

Barocco  
il Gran Teatro delle Idee

Forlì, Museo Civico  
San Domenico  
21 febbraio  
28 giugno 2026

Acquista il tuo biglietto e visita la Mostra

# 10

MAY 2026

## Must-see exhibitions throughout Italy this May

### EXHIBITIONS

by the **editorial staff**

The monthly appointment dedicated to the most interesting exhibitions and exhibition projects opening soon, throughout Italy: here is our selection for the month of May.



Gianni Pettena, Rumble, Interlocking Poltronova. Photo by Serena Eller

**Another Twentieth Century |  
Vincenzo Agnetti. Today is a  
century | Lisetta Carmi.  
Eroticism and Autoeroticism in**

**Staglieno | The Intruder. Pesce  
Kethe, GAM, Turin**



**Vincenzo Agnetti, Perfection Has No Body**

The GAM in Turin continues its investigation into the languages of art, exploring the themes of drawing, sign, and line—essential forms of research through which each artist authentically records visions and develops studies—with a rich program running from May 21st to November 1st. The exhibition " *Another Twentieth Century. Works on Paper from the GAM Collections* "—curated by **Fabio Cafagna** and **Elena Volpato** —comprises over 600 drawings, watercolors, engravings, prints, and paintings on paper, offering a glimpse into the freest and most intimate workshops of artists. The exhibition features *the Intruder* of the Fourth Resonance, Roman artist **Pesce Kethe**, who, using paper and a combination of drawing and painting techniques, engages in dialogue with the museum's graphic collections. *Today is a Century*, curated by **Chiara Bertola** with **Virginia Lupo**, is an exhibition dedicated to the centenary of the birth of **Vincenzo Agnetti** and his experimental research on photography. It features a selection of works related to the artist's experimentation with photography, created between the 1970s and 1980s. Furthermore, the spaces of the Collection are hosting *Lisetta Carmi. Eroticism and Authoritarianism in Staglieno*, which brings together 15 photographs that became part of the Collection thanks to the Strategia Fotografia

2025 competition. These photographs enter into dialogue with four sculptures from the collection itself, chosen from the collection of late 19th- and early 20th-century statuary. To mark the inauguration of the new exhibition season, several rooms in the permanent collections are also being redesigned, including one dedicated to the work of Giorgio Griffa.

## **Claudio Costa. *Metamagico*, PAV – Living Art Park, Turin**



**Claudio Costa, *Looking at the Sky...*, 1978. C+N Gallery CANEPANERI**

From May 16th to October 11th, the PAV hosts *Metamagico*, a solo exhibition dedicated to **Claudio Costa** and curated by **Marco Scotini**. The exhibition explores Costa's core work from the 1970s, revolving around his founding obsession: the relationship between material culture, biological memory, and anthropological origins. The exhibition follows a path that revisits the archive, the museum, and ritual as places where this relationship manifests itself. The title, *Metamagico*, cites a work from 1978 and was chosen to indicate Costa's operational plan: a reflection on magical thinking that engages with philosophers Deleuze and Guattari, using the logic of ritual and myth as an alternative cognitive tool to Western modernist rationality. The exhibition is divided into three areas—Reburied Anthropology (dedicated to his solo room in Kassel from 1977), the Museo dell'Uomo, and the Museo di Antropologia Attiva in Monteghirfo—and brings together a diverse range of works from his 1970s production—panels, display cases, installations, photographic series—held together by a single thread: a tenacious insistence on the search for origin, however immanent it may prove to be.

## Francesco Clemente. In Between, Triennale Milano



**Francesco Clemente, Porta Coeli, 1983. Tempera on linen. Courtesy Clemente Studio**

*In Between*, a major retrospective of Francesco Clemente, will run from May 29th to September 6th. Curated by **Francesca Pietropaolo** with **Robert Storr**, in partnership with **Vito Schnabel Gallery**, New York and St. Moritz, the exhibition explores his pictorial practice from the late 1970s to the present, bringing together approximately 70 works, including rarely exhibited pieces, previously unseen productions, and new paintings. The exhibition presents the dimension of the *in-between*, a being between worlds and dimensions, as a subject that runs through his entire production. A sense of metamorphosis animates the artist's imagination, in a continuous dialogue between interiority and exteriority. Clemente's art reflects a cosmopolitan and experimental attitude, moving between Western and Eastern cultures and traditions. His images address themes related to identity and the human condition—the self, the body, sexuality, spirituality, myth, and dreamscapes—in a practice that does not follow a linear path, but develops through multiple directions and languages.

