the President of Fonderia Artistica Battaglia, has a value of **€10,000** and will be assigned to an artist who will realize his sculpture in **Fonderia Artistica Battaglia** with the assistance of its artisans.

**Jury:**

- > **Cecilia Alemani**, *Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, New York (USA)*
- > **Nikola Dietrich**, Director, *Liste Art Fair Basel, Basel (Switzerland)*
- > **Dr. Jelena Trkulja**, Senior Advisor for Academic and Cultural Affairs, *Qatar Museums, Doha (Qatar)*
- > **Bernabò Visconti Di Modrone**, *Founder and CEO of Artshell, President and CEO of Fonderia Artistica Battaglia, Milan (Italy) - Jury President*

**SZ Sugar miart commission**

Second edition for the **SZ Sugar Miart Commission**, worth **€5.000**, in collaboration with SZ Sugar, a publishing house dedicated to contemporary classical music, founded in 1907 under the name Edizioni Suvini Zerboni and part of the Sugar Music group led by Caterina Caselli and Filippo Sugar. On the occasion of miart 2025, SZ Sugar provided participating galleries with the opportunity to let their artists interpret "Musica per una fine," a composition by **Ennio Morricone** for choir, orchestra, and magnetic tape, featuring a



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recording of a poem by **Pier Paolo Pasolini** read by the author.  
Among the proposals received and evaluated by SZ Sugar with the support of a commission chaired by **Michele Bertolino**, curator of Fondazione Sandretto Re Rebaudengo, the proposal by **Mario Airò**, represented by **VISTAMARE** (Pescara, Milan), was deemed the most deserving: the final piece will be reproduced and exhibited in a dedicated space.

**Massimo Giorgetti Prize**

At its third edition, the prize stems from the desire of the fashion designer and collector **Massimo Giorgetti** to support young artists at the beginning of their careers. The prize worth **€5,000** will be awarded to an emerging artist to support their practice and research.

**Jury:**

- > **Massimo Giorgetti**, *Founder and Creative Director, MSGM, Milan (Italy)*
- > **Edoardo Monti**, *Founder & Curator, Palazzo Monti, Brescia (Italy)*
- > **Gea Politi**, *Publisher and Chief Editor, Flash Art, Milan (Italy)*

**Rotary Club Milano Brera Award for Contemporary Art and Young Artists**

Established in 2009 as first prize in miart, it achieves its 15th edition and consist in the acquisition of an artwork on an emergent or mid-career artist. The artwork will be donated to Museo del Novecento in Milan.

**Jury:**

- > **Laura Cherubini**, *Curator, former Chair of Contemporary Art History at the Brera Academy of Fine Arts, Milan (Italy)*
- > **Lorenzo Madaro**, *Lecturer in Contemporary Art History at the Brera Academy of Fine Arts and journalist for La Repubblica, Milan (Italy)*
- > **Christian Marinotti**, *Publisher, Lecturer in Art History at the Milan Polytechnic and creator of this award, Milan (Italy)*



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***among friends***

**the visual campaign accompanying miart 2025 until the public opening**

The new campaign for **miart**, the international modern and contemporary art fair organized by **Fiera Milano** and scheduled to take place **from 4 to 6 April 2025 at Allianz MiCo**, draws its inspiration from the event's theme – ***among friends***. Through imagery, it explores concepts central to Robert Rauschenberg's artistic vision, such as collaboration, active participation, commitment to dialogue, interdisciplinarity, and the ability to weave productive connections in succession.

For the fourth consecutive year under the artistic direction of the visual communication studio **Cabinet Milano**, the campaign continues to blend photographic and video content – created by **Marton Perlaki** in collaboration with **Dodi Vekony** – with a bold and distinctive graphic design approach.

A diverse cast of actors performs a series of collaborative actions whose purpose often remains enigmatic, leaving viewers uncertain about the temporal and spatial context of the performative gestures. The actions depicted in the campaign's three video chapters never reach a fully resolved conclusion; they are interrupted just before a clear interpretation might emerge. Chairs aligned against a wall evoke the setting of a support group, while a blue velvet curtain hints at the backdrop of a small provincial theatre. The human figures populating this scene become characters in a "festival" that cultivates a prolonged sense of suspension. Their absurd actions, surreal soundscapes – crafted by the sound design studio **Jdsds** – minimalist staging, and outdated styling merge to create a new kind of theatre of the absurd, reflecting, or perhaps responding to, the absurdity of human existence itself.

In a world where meaning and common understanding seem to be increasingly devalued, collaboration, humour, and the capacity for dialogue emerge as the only viable responses. Embracing light-heartedness strengthens relationships, builds mutual trust, and turns challenges into opportunities for connection – reclaiming meaning and restoring value to shared experiences.

From a purely graphic perspective, the art system is represented metaphorically through the concept of electrical circuits. These are visualized as a map of interconnected stations whose functionality relies on the seamless networking of all components, with no exclusions.

**Credits**

Video and Photos: Marton Perlaki e Dodi Vekony @martonperlaki @dodi.vekony

Creative Direction and graphic design: Cabinet Milano @cabinet\_milano

Sound Design: jsds @jsds.jsds.jsds

Cabinet Team:  
Francesco Valtolina

Associato a /  
Associated to



main partner





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Ginevra Bernasconi  
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1st AC: Márton Szőke  
Colorist: Anna Stalter  
Editing: László Dunai  
Lighting assistant: Balázs Fromm

Cast:  
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Attila Lestyán  
Veronika Szabó  
Zsuzsanna S. Takács  
Károly Váry

Wardrobe:  
Ali Tóth and Anikó @aliandaniko

## **INTESA SANPAOLO MAIN PARTNER OF MIART WITH AN HOMAGE TO RAUSCHENBERG**

[IMAGE LINK](#)

*Milan, 24 March 2025* - Intesa Sanpaolo is once again **main Partner of miart**, the international modern and contemporary art fair that will be held in Milan from 4 to 6 April 2025. This year the Bank will be present with an exhibition project dedicated to **Robert Rauschenberg** - on the centenary of his birth - curated by Luca Massimo Barbero, associate curator of the Intesa Sanpaolo Art and Modern Collection.

The exhibition starts in the **Bank's lounge area** where the masterpiece by the American artist **Blue Exit** will be on display, an extraordinary example of the 'Combine Painting' series that established the American master as one of the leading figures of great international contemporary painting.

The exhibition will ideally continue in the vault of the Gallerie d'Italia, exceptionally open to the public by reservation during miart, where three works by the artist will be exhibited, selected from the Luigi and Peppino Agrati Collection, a prestigious collection of contemporary art now part of the Intesa Sanpaolo Group collections thanks to the legacy of Cavalier Luigi Agrati: **Scripture, 1974, Gulf, 1969, Clearing, 1969**.

The initiative allows a free visit to a place of extraordinary beauty: **the vault of the Gallerie d'Italia in Piazza Scala**. This distinctive space, designed by Luca Beltrami in the early 1900s for Banca Commerciale Italiana's safety deposit boxes, showcases a striking symmetrical design, supported by two majestic columns of a distinct Doric order with triglyph-detailed pulvinos. Today, this place, which can normally only be visited by appointment with guided tours, no longer contains safe deposit boxes, but holds something equally precious: around 500 paintings belonging to the Intesa Sanpaolo collection. The works of art are hung on sliding mesh panels, with an optimal system for storage and conservation, designed to keep the works in view, almost as if to create small, unexpected exhibition routes.

**Intesa Sanpaolo Private Banking**, serving the Group's private clients by managing their financial, insurance, and retirement needs, as well as enhancing their assets, will be once again this year featured at miart within the Group's lounge area. The focus will be on meetings centred around the art advisory service, tailored for individuals who see art as an opportunity to diversify their assets and desire expert consultancy in the selection, evaluation, and management of art collections or single pieces.

