

PARAVENTI: FOLDING SCREENS FROM THE 17TH TO 21ST CENTURIES

“Paraventi: Folding Screens from the 17th to 21st Centuries” is an extensive exhibition curated by Nicholas Cullinan on view at Fondazione Prada’s Milan venue from 26 October 2023 to 22 February 2024. Two complementary shows, organized by Prada with the support of Fondazione Prada at Prada Rong Zhai in Shanghai and Prada Aoyama Tokyo from 3 November 2023, will further investigate the historical heritage and contemporary interpretations of folding screens in Eastern contexts.

The Milan exhibition explores the histories and semantics of these objects by tracing trajectories of cross-pollination between East and West, processes of hybridization between different art forms and functions, collaborative relationships between designers and artists, and the emergence of newly created works. The folding screens embody liminality and the idea of being on the threshold of two conditions, literally and metaphorically. They cross barriers between different disciplines, cultures, and worlds.

As explained by Nicholas Cullinan, “Painting or sculpture? Art or furniture? Utilitarian or ornamental? Decorative, functional, architectural, or theatrical? This innovative exhibition examines the many questions and paradoxes surrounding the unfolding history of the paravent. This history of the folding screen is one of cultural migration (from East to West), hybridization (between both different art forms and functions) and of what is concealed and revealed. As we shall explore, this history, and especially the way it manifests in the present, is one of liminal objects and of liminality itself; in the process collapsing the rigid distinctions and hierarchies between the different disciplines of art and architecture, decoration, and design.”

The exhibition design created for the Podium building by SANAA, the renowned architectural firm founded by Kazuyo Sejima and Ryue Nishizawa, gathers seventy folding screens, including valuable historical objects and more recent works on loan from international museums and private collections, and a selection of new creations commissioned from more than fifteen international artists specifically for this project. On the Podium’s ground floor, curved transparent Plexiglas partitions alternating with sinuous curtains simulate the shapes of these objects. They create a series of spaces with different light atmospheres, in which visitors will be confronted with each thematic group and connected in continuity in a fluid path, throughout the transparency of the partitions. On the upper floor, the single exhibition space represents the overall history of the screens, which are arranged in chronological order on shaped pedestals, that emphasize the typical paravents shape, in a nod to innovative museological displays such as Lina Bo Bardi’s MASP in São Paulo and indeed SANAA’s work for Louvre-Lens.

On the Podium’s ground floor, an introductory section combines three 17th- and 18th-century Chinese and Japanese screens depicting naval battles and aerial views to investigate these

objects' inherent ambiguity and transnational nature. It focuses on their possible dual reading from an Eastern right-to-left or Western left-to-right perspective, as landscape or cartography. The second sequence explores the theme of representing the seasons and temporal narratives in a spatial dimension by juxtaposing a folding screen by Chinese artist Chen Zhifo, a master of gongbi paintings in the 20th century that meticulously depicted realistic birds and flowers, with a more abstract and ironic one created by American artist Jim Dine in 1969 and titled *Landscape Screen (Sky, Sun, Grass, Snow, Rainbow)*.

With a group of recent and new works by Tony Cokes, Cao Fei, Shuang Li, Joan Jonas, Tiffany Sia, and Wu Tsang, the exhibition also addresses how a seemingly timeless object such as a folding screen can become a medium for projecting a layering of images and multiscreen effects with the pervasive use of digital technologies. Another section delves into one of the functions of the screen, namely to conceal, protect and thus create an intimate, private and secret dimension within the domestic environment. Historical works such as *the Three-fold Screen with embroidered panels depicting heroines (The Legend of the Good Women)* (c.1860) by William Morris and Elizabeth Burden and *Konku* (1982) by William N. Copley are associated with contemporary screens by artists such as Lisa Brice, Anthea Hamilton, Lorna Simpson, and Carrie Mae Weems, who through an alternative gaze introduce themes such as seduction and shame.

Queer aesthetics are at the center of another series of works that transform this everyday object into an overtly subversive decoration element. From an Omega workshop screen by Duncan Grant from the Bloomsbury haven of Charleston to a rare 1929 screen made by Francis Bacon and *World of Cats* (1966) by British actor, writer, and collagist Kenneth Halliwell through to works by contemporary artists such as Kai Althoff, Marc-Camille Chaimowicz and Francesco Vezzoli, a culturally disruptive narrative is told. It should not be forgotten that screens can also be powerful tools of political propaganda, display of strength and wealth, ostentation and construction of narratives capable of affecting history. Examples are the monumental work dating back to 1718 by Pedro de Villegas, consisting of ten elements that feature an account of the Conquest of Mexico by the leader Hernán Cortés on one side, while the back shows a decoration with Eastern scenes, and the new commission given to Goshka Macuga that addresses the theme of the transmission of knowledge and culture.

The last group of works set up on the Podium's ground floor explores the paradox of transparency through conceptual or humorous negations of the practical function of these objects. The transparent folding screens by Carla Accardi and Isa Genzken frame the surrounding environment rather than concealing it. They open new perspectives and suggest new visions rather than circumscribing a space.

In contrast to the synchronic approach adopted on the ground floor, the upper floor deliberately follows a diachronic logic. The chronological sequence makes it possible to

reconstruct the historical evolution of this art and decorative object, from its Eastern origins and reciprocal dialogues with the Western traditions to the innovative contribution made by 20th- and 21st-century designers and artists. Chinese and Japanese screens ranging from the 17th to the 19th century paved the way for a series of transformations and metamorphoses that includes here, among others, the applications of design and architectural masters such as Alvar Aalto, Charles and Ray Eames, Le Corbusier, Josef Hoffmann, and Jean Prouvé, the avant-garde experiments of Giacomo Balla, René Magritte, and Pablo Picasso, and the creations of contemporary artists such as Marlene Dumas, Mona Hatoum, Yves Klein, Sol LeWitt, Betye Saar, Keiichi Tanaami, Cy Twombly, and Luc Tuymans, and younger artists like Kamrooz Aram, Atelier E.B (Beca Lipscombe & Lucy McKenzie), and Małgorzata Mirga-Tas.

An illustrated book published by Fondazione Prada accompanies the exhibition “Paraventi: Folding Screens from the 17th to 21st Centuries”. It includes an introduction by Miuccia Prada, President and Director of Fondazione Prada, a historical and artistic survey by the exhibition curator Nicholas Cullinan, a series of interviews with the artists involved in the production of new folding screens, and essays by international writers, curators, and scholars such as Thomas Aquilina, Nancy Berliner, Francesca Berry, Whitney Davis, Frank Feltens, Wu Hung, Ido Misato, Paul B. Preciado, Ana Zabía and Siegfried Zielinski.

List of exhibited artists

Alvar Aalto, Carla Accardi, Kai Althoff, Kamrooz Aram, Atelier E.B (Beca Lipscombe & Lucy McKenzie), Francis Bacon, Giacomo Balla, Hernan Bas, Lisa Brice, Elizabeth Burden and William Morris, Marc Camille Chaimowicz, Tony Cokes, William N. Copley, Pedro de Villegas, Jim Dine, Marlene Dumas, Charles & Ray Eames, Elmgreen & Dragset, Cao Fei, Isa Genzken, Duncan Grant, Eileen Gray, Wade Guyton, Kenneth Halliwell, Anthea Hamilton, Mona Hatoum, David Hockney, Josef Hoffmann, Pierre Jeanneret, Joan Jonas, William Kentridge, Yves Klein, Le Corbusier, Sol LeWitt, Shuang Li, Goshka Macuga, René Magritte, Kerry James Marshall, Takesada Matsutani, Małgorzata Mirga-Tas, Chris Ofili, Laura Owens, Lê Phổ, Pablo Picasso, Jean Prouvé, Man Ray, Betye Saar, Watanabe Shikō, Tiffany Sia, Lorna Simpson, John Stezaker, Keiichi Tanaami, Wu Tsang, Luc Tuymans, Cy Twombly, Francesco Vezzoli, Carrie Mae Weems, Franz West, T. J. Wilcox, Chen Zhifo.

Two exhibitions devoted to the folding screens in Shanghai and Tokyo

The Milan project generates two exhibitions to be simultaneously inaugurated at Prada Rong Zhai in Shanghai (3 November 2023 – 21 January 2024) and Prada Aoyama Tokyo (3 November 2023 – 29 January 2024). Presented by Prada, with the support of Fondazione Prada, both exhibitions arise particularly from artistic commissions focusing on how folding screens are currently influenced by our pervasive digital experience of layering and screens within screens.

The Shanghai exhibition “Paraventi:屏” includes two ancient Chinese folding screens from the 17th and 18th centuries – respectively, a small standing screen intended for a desk and a 12-panel imperial screen – and develops into a sequence of rooms hosting five newly commissioned works by international artists, such as Tony Cokes, John Stezaker, Shuang Li, Wu Tsang, and Cao Fei.

The Tokyo show “Paraventi: Keiichi Tanaami - パラヴェンティ : 田名網 敬一” presents artworks by Keiichi Tanaami, one of the leading pop artists in Japan since the 1960s. The artist created a new environmental work specifically for Prada Aoyama spaces, expanding the concept of his folding screen conceived for the Milan exhibition. The Tokyo exhibition also comprises a six-panel folding screen, *Plum, Bamboo and Mynah Birds* by Terutada Shikibu, a renowned 16th-century Japanese ink and wash painter.