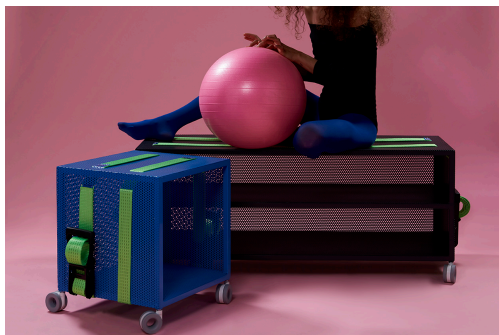
## **Davide Stucchi. Temporary Rooms, Triennale Milano**



**Davide Stucchi, Does it open inward or outward?, 2023, photo by Andrea Rossetti; courtesy of the artist and Martina Simeti**

From May 14th to October 4th, Triennale Milano hosts *Temporary Rooms*, a solo exhibition by **Davide Stucchi** that transforms the space into a domestic environment inhabited by hybrid works of art and design, sparking a reflection on their relationship. For Stucchi, domestic space becomes a narrative device capable of connecting images, bodies, and objects. The project highlights several themes of contemporary living, presenting the home as a cultural construct of memories and tensions. The exhibition does not simply represent living, but activates it as an experience and a relationship. The exhibition design, also conceived by the artist, reflects this idea of temporality through a succession of four reconfigurations: during the months of its opening, at specific times, the objects within the space will be replaced, giving rise to new temporary rooms.

## **SCISCIORÉ. Play as an Alpine Gesture, ADI Design Museum, Milan**



**Claudio Larcher, Belt S, ph. Stefania Zanetti**

*SCISCIORÉ. Play as an Alpine Gesture*, curated by **Anna Quinz** and organized by **franzLAB**, will be held at the ADI Design Museum in Milan from May 22nd to June 28th.

It explores Trentino-Alto Adige design through the lens of play, understood as a design method rooted in the territory, capable of connecting rigor and freedom, function and imagination, technical knowledge and openness to the unexpected. The title borrows the Ladin word “sciscioré,” which in Val Badia means the game of marbles, and the exhibition, which takes the form of an open and cheerful playground, is divided into ten sections—Naturalia, Fantastic Animals, Figures, Rootedness, High Altitude, Roundabout, Interlocking, Bedroom, Ball, Balancing—each exploring a theme: animals, nature, and figures as sources of inspiration; the mountains and Alpine traditions as experimental grounds; hoops, marbles, spinning tops, and roundabouts as archetypes of play; interlocking, assembling, and balancing experiments as a primordial form of design; the bedroom as a domestic and expressive space for the little ones.

**Stefano Torrione, SACRED  
BREAD The Ways of Bread,  
Fabbrica del Vapore, Milan**



**Sicily, Campofranco, 2019 © Stefano Torrione**

*SACRED BREAD Le vie del pane (The Ways of Bread)*, the photography exhibition by **Stefano Torrione**, produced by Fabbrica del Vapore – Comune di Milano and Massimo Pozzi Chiesa with Sinergia Venture, is on display until June 28. Constructed as a great visual journey through geographies, cultures, and millennia of history, the exhibition brings together 77 black-and-white photographs, through which Stefano Torrione accompanies the public on a circular itinerary of sixteen stops around the Mediterranean basin, retracing the ancestral routes of bread: from Mesopotamia to the shores of the Mediterranean Sea, from the Horn of Africa to Algeria and the mountains of Morocco, from Spain to France, all the way to Italy. The journey then continues through

Sarajevo, the Greece of Mount Athos, and reaches Konya, an ancient city in Turkey where the oldest bread in the world was discovered.

## **Paladin, Great Brera – Palazzo Citterio, Milan**



**Mimmo Paladino, DORMIENTI. Photo by Lorenzo Palmieri. Installation view, Rocca Albornoz in Spoleto – National Museums of Perugia – Regional Directorate of National Museums of Umbria**

From May 16th to July 26th, the Stirling Hall hosts **Paladino**, an exhibition by one of the most celebrated figures on the Italian and international art scene. The exhibition features a project dedicated to The *Sleepers*, one of his most celebrated masterpieces, re-presented here in close dialogue with the architecture that houses it, and a group of works on paper from 1973. Curated by **Lorenzo Madaro** and produced by La Grande Brera in close collaboration with the Paladino Archive, the exhibition is staged like a theatrical production, featuring bodies lying silent, reclining in fetal positions in the underground space of Palazzo Citterio. Among these actors, who appear immobile, drowsy, almost suspended in a dimension between sleep and wakefulness, dream and reality, the audience can move freely, becoming part of an enormous landscape of pauses and meditations, but also of silences and intense sound spaces, strongly in dialogue with the internal energy of the architecture that houses the work. The exhibition itinerary ideally begins from a hidden room, almost a treasure chest, which houses a series of fifteen large, previously unpublished drawings, conceived in 1973 and always kept in his studio in Paduli (BN), which is the basis of all his artistic work.