Intesa Sanpaolo's long-standing relationship with miart testifies to the Bank's constant support for the area's cultural development with the aim of consolidating Milan's central role in the national and international modern and contemporary art community and of providing the city with a further driver of growth and economic, cultural and civil development.

### **MEETINGS**

#### **VALUE OF ART AND NEW PERSPECTIVES ON COLLECTING**

Three meetings with journalists, tax experts and collectors to discover the novelties of a sector undergoing profound transformation through the voice of its protagonists, curated by Alberto Fiz and Marina Mojana.

**Friday 4 April 2025 - 5.30 pm**

**Art Market Scenarios and the Role of the Press**

Luca Zuccala, director of Il Giornale dell'Arte

**Saturday 5 April 2025 - 5.30 pm**

**Taxation for the collector: prospects for reform.**

Marco Cerrato, Partner at Studio Maisto e Associati, Milan

**Sunday 6 April 2025 - 11.30 am**

**From Cindy Sherman to Francesco Vezzoli. Discovering a great collection**

Giuseppe Iannaccone, lawyer and collector

miart 2025 - Intesa Sanpaolo Lounge

**Allianz MiCo Central - Level 0**

Viale Lodovico Scarampo, gate 5, Milan

*Informazioni per la stampa*

**Intesa Sanpaolo - Media and Associations Relations - Attività istituzionali, sociali e culturali**

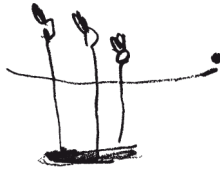
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**Intesa Sanpaolo**

Intesa Sanpaolo, con 422 miliardi di euro di impieghi e 1.400 miliardi di euro di attività finanziaria della clientela a fine dicembre 2024, è il maggior gruppo bancario in Italia con una significativa presenza internazionale. E' leader a livello europeo nel wealth management, con un forte orientamento al digitale e al fintech. In ambito ESG, entro il 2025, sono previsti 115 miliardi di euro di erogazioni Impact per la comunità e la transizione verde. Il programma a favore e a supporto delle persone in difficoltà è di 1,5 miliardi di euro (2023-2027). La rete museale della Banca, le Gallerie d'Italia, è sede espositiva del patrimonio artistico di proprietà e di progetti culturali di riconosciuto valore.

News: [group.intesasnpaolo.com/it/newsroom](https://group.intesasnpaolo.com/it/newsroom) - X: [@intesasnpaolo](https://twitter.com/intesasnpaolo) - LinkedIn: [linkedin.com/company/intesa-sanpaolo](https://www.linkedin.com/company/intesa-sanpaolo)



AMBASCIATORI  
DEL GUSTO

### “MIART E ADG”

## In Milan, the Meeting of Two Excellences: Contemporary Art and High-Quality Cuisine

Milan, March 17, 2025 – The collaboration between **Associazione Italiana Ambasciatori del Gusto**, **Fondazione Fiera Milano**, and **Fiera Milano** continues with great enthusiasm. This initiative reaffirms the commitment to promote and enhance Made in Italy as a unique and distinctive cultural and economic heritage of the entire Italian system. The two organizations are pleased to announce the third edition of a project created in conjunction with miart (taking place in Milan from April 3 to 6).

"MIART AND ADG" is the meeting point of two excellences: contemporary and modern art, which is at the heart of the Milan fair, and the culture of high-quality Italian cuisine, championed by Ambasciatori del Gusto. The aim is to foster a genuine blend of these two worlds, stimulating curiosity and mutual appreciation among their respective enthusiasts.

The connection between art and cuisine is deep-rooted, as eloquently expressed by chef **Cesare Battisti, Ambasciatore del Gusto**: *"Cuisine and art are at the same level, evoking emotions worldwide. The chef uses pots and spoons, the artist uses brushes and chisels, but both know how to transform raw materials into pure happiness. The bond between the two is ancient: consider that saffron, which now enhances fine dishes, once illuminated the stained-glass windows of the Duomo. Ingredients and pigments, flavors and colors merge, because to create, whether in the kitchen or on a canvas, is to bring an emotion to life that nourishes both the soul and the body."*

Each Ambasciatore del Gusto participating in the project will select and dedicate a dish that, more than any other, tells the story of contemporary art. This will create a visual and flavorful narrative, which will be shared on the social media channels of the Ambasciatori del Gusto throughout the event, engaging and entertaining visitors and art and food enthusiasts both inside and outside the fair.

Additionally, to further highlight and promote the union between the two worlds, some of the most important works owned by Fondazione Fiera Milano will be temporarily displayed within the restaurants of Ambasciatori del Gusto in Milan and the surrounding areas. This will give visitors the opportunity to admire and appreciate these works while enjoying a meal. A dedicated digital tour will also be created and promoted on the social media channels of miart and the Associazione Italiana Ambasciatori del Gusto. Finally, miart will host distinguished guests every year, including curators, museum directors, and institutional representatives, in a VIP Lounge area sponsored by ADG, where the Ambasciatore del Gusto Carlo Cracco will be the protagonist.

For more information, please contact: [press@ambasciatoridelgusto.it](mailto:press@ambasciatoridelgusto.it)





***Elle Decor Italia Media Partner of Miart***

*A monographic issue distributed at the event, special content, and the Elle Decor Alchemica exhibition-installation, which ideally connects Art Week to Design Week.*

Milan, March 24, 2025 – Elle Decor Italia — the design, interiors, and architecture brand of Hearst Italia, led by Livia Peraldo Matton — confirms its role as media partner for the 29th edition of MIART, the international modern and contemporary art fair taking place from April 4 to 6. This long-standing collaboration, grounded in creative languages that have always been at the heart of the magazine’s research, is once again reflected in a prominent presence within an event that brings together 179 galleries from 30 countries and five continents in a grand chain of events.

The collaboration begins with the special issue of Elle Decor currently on newsstands, which aims to serve as a preview of the event and reflect the city’s openness to new visual languages. The issue will be distributed at MIART, while the magazine’s editorial team will share insights, key personalities, and unmissable events from the fair on Elle Decor’s channels.

Among the contents of this special issue of Elle Decor is a legendary name in publishing: Benedikt Taschen in Malibu, who opens his home-installation designed by Cuban-born artist Jorge Pardo for the magazine. We also visit the villa-studio of Guillermo Kuitca, an artist from Buenos Aires who transforms his home’s spaces with sculptures and murals, and the house-foundation of French artist Bernar Venet in Provence, where he exhibits large-scale installations by Sol LeWitt, Carl Andre, and Dan Flavin. The interiors and his stunning sculpture garden take center stage.

The media partnership extends through digital support, with in-depth features on the website [elledecor.com/it](http://elledecor.com/it), directed by Alessandro Valenti. A selection of highlights from Art Week, focusing on key figures and projects, as well as a live report by Maria Chiara Valacchi, guest curator for the Art section, will be amplified on Elle Decor Italia’s social media profiles.

Additionally, there will be a segment highlighting Hearst’s involvement, capturing the attention of Art Week participants. To emphasize the brand’s connection to the art world, Elle Decor Italia will inaugurate the first of four events planned for the Milan Design Week at Palazzo Bovara on the last day of MIART (April 6). This marks the 35th anniversary of the magazine and will feature the **Elle Decor Alchemica** exhibition-installation, a project designed by Patricia Urquiola in collaboration with Valerio Tiberi of [@k5600design](https://www.instagram.com/k5600design) for *lighting design* and Antonio Perazzi for *landscape design*. This eagerly awaited moment

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for the design community will transform into an exclusive invitation-only event.