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List of exhibited artworks

PODIUM

1.
Shuang Li
This Mirror Isn't Big Enough For The Two Of Us
2023
Screen: sculpture – steel, paint, PVC projection screen; Bench: sculpture – stainless steel, acrylic paint
Courtesy Peres Projects, Milan
2.
Cao Fei
Screen Autobiography (Milan)
2023
Xiaomi MIX Fold 3, Lenovo ThinkPad X1 Fold, green screen cloth, blue screen cloth, black metal tripods, white bases
Courtesy of the artist, Vitamin Creative Space and Sprüth Magers
3.
The Battles of Ichinotani and Yashima
Japan, 3B first half of the 17th century
Pair of folding screens, ink, mineral colors, and gold leaf on seven layers of paper, damask silk border, frame on lacquered wood frame of the period, with original bronze studs
Turin, MAO Museo d'Arte Orientale
4.
Macao and Canton
China, 2nd half of the 18th century
Lacquered wood, polychromy, silver, gold, paper, brass
Lisbon, Fundação Oriente - Museu do Oriente
5.
Kurofune, the 'Black Ship,'
Japan, 18th century
Ink and color on paper, golden leaf
Estoril, Portugal, Private collection
6.
Luc Tuymans
La corrispondenza
2023
Digital print on synthetic silk and wooden frame
Courtesy Studio Luc Tuymans, Antwerp
7.
Wu Tsang
Rebellious Bird
2023
Fabric and aluminum, video projection and sound
Courtesy of the artist and Galerie Isabella Bortolozzi, Berlin

8.
Joan Jonas
Double Lunar Rabbits
2010
Wooden and paper curved screens,
videos; color, sound, 4', looped
Courtesy Joan Jonas and Amanda
Wilkinson, London
9.
Jim Dine
*Landscape Screen (Sky, Sun, Grass,
Snow, Rainbow)*
1969
Acrylic on canvas, wood panel screen
print with hand painting
Collection of Nina Dine
10.
John Stezaker
Screen-screen
2023
Silkscreen on canvas
Courtesy of the artist
11.
Chen Zhifo
Seasonal Flowers and Birds
China, 1947
Ink and color on paper
Asia, Private collection
12.
Carrie Mae Weems, in collaboration with
The Fabric Workshop and Museum,
Philadelphia
The Apple of Adam's Eye
1993
Pigment and embroidery on sateen,
Australian lacewood frame
- Philadelphia, Collection of The Fabric
Workshop and Museum. Bequest of
Marion Boulton Stroud
13.
Lisa Brice
Untitled
2022
Ink, flashe (synthetic tempera), distemper,
pigment, neopastel, and conte on linen,
mounted on wooden panels with wooden
frames and hinges
Vancouver, Rennie Collection
14.
William Morris (designer), Jane Morris,
and Elizabeth Burden (manufacturer)
*Screen with Embroidered Panels
Depicting Lucretia, Hippolyte, and Helen*
1860–61 (embroidered panels), 1889
(screen)
Wood frame; linen, wool with wool and
silk threads
Yorkshire, Castle Howard Collection
15.
Anthea Hamilton
Shame Paravent
2023
Oak, oak burr, hand cane rattan, goat
yarn, webbing, fixings
Courtesy of the artist
16.
Lorna Simpson
Screen 4
1986
Wooden accordion screen, silver gelatin
prints, vinyl lettering
Andover, MA, Addison Gallery of
American Art, Phillips Academy, museum
purchase

17.
William N. Copley
Konku
1982
Acrylic and marker on canvas in wood frame
Cologne, Private collection
18.
Francesco Vezzoli
The Assassination of Trotsky
2023
Dressing mirror designed by Alain Delon for Maison Jansen (1970s: glass, wood, cipria fabric, gilt brass inserts), inkjet print, acrylic painting
Courtesy of the artist
19.
Elmgreen & Dragset
Paravent
2008
Folding screen, glory holes, two pair of Levi's 501 jeans, toilet paper holder, toilet paper
Paris, Centre Pompidou, Musée national d'art moderne / Centre de création industrielle
20.
Marc Camille Chaimowicz, *Folding Screen (Five-Part)*, 1979
Photographs, gelatin silver print on paper, and acrylic paint on wood
London, Tate
21.
Kenneth Halliwell
Cat Screen
1966
Wood, paper, fabric
London, Islington Museum
22.
Kai Althoff
Untitled (Screen)
2004
Velvet, leather, fabric, and photograph on aluminum on pressboard
Los Angeles, The Museum of Contemporary Art. Gift of Blake Byrne
23.
Duncan Grant
Omega Screen
1913
Painted wooden panels, reverse side repainted by Grant in 1969
Lewes, UK, The Charleston Trust
24.
Hernan Bas
Decorative Screen for the Solarium of a Homosexual's Home (Fading Sunflowers)
2012
Acrylic and genuine gold and silver leaf on linen mounted in a birch-wood and genuine gold leaf frame
Courtesy of the Artist & Perrotin
25.
Francis Bacon
Painted Screen
c. 1929
Oil on plywood with metal hinges
Private collection
26.
Tiffany Sia
The Sojourn
2023
Video, 32', aluminum alloy divider stand frame with polyester curtain
Courtesy of the artist and FELIX GAUDLITZ, Vienna

27.
Screen painted by two different artists on the two sides:
Pedro de Villegas, *The Conquest of Mexico by Hernán Cortés*, 1718
Unknown Mexican artist, *Chinese scenes*, c. 1718
Oil on canvas and painted wood
Trieste, Italy, Museo Storico e il Parco del Castello di Miramare
28.
Tony Cokes
Untitled (Sol LeWitt 1967, 1968, 1989)
2023
LED video walls, sound
Courtesy of the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, FELIX GAUDLITZ, Vienna, and Electronic Arts Intermix, New York
29.
Goshka Macuga
in time or space or state
2023
Piles of bookshelves, divider made of 3 sections
Courtesy of the artist
30.
Mona Hatoum
Grater Divide
2002
Mild steel [AP]
Courtesy of the artist
31.
Isa Genzken
Paravent
1990
Reinforced concrete, aluminum, hinges
- Munich, Städtische Galerie im Lenbachhaus und Kunstbau, KiCo Foundation
- PODIUM+1
32.
Jean Prouvé
Panneau séparatif insonorisé, créé pour le Centre national d'enseignement technique de Cachan
1955
Bent steel and perforated aluminum
Private collection
33.
Folding screen
China, 2nd half of the 17th century
Wood covered in carved and colored lacquer with oil paint, gilt copper mounts and leather binds
Lisbon, Fundação Oriente – Museu do Oriente
34.
Six scenes from the story of Prince Genji (Genji monogatari)
Japan, early 17th century
Ink, colors, and gold on gilded paper
Neuss, Germany, Viktor and Marianne Langen Collection
35.
'Coromandel' screen
China, late 17th century
Lacquer, oriental wood, paper
Lisbon, Museo Calouste Gulbenkian

36.
Watanabe Shikô
Handing over a Horse
Japan, 18th century
Ink and light colors on paper
Neuss, Germany, Viktor and Marianne
Langen Collection
37.
Folding screen with painted scenes on red
background
Southern China, 18th century
Wood, kaolin paste, lacquer, gold, and oil
painting
Private collection
38.
*Folding Screen with Scenes in and around
Kyoto*
Japan, 18th/19th century
Ink, color, crushed shell, and gold on
gilded paper, mounted on brocade
Portugal, Private collection
39.
Folding screen
Japan, 18th century
Ink, color, paper, and gold on paper
Vienna, MAK – Museum für Angewandte
Kunst
40.
Folding screen
Japan, 18th–early 19th century
Gouache and gold on silver leaf applied
on paper, reverse with painted silk on
paper, wooden structure and fittings
lacquered in black
Rotterdam, FENIX Collection
41.
Josef Hoffmann
Three-Panel Screen
c. 1899
Gilded incised leather panels with
ebonized wood frame and brass detailing
Brighton, UK, Brighton & Hove Museums
42.
Pablo Picasso
Paravent
c. 1915–16 /1922
Oil on canvas and enamel paint
Madrid, Fundación Almine y Bernard Ruiz-
Picasso
43.
Eileen Gray
Brick Screen
c. 1925
Black lacquered wood, steel, brass
Paris, Collection of J. & M. Donnelly
44.
René Magritte
Paravent décoratif
1928–30
Oil on wood in 3 parts
René Gaffe collection Private collection.
Courtesy Philip Serck. In temporary loan
at the Royal Museums of Fine Arts of
Belgium, Brussels
45.
Giacomo Balla
*Paravento – Forme compenetrare +
balfiori*
1932
Oil on board Rome
Private collection

46.
Le Pho
Paysage du Tonkin (Landscape of Tonkin)
1932–34
Laquer on panel
Collection of the Lam Family
47.
Man Ray
Les yeux fertiles (Dédié à Falil Elliard)
1935
Oil on board
Private collection
48.
Yves Klein
Paravent [Screen] (IKB 62)
1957
Dry pigment and synthetic resin on
wooden panels
Private collection
49.
Le Corbusier
Paravent for la Cité Radieuse, Marseille,
France
1950
Oak, polychrome vinyl, gold metal
Private collection
50.
Pierre Jeanneret
PJ-DIVERS-01-A
1957–58
Teak and cotton fabric
Zurich, P!Galerie
51.
Alvar Aalto
Screen, Model nr. 100
1940
Wood, produced by Artek
Private collection
52.
Charles and Ray Eames
Folding Screen FSW 8
1948
Plywood, woven polypropylene mesh
Private collection
53.
Carla Accardi
Paravento
1972
Wood and acrylic on Sicofoil Dunkerque
France, Collection Frac Grand Large —
Hauts-de-France
54.
Marlene Dumas
Paravent
1984
Oil on plywood in beech frame
Private collection
55.
Sol LeWitt
Untitled Screen
1987
Ink on screen boards
Collection of Lisson Gallery, London

56.
Franz West
Paravent
2010
Metal, wood, acrylic paint
Frankfurt, Museum MMK Für Moderne Kunst
57.
Takesada Matsutani
Paravent
1987
Graphite and turpentine on paper
Private collection
58.
Cy Twombly
Paravent
1989
Oil-based house paint, acrylic, on three connected wooden panels
Private collection
59.
Kerry James Marshall
"Untitled" Rythm Mastr Splash
2023
Inkjet print on PVC panel in four parts
Courtesy the artist and David Zwirner, London
60.
T.J. Wilcox
Radio City Music Hall
2010
Acetate, foil, birch, MDF Including *The Heir and Astaire*, 2010 HD Video, 9'50'', exhibition copy
Courtesy Sadie Coles HQ, London
61.
Laura Owens
Untitled
2023
wood, paper, acrylic paint, oil paint, felt flocking
Courtesy the artist and Sadie Coles HQ, London
62.
William Kentridge
Untitled (Bread is Not Cut, Bread is Broken)
2023
Indian ink, litho crayon, found paper, watercolor, pencil, colored pencil, and collage on painted canvas
Courtesy of the artist and Galleria Lia Rumma, Milan
63.
Keiichi Tanaami
Utopian Situation by "Guernica,"
2023
Pigmented ink, acrylic silkscreen medium crashed glass, glitter, acrylic paint on canvas, wood frame
Courtesy of the artist
64.
Kamrooz Aram
Privacy Screen for Public Architecture
2022
Oil, oil crayon and pencil on linen, hinged with artist's frame
Courtesy of the artist and Peter Blum Gallery

65.

Betye Saar

Snake Screen

2023

Watercolor and pencil on 15 sheets of paper, housed in 15 glass panels

Courtesy of the Artist and Roberts

Projects, Los Angeles

66.

Wade Guyton

Untitled [WG5525]

2023

Five panels, Epson UltraChrome HDX

inkjet on linen

Courtesy of the artist

67.

Chris Ofili,

Pink Daydream (Ghost)

2023

Embroidery on silk organza with maple frame in four parts

Courtesy of the artist and David Zwirner

68.

Małgorzata Mirga-Tas

Face Value

2021

Textile, acrylic, wooden paravent

Courtesy of the artist, Karma International,

Zurich, and Foksal Gallery Foundation,

Warsaw

69.