## Giulia Mangoni, *Stratigraphies of the Living*, MAC, Lissone



Giulia Mangoni, *Wild Oil Composite*, 2023. Oil on linen, 55 x 45 cm. Courtesy ArtNoble Gallery. Photo: Michela Pedranti

From May 23 to September 27, the MAC – Museo d'Arte Contemporanea di Lissone presents the first monographic museum exhibition dedicated to Italian-Brazilian artist **Giulia Mangoni**, winner of the 2021 Lissone Prize. Titled *Stratigraphies of the Living* (*Stratigrafie del Vivente*), and curated by Stefano Raimondi, the exhibition is conceived as a layered journey through practices, imageries, and ontologies of the living. It unfolds throughout the museum as a sequence of environments in which different systems—artisanal, symbolic, natural, and industrial—emerge as interdependent layers of a single, complex reality. The project constructs a device in which images, materials, and relationships are deposited and transformed over time, activating a reading of the present as a field traversed by tensions and continuities.

## Som Supaparinya. *Mo num en ts*, Museion



**Som Supaparinya, *Mo num en ts*, video still.**  
Courtesy of the artist.

From 15 May to 14 June, Museion presents *Mo num en ts* (2025), a film by Thai artist **Som Supaparinya** developed as part of the Han Nefkens Foundation Southeast Asian Video Art Production Grant 2024. For over twenty years, Supaparinya has explored the landscapes of Southeast Asia as places shaped by political ideologies, ecological transformations, and collective memories. In *Mo num en ts*, the artist turns his attention to the long-term impact of Cold War infrastructure in the Mekong region. Presented as a single-channel video installation, the work interweaves newly produced materials with archival footage from Cold War media and propaganda. Through a layered and fragmented visual language, the film connects multiple temporalities and perspectives, eschewing a linear narrative to propose a more complex and open-ended reading of history.

## Sofia Melluso and Gianluca Concialdi. *Solastalgia*, Ar/Ge Kunst

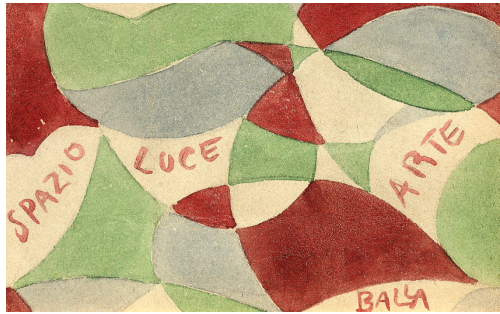


**Cover image *Solastalgia***

Opening May 21st and running until July 25th, *Solastalgia*, an exhibition by **Sofia Melluso** and **Gianluca Concialdi**, curated by **Francesca Verga** and **Zash Colah**, revolves around the transformation of places under the pressure of global tourism. Starting in Palermo and resonating with the context of Bolzano, the project unfolds in a chip shop-bar conceived as

an ambiguous device, suspended between artificial construction and vernacular imagery, where sculptures, texts, and installations spark a reflection on the economies of valorization and their material and symbolic implications.

### **Giacomo Balla. The Avant-Garde Style. Works from the Biagiotti Cigna Collections, MART**



**Giacomo Balla, Futurist Postcard, 1915-1920, Laura Biagiotti Collection**

For the first time in Italy, the MART presents— from May 16 to October 18—the complete collection of **Giacomo Balla** 's works belonging to the Biagiotti Cigna Foundation and the Laura and Lavinia Biagiotti collection. The 200 works, including paintings, artifacts, clothing, and design objects, illustrate the work of the Futurist master who, with Fortunato Depero, theorized the *Futurist Reconstruction of the Universe* in 1915. In the exhibition space, curated by Beatrice Avanzi and Fabio Benzi, the Biagiotti family collection dialogues with the museum's holdings, which have always been dedicated to exploring the Futurist avant-garde and, in particular, the work of Fortunato Depero himself, whose bequest gave rise to the Museum.

### **Avant-garde Theaters. Depero, Prampolini, and Prof. Bad Trip,**

## Depero Futurist Art House, Rovereto

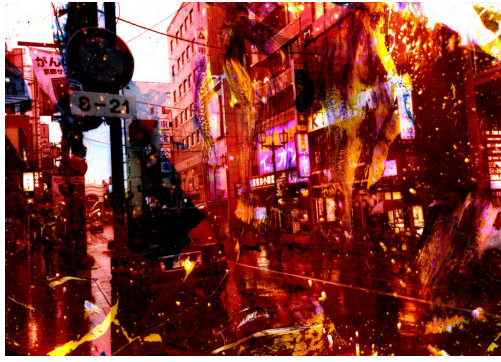


Enrico Prampolini, "Futurist Puppets," 1922, Mart, Museum of Modern and Contemporary Art of Trento and Rovereto

