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**Ufficio stampa / Press office**

**miart 2022  
1st – 3rd April  
fieramilanocity\_MiCo  
Milan**

### **SUMMARY**

- **press release**
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**LCA  
Herno  
Ruinart  
Covivio  
Svizzera turismo  
Kartell  
Davide Groppi  
Saba Salotti  
Untitled Association  
Fondazione Marcelo Burlon  
Sky Arte**

**DIGITAL PRESS KIT: [shorturl.at/mvylQ](https://shorturl.at/mvylQ)**

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**miart 2022: *primo movimento***

**From the 1st to 3rd of April 2022, miart, Milan's international modern and contemporary art fair, returns. It will be the first 2022 art fair in Italy and one of the first in Europe.**

**With galleries operating in 20 different countries from all over the world, the fair's twenty-sixth edition - the second directed by Nicola Ricciardi - amplifies its international scope and consolidates links with Milan and its institutions.**

**miart 2022 leads the symbolic start of a new phase, the *primo movimento* of a potential new symphony, in an April full of major events for the art world.**

*Milan, March 31st, 2022 - From April 1st-3rd, 2022 (VIP preview on March 31st) miart, Milan's international modern and contemporary art fair* organised by **Fiera Milano**, will be back. Now in its **twenty-sixth edition** and directed for a second time by **Nicola Ricciardi**, **miart** is the first art fair held in 2022 in Italy and one of the first in Europe. **miart** continues to be a fundamental event for both the public and Italian and international collectors in search of great masterpieces of the **20th century** as well as from the **latest generations** of contemporary artists and in **signature design**.

Once again **miart 2022** is hosting major Italian galleries while also significantly **strengthening its international reach**, thanks to the return of a consolidated group of devoted galleries and extraordinary new arrivals. The projects, scrupulously selected by the Committee, aim to compose a **coherent** and **thorough fair**, promote **dialogue** between iconic works and new talent, and celebrate **tradition** while always looking toward the **future**. Artists being on display also include some of the protagonists of **59. International Art Exhibition of the Venice Biennale**, such as **Carla Accardi, Tomaso Binga, Miriam Cahn, Giulia Cenci, Gabriel Chaile, Louise Nevelson, Joanna Piotrowska** and **Grazia Varisco**, to name but a few.

In order to present a **clearer, more readable** allocation of the spaces, the fair's sections have been reduced to three: **Established**, the main section hosting galleries exhibiting the most contemporary kind of works alongside those dedicated to twentieth century art, not to mention those active in collectibles and signature design; **Decades**, curated by **Alberto Salvadori**, which explores the history of the last century through monographic projects from the 1910s to the 2010s; and **Emergent**, the section curated

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by **Attilia Fattori Franchini** and centred around younger galleries, which will be well-placed at the exhibition entrance in order to highlight research by the youngest generations of gallery owners and artists.

While miart 2021 aimed to retune its art market instruments after a long break, **the primary objective of the twenty-sixth edition is to launch a new phase**: the **primo movimento** of a potential new symphony. This term, borrowed from classical music but endlessly suggestive, not only represents the industry's desire to pick up the pace and take a leap forward, but is also a reference to the art history and the succession of **movements** over time that intertwine and influence one another.

The concept of **movement** also played a central role in developing miart's **new brand identity** and original **photography campaign**, entrusted for the first time to **Cabinet Milano**, a multidisciplinary studio founded by **Rossana Passalacqua and Francesco Valtolina**. For the 2022 edition, Cabinet collaborated with German photographer and choreographer **Isabelle Wenzel**, who photographed herself in a series of actions on the border between performance space and digital environment.

This same concept is therefore at the heart of a series of initiatives and collaborations launched by **miart** with **partners** and **institutions** from the world of music, dance and theatre. These include the new project **OutPut**, curated by **Davide Giannella**: an original cycle centred on **performance** in the public space made thanks to the crucial support of **Fondazione Marcelo Burlon** featuring **Riccardo Benassi** – visual artist based in Berlin - and **Michele Rizzo** – Italian choreographer based in Amsterdam. The project aims at expanding the space of discussion usually represented by museums, galleries and fairs by bringing the contents outside their walls and putting the relationship between the issues of art and the social fabric at the center. Friday, April 1st in Piazza Sempione in Milan (with free access) takes place **REST** by Michele Rizzo (18.00-19.00), a work that investigates the moment of recovery of energy fundamental for the recurrence of the ecstatic rite of the party; **Dancefloorensick** by Riccardo Benassi (19.00-20.00) - crisis of Dancefloor, Forensic and Sick - with a sequence of **video-essays** that make up a single stream of texts, images and sounds, conveying a collection of notes that aspires to poetry knowing it is unreachable; **HIGHER** xt. by Michele Rizzo (20.00-21.00) - adaptation of **HIGHER** (2015) - a performance that analyzes dance in nightclubs as sharing spaces to explore identities, offering to dancers-performer a space for personal expression and exchange with others. In case of rain **OutPut** takes place at **Triennale Milano** (Viale Emilio Alemagna 6, Milan from 18.00 to 21.00).

Moreover, **FOG Triennale Milano Performing Art** - Triennale Milano's performing arts festival presenting the evocative **lecture-performance Dying On Stage** by Cypriot **Christodoulos Panayiotou** (Saturday, 2nd of April) and the long-awaited premiere of **Milano**, the new work by **Romeo Castellucci** filmed by **Yuri Ancarani** (Sunday, 3rd of April)

In addition to these initiatives, there are also many planned in the context of the new edition of the popular **Milano Art Week** (March 28th-April 3rd) - developed in collaboration with **the City of Milan's Office for Culture** - that celebrates the city's main

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public institutions and private foundations. Launching alongside the fair are all the main exhibitions of the season, including *Useless Bodies?* by **Elmgreen & Dragset** at **Fondazione Prada**, *Quando La Paura Mangia L'anima* by **Artur Zmijewski** at **PAC - Padiglione d'Arte Contemporanea**, *Yuli Yamagata* at **Ordet** and *Sunshine State* by **Steve McQueen** at **Pirelli HangarBicocca**. The **Archivio Scanavino** launch its new exhibition space in Piazza Aspromonte; in the hall of cremations of Tempio Crematorio inaugurates the project *NinnaNanna* by **Maurizio Cattelan** result of the collaboration between **Museo del Novecento**, **Maurizio Cattelan's Archive** and **Cimitero monumentale**; **ArtLine** will come alive with works by **Mario Airò**, **Alfredo Jaar** and **Kiki Smith**, whereas it is possible to visit exhibitions across the city that are already open, such as the large group show *Tiziano e l'immagine della donna nel Cinquecento veneziano* at **Palazzo Reale**, *Anicka Yi Metaspore* at **Pirelli HangarBicocca**, *Role Play* at **Osservatorio - Fondazione Prada**, **Marcello Maloberti**. *Martellate* at **Triennale Milano**, **Miriam Cahn** at **Fondazione ICA** and **Pamela Diamante's Stato di flusso** at **Fondazione Arnaldo Pomodoro**.

The links between Milan and the fair are also strengthened by a photography installation created especially for miart by **Giovanna Silva**, which brings the city into the trade fair district. Conceived as a natural continuation of *City, I listen to your heart*, an exhibition intervention created by Silva at the Triennale Milano in 2021, the new project offers a selection of about 500 photographs taken in the city and projected by means of a series of screens inside miart. The most iconic buildings of Lombardy's capital, captured through the artist's lens, share its lesser known and less conspicuous side.

Another major piece of news is that miart has become a member of the Italian chapter of **Gallery Climate Coalition (GCC)**, an international non-profit organisation founded in the United Kingdom to facilitate decarbonisation in the art sector and promote zero-waste practices. **As the first fair in Italy to undertake an active role in the initiative, miart** - which alongside gallery owners, museum directors, artists and journalists is a founding member of **GCC Italia** - dedicates a specific stand to promoting collective and systemic change. In this stand, the artwork *The developed seed (organizing a system that can continuously construct itself) copperversion-sequence 497, 2022* by **Loris Cecchini** and donated by the artist to GCC, is exhibited and put on sale. The proceeds of which will go to support the work of GCC. Every day, informal round tables on climate issues take place at the stand.

The coherence of measures taken by miart with GCC is also underlined by **Fiera Milano's business plan**, which sees sustainability as a tool for creating value, with objectives linked to social and environmental issues that fall under 6 out of 17 Sustainable Development Goals (SDGs) in the United Nations 2030 Agenda.

The collaboration with **Intesa Sanpaolo** continues, which supports **miart** as **main partner**: International reach, excellence and a focus on cultural development in local areas are the values that connect miart with the banking group, with the aim of consolidating Milan's central role both nationally and internationally and offering the city further driving force behind growth and economic, cultural and civil development.

miart's twenty-sixth edition will also see the **Fondazione Fiera Milano Acquisition Fund**. The fund, restored in 2022 to the amount of **€100,000**, is targeted at works of art

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that will implement the **Fondazione Fiera Milano collection**, currently housed in the Palazzina degli Orafi, the Foundation's headquarters, which is actually composed of more than **100 works** representing different artistic languages.