Atelier E.B (Beca Lipscombe & Lucy McKenzie)

VIII – Uchiwa-é/Show fantasy escalette

2015

Oil on canvas mounted on wood,

silkscreen on cotton calico earl grey dip-dyed on wood, steel frame

Berlin, Galerie Buchholz

70.

David Hockney

Caribbean Tea Time

1987

Lithograph, screen print, printed paper, and stencil on paper

London, Tate, presented by the artist 1993

WES ANDERSON – ASTEROID CITY: EXHIBITION

Fondazione Prada presents “Wes Anderson – Asteroid City: Exhibition” in Milan from 23 September 2023 to 7 January 2024, in collaboration with Universal Pictures International Italy. The show accompanied the Italian theatrical release of *Asteroid City*, the latest film by Wes Anderson.

On view at Fondazione Prada’s Nord gallery, the project includes a selection of original sets, props, miniatures, costumes, and artworks featured in this movie, which premiered in the 2023 Cannes Film Festival. These immersive installations transport audiences into the creative universe of Anderson’s eleventh feature film. *Asteroid City* takes place in 1955 in a fictional American desert town famous for its meteor crater and celestial observatory. It narrates a convention of young astronomers and space cadets, bringing together students and parents from across the country and spectacularly disrupted by mysterious events that will change the world.

Two years after *The French Dispatch* (2021), Wes Anderson returns to the big screen with a film that mixes science fiction with the spirit of Broadway and in which we find the stylistic features that have established the American auteur’s international reputation. The film, of extraordinary plastic strength and compositional sophistication, boasts a stellar ensemble cast featuring, among others, Jason Schwartzman, Scarlett Johansson, Tom Hanks, Jeffrey Wright, Tilda Swinton, Bryan Cranston, Edward Norton, Adrien Brody, Liev Schreiber, and Hope Davis. *Asteroid City* ironically evokes collective (the atomic bomb) and individual (loneliness) fears and further develops the American director’s original and refined poetics.

As commented by Wes Anderson, “My personal wish might be to have every prop and costume we ever made for all our movies transferred into the Fondazione Prada to live there indefinitely for all time (if they could spare us the space). Rem Koolhaas also designed one of my very favorite cinemas in the world right in the middle of it.”

Asteroid City can be considered an unusual combination of Western and Sci-fi movies that traverses the feelings of grief and loss. The blinding brightness of its cinematography contrasts with the exhibition’s mysterious and darker atmosphere, allowing the audience to experience some of the movie’s deeper themes more intensely. The show transfers the film’s fictional landscape and environments into a real, physical space. It is a backward journey in which the sets and various decorative elements, especially conceived and realized for a cinematographic production, regain their materiality, confronting the visitors’ physical presence, who replace the actors and the crew initially featured in these environments.

Asteroid City was filmed in Spain, on the outskirts of Chinchón, a small centre in the Community of Madrid. The sets were designed by longtime Anderson collaborator Adam Stockhausen (Oscar® winner for *The Grand Budapest Hotel*, 2014). For Anderson and

Stockhausen, a significant inspiration for the look of the landscape and the urban spaces was *Bad Day at Black Rock*, the 1955 film directed by John Sturges and starring Spencer Tracy. Other key design references included Billy Wilder's *Ace in the Hole* (1951) and *Kiss Me, Stupid* (1964), as well as Frank Capra's classic *It Happened One Night* (1934). The buildings and their interiors, all landscape elements—including mountains, boulders, and rocks—which spectators see on the screen, were all physically constructed on a big scale and laid out in a way that gave the actors and crew the sense of living in a real, perfectly functioning town.

In Fondazione Prada's Nord gallery, selected scenery elements are arranged in independent installations, each of which refers to a key scene from the film in an order that follows its plot almost faithfully. Each exhibition section is associated with an audio track extracted from the connected scene. However, the exhibition path offers visitors the opportunity to invent their autonomous narrative, moving freely between the various sequences of the exhibition and the film.

Detailed sets and original props on display include the miniaturized model freight train that cuts through the desert, humorous pastel-coloured vending machines stocked with snacks, cigarettes, beverages and ammunition for the Asteroid City population, the telephone booth, billboards, flags, street signs, artworks, and many of the characters' costumes, accessories and other items—like books, hand-written notebooks and musical instruments—, arranged together with set pieces to recreate sequences from the film. Also on view are the Roadrunner and the Alien puppets conceived by Andy Gent, who collaborated with Anderson for *Isle of Dogs* (2018) and *Fantastic Mr Fox* (2009).

"Wes Anderson – Asteroid City: Exhibition" translates the film language into a new artistic medium. It allows for a deeper reading of complex subjects about human existence and various American political and social ideals that run through the director's vision. Fondazione Prada's exhibition provides a rare opportunity to explore the filmmaking process in its concreteness and inventiveness and analyze cinema storytelling from an up-close and unprecedented perspective.

Wes Anderson and Fondazione Prada have built a strong relationship over the years. In 2015, for the Milan venue, he designed the Bar Luce that recreates the atmosphere of a typical Milanese café by freely referring to two masterpieces of Italian Neorealism: *Miracle in Milan* (*Miracolo a Milano*, 1951) by Vittorio De Sica and *Rocco and His Brothers* (*Rocco e i suoi fratelli*, 1960) by Luchino Visconti. The architectural and decorative elements of Bar Luce are reminiscent of Italian popular culture and aesthetics from the 1950s and 1960s, echoing artistic decisions Anderson made for his short film *Castello Cavalcanti*, produced by Prada in 2013. In 2019, Wes Anderson and Juman Malouf curated "Il sarcofago di Spitzmaus e altri tesori" (*Spitzmaus Mummy in a Coffin and Other Treasures*), an exhibition project organized by Fondazione Prada in collaboration with the Kunsthistorisches Museum in Vienna.

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CINEMA GODARD

From September 2023, Fondazione Prada's movie theater has been renamed Cinema Godard to pay tribute to one of the most experimental and innovative directors in world cinematography, whose work has influenced generations of cinephiles, artists and spectators. Cinema Godard is strengthening the link between the Franco-Swiss director and Fondazione Prada, for whom he conceived and realized "Le Studio d'Orphée" and "Accent-sœur", his only permanent installations open to the public. From February to December 2023, Fondazione Prada devotes a retrospective to Godard, examining his vast and complex filmography.

As stated by Miuccia Prada, "Cinema is a laboratory for new ideas and a space of cultural education—for this reason, we have decided to name our movie theater after Jean-Luc Godard. His work's experimental and visionary power is a constant inspiration to renew our foundation's commitment to spread cinematographic and visual languages and explore emerging narrative forms by activating a place where people can understand the world and their lives."

Over the past two decades, Fondazione Prada has supported several film-related activities creating unexpected connections between moving images, the visual arts, and technology. Since 2015, its cinema program has brought together a wide range of genres, productions, and periods, generating a dialogue with a diverse audience. With its new program, started in February 2023 and curated by Paolo Moretti, Fondazione Prada aimed at enhancing the broad spectrum of film creation, both contemporary and less recent, in all its richness and diversity, expanding and engaging its audience.

From February 2023, the Fondazione's film program featured an extensive series of meetings with directors and artists like Yuri Ancarani, Wes Anderson, Jaume Balagueró, Lamberto Bava, Chloé Barreau, Jonas Carpignano, Flatfarm, Werner Herzog, Joanna Hogg, Elena López Riera, Pietro Marcello, Diego Marcon, Lucrecia Martel, Sergio Martino, Gianfranco Rosi, Céline Sciamma, Erige Sehiri, Albert Serra, Michele Soavi and Rebecca Zlotowski who participated in person in captivating discussions and debates with the audience. Many partnerships were also established with institutions, festivals, and film publications such as CSC – Centro Sperimentale di Cinematografia in Rome, FESCAAAL – Festival of African, Asian and Latin American Cinema in Milan, MiX International Festival of LGBTQ+ Cinema and Queer Culture in Milan, Filmmaker Festival and the magazine Nocturno.

Each monthly program is organized in different strands, identified through tags that help spectators go through the program.

#JLG is a retrospective program devoted to the work of Jean-Luc Godard that traces the French-Swiss director's career. #Soggettiva investigates the whole work of contemporary filmmakers. #Classici presents restored versions of films that have had an enduring influence

on cinema history and have nurtured the collective imagination. #Studio explores unprecedented contaminations between cinema and the visual arts, while #Supernova spotlights young film talents emerging in the current panorama. #Nocturna explores the multifaceted universe of genre cinema, and #Queerelle provides a monthly look at contemporary queer cinema. #Sonic unveils the various possibilities of combining music and moving images, while #Selezione presents some of the most relevant films of the season. Lastly, #Playtime gathers movies to address very young viewers.

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Fondazione Prada and cinema (2003 – 2023)

From 2003 to 2005, Fondazione Prada partnered with the Tribeca Film Festival in New York, founded by Robert De Niro, Jane Rosenthal, and Craig Hatkoff, presenting the preview of a film selection in New York and Milan. From 2004 to 2006, in collaboration with the Venice Biennale, it launched a film recovery and restoration program, which represented an unprecedented turning point for a cultural institution. It has involved a selection of forgotten or misunderstood Italian genre films shot between the 1950s and the 1970s, Chinese works distributed before the 1949 Revolution, rare films belonging to Japanese popular production and Soviet musical comedy films from the 1930s to the 1970s. The three programs that came out from this project— “The Secret History of Italian Cinema: Italian Kings of the B’s,” “The Secret History of Asian Cinema,” and “The Secret History of Russian Cinema,” were screened in three editions of the Venice Film Festival and later in Milan, Tokyo, Melbourne, London, and New York.

In 2004, Francesco Vezzoli presented “Trilogia della Morte” in Venice and Milan, a project inspired by two works by Pier Paolo Pasolini, *Comizi d’amore* (Love Meetings, 1965) and *Salò o le 120 giornate di Sodoma* (Salò, or the 120 Days of Sodom, 1975). The two video installations included in his exhibition caused a short-circuit between the 1960s and the 1970s *cinéma vérité* and contemporary television languages. Between 2005 and 2007, two exhibitions—such as Steve McQueen’s first Italian solo show and Tobias Rehberger’s “On

Otto," deconstructed the mechanisms of vision and the process of film production involving international figures such as Charlotte Rampling, Kim Basinger, and Willem Dafoe.

In 2009, at the Prada Transformer designed by OMA in Seoul, Alejandro González Iñárritu, in collaboration with critic Elvis Mitchell, presented "Flesh, Mind and Spirit," featuring a selection of films that profoundly marked the director's education and artistic vision. The series of movie selections called "Soggettiva" came from this first experimentation and has been proposed since 2018 at the Fondazione Prada's Cinema in Milan. This project has involved filmmakers such as Pedro Almodóvar, Danny Boyle, Alexander Kluge, Nicolas Winding Refn, Hans-Jürgen Syberberg and Ava DuVernay and artists such as John Baldessari, Peter Fischli, Simon Fujiwara, Theaster Gates, Damien Hirst, Goshka Macuga, Betye Saar, Luc Tuymans, and Elmgreen & Dragset.