[www.elledecor.it](http://www.elledecor.it)

**Director of Communications, Hearst Italia: Maddalena Onofri** [monofri@hearst.it](mailto:monofri@hearst.it), M 335  
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## **Matteo Visconti di Modrone Award**

*in memory of the President of Fonderia Artistica Battaglia*

*The winner of the €10,000 award will be selected through an Open Call among proposals submitted by galleries participating in the 2025 edition of miart, the international fair of modern and contemporary art in Milan. The awarded artist will have the opportunity to create their work at Fonderia Artistica Battaglia, assisted by its skilled artisans. The selection will be made by a jury including Cecilia Alemani, Nikola Dietrich, Dr. Jelena Trkulja, and the President of Fonderia Artistica Battaglia, Bernabò Visconti di Modrone acting as Jury President.*

This is a story of yesteryear, perhaps, and of high values, which unites a company, the Fonderia Artistica Battaglia active in Milan since 1913, with a man, Matteo Visconti di Modrone who became its President in 1999. Or vice versa. Matteo Visconti, who passed away in January 2023, knew, deeply wanted, to enhance the glorious past of this reality, its artistic and historical drive, the cultural significance that pervaded it in over a century of activity, and that earned him the Ambrogino d'oro in 1961. To commemorate the figure of the educated and cultured entrepreneur - but also patron - and lover of culture, books, art and his Foundry, the Matteo Visconti di Modrone Award has been created in collaboration with miart. This initiative is led by the Visconti family, who have taken on the responsibility of passionately continuing the foundry's history and tradition.

The history of Battaglia is deeply intertwined with the history of art and the city of Milan. In 1964, Mario Lepore wrote in the introduction to the book celebrating the foundry's first fifty years, expressing the passion that motivated Matteo Visconti to undertake numerous initiatives to promote contemporary art, bronze casting, and artists:

***«The word 'foundry' always evokes a fascinating image in me, made of reality. And fantasy together. I see a gush of liquid, gleaming metal gushing from a fiery crucible and creeping, sizzling and enveloping itself in vapour, within the brownish earthen mass of the mould. And I still seem to see several men all around a pit, in which that block of earth soaks its matrices of molten metal».***

The winning project will be selected from proposals submitted by artists responding to the Open Call, which will be launched in February 2025 by miart and Fonderia Artistica Battaglia. The €10,000 prize will enable the artist to create their work at Battaglia, assisted by the artisans working there. The winner will be chosen by an international jury comprising Cecilia

**FONDERIA ARTISTICA BATTAGLIA**

Aleman, Nikola Dietrich, and Dr. Jelena Trkulja.

Lepore continues: *«In the foundry, no machine can completely replace man, as sometimes happens in the industrial steel industry. None has his sensitivity, his skill, his talent. Nor does it succeed in abolishing his anxiety, his suffering, at the moment in which the work of art from the labile original forms, at the mercy of fire and metal, recreates itself in the substance that is definitively its own, that will make it last through the centuries. The cycle of metamorphosis unites the artist-creator with the craftsman, his necessary auxiliary, in the closest and, ultimately, most moving way. Both feel themselves to be participants in the same ritual, both aim - each according to their own function, and yet trembling together with their companion - at the same goal.*

*[...] At Battaglia's, the aura of craftsmanship, with its basic characteristic of love for what one does, with the continuous experimentation of individual skill and resourcefulness born of personal experience and inventiveness tested by necessity, has not been extinguished by the industrial factor; quite the opposite. And so has the warmth of the human relationship, which is always necessary and even vital for the artist. This explains why the workshop has been able and can produce colossal works that are both difficult and exemplary; why what comes out of it is always excellent; why, whatever the material to be used, this excellence does not diminish. The artists have known this for half a century: not only the Italians, but also the foreigners who are many and from all over the world turn here.*

*Those who visit via Stilicone* (since 2019, the foundry has moved to via Oslavia in Milan's Lambrate district, editor's note) *soon feel at home. If they wish, they can even work there: a studio is available to host them, and if it's already full, they will still find a place for a sculptor who has no other options.*

*This close and friendly relationship with the artist is a longstanding tradition of the foundry, as is the choice of skilled, high-caliber craftsmanship, and a foundation of steadfast honesty. There is also something more—something secret, in its constant practice of discretion, carried out with generosity and cordiality. This cordiality, at times tinged with a kind of amiable 'roughness,' serves as a modest shield for deeper sentiment and is distinctly Milanese. I mean the tangible support offered to artists in countless ways and the trust wisely placed in their creativity."*

The jury of the Matteo Visconti di Modrone Award is composed by:

**Cecilia Alemani** is an Italian curator based in New York City. Since 2011, she has been the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, the public art program presented by the High Line in New York City. She is also the curator of the upcoming 12th SITE Santa Fe International, scheduled to open in June 2025. From 2020 to 2022, she served as artistic director of the 59th Venice Biennale, where she curated the acclaimed exhibition *The Milk of Dreams*, which was visited by over 800,000 visitors.

**Nikola Dietrich** is an art historian and curator. She was recently appointed as the director of Liste Art Fair Basel, with her first edition to take place in June 2025. Before this, she curated the eleventh edition of *KölnSkulptur* at the Skulpturenpark in Cologne. She was director of *Kölnischer Kunstverein* from 2018 to 2023, where she was curator of numerous exhibitions and publications with renowned artists. Her career also includes directing the *Museum für Gegenwartskunst* in Basel from 2008 to 2013, where she also launched the adjacent exhibition space "Elaine". Prior to this time, she worked as curator at *Portikus* in Frankfurt from 2004 to 2007. Dietrich is the editor of numerous artist monographs and exhibition catalogs. Since 2014, she has also been engaged as co-editor of *Starship Magazine*, published in Berlin.

**Dr. Jelena Trkulja** is an art historian, educator, and cultural strategist with a Ph.D. in art and archaeology from Princeton University. She has held academic positions at Princeton and Tulane Universities, and the Institute for Advanced Study in Princeton, focusing on art and architectural history and design theory. Her research spans Byzantine, Islamic, and Western Medieval art, alongside modern and contemporary architecture. Trkulja has worked with leading institutions, including the Metropolitan Museum of Art and Qatar Museums, and directed European Commission-funded heritage preservation projects. Her interdisciplinary approach and international experience highlight the enduring impact of art and culture on society.

The President of the Jury:

**Bernabò Visconti di Modrone**, born in Milan in 1984, is the founder and CEO of Artshell, a Milan-based startup established in 2018 to offer innovative technological solutions to the Italian and international art system. Its digital services simplify art management through an integrated approach tailored to the needs of various industry players. Since 2023, he has also served as President and CEO of Fonderia Artistica Battaglia, founded in Milan in 1913 and renowned for producing monumental and sculptural works of great historical and artistic significance through the lost-wax bronze casting technique.



Fonderia Artistica Battaglia is an artistic foundry based in Milan (Italy) and established in 1913. Since its inception the Foundry is committed to making monumental and sculptural works with historic and artistic integrity.

While working with materials that signify both permanence and endurance over time, the foundry is keenly interested in engaging with the spirit of our contemporary time. With more than a century of experience, Battaglia operates as cultural contributor with intention to transmit and enhance a new and evolving understanding of bronze. With the Open Studio Program, the Foundry promotes the first steps of young artists in learning the lost-wax casting technique through the training and technical assistance of its artisans at the artists' disposal. Battaglia actively supports projects in dialogue with the most dynamic figures on the national and international art scene. Indeed, it carefully cultivates an expanding yet intimate network of collaborations, including public institutions, private foundations, curators, galleries, scientific research centers, and finally artists first and foremost.

Aiming to act as a driving force in support of creativity and visionary thinking in contemporary art practices, in 2016 the Foundry established the Battaglia Foundry Sculpture Prize (BFSP), a prize annually awarded to an artist selected by an esteemed panel of curators active on the international scene.

In memory of the President of the Fonderia Artistica Battaglia, the Prize will evolve from 2023 into the Matteo Visconti di Modrone Prize, which, in collaboration with the Contemporary Art Fair miart, identifies an artist each year who will be offered the opportunity to realise his or her own work in the foundry, guided by the experience and assistance of the artisans.