At Casa d'Arte Futurista Depero, the room dedicated to puppets and tapestries becomes the venue for small focus sessions on the world of puppet theaters, in which graphic and pictorial works from the Mart collection interact with Depero's work. The first exhibition, scheduled from May 16th to October 18th, features two works recently acquired by the Mart. Futurist **Enrico Prampolini** created ten small wooden figures in 1922 for the room dedicated to hell in the famous club *Il Cabaret del Diavolo*. Designed by Depero himself, it was described as the most fantastical and worldly meeting place in Rome, frequented by avant-garde artists, cultural figures, and politicians. Allegorical portraits and caricatures inspired by current events of the time, Prampolini's "puppets" now return to dialogue with Depero's tapestry, "*Dance of Devils*," created for the same club. The comparison between De Pereira's *Balli Plastici* puppets and the work of Gianluca Lericci (1963-2006), aka **Prof. Bad Trip**, a cult figure in Italian underground illustration and comics of the 1990s, is entirely unprecedented. From his dystopian imagination, set in futuristic worlds populated by freaks and techno-humanoids, the *Teatrino Robotico* was born.

## Gak Yamada. The Cosmic Prayer, Die Gelbe Wand,

## Pordenone



©Gak Yamada

As we approach 2027, Die Gelbe Wand opens, a former 800-square-meter supermarket completely transformed thanks to an ambitious collaboration between the public sector (the Autonomous Region of Friuli Venezia Giulia and the Municipality of Pordenone) and the private sector. The opening of this new cultural center dedicated to the practice and dissemination of creativity is in keeping with the name of **Gak Yamada**, the protagonist of his first European solo exhibition, *The Cosmic Prayer*, on view until June 14 and curated by Marco Minuz. The selection of works curated for the occasion is not a simple series of photographs, but a synesthetic journey that Yamada has constructed to offer an overview of his artistic journey, a parabola that begins with photography and lands in a third space, an elsewhere that is no longer painting and not yet sculpture, but one that vibrates with its own autonomy. The project, organized by Mercati Culturali Pordenone, enjoys the support of the Autonomous Region of Friuli-Venezia Giulia, the Municipality of Pordenone, the support of Hiroyuki Maki, and the technical support of Suazes and Filare.

## Miles Davis 100 – Listen to this!, Villa Cattaneo, Pordenone



© Anthony Barboza | Miles#10 for You're Under Arrest album 1985

To celebrate the centennial of Miles Davis's birth, the City of Pordenone, through its Department of Culture, in close strategic and organizational collaboration with the Jazzinsieme Festival, presents *MILES DAVIS 100 – LISTEN TO THIS!*. Organized in collaboration with prestigious institutions such as the American Jazz Museum in Kansas City and the House of Miles in East St. Louis, and with the support of the Davis family, the exhibition aims to engage the public in a sensorial experience that blends music, technology, and visual storytelling. The project, curated by Enrico Merlin—an internationally renowned scholar and specialist in Davis's work—in collaboration with the Jazzinsieme Festival, marks the beginning of an ongoing dialogue between the Pordenone area and major American museum circuits. The exhibition unfolds across eight thematic areas that explore Miles's artistic, human, and iconographic dimensions. Among the highlights of the exhibition is Miles Davis' original trumpet, on loan from collector Don Hicks, and displayed in a room dedicated to the “Galaxy” of collaborators who gravitated around the revolutionary period of *Bitches Brew*.

## **Ndayé Kouagou. Heaven's Truth, Maramotti Collection, Reggio Emilia**



**Ndayé Kouagou, A coin is a coin, 2022. Courtesy the artist**

On the occasion of the 2026 European Photography Festival, Collezione Maramotti presents *Heaven's Truth*, Ndayé Kouagou's first solo exhibition in Italy—on view until July 26— which brings together recent works and a project created specifically for the show. Kouagou's work, which also lends its title to the exhibition and occupies the first rooms, is inspired by the narrative device of the photo story and includes a video, three-dimensional elements, and wall-mounted works. The following rooms of the exhibition present some of his recent works, from which the new

production, *Heaven's Truth*, derives. His works spark a reflection on truth—real, potential, or imagined—on vulnerability, discomfort, and power dynamics, insinuating themselves into the folds of the contradictions of our subjectivity and the paradoxes of contemporary society.

