



FIERA MILANO

miart

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miart 2024
12 – 14 April 2024
Preview 11 April 2024
Allianz MiCo
Milan

PRESS KIT SUMMARY

- press release
- galleries and sections
- prizes, acquisition fund and commissions
- *no time no space*
- partners and sponsors:
 - Intesa Sanpaolo
 - Fonderia Artistica Battaglia
 - Henraux SpA
 - Herno
 - LCA Studio Legale
 - MSGM
 - Orbital Cultura S.r.l.
 - Ruinart
 - SZ Sugar
 - Rotary
 - Massimo Giorgetti

DIGITAL PRESS KIT: https://lc.cx/_MPgnG

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miart 2024: no time no space

From 12 to 14 April 2024 miart, Milan's international modern and contemporary art fair, organised by Fiera Milano and directed for the fourth year by Nicola Ricciardi, returns.

The exhibition's growth path continues, thanks to a significant increase in the number of participating galleries, important new international entries and new awards, acquisitions and commissions.

As the title of the edition suggests, the aim is to make the thematic, spatial and temporal boundaries of miart ever wider and more fluid, through new curated sections within the fair and unprecedented art projects spread across the city.

**12 - 14 April 2024
Preview 11 April 2024
Allianz MiCo
Milan**

*Milan, 23 January 2024 - From 12 to 14 April 2024 (VIP preview on Thursday 11 April) miart, Milan's international modern and contemporary art fair, organised by Fiera Milano and directed for the fourth year by Nicola Ricciardi, returns. "With **180 galleries** (a double-digit increase compared to 2023) **from 28 countries** around the world and **10 Prizes**, which will be awarded during the exhibition days, the **28th edition** of the Milan exhibition confirms its role as an essential gathering for the international art community" state **Roberto Foresti**, Deputy General Manager, Fiera Milano.*

Through space portals and time corridors, as suggested by the title **no time no space**, miart 2024 aims to further expand its boundaries, mixing past, present and future to talk about our time, capturing in the tumultuous and ever-changing flux of immediate actuality what is stable and enduring in art.

The starting point of this journey is the **Italian galleries**, which represent more than half of the total number of selected exhibitors, and which make the Milan exhibition an excellent attraction for worldwide collectors, curators and artists in search of what is new, but also of what is local. Compared to previous editions, however, the presence of **galleries from abroad** has increased, both in number and, above all, in quality, thanks to significant new additions to the main section, **Established**. These include **Helena Anrather** (New York), **Galerie Buchholz** (Cologne, Berlin, New York), **Emanuela Campoli** (Paris, Milan), **Fortes D'Aloia & Gabriel** (São Paulo, Rio de Janeiro), **greengrassi** (London), **Georg**

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Kargl Fine Arts (Vienna), **KOW** (Berlin), **Fabienne Levy** (Lausanne, Geneva), **Galerie Neu** (Berlin), **Nosbaum Reding** (Luxembourg, Brussels), **Dawid Radziszewski** (Warsaw), **Super Dakota** (Brussels), and **Galerie Tschudi** (Zuoz, Zurich), to name a few.

In addition to the new entries, many international galleries involved in previous editions of miart have confirmed their presence, such as **1 Mira Madrid** (Madrid), **ChertLüdde** (Berlin), **Ciaccia Levi** (Paris, Milan), **C L E A R I N G** (Brussels, New York, Los Angeles), **Corvi-Mora** (London), **Dvir Gallery** (Tel Aviv, Brussels, Paris), **Ehrhardt Flòrez** (Madrid), **Felix Gaudlitz** (Vienna), **Galerie Peter Kilchmann** (Zurich, Paris), **KLEMM'S** (Berlin), **Andrew Kreps Gallery** (New York), **GALERIE LELONG & Co.** (Paris, New York), **Madragoa** (Lisbon), **Mai 36 Galerie** (Zurich), **MISAKO & ROSEN** (Tokyo), **Galerie Michel Rein** (Paris, Brussels), **Richard Saltoun Gallery** (London, Rome), **GIAN ENZO SPERONE** (Sent), **Galerie Gregor Staiger** (Zurich, Milan), **Gallery Sofie Van de Velde** (Antwerp), **Galerie Fons Welters** (Amsterdam), and **Galerie Hubert Winter** (Vienna).

Emergent, the section curated by **Attilia Fattori Franchini** and dedicated to galleries promoting the newest generations of artists, returns as usual. This year, it welcomes **23 galleries from all over the world**: from Lisbon to New York, from Los Angeles to Belgrade. Again, there is an interesting mix of returning galleries – **Bel Ami** (Los Angeles), **Sébastien Bertrand** (Geneva), **Sans titre** (Paris) - and new entries, such as **Arcadia Missa** (London), **ASHES/ASHES** (New York), **Lovay Fine Arts** (Geneva) and **Sweetwater** (Berlin).

2024 will also see the first edition of **Portal**, a novel section curated this year by **Julieta González and Abaseh Mirvali**, with selected galleries proposing small exhibitions distributed throughout the main section, designed to discover or rediscover universes and artistic practices that are only apparently coming from far away and from distant times: a window to look at the present through parallel dimensions and unconventional prisms. The artists represented here will be: **Anna Boghiguan** (Galleria Franco Noero), **CATPC** (KOW), **Birgit Jürgensen** (Galerie Hubert Winter), **Francesco Gennari** (Ciaccia Levi/ZERO...), **Maria Lai** (Nuova Galleria Morone), **Bertina Lopes** (Richard Saltoun Gallery), **Troy Makaza & Gresham Tapiwa Nyaude** (First Floor Gallery Harare) and **Franco Mazzucchelli** (ChertLüdde).

Another new feature is **Timescape**, a curated project that will be developed over the next three years and which will each year present works from **periods that are increasingly distant in time** from miart's traditional chronological offer. Through a constellation of works of art, artefacts and objects, the galleries participating in this section present true micro-exhibitions that enrich miart with

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a **cross-historical and cross-cutting approach** and heighten its appeal to Italian and foreign collectors, curators and professionals. This journey through time will begin in 2024 with a look at the early 20th century thanks to the contribution of **Aleandri Arte Moderna** (Rome), **Bottegantica** (Milan), **ED Gallery** (Piacenza), **Galleria Carlo Virgilio & C.** (Rome), **Galleria Gomiero** (Montegrotto Terme) and **Galleria Russo** (Rome).