Since 2013 the Foundry has engaged in rigorous research towards an in-depth and expansive understanding of the full spectrum of bronze finishes and patinas. Battaglia has catalogued over 150 different chromatic reactions, creating one of the most complete patina collection in the world. Moreover, the recent establishment of the Restoration Department, within the Foundry allows us to preserve and study bronze sculptural production from the ancient to the modern.

Lately, Battaglia's more ambitious international operations have included the production and technical support of large-scale art projects such as the Italian Pavilion at the Venice Biennale (2017) with Giorgio Andreotta Calò; the performance Scholomance by Nico Vascellari at the Palais de Tokyo (Paris, 2017); and the large sculpture You know who I am by Paola Pivi for the High Line (New York, 2022).

Fonderia Artistica Battaglia is also proud to include the following names of renowned artists as collaborators over the previous decades: Kengiro Azuma, Lucio Fontana, Arturo Martini, Francesco Messina, Marino Marini, Giacomo Manzù, Giuseppe Penone, Giò and Arnaldo Pomodoro and many others.

#### **FONDERIA ARTISTICA BATTAGLIA**



## HERNO AND MIART 2025

### HERNO'S AWARD TURNS 10 YEARS OLD

Herno's Miart Prize has reached its 10th edition. The award, which debuted in 2015, is dedicated to those in the contemporary art world who contribute to enhancing the creations of each artist through the display of artworks and their respective communication.

Created for Art Galleries, containers of wonders so much akin to a fashion store, Herno rewards the best exhibition project, understood as setting up and enhancing the concept of display. A ten-year history that testifies to and confirms the passion of the lakeside brand and its president, Claudio Marenzi, for contemporary art, an inspiration and inexhaustible stimulus for creativity.

The desire to exalt the work of an artist in a specific space is well recognized if one has the opportunity to visit Herno's headquarters on Lake Maggiore or Spazio Herno in Milan, where works from the private collection, selected and placed according to appropriately systemic and harmonious parameters, coexist with the daily work routine, offering daily food for thought for those who work to create beauty.

Herno will be next to Miart also in the space Caffè Letterario by Herno, where this year will take place the award ceremony of the winning gallery.

Herno, on the shores of Lake Maggiore, has been a protagonist among the excellences of Made in Italy for 75 years. A constantly evolving history: from the trenchcoats of the 1940s and the cashmere coats to the high-performance and sustainable fabrics of this last decade. The leadership of the second generation with Claudio Marenzi marked the turning point. Constant investments in research, technology and design innovation, balanced with a fair share of sartorial tradition, the values of Made in Italy and a green vocation, have definitively established Herno in the panorama of international luxury brands.

The introduction of "lifestyle" in the latest season - knitwear, trousers, skirts and accessories, completes the Herno world and further defines its DNA.

# Kartell

## About Kartell

Kartell is proud to be a solid, sustainable, innovative and international family firm.

Kartell has always been a creative workshop in which designers use a range of materials to create industrial products for indoor and outdoor applications. Today, in pursuit of a strategy that takes in the needs of many different markets, our product range has been expanded to cover everything from lounge furnishings to lighting. Kartell's sofas and armchairs, tables and chairs, lamps and accessories combine to create stylish environments and furnishing solutions for public spaces and private homes.

The designers who work with Kartell focus their creativity on transforming concepts into industrial products. Their creations have turned our brand culture into a lifestyle.

Kartell is inspired by certain keywords that are deeply rooted in the history of our brand and that have guided its evolution over the years.

Quality, innovation, ingenuity, research, materials, design and beauty are strategic linchpins in our approach to business – an approach that values the past but looks to the future.

Since our company's earliest beginnings, we have always paid the greatest attention to research, innovation and developments in technology. Starting with functional objects for domestic use, Kartell has revolutionised the history of post-war design, creating highly sophisticated products that combine advanced manufacturing techniques with innovative materials like carbon fibre and biopolymers. The evolution of Kartell has been supported by the dedication and passion of three generations who have all actively developed the brand and helped it to evolve.

Kartell was founded by Giulio Castelli in 1949. In the following years, the company took its first steps to develop the design philosophy that would go on to become the starting point for the 'Made in Italy' brand. In those early years, some of the great names of design and architecture worked for the young company, including Anna Castelli Ferrieri, wife of Giulio Castelli and the first female architect in Milan, Gino Colombini, Achille and Pier Giacomo Castiglioni, Joe Colombo, Marco Zanuso, Gae Aulenti, Richard Sapper, Giotto Stoppino and Ignazio Gardella. In the 1970s, Kartell also drove innovation in communications, another historic aspect of the brand and one that has closely followed the evolution of Kartell products.

In 1988 the company was acquired by Claudio Luti, son-in-law of Giulio and Anna Castelli, whose background was in the field of fashion. His sensibility, love of perfection and taste, developed at the fashion house of Gianni Versace, injected a new lease of life into the brand. Luti obtained the assistance of designers and architects like Philippe Starck, Ron Arad, Antonio Citterio, Ferruccio Laviani, Piero Lissoni, Patricia Urquiola, Mario Bellini, Alberto Meda and Vico Magistretti, whose genius created products that would soon come to symbolise Kartell. The turning point came when a new approach to materials was adopted: though made entirely from plastic, a new generation of products was processed, shaped and enriched in ways never previously seen to offer exceptional design content. The Maui chair, Bookworm bookcase, Battista and Gastone serving trolleys and Mobil drawer unit all broke with conventions and established themselves as truly innovative icons of design.

The breakthrough came in 1999, after years of research, when a revolutionary new process allowed Kartell to become the first company to use polycarbonate to produce items of furniture. The result was La Marie, a completely transparent chair with a modern, minimalist design. This was soon followed by the Louis Ghost chair, which remains one of Kartell's best sellers even today. From this point on, Kartell began to develop transparency into a hallmark of its designs. Continued research led to the creation of new surfaces and shapes, achieved using new production techniques and high-performance materials. Advances led to the development of products like the Masters chair, the ultra-light, slender and high-tech Piuma carbon-fibre chair, and the Smatrik armchair, which is made using an innovative injection process capable of producing 3-D structures.

Alongside a flourishing habitat division, Kartell then reformed its lighting division and began to write a new



# Kartell

chapter in the history of designer lighting. Lamps like FL/Y, Bourgie and, more recently, Battery, Planet, Kabuki, Lantern and Space all stand out as true representatives of Kartell style and have gained worldwide recognition.

Today, Kartell is still future-facing: Claudio Luti is now supported by his children Lorenza and Federico, each of whom has acquired valuable experience working for other companies after graduating. Lorenza now serves as Kartell's Marketing and Retail Director while Federico serves as Sales Director. Kartell has gone on to expand its horizons with new divisions and new product families, introducing various original lines, from soft furnishings to objects designed specifically for outdoor use. The company continues to evolve too, thanks to the introduction of non-plastic materials and experimentation with new production techniques.

Telling the story of a company means following the development of its strategy, analysing the various stages in its evolution and defining its image. Over seventy-five years, Kartell has remained faithful to its mission but has demonstrated capacity for change, anticipating the changing needs and tastes of international markets and of customers with a predilection for choosing and mixing. Kartell was the first to make furniture from plastic. Positioning itself at the top end of the market, the company then experimented with colour, invented transparency and, next, moved on to textiles, working with internationally renowned fashionists and artists like Bob Wilson and Lenny Kravitz. Kartell has created fashion collections with Normaluisa and Alessandro dell'Acqua for N°21, Moschino, Christian Lacroix and Paula Cademartori. The brand has also signed fragrances, and has entered the worlds of tableware, bathrooms (with Laufen) and eyewear.

