



Gallerie d'Italia – Piazza Scala The museum of Intesa Sanpaolo in Milan

Gallerie d'Italia. Spaces for art and culture

The Gallerie di Piazza Scala in Milan, the Gallerie di Palazzo Zevallos Stigliano in Naples and the Gallerie di Palazzo Leoni Montanari in Vicenza make up the “Gallerie d'Italia”, Intesa Sanpaolo's museum and cultural pole. The bank's historic buildings in the heart of the three cities have been transformed into exhibition spaces to house and share with the public the Group's art collections.

The Buildings

In the various historical buildings that are home to the Gallerie di Piazza Scala—located in the heart of Milan and the property of Intesa Sanpaolo—the project develops different exhibition concepts in which relations between furnishings and the architectural setting refer to and capture the association of these two factors at the time the buildings were conceived. Icons of the history of Milan, these buildings were designed by leading Italian architects between late 1700 and early 1900.

Palazzo Anguissola Antona Traversi, with central unit constructed according to the project by Carlo Felice Soave from Lugano between 1775 and 1778, and the part that overlooks via Manzoni built in 1829 by Luigi Canonica from Ticino, and Palazzo Brentani, which dates back to the same period and, once again, was designed by Canonica, display the Cariplo Foundation and Intesa Sanpaolo's works of the 1800s, along the exhibition track **From Canova to Boccioni**; The building, which was the historical seat of Banca Commerciale Italiana, overlooks Piazza della Scala and was designed by Luca Beltrami between 1906 and 1911. It presents a selection of works of the 1900s from Intesa Sanpaolo's collection, displayed on rotation with theme installations that are cyclically renewed, in the framework of the exhibition project **Cantiere del '900**.

From Canova to Boccioni. The 1800s

The exhibition track, which commences with a magnificent sequence of thirteen plaster bas-reliefs by Antonio Canova, inspired by Homer, Virgil and Plato, the property of the Cariplo Foundation, symbolically draws to a close with four masterpieces by Umberto Boccioni (including *Three Women and Factories at Porta Romana* of 1909-1910), which belong to the artistic assets of Intesa Sanpaolo. These works are essential to understand the decisive transition from Divisionism to Futurism.

The protagonist is Lombard painting in the 1800s, represented by works that witness Milan's role as the leading Italian city of art at the time, and interpreter of the needs of a rapidly changing society and of the very goals of a nation that was being shaped.

The civilian dimension of Romanticism finds its utmost expression in the historical paintings by Francesco Hayez, whose major works are displayed at the museum. The monumental paintings of battles by Gerolamo Induno and Sebastiano De Albertis confirm, with their moving epic enthusiasm, the decisive contribution of Lombard painting to the Italian Risorgimento. Besides these examples of historical subjects, the various sections of the Museum reconstruct the progress of other pictorial genres, such as the urban view, perspective painting, the landscape and scenes of popular life, which have been considered by both exhibitions and collectors as the expression of modern life.

Paintings by Giuseppe Molteni, Giovanni Migliara, Luigi Bisi, Giuseppe Canella, Luigi Premazzi, Angelo Inganni are a genuine discovery of an important pictorial season, precisely Lombard Romanticism, which is still little known and inadequately considered. They also provide an exceptional document of the city's image and transformation, represented not only by its solemn monumental heart, the Cathedral, but also by the dynamic daily life of its popular districts, along the banks of the Navigli that are no more today.

Domenico and Gerolamo Induno introduced Naturalism, which dominated the latter half of the century, especially with landscape painting, thus becoming the premise for Divisionism experimented by Giovanni Segantini, Filippo Carcano, Giovanni Sottocornola and Angelo Morbelli. Works by Giovanni Boldini, Telemaco Signorini, Lorenzo Delleani, Federico Zandomenoghi, Vincenzo Irolli and Antonio Mancini offer the opportunity to perform a comparative study of the most innovative experiences of other Italian cities, such as Florence and the Macchiaioli, Turin and Naples.

The section dedicated to Symbolism, which ruled the Italian artistic scene between the 1800s and 1900s with works that were renowned throughout Europe, is particularly impressive for the importance and quality of the paintings exhibited. We find evidence of this in the masterpieces by Angelo Morbelli, Filippo Carcano and Gaetano Previati that were painted with the innovative Divisionist technique, and also in the transfiguration of daily life portrayed by Luigi Rossi, Emilio Gola and Leonardo Bazzaro. They feature a powerful modern vision that, in the monumental surfaces painted by Giulio Aristide Sartorio, the Parliament's painter and leading figure on the scene of official decorative trends, becomes an allegory and a sumptuous celebration of classical tradition, with references to Fidia and Michelangelo.

Cantiere del '900

Cantiere del '900 is a project designed to underscore the importance of over 3,000 works of the 20th century that are present in Intesa Sanpaolo's collections. The initiative adopts an innovative approach with "variable geometry" to propose ever new and diversified installations by exploiting the potential of an important collection. The new thematic installation, which was inaugurated in March 2015, presents 79 works. The recurrent concept is the idea of "shape" and its possible application, both in visual terms and with reference to the concept and implementation of the work.