The collaboration with the **Intesa Sanpaolo Group**, which supports miart as **main partner**, continues. Internationality, excellence and a focus on local cultural development are the values that unite **miart** with the banking group, with the aim of consolidating Milan's centrality on the national and international scene and offering the city a further engine for growth and economic, cultural and civic development. As per tradition, the Bank will also contribute to the 2024 edition by bringing its own original content: in the *Lounge* area of the Group will be displayed an exhibition curated by Luca Beatrice and dedicated to young emergent artists, and **Intesa Sanpaolo Private Banking** will introduce its innovative solutions complete with *wealth management*, with a strong focus on the **art advisory service**, designed for those who consider art as a diversified growth opportunity for their own assets.

Also confirmed for the 28th edition of miart is the **Fondazione Fiera Milano Acquisition Fund**, established in 2012. The **€100,000** fund 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 110 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>.

The following are also confirmed: the **Herno Prize**, now in its ninth year, which awards a **€10,000** prize to the stand with the best exhibition project; the **LCA Studio Legale Prize for Emergent**, worth **€4,000**, established in 2015 as a result of the collaboration with LCA Studio Legale and intended for the gallery with the best presentation in the *Emergent* section; the second edition of the **Fondazione Henraux Sculpture Commission** for the commissioning of a work in marble; the second edition of the **Orbital Cultura – Nexi Group Prize**, the only prize within miart exclusively dedicated to photography in all its forms; and the **Matteo Visconti di Modrone Prize**, in memory of the President of the Fonderia Artistica Battaglia, worth **€10,000**, awarded to an artist who will be able to realise their work in the Fonderia Artistica Battaglia, a foundry for artists, with the assistance and experience of the artisans working there.

Also returning are the **Rotary Club Milano Brera Prize for Contemporary Art and Young Artists** – established in 2009 as the first award as part of miart and

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now in its fourteenth edition – which funds the purchase of a work by an emerging or mid-career artist to be donated to the Museo del Novecento in Milan, and the **Massimo Giorgetti Prize**, now in its second edition. Created by fashion designer and collector Massimo Giorgetti to support young artists at the beginning of their careers, the award comes with a **€5,000** prize. The partnership with **MSGM**, the fashion brand founded by Giorgetti himself, will also continue. In 2024, it will commission a site-specific work from a selected artist to make the entrance to miart unique and special.

Lastly, the **IKONIC Prize**, at its first edition and worth **€5,000**, which will be given to the best project in the *Portal* section.

Also in the field of awards, acquisitions and commissions is the unprecedented collaboration with **SZ Sugar**, a music publisher dedicated to contemporary classical music, founded in 1907 under the name of Edizioni Suvini Zerboni and part of the SugarMusic group headed by Caterina Caselli and Filippo Sugar. For miart 2024, SZ Sugar is offering participating galleries the opportunity to have their artists interpret the first page of the score of **Allez Hop**, a *racconto mimico*, or mimed story, by **Italo Calvino** set to music by **Luciano Berio**. Before the exhibition opens, a panel of judges will select the best artistic interpretation, which will be reproduced and displayed at a special stand.

The award – which will be called the **SZ Sugar miart commission** and will run for three years – underlines the strong affinity with the world of music that has characterised the last four editions of the fair. This proximity is already evident in the title of miart 2024, which borrows the words of a famous song by **Franco Battiato**, a master of feverish imagination and infinite curiosity, to celebrate the intention to extend its boundaries even further, both temporally and geographically, towards "distant worlds".

The first incursion, both geographic and thematic, is represented by **Comete. Avanguardie di un altro sistema solare** a project curated by Marta Bianchi and Marta Cereda that opens a relevant relation between miart and **Careof**, in collaboration with the city of Milan and presented at Anteo Palazzo del Cinema. **Comete** is a screening programme of artists' films from the Careof Video Archive, the center for production and in-depth study on time-based medias, from the city of Milan's collections and from the galleries participating in miart. The presentation of the works in the cinema will be accompanied by meetings with some artists, in order to restore a curated and timely dimension to the video works, where the cinema becomes a privileged place for an intimate vision of the works.

Another ideal portal that will open onto the city will be a project designed especially for miart 2024 by US conceptual artist **David Horvitz**: a site-specific intervention curated by Nicola Ricciardi that takes over the spaces of **BIM**, an

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ambitious urban regeneration project that is transforming a monumental building designed by Vittorio Gregotti in the Bicocca district into a state-of-the-art work destination. Halfway between an installation and a performance, and at the intersection of the real and virtual worlds, the project will offer a reflection on **art's own capacity to appeal to other places and other disciplines**, far from the traditional containers and programmes, a seamless continuation of the debate initiated in 2023 by the *miart LIVE at Triennale Milano* series of talks.

The link with the city will then be strengthened by a new edition of **Milano Art Week** (8-14 April), an event across various locations coordinated by the **City of Milan's Department of Culture**, which brings together the city's main public institutions and private foundations dedicated to modern and contemporary art, with a programme of exhibitions and activities. From tomorrow on, the public notice for the presentation of proposals and initiatives which will animate the Milan Art Week is online, promoted by the Municipality in the occasion of and along with miart.

*"The week dedicated to art in all its forms is back again this year, with a programme of installations, exhibitions, events and meetings, which will turn the spotlight on the art field and its experts, with a strong focus on emergent talents, shaping Milan as the capital of Contemporary. The aim is to engage a wider audience, consisting not only of specialists of the sector, but also of residents, tourists and art lovers – stated **Tommaso Sacchi**, Councilor for Culture -. Obviously, all our museums will be involved too, in particular, those dealing with Contemporary and Modern Art, such as **PAC Padiglione d'Arte Contemporanea, Museo del Novecento, Palazzo Reale, GAM Galleria d'Arte Moderna e MUDEC Museo delle Culture**".*

The protagonists of Milano Art Week 2024 will be also the season's major exhibitions organised and hosted by, among others, **Fondazione Prada, Fondazione Prada Osservatorio, Pirelli HangarBicocca, Triennale Milano, Fondazione Arnaldo Pomodoro, BASE Milano, Fondazione ICA Milano and Fondazione Luigi Rovati**.

It is also worth noting that much of the content created for miart has been designed to overlap with the week following the fair – **Milano Design Week** – also thanks to a new collaboration with **Fuorisalone.it**, which will also be translated into a series of guides and thematic itineraries involving mainly Milanese galleries.

The expansion and fluidity of miart's boundaries is emphasised by the 2024 visual campaign, which also explores the theme of the portal as a metaphor for an intervening space between different areas. Entrusted for the third year to

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Cabinet, the multidisciplinary studio founded by **Rossana Passalacqua** and **Francesco Valtolina**, the image for the 28th edition was created in collaboration with the American photographer **Charlie Engman**, known for his work at the crossroads of photography and artificial intelligence, challenging the limits of the traditional image. Blurring the boundaries between the real and the imaginary, Engman creates a parallel universe in which the animal world seems to have taken the place of the human one, challenging the viewer's perception by inviting them to enter a dream world to reflect on the fluid nature of reality and art.