To illustrate all this, in 1999, Kartell opened a Museum celebrating fifty years of activity and relating the extraordinary marriage between plastic and design, which was renewed in 2015. Home to 1000 different objects, the Kartell Museum occupies around 2500 square metres of space inside the building designed by Anna Castelli Ferrieri and Ignazio Gardella, in Noviglio. An original route, devised by Ferruccio Laviani, helps visitors enter immediately into the Kartell spirit. Exhibits are arranged in chronological order on three floors, following a synoptic arranged to follow the themes of events, design, technology and communication.

While Kartell uses the Museum to relate its past, it runs an intensive, eclectic communication campaign to illustrate its present. Special projects include trade fairs, furniture exhibitions, events and co-marketing activities involving Kartell's worldwide network of stores and social media channels. Today, Kartell looks forward to an international, technological future focused on the development of retail and online distribution, customer service and an expanding contract division. In recent years, Kartell communication has focused largely on the internet, with the brand's official pages attracting a constantly growing number of followers and a high degree of engagement and interaction, clearly demonstrating the public's empathy for the brand and its products.

Flagship stores extend brand recognition through their product arrangements and special events. Kartell's retail network of directly owned and franchise stores is constantly expanding and a growing number of strategic openings in the world's most beautiful cities is rapidly consolidating the brand's global leadership. Kartell is also optimising its multichannel approach to offer customers a consistent shopping experience, online and offline. The company launched its e-commerce platform in 2014. Today, Kartell's direct and indirect online sales network has acquired global proportions, thanks in no small part to new partnerships in the USA and China.

# Kartell

Central to Kartell's philosophy today is a genuine dedication to the cause of sustainability and environmental protection. This is clearly expressed by the industrial manifesto entitled "Kartell loves the planet". First launched back in 2018, this document has been continually enriched by Kartell's virtuous ideas and actions in the fields of social and environmental sustainability.

The same passion for excellence that guided Kartell in its early years inspires the company to pursue sustainable practices today. Kartell is committed to protecting the environment and adopting sustainable protocols throughout the production chain. As a result, all new products are made from recycled or sustainable materials like certified wood, glass, ceramics and metal.

Kartell's commitment to sustainability is also expressed through actions in the areas of financial management, human resources and social responsibility.

Day after day, Kartell makes every effort to lay solid foundations for the future and to build on the amazing story of a family and of the products that have been designed and manufactured thanks to close partnerships, investments in innovative technology, creative design solutions and new, advanced and sustainable materials.



www.lcalex.it  
arte@lcalex.it

## LCA Studio Legale

LCA is an independent, full-service law firm, specialized in providing **legal and tax assistance** to companies and private clients. The Firm can count on a department dedicated to **art law**, which offers an all-encompassing consultancy on various aspects: contractual, logistical, insurance, criminal, as well as related to copyright, advertising, generational transition, anti-money laundering, cultural patronage along with areas that have emerged in recent years such as financial services and artificial intelligence.

The department consists of an interdisciplinary group of professionals who share the same passion for art. Thanks to an extensive experience in legal and fiscal assistance and a well-established network in the cultural sector, the team supports collectors, galleries, museums, auction houses, artists, foundations, and associations with tailor-made, constantly updated advisory services to meet the evolving needs of the industry.

## Law is Art!

Alongside the assistance activity, the *Law is Art!* project was launched in 2013 to combine support for art and in particular for Italian artists – especially emerging and mid-career artists – with the mission of making contemporary art more accessible to the public.

Over the years, LCA has involved artists such as **Francesco Arena, Stefano Arienti, Letizia Battaglia, Botto & Bruno, Mattia Bosco, Chiara Camoni, Silvia Camporesi, Letizia Cariello, Loris Cecchini, R  di Martino, Franco Guerzoni, Michele Guido, Sabrina Mezzaqui, Brigitte March Niedermeir, Marta Spagnoli, Alessandra Spranzi, Tatiana Trouv , Silvio Wolf** in solo exhibitions designed specifically to be hosted in its offices and at the historical Palazzo Borromeo in Milan.

The sponsorship of **miart** has been continuing since 2015 through the **LCA for Emergent** prize, awarded to the best emerging gallery participating to the fair. As every year, during the Milan Art Week, LCA brings contemporary art to **Palazzo Borromeo** with a new exhibition, *Over the Weekend and the Evenings* by **Rebecca Moccia**, opening on **Wednesday 2 April 2025**.

The firm's strong ties with the city of Milan have also led LCA to support over the years other local museums and cultural entities, including the **Poldi Pezzoli Museum Friends Association** and the **PAC – Padiglione d'Arte Contemporanea**.

In 2024 LCA founds **Art Floor** – a service hub for the art world located on the first floor of the firm's building in Via della Moscova 18, Milan – together with **Artshell, Condense, Fonderia Artistica Battaglia, Lara Facco P&C** and **Mazzini Lab Benefit**, as a result of all the partners' constant commitment to the industry.

### MILANO

Via della Moscova 18  
20121 Milano

### ROMA

Piazza del Popolo 18  
00187 Roma

### GENOVA

Via XX Settembre 31/6  
16121 Genova

### TREVISO

Via Sile 41  
31056 Roncade (TV)

### BRUXELLES

Place Poelaert 6  
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### DUBAI

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Member of



# MSGM

## Creative Director Profile

Massimo Giorgetti was born in Rimini in 1977. Always deeply passionate about fashion and Indie music (bands like MGMT and The Strokes inspired the brand's name – MSGM), he began his journey first in the commercial field and then in the realm of design. His career is diverse, spanning a wide range, which allows him to have a vision of fashion products that is not only about design but also commercial and strategic. In 2009, in partnership with the Paoloni Group, he created the MSGM brand, immediately synonymous with great commercial success and press coverage, blending traditional design elements with a modern revolutionary mindset.

In 2010, Massimo Giorgetti was named one of the best revelations of the "Who's on Next" competition sponsored by Vogue Italia. In 2013, he opened the first MSGM mono-brand boutique in Milan, followed over the years by boutiques in Hong Kong, Dubai, Singapore, Tokyo, Macau, and Beijing. This marked the beginning of a period of collaborations between Art and Fashion, with artists such as Maurizio Cattelan, Pierpaolo Ferrari, Nico Vascellari, and Henry Hussey.

In 2015, he was appointed Creative Director of the Emilio Pucci brand, a position he held until April 2017 when, by mutual agreement with the house, he decided to leave the position to focus full-time on MSGM. In February 2018, the Private Equity fund STYLE CAPITAL signed an investment agreement to acquire a stake in MSGM Srl, with Massimo Giorgetti continuing to serve as Artistic and Creative Director.

2019 marked the tenth anniversary of the brand, celebrated with various events, new artistic collaborations with Flash Art and artists such as Peter Halley, Norbert Bisky, and Todd Biennu, as well as a limited edition design with Venini. Significant events included participation in Pitti Immagine Uomo 96 as a Special Anniversary guest with the SS20 Men's fashion show and the opening of the new flagship store in Milan in September 2019. The anniversary year also saw exciting collaborations with Fila, FlashArt, Zanichelli, and Venini.

In 2020, Rizzoli New York published and distributed worldwide the anniversary book MSGM10! The (In)complete Brand Anthology, which documented the brand's ten years. For the summer collection a collaboration with film director Dario Argento was presented. That same year, MSGM took a step towards nature and sustainability by launching its first eco-sustainable capsule collection, called "FANTASTIC GREEN," which over the years would involve collaborations with various artists.

In 2021, the focus shifted to accessories, collaborating with Scarpa, Kangol, Polaroid, and other artists for RTW, such as prints inspired by the paintings of artist Seth Armstrong.

In 2022, the brand moved to its new headquarters in Milan, Dateo, a brutalist building of 4,000 square meters, accommodating customers in a single-brand showroom. During the Salone del Mobile, MSGM partnered with MeScooter to present new exclusive color variations for electric scooters. The same year, collaborations

resumed with historic Milanese venues for the Christmas period, with Cucchi pastry shop being chosen.