The themes defined offer ideas for reflection on the pivotal issues of both history and art criticism during the past century, namely shape, space, time, colour, figure and landscape. Some highly impressive sculptures greet the visitor in the central hall, generating a dialogue between geometries, the ideas that adapt them and the space in which they are placed.

20th century works of art that are present in Intesa Sanpaolo's collections converge the heritage of the many banks that have joined the Group, and define a cultural path that spans the entire century.

The collection we find today widely represents the events and protagonists of Italian art in the 1900s with the four masterpieces by Boccioni and the works by Balla, Carrà, De Chirico, Funi, Mafai, Sironi, Rosai, Spadini, Tosi, Zanini (besides paintings by many early 20th century regional artists). The most extensive part covers almost all the trends proposed by Italian art in the latter half of the 1900s. There is a considerable presence of works by artists, such as Fontana, Dorazio, Turcato and figures of the immediate post-war

movements, namely Spatialism, which implements Fontana's proposals; the Nuclear Movement that was promoted in Milan by Enrico Baj and Sergio Dangelo; the Informal Movement with protagonists Burri, Corpora, Scanavino, Scialoja, Tancredi; the Concrete Art Movement (Dorfles, Munari, Reggiani, Soldati); the Group of Eight (Afro, Birolli, Corpora, Moreni, Morlotti, Santomaso, Turcato, Vedova).

Regarding the 1960s and 1970s, the exhaustive collection outlines homogeneous groups in the framework of vanguard constructive technologies (all the protagonists of Group T and Group N), of "Visual Poetry," of Arte Povera works (Paolini, Alighiero Boetti, Merz), and of Conceptual Art (from Agnetti to La Pietra), along with a structured presentation of Italian Pop Art (Ceroli, Festa, Schifano, Rotella).

Many works confirm the extensive artistic scene of the 1980s and 1990s, including technical and operative experimentation and new focus on painting (protagonists of the Transavantgarde Movement, authors such as Vanessa Beecroft or artists who started reflections on photography, like Silvio Wolf). An essential group of sculptures includes works by Arturo Martini, Arnaldo and Giò Pomodoro, and Pietro Consagra; foreign artists, such as Arp, Mirò and Vantongerloo, with marble sculptures produced in the 1960s for the company Henraux in Carrara, and leading works by sculptors of the 1960s, 1970s and subsequent years, such as Colla, Pascali, Spagnulo, Staccioli and Carrino. Finally, besides the sculptural framework, important works by foreign artists, ranging from Picasso to Kandinsky, Riopelle, Matta and Warhol, indicate that the collection has opened to the international scene, while maintaining dedicated interest in Italian art.

Teaching

The Gallerie d'Italia propose intensive didactic activities that cater for various generations, ranging from children to the elderly. The permanent collections in the palaces offer the possibility of multiple interpretations and studies of a wide spectrum of subjects based on a multi-disciplinary approach.

Thousands of children of all ages from schools in the surrounding areas have had the opportunity to explore, thanks to the free instruction, distant and apparently difficult artistic cultures and discover the inter-cultural power of their message.

All the itineraries are designed under the concept of "*culture for all*" and are fully accessible to different sectors of the public, with particular emphasis on families and disabled people. The various proposals are characterised by a large number of workshops aimed at interiorising the knowledge acquired during the encounters with the works of art on view at the museum.

Conferences and cultural events

The Gallerie host a number of cultural events, such as conferences, study days, book presentations and poetry readings.

GALLERIE D'ITALIA

Address

Piazza della Scala, 6

Opening hours

Tuesday – Sunday: 9.30 a.m. - 7.30 p.m. (last entrance 6.30 p.m.)

Thursday: 9.30 a.m. - 10.30 p.m. (last entrance 9.30 p.m.)

Closed on Mondays

Special Openings

8 and 26 December 2016, 1 January 2017 (free admission 2.30 p.m. - 7.30 p.m., with last entrance at 6.30 p.m.), 6 January 2017

Closed on

on 7 December the museum closes early at 2.30 p.m. (last entrance 1.30 p.m.)

24, 25 and 31 December 2016

Admission

Combined ticket valid for temporary exhibitions and the permanent collections:

Full: 10 euro

Reductions: 8 euro (over 65s, accompanied by an employee of the Intesa Sanpaolo Group, companies and associations with a special agreement for admissions, groups of minimum 15 people)

Special reductions: (young adults aged 18-25 years, Intesa Sanpaolo customers with an ISP card or credit card)

Free:

- Employees of the Intesa Sanpaolo Group
- Under 18s
- School children
- Disabled persons and companions
- Journalists
- Tour guides
- Interpreters accompanying tourist guides
- Museum officials
- Teachers and students of archaeology, architecture, arts and culture
- ICOM members
- **No charge on the first Sunday of the month**

Guided visits of the temporary exhibitions and the permanent collections may be booked in advance for groups of a maximum of 25 people: Italian € 80 per group, English € 100 per group

Free audio guides are available

Book Store

Catalogues, guides, books, cd roms

Information and bookings

Freephone (in Italy only) 800.167619

info@gallerieditalia.com

www.gallerieditalia.it