Finally, in addition to the many new developments, we welcome back two important partnerships: that with **Maison Ruinart**, which is confirming its commitment to the world of art and sustainability by presenting an unprecedented artistic project in the Ruinart VIP Lounge for this edition, and the collaboration with Italian food promotion body **Associazione Italiana Ambasciatori del Gusto**, which will reinforce the combination of **art and food** that featured in the previous edition.

The collaboration with the **Club degli Orafi Italia** will be renewed, and they will present a curatorial project aimed to promote goldsmith art and artists jewellery in all its forms for the second year in a row.

Collecting is also growing around miart, and, in particular, international collectors, thanks to **ICE - Agenzia per la promozione all'estero e l'internazionalizzazione delle imprese italiane**, which supports the event by involving a selection of international collectors.

The 2024 edition **reaffirms miart's central role in the art market**, not only by **expanding its boundaries**, but also by **emphasising its commitment to research and positioning itself as a platform for observing society and its changes**.

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miart 2024

GALLERIES AND SECTIONS

Established

146 modern and contemporary art galleries.

1 Mira Madrid, Madrid | **10 A.M. ART**, Milan | **193 Gallery**, Paris | **A arte Invernizzi**, Milan | **Galleria Giampaolo Abbondio**, Todi - Milan | **ABC-ARTE**, Genoa - Milan | **ADA**, Rome | **AFIKARIS**, Paris | **Aleandri Arte Moderna**, Rome | **APALAZZOGALLERY**, Brescia | **Artemisia Fine Art**, Dogana | **Enrico Astuni**, Bologna | **Atipografia**, Arzignano - Milan | **Belmacz**, London | **Galleria Umberto Benappi**, Turin | **Bendana** | **Pinel Art Contemporain**, Paris | **Bernini Gallery**, Misinto | **Bottegantica**, Milan | **THOMAS BRAMBILLA**, Bergamo | **Galerie Buchholz**, Cologne - Berlin - New York | **C L E A R I N G**, Brussels - New York - Los Angeles | **C+N Gallery CANEPANERI**, Milan - Genoa | **Ca' di Fra'**, Milan | **CADOGAN GALLERY**, London - Milan | **EMANUELA CAMPOLI**, Paris - Milan | **Cardelli & Fontana artecontemporanea**, Sarzana | **Cardi Gallery**, Milan - London | **CASSINA PROJECTS**, Milan | **ChertLüdde**, Berlin | **Galleria Clivio**, Parma - Milan | **COMMA**, Bratislava | **Galleria d'Arte Contini**, Venice - Cortina d'Ampezzo - Mestre | **Galleria Continua**, San Gimignano - Beijing - Les Moulins - Havana - Rome - Sao Paulo - Paris - Dubai | **Cooke Latham Gallery**, London | **Copetti Antiquari**, Udine | **Galleria Raffaella Cortese**, Milan | **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 | **Galleria Umberto Di Marino**, Naples | **Dvir Gallery**, Brussels - Paris - Tel Aviv | **EBENSPERGER**, Berlin - Graz | **ED Gallery**, Piacenza | **Ehrhardt Flórez**, Madrid | **Eidos Immagini Contemporanee**, Asti | **Eredi Marelli**, Cantù | **Renata Fabbri**, Milan | **Galleria d'Arte Frediano Farsetti**, Milan | **Fortes D'Aloia & Gabriel**, Sao Paulo - Rio de Janeiro | **Frittelli arte contemporanea**, Florence | **Galleria Fumagalli**, Milan | **FuoriCampo**, Siena | **Gaep**, Bucharest | **Galleria dello Scudo**, Verona | **FELIX GAUDLITZ**, Vienna | **Galleria Doris Ghetta**, Ortisei - Milan | **Galleria Gomiero**, Montegrotto Terme | **greengrassi**, London | **Huxley-Parlour**, London | **Joong Jung Gallery**, Seoul | **Georg Kargl Fine Arts**, Vienna | **kaufmann repetto**, Milan - New York | **Galerie Peter Kilchmann**, Zurich - Paris | **KLEMM'S**, Berlin | **Andrew Kreps Gallery**, New York | **LABS Contemporary Art**, Bologna | **LAMB Gallery**, London | **Gilda Lavia**, Rome | **GALERIE LELONG & Co.**, Paris - New York | **Fabienne Levy**, Lausanne - Geneva | **LOOM**, Milan | **M77**, Milan | **MAAB Gallery**, Milan | **Madragoa**, Lisbon | **Magazzino**, Rome | **Galleria d'Arte Maggiore g.a.m.**, Bologna - Venice - Rome - Paris | **Mai 36 Galerie**, Zurich | **Gió Marconi**, Milan | **Marcorossi artecontemporanea**, Milan - Verona - Turin - Pietrasanta - Rome | **Primo Marella Gallery**, Milan - Lugano | **Mazzoleni**, London - Turin | **Francesca Minini**, Milan | **Galleria Massimo Minini**, Brescia | **MISAKO & ROSEN**, Tokyo | **ML fine art**, Milan | **MLZ Art Dep**, Trieste | **Montrasio Arte**, Milan - Monza - Piacenza | **Mucciaccia Gallery**, Rome - London - Cortina d'Ampezzo - Singapore | **Ncontemporary**, Milan - Venice - London | **Galerie Neu**, Berlin | **Nosbaum Reding**, Luxembourg - Brussels | **Olympia**, New York | **Galleria Open Art**, Prato | **Osart Gallery**, Milan | **P420**, Bologna | **Francesco Pantaleone**, Palermo - Milan | **PARIS-B**, Paris | **Nicola Pedana**, Caserta | **Pinksummer**, Genoa | **Galleria Poggiali**, Florence - Milan - Pietrasanta | **Il Ponte**, Florence | **Prometeo Gallery Ida Pisani**, Milan - Lucca | **Dawid Radziszewski**,