2023 was a year rich in collaborations for MSGM, for the first time it became a sponsor of the modern and contemporary art fair Miart, commissioning artists Eva & Franco Mattes for a site-specific work consisting of digital channels allowing data passage. The Massimo Giorgetti Award was born from the designer's desire to support young artists at the beginning of their careers. In July, MSGM joined forces with Heineken to celebrate the brand's 150th anniversary in Italy, while a few months later, a capsule collection was released in partnership with Crash Baggage, a Venetian luggage brand. The year ended with the choice to celebrate Christmas again, this time at Gattullo pastry shop, another institution in the city.

For the FW24 Men's show, MSGM collaborated with Google for the launch of the new Google Pixel 8 device, which was used to create collection prints using the phone's camera and AI functions. The collection theme of speed was reflected in the garments through the works of Thiago Alexandre.

In continuity with the previous year, Massimo Giorgetti and MSGM supported the Milanese fair Miart, subsequently organizing the closing party at the Triennale di Milano. Giorgetti continues to cultivate his passion for art by investing in emerging talents like Guendalina Cerruti, Lorenza Longhi in PreFall23, and Duccio Maria Gambi, who, together with his works, starred in the Fantastic Green SS24 line.

2024 is a year full of projects for MSGM, during which the brand has created initiatives that go beyond fashion, aiming to foster moments of reflection and sharing. Among these, the presentation of Fabio Cherstich's book during the Gay Pride, which highlighted themes of identity and inclusivity, and the discussion "Wine is (not) fashion," which focused on one of Massimo Giorgetti's great passions, emphasizing the importance for the brand to create spaces for dialogue. On Christmas 2025, MSGM launched the "I Bar di Quartiere" project, an initiative that celebrates Milanese bars as places of aggregation, once again paying tribute to spaces that are symbols of sociality and sharing. Also during the Christmas period, the brand brought its spirit to the Alps with an exclusive collaboration with Auberge de La Maison, a historic hotel in Courmayeur, further solidifying its connection with the lifestyle world. With the launch of the FW25 Men's collection, MSGM started 2025 with its first event of the year, transforming the District 242 club into an immersive experience. The presentation party was held as a real techno party, with the collection lookbook created in real-time, offering a unique experience in which the audience was not only a spectator but an active part of the creative process.

## Premio Orbital Cultura – Nexi Group / miart

The Orbital Cultura - Nexi Group award, created in collaboration with miart, the International Fair of Modern and Contemporary Art (12-14 April 2024), is dedicated to photography with the aim to provide Italian historical museums with contemporary and high-quality images, to encourage a continuous exchange between past and present.

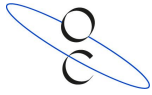
During the fair, one artist, selected among those represented by the galleries in the *Established* and *Portal* sections, will be awarded with Euro 10,000 for the commission of a photographic documentation work of the external buildings and common spaces of a museum complex. The second edition is realised in collaboration with the **City of Milan** on the occasion of Milano Art Week and is dedicated to the **Castello Sforzesco**.

Our jury is made of:

**Francesco Zanot**, jury President, curator, and photographic critic, he has curated exhibitions and monographs of artists such as Mark Cohen, Guido Guidi, Olivo Barbieri, Takashi Homma, Linda Fregni Nagler, Boris Mikhailov, Carlo Mollino and many others. His latest publications are dedicated to the work of Luigi Ghirri, Alec Soth and Erik Kessels. Artistic director of the Biennale Foto/Industria organized by the MAST Foundation in Bologna, he is director of the master's in photography at NABA, Milan. He was curator of Camera – Centro Italiano di Fotografia, Turin and curated the inaugural exhibitions of the Prada Foundation Observatory in Milan.

**Silvia Paoli**, art and photography historian, is a cultural heritage conservator and head of the Civic Photographic Archive in Milan. She has curated exhibitions and publications and has taught photography history at IUAV University of Venice, Fondazione Fotografia di Modena, University of Milan. He is on the editorial board of the magazine 'RSF. Rivista di studi di fotografia' (peer reviewed journal) and is honorary president of the association 'Rete Fotografia'.

**Paola Nicolin**, Contemporary Art Historian, has been the artistic director of XNL Piacenza Arte - Fondazione di Piacenza e Vigevano and lecturer in Contemporary Art History and Museum Studies at Bocconi University in Milan since 2009. Art editor of Abitare and then Editor at Large of Domus, she was responsible for Educational Services and Publications at Palazzo Grassi-



Pinault and for Modern and Contemporary Art programmes for the City of Milan. Referee for Treccani Enciclopedia Arte contemporanea in the 'Exhibitions' area, her publications include: Psychic Diary. Analysis of a contemporary art exhibition (with Masbedo), She. The female figure in the work of Adrian Paci, Alberto Garutti. Caption/Caption, Farewell to the 70s. Arte a Milano 1969-1980, Being Cattelan, Castelli di carte. The 14th Milan Triennale, 1968, Palais de Tokyo.

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Orbital Cultura has been operating in the museum services sector for over thirty years, providing innovative answers in the convergence of traditional and multi-channel strategies for museums and cultural institutions.

Our aim is to support and enhance museums and cultural institutions by investing together with them in bespoke solutions, attentive and in line with the most advanced technologies, to optimize their resources and increase their revenues.

Our activity is not limited to tech aspects, such as the creation of physical and virtual ticketing systems, the creation of customized apps, e-commerce, and audio guides, but extends to the production of certified Italian-made merchandise, attentive to the sustainability of materials and processes, to fundraising and to projects for the enhancement of historical and artistic heritage.

The museums we serve include: ADI Design Museum, La Biennale di Venezia, Le Gallerie degli Uffizi, Galleria dell'Accademia, Musei del Bargello, Museo Archeologico Nazionale di Firenze, Museo dell'Opera del Duomo di Firenze, Maggio Musicale Fiorentino, Musei Civici di Siena, Museo Galileo, Castel Sant'Angelo, Galleria Spada, Museo Nazionale di Matera, Parco Archeologico di Pompei.

Orbital Cultura is a company in the NEXI group. For further information, please visit [www.orbitalcultura.com](http://www.orbitalcultura.com) or write to [info@orbitalcultura.com](mailto:info@orbitalcultura.com).

Milan, February 2025

**CERAMICHE REFIN presents METAMORPHOSES**  
**A project by Oliver Laric for Refin DTS 2025**

**From April 4th to 13th, 2025, Ceramiche Refin returns to Milan Art Week and the Fuorisalone 2025 with the second chapter of DTS – Daring Art Explorations. After the debut of the DTS project last year, Refin continues its commitment to promoting and celebrating experimentation and innovation, acting as a promoter of bold contemporary art projects.**

**Under the curatorship of Valentino Catricalà, DTS this year involves Oliver Laric (1981, Innsbruck), an Austrian multimedia artist based in Berlin, whose works explore the boundary between material and digital art, addressing themes of transformation and hybridization.**

In line with Refin's founding principles, boldness and innovation are Laric's signature: an advocate of art that challenges traditional boundaries, he explores key contemporary themes such as authorship, reproduction, and the circulation of images in the digital age. **His approach to media reproduction and manipulation views technology as the medium for ongoing reflection on traditional concepts of artistic and cultural value.** Questioning what constitutes a "copy" or an "original" in an era far beyond simple technical reproducibility, Laric demonstrates how a contemporary act of replication or remixing can reactivate and renew ancient works from thousands of years ago, transforming them into vibrant and relevant images for today.

A hybridization between past and future, between material and digital, between sculpture and video, that also reflect the theme of this year's Design Week edition, "Connected Worlds," which is perfectly embodied in **Metamorphoses** the new original work by Oliver Laric that will be showcased at Refin Studio in Milan, a prestigious space in the heart of Brera, formerly the studio of Sottsass Associates.