In 2015, the Fondazione opened its permanent premises in Milan, which includes, amongst other features, a projection room and a café inspired by the film world. Designed by the American film director Wes Anderson, Bar Luce recreates the atmosphere of a typical Milanese café by freely referring to two masterpieces of Italian Neorealism: *Miracolo a Milano* (Miracle in Milan, 1951) by Vittorio De Sica and *Rocco e i suoi fratelli* (Rocco and His Brothers, 1960) by Luchino Visconti. The architectural and decorative elements of Bar Luce are reminiscent of Italian popular culture and aesthetics from the 1950s and 1960s, echoing artistic decisions Anderson made for his short film *Castello Cavalcanti* (2013), produced by Prada. In 2019, two other permanent additions conceived by an international filmmaker were made: "Le Studio d'Orphée" and "Accent-sœur" by Jean-Luc Godard.

In 2016, Fondazione Prada hosted "Belligerent Eyes" in Venice, an experimental film school involving intellectuals, artists, and actors such as John Palmesino, Ann-Sofi Rönnskog, Trevor Paglen, Mauricio Gris, Vittorio Gallese, and Stacy Martin. In addition to the workshops held by these personalities and addressed to young students, the project was open to the public with meetings and initiatives such as "Japan 1984 – 7 Betacam Tapes," the screening of seven videos shot by Michelangelo Antonioni in Japan in the 1980s.

In 2017, Fondazione Prada presented three hybrid projects that tested new ways of fruition and challenged traditional exhibition forms by contaminating cinema with visual arts, television and immersive and digital technologies. The virtual reality installation "CARNE y ARENA," conceived by director Alejandro González Iñárritu, triggered an intense experience of osmotic exchange between vision and experience. Included in the Official Selection of the 70th Cannes Film Festival, "CARNE y ARENA" received a Special Award – an Oscar® statuette – by the Board of Governors of the Academy of Motion Picture Arts and Sciences. It was presented in Milan and many other international cities. In the same year, the exhibition "The Boat is Leaking. The Captain Lied" in Venice resulted from a discussion between the filmmaker and writer Alexander Kluge, photographer Thomas Demand and set designer Anne Viebrock. The project pushed visitors to create their independent narratives by moving

physically and conceptually through the visual imagery of the three authors. “TV 70” by Francesco Vezzoli translated the artist’s perspective into an exhibition that critically explored the Italian television production of the 1970s.

In 2018 Fondazione Prada launched a regular screening program in the Cinema in its Milan venue. Classics, experimental works, previews, avant-garde works, television films, rare and restored movies are all presented in a complex, ambitious selection without predefined hierarchies. Fondazione Prada’s Cinema enables a diverse public of ordinary moviegoers, film enthusiasts, the curious, experts, and students to freely explore a continuous variety of geographies, stories, and genres of cinema, while also holding public meetings with established and emerging figures on the international film scene, such as Ali Abbasi, Wes Anderson, Marco Bellocchio, Bernardo Bertolucci, Bertrand Bonello, James Crump, Spike Lee, Steve McQueen, Gaspar Noè, Dee Rees, Caroline Poggi, Jonathan Vinel, Hans-Jürgen Syberberg, and Agnès Varda.

In 2020, Fondazione Prada experimented with a new condition of film fruition in collaboration with the curated streaming service MUBI. The online project “Perfect Failures” included box office flops, critical disappointments, films ahead of (or behind) their time, and the missteps of prominent directors such as Charlie Chaplin, Billy Wilder, Kelly Reichardt, Chantal Akerman, and Paul Verhoeven.

In February 2023 Fondazione Prada’s Cinema program, curated by Paolo Moretti, strengthened its cultural significance and increased the number of weekly screenings. In the same month, as part of the “Anatomical Waxes” exhibition, an unreleased short film by David Cronenberg was presented in Milan. Titled *Four Unloved Women, Adrift on a Purposeless Sea, Experience the Ecstasy of Dissection* (2023), it was shoot by the Canadian director in Florence’s La Specola, one of Europe’s oldest science museums. The short movie has been selected by the 61st New York Film Festival (29 September – 15 October 2023) and is featured in the Spotlight section. In September, the Fondazione’s projection theater will officially be renamed Cinema Godard in tribute to the French-Swiss director’s cultural and creative legacy.

JEAN-LUC GODARD: LE STUDIO D'ORPHÉE | ACCENT-SŒUR

Unveiled in December 2019, "Le Studio d'Orphée" (Orpheus' studio) by Jean-Luc Godard (1930-2022) is an atelier, a recording and editing studio, a living and working place that is relocated on the first floor of the Sud gallery, one of the industrial buildings of Fondazione Prada's Milan venue. The director decided to transfer the technical material, used in his latest films' shooting from 2010, as well as furniture, books, paintings and other personal items from his studio-house in Rolle in Switzerland.

The word "atelier", used by Godard to define this space, evokes the handcrafted dimension that characterizes his practice as a director, combining his own movie production to the theatre and visual arts fields. Within "Le Studio d'Orphée" the feature film *Le Livre d'image* (The Image Book), 2018 and nine short movies by the director — *On s'est tous défilés*, 1988; *Je vous salue Sarajevo*, 1993; *Les enfants jouent à la Russie*, 1993; *The Old Place*, 1998; *De l'origine du XXIème siècle*, 2000; *Liberté et Patrie* (Liberty and Homeland), 2002; *Une bonne à tout faire*, 2006; *Vrai faux passeport*, 2006; *Une Catastrophe*, 2008— are screened on a television monitor employed by Godard as a working tool.

Visitors have the unique opportunity to attend the screening of *Le Livre d'image* in the physical place where the film was conceived and realized, in the editing, the sound mixing, the production and post-production phases. For the first time it's possible to closely observe the creative process at the origin of a cinematographic work. The enigmatic, fragmentary and multiple nature of *Le Livre d'image* is shared by "Le Studio d'Orphée". Its elements are evidence of the artist's role in the construction of his work space. They create a spatial and emotional geography, within which visitors will be invited to live an experience of exploration, without imposed ideas or an univocal interpretation.

"Presque tout le monde a le courage de vivre sa vie, mais pas de l'imaginer" ("Most people have the courage to live their lives, but not to imagine them"), says Edgar, the protagonist of the film *Éloge de l'amour* (In Praise of Love) directed by Jean-Luc Godard in 2001. The poetic and metamorphic force of "Le Studio d'Orphée" concentrates on this dialectic between life and imagination, existence and artistic creation. Its title expressly mentions the myth of Orpheus and Eurydice, establishing a parallel between the director and the Greek poet-musician.

For Fondazione Prada's Milan premises Jean-Luc Godard also conceived "Accent-sœur", a sound installation inside Torre's lift. Visitors can listen to the soundtrack of *Histoire(s) du cinéma*, an 8-part video work realized from 1988 to 1998 by the director, who used excerpts from films, news, philosophy writings, novels, poems, music and artworks to narrate the complex and multifaceted history of the seventh art. It is no coincidence that one of Godard's sentences in *Histoire(s) du cinéma* reads as follows: "Moi aussi, j'avais cru un instant que le cinéma autorise Orphée à se retourner sans faire mourir Eurydice. Je me suis

trompé. Orphée devra payer.” (“I, too, had believed for a moment that the cinema authorized Orpheus to look back without causing Euridyce’s death. I was wrong. Orpheus will have to pay.”)

RICCARDO MUTI ITALIAN OPERA ACADEMY

The collaboration between “Riccardo Muti Italian Opera Academy” and Fondazione Prada is renewed. They will present the 2023 and 2025 editions of the project at the Fondazione’s Milan venue: the first one dedicated to *Norma* by Vincenzo Bellini, while the second one to *Don Giovanni* by Wolfgang Amadeus Mozart.

From 18 to 29 November 2023, the public will be able to experience the entire series of lessons and rehearsals focused on *Norma* and held by Maestro Riccardo Muti up to his concert. Tickets are available on Fondazione Prada’s website.

A new set-up conceived for the Deposito’s premises will host Riccardo Muti who, at the helm of the Orchestra Giovanile Luigi Cherubini, will undertake an educational project addressed to young orchestra conductors and répétiteurs. Selected through an international call by a committee chaired by the Maestro, participants will be between 18 and 35 years old and graduated in Italy or abroad, in Conducting or Piano.

On Saturday, 18 November, the 2023 edition of the Academy will be inaugurated by a lesson concert by Riccardo Muti dedicated to the opera *Norma*. From 19 to 25 November, it will continue with a series of open rehearsals held by the Maestro at the piano, with the orchestra, the singers and the choir addressed to the young musicians. The project will conclude with two events: on Sunday, 26 November, the final rehearsal of the young conductors presented by Riccardo Muti and on Wednesday, 29 November a concert conducted by the Maestro.

Riccardo Muti’s focus on music education has always been a constant element of his artistic activity. With “Riccardo Muti Italian Opera Academy” he intends to share with young musicians what he learnt from his great masters and to accompany them in the process of interpreting and performing an opera. Moreover, the series of lessons and rehearsals open to the public will give all the occasion to take part in an intense experience of learning in the field of classical music.

As stated by Miuccia Prada, President and Director of Fondazione Prada, “the collaboration with Riccardo Muti and his Academy affirms the centrality of teaching and transferring knowledge between different generations. We are convinced that study is one of the most effective tools for artistic and personal growth. This project is an important educational opportunity, both for the young students who will have the opportunity to work closely with Riccardo Muti and for the public who will be engaged by the Maestro’s generosity and passion and his commitment to spreading and strengthening musical culture.”

As underlined by Riccardo Muti, “I chose *Norma* by Vincenzo Bellini because I want to highlight this composer’s bel canto which *Norma* embodies in the most absolute way. This is an extremely complicated opera: it requires peculiar attention to phrasing and the orchestral

texture, which are apparently simple but extraordinarily effective in supporting and interweaving with the vocal line. *Norma's* sublime and endless melody, which also fascinated Wagner, demands purity and nobility of execution. The conductor's task is to sublimate the singing without neglecting the orchestral texture. It should not be reduced to mere accompaniment but must intertwine with the voices, which should be given colour and warmth".

On the occasion of the 2023 and 2025 editions of the "Riccardo Muti Italian Opera Academy", PwC Italia is activating a collaboration with Fondazione Prada to give back to the community a cultural opportunity that involves an audience of enthusiasts and curious people and in particular the new generations. The initiative includes the PwC Young Program, an educational project aimed at high schools and universities in the Lombardy region, with a focus on conservatories and music schools. The PwC Young Program intends to encourage the active participation of students by inviting them to attend the rehearsals held by Riccardo Muti at a reduced rate and thus undertake a journey of knowledge of classical music, in particular Italian opera, following the instructions and lessons offered live by the Maestro. PwC Italia joins Fondazione Prada in supporting an intense educational program that reaffirms the role of culture as a key element in the education of young people.