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Warsaw | **Erica Ravenna**, Rome | **Galerie Michel Rein**, Paris - Brussels | **Repetto Gallery**, Lugano | **RIBOT**, Milan | **Galleria Michela Rizzo**, Venice | **ROBILANT+VOENA**, London - Milan - Paris - New York | **LIA RUMMA**, Milan - Naples | **Galleria Russo**, Rome | **Richard Saltoun Gallery**, London - Rome | **Federica Schiavo Gallery**, Rome | **Mimmo Scognamiglio Artecontemporanea**, Milan | **Secci**, Florence - Milan - Pietrasanta | **Martina Simeti**, Milan | **Simóndi**, Turin | **GALLERIA SPAZIA**, Bologna | **SpazioA**, Pistoia | **GIAN ENZO SPERONE**, Sent | **Spiaggia Libera**, Paris | **Sprovieri**, London | **Galerie Gregor Staiger**, Zurich - Milan | **Stems Gallery**, Brussels - Paris | **STUDIO D'ARTE CAMPAIOLA**, Rome | **Studio Guastalla Arte Moderna e Contemporanea**, Milan | **Studio SALES di Norberto Ruggeri**, Rome | **Super Dakota**, Brussels | **Galleria Tonelli**, Milan - Porto Cervo | **Tornabuoni Arte**, Florence - Milan - Forte dei Marmi - Rome - Paris - Crans Montana | **Galerie Tschudi**, Zuoz - Zurich | **Gallery Sofie Van de Velde**, Antwerp | **GALLERIA ANTONIO VEROLINO**, Modena | **Galleria Paola Verrengia**, Salerno | **Viasaterna**, Milan | **Galleria Carlo Virgilio & C.**, Rome | **VISTAMARE**, Pescara - Milan | **Galerie Fons Welters**, Amsterdam | **WHATIFTHEWORLD**, Cape Town | **Wizard gallery**, Milan | **z2o Sara Zanin**, Rome | **ZERO...**, Milan

Portal

a window to the present, through parallel dimensions and unconventional prisms

Anna Boghiguián, **Galleria Franco Noero**, Turin
CATPC, **KOW**, Berlin
Simone Fattal & Birgit Jürgenssen, **Galerie Hubert Winter**, Vienna
Francesco Gennari, **Ciaccia Levi**, Paris - Milan + **Zero...**, Milan
Maria Lai, **Nuova Galleria Morone**, Milan
Bertina Lopes, **Richard Saltoun Gallery**, London - Rome
Franco Mazzucchelli, **ChertLüdde**, Berlin
Gresham Tapiwa Nyaude & Troy Makaza, **First Floor Gallery**, Harare - Victoria Falls

Emergent

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

ADZ, Lisbon | **Arcadia Missa**, London | **ArtNoble gallery**, Milan | **ASHES/ASHES**, New York | **Baleno International**, Rome | **Bel Ami**, Los Angeles | **Sébastien Bertrand**, Geneva | **CARAVAN**, Oslo | **Gian Marco Casini Gallery**, Livorno | **City Galerie Wien**, Vienna | **diez**, Amsterdam | **DS GALERIE**, Paris | **eastcontemporary**, Milan | **Eugster || Belgrade**, Belgrade | **Gathering**, London | **Lovay Fine Arts**, Geneva | **MATTA**, Milan | **Roland Ross**, Margate | **Sans titre**, Paris | **Sweetwater**, Berlin | **Triangolo**, Cremona | **Galleria Federico Vavassori**, Milan | **zaza'**, Milan - Naples

GALLERIES' LIST

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miart 2024

PRIZES, ACQUISITION FUND AND COMMISSIONS

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.**

Fondazione Fiera Milano Acquisition Fund, Herno Prize; LCA Studio Legale Prize for *Emergent*, Fondazione Henraux Sculpture Commission, Orbital Cultura – Nexi Group Prize, Matteo Visconti di Modrone Prize, SZ Sugar miart Commission, IKONIC Prize, Rotary Club Milano Brera Prize for Contemporary Art and Young Artists and Massimo Giorgetti Prize.

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 110 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>.

Herno Prize

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

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*.

Henraux Foundation Sculpture Commission

The second edition of the **Henraux Foundation Sculpture Commission** provides for the production of a marble work to an artist from the *Established* section identified by a jury constituted for the occasion and headed by **Edoardo Bonaspetti**, Henraux Foundation's Artistic Director. Henraux Foundation Sculpture Commission includes a cash reward and the activation of a residency at the Henraux headquarters and quarries in Querceta di Seravezza (LU) where the artist will have the chance to produce the sculpture, assisted by skilled craftsmen and innovative technologies.

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Orbital Cultura – Nexi Group Prize

The Orbital Cultura - Nexi Group Award, now in its second edition, will be the only prize exclusively dedicated to photography in all its forms.

Matteo Visconti di Modrone Prize

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.

SZ Sugar miart Commission

First edition for SZ Sugar miart Commission, with a value of **€5.000**. For the first time in the history both of **miart** and the **music publishing house SZ Sugar**, an artist will be commissioned to produce a work on the cover of a music sheet. The chosen song is *Allez-hop* by Luciano Berio with lyrics by Italo Calvino.

IKONIC Prize

The first edition for **IKONIC Prize**, with a value of **€5.000**, will be assigned to the best exhibition project within the curated section *Portal*.

Rotary Club Milano Brera Award for Contemporary Art and Young Artists

Established in 2009 as first prize in miart, it achieves its 13th 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.

Massimo Giorgetti Prize

At its second 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.

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miart 2024

no time no space

The visual campaign accompanying miart 2024 until it opens to the public on 12 April 2024

no time no space: this is the title of the **visual campaign** for **miart 2024**, the **twenty-eighth edition of Milan's modern and contemporary art fair** organised by **Fiera Milano** and directed by **Nicola Ricciardi**, which is taking place **from 12 to 14 April 2024**.

For the third year in a row, the visual identity was entrusted to **Cabinet Milano**, a multidisciplinary studio founded by **Rossana Passalacqua and Francesco Valtolina**, who chose to collaborate with the American photographer **Charlie Engman** in order to propose a surreal journey and reveal a world where art, nature and reality are joined together.

The campaign explores the **theme of the *portal* as a metaphor for an interstitial passage between different realities**. Like in a vivid dream, Engman - who is well-known for his work among photography and artificial intelligence that challenges the limits of traditional image - **blurs the boundaries between reality and imagination**: dolphins are represented while dancing old Viennese waltzes in an attempt to evoke, as in a text by André Breton, a sense of temporal and spatial suspension, a parallel universe in which **the animal world seems to have replaced the human one**. The interaction between real and artificial photographic elements makes it difficult to discern between reality and fiction, challenging the viewer's perception with the invitation to enter these dreamlike worlds and reflect on the fluid nature of reality and art.

BIOGRAPHY

Cabinet Milano is a multidisciplinary studio 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. In 2015, with Eléna Olavarria Dallo, she founded Anticàmera, a *location* agency that takes care of location-based projects and agency's image, its creative direction and special projects.