The project was born from the artist's encounter with Refin's reality, as the artist himself explains: *"Visiting Refin in May 2024, I was struck by how time was made visible. At each stage of the factory tour materials shifted in state, transforming in front of our eyes. This feeling stayed with me and continued to influence my thoughts regarding the idea for the upcoming project.*

***The experience I had relates to some of my core interests in transformation, metamorphosis, and hybridity. I am drawn to a process-oriented way of working, that shows several states of being rather than just isolating an idea of a final state. And this approach influenced both the artwork to be presented and the way of communicating the work to our audience.***

*In the past I have made sculptures showing moments of transformation, but so far only from one stage to another. My idea for Refin was to try a new approach: instead of showing moments between two forms, to generate a composition that undergoes multiple stages in succession.,*



*leading to an expanded complexity where each stage becomes part of a longer conversation of meaning and connotations.”*

**It is precisely these characteristics of Laric and the themes he explores that particularly fascinated Refin and created a connection between the company and the artist.** The transformation of materials through new technologies and the creative process as a continuous flow enriched by new works are indeed distinctive features of Refin and its unique, bold approach to product research and development. The exploration of the boundary between original and copy, as well as reproduction and reinterpretation, is also a theme Refin explores daily through its creations, which often draw inspiration from nature and art to reinterpret natural materials or elements from the past in ceramic form, crystallizing them and making them accessible and almost eternal.

**Presented both in sculptural and video form, *Metamorphoses* is an experiment in metamorphoses between an eclectic range of categories and exploration of moments between moments.** The April exhibition is just the first step in the ongoing collaboration between the company and the artist, which will continue throughout the year and culminate in September 2025 with the presentation of a collection of authorial ceramic pieces, a free reinterpretation of the work and a pure expression of the technical and material contamination between the artist and the world of Refin, with its values, its people, and the uniqueness of its workshop.

### **METAMORPHOSES - Oliver Laric for Refin DTS 2025**

Refin Studio  
via Melone 2, Milan

Friday 4 April - 2-6 p.m.

5 to 13 April - 10 a.m. to 6 p.m.

Sunday 6 and 13 April, early closure at 4.00 p.m.

#### **For more information**

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### About Oliver Laric

Oliver Laric (\*1981, Innsbruck) is a Berlin-based, Austrian multimedia artist, whose work engages with themes of transformation, hybridity, and access. His sculptural practice is often based on reinterpretations of sculptures in the public domain, generating them by means of additive manufacturing such as 3D printing. Laric scans these sculptures and makes them accessible on threedscans.com for anyone to utilise without copyright restrictions.

Oliver Laric has exhibited his work at the Stedelijk Museum Amsterdam, OCAT Shanghai, S.M.A.K. Ghent, Museum of Contemporary Art Cleveland, Guggenheim Bilbao, São Paulo Biennale, Tai Kwun Hong Kong, ICA Boston, Secession Vienna, Centre Pompidou Paris, Whitechapel Gallery London, Palais de Tokyo Paris and Saint Louis Art Museum among others.

### About Ceramiche Refin

“We are an Italian company and we are active on the international markets since 1962.

We are part of Gruppo Concorde, a world’s leading group in the ceramic industry sector.

Our brand purpose is to embellish living spaces around the world with the beauty and emotion of Italian design while respecting the goals of our stakeholders, society, and the environment we live in. Our laboratory is the beating heart of our company and we stand out in the market thanks to our unique and creative approach. We believe that the synergy between technological innovation and artisan experimentation is the key to develop a Made in Italy product of the highest aesthetic and technical quality.

We provide the world of architecture and interior design with a wide range of porcelain stoneware solutions.

**REFIN DTS – Daring Art Explorations** is our project dedicated to contemporary art, born to encourage and celebrate boldness through contamination and experimentation with internationally renowned artists. “

## Roche Bobois: over sixty years of French Art de Vivre

A unique and exclusive design, born in 1960 from the shared passion for contemporary furniture of the Roche and Chouchan families: two entities that, during the 1960 Copenhagen Furniture Fair, decided to merge into a single brand with the idea of importing Scandinavian furniture. Thus, Roche Bobois was born (Bobois from the name of the Chouchan's furniture store, 'Au Beau Bois,' which later became Bobois).

By the early 1970s, Roche Bobois had already established itself as a market leader in the sofa sector, which became the key element in living spaces. Modular, adaptable, featuring exclusive fabrics and, for the first time, leather, Roche Bobois sofas stood out for their quality and design.

The brand immediately distinguished itself through its strong French Art de Vivre. This identity remains relevant in the brand's creations, which do not limit themselves to essential lines but explore volumes, curves, and materials to their fullest.

Roche Bobois represents one of the few brands that, in the furniture market, has managed to establish itself globally, creating a true lifestyle. Today, the French brand is present in 55 countries, with an international network that is constantly growing and occupying a niche position in the targeted production and distribution of high-end furniture.

In 2005, the Legend collection (designed by *Christophe Delcourt*) marked Roche Bobois's entry into the era of eco-design. Since then, the brand has remained committed to maintaining an eco-compatible approach, applying a strict sense of responsibility at all levels.

Over sixty years of collaboration with major design figures: already in the 1960s, Roche Bobois enlisted the talents of names like *Pierre Paulin*, *Marc Berthier*, and *Olivier Morgue*, continuing over time to surround itself with the most talented European designers and architects, editing their creations. In the 1970s, Hans Hopfer designed the Mah Jong sofa for the house, a modular piece with low seating that remains today an iconic element of Roche Bobois collections.

The brand has also embraced the challenge of internationalization, offering its clientele a personalized creative approach thanks to its network of European manufacturers and close ties with internationally renowned designers (*Eugeni Quitllet*, *Sacha Lakic*, *Maurizio Manzoni*, *Bruno Moinard*, *Stephen Burks*, *Marcel Wanders*, *Bina Baitel*, *Raphael Navot*, *Ora Ito*, *Patrick Norguet...*), as well as with leading Haute Couture houses (Jean Paul Gaultier, Missoni, Kenzo Takada).

As a culturally engaged brand, Roche Bobois has always promoted its vision of French Art de Vivre, participating in numerous international cultural initiatives: among these, collaborations with FIAC - Foire Internationale d'Art Contemporain - in Paris; Jean Paul Gaultier's exhibition, which toured various museums worldwide; the Metropolitan Opera in New York, and more recently, the collaboration with Portuguese artist Joana Vasconcelos, who in 2019 reinterpreted six iconic creations of the brand according to her stylistic codes, and in 2020 signed the Bombom collection for the brand's 60th anniversary. In 2024, Roche Bobois partnered with the exhibition of artist and designer Jiang Qiong Er, titled 'Guardians of Time', held at the Musée Guimet in Paris until February 2025.

[www.roche-bobois.com](http://www.roche-bobois.com)



**RUINART, the oldest Champagne House,  
unveils the artworks of Julian Charrière and confirms its commitment in the art world**

Milan, March 2025 – In occasion of the XXIX edition di miart, the international fair of modern and contemporary art which will be held from April 4<sup>th</sup> to April 6<sup>th</sup>, Maison Ruinart will be the official partner for the twelfth consecutive year, and will unveil, for the first time in Italy, the artworks of **Julian Charrière**, the artist at the heart of the *Conversations with Nature 2025* series.

For almost 300 years, Maison Ruinart has been engaged in an ongoing conversation with nature, which lies at the very heart of its champagne, driven by the belief that art has the power to transform, connect, and illuminate living beings. Ruinart continues its *Conversations with Nature* series in 2025 by inviting Franco-Swiss artist Julien Charrière to share his artistic vision. His extraordinary artworks, spanning installations, photography, performances, and video, have long explored our relationship with diverse ecosystems.