"PwC has always been committed to designing a sustainable future by contributing to generating value for the territory: it is an honour for us to be able to support this project for young people and with young people, through which we want to confirm our support for new talent and our constant dialogue with the territory in which we operate. The collaboration with Fondazione Prada and the 'Riccardo Muti Italian Opera Academy' represents an important milestone in our journey and our contribution to the promotion of our country's cultural traditions and excellence," comments Giovanni Andrea Toselli, President and CEO of PwC Italia.

Norma is the eighth of the ten operas by composer Vincenzo Bellini (Catania, 1801 – Puteaux, 1835). It was staged for the first time on 26 December 1831 at Teatro alla Scala in Milan. Despite its unsuccessful debut, from the following performance the opera won over the audience and established itself as the composer's greatest masterpiece, synthesizing lyricism and drama in perfect balance. The story told by the libretto by Felice Romani (Genoa, 1788 - Moneglia, 1865) has three thematic lines: the motif of the priestess who breaks her vows for love, the theme of infanticide, taken directly from Greek tragedy and the character of Medea, and the Celtic-Barbaric motif that strikes the collective imagination of the 1830s. Composed in the historical period that Lorenzo Arruga defines as one of "cross fading" between Neoclassicism and Romanticism, *Norma* is an opera whose language is mainly related to songs to which Bellini entrusts the representation of "the nature of man at the mercy of the passions" communicated "by means of harmony."

Riccardo Muti Music (RMMUSIC) conceived and created “Riccardo Muti Italian Opera Academy” in 2015. Since then, it has managed its organization in Italy and Japan, where the project has been presented since 2019 in collaboration with the Spring Festival in Tokyo.

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INFORMATION

Lessons, rehearsals and concerts will take place at Fondazione Prada’s Deposito. Tickets can be purchased online or at the Fondazione Prada ticketing desk. Entrance to the events is ticketed and does not include admission to exhibitions. Seats are numbered. Access is not permitted once the concert or rehearsal has started.

The organization reserves the right to make changes in seat assignment due to technical requirements and/or to modify the program.

The public consents to and authorizes any audio, video, internet and photographic recordings (as well as in any other way made and/or distributed), granting full release for any use.

It is absolutely forbidden to take photographs and to make audio and video recordings during all events.

Audience in need of wheelchair access, with limited mobility or requiring special assistance can contact +39 02 56662612 prior to their visit in order to check seat availability and receive dedicated support from our staff.

FARES

Carnet

valid to access all events

Full 500 €

Under 30 200 €

Lesson and concert by Riccardo Muti

Stalls 100 €

Parterre 70 €

Under 30 40 €

Rehearsals (morning or afternoon)

Stalls 35 €

Parterre 25 €

Under 30 10 €

Rehearsals (daily ticket)

Stalls 50 €

Parterre 40 €

Under 30 15 €

Young directors' final rehearsal

Stalls 40 €

Parterre 30 €

Under 30 20 €

Riccardo Muti conducts *Norma*

Stalls 200 €

Parterre 160 €

Under 30 75 €

SPECIAL FARES

PwC Young Program

Students of high schools and universities located in Lombardy can take advantage of the promotional rate of 5 € for each rehearsal session taking place from 19 to 25 November 2023.

It is possible to buy tickets at the ticketing desk of Fondazione Prada's Milan venue. Booking for classes and groups can be made by contacting Fondazione Prada's Visitor Service at +39 02 56662612 or visit.milano@fondazioneprada.org

Spectators with disabilities

All events are free for spectators with disabilities. Their companion can benefit from the reduced Under 30 rate.

Booking can be made by contacting Fondazione Prada's Visitor Service at +39 02 56662612 or visit.milano@fondazioneprada.org

Music school students

Students of Conservatory, Istituto Musicale Pareggiato or equivalent foreign music academies can purchase a dedicated subscription (150 €), including the lesson concert and the concert conducted by the Maestro, by contacting the "Riccardo Muti Italian Opera Academy" at +39 0544 217036 or info@riccardomutioperacademy.com

ATLAS

“Atlas” is an exhibition project presenting a repertoire of works by contemporary artists, encouraging a direct confrontation and an unmediated experience with the visual arts. It is a reflection not only on the history of Fondazione Prada, characterized by environmental experimentation and in-depth historical and thematic research but also on the use of the space that hosts it, Torre.

In April 2018, this building marked the completion of Fondazione Prada’s Milan venue – first unveiled in May 2015 and designed by Rem Koolhaas with Chris van Duijn and Federico Pompignoli from the architecture firm OMA. Realized in exposed white concrete, the 60-meter high building develops on nine levels, six of which are exhibition spaces, for a total surface of approximately 2.000 m². Thanks to the variations of three spatial parameters (plan dimension, clear height and orientation), each floor of Torre presents specific environmental conditions. Half of the levels have a rectangular floor plan, while the other half displays a trapezoid one. The clear height of the ceilings increases from bottom to top: from 2,7 meters on the first floor to 8 meters on the top level. The external façades are characterized by alternating concrete and glass surfaces, allowing exposure from a northern, eastern or western side. In contrast, the top gallery is exposed to zenithal light.

“Atlas” hosts installations, paintings, tapestries and sculptures in a sequence of environments incorporating solos and confrontations, created through assonances or contrasts, between artists such as Carla Accardi (Italy, 1924-2014) and Jeff Koons (United States, 1955), Walter De Maria (United States, 1935-2013), Goshka Macuga (Poland, 1967) and Betye Saar (United States, 1926), Michael Heizer (United States, 1944) and Pino Pascali (Italy, 1935-1968), William N. Copley (United States, 1919-1996) and Damien Hirst (United Kingdom, 1965), John Baldessari (United States, 1931-2020) and Carsten Höller (Belgium, 1961).

The group of exhibited artworks, realized between 1960 and 2016, represents a possible mapping of the ideas and visions that have guided the collaborations with the artists contributing to Fondazione’s activities throughout the years. “Atlas”, therefore, traces an evolving path between the personal and the institutional, open to temporary and thematic interventions, special projects and events, with possible integrations from other institutions.

“Atlas” is a project designed to change over time, one floor at a time, part of a process that is never finished but ready to incorporate new stimuli and interpretations. Its unstable nature becomes a paradigm for investigating how to programme an exhibition space and the meaning of a permanent display in a place dedicated to contemporary culture.

ATLAS

List of exhibited artworks

FLOOR 2:

CARLA ACCARDI – JEFF KOONS

Carla Accardi
Giallorosa, 1967
Varnish on sicofoil

Carla Accardi
Rossonero, 1967
Varnish on sicofoil

Carla Accardi
Verdenero, 1967
Varnish on sicofoil

Carla Accardi
Grande trasparente, 1975
Sicofoil on wooden frame

Carla Accardi
Grande trasparente, 1976
Sicofoil on wooden frame

Carla Accardi
Grande trasparente, 1976
Sicofoil on wooden frame

Carla Accardi
Dieci triangoli, 1978
10 elements
Sicofoil on painted wood

Jeff Koons
Tulips, 1995–2004
Painted stainless steel

FLOOR 3:

WALTER DE MARIA

Walter De Maria
Eros Ion, 1968
Stainless steel

Walter De Maria
Bel Air Trilogy, 2000–2011
3 elements
Stainless steel rods with 1955 Chevrolet
Bel Air two-tone hardtop

FLOOR 4:

GOSHKKA MACUGA – BETYE SAAR

Goshka Macuga
Of What Is, That It Is; of What Is Not, That It Is Not 2, 2012
Tapestry

Goshka Macuga
Make Tofu Not War, 2018
Tapestry
Courtesy of the Artist

Goshka Macuga
From Gondwana to Endangered. Who Is the Devil Now?, 2020
Tapestry
Courtesy of the Artist/Galerie Rüdiger Schöttle

Betye Saar
The Alpha & the Omega, 2013
Mixed media

including:

Betye Saar
Cradle of Dreams, 2013
Mixed media assemblage with 21 glass balls of variable dimensions, vintage metal and acrylic cradle

Betye Saar
Journey to Elsewhere, 2013
Mixed media assemblage with vintage canoe hull, neon and acrylic

Betye Saar
The Game of Time, 2013
Mixed media assemblage

Betye Saar
Search for Lost Future, 2015
Mixed media assemblage with metal chair, globe, cage, crow, boat and acrylic

Betye Saar
The Weight of Betrayal, 2015
Mixed media assemblage with cage, scale, globe, wooden figure, clock and acrylic

Betye Saar
A Handful of Stars, 2016
Bronze with patina and walnut base

Betye Saar
A Handful of Stars, 2016
bronze with patina and walnut base

Betye Saar
A Need for Forgiveness, 2016
Mixed media assemblage with cage, globe, clock, crow and acrylic

Betye Saar
A Vision of The Mystic Sky, 2016
Mixed media assemblage with vintage window, paper, collage, metal, glass and acrylic

Betye Saar
Sky, 2013
Mixed media assemblage with bird and feathers in a small wooden box with shelf and acrylic

Betye Saar
When Tears Are Not Enough, 2016
Mixed media assemblage with boat, doll's head, wood, plastic, carta, glass and acrylic bottles

FLOOR 5:
MICHAEL HEIZER – PINO PASCALI

Pino Pascali
Confluenze, 1967
Aluminum, water, methylene blue

Pino Pascali
Pelo, 1968
Fluffy fabric on wood structure

Michael Heizer
Russian Constructivist Painting I, 1974
Polyvinyl latex and aluminum powder on canvas

Michael Heizer
Russian Constructivist Painting 3, 1974
(1998)
Polyvinyl latex and aluminum powder on
canvas

Michael Heizer
Untitled no. 5, 1974
Polyvinyl latex and aluminum powder on
canvas

Michael Heizer
Untitled no. 9, 1974
Polyvinyl latex and aluminum powder on
canvas

Michael Heizer
Untitled #3, 1975
Polyvinyl latex and aluminum powder on
canvas

Michael Heizer
Negative Steel Circle, 1996
Steel

Michael Heizer
Negative Steel Square, 1996
Steel

FLOOR 8:
WILLIAM N. COPLEY – DAMIEN HIRST

Damien Hirst
Waiting for Inspiration (Red and Blue),
1994
Installation
Glass, steel, silicone rubber, tables, oil
paint and Vaseline on canvas, insect-o-
cutor, painted MDF, flies, maggots, metal
dishes, cotton wool, sugar, water
Courtesy of the artist

Damien Hirst
Waiting for Inspiration (Red), 1994
Glass, steel, silicone rubber, table, insect-
o-cutor, oil paint and Vaseline on canvas