She has collaborated with brands such as Gucci, Sportmax and MiuMiu and has been *Fashion Editor* of Grey Magazine, Metal Magazine and Rivista Studio.

Francesco Valtolina is a Creative Director and Graphic Designer based in Milan. Since 2008, he has been the art director of the international contemporary art magazine

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Mousse and of the publishing house *Mousse Publishing*. In 2015, he co-founded the design studio Dallas. 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 taught *Editorial Design* at the ISIA in Urbino from 2012 to 2022, and since 2023 together with Rossana Passalacqua he has taught the final *art direction* workshop at the IUAV in Venice

Charlie Engman is a Brooklyn-based photographer, director, and art director whose work pushes the limits of traditional image making, simultaneously principled and irreverent — imbued with both the weird and wonderful. Engman draws inspiration from his degree in Japanese and Korean studies from the University of Oxford and his training in modern dance. He is a recognized leader in the world of AI art, constantly investigating and challenging the limits of the medium. His work has been featured across AnOther Magazine, Dazed, Garage, POP, and T: The New York Times Style Magazine, among other publications. One of his latest work is *Mom* a book published by Patrick Frey. His commercial clients include Prada, Marni, Adidas, Hermès, Kenzo, Nike, Vivienne Westwood, and Stella McCartney. Engman has worked as Art Director at *Collina Strada* since 2019 — continuously pushing the creative & conceptual boundaries of the contemporary, sustainable brand.

CREDITS

Creative Direction: @cabinet_milano
Photography: @charlieengman
Cabinet Team: Fabio Maragno, Nicola Narbone, Rossana Passalacqua, Benedetta Stefani, Francesco Valtolina
Sound: Luca Venturini @waltermagi_

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INTESA SANPAOLO MAIN PARTNER OF MIART 2024

This year, the **Intesa Sanpaolo Group** is once again **Main Partner of miart 2024**, the international modern and contemporary art fair to be held in Milan from 12 to 14 September. Internationality, excellence and attention to the cultural development of the community are the values that connect the Bank to the initiative.

As per tradition, the Bank will also contribute to the 2024 edition with its own original content: an **exhibition dedicated to emerging young artists curated by Luca Beatrice** will be set up in the *lounge* area.

According to a long, consolidated tradition, Intesa Sanpaolo actively contributes to Italy's cultural life with a commitment that translates into the preparation of **Progetto Cultura**, a programme of the Bank's cultural activities, renewed every three years and developed with the support of a Scientific Committee. One of its main objectives is to preserve, develop and share the Group's conspicuous artistic and architectural heritage with the public, through the **Gallerie d'Italia**, Intesa Sanpaolo's museum centre. A selection of more than 35,000 works from Intesa Sanpaolo's artistic heritage are on permanent display in the bank's Milan, Naples, Turin and Vicenza offices, historical buildings used as museum and cultural venues

Intesa Sanpaolo's collection of 20th and 21st century works is of considerable importance in the Italian collecting scene owing to the quality and comprehensiveness with which it documents the artistic production of the period. It consists of more than 3,000 works in total and includes relevant core collections showcasing the main trends of the day, delving in particular into Italian and international production and major figures of the post-World War II period.

The works are presented in the temporary exhibitions and the permanent exhibition itineraries at the Gallerie d'Italia: a selection is set up in Milan, in the "Cantiere del '900" ("20th-century Atelier") section, curated by Francesco Tedeschi, while another set is on display in Naples, with the new "Vitalità del tempo" ("Vitality of Time") exhibition curated by Luca Massimo Barbero.

miart 2024 will also benefit from the presence of **Intesa Sanpaolo Private Banking** – the Group bank offering its most innovative, comprehensive wealth management solutions – which in the lounge area will be presenting its **art advisory service**, dedicated to those who consider art a diversified growth opportunity for their assets and want dedicated advice in this area as well.



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.

HISTORY AND PROJECTS

Henraux S.p.A. retains the name of its first founder, Frenchman **Jean Baptiste Alexandre Henraux**, a former Napoleonic officer who formed a joint venture with Marco Borrini to exploit the quarries of Monte Altissimo on January 20th, 1821.

The reputation of **Monte Altissimo**, where the marble quarries owned by Henraux S.p.A. are located, is tied to the name of **Michelangelo Buonarroti**, who first explored it in 1517, discovering vast deposits of statuary marble, and then in 1518 moved to Seravezza to build a roadway and open the new quarries all owned by the "Signoria of Florence".

In the 1960s, Henraux also established itself as an international hub for contemporary sculpture. It all began in 1956, with the creation, in the company's workshops, of a monumental work by the English sculptor **Henry Moore**, *Reclining Figure*.

This episode ushered in an extraordinary period for the company, which was a point of reference for the world's best-known and most celebrated masters such as **Moore** himself, **Arp**, **Adam**, **Mirò**, **Noguchi**, and many others for over a decade.

In its long history, Henraux has contributed to the technological development of the stone industry and to the advancement of the communities in Versilia; it has exported its marble for the construction of public and private buildings, skyscrapers, and places of worship all around the world. It has made people everywhere appreciate the great culture of marble and its millenary traditions, which today are translated into the quality of materials, technological innovation, and the accuracy of workmanship and are an expression of Made in Italy in the stone sector.

Henraux, historically, has linked its name to such grand works as, for example, **St. Isaac's Cathedral in St. Petersburg**, the **Montecassino Abbey** which was rebuilt in the 1950s, and the **polychrome floor of St. Peter's in the Vatican**.

In more recent times, it has carried out prestigious architectural projects in close collaboration with some of the world's leading architectural firms: **15 Central Park West** with Robert A.M. Stern Architects, **The Visionaire** with Pelli Architects, and **Eleven Times Square** in collaboration with Fx Fowle Architects in New York. **The Telfair Museum of Art** in Savannah with Safdie Architects, the **Palisades West** in Austin in collaboration with Duda Paine Architects, the **Four Seasons Hotel** in Miami with Handel Architects LLP, the **Project Delta** in Texas with Pickard Chilton Architects and the **Hess Tower** with Gensler Architects, the **Devon Energy Center** in Oklahoma with Pickard Chilton Architects, and in Houston with Gensler Architects the **ExxonMobil Energy Centre, Town Centre One**, and the **Amegy Bank Headquarters**. The **Abu Dhabi Grand Mosque** with Studio Spatium, Arch. Carmellini-Magnoli; the **Arca Bank Headquarters** in Manama, Bahrain; and the **Mirdif City Centre** and **BurJuman Center** in Dubai with Kohn Pedersen Fox. The **Bulgari Hotel** in London with Studio di Architettura Citterio-Viel & Partners and the marble installation in front of **Selfridges department** store with David Chipperfield Architects Studio, to name but a few examples.