Also confirmed are the **Herno Prize**, now in its **seventh edition**, which awards a prize of **€10,000** to the *stand* with the best exhibition project; and the **LCA Emergent Prize**, worth **€4,000**, created in 2015 through a collaboration with **LCA Legal Firm** and targeted at **galleries** with the best presentation within the fair's *Emergent* section.

A new, key award will be added to these thanks to the unprecedented **Covivio Acquisition Award**, centred on the *Emergent* section, which will select an artist to commission a *site-specific* work to with an investment of up to **€20,000**. The work produced or selected, in line with Covivio's philosophy of promoting talented and emerging artists, will be installed in a property of the *business district Symbiosis*.

This year the *partnership* with **Maison Ruinart** is also renewed, affirming its commitment to the world of art by presenting, in the Ruinart **VIP Lounge**, an original artistic project by Gioele Amaro: a *limited edition* by magnum in *second skin* inspired by the theme of sustainability.

miart welcomes **Svizzera Turismo** as a sponsor, which will present its innovative concept **Swiss Water Bar** at the event. A project in which art, architecture and wellness interact, welcoming guests and enabling them to discover the many facets of Swiss territory.

Moreover, thanks to the renewed *partnership* with **Elle Decor**, the **miart VIP Lounge** will be enhanced with furniture by **Kartell**, **Davide Groppi** and **Saba**.

The *partnership* with **Sky Arte**, the television channel dedicated to art in all its forms, is also renewed for this edition. Sky Arte will tell miart through the creation of *ad hoc* content.

Official radio partner of miart 2022 the tree network of GEDI group: **Radio DeeJay**, **M2O** and **Radio Capital**.

**miart 2022** is an invitation to **move together** - gallery owners, artists, collectors, citizens and visitors - with the awareness that performing a symphony is possible only through **collaboration and oneness** between baton, forearms, hands, fingers, outlooks, gestures and, last but not least, the public in the hall.

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Hours: Friday 1.4.22 from 11.30 to 20.00\* | Saturday 2.4.22 from 11.30 to 20.00\* | Sunday 3.4.22 from 10.00 to 17.00

Tickets: Full 1 Entrance (from when presale begins until 14.03.22, inclusive) 15€ | Full 1 Entrance (from 15.03 until the end of the exhibition) 18€ | Reduced Kids 4 - 17 years old (from when presale begins until 14.03.22, inclusive) 12€ | Reduced Kids 4 - 17 years old (from 15.03 until the end of the exhibition) 14€

\*To contain any crowding, two different entrance bands have been set out to respect the capacity of the pavilion.

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**miart 2022**

### GALLERIES AND SECTIONS

#### Established

118 modern and contemporary art galleries.

**10 A.M. ART**, Milan | **A arte Invernizzi**, Milan | **ABC-ARTE**, Genoa | **Acb**, Budapest | **APALAZZOGALLERY**, Brescia | **Artesilva**, Seregno | **Alfonso Artiaco**, Naples | **Artopia**, Milan | **ENRICO ASTUNI**, Bologna | **GALLERIA BIANCONI**, Milan | **Galleria Alessandra Bonomo**, Rome | **Thomas Brambilla**, Bergamo | **C L E A R I N G**, New York - Brussels - Beverly Hills | **C+N Canepaneri**, Milan - Genoa | **Ca' di Fra'**, Milan | **Cardelli e Fontana Arte Contemporanea**, Sarzana | **Cardi Gallery**, Milan - London | **Alessandro Casciaro**, Bolzano | **ChertLüdde**, Berlin | **Ciaccia Levi**, Paris | **Clima**, Milan | **Galleria Clivio**, Parma - Milan | **Contini Galleria d'Arte**, Venice - Cortina d'Ampezzo - Mestre | **Galleria Continua**, San Gimignano - Beijing - Les Moulins - Havana - Rome - Sao Paulo - Paris - Dubai | **Copetti Antiquari**, Udine | **Raffaella Cortese**, Milan | **Cortesi Gallery**, Lugano - Milan | **Corvi-Mora**, Londra | **Monica De Cardenas**, Milan - Zuoz - Lugano | **Galleria Luisa Delle Piane**, Milan | **DELLUPI ARTE**, Milan | **Dep Art Gallery**, Milan | **Galleria Tiziana Di Caro**, Naples | **Volker Diehl Gallery**, Berlin | **ERA GALLERY**, Milan | **Eredi Marelli**, Cantù | **Ex Elettrofonica**, Rome | **Renata Fabbri**, Milan | **FL GALLERY** | **WIZARD**, Milan - London | **Galleria d'arte Frediano Farsetti**, Milan | **Frittelli arte contemporanea**, Florence | **Galleria Fumagalli**, Milan | **FuoriCampo**, Siena | **Galleria Gaburro**, Milan - Verona | **Galleria Gomiero**, Montegrotto Terme - Milan | **kaufmann repetto**, Milan - New York | **Galerie Peter Kilchmann**, Zurich | **KLEMM'S**, Berlin | **KÖNIG GALERIE**, Berlin | **Andrew Kreps Gallery**, New York | **LABS Contemporary Art**, Bologna | **galerie Lange + Pult**, Zurich - Auvernier | **Lelong & Co.**, Paris - New York | **LOOM gallery**, Milan | **M+B**, Los Angeles | **M77**, Milan | **MAAB G**, Milan - Padua | **Madragoa**, Lisbon | **Magazzino**, Rome | **Galleria d'Arte Maggiore G.A.M.**, Bologna - Paris - Milan | **Mai 36 Galerie**, Zurich | **Norma Mangione Gallery**, Turin | **Gió Marconi**, Milan | **MARCOROSSI artecontemporanea**, Milan - Pietrasanta - Turin - Verona | **Primo Marella Gallery**, Milan | **Mazzoleni**, London - Turin | **Menhir Art Gallery**, Milan | **Meyer Riegger**, Berlin | **FRANCESCA MININI**, Milan | **Galleria Massimo Minini**, Brescia | **MISAKO & ROSEN**, Tokyo - Brussels | **ML Fine Art**, Milan | **Montrasio Arte**, Milan - Monza | **Ncontemporary**, Milan - London | **Nilufar Gallery**, Milan | **Galleria Open Art**, Prato | **OSART GALLERY**, Milan | **P420**, Bologna | **Alberta Pane**, Paris - Venice | **Francesco Pantaleone**, Palermo - Milan | **Nicola Pedana**, Caserta | **Pinksummer**, Genoa | **Galleria Poggiali**, Florence - Milan - Pietrasanta | **Il Ponte**, Florence | **Progettoarte Elm**, Milan | **PROMETEO GALLERY Ida Pisani**, Milan - Lucca | **QG Gallery**, Knokke | **Erica Ravenna**, Rome | **GALLERIA ALLEGRA RAVIZZA**, Lugano - Milan | **Michel Rein**, Paris - Brussels | **Repetto Gallery**, London | **RIBOT**, Milan | **Michela Rizzo**, Venezia | **ROBILANT+VOENA**, London - Milan - New York - Paris | **LIA RUMMA**, Milan - Naples | **Richard Saltoun Gallery**, London - Rome | **Schiavo Zoppelli Gallery**, Milan | **Mimmo Scognamiglio Artecontemporanea**, Milan | **Eduardo Secci**, Florence - Milan | **Edouard Simoens Gallery**, Knokke | **Smac gallery**, Cape Town -

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Johannesburg - Stellenbosch | **Galleria Spazia**, Bologna | **SpazioA**, Pistoia | **GIAN ENZO SPERONE**, Sent - New York | **Stems Gallery**, Brussels | **Studio d'Arte Campaiola**, Rome | **GALLERIA STUDIO G7**, Bologna | **Studio Guastalla Arte Moderna e Contemporanea**, Milan | **Studio SALES di Norberto Ruggeri**, Rome | **Galleria Tonelli**, Milan - Porto Cervo | **Tornabuoni Arte**, Florence - Milan - Forte dei Marmi - Crans Montana - Paris | **Galleria Antonio Verolino**, Modena | **Vistamare**, Milan - Pescara | **WHATIFTHEWORLD Gallery**, Cape Town | **Galerie Hubert Winter**, Vienna | **z2o Sara Zanin**, Roma | **Zero...**, Milan

**Decades**

10 galleries explore the history of the 20th century, divided by decades. Curated by **Alberto Salvadori**.

1910 - Giacomo Balla, **Bottegantica**, Milan - Bologna  
1920 - Group show, **Galleria Gomiero**, Montegrotto Terme - Milan  
1930 - Decò ceramics, **ED Gallery**, Piacenza  
1940 - Giorgio De Chirico, **Artemisia Fine Art**, Dogana  
1950 - Toti Scialoja, **Galleria dello Scudo**, Verona  
1960 - Gianni Bertini, **Eidos Immagini Contemporanee**, Asti  
1970 - Robert Mapplethorpe, **Galleria Franco Noero**, Turin  
1980 - Gianfranco Ferroni, **Galleria Ceribelli**, Bergamo  
1990 - Arnulf Rainer, **Galleria Poggiali**, Florence - Milan - Pietrasanta  
2000 - Mario Airò, **Vistamare**, Milan - Pescara

**Emergent**

21 emerging galleries dedicated to the support of the most recent generations of artists. Curated by **Attilia Fattori Franchini**.