**Giuseppe Chiari (1926-2026).  
Score for a Museum, MAMBO,  
Bologna**



**Giuseppe Chiari, Gestures on the Piano. First International Performance Week, Bologna, 1977. MAMbo Collection – Museum of Modern Art of Bologna. Photo by Silvia Lelli / Lelli and Masotti Archive. Image purchased thanks to PAC2021 – Plan for Contemporary Art**

From May 29 to September 27, 2026, MAMbo hosts *Giuseppe Chiari 1926 – 2026. Scores for a Museum*, an exhibition curated by **Lorenzo Balbi** and **Mario Chiari**, conceived to mark the centenary of the artist's birth with the aim of providing a comprehensive critical reading of Chiari's work. The exhibition represents the first complete retrospective of Giuseppe Chiari's work in a public institution and is distinguished by a structured and transversal investigation, transcending the logic of presentation in homogeneous nuclei. From this perspective, Chiari's figure is historically contextualized starting from the 1960s and 1970s, with an openness to subsequent developments, and reinterpreted in light of his relationships with Fluxus in Italy and other contemporary experiences. Its positioning within these contexts is defined, however, by a substantial autonomy: an intermittent and not fully assimilable participation, which translates into a critical crossing of currents without ever coinciding with a programmatic adherence.

## **Beyond Ink: New Horizons in Contemporary Chinese Calligraphy, Palazzo d'Accursio**



**Wang Dongling, Filling the World with Love**

Until July 5th, Palazzo d'Accursio hosts *Beyond Ink: New Horizons of Contemporary Chinese Calligraphy*, an exhibition conceived to present the most innovative forms of contemporary Chinese calligraphy, highlighting its vitality and ability to dialogue with diverse languages and audiences. The artists include some of the leading figures on the international scene, such as **Wang Dongling, Xu Bing, Gu Wenda, Luo Qi, Zhang Qiang, Wei Ligang, Feng Mengbo, Pu Lieping, Wang Nanming, Chu Chu, and Shao Yan**. Particular attention is given to the presence of female artists, such as **Li Xinmo, Echo Morgan**, and **Wu Xixia**, who offer interesting perspectives on the relationship between calligraphy, contemporaneity, and gender issues. Curated by **Adriana Iezzi**, with **Marta R. Bisceglia, Daniele Caccin**, and **Martina Merenda**, and promoted by Alma Mater Studiorum – University of Bologna | The exhibition, housed in the Department of Interpretation and Translation (DIT), is divided into four sections—visual arts, graffiti, decorative and applied arts, and performing arts—and features a selection of works ranging from abstraction to pictorial art, from invented and illegible calligraphy to experiments with new materials and tools.

## Giorgia Severi. Losing Cultural Landscapes, MiC, Faenza



Giorgia Severi, *Pinus Sativa #6*, 2024. Ceramic, 87 x 28 x 23 cm

From May 23 to September 13, the MiC in Faenza will host *Losing Cultural Landscapes* in its project room. This is a major section of *Ghost Landscapes*, **Giorgia Severi**'s major project, which the artist has been pursuing since 2016. The project revolves around an infinite archive of places with cultural, naturalistic, and political significance that are rapidly changing due to climatic, geological, and anthropogenic factors. In Faenza, curated by **Giovanni Gardini**, the project is dedicated to the artist's homeland, Romagna, and focuses on the rural architecture that has characterized its rural landscape and the trees that have historically defined its identity, traditions, ancestral ties, and agricultural economy. Severi becomes the narrator and interpreter of that cultural legacy that still survives, in which past and present intertwine in the urgent need to explore the defining characteristics of her land.

## **Jean-Marie Appriou. Infinite Song, Palazzo Strozzi, Florence**



**Jean-Marie Appriou. Courtesy Galerie Eva  
Presenhuber**

Fondazione Palazzo Strozzi presents *CANTO INFINITO*, a solo exhibition by **Jean-Marie Appriou**, running from May 22nd to August 23rd. Curated by **Arturo Galansino**, the exhibition brings together a group of new works by the artist and offers a broad overview of his oeuvre, which today stands as one of the most original voices redefining the idea of sculpture in contemporary art. The title, *CANTO INFINITO*, evokes the idea of a continuous flow without beginning or end, suggesting a dimension in which time, matter, and imagination are in constant transformation. Conceived as stages in a journey, the works on display recall the legacy of the *Divine Comedy* as a cultural and symbolic horizon. Appriou's work also engages with a broader constellation of literary and mythological sources, which emerge not as fixed references, but as presences embodied in the sculptural material and integrated into a spatial sequence. His figures do not illustrate stories, but suggest moments of passage and transition.