An important production division in Henraux has been created with the design brand **Luce di Carrara**, which sees collaboration with international designers and large architectural firms for the creation of the indoor line of Luce di Carrara and *tailor-made* interior architecture projects.

THE HENRAUX FOUNDATION

The Henraux Foundation established in April 2011 at the behest of Paolo Carli, president of Henraux S.p.A. in Querceta, who has been at the helm of the company since 2003. The Foundation has the task of promoting the tradition and workmanship of marble in the various fields of visual arts. The institution supports public and private artistic and cultural projects through initiatives aimed both at artistic and technological experimentation and at preserving and enhancing the historical and industrial heritage of marble.

In recent years it has organised a series of important exhibitions and collaborated with prestigious institutions such as Fondazione Furla, Fondazione Pirelli HangarBicocca, Gallerie d'Italia, GAMeC, High Line Art and Ocean Space, TBA21-Academy.

Since 2012, the Foundation has organised the Henraux International Sculpture Prize. The initiative, dedicated to artists under 40, is the result of a project aimed at enhancing talents and building a space for discussion on contemporaneity.

As President **Paolo Carli** stated, *"We are aiming for a decisive relaunch of sculpture and artistic marble working, and the prestigious collaborations we have set in motion go precisely in this direction, which, after all, is the main objective of the Foundation committed to enhancing its historical, artistic and productive heritage"*.

The artistic director of the Henraux Foundation is, since 2018, **Edoardo Bonaspetti**.



COMPANY PROFILE

HISTORY

Herno has more than a 70-year history that can be summarised in a praise for the sublime element since the beginning that animates the brand: water. Whether in the river or the lake, the rain or the fog, the snow or humidity, it is the muse that inspired the quintessential high-performance product with which it all began and it all continues: the raincoat.

It was from that 1948 cotton, treated with castor oil from planes abandoned by the war, that a young Giuseppe Marenzi and his wife Alessandra Diana sensed the possibility of setting up a business.

And from the beginning, with the urgency and enthusiasm typical of that period of great ferment that was the post-war period in Italy, experimentation and innovation permeated Herno's vocation.

The coexistence with the water of the lake and the river took shape and became functional first in jackets and then high-performance coats, well designed, crafted with superior workmanship as can only be found in Italy, also useful to protect oneself against the cold and find shelter against the rain, the northern wind and the humidity of the lake region. That's what water is for Herno: connection, love, passion, challenge, ingenuity. And success.

After the raincoats, in the mid-1950s there were also women's garments, reversible, hand-woven cashmere coats. In 1968 Herno was already overseas in the east, in Japan, with boutiques in Osaka and Tokyo.

Then it made its way to the US in the early 1980s. In this period the art of Herno's production became so recognised and appreciated that it was requested by the emerging designers of those years. We are talking about the most famous French and Italian designers, who entrusted Herno with their production in the 1990s.

At Herno, quality and investment in the means of production have always been on the cutting edge, the signature of a company that in the 2000s returned to embrace the change in production processes with a know-how that was essentially unique and strongly Made in Italy. And it dusted off its brand, the one that bears the name of the river that flows next to the company.

The Herno collection was joined in 2012 by Herno Laminar, the collection that translates active sport into everyday urban style, in 2014 by Herno Kids for the brand's youngest fans, in 2019 by Herno Globe, the green collection, and in 2020 by the first shoe in collaboration with S.C.A.R.P.A. under the Herno Laminar Movement Engineering brand.

CLAUDIO MARENZI

Claudio Marenzi, born in 1962, is President of Herno SpA.

From 2005 when he decided to focus again on the Herno brand, projecting it into an international dimension.

His work was always rooted in the local region, maintaining creative and productive control and pursuing functionality beyond aesthetics.

Always convinced of the need to establish a system and protect the value of the Italian supply chain, Claudio Marenzi served from 2013 to 2018 as president of Sistema Moda Italia and from 2017 as president of PITTI Immagine.

At the same time, from March 2017 to July 2020 he was appointed president of Confindustria Moda, a confederation created in the same year and strongly sought by Marenzi in order to strengthen, promote and protect the excellence of the Italian fashion, textile and accessories sector in global markets

In 2016 he was awarded the honour of Cavaliere del Lavoro by the President of the Republic Sergio Mattarella, and in 2018 he received the "Quality Italy" Leonardo Award.

In 2021 Herno acquired Montura, with Claudio Marenzi as President and CEO, entering a new market segment: the active sports.



NUMBERS

Today, Herno is positioned in the world of luxury with an export share of 67% of revenues and a turnover of 153 million euros in 2022. The company employs 250 people among Lesa headquarters and Milan showroom, and all the companies involved in the separate production facility in Sicily, where cashmere doubles are made, employ 800 people.

While always underlining the importance of wholesale distribution, Herno has expanded its retail network with the opening of 11 mono-brand street stores in the main capital cities and shop-in-shops and corners in the most important international department stores.

December 2021 closes with the acquisition of Montura, an operation that confirms Herno's passion to continue to invest in the extraordinary resources of Made in Italy textiles and to bring together tradition, innovation and style.

ETHICS AND CERTIFICATIONS

Herno has always declared and certified the processing and use of feathers that are exclusively sourced from two very different and distant places: Siberia in Russia and Lomellina in Italy.

Herno feathers and down come from the food chain and no form of plucking of live animals is allowed. This point is reinforced by the firm conviction to work fully within the logic of the circular economy and to give, whenever possible, a second life to all components considered as production waste.

All our Herno's down products have the DOWNPASS certification; it means that for all the products we only use feathers and down that were not sourced from live animals and moreover they are retraceable to the rearing area, referring to certifications and Europeans laws with:

- CE regulation N° 1069/2009
- EU regulation N° 142/2011
- Oeko-Tex Standard 100 Certification
- Italian health service authorization
- Pennsylvania Sterilization Permit
- Herno's suppliers are members of the EDFA (European Down and Feather Associations, European association of the down and feather production sector)

Herno has also introduced further certifications for greater consumer protection and awareness:

Regulation (EC) n° 1907/2006, known as REACH, is an integrated regulation for the registration, evaluation and authorization of chemicals, which aims to ensure greater protection of human health and the environment, while aspiring to maintain and enhance the competitiveness and innovative capabilities of the European chemicals industry.