**ADA**, Rome | **Alessandro Albanese**, Milan - Matera | **Nir Altman**, Munich | **Balcony Gallery**, Lisbon | **Galerie Sébastien Bertrand**, Geneva | **Gian Marco Casini Gallery**, Livorno | **COLLI**, Rome | **DOT. Contemporary**, Bratislava | **Everyday Gallery**, Antwerp | **Fanta-MLN**, Milan | **Fitzpatrick Gallery**, Paris + **Octagon**, Milan | **Darren Flook**, London | **Gaep**, Bucharest | **FELIX GAUDLITZ**, Vienna | **Gilda Lavia**, Rome | **LC Queisser**, Tbilisi | **Moskowitz Bayse**, Los Angeles | **Sans titre (2016)**, Paris | **Martina Simeti**, Milan | **Sperling**, Munich | **UNA**, Piacenza

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**GALLERIES' LIST**

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**FIERA MILANO**

**miart**

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| **Galleria dello Scudo**, Verona | **Eduardo Secci**, Florence - Milan | **Martina Simeti**, Milan | **Edouard Simoens Gallery**, Knokke | **Smac gallery**, Cape Town - Johannesburg - Stellenbosch | **Galleria Spazia**, Bologna | **SpazioA**, Pistoia | **Sperling**, Munich | **GIAN ENZO SPERONE**, Sent - New York | **Stems Gallery**, Brussels | **Studio d'Arte Campaiola**, Rome | **GALLERIA STUDIO G7**, Bologna | **Studio Guastalla Arte Moderna e Contemporanea**, Milan | **Studio SALES di Norberto Ruggeri**, Rome | **Galleria Tonelli**, Milan - Porto Cervo | **Tornabuoni Arte**, Florence - Milan - Forte dei Marmi - Crans Montana - Paris | **UNA**, Piacenza | **Galleria Antonio Verolino**, Modena | **Vistamare**, Milan - Pescara | **WHATIFTHEWORLD Gallery**, Cape Town | **Galerie Hubert Winter**, Vienna | **z2o Sara Zanin**, Rome | **Zero...**, Milan

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## Ufficio stampa / Press office

**miart 2022**

### PRIZES AND ACQUISITION FUND

Thanks to the generous support and collaboration of miart's Partners, a series of awards aimed at supporting the commitment and vision of the galleries and artists participating in the art fair has been developed. 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

Acquisition fund for artworks to enhance the collection of Fiera Milano Foundation with a budget of **Euro 100.000**. The collection is currently housed at the Palazzina degli Orafi, the Fondazione headquarters, and it comprises over 100 works representing different artistic languages.

Jury:

- > **Diana Bracco**, Executive Committee, Fondazione Fiera Milano, Milan
- > **Lorenzo Giusti**, Director, GAMeC, Bergamo
- > **Anna Mattiolo**, Ministry of Culture, Scuderie del Quirinale, Rome

#### Premio Herno

Conceived as a partnership between miart and **Herno**, the prize of **Euro 10.000** is now in its seventh edition and will be assigned to the booth with the best exhibition project.

Jury:

- > **Diana Baldon**, Director, Kunsthall Aarhus, Copenhagen
- > **Stella Bottai**, Curator-at-Large, Aspen Art Museum, Aspen
- > **Ines Grosso**, Chief Curator, Serralves, Porto

#### LCA Prize for Emergent

Conceived as a partnership between miart and **LCA Studio Legale**, the prize of **Euro 4.000** was established in 2015 and will be assigned to the best presentation within the section *Emergent*.

Jury:

- > **Chiara Gatti**, Director, Museo MAN, Nuoro
- > **Aziza Harmel**, Assistant Curator, Kunsthalle Wien, Vienna
- > **Abaseh Mirvali**, Art & Architecture Curator, Museum Director, Mexico City/San Francisco

#### Covivio Acquisition Award

The first **Covivio Acquisition Award** is dedicated to the fair's *Emergent* section and will select an artist to commission a *site-specific* work to with an investment of up to **€20,000**. The work produced or selected, in line with Covivio's philosophy of promoting talented and emerging artists, will be installed in a property of the *business district Symbiosi*

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**miart 2022**

### *primo movimento*

## The visual campaign accompanying miart 2022 until it opens to the public on April 1st, 2022

**primo movimento**: this is the title of the **visual campaign** for **miart 2022**, the **twenty-sixth edition of Milan's modern and contemporary art fair** organised by **Fiera Milano** and directed by **Nicola Ricciardi** for a second time, which is taking place **from the 1st to 3rd of April 2022**. A campaign with which **miart** aims to launch a **new phase**, the *primo movimento* of a **potential new symphony**.

Continuing on from *Dismantling the Silence* - the last edition's campaign which aimed to break the silence by offering the art world, in the midst of transformation, new ways to communicate through poetry - the 2022 campaign represents the current **desire to accelerate** after a positive autumn of international fairs, a feeling that the industry is ready to pick up the pace and take a leap forward.

primo movimento – a name that describes a piece of music in several parts – is the term chosen to define a series of **initiatives** and **collaborations** with enterprises and institutions within music, dance and performance arts, aiming to ensure that **miart** first and foremost stimulates movement, all together – gallery owners, collectors, artists, citizens and visitors – in search of the perfect rendition of a symphony, only possible only through **collaboration and oneness**.

This **concept of movement** was central to the development of a new brand identity and an original photography campaign entrusted to **Cabinet Milano**, a multidisciplinary studio founded by **Rossana Passalacqua and Francesco Valtolina**.

For **miart 2022** Cabinet collaborated with German photographer and choreographer **Isabelle Wenzel**, who photographed herself in a series of actions on the border between performance space and digital environment.

*“primo movimento, which the fair has chosen as the theme of the edition, is narrated through a large family of images in which time suspended in the aerobic positions portrayed draws attention to the sculptural qualities of the body itself,”* explain the creative duo **Cabinet**. *“Each image, consisting of a single action or a family of aerobic gestures, is ideally situated within a study on the representation of movement, in the familiar groove of the history of photography. Each action is also infinitely multipliable and diverse thanks to its potential ability to turn on and modify a second ‘meta-level’, differing from time to time and also dynamic. The subtle, underlying tension of Wenzel’s sculptural and suspended gestures completely abandons and breaks down the physicality of the green screen, catapulting the action into a timeless space where the only dialogue possible seems to be with a drone in flight, accompanied by an original, alienating sound by Grotta Veterano.”*

Launching in **March 2022** and continuing until **miart** opens to the public, **primo movimento** will recount the many faces of **miart** - a dialogue between past and

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present, history and experimentation, and the interdisciplinary approach to the coexistence of modern art, contemporary art, design and applied arts - **through movement, the body and sound.**

## BIOGRAPHY

**Cabinet Milan** is a multidisciplinary enterprise founded by Rossana Passalacqua and Francesco Valtolina in 2018. Cabinet is a creative management agency focused on studying and researching of new contemporary iconographies. It carries out projects for private clients, cultural institutions and companies.

At the same time, Cabinet Milano is a fashion brand with the intention of redesigning workwear through carefully selected key garments that endure all trends, reinterpreting formal wear with a more contemporary, everyday look.

**Rossana Passalacqua** is a Fashion Stylist and Consultant. Prior to 2003, she collaborated with several magazines and fashion brands. Alongside Eléna Olavarria Dallo, she founded Anticàmera in 2015, a location agency with a focus on curating place-themed projects. Rossana handles the agency's image, creative direction and specialist projects.

**Francesco Valtolina** is a Creative Director and Graphic Designer based in Milan. Since 2008, he has been art director of the international contemporary art magazine *Mousse* and of the publishing house *Mousse Publishing*, which he co-founded in 2009. In 2015, he founded the design firm *Dallas* with Kevin Pedron. Over the last 20 years he has collaborated with publishers such as Phaidon, Sternberg Press, Electa, Rizzoli New York; institutions and galleries such as dOCUMENTA, Biennale di Venezia; Quadriennale di Roma, Massimo de Carlo, Centre d'Art Contemporain Genève, Triennale di Milano, Istituto Svizzero; and with brands and companies such as Pirelli, Luis Vuitton, Moncler and C.P.Company.

In Milan in 2021, he co-founded the space dedicated to publishing issues, *Commerce*. He has been teaching Editorial Design on the Graphic Design for Publishing course at ISIA of Urbino since 2012.

**Isabelle Wenzel** currently lives and works in Wuppertal. After studying at the Rittweld Academy in Amsterdam, she experimented with acrobatics alongside photography, a practice she managed to incorporate into her own photography.

Her work has been exhibited in several galleries and museums, such as Gallerie de Roussan, Nederlands Fotomuseum in Rotterdam, Copenhagen's Fotografisk Center, FOAM Amsterdam, Metro Hall in Toronto, Museum Het Valkhof in Nijmegen and RARE birds.