## **Verita Monselles. Carnal | ROTTE. Art of Disruption from**

## the Carlo Palli Donation, Pecci Center, Prato



**Verita Monselles. Scherzosamente II, 1976, photographic print, 20.3x20.3 cm** Courtesy of the Tuscan Photographic Archive, Prato – Verita Monselles Fund

A double opening at the Pecci Center in Prato on May 31st. *CARNALE*, the first exhibition in an Italian contemporary art center dedicated to artist and photographer **Verita Monselles**, runs until August 30th and presents a fresh take on the artist's work, bringing together the diverse aspects of her production, tracing a non-chronological path where the different aspects of Monselles's oeuvre are interconnected to underscore their continuity. Curated by **Alessandra Acocella**, **Michele Bertolino**, and **Monica Gallai**, *CARNALE*, along with its advertising aesthetics and the use of textiles, also explores lesser-known experiments, such as the use of video. *Rotte*, on the other hand, is on display until November 1st. *Art of Disruption from the Carlo Palli Donation*, an exhibition curated by Stefano Pezzato and designed by **Ibrahim Kombarji**, offers a journey through works that have contributed to the creation of new artistic paths in the last century and that Carlo Palli has decided to donate to the Pecci Center so that they may remain in the city of Prato. Among the protagonists of the exhibition are the poetic revolution of the Gruppo 70, the feminine and feminist imagery of the neo-avant-garde, various processual and conceptual forms, the **Fluxus** movement, Nouveau Réalisme and the art of objects, the development of artistic practices such as writing and painting, strong personalities such as the father of Actionism **Hermann Nitsch**, the inventor of Eat Art **Daniel Spoerri**, the “writer” of paintings and objects **Ben Vautier**, the poet and performer **Ketty La Rocca**, the avant-garde

musician and composer **Giuseppe Chiari** , the poet “cancellatore” **Emilio Isgrò** , to name just a few.

**Fabio Massimo Fioravanti.  
Imagining the Invisible, Giorgio  
De Marchis Bonanni D'Ocre  
Foundation, L'Aquila**



**Fabio Massimo Fioravanti, imagining the invisible**

From May 16 to June 20, the Giorgio de Marchis Bonanni Foundation hosts *Immaginare l'invisibile* , an exhibition by **Fabio Massimo Fioravanti** that is part of the program of L'Aquila Italian Capital of Culture 2026. The project, which benefits from the patronage of the Japanese Embassy in Italy and the Japanese Cultural Institute (Japan Foundation ), presents a selection of 100 photographs by Fabio Massimo Fioravanti, taken over a period of approximately 35 years in Japan, divided into 5 sections: performances in theaters, performances in Shinto and Buddhist temples, backstage and the mirror room (the most secret place of Noh), actors' exercises, and mask making. These are accompanied by 40 ukyo-e by Tsukioka Kogyo (exhibited for the first time in Italy), made between the 19th and 20th centuries, and some Noh masks by the artist Keiko Udaka with some stage costumes and fans.

**Creatures, Creators. Saint  
Francis and Contemporary Art |**

## Remak Fazel's Milan Unit 1994-2009 | Vitality of Italian Architecture 1946-2026, MAXXI Rome



Paolo Canevari, *Monuments of Memory*, 2019, photo M3S, MAXXI Collection



Ramak Fazel, *Milan Unit (1994-2009)* © Ramak Fazel

From May 22nd to September, curated by **Beatrice Buscaroli**, *Creatures, Creators. Saint Francis and Contemporary Art* will be on display, an exhibition that goes beyond the iconographic image of Saint Francis to reveal his way of looking at the world and the ethical value of his thought through works by **Stefano Arienti**, **Jacopo Benassi**, **Vasco Bendini**, **Luca Bertolo**, **Bertozzi & Casoni**, **Lorenzo Bonechi**, **Alberto Burri**, **Paolo Canevari**, **Chiara Galore**, **Pier Paolo Calzolari**, **Chiara Camoni**, **Marco Cingolani**, **Antonio Del Donno**, **Aron Demetz**, **Fulvio Di Piazza**, **Bruna Esposito**, **Mario Giacomelli**, **Maria Lai**, **Piero Manzoni**, **Andrea Mastrovito**, **Giorgio Morandi**, **Ennio Morlotti**, **Alessandro Pessoli**, **Davide Rivalta**, **Flavia Rossi**, **Nicola Samorì**, **Germano Sartelli**, **Mario Schifano** and **Ettore Spalletti**. From May 29th, *Milan Unit* will also be on display – until September 27th – an archive-based work that brings together **Ramak Fazel**'s entire photographic and documentary production between 1994 and 2009, throughout and beyond his years in the Italian design and architecture scene. Negatives, slides, prints, publications, notes, documents, and work tools create a vivid account of his working method and a crucial moment in photography, the transition from analog to digital. Finally, the opening exhibition will feature "*Vitality of Italian Architecture 1946-2026*," curated by **Pippo Ciorra** and **Elena Tinacci**, which traces a historic period that began with the founding of the Republic, highlighting the now internationally recognized role of a new generation of Italian architects, and offering a

glimpse into the future. Conceived to mark the 80th anniversary of the Republic, this exhibition brings together the voices of the most authoritative figures in Italian architecture at the turn of the millennium, celebrating the major architectural themes that distinguished Republican Italy, and then delving into the heart of the narrative with a selection of exemplary projects completed in recent years by Italian architects in Italy and around the world.