OEKO-TEX® is a unique certification and testing standard applied to raw textile materials, semi-finished and finished products, which marks products that do not present a health risk to consumers.

GRS "Global Recycle Standard" is recognised as the most important international standard for the sustainable production of garments and textile products made from recycled materials.



PEF (Product Environmental Footprint detailed in Recommendation 2013/179/EU), a method regulating the calculation, assessment, validation and communication to all stakeholders of the environmental footprint of products and services, developed to measure and communicate the life cycle environmental performance of organizations.

OHSAS 18001 - certifies the management of health and safety in the company.

For the sake of ethics, Herno has always made it official that the production of nylon down jackets is carried out in Romania in facilities controlled by Herno S.p.A.

ECOSUSTAINABILITY

The link with the territory is genuine, and in the last decade Herno has wanted to demonstrate that it operates in a way that is clearly in tune with the nature that surrounds the Piedmont shore of Lake Maggiore, and here it is:

- _ the nineteenth-century opificio, Herno's headquarters in Lesa, has been thoroughly renovated and a substantial investment in photovoltaics makes it completely autonomous regarding energy needs;
- _ the acquisition of latest-generation machinery that contributes to lower energy consumption;
- _ the attention paid to the environmental impact of its structures, which have been camouflaged in the green for aesthetics and harmony with the surrounding landscape and at the same time insulate the interiors, saving on energy consumption;
- _ the perseverance, research and investment in producing and presenting authentically sustainable collections, clearly identifiable in the collection with the "Herno Globe" label;
- _ Herno's continuous work to renew its production systems and services has contributed to further improvements in safety in the workplace and technological innovation with the modernization of its plants. All in favor of a better and safer environment for its employees.

SUSTAINABILITY IN BRIEF

2010

Herno commits 8% of its turnover to innovate machinery and photovoltaic systems to make the Lesa headquarters and its logistic branches completely energy self-sufficient.

2013

the European Commission for the Environment publishes the guide to PEF studies - Product Environmental Footprint - to measure the environmental impact of a product during its life cycle. Herno starts the PEF study with Radici Group and Eurojersey.

2016

Herno is the first company in Europe to obtain the PEF certification, tracking and mapping the impact of Herno jackets on the environment.

2017

Herno headquarters, showrooms and flagship stores around the world become Plastic Free.

2018

Factory expansion with new industrial buildings camouflaged in the green of the Lake Maggiore eco-systems to insulate and reduce energy loss.

2019



Herno presents Herno Globe "TAKE CARE OF YOUR FUTURE" the label that defines and includes all the "green projects" of the Brand.

2020

Herno Globe presents 5 new projects: PEF, Fast5Degradable, Recycled Wool, Nylon Recycled Onibegie, 100% Regenerated Econyl® Nylon.

2021

Herno Globe presents 7 new projects: PEF, Fast5Degradable, Recycled Nylon Satin, Dye-Free Wool, Sustainable Wool, Organic Boiled Wool, Animal Friendly Wool, Regenerated Nylon - Econyl®.

FUTURE GOALS

To determine further "green projects" every season to finally be able to present the entire Herno collection with materials and manufacturing processes with a minimum level of environmental impact.



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. Its main areas of action include the creation of exhibitions, the support and collaboration with public and private cultural institutions, and an ongoing offer of conferences and training events.

Over the past ten years, LCA has involved artists such as **Francesco Arena, Stefano Arienti, Letizia Battaglia, Botto & Bruno, Mattia Bosco, Chiara Camoni, Silvia Camporesi, Letizia Cariello, 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 2014 through the **LCA for Emergent** prize, awarded to the best emerging gallery participating to the fair. The firm's strong ties with the city of Milan has also led LCA to continuously support other local museums and cultural entities, including the Poldi Pezzoli Museum Friends Association and the PAC - Padiglione d'Arte Contemporanea.

Finally, LCA's team organises, promotes and participates in conferences, university courses and master's programs aiming to better understand, from a legal and tax perspective, the complex issues related to the art market. In collaboration with AXA XL and APICE, the team published *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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MSGM

Company Profile

MSGM is a fashion brand that was created in 2009 by Massimo Giorgetti in partnership with Paoloni Group. The womenswear, menswear and accessories collections are designed by Massimo Giorgetti, and made entirely in Italy by Paoloni Group who guarantees high standards for both development and final manufacturing. Distribution of the ready to wear and accessories is managed in house. A pronounced ability to spot a trend, and a young and motivated team: these are MSGM's winning cards, as it sets out at a delicate moment in history.

It is a simple mix: always up to date, and constant new sources of inspiration, starting from contemporary art and music. Massimo Giorgetti knows how to combine his passions with all the most innovative aesthetic and artistic expressions of the digital world. The outcome is a kaleidoscope of colors, shapes and lines that inexorably capture the public's attention, making MSGM one of the most intriguing fashion brands of the moment. People who buy MSGM know they can express themselves in complete freedom, with a touch of creativity which is completely personal and almost irreverent.

Since its first collection in spring-summer 2010, MSGM has enjoyed success with the media, buyers and the public. "Vogue Talents" has identified it as one of the best emerging collections and the brand is a finalist in the "Who's on next?" competition for new fashion talents.

The first MSGM flagship store was opened in 2013 in Via Ponte Vetere, in the heart of the Brera area in Milan. The concept was inspired by the brand's DNA: an installation of contemporary visual art. It served as a trailblazer for the format which has subsequently been exported throughout the world.

In 2015 two mono-brand MSGM stores were opened: the first, in May, in Paterson Street in Hong Kong, and the second in April, in the Dubai Mall in Dubai. In addition to these important new openings, a shop-in-shop was opened in the Takashimaya Mall in Singapore.

2016 saw five openings: Ometasando in Tokyo in March; City Walk 2 in Dubai in April; Pacific Place in Hong Kong in June; and in September, Parisian Mall in Macau, and also Sanlitun in Beijing.

In 2017 was set to be packed with new openings. Retail development in the Asian market continues with the inauguration in October of the first store in Shanghai inside the REEL department store, and the opening of a new corner in Seoul, the starting point for a larger development plan over the next few years.

Also MSGM opened the first MSGM corner in Italy, at La Rinascente in Milan, which will be followed by that in the new La Rinascente store in Rome, in Via del Tritone.