She has participated in and exhibited at fairs such as Art Rotterdam, Unseen, Contemporary Art Ruhr, PAN, and Brighton Photo Biennial.

## CREDITS

Artistic Direction: Cabinet Milano

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Photography: Isabelle Wenzel  
Video: Michael Wenzel  
Music: Grotta Veterano

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## **FONDAZIONE FIERA MILANO ALONGSIDE ART AND CULTURE, THE ACQUISITION FUND HAS ALSO BEEN CONFIRMED FOR MIART 22**

*The 2022/2024 Strategic Plan provides for additional investments to further enhance the **Foundation's historical and cultural assets***

**Milan, 2 March 2022** – The **Acquisition Fund** which **Fondazione Fiera Milano** has leveraged over the last 10 years to expand its collection of contemporary art, has once more been confirmed for the 2022 **miart** event. The Fund, amounting to **100.000** Euro, supports an event which has become firmly established internationally as one of the most vital, authoritative art fairs in the sector. For Milan, it has consistently been an immense draw, due also to excellent symbiosis with the Municipal Authority and the organisation of the associated Art Week.

In the choice of which artwork to acquire, the **President of Fondazione Fiera Milano, Enrico Pazzali**, will be assisted by a prestigious international jury chaired by **Diana Bracco**, a member of the Foundation's Executive Committee.

*After such a difficult period during which we had to combat the pandemic – declared **Enrico Pazzali** – we must now direct our energies and our efforts to doubling down on culture and knowledge. We must focus on the knowledge economy. We have the greatest universities and everything we need. This is a new challenge which we must all rise to together. Because without culture it is impossible to expand one's own and others' knowledge. For these reasons too, culture plays a key role in our Strategic Plan which provides for investments serving to **enhance the Foundation's historical and cultural collections** and to foster the spread of knowledge.*

The Fondazione Fiera Milano collection, which is now housed in the Palazzina degli Orafi, the Foundation's main offices, currently comprises **105 works** representing different artistic languages; from painting to sculpture, video to photography, drawings to installations. A heterogenous ensemble sharing common themes, such as the relationship between nature and culture, the dynamics between vision and representation, the tension between abstraction and figuration, between words and gestures, space and architecture.

The entire collection can be viewed on the Fondazione Fiera Milano website at the following page <https://www.fondazionefieramilano.it/it/arte-e-cultura/fondazione-per-l-arte-e-la-cultura.html>



## LCA Studio Legale

LCA is an independent, full-service law firm, specialized in providing **legal and tax assistance** to **companies** and **private clients**. Our Italian offices are located in Milan, Genoa, Treviso while we operate in the United Arab Emirate in *International Partnership* with IAA Law Firm.

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 on copyright, advertising, anti-money laundering, litigation, cultural patronage) with an interdisciplinary team of professionals who share the same passion for this world.

Alongside the work commitment, in 2013 the project **Law is Art!** came to life: the main purpose of the project - put into practice - is the willingness to support art and experimentation in the artistic field, promote creativity in all its forms, even outside the traditional circuits, and above all to acknowledge the art as a constantly enriching and stimulating experience, at both individual and collective level.

As for this commitment, over the past ten years LCA has hosted many exhibitions of contemporary artists - both at its offices in Via Moscova and at the historical Palazzo Borromeo in Milan - including those of the **ACACIA Collection**, Tatiana Trouvè, Letizia Cariello, Chiara Camoni, Botto & Bruno, Franco Guerzoni, Brigitte March Niedermeir, Silvia Camporesi, Michele Guido, Silvio Wolf, Mattia Bosco, Rà di Martino, Sabrina Mezzaqui and Alessandra Spranzi.

Careful to support new generations of artists, with the occasion of end-of-year holidays, LCA commissions to the students of Milan-based Fine Arts Academy, such as the Brera Academy and the NABA - Nuova Accademia di Belle Arti, the making of the Firm's greetings cards.

The partnership as sponsor with **miart** has been continuing since 2014 thanks to the *LCA for Emergent prize*, awarded to the best emerging gallery participating to the fair.

LCA's professionals also organize, promote and take part in several conferences and seminars aiming at better understanding, from a legal and tax perspective, the complex issues related to art collecting. This expertise, in collaboration with AXA XL and APICE, led to the publication of "**IN&OUT Practical guide to artwork loans**", an operational handbook outlining the key principles for managing a loan transaction in all of its phases, which has received the patronage of Italian branch of ICOM (International Council of Museums).

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## COMPANY PROFILE

Fondata nel 1948 a Lesa sulla foce dell'omonimo fiume che di lì a poco si immette nel Lago Maggiore, Herno rappresenta da oltre 70 anni una delle eccellenze del Made in Italy con una storia di evoluzione continua: dai primi impermeabili dell'immediato dopoguerra, alla produzione per conto dei marchi dell'alta moda negli anni '80 e '90, alla più ampia collezione attuale, oggi Herno è riconosciuta dal mondo della moda come sinonimo di urban outerwear.

Dal 2005, è la guida della seconda generazione di Claudio Marenzi Presidente ed Amministratore Delegato che segna la svolta verso la crescita internazionale con un lavoro di valorizzazione del marchio di famiglia. Ha improntato il suo lavoro al mantenimento del controllo creativo e produttivo, al perseguimento della funzionalità oltre all'estetica e al forte radicamento al territorio.

Quest'ultimo punto ha fatto sì che nell'ultimo decennio l'azienda ha investito su progetti per la salvaguardia dell'ambiente circostante come il fotovoltaico che rende gli edifici completamente autonomi riguardo al fabbisogno energetico; l'acquisizione di macchinari di ultima generazione a basso consumo; l'attenzione all'impatto ambientale delle proprie strutture che sono state mimetizzate nel verde, per estetica e per coibentare; la perseveranza, per amore ed etica, a ribadire la capacità di studio, di sperimentazione, di caparbia tipica lacustre nel presentare collezioni autenticamente green con l'etichetta Herno Globe.

Claudio Marenzi, precedentemente Presidente di SMI e di Confindustria Moda è attuale Presidente Pitti Immagine. Insignito nel 2016 dell'onorificenza di Cavaliere del Lavoro, continua a lavorare con incessante determinazione sul rinnovamento dei processi di produzione perseguendo la strada del Made in Italy attraverso il dialogo tra tradizione e innovazione.

-

Founded in Lesa in 1948, at the mouth of the river with the same name which flows shortly thereafter into Lake Maggiore, Herno has stood for Italian production excellence for 70 years and has a history of continuous evolution: from the first raincoats of the early post-war period to high fashion brands production in the 80s and 90s, through to its more extensive current collection, today Herno is synonymous with urban outerwear throughout the fashion world.

It is the second-generation guidance from 2005 of Claudio Marenzi, President and Chief Executive Officer, that marked a turning point in terms of international growth, with a campaign to raise awareness of the family brand. He has based his work on maintaining creative and productive control, pursuing the functionality beyond aesthetics, and the strong link to the territory.

This last point has meant that in the last decade the company has invested in projects to safeguard the surrounding environment, such as photovoltaics, which make the buildings completely autonomous in terms of energy requirements; the acquisition of the latest generation of low-consumption machinery; the attention paid to the environmental impact of its structures, which have been camouflaged in the green, for aesthetics and to insulate; the perseverance, for love and ethics, to reaffirm the capacity for study, experimentation, and stubbornness typical of the lake in presenting authentically green collections under the Herno Globe label.

Claudio Marenzi, former President of SMI and Confindustria Moda, is currently President of Pitti Immagine. Awarded the honour of Cavaliere del Lavoro in 2016, he continues to work with relentless determination on the renewal of production processes, pursuing the path of Made in Italy through the dialogue between tradition and innovation.



**RUINART, the oldest Champagne House,  
official partner of miart for the ninth year**

*Milan, March 2022* – For the ninth year, Maison Ruinart is the official partner of the XXVI edition of miart, the international fair of modern and contemporary art which is held from April 1 to April 3, where it announces the new artistic collaboration for Italy. The focus will be the second skin, the revolutionary eco-designed case, which once again confirms the pioneering vision of the oldest Champagne House.

For nearly three centuries, Maison Ruinart has been committed to providing an authentic, essential and responsible vision of *art de vivre*. Today, Ruinart breaks with the tradition of gift boxes, and pushes its global, environmental approach further with the second skin case. This minimalist paper case, entirely recyclable, composed of 100% natural wood, perfectly marries the emblematic silhouette of the Maison's signature bottle with Ruinart's taste integrity, which is preserved until tasting.

At miart, the second skin becomes the artist's "canvas" on which his creative flair will find shape and color creating an exclusive limited edition of second skin in the Magnum format. A tribute to the world of art that suggests a new gesture, at once a disruptive materiality and an aesthetic, which each reflect a commitment to mindful *art de vivre*.