## **Pablo Atchugarry Sculpting Light, The National Gallery of Modern and Contemporary Art, Rome**



**Pablo Atchugarry, La energie de mon ami, 2019**

The Galleria Nazionale d'Arte Moderna e Contemporanea is dedicating the exhibition *Scolpire la Luce (Sculpting the Light)* to **Pablo Atchugarry**, curated by **Gabriele Simongini** and running from May 19th to June 21st. The exhibition brings together approximately fifty sculptures, offering a broad overview of the artist's research spanning the last thirty years of his career. Alongside his celebrated marbles, the exhibition includes works in wood carved from centuries-old olive tree trunks, alabaster, enameled bronze, and steel. Through these materials, Atchugarry explores different modes of expression: from the organic intimacy of the sinuous forms of sculpted trunks to the powerful aerodynamism of bronzes, all the way to large environmental steel sculptures that

engage with light, air, and landscape. The exhibition is exceptionally enriched by four sculptures inserted into the spaces of the permanent collection, where the artist's works establish unprecedented dialogues with key masters of modern art such as **Jean Arp** , **Lucio Fontana** , **Alberto Giacometti** , and **Henry Moore** . In conjunction with the exhibition, Pablo Atchugarry donated to the GNAMC the important work in Carrara statuary marble entitled *Splendore* and created for the occasion.

**Alberto Maggini. Ultra Flat |  
Yngve Henriksen. Lofoten  
Poems. Visions from the Deep  
North, Fondazione Pastificio  
Cerere, Rome**



**Alberto Maggini, Giardiniera Salad 2, glazed terracotta, 45x28x19 cm, 2025. Photo credits: Carlo Romano**

From May 15th to July 10th, the Pastificio Cerere Foundation hosts *ULTRA FLAT* , a solo exhibition by **Alberto Maggini** curated by **Gianlorenzo Chiaraluce** and conceived as a simulation of a fictional beauty salon. The exhibition embraces and distorts the aseptic, yet at times kitschy, reassuring, and performative aesthetic of a space dedicated to body care and personal image optimization: treatment tables, shiny surfaces, cool lights, technical instruments, and everyday objects coexist with polychrome ceramic sculptures, videos, and installations, transforming the exhibition setting into an ambiguous and immersive environment, halfway between a showroom, a spa, and a biopolitical laboratory. The project centers on the relationship between beauty and power, between aesthetics and norms. The exhibition unfolds as an immersive journey divided into four spaces: Each of them is imagined as a ritual station, a symbolic and sensorial treatment that leads the visitor through the different stages of a transformation that is not only physical, but also perceptive,

historical and social. The beauty center, from a place of care and improvement, is transformed into a portal where the profound logic that informs the construction of beauty, its standards and its ideological derivations are exposed. Also scheduled for the same period is *Lofoten Poems – Visions from the Deep North*, a solo exhibition by **Yngve Henriksen** curated by **Alessandra Mammi**, produced with the patronage of the Royal Norwegian Embassy in Italy. The title summarizes a project that aims to go beyond the solo exhibition of one of the most intense and accomplished painters on the contemporary Norwegian scene, offering an immersive journey into the history of his work and his world through a rich selection of paintings of varying sizes and years, drawings on paper, more intimate works of smaller scale, books, records, small mementos, trophies, notes, photos and notebooks gathered together as if in a secret wunderkammer.

## **How Kids Roll, Palazzo Merulana, Rome**



**Credits Melissa McClaren**

From May 14 to June 28, 2026, Palazzo Merulana presents *How Kids Roll*, curated by **Loris Lai** and **Joseph Lefevre**. The exhibition aims to be a space for listening, reflection, and cultural mediation, where a perspective on childhood becomes a key to understanding the complexity of the present. The heart of the exhibition is **Melissa McClaren**'s photographic work, created during the making of the film *How Kids Roll*, shot between September 2022 and September 2023 by Italian director **Loris Lai** and currently being distributed internationally. The photographs form the backbone of the exhibition and, with an intimate and non-rhetorical gaze, recount fragments of the lives, daily gestures, expectations, and games of the children of Gaza, suspended between normality and trauma. The exhibition is conceived as an immersive environment, in which photographs, poetic texts, and sound contributions interact, generating a journey that

invites visitors to engage not only with the violence of conflict, but also with the extraordinary capacity for resistance, invention, and hope that emerges from the gaze of children.