The MSGM collections are also available in over 600 multibrand stores, department stores and e-commerce sites worldwide. In February 2018 the private equity fund STYLE CAPITAL signs an investment agreement to take over a share of MSGM Srl, Massimo Giorgetti will continue to play the role of artistic and creative director of the brand. 2019 marks MSGM's 10th anniversary. The brand starts the celebrations in June, showing as a Special Guest at Pitti Immagine Uomo 96 in Florence, while September 21 is the date of the big anniversary show, taking place at Milan's Triennale Museum, followed by the opening of the new flagship store on Brera's Via Broletto. The anniversary year sees MSGM teaming up on a series of exciting collaborations with partners like Fila, FlashArt, Zanichelli and Venini among the others. In 2020, an anniversary book titled MSGM10! The (In)complete Brand Anthology, retracing the brand's 10 years of activity, is published by Rizzoli New York and distributed in fashion libraries worldwide.

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Orbital Cultura has been operating in the museum services sector for over thirty years, providing innovative solutions drawing on 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 to their needs and in line with the most advanced technologies, in order to optimise their resources and increase revenues.

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

In addition to the Orbital Cultura - Nexi Group award, our company has devised:

- *Fundraising*: an online fundraising platform that puts the organisation in direct contact with its benefactors and where the donor can donate with a simple click without intermediaries or fees. The system is made available free of charge, and allows users to take advantage of the Art Bonus, the fiscal tool of the Ministry of Cultural Heritage.
- A mobile ticket office developed for the NexiSmartPOS® terminal and SIAE certified, which can be activated whenever and wherever needed. For the first time, it allows ticketing without the encumbrance of the physical till, without cash and without paper tickets, cutting down waiting times and queues at the entrance, and significantly reducing the number of printed tickets, with a view to respect for the environment and sustainability. The first museum in Italy to use the FAST-IN ticket office was the ADI Design Museum – Compasso d'Oro, special mention of the Gianluca Spina award, aimed at Italian institutions that carry out digital innovation projects of particular significance in terms of internal processes or in the provision of services to the public.
- Certified and customised merchandise, designed and produced by us, fostering territorial proximity (Made in Italy) and the sustainability of materials and processes; guaranteed by collaborations with companies certified in the use of renewable energies and in compliance with fair trade standards.
- E-commerce, together with the integrated ticket office, developed on the same principle of innovation and sustainability, in order to retain users, optimising the experience at all stages: from information searches to the purchase, the visit and post-visit.

The museums we serve include: The Uffizi Galleries, the Accademia Gallery, the Bargello Museums, the National Archaeological Museum in Florence, the Civic Museums in Siena, The Maggio Musicale Fiorentino, and the ADI Design Museum, Milan, the Venice Biennale and Genoa's Stradanuova Theatre.

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**RUINART, the oldest Champagne House,
official partner of miart 2024**

Milan, January 2024 – In occasion of the XXVIII edition of **miart**, the international fair of modern and contemporary art which will be held from April 12th to April 14th, Maison Ruinart will be the official partner for the eleventh consecutive year, and will unveil, for the first time in Italy, the Carte Blanche project 2024.

For this edition, Maison Ruinart will welcome its guests in the VIP Lounge, with a reserved and exclusive exhibition area dedicated to the masterpieces that the artist created inspired by the oldest Champagne House. Ruinart's artistic effervescence includes thinking about the future, and is especially attuned to sustainability for this reason Maison Ruinart supports both celebrated artists and emerging talents whose approach combines innovation, creativity and sustainability.

It will be the occasion for visitors, enthusiasts and art experts to meet one of the Carte Blanche artists and live a fully experience in the VIP Lounge Ruinart whilst breathing in the unmistakable art that has always characterised the Maison Ruinart.

"We are proud to carry on this partnership with miart for 11 years now. Maison Ruinart is renowned all over the world for being the Champagne of contemporary art and for its constant commitment to protecting the environment and fighting climate change", declares Silvia Rossetto, Ruinart Senior Brand Manager, "These values are also reflected in many important activities that the Maison carries out in the field of contemporary art and we are pleased that miart is the privileged stage for the Carte Blanche project which, in 2024, has many news to reveal, stay tuned!"

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 Panaiotis, 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 also from David Shrigley to Jeppe Hein and to Eva Jospin. 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



#Ruinart
#RuinartRendezVous

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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 and 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.

A Collection, a Mission

The Rotary Club Milano Brera and the Prize for Contemporary Art and Young Artists (The fourteenth edition – 2024)

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 is being appointed.

MASSIMO GIORGETTI

Founder and Creative Director MSGM

Massimo Giorgetti was born in Rimini in 1977. Having always been passionate about fashion, contemporary art and Indie music (the groups MGMT and The Strokes inspired the name of the brand, MSGM), he undertook his first foray in the commercial field, then in the stylistic one.

His career is heterogeneous and wide-ranging, which allows him to not only have a stylistic vision of the fashion product, but also a commercial and strategic one.

In 2009, in partnership with Paoloni Group, he founded the MSGM brand, a label that immediately became synonymous of great commercial and press success, which has in its DNA a great design tradition, blending with the new millennium's hallmark desire for revolution.

In 2010, Massimo Giorgetti was listed as one of the best discoveries in the competition "Who's on Next", sponsored by Vogue Italia.

In Milan in 2013, he opened his first MSGM mono-brand boutique, after which London, Tokyo, Hong Kong, Dubai, Singapore, Macau, Beijing, Seoul were to follow throughout the years.

In these years he developed collaboration between Art and Fashion, with artists such as Maurizio Cattelan, Pierpaolo Ferrari, Nico Vascellari, Henry Hussey and the international art magazine Flash Art.

In 2015 he is appointed Creative Director of the brand Emilio Pucci a role that, by mutual agreement with the Pucci maison, he left in April 2017 having decided to return to focus 100% on his brand MSGM that was foreseeing great growth and a strong international development.

In February 2018 the private equity fund STYLE CAPITAL signs an investment agreement to take over a share of MSGM Srl, to support the international business development of the brand.

With the new organization, Massimo Giorgetti kept the role of Artistic and Creative Director of the brand.

2019 marked the 10th anniversary of the brand, the events to celebrate this milestone were many, new artistic collaborations were born with Flash Art and Peter Halley, Norbert Bisky and Todd Biennu and a limited design edition with Venini. Among the most significant events, the participation at Pitti Immagine Uomo 96 as a Special Anniversary guest with the Men's SS20 fashion show and the inauguration of the new Milan flagship store in September 2019 in the heart of Brera, within a historic location of 440 square meters. The anniversary year sees MSGM teaming up on a series of exciting collaborations with partners like Fila, FlashArt, Zanichelli and Venini among the others.

In 2020, an anniversary book titled MSGM10! The (In)complete Brand Anthology, retracing the brand's 10 years of activity, is published by Rizzoli New York and distributed in fashion libraries worldwide.

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