*"We are proud to have been carrying out this partnership with miart for nine years now. Maison Ruinart is renowned all over the world as the Champagne of the contemporary art and for its commitment to protecting the environment and fighting climate change"* declares Silvia Rossetto, Ruinart Senior Brand Manager *"We like the idea of promoting sustainable luxury and raising awareness among our interlocutors by proposing the second skin in a new artistic guise, which we will unveil at miart"*.

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, Liu Bolin, Vik Muniz and David Shrigley. Moreover, Ruinart is the official partner of the most prestigious international fairs, such as Art Basel Miami, Art Basel, Frieze London, Fiac, miart and many others.

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



**#Ruinart**  
**#RuinartRendezVous**

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# COVIVIO

With a real estate portfolio of more than €27 billion, **Covivio** is one of the leading real estate companies in Europe, present mainly in France (38% of assets), Germany (40%), Italy (16%) and other European countries (6%). Listed on Euronext

Paris and the Italian stock exchange, it has over 1,000 employees (of whom approximately 120 in Italy), and operates in the office, residential and hotel segments.

Covivio's city of reference in Italy is **Milan**, with a clear focus on the office segment. More than 90% of its office portfolio (worth over €3 billion) is in fact represented by properties located in Milan.

Through continuous improvement of the quality of its offer, Covivio supports companies with responsibility and commitment in their challenge to redesign the working experience of their employees. In Milan, Covivio owns a quality portfolio of office buildings leased to companies of high standing and is also involved in major urban regeneration projects with the aim of contributing to the creation of cities that are increasingly smart, where the efficiency of services is at a high level and the quality of life of citizens is improved. Current projects include the regeneration of **Scalo di Porta Romana**, the development of the **Symbiosis** and **The Sign** business districts, and **Vitae**, the winning project in the prestigious international competition "Reinventing cities".

In addition to real estate developments, Covivio is also involved in the redevelopment of its existing portfolio to bring it up to the latest standards in terms of innovation and sustainability.

One of the most significant projects currently ongoing is the one of historic office building at **Corso Italia 19**, located in the heart of Milan's old town, with a surface area of around 13,000 m<sup>2</sup> and completion scheduled for the end of 2023.

As a responsible operator towards the society in which it operates, Covivio has made concrete and ambitious commitments to its stakeholders, formalised in the definition of its Mission: "Build sustainable relationships and well-being".

To pursue this commitment, Covivio is committed to improving its impact on the environment, through the integration of green spaces in all new development projects, the green certification of 100% of its portfolio by 2025, and the reduction of 40% of carbon emissions by 2030 compared to 2010.

Covivio's initiatives are also aimed at maximising the well-being of its clients, whose satisfaction is monitored through annual surveys. All its new real estate projects aim to achieve well-being certifications and include a wide range of services. Furthermore, by 2025, 100% of Covivio's portfolio will be located within a 10-minute walk of public transport and will offer high standards of connectivity and flexibility. Attentive also to the empowerment of its team, Covivio disseminates and promotes an inclusive culture by adopting, for example, women's empowerment programmes, and tests the well-being of its people with regular climate surveys.

Covivio has also strengthened its social commitment through the creation of a Foundation for the promotion of initiatives in favour of equal opportunities and environmental protection, encouraging the active and concrete participation of its staff in supporting non-profit organisations during working hours. Finally, Covivio, with the aim of making its workspaces more enjoyable, has decided to enhance its real estate projects by installing a site-specific work of art created by young emerging artists in each of its newly developed properties.



Press release

2nd March 2022

### **Switzerland: a sip of art and architecture with the "Swiss Water Bar" at Miart 2022.**

**Switzerland Tourism shows up at Miart 2022 with two protagonists of contemporary art and architecture, symbolically united by the river Rhine: Basel, the cultural capital, and 7132 Hotel in Vals, designed by famous architects. Together they create the "Swiss Water Bar" where you can taste the thermal water of Vals and know more about the tourist offer for culture and wellness enthusiasts.**

### **Switzerland and art: a well-established link.**

The planning of new museum spaces, entrusted to major architectural studios, the active role of public and private patrons, the promotion of local traditions and the enhancement of existing heritage have always been typical features of the Swiss offer.

Switzerland's links with the world of art are well established. Just think of **Art Basel**, the most important art market fair in the world, and of the number of galleries and renowned museums spread all over the country. The presence of Switzerland Tourism at Miart, as official sponsor, underlines the disposition of Swiss towns for culture. Despite their small size, Swiss towns compete with the biggest European capitals in the programming of internationally attractive events.

Guests very much appreciate the chance of admiring works of art in "human-scale" contexts and in spaces designed to interact with the object and the curators of the exhibition: no longer a passive enjoyment but a dialogue between the parties. This is why many Swiss museums are true cultural centres which, beyond their fascinating exhibition halls, frequently organise workshops and conferences. The shop at the **Tinguely Museum in Basel** sells toys inspired by the creative genius of the Swiss artist, who used waste materials for creating self-propelled sculptures. The **Beyeler Foundation** is set in beautiful parkland with restaurant and invites to combine the visit to the art masterpieces on display with a pleasant walk.

The promotion of art outside museums is another well-established trend in Switzerland. Open-air spaces such as city squares and parks, as well as restaurants and hotels, are venues for temporary exhibitions or permanent installations – like the sculpture "Intersection" by Richard Serra or the "Hammering Man" in Basel by Jonathan Borofsky – that redesign the urban landscape. Among several hotels, we should mention **Hotel Teufelhof in Basel**, a veritable centre of artistic production, or **Hotel Nomad**, also in Basel, which regularly holds competitions to entrust the decoration of its interiors to emerging artists. Unrivalled is the **7132 House of Architects** in Vals, designed by architects Kengo Kuma, Tadao Ando, Thom Mayne and Peter Zumthor, who designed the famous thermal baths opened in 1996, a hymn to the archaic beauty of this small valley in the Grisons.

### **Swiss Water Bar near the Vip Lounge: design and tasting of Vals mineral water.**

At Miart 2022, Switzerland Tourism together with its partners Basel Tourism and 7132 Hotels welcomes visitors in the Vip Lounge area with a themed bar combining design and wellness. Visitors will find out more about the tourist attractions of Basel and Vals by watching videos and **tasting the Vals water** – introduced by a sommelier – which pour out from the St. Peter spring, flows deep underground into the Vals valley and then comes up to the surface enriched with healthy minerals.



Leitmotif of this installation is not only creative design but also water, the element that unites the two destinations and distinguishes the whole of Switzerland. With over 1500 lakes and 65,300 km of streams and rivers, Switzerland is Europe's water reservoir. The Rhine springs in Grisons, flows through Vals as a tributary (Valser Rhein) and reaches Basel. Water has always been a blessing for Vals, well known for its thermal waters ever since the end of 19th century, but also for Basel, of course, that has always been a hotspot of trade and culture thanks to the Rhine and still owes its quality of life to this great river where today you can even swim.

Designed by **Arabeschi di Latte**, Francesca Sarti's food design studio, the **Swiss Water Bar** combines the function of a bar with two essential elements of Swiss DNA: mountain water and rock. The chosen material was Vals quartzite, supplied by the stone manufacturer Truffer. This is the same stone used by Peter Zumthor for the thermal baths. The idea of the architect, born in Basel, was to bring out the local resources of Vals to construct a building that fits in harmony with the landscape.

For further information

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Link to download [selected pictures of Vals and Basel](#) (insert email, no password required)

Instagram: myswitzerlandIT - Twitter: @myswitzerland\_i - Facebook: myswitzerlandIT  
#HoBisognodiSvizzera

Switzerland Tourism at a glance

Switzerland Tourism (ST), a public-law institution run according to business management criteria, has been the national marketing and sales organisation for over 100 years and aims to grow demand for Switzerland as a travel and convention destination domestically and worldwide as part of its federal mandate.

ST works in close cooperation with tourism partners all around the world to provide an unforgettable stay for guests visiting this multifaceted destination. Headquartered in Zurich, ST has offices in 24 countries with more than 240 employees. The two Italian offices are in Milan and Rome. Info: [www.Svizzera.it](http://www.Svizzera.it)

Basel at a glance

Basel is considered the cultural capital of Switzerland with 40 museums in 37 km<sup>2</sup>, including the Kunstmuseum (Art Museum), the Beyeler Foundation, the Schaulager and the Tinguely Museum. Every year, Art Basel turns the town into a capital of contemporary art. Baselword, the Watch and Jewellery Show, also takes place in Basel. Basel surprises the visitor with its many modern buildings that contrast with the picturesque old town. Info: [www.basel.com](http://www.basel.com) / Photos: <https://mediagallery.basel.com/start/>

Universe 7132

The small municipality of Vals, with a population of 1,000 in the heart of Grisons, is home to one of the most interesting hotel architectures in Switzerland, including the 7132 Thermal Baths. The municipality's postcode has become the hallmark of a new tourism concept that focuses on the authentic and exclusive nature of Vals' offer. Info: <https://7132.com/>

# Kartell

**In its seventy-year history, Kartell has devoted great attention to research, innovation and technological development processes.** Quality, design and industrial products have distinguished its progress over time, starting from functional objects for domestic use which revolutionised the history of post-WWII design, through to the creation of the most sophisticated products which team manufacturing technology with innovative materials like carbon and biopolymers. The company's history is intertwined with the dedication and passion of three generations who have been actively involved in the development and evolution of the brand.