Damien Hirst
Waiting for Inspiration (Blue), 1994
Glass, steel, silicone rubber, table, insect-
o-cutor, oil paint and Vaseline on canvas

Damien Hirst
Tears for Everybody's Looking at You,
1997
Glass, stainless steel, silicone rubber,
rubber tubing, water, umbrella, decoy
ducks, pump

Damien Hirst
A Way of Seeing, 2000
Glass, painted steel, silicone rubber,
Formica, MDF chair, animatronic man in
laboratory wear, microscope, boxed
slides, laboratory equipment, spectacles,
plastic bucket, polystyrene cup, water
glasses, natural sponge, ashtray,
cigarettes, sand

Damien Hirst
The Last Judgement, 2002
Flies and resin on canvas
Courtesy of the Artist

William N. Copley
Confiture de circulation, 1960
Oil on canvas

William N. Copley
Clockwork Orange, 1972
Acrylic on linen

William N. Copley
Rape of Lucretia, 1972
Acrylic on linen

William N. Copley
Come Back Little Sheba, 1973
Acrylic on canvas

William N. Copley
Exterminating Angel, 1973
Acrylic on linen

William N. Copley
Gathering of the Clan, 1974
Acrylic on linen

William N. Copley
1776 And All That, 1975
Liquitex on canvas

William N. Copley
Untitled, 1975
Acrylic on canvas

William N. Copley
Untitled (Yes/No), 1981
Acrylic on canvas

FLOOR 9:
JOHN BALDESSARI – CARSTEN HÖLLER

Carsten Höller
Upside Down Mushroom Room, 2000
Styrofoam, polyester, polyurethane,
wood, metal constructions, electric
motors

Carsten Höller
Gantenbein Corridor, 2000
Plasterboard, wood, iron

John Baldessari
Blue Line, 1988
B/W photograph and acrylic on panel and
video projection

ROBERT GOBER | LOUISE BOURGEOIS

The Haunted House like the whole Fondazione Prada site is part of a former distillery complex dating back to the 1910's. Without transforming the original volumes, the architecture project has preserved and enhanced the building by reinforcing the structure and gilding its external surface. Big windows highlight a strong relation with the external urban landscape and the adjacent buildings, but at the same time the sequence of single rooms preserve an intimate spatial scale. The secluded environments of the Haunted House host a permanent installation conceived by Robert Gober (1954) in dialogue with two works by Louise Bourgeois (1911-2010).

In the higher floors of the building, Gober, whose work explores sexuality, relationships, nature, politics, and religion, combines historical art works such as *Untitled* (1993-1994), an oversize Farina box on display on the second floor, with new installations. By using everyday elements to create hybrid objects, the new artworks reconnect to a group of well reknown elements within the artist's practice. *Untitled Wallpaper* (1995-2015) refers to a recurring pattern within the artist's practice, while portions of architecture – such as *Corner Doors and Doorframe* (2014-2015) or the bronze drain *Untitled* (2014-2015) – are here dislocated and therefore estranged, despite containing elements familiar to everybody.

On the first floor, Gober's works, which reverberate connections to childhood and to body parts, find a counterpart in Louise Bourgeois's *Cell (Clothes)* (1996) - a circular construction made of adjoining doors and treated iron gates, peopled by sculptures combined with personal objects originally belonging to Bourgeois herself - and *Single III* (1996), a fabric sculpture.

THOMAS DEMAND: PROCESSO GROTTESCO

In 2006 Thomas Demand used a postcard as his starting point in recreating a grotto located on the island of Maiorca, in order to realize the photographic work *Grotto*. Employing 30 tons of grey cardboard, shaped with the help of a computer and laid out to form a stratification with 900,000 sections, the artist recreated the rock chamber, stalactites and stalagmites displayed on the postcard in order to photograph the work.

For the opening of Fondazione Prada's permanent venue in Milan, Demand decided to represent "Processo Grottesco" (Grotesque Process), an installation project first displayed in Venice in 2007. Alongside the photograph *Grotto*, the artist combines documentary materials, such as postcards, books, tourist guides, illustrations from catalogues and various publications, and the titanic reconstruction of the Spanish cave. In this way, the artist allows visitors to learn about the creative process that led to the creation of the photograph and to discover how the work, through continuous research, has been transformed over time. The grotto theme is a recurring subject in the history of art and architecture, and implies a provocative, bizarre approach, typical of painting techniques of the 16th century known as "grottesca" (grotesque).

One of the characteristic elements of "Processo Grottesco" is the use of virtual computer technology, which Demand employed for the first time ever to cut, following a 3D model, the various layers of cardboard used to create the three-dimensional reconstruction. In this permanent installation, the use of a highly technological instrument makes it possible to imitate, thanks to its accelerated deciphering, natural stratifications that have developed incredibly slowly over a long time. The "grotesque process" is animated by a contrast that informs Demand's representation of reality, as the artist is in turn inspired by a real place that is ultimately revealed as an "unreal," perhaps even surreal, space thanks to its subterranean, mysterious and disturbing connotations, exalted in this definitive installation on the underground level of Fondazione Prada's Cinema.

ANDREAS SLOMINSKI: DIE GEBURT DES BUCHES AUS DEM GEISTE DER NATUR

The installation *Die Geburt des Buches aus dem Geiste der Natur* (The birth of the book from the spirit of nature) was conceived by Andreas Slominski (1959) in 2015. It is presented in the study room and located on the Biblioteca building's first floor.

His site-specific intervention encompasses multiple references ranging from architectural and the cultural history of its location to German philosopher Friedrich Nietzsche's 1872 book *Die Geburt der Tragödie aus dem Geiste der Musik* (The birth of tragedy from the spirit of music).

The sculptures *Himmel* (Sky) and *Erde* (Earth) refer to the restoration and construction phase of Fondazione Prada completed between 2015 and 2018. A series of twelve paintings, after which the entire installation is named, create a symbolic narrative around the walls of the room. Made from Styrodur, the paintings depict leaves from trees and pages of books, recalling the process that transforms organic matter into paper while evoking the new connotation of the space reserved for reading and study.

Sala Studio

Opened in March 2022, the study room is a multifunctional space designed for study and reading, freely accessible to all during Fondazione Prada opening hours.

The space is located on the first floor of Biblioteca, the building that also includes the Bar Luce, designed by director Wes Anderson, the bookshop and Accademia dei Bambini.

Opening Hours

Every day, 10 am – 7 pm

Closed on Tuesdays

**DAN FLAVIN: UNTITLED
SANTA MARIA ANNUNCIATA IN CHIESA ROSSA, MILAN**

The site-specific artwork of Dan Flavin, *Untitled* in green, blue, pink, gold and ultraviolet light at Santa Maria Annunciata in Chiesa Rossa, Milan, was realized on the occasion of the first solo show held at the Fondazione Prada ("Dan Flavin. Opere 1964-1981", 1997). Dan Flavin (1933, Jamaica NY – 1996, Riverhead NY) is known for his works of light in the form of fluorescent tubes, often situated in relationship to a specific architectural context. The essential character of his approach, the limited vocabulary of forms and colors and the almost scientific ingenuity in his discovery on light art has earned Flavin a reputation as a progenitor and one of the principal exponents of Minimalism.

In 1996 Pastor Giulio Greco asked the artist to create a work as the centerpiece of the restoration and renovation of the parish's 1930's. Giovanni Muzio-designed church. One year later, with the sponsorship of the Fondazione Prada and in collaboration with the Dia Center for the Arts and the Dan Flavin Estate, the installation opened to the public.

One of the Flavin's deepest interests throughout his career was architecture and the relationship of his work and the architectural surroundings. It's no subtle that Flavin's career of light art began with his "icons" – square monochrome paintings with attached fixture and bulbs – and ended with a design for the interior of a church, when the artist never allowed symbolic or spiritual interpretations to his works.

Forced by his father to attend a Roman Catholic seminary, the artists knew theology as well as history of art and had new perspective on both traditions. Flavin's icons and the fluorescent works pit the transcendent aspiration of art against the practical commonality of the commercial light fixture, allowing neither to prevail. Two of his early fluorescent works of 1963, were dedicated to William of Ockham, a medieval philosopher and founder of Nominalism who proposed that one cannot rationally deduce the existence of God from any facts on this Earth, thereby positing faith as separate from earthly reason. Flavin's invocation of Nominalism – known in the more popular dictum that "no more entities should be posited than are necessary" (Ockham's Razor) – could be considered a Rosetta Stone for Minimalism.

Flavin's art neither reject nor summons faith, since the question of God is never raised. For art is matter and is, therefore, no proof of anything spiritual. Nor is it proof against.

Information for the public

S. Maria Annunciata in Chiesa Rossa, via Neera 24, Milan
Open daily, from 4 to 7 pm

ACCADEMIA DEI BAMBINI

Accademia dei bambini is the Fondazione Prada's project specifically created for children. It was developed by the neuropediatrician Giannetta Ottilia Latis, who laid the theoretical and operational groundwork while curating its content until June 2019. Pediatrician and neonatologist Gabriele Ferraris is the curator of the program from September 2019.

The architectural layout of the Accademia, designed in collaboration with a group of young students from the École Nationale Supérieure d'Architecture de Versailles (France), led by their teachers Cédric Libert and Elias Guenon, was developed according to archetypes, symbols and constructions designed to stimulate children's imagination and creativity. The flexible nature of the setup allows the space to be organized according to different configurations, from laboratory to theatre, from cinema to stage.

Accademia dei bambini presents multidisciplinary activities with the aim of promoting an intergenerational dialogue and inviting to a gameplay, creativity and learning experience. Every workshop is conducted by a different "master". "Masters" are architects, artists, educators, scientists, directors and musicians who willing not only to teach, but also to acquire new inspirations.

The activities of Accademia dei Bambini continue from September to December 2023 with the series of workshops titled "Bandiere, forme, colori" by Orith Kolodny, architect and graphic designer. The complete program can be found on this page:
<http://www.fondazioneprada.org/accademia-dei-bambini/>

Accademia dei Bambini is open on Saturdays and Sundays, from 11 am to 5 pm.
All activities are free of charge. Booking is required via website:
<http://www.fondazioneprada.org/accademia-dei-bambini/>

Accademia for schools

As the school year 2023-2024 begins, Accademia dei bambini extends its activities to Milan's primary and preschools. From October 2023 to June 2024, every Wednesday classes from can participate in the workshops of Accademia. Each workshop is for a maximum of 25 children. The program is available at the following link:
<https://www.fondazioneprada.org/accademia-delle-scuole/>

Booking is required by contacting Fondazione Prada Visitor Services
+39 0256662612
education@fondazioneprada.org

BAR LUCE

Designed by the American film director Wes Anderson in 2015, Bar Luce recreates the atmosphere of a typical Milanese caffè.