## **Gianni Bertini. Story of a Man Without a History, Biscozzi-Rimbaud Foundation, Lecce**



**Gianni Bertini, Grip, 1965**

In collaboration with the Gianni Bertini Association and the Frittelli Archive for the Works of Gianni Bertini, the Biscozzi | Rimbaud Foundation presents Gianni Bertini. Story of a Man Without a History. Curated by Thierry Bertini and Roberto Lacarbonara, the exhibition, dedicated to one of the most original and influential artists, features over 40 works and a selection of artist's books, including the unpublished novel that lends its title to the exhibition. It focuses on a specific, original and compelling period in Bertini's production, spanning the period from 1946 to the 1970s. It explores three main areas of research: from the Gridi (literally, "Gridi") of the 1940s, to the extensive informal production of the 1950s, up to the subsequent conception and development of Mec-Art. This was an era in which the artist demonstrated a remarkable ability to recapture the revolutionary power of the early twentieth-century avant-gardes – from Futurism to Dadaism – while at the same time anticipating a visual culture increasingly dominated by mass

communication, the seriality of the machine, and the logic of capitalist production.

**Stefania Galegati. Isola delle  
Femmine (An Iconic Island  
Between Activism and  
Participation), Mare Memoria  
Viva Urban Ecomuseum,  
Palermo**



**Stefania Galegati. Isola delle Femmine (An Iconic Island of Activism and Participation)**

From May 28 to November 28, the Mare Memoria Viva Urban Ecomuseum in Palermo hosts the final exhibition of the *Isola delle Femmine project (An Iconic Island between Activism and Participation)* by artist **Stefania Galegati**, curated by **Cristina Alga**. The project was made possible thanks to the support of the Directorate General for Contemporary Creativity of the Ministry of Culture as part of the Italian Council program (13th edition, 2024), aimed at the international promotion of Italian contemporary art. The project was born from the initiative of a group of women and a collective process launched in 2017, starting with a dream: to physically purchase the Isola delle Femmine, off the coast of Palermo—currently privately owned and a nature reserve—through a crowdfunding campaign that involves anyone who identifies with femininity. With the support of the Italian Council, the project further developed over the course of over a year, becoming the hub of an international network of artists, activists, curators, individuals, and citizens, connecting the city of Palermo to several "emerging southern regions" through residencies, workshops, meetings, and debates.

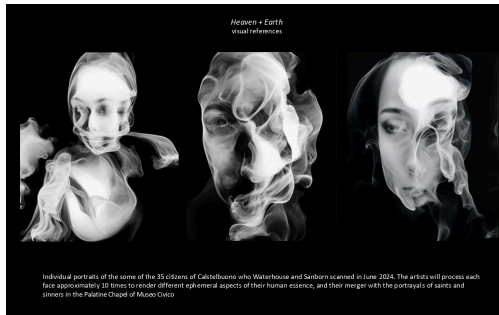
## **Donata Lazzarini Celibi. The Story of a Botanical Migration, Botanical Garden, Palermo**



**Donata Lazzarini, Woodii strobilus in her hands, 2025. Courtesy of the artist. Design and visual arts.**

Celibi. Story of a Botanical Migration, a project by **Donata Lazzarini**, curated by **Maria Rosa Sossai**, supported by the public notice PAC2025 – Plan for Contemporary Art, promoted by the General Directorate for Contemporary Creativity of the Ministry of Culture and commissioned by **Unipa Heritage**, the Museum System of the University of Palermo, with the aim of creating new works of art for the Botanical Garden, is running until *October 20*. *Celibi. Story of a Botanical Migration* takes its cue from an emblematic story in the history of botany: that of *Encephalartos woodii*, one of the rarest plants on the planet, discovered in 1895 in the Ngoye forest by botanist **John Medley Wood**, from whom the plant took its name. This species exists only as a clone or hybrid; The closest to the original South African species is *Encephalartos woodii × natalensis*, kept at the **Botanical Garden of the University of Palermo**. Lazzarini has created 10 ceramic and white porcelain sculptures imagining possible, previously unknown, forms of the female strobilus of Woodii through the reworking of ancient botanical illustrations, which will be placed in dialogue with the Herbarium collection.

## John Sanborn and Ionee Waterhouse. Heaven + Earth, Castelbuono Civic Museum (PA)



*Heaven+Earth*, the new project by artists **John Sanborn**, a pioneer of electronic arts, and **Ionee Waterhouse**, known for her use of video mapping and new forms of generative animation, opens on May 25th and runs until August 30th. Curated by **Laura Barreca**, the project will take place at the Castelbuono Civic Museum. Supported by PAC2025 – Plan for Contemporary Art, promoted by the General Directorate for Contemporary Creativity of the Ministry of Culture, with the patronage of the University of Palermo, the “Alma Mater” University of Bologna, and in collaboration with the MEET Digital Center of Milan and the Ypsigrock Festival, the project was conceived by commission of the Castelbuono Civic Museum for the historical context of the medieval Ventimiglia Castle. *Heaven+Earth* brings together cultural heritage, digital technologies, and human heritage.



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