**Founded by Giulio Castelli in 1949**, in the early years Kartell took its first steps to produce the distinctive design that would come to epitomise the 'Made in Italy' label. From the outset, the company worked with the greatest designers and architects of the day, in particular Anna Castelli Ferrieri, Giulio's wife and one of the first female architects, plus Gino Colombini, Achille and Pier Giacomo Castiglioni, Joe Colombo, Marco Zanuso, Gae Aulenti, Richard Sapper, Giotto Stoppino and Ignazio Gardella. In the '70s, Kartell also established an innovation centre devoted to communication, another aspect which the company always considered to be inextricably linked to the product development process in those years.

**In 1988 the company was acquired by Claudio Luti**, the son-in-law of Giulio and Anna Castelli who had a background in fashion. The sensibility that Luti had developed under the Versace fashion house, with a love for perfection and tasteful design, heralded a new start for the brand. Luti sought collaborations with designers and architects like **Philippe Starck, Ron Arad, Antonio Citterio, Ferruccio Laviani, Piero Lissoni, Patricia Urquiola, Mario Bellini, Alberto Meda and Vico Magistretti**, who were responsible for those products that soon came to symbolise the brand. The fresh approach to materials dictated the new direction and brought real turning points for Kartell: studying, manipulating and enriching materials resulted in an end product which, although made entirely of plastic, offered unprecedented characteristics. The Maui chair, Bookworm bookshelf, Battista and Gastone trolleys and Mobil drawer unit were products that all broke with tradition, advocating highly innovative design.

The turning point came when, after years of research and thanks to a revolutionary innovation, **in 1999 Kartell became the first company in the world to use polycarbonate to produce furnishing items.** The result was La Marie, a completely transparent chair with modern, minimalist design which paved the way for **Louis Ghost, still one of Kartell's best sellers today.** From that moment on, the company worked tirelessly to perfect and develop the theme of transparency that became its unique and original calling card; carrying on its research into surfaces and shapes, it embraced new technologies and high-performance materials that enabled it to create products like the Masters chair, the hi-tech Piuma chair which is ultra-lightweight and thin thanks to the use of carbon fibre, and the SmatriK armchair made with an innovative injection-moulding process that enables the creation of a three-dimensional structure. **Alongside the habitat division, Kartell relaunched its lighting division, writing a new chapter in the history of lighting design.** Lamps like FL/Y and Bourgie, and more recently Battery, Planet, Kabuki, Lantern and Space can be credited with shaping the brand's signature style and making it recognisable the world over.

**Kartell today is a company that looks to the future, with Claudio Luti sharing the helm with his children Lorenza and Federico**, who joined the firm from different professional backgrounds following their university studies. Today Lorenza is Marketing and Retail Director and Federico Commercial Director.

The company has expanded its horizons with new divisions and new product families, introducing new lines ranging from the soft line to another specifically designed for outdoors, as it continues to move with the times and evolve, also employing non-plastic materials and experimenting with new technologies.

Recounting a company's history requires one to trace the strategic trajectory, analyse the development stages and the corporate image. **Over its seventy-year history, while Kartell has never lost sight of its mission, it has shown an ability to change, anticipating changing tastes and the needs of a market and an international clientele adept at choosing and mixing. It was the first company to use plastic for furnishings, opting for high-end positioning and playing with colour.** It invented transparency and then moved on to textiles, working with fashion designers and artists of international renown, including Bob Wilson and Lenny Kravitz. It created fashion collections with Normaluisa, Alessandro dell'Acqua for N°21, Moschino, Christian Lacroix and Paula Cademartori and ventured into the world of Tableware, Bathroom accessories and Fragrances.

**To illustrate all this, in 1999 Kartell opened a museum to celebrate fifty years** in business and recount the



# Kartell

extraordinary relationship between plastic and design. In 2015 the museum underwent a refurbishment. Housing 1000 exhibits, the Kartell Museum is spread over an area of approximately 2500 m<sup>2</sup> located inside the grounds of the plant designed by Anna Castelli Ferrieri and Ignazio Gardella, in Noviglio. The highly original exhibition designed by Ferruccio Laviani offers visitors an immediate interpretation: the collection is arranged in chronological order across three floors and follows a synoptic table divided into the following categories: exhibitions, design, technology and communication.

While to recount its history Kartell avails of its own corporate museum, **to illustrate its present, the brand employs an eclectic and intense range of communications**, through exhibitions, displays, events and co-marketing activities that involve both the network of stores worldwide and social media channels. Kartell today is a company that looks to the future, an international, technological company focused on the development of retail and online distribution, customer service and growing the contract sector. For the past few years, Kartell communications have focused largely on the web, with the brand's official website and pages attracting an ever-growing number of fans and a high level of engagement and interaction, testifying to how deeply Kartell and its products resonate with the public.

**Kartell flagship stores amplify the brand** through special displays that change between four and six times per year, plus dedicated events staged during the week of the Salone del Mobile fair. The company's retail network of directly owned and franchise stores is constantly expanding, with ever-strategic openings in countries consolidating its global leadership. **"Kartell's strategy has always worked on multiple channels**, offering a consistent online and offline purchasing experience. The e-commerce platform was launched in 2014. The direct and indirect online retail network is global and today Kartell is also developing new partnerships for the USA and China.

**Among the core values of Kartell today is an unwavering dedication to sustainability and protecting the environment, underlined through the industrial manifesto "Kartell loves the planet"**. Passion for excellence, which has guided Kartell's every move from the outset, has led the company to focus on environmental responsibility and good sustainability practices. The entire production process supply chain sees Kartell committed to safeguarding the environment and observing sustainability protocols. Every day, Kartell is directly and wholeheartedly involved in laying the foundations and building its story, which is the story of products designed and created thanks to partnerships and investments in technological innovation, creative solutions and new materials that deliver ever-better performance and eco-friendly credentials.

**For further information:**

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# davide groppi

Since the late 1980's, Davide Groppi invents and produces his lamps, simply to using his own name for the name of the company.

Over time, creative independence and passionate unconventional management have allowed him to learn and develop his own brand of original and unique products, currently distributed the world over. Since 2018 Davide Groppi S.r.l. has been a part of **IDB - Italian Design Brands S.p.A. Group**, the platform uniting leading quality design furnishing companies. The company's objective is to support and strengthen the already exceptional reputation this prestigious brand has internationally.

## MISSION and VISION

The mission is changing and improving the world through our light, offering a cultured, international, demanding and well-informed market a collection of light sources that anticipate the solution of new functions or solutions that innovatively solve traditional functions, characterized by an excellent intrinsic and apparent quality.

Simplicity, weightlessness, emotion, creative invention and amazement are the fundamental components of each lamp and lighting project designed by Davide Groppi. His creations are never conceived as just lights or lamps. They come about through the need to give life to something that is necessary or significant.

*"Our language is that of the lamps and lighting solutions we come up with. These are the words we use to tell our stories. They are stories of light, because light in itself is a story."*

Over the course of many years, Davide Groppi has developed products and shows in collaboration with companies specialising in design. There have been many international projects the world over, including the illumination of houses, stores and museums. Davide Groppi has been particularly active in the area of hospitality. Some of the most famous chefs have chosen lighting solutions by Davide Groppi for their venues, including Albert Adrià, Massimiliano Alajmo, Massimo Bottura, Moreno Cedroni, Carlo Cracco, Gennaro Esposito, Giancarlo Perbellini, Ciccio Sultano and others.

In 2012 Davide Groppi opened his Spazio Esperienze, mono brand showrooms to show the result of his vision and his work dedicated to light. A result of synthesis that conducts to wonder, magic and to an unforgettable experience. A place to receive anyone interested in living a true experience of light. A place for designers who, together with our lighting design and management staff, can think about and evaluate "the" right light for their own spaces. They are currently present in Milan, Piacenza, Bologna, Verona and Majorca.

## AWARDS

Davide Groppi has been recognised for excellence by the press and received prestigious awards for his lighting creations, including the ADI Compasso d'Oro Award, the oldest and most prestigious recognition for design in the world, for the **Nulla** and **Sampei** lamps in 2014. In 2016 the rechargeable battery lamp **TeTaTeT** has been awarded with the ADI Compasso D'Oro Mention of Honour Award.

As part of the "Quirinale Contemporaneo" project, from 2019 **Sampei** floor lamp lights up the "Studio alla Vetrata", one of the President of the Republic's offices, and from 2021 **Origine** floor lamp light up the "Prima Sala di Rappresentanza" of the Quirinale Palace. In the same year, **Origine** also enriches the interiors of the Italian Embassy to the Holy See for the "Contemporanei a Palazzo Borromeo" project.

In 2019 the company becomes member of **Altgamma Foundation**, the committee of the Italian luxury brand, being recognised as ambassador of style, quality and Made in Italy.



## Nature, vision and sustainability at Miart 2022

SABA & RUINART

Saba was established in 1987 in northern Italy near Padua and has, ever since, dedicated its **design research to the culture of living**.