As explained by Anderson, “the approach I used to design this bar is exactly the opposite I usually use for the set designs of my movies. I tried to make it a bar you’d like to go to five times a week. When I was really young, I wanted to be an architect, and this chance I’ve been given to pretend to be a real one is a childhood fantasy come true!”.

Bar Luce was conceived by the film director as “a space for real life with numerous good spots for eating, drinking, talking, reading, etc. While I do think it would make a pretty good movie set, I think it would be an even better place to write a movie. I tried to make it a bar I would want to spend my own non-fictional afternoons in.”

The café is located at the entrance building of Fondazione Prada. The range of colors, the formica furniture, the seats, the floor, and the wood wall panels are reminiscent of Italian popular culture and aesthetics from the 1950s and 1960s, echoing artistic decisions Anderson made for his short film *Castello Cavalcanti* (2013). The arched ceiling and the patterned decoration for the top half of the bar’s walls, recreate a ‘miniature’ version of the vaulted glass roof and the decorations of the Galleria Vittorio Emanuele, one of Milan’s symbolic buildings. Other iconographic sources have been equally inspirational, notably two masterpieces of Italian Neorealism, both set in Milan: *Miracolo a Milano*, 1951 (Miracle in Milan) by Vittorio De Sica and *Rocco e i suoi fratelli*, 1960 (Rocco and His Brothers) by Luchino Visconti.

The bar, accessible from the internal spaces of Fondazione Prada and from Via Orobia, has become one of the new highlights of the city of Milan.

Information for the public

Opening hours

Monday – Friday: 8.30 am – 8 pm

Saturday – Sunday: 9 am – 8 pm

Closed on Tuesdays

RESTAURANT TORRE

Architectural project

Restaurant Torre is located on the sixth and seventh floors of Torre, the building opened in 2018 that completes Fondazione Prada's Milan venue, designed by Rem Koolhaas with Chris van Duijn and Federico Pompignoli from architecture firm OMA.

Restaurant Torre occupies a total surface of 125 m² divided in two areas: the bar and the restaurant. The space, according to its designer architect Rem Koolhaas, appears as "a collage of pre-existing themes and elements". The two environments are characterized by the contrast between the floor-to-ceiling windows and the warm tones of the parquet, the walnut wood carpentry and the hemp panels that cover walls.

The bar has a central counter, with a suspended bottle rack containing spirits and international liqueurs. On its left side a fireplace is surrounded by Soviet armchairs and Eero Saarinen's Tulip tables. This space hosts two artworks—*Cappa per caminetto* (1949) and *Testa di medusa* (1948-54)—by Lucio Fontana, while the polychrome ceramic *Pilastro* (1947) by the same artist introduces guests to the restaurant itself.

Featuring seating for 84 guests, the restaurant is organized on three levels slightly offset from each other to recreate an ideal viewpoint. The first two are furnished with wooden tables and Executive chairs by Eero Saarinen and feature a selection of paintings and photographs by Thomas Demand, Jeff Koons, Goshka Macuga and John Wesley. The third level features original furnishings from New York's Four Seasons Restaurant designed by Philip Johnson in 1958 and elements from Carsten Höller's installation *The Double Club* (2008-2009). Inspired by the tradition of Italian restaurants, the walls feature artist's plates created especially for the restaurant by John Baldessari, Thomas Demand, Nathalie Djurberg & Hans Berg, Elmgreen & Dragset, Joep Van Lieshout, Goshka Macuga, Mariko Mori, Tobias Rehberger, Andreas Slominski, Francesco Vezzoli and John Wesley, part of a series open to new contributions.

The external 125 m² triangular terrace overlooks the urban space and hosts 20 seats on bistro-style folding tables and chairs and a bar area with sliding tables along the parapet. On the seventh floor is the chef's table, an exclusive and reserved space with dedicated services, characterized by a glass wall with a view of the kitchens and a private terrace.

Gastronomic offer

Lorenzo Lunghi (Florence, 1986) is the Chef of restaurant Torre from June 2020. He trained professionally at the two Michelin stars restaurant Gambero Rosso by Emanuela and Fulvio Pierangelini in San Vincenzo, Livorno. In 2011 he opened the restaurant Il Bucaniere with Fulvietto Pierangelini in the same city, where a simple but rigorous cuisine based on seafood is developed. He then moved to Paris where he worked in the kitchens of Le Chateaubriand and Le Dauphin by Iñaki Aizpitarte. His Parisian experience is enhanced by his collaboration with the one Michelin star restaurant Saturne, where he was marked by Sven Chartier's cuisine and Ewen Lemoigne's selection of natural wines. For almost five years he held the

position of sous-chef at Saturne. At restaurant Torre Lorenzo Lunghi develops an original gastronomic offer drawn on the best Italian regional traditions, starting from his Tuscan roots. A prestigious selection of wines from Italian and international labels completes the offer.

Address

Ristorante Torre
Via Lorenzini 14, 20139 Milan

Opening Hours

Wednesday – Friday: 6 pm – 12 am
Saturday and Sunday: 12 pm – 12 am

Bookings

+39 02 23323910 – reservationtorre@fondazioneprada.org

Press contacts

Ristorante Torre
press.ristorantetorre@fondazioneprada.org

ACTIVITIES (1993 – 2023)

VISUAL ARTS AND ARCHITECTURE

35 temporary exhibitions in the Milan venue from 2015 to 2023: “Serial Classic” (2015); “An Introduction” (2015); “In Part” (2015); “Trittico” (2015); “Gianni Piacentino” (2015); “Recto Verso” (2015); “Goshka Macuga: To the Son of Man Who Ate the Scroll” (2016); “L’image volée” (2016); “Kienholz: Five Car Stud” (2016); “Nástio Mosquito: T.T.T.-Template Temples of Tenacity” (2016); “Theaster Gates: True Value” (2016); “Betye Saar Uneasy Dancer” (2016); “William N. Copley” (2016); “Slight Agitation” (2016-2018); “Extinct in the Wild” (2017); “Atlas” (2017); “TV 70: Francesco Vezzoli guarda la Rai” (2017); “Leon Golub” (2017); “H.C. Westermann” (2017); “Famous Artists from Chicago. 1965-1975” (2017); “Post Zang Tumb Tuuum. Art Life Politics: Italia 1918-1943” (2018); “John Bock: The Next Quasi-Complex” (2018); “Sanguine - Luc Tuymans on Baroque” (2018); “Lizzie Fitch | Ryan Trecartin: Whether Line” (2019); “Il sarcofago di Spitzmaus e altri tesori” (2019); “Liu Ye: Storytelling” (2020); “The Porcelain Room” (2020); “K” (2020); “Simon Fujiwara: Who the Bær” (2021); “Domenico Gnoli” (2021); “Elmgreen & Dragset: Useless bodies?” (2022); “Recycling Beauty” (2022); “Cere anatomiche: La Specola di Firenze | David Cronenberg” (2023); “Wes Anderson – Asteroid City: Exhibition” (2023); “Paraventi: Folding Screens from the 17th to 21st Centuries” (2023).

7 permanent projects in the Milan venue: “Untitled” by Dan Flavin at Chiesa Rossa (1996); Robert Gober / Louise Bourgeois (2015); “Processo grottesco” (2015) by Thomas Demand; “Die Geburt des Buches aus dem Geiste der Natur” by Andreas Slominski (2015); “Atlas” (2018); “Le Studio d’Orphée” (2019) and “Accent-sœur” (2019) by Jean-Luc Godard.

1 virtual reality installation in the Milan venue: “CARNE y ARENA” (2017).

10 exhibitions in the Osservatorio venue in Milan from 2016 to 2023: “Give Me Yesterday” (2016-2017); “EU: Satoshi Fujiwara” (2017); “Questioning Pictures: Stefano Graziani” (2017); “Torbjørn Rødland: The Touch That Made You” (2018); “The Black Image Corporation” (2018); “Surrogati. Un amore ideale” (2019); “Training Humans” (2019); “Sturm&Drang” (2021); “Role Play” (2022); “Dara Birnbaum” (2023).

11 temporary exhibitions in the Venice venue from 2011 to 2023: “Fondazione Prada_Ca’ Corner” (2011); “The Small Utopia. Ars Multiplicata” (2012); “When Attitudes Become Form: Bern 1969/Venice 2013” (2013); “Art or Sound” (2014); “Portable Classic” (2015); “The Boat is Leaking. The Captain Lied.” (2017); “Machines à penser” (2018); “Jannis Kounellis” (2019); “Stop Painting” (2021); “Human Brains: It Begins with an Idea” (2022); “Everybody Talks About the Weather” (2023).

10 exhibitions presented by Prada with the support of Fondazione Prada at Prada

Rong Zhai, Shanghai from 2018 to 2023: "Roma 1950-1965" (2018); "Liu Ye: Storytelling" (2018); "Goshka Macuga: What was I?" (2019); "Li Qing: Rear Windows" (2019); "Alex Da Corte: Rubber Pencil Devil" (2020); "Theaster Gates: China Cabinet" (2021); "Nathalie Djurberg and Hans Berg: A Moon Wrapped in Brown Paper" (2021); "Michael Wang: Lake Tai" (2022); "Human Brains: Preserving the Brain" (2023); "Paraventi:屏" (2023).

5 exhibitions presented by Prada with the support of Fondazione Prada at Prada

Aoyama, Tokyo from 2021 to 2023: "Sturm&Drang Preview Services (2021); "Role Play" (2022); "Simon Fujiwara: Who the Bær" (2022); "Dara Birnbaum" (2023); "Paraventi: Keiichi Tanaami - パラヴェンティ : 田名網 敬一" (2023).

24 solo shows in Milan from 1993 to 2010 by artists: Eliseo Mattiacci (1993); Nino Franchina (1993); David Smith (1995); Anish Kapoor (1995); Michael Heizer (1996); Louise Bourgeois (1997); Dan Flavin (1997); Laurie Anderson (1998); Sam Taylor-Wood (1998); Mariko Mori (1999); Walter De Maria (1999); Marc Quinn (2000); Carsten Höller (2000); Enrico Castellani (2001); Barry McGee (2002); Tom Friedman (2002); Andreas Slominski (2003); Giulio Paolini (2003); Francesco Vezzoli (2004); Steve McQueen (2005); Tom Sachs (2006); Tobias Rehberger (2007); Nathalie Djurberg (2008); John Baldessari (2010).

3 architectural projects in Milan from 2001 to 2011: "Herzog & de Meuron, OMA/AMO Rem Koolhaas. Projects for Prada. Works in Progress" (2001); "Unveiling the Prada Foundation" (2008); "Rotor: Ex Limbo" (2011).

4 solo shows in Venice from 1995 to 2009: "Mark di Suvero a Venezia" (1995); "Francesco Vezzoli. Trilogia della Morte (Trilogy of Death)", Fondazione Giorgio Cini (2005); Thomas Demand "Processo Grottesco" and "Yellowcake", Fondazione Giorgio Cini (2007); "John Wesley", Fondazione Giorgio Cini (2009).