For this occasion, Julian Charrière has created a series of artworks echoing the Maison's commitment to nature. In particular, the artist has imagined an ode to the Lutetian Sea that once submerged the Champagne region 45 million years ago and of which the Maison's underground chalk pits (crayères) are ghostly remnants. Paying homage to marine prehistory while echoing the urgency of ocean preservation, Julian Charrière presents a series of photo lithographs capturing coral reefs, vital and luminous worlds like the once-thriving Lutetian Sea. The digital prints, segmented chromatically, reimagine colours using pigments sourced from locally collected limestone and crushed corals. The artwork unveils spectral images through a 19th century lithographic process, where the chalk tool, crafted from the very material it imparts, creates a perfect circle of substance. In this delicate interplay, each layer of creation whispers a narrative of deep geological time. The muted aesthetic, pale and subdued, conjures the fragility of these ecosystems and the sea's enduring memory through geological time.

Julian Charrière's artworks, created for Ruinart art series, will be unveiled in the VIP Lounge at miart from April 4<sup>th</sup> to April 6<sup>th</sup>. These series will be showcased throughout 2025 at prestigious art fairs where Maison Ruinart is a partner, including Berlin Gallery Weekend, Art Basel Basel, Frieze Seoul, Frieze London, and Art Basel Paris.

Wine-making experience, family traditions, savoir-faire and regality: the Maison Ruinart has based its destiny on these values for nearly three centuries, becoming the benchmark for excellence and elegance within the world of Champagne. Today, Maison Ruinart is the feather in the cap of the LVMH group and a reference point for an international clientele of experts, art enthusiasts and knowledgeable aesthetes.

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## About Ruinart

Founded in 1729, Maison Ruinart is the very first established champagne house. With a rich and complex history, the Maison has never stopped developing and promoting its own special art of living, echoing the Enlightenment period during which it was created. In a context where French philosophy and culture had great influence, the know-how of Maison Ruinart shone like a beacon.

Very early on, the Maison decided to use the rare and precious chardonnay grape to produce its cuvées. Elegance, purity, know-how and light are the watchwords for the world's finest champagne house. These qualities are the key to the success of Ruinart's exceptional wines - both in France and internationally - which are now produced by Frédéric Panaïotis, the Maison's Cellar Master.

Ruinart's subtle art of champagne making resonates with its commitment to art and creativity, echoing the boldness it took to ask the Czech artist Alphonse Mucha to create a poster for the Maison in 1896 that caused a sensation at the time. Since then, Ruinart has commissioned numerous artists, designers and creative minds to deliver their own vision of the Maison, making it forever contemporary. From Patricia Urquiola to Maarten Baas, from Hubert Le Gall to Jaume Plensa, and with the Chinese artist Liu Bolin to the Brazilian artist Vik Muniz and from David Shrigley to Jeppe Hein and to Eva Jospin. In 2024, the Carte Blanche program intitled *Conversations with Nature* featured for the first time a collective of artists, inviting them to engage in a dialogue with nature in the Champagne region. The participating artists included Pascale Marthine Tayou, Andrea Bowers, Marcus Coates, Henrique Oliveira, Thijs Biersteker, and Tomoko Sauvage.

Last but not least, in 2024 Maison Ruinart reopened its historic headquarters at 4 Rue des Crayères. Facing its historic buildings in Reims, the Maison inaugurated the Nicolas Ruinart Pavilion, designed by Japanese architect Sou Fujimoto. The new mineral construction slots into a natural, plant-filled environment entirely redesigned by landscape architect Christophe Gautrand. This landscape offers an experience that reflect the Maison's different facets, from the age-old network of underground chalk pits to a vision of nature and contemporary creation embodied by an Artists' Garden. In this garden, the artworks of the *Conversations with Nature* 2025 series are revealed along the paths and in the main courtyard, surrounded by flora and fauna, exposed to the elements. Visitors can experience a unique encounter between craftsmanship, art, history and nature.

[www.ruinart.com](http://www.ruinart.com)

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# SZ SUGAR

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## Company Profile SZ SUGAR

EN *Seek creation every day*  
Catalogues of Italian and International contemporary,  
classical and modern art music

SZ Sugar was founded in 1907 in Milan with the name ESZ - Edizioni Suvini Zerboni, as an extension of the theatre company of the same name. It had brought several operettas to Italy, including Franz Lehar's "La vedova allegra" ("The Merry Widow"). In the decades that followed, thanks to the instinct of the new owner Ladislao Sugar, founder of the Sugar Music record label, the publishing house's catalogue expanded to include the best of contemporary Italian art music in addition to operetta classics. Since 1950, the publishing house represents several composers such as Ennio Morricone, Niccolò Castiglioni, Aldo Clementi, Franco Donatoni, Goffredo Petrassi, Luigi Dallapiccola e Henri Pousseur, spaziando da Ivan Fedele, Alessandro Solbiati, Stefano Gervasoni e Giovanni Verrando, fino a Malika Kishino, Aureliano Cattaneo, Federico Gardella, Riccardo Panfili, Filippo Perocco and many others. Starting from January 2024, Edizioni Suvini Zerboni becomes SZ Sugar.

IT *L'invenzione va cercata ogni giorno*  
Cataloghi di musica contemporanea, classica  
e moderna, italiana e internazionale

SZ Sugar nasce nel 1907 a Milano con il nome ESZ - Edizioni Suvini Zerboni, come emanazione dell'omonima società teatrale che aveva portato in Italia diverse operette, tra cui "La vedova allegra" di Franz Lehar. Nei decenni successivi, grazie all'impulso del nuovo proprietario Ladislao Sugar, fondatore dell'etichetta discografica Sugar Music, il catalogo della casa editrice si amplia accogliendo, oltre ai classici dell'operetta, il meglio della musica colta contemporanea italiana. Dal 1950 la casa editrice rappresenta diversi compositori come Ennio Morricone, Niccolò Castiglioni, Aldo Clementi, Franco Donatoni, Goffredo Petrassi, Luigi Dallapiccola e Henri Pousseur, spaziando da Ivan Fedele, Alessandro Solbiati, Stefano Gervasoni e Giovanni Verrando, fino a Malika Kishino, Aureliano Cattaneo, Federico Gardella, Riccardo Panfili, Filippo Perocco e tanti altri. A partire da gennaio 2024, Edizioni Suvini Zerboni diventa SZ Sugar.

## **Collection, a Mission**

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### **The Rotary Club Milano Brera and the Prize for Contemporary Art and Young Artists (The fifteenth edition – 2025)**

The Rotary Club Milano Brera Prize for Contemporary Art and Young Artists is part of the many humanitarian assistance services that Rotary takes care of around the world also in support of Education and Literacy. From this point of view, a prize for contemporary Art represents an advanced variance of support for training.

Contemporary art represents, certainly, one of the most innovative and cutting edge disciplines in the today cultural panorama, considering all the complexity and difficulty of interpretation that the avant-garde brings with it.

Thanks to resonance of this prize (the first, in order of time, to be launched in the story of MiArt), Rotary Club Milano Brera wants to create an opportunity for approach of the public, even the not insiders, to the complexity and the values which contemporary art produces through the understanding of new and original as well as often hermetic languages, aware that the knowledge of contemporary art represents a privileged reading key of our present.

Further tasks of this “prize-purchase” are the support to young talents in their artistic career and last but not least the increase in civic collections in Milan.

In 2019, the collection of the masterpieces chosen and acquired by Rotary Club Milano Brera, was offered to Museo del Novecento. In this way, Rotary has given its contribution to the city by extending the exhibition to the entire public and to the contemporary art followers.

This rotarian contribution will continue in the next editions of the prize, thanks to the automatic enrichment of the Museo del Novecento Collection with the winning masterpieces, enabling fruitful synergies for the benefit of all the citizens.

This year's jury will see the addition of Lorenzo Madaro (Lecturer in Contemporary Art History at the Brera Academy of Fine Arts and journalist for La Repubblica), the confirmation of Laura Cherubini (Curator, former Chair of Contemporary Art History at the Brera Academy of Fine Arts) and Christian Marinotti (Publisher, Lecturer in Art History at the Milan Polytechnic and creator of this award).