Saba is an **all-round feminine brand**: from the team spirit that animates it, to the collaborations it selects. It is one of the few companies in the sector to be guided by a woman entrepreneur who, with her overall vision and material aesthetic, has led the company to success by means of a **keen creative sensibility and a humanistic approach** to business.

Saba is **a tale of thirty years of projects**, founded on three simple principles: *freedom*, as a vital value of humankind, that has accompanied us in the search for flexible forms. *Poetry*, teacher and educator in the harmony of form and the beauty of color; and lastly *memory*, ethical guide so that a product accompanies us over time, through the search for durable quality materials aimed at perfecting the concept of comfort.

What distinguishes Saba is its **unmistakable way of combining every shape to the poetry of color as well as its dedication to high quality textile**. **Garments, just like interior spaces**, are a part of our research, we select fabrics imagining soft sensorial experiences, combining colors and visual practices that these can create.

The necessity to give meaning to the objects that we produce has accompanied us since always: through a sofa one can communicate **ideas on life and visions on existence**. For this reason, our collections are conceived to guarantee a freedom without limits and to **embrace various forms of living**, from **domestic spaces to collective ones**.

Our creative effort focuses on helping consumers cultivate lasting relationships with our products, as **timelessness** becomes an essential need for **sustainability** as well.

**Saba**, maintaining the centrality of comfort, wants to be a **reality** that is always open to **inclusivity**: to **communicate culture and creativity** through artistic collaborations has become a **distinctive trait of the company's Dna**.

On the occasion of **Miart 2022**, the international fair of modern and contemporary art that will take place in Milan from the 1st to the 3rd of April, Saba has accepted Elle Décor Italia's invitation to curate **the seating area of the Ruinart Vip Lounge**. The oldest French champagne Maison has always been a supporter and promoter of initiatives related to the art world.

In the Ruinart space there will be different elements of **Gala**, the new seating system **designed by Cristina Celestino for Saba**, in a sophisticated palette that harmoniously dialogues with the artworks on display. For this edition, Maison Ruinart has chosen, for the first time, an Italian artist. **Gioele Amaro** created a limited edition of magnum bottles in

# saba™

second skin that will be exhibited in the VIP Lounge together with 10 digital works, which the artist describes as metaphysical horizons.

With a **subtle reference to the retro-future atmosphere** of sofas that inhabited the '70s, the **Gala** collection explores the flexibility of the upholstered object with a **sculptural and sophisticated volume**, which lends itself to **interpreting different visions of interiors**, from residential to hospitality contexts. The central backbone is a vertical element that draws **pleated curves** ready to accommodate, both on the front as well as on the back, a seat-pouf element of different depths. The "sofa" is a place of exchange, it generates new experiences and it shapes interior spaces. In this way the many possible configurations give life to a "hybrid" and flexible sofa with which one can interact.



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miart  
1<sup>st</sup>-3<sup>rd</sup> April  
VIP preview 31<sup>st</sup> March

Press release  
Milan, 31<sup>st</sup> March 2022

**Alice Pedroletti**  
***Death of a folding boat on  
dry land***

Presented by **Untitled  
Association** at **miart 2022**  
In collaboration with Isaac  
Schaal and Ilaria Pittassi

On the occasion of the 2022  
edition of miart – international  
contemporary art fair in Milan,  
**Untitled Association** is pleased  
to present ***Death of a folding  
boat on dry land***, a project by  
Alice Pedroletti developed in line  
with the research undertaken  
at **ZK/U – Zentrum Fur Kunst  
und Urbanistik** in Berlin in 2021  
with **ATRIL / Berlin. The city,  
the island**, staged during the  
artist's residence supported by  
the **Directorate-General for  
Contemporary Creativity of the  
Ministry of Culture as part of  
the Italian Council programme.**

***Death of a folding boat on  
dry land*** was conceived by  
Pedroletti as a transversal  
space in which to come to  
terms with two key themes from  
her research: **archives** and  
**islands**, through a display that  
foresees wallpaper produced  
especially by **Jannelli&Volpi**  
using **CO.DE. Contemporary  
Design** technology, with the  
aim of recreating a domestic  
environment as the backdrop  
of a monitor for a video titled  
*[Her ship was so small (the*

*Boatbuilder)]* and a series of six  
frames photographs [*Study for  
an archipelago*].

Through the pattern of the  
wallpaper covering the stand,  
we may discover part of  
Pedroletti's research which,  
in collaboration with the artist  
Isaac Schaal, undertakes the  
creation of a prototype for a  
folding boat entrusted to a form  
of Artificial Intelligence (AI),  
devised as an assistant or even  
a duplicate of the artist herself.

In antithesis to what machine  
learning foresees, providing  
thousands or millions of similar  
data to allow the machine-  
learning system to achieve the  
greatest possible simulation  
of human response, Pedroletti  
instead uses far smaller  
datasets, which she collects,  
cleans and reorganises,  
following an order based on  
the perception of colour, the  
visual association of form,  
human instinct and emotions.  
These are all actions difficult  
to reproduce mechanically, yet  
which may be imitated through  
the programming of a specific  
algorithm. Pedroletti and  
Schaal thus set out to answer  
the question: "How can we  
create autonomy of thought in  
machine-learning systems?"

They do so by limiting the data input, which would appear to be an error due to its incompleteness – even in the subsequent output. Both artists see it as a work in progress, as scope for a new space of thought and mutual dialogue. An approach in which Alice addresses the machine as if it were a human being, entrusting it with a different creative responsibility and freeing it from a role: that of generating data as verisimilar as possible.

*Her ship was so small (the Boatbuilder)*, the video in *styleGAN*, presented to the public for the first time, narrates these exercises carried out by AI in drawing up the plans for the construction of a boat: sequences of images shown in an almost primitive form, despite their elaborate figurative complexity. They are contemporary hieroglyphics describing a utopian object: a boat that is body-sized and easy to transport, with which Pedroletti ironically proposes that we might sail to an island or our idea of an island.

The work is accompanied by six photographs from the series *Study for an archipelago*, depicting various scenarios in dialogue with one another through materials, traces and presences aimed at recreating an emotional cartography in which the artist relates the social island typical of the urban context to the natural island.

The images, published over the past few months in the pages of *CURA*. and *Mousse* magazines in view of the launch of the platform [www.archives.berlin](http://www.archives.berlin), are presented here in actual size. On the occasion of *miart*, Pedroletti will authenticate the photos printed in the magazines, allowing those who own them, in an act of mutual care, to keep a work that is part of the great visual atlas put together by the artist over the last year of research.

**miart** will also provide the chance to present a limited edition of 300 copies of **ATRIL / Berlin. The city, the island**, published by **ZK/U Press** in collaboration with the graphic designer **Ilaria Pittassi** while drawing on the collaboration of the curator and researcher **Alessandra Saviotti**.





# untitled association

## UNTITLED ASSOCIATION

[www.untitled-association.org](http://www.untitled-association.org)

Untitled Association is a non-profit organisation based in Rome. Since its foundation in 2010, its main purpose is to organise, create and produce contemporary art events and projects in Italy, also giving them International exposure.

One of the association's main goals is to create through time an ever-growing network of galleries, foundations and institutions operating within the contemporary art scene and to continuously promote their activity.

Through projects like **Roma Art2Nights, Menabrea Art Prize, Art to Date, Èdra, Untitled in Berlin and Hybrida**, Untitled Association carries on its purpose and unique work in the contemporary art scene.

## ALICE PEDROLETTI

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

Artist and researcher. Lives and works in Berlin and Milan.

Alice Pedroletti's research deals with the multiple aspects of being and vision through an imaginative approach and an investigation concerning archiving as an artistic practice

and methodology. Her projects range from architecture to urban planning, from geography to geopolitics, with a specific focus on the identity and memory of the individual in relation to the community. Imaginative projects, utopian or sometimes future-oriented archives that explore the cognitive autonomy of thought in machine learning systems or that address the fragility of the human being.

Her latest exhibitions took place in BOZAR - Center for Fine Art (Bruxelles - B, 2021), ZK/U - Center for Art and Urbanistic (Berlin - D, 2021), Aaran Gallery (Teheran - IR, 2021). Pedroletti won the Italian Council (9th Edition, 2020).

## ISAAC SCHAAL

Isaac Schaal creates conceptual and visual art using code and artificial intelligence. His art blurs the line between artificial and human intelligence, challenging viewers to reflect upon what ways they are, or are not, like a machine. His work explores value, empathy, humility, and our own algorithmic nature. He recently collaborated with artist Adam Broomberg for the exhibition *The Moon Looked Down and Laughed* at Galerie Barbara

Thumm in Berlin and for Artists & Allies at Signs and Symbols in New York. He is a graduate of Minerva Schools at KGI, and lives and works in Fairbanks, Alaska.