13 external projects from 1995 to 2017: "Angelo Savelli", Centro per l'Arte Contemporanea Luigi Pecci, Prato (1995); "Mariko Mori Dream Temple", Rooseum, Malmö (2000); "Mariko Mori Pure Land", Museum of Contemporary Art, Tokyo (2002); "Enrico Castellani", Kettle's Yard, Cambridge (2002); "Foujita. A Japanese Artist at the Teatro alla Scala", Prada Aoyama Epicenter, Tokyo (2003); Carsten Höller "The Double Club", London (2008-2009); Nathalie Djurberg "Turn into Me", Prada Trasformer, Seoul (2009); Francesco Vezzoli "24h Museum", Palais d'Iéna, Paris (2012); "Auguste Perret, Huit Chefs d'oeuvre !/?", Palais d'Iéna, Paris (2013-2014); "Driftwood, or how we surfaced through currents", Athens (2017); "Mutterzunge", Berlin (2017-2018); "The Prada Double Club Miami", Miami (2017).

CINEMA

41 cinematographic projects from 2004 to 2023: "Tribeca Film Festival at Fondazione Prada", Milan (2004); "Italian Kings of the Bs. The Secret History of Italian Cinema 1949-1976" Milan (2004); "Italian Kings of the Bs. The Secret History of Italian Cinema", 61st Venice Film Festival, Venice (2004); "Italian Kings of the Bs", Tokyo FILMeX, Tokyo (2004); "The Secret History of Asian Cinema", Milan (2005); "Italian Kings of the Bs. The Secret History of Italian Cinema 1949-1976" and "The Secret History of Asian Cinema" 62nd Venice Film Festival, Fondazione Giorgio Cini and Lido, Venice (2005); "A Centenary of Chinese Film", Film Society of Lincoln Center, New York (2005); "Italian Kings of the Bs. The Secret History of Italian Cinema 1949-81 at Tate Modern", Tate Modern, London (2006); "The Secret History of Russian Cinema" 63rd Venice Film Festival, Venice (2006); "The Secret History of Russian Cinema", Milan (2007); "Roman Polanski: My Inspirations", Milan (2015); "Flesh, Mind and Spirit", Milan (2016); "Belligerent Eyes | 5K Confinement", Venice (2016); "The New American Cinema Torino 1967", Milan (2017); "Alexander Kluge film program", Milan (2017), "Soggettiva Damien Hirst", Milan (2018); "Artists under the big Top: Perplexed 2018-1968 (with new films)", Venice (2018); "Soggettiva Theaster Gates", Milan (2018); "Soggettiva Luc Tuymans", Milan (2018); "Soggettiva Nicolas Winding Refn", Milan (2019); "Soggettiva Pedro Almodóvar", Milan (2019); "Lizzie Fitch | Ryan Trecartin: The Movies" (2019); "Soggettiva John Baldessari", Milan (2019); "Soggettiva Danny Boyle", Milan (2020); "Multiple Canvases", Milan (2021); "Proof. Incorporated", Milan (2021); "Soggettiva Ava DuVernay", Milan (2022); "Small Axe. Steve McQueen", Milan (2022); "Multiple Canvases", Milan (2022); "Soggettiva Bernardo Bertolucci. Doppia autobiografia", Milan (2022); "Soggettiva Pietro Marcello", Milan (2023); "Soggettiva Jonas Carpignano", Milan (2023); "Soggettiva Albert Serra", Milan (2023); "Soggettiva Lucrecia Martel", Milan (2023); "Soggettiva Joanna Hogg", Milan (2023); "Soggettiva Céline Sciamma", Milan (2023); "Soggettiva Gianfranco Rosi", Milan (2023); "Soggettiva Rebecca Zlotowski", Milan (2023); "Soggettiva Werner Herzog", Milan (2023); "Soggettiva Jessica Hausner", Milan (2023); "Soggettiva Liu Jian", Milan (2023).

SCIENCE

1 multidisciplinary project from 2020 to 2023: "Human Brains", Milan, Venice and Shanghai.

PERFORMING ARTS AND MUSIC

4 performing art projects from 2015 to 2021: Virgilio Sieni: "Atlante del gesto" (2015); Billy Cowie: "Attraverso i muri di bruma" (2016); Elie Tass: "Entrata di emergenza" (2019); Virgilio Sieni: "Aura, sul toccare le cose" (2021).

4 musical projects from 2018 to 2022: "I WANT TO LIKE YOU BUT I FIND IT DIFFICULT" (2018-2019), Milan; "Riccardo Muti Italian Opera Academy" (2021), Milan; "Luigi Nono, Contrappunto dialettico alla mente", Venice (2022); "Maria W Horn: Dies Irae" Chiesa di Santa Maria Annunciata in Chiesa Rossa, Milan (2022).

DIGITAL

17 digital projects from 2015 to 2023: "Fragments" (2015); "SPIRITI" by Ila Bêka and Louise Lemoine (2015); "Intersections" (2018); "Accademia Aperta" (2020); "Readings" (2020); "Perfect Failures" (2020); "Life-Edit. A Companion to Streaming and Solitude" (2020); "Percorsi possibili – Avvio di una riflessione sul lavoro di Germano Celant" (2020); "Love Stories – A Sentimental Survey by Francesco Vezzoli" (2020); "Finite Rants" (2020); "Human Brains: Culture and Consciousness" (2020); "Free to play" (2021); "Sturm&Drang Studio" (2021); "Who's Online" (2021); "Human Brains: Conversations" (2021-2022); "Questioning Bodies" (2022); "Treccani Arte x Recycling Beauty" (2023); "Urbano Rurale Selvatico" (2023).

PUBLISHING ACTIVITIES

93 publications from 1993 to 2023: 52 catalogues, 35 issues of the Quaderni series by Fondazione Prada; 4 books on architecture, the report of the conference "The Challenge" and "Tribeca Talks".

PUBLIC PROGRAM

1 scientific conference realized in Milan: "Human Brains: Preserving the Brain - Forum on Neurodegenerative Diseases" (2022).

4 conversations presented by Prada, with the support of Fondazione Prada, at the Broadway Epicenter, New York, from 2021 to 2023: "Prada Possible Conversations: Shaping A New Discourse" (2021); "Prada Possible Conversations: Thinking Forests" (2022); "Prada Possible Conversations: Shaping Water" (2022); "Prada Possible Conversations: The Intersection of Video and Art" (2023).

8 multidisciplinary conferences from 2002 to 2023: "The Challenge" in collaboration with the Casa Circondariale – Milano San Vittore prison, Milan (2002); "Art and Icon", Milan (2006); "Ideologia dell'allestimento", Milan (2018); "Inside the Machines: a symposium devoted to 'Machines à penser': Architecture, Art, Philosophy", Venice (2018); "Stop Painting Talk", Venice (2021); "Germano Celant's curatorial method at Fondazione Prada: from monographic exhibitions to interdisciplinary approach of languages in group shows" Milan (2022); "Everybody Talks About the Weather – Public Program", Venice (2023).

3 philosophy symposia in collaboration with University Vita-Salute San Raffaele, Milan:

“Philosophy facing History: thinking over September 11” (2005); “Art and Terror” (2005);

“Philosophical Dialogue on 20th-Century Thought in Europe and Japan” (2005) with the Philosophy Center of the University of Tokyo (2005).

EDUCATIONAL

Accademia dei Bambini, Milan (2015 – ongoing).

6 editions of the graduation award Fondazione Prada, Milan (2018 – 2023).

Curate, international award in partnership with Qatar Museums (2013 – 2015).

Fondazione Prada Chair for Aesthetic, held by Professor Massimo Cacciari, at the University of Vita-Salute San Raffaele (financial support from 2003 to 2006).

ARCHITECTURAL PROJECT

Site: Former distillery (Società Italiana Spiriti), located in an industrial complex from the 1910's, comprising seven existing structures, including warehouses, laboratories, and brewing silos and three new structures (Podium, Cinema and Torre).

Program:

Total built area: 18.900 m²/ 203.444 ft²

Public area: 12.300 m² / 132.400 ft²

Project: OMA (Partners in Charge - Rem Koolhaas and Chris van Duijn; Project leader - Federico Pompignoli)

Repertoire

It is surprising that the enormous expansion of the art system has taken place in a reduced number of typologies for art's display. To apparently everybody's satisfaction, the abandoned industrial space has become art's default preference— attractive because its predictable conditions do not challenge the artist's intentions— enlivened occasionally with exceptional architectural gestures.

Fondazione Prada is projected in a former industrial complex too, but one with an unusual diversity of spatial environments. To this repertoire, we are adding three new buildings—a large exhibition pavilion, a tower, and a cinema—so that the Fondazione Prada represents a genuine collection of architectural spaces in addition to its holdings in art.

The Fondazione is not a preservation project and not a new architecture. Two conditions that are usually kept separate here confront each other in a state of permanent interaction— offering an ensemble of fragments that will not congeal into a single image or allow any part to dominate the others.

New, old, horizontal, vertical, wide, narrow, white, black, open, enclosed—all these contrasts establish the range of oppositions that define the Fondazione. By introducing so many spatial variables, the complexity of the architecture will promote an unstable, open programming, where art and architecture will benefit from each other's challenges.

Rem Koolhaas

INFORMATION FOR THE PUBLIC

ADDRESS

Largo Isarco 2, Milan

OPENING DAYS AND HOURS

Monday – Sunday: 10 am – 7 pm

Closed on Tuesdays

ADMISSION FEE

Full 15 €

With this ticket, it is possible to visit Osservatorio (during opening days only) within 14 days

Concessions 12 €

With this ticket, it is possible to visit Osservatorio (during opening days only) within 14 days

Students under 26

Visitors over 65

FAI card holders

Carers/companions to visitors with disabilities

Concessions Municipality of Milan 7,50 €

Students from high schools and universities of Milan

Visitors over 65 residents in the Municipality of Milan with valid ID card

Free

Visitors under 18

Visitors with disabilities

Journalists with valid press card

Visitors over 65 residents in the Municipality of Milan with valid ID card (only on Thursday)

DIRECTIONS

Underground

M3 Lodi T.I.B.B. stop – P.le Lodi / V.le Isonzo exit

Tram / Bus

Tram 24 - via Ripamonti /via Lorenzini stop - Bus line 65 - Largo Isarco stop

Parking Space

All Fondazione Prada visitors and Bar Luce customers can park for free in a designated parking lot located at Largo Isarco 1. There are 75 car parking spaces and 10 bike parking spaces.

Bike MI (bike sharing)

Station 304 Lorenzini - Adamello.

VISITOR SERVICES

+39 02 56 66 26 12 (available daily, 10am - 6pm)

visit.milano@fondazioneprada.org