## ILARIA PITTASSI

Ilaria Pittassi is a graphic designer specialized in publishing and visual communication. Her research is mainly related to the relationship between art and publishing, to bring the graphic layout to a fundamental function, in dialogue with the content and as an expression of cultural and sensitive value as well. She graduated from NABA, Nuova Accademia di Belle Arti in Milan and currently collaborates with Francesca Pellicciari studio pupillagrafik. She collaborates with Archive Books (Milan, Berlin, Dakar), PressPress studio (Milan) and currently with the artist Lara Favaretto. Ilaria pursues personal projects, always through a cultural, etymological and curatorial approach in the research and realization of the book-object.





# untitled association

## **ZK/U and KUNSTREPUBLIK**

[www.zku-berlin.org](http://www.zku-berlin.org)

The artist collective KUNSTrePUBLIK (Matthias Einhoff, Philip Horst and Harry Sachs) has been working in public space for over ten years. In their practice, they examine the potentials and boundaries of art as a means of communication and representation of various interests in public space. KUNSTrePUBLIK is the organisation behind ZK/U - Center for Art and Urbanistics who function as a production site, artist/research-residency, and program platform on the crossroads between art, research and everyday surroundings. ZK/U investigates the multi-layered dynamics of urban spaces creating experimental formats and projects that serve as a model for new scenarios. ZK/U is one of the institutions invited to Documenta 15 by the Ruangrupa collective.

## **ALESSANDRA SAVIOTTI**

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

Curator and art educator. Lives and works in Amsterdam. She is a PhD researcher at the Liverpool John Moores University - School of Art and Design.

Her focus is on socially engaged art, collaborative practices and Arte Útil. Her work aims to realize projects where the public becomes a co-producer in the spirit of usership. Her reflection takes into consideration collaborative processes where cooperation is foundational in undermining the notion of competition. She is a co-founder of the art collective Aspra.mente (2006-2016) and since 2014 she has been collaborating with the Asociación de Arte Útil aiming at emancipating the usership around the Arte Útil Archive. She researches how alternative education models framed as Arte Útil could be successfully implemented within the institution of education fostering sustainability, hacking the institution itself.

## **ATRii® Cultural Association**

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

ATRii® is a Collective founded by Alice Pedroletti in dialogue with Ugo La Pietra and Gruppo A12. ATRii® Cultural Association was founded with the curator Eugenio Martino Nesi. ATRii® investigates, through contemporary art, the concept of atrium from a processual and theoretical point of view. Invited artists identify in the concept of the atrium a link with their

research. The artists' projects, are hosted in an archive defined as Open and future-oriented, kept in the Cittadella degli Archivi of the City of Milan, which together with Mi.Ma - Archivio Metropolitan di Milano will constitute the largest central archive in Europe.

ATRii® collaborated with ZK/U - Zentrum für Kunst und Urbanistik, Mediterranea 18 Young Artists Biennale, Istituzione Fondazione Bevilacqua La Masa, Yellow Artist Run Space, MAC di Lissone, Expo in Città, ArtVerona, Comune di Milano. The Collective's work has been presented museums and universities.

## **JANNELLI&VOLPI**

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

Founded in 1961 by Oreste Jannelli, Jannelli&Volpi leads the wallpaper industry for his 100% quality Made in Italy product. Currently managed by Mauro Jannelli (CEO), Lidia Jannelli (CFO) and Paola Jannelli (CreativeLab and Communication manager). Jannelli&Volpi collaborated and still collaborates with artists and designers - such as Paola Navone, Italo Lupi, Giulio Iacchetti, Diego Grandi, Matteo Ragni, Vito Nesta - and



# untitled association

is the exclusive licensor for 'Armani Casa Wallcoverings Collection' and 'MissoniHome Wallcoverings'.

Among its brands: JV Italian Design and JWall, both designed by JV CreativeLab and Co.De - contemporary design by Jannelli.

At Déco Off Paris 2022 on stage, as a preview, 'Rooms' capsule collection, part of Co.De brand, which signs the first collaboration of Patricia Urquiola with the company.

*Partners:*

## **ACT N°1**

[www.actn1.com](http://www.actn1.com)

## **Gida Srl**

[www.tipografia-litografia-gida.com/milano/](http://www.tipografia-litografia-gida.com/milano/)

## **Press Press**

[www.presspress.bigcartel.com](http://www.presspress.bigcartel.com)

## **Tempi Moderni Design**

[www.instagram.com/tempi\\_moderni\\_design/](http://www.instagram.com/tempi_moderni_design/)

*Press kit:*

[Access to the Dropbox folder](#)

*Artworks' images:*

**Courtesy dell'Artista**

*Installation and publication images:*

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**untitled association** is proud to be a cultural partner for the project, together with **Cittadella degli Archivi** (Milan) and **AlbumArte** (Rome).



# FONDAZIONE MARCELO BURLON

FONDAZIONE MARCELO BURLON IS A NON-PROFIT FOUNDATION THAT OPERATES IN ITALY AND ABROAD, THAT PURSUES CULTURAL, CHARITABLE, AND SOCIAL ACTIVITIES, PROMOTES SOCIAL INTEGRATION AND IMPROVEMENT OF QUALITY OF LIFE, CONSERVATION AND EXHIBITION OF MODERN AND CONTEMPORARY ARTWORKS, ORGANIZATION OF ARTISTIC EVENTS AND CONCERTS, RELEASE OF PUBLICATIONS AND MONOGRAPHS, TO ENHANCE THE DIFFERENCE AND RICHNESS OF EXPRESSIVE LANGUAGES. SIMULTANEOUSLY, THE FOUNDATION FOCUSES ON THE PROMOTION, PROTECTION AND SUPPORT OF HUMAN, CIVIL, AND POLITICAL RIGHTS FOR INDIVIDUALS AND BOTH CULTURAL AND GENDER MINORITIES WHILST PROVIDING AND PRODUCING EDUCATIONAL INITIATIVES AIMED AT DISSEMINATING AND KNOWING THE UNDERDEVELOPED AREAS AND RAISING THE AWARENESS OF THE RICHNESS OF THE DIVERSE NATIVE CULTURES.

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LA FONDAZIONE MARCELO BURLON È UNA FONDAZIONE SENZA FINI DI LUCRO CHE OPERA IN ITALIA E ALL'ESTERO E PORTA AVANTI ATTIVITÀ CULTURALI, BENEFICHE E SOCIALI, CON L'OBIETTIVO DI PROMUOVERE L'INTEGRAZIONE SOCIALE E IL MIGLIORAMENTO DELLA QUALITÀ DELLA VITA, LA CONSERVAZIONE ED ESPOSIZIONE DI OPERE D'ARTE MODERNE E CONTEMPORANEE, L'ORGANIZZAZIONE DI EVENTI ARTISTICI E CONCERTI, LA DIFFUSIONE DI PUBBLICAZIONI E MONOGRAFIE, PER ESALTARE LA DIVERSITÀ E LA RICCHEZZA DEI LINGUAGGI ESPRESSIVI. LA FONDAZIONE INOLTRE SI OCCUPA DELLA PROMOZIONE, TUTELA E SOSTEGNO DEI DIRITTI UMANI, CIVILI E POLITICI DELLE PERSONE E DELLE MINORANZE CULTURALI E DI GENERE, FORNENDO E PRODUCENDO INIZIATIVE EDUCATIVE VOLTE ALLA DIFFUSIONE E ALLA CONOSCENZA DELLE AREE SOTTOSVILUPPATE E ALLA SENSIBILIZZAZIONE SULLA RICCHEZZA DELLE DIVERSE CULTURE AUTOCTONE.



## SKY ARTE

### THE TELEVISION CHANNEL COVERING THE BREADTH OF THE ARTS: FROM THEATRE TO CONTEMPORARY ART, ALL THE WAY TO MUSIC AND DESIGN

**SKY ARTE** (ch. 120 and 400 on Sky's EPG) is Italy's first television channel covering the breadth of the arts: painting, sculpture, architecture, music, literature, theatre, design and any other form of artistic expression, they all feature a single schedule dedicated to both art lovers, who have the chance to feed their interests, and those who are simply curious to approach art in an innovative way through major international productions (Sky Arts, BBC, Channel 4, Arte, PBS, Sundance Channel) as well as the channel's home-grown productions.

With a contemporary and never didactic language, whose key narrative is the contamination of genres, Sky Arte takes us on a journey to discover the endless resources of the world's artistic heritage, with **special attention to Italy's outstanding tradition** and to talented Italian artists. In just over seven years with **200 original productions** and more than **550 hours produced**, Sky Arte has promoted and enhanced **50 Italian cities** and **350 different artistic venues**, more than **430 cultural events** and more than **130 national artists**. And through the *Calendario dell'arte* (Art Calendar), it has hosted more than **5,500 cultural events** on the Italian territory.

Sky Arte has also entered into partnerships with other major festivals, exhibitions and fairs.

In keeping with the modern language featuring its programming, Sky Arte is also enjoying a strong presence on the Web and on social networks (Facebook, Twitter and Instagram) thanks to the website [www.skyarte.it](http://www.skyarte.it) and to Sky Go, the **streaming service allowing to watch Sky content on PCs and smartphones**. **Sky Arte's main content titles are also available on Sky On Demand and NOW.**

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