

**FONDAZIONE PRADA: 2021 - 2022 PROGRAM**

Fondazione Prada's Milan headquarters currently presents "Who the Bær", the new show by Simon Fujiwara (on view until 27 September 2021), and "Atlas", the permanent exhibition which features a selection of works from Collezione Prada, displayed in the five floors of Torre. The exhibition spaces are open to the public from Thursday to Sunday, from 10 am to 7 pm. In compliance with the rules on containment and management of the epidemiological emergency, admission is limited and requires the purchase of a ticket online until 12 am of the day before the visit.

The exhibition "Who the Bær", focused on a fictional bear in search for identity, investigates the simultaneous quest for fantasy and authenticity in the culture we consume. The project is conceived to furtherly develop into a digital platform aimed at sharing and exploring, through the Instagram account @whothebaer, animated by Fujiwara, and a web app conceived by the artist. The initiative is part of a process undertaken by Fondazione Prada and aimed at continuously develop its digital presence and experiment with a multitude of times and means of audience engagement.

The Venetian venue, the historic building of Ca' Corner della Regina, reopens from 22 May to 21 November 2021 with "Stop Painting", the exhibition conceived by artist Peter Fischli (the press preview will take place on Wednesday 19 May). The project explores a series of specific ruptures within the history of painting in the last 150 years, intertwined with the emergence of new social factors and cultural values. The artist identified five radical ruptures caused by technological and social changes that marked artistic paradigm shifts through rejection and reinvention of painting.

A cinema program, that includes a series of outdoor screenings in the Milan spaces, will be presented during the summer season.

Osservatorio Fondazione Prada, in Galleria Vittorio Emanuele II in Milan, unveils the exhibition "Sturm&Drang" from 16 September 2021 to 17 January 2022, curated by Luigi Alberto Cippini (Armature Globale), Fredi Fischli and Niels Olsen (gta exhibitions, ETH Zürich). Originated from a collaboration between Fondazione Prada and ETH Zürich, the project explores Computer-generated imagery (CGI) practices, experiences, and environments.

Fondazione Prada's exhibition program in Milan will unfold from 28 October 2021 to 28 February 2022 with the wide retrospective conceived by Germano Celant and dedicated to the artistic activity of Domenico Gnoli, accompanied by a scientific publication. From 31 March to 22 August 2022, the artist duo Elmgreen & Dragset will present the exhibition "Useless Bodies?" that will span over four spaces in the Milan premises in addition to the outdoor areas.

**Program**

**Who the Bær** by Simon Fujiwara: 29 April - 27 September 2021, Milan

**Stop Painting** curated by Peter Fischli: 22 May - 21 November 2021, Venice

**Sturm&Drang** curated by Luigi Alberto Cippini, Fredi Fischli and Niels Olsen: 16 September 2021 - 17 January 2022, Osservatorio Fondazione Prada - Milan

**Domenico Gnoli** conceived by Germano Celant: 28 October 2021- 28 February 2022, Milan

**Useless Bodies?** by Elmgreen & Dragset: 31 March - 22 August 2022, Milan

**Press contacts**

Fondazione Prada

T +39 02 56 66 26 34

[press@fondazioneprada.org](mailto:press@fondazioneprada.org)

[fondazioneprada.org](http://fondazioneprada.org)

**“WHO THE BÆR” BY SIMON FUJIWARA**

Fondazione Prada presents “Who the Bær”, an exhibition by Simon Fujiwara in Milan from 29 April to 27 September 2021.

The work of artist Simon Fujiwara (London, UK, 1982; lives and works in Berlin) is a personal exploration of the human desire that underpins tourist attractions, historical icons, celebrities, “edutainment,” and neo-capitalism. In this seductive yet fraught arena, his work reveals the paradox of our simultaneous quest for fantasy and authenticity in the culture we consume. In his recent exhibitions—which include a full-scale reconstruction of the Anne Frank House (“Hope House”, 2017), a “rebranding campaign” of his former high school art teacher (“Joanne”, 2016-2018), and a theme park ride that takes you into the world of YouTube (“Empathy I”, 2018),— we observe a distorted reflection of the real world through the artist’s fantastical and sometimes disturbing universe.

For this new site-specific project conceived for the ground floor of the Podium in the Milan premises of Fondazione Prada, Simon Fujiwara introduces audiences to the world of Who the Bær, an original cartoon character that inhabits a universe created by the artist. Who the Bær is a cartoon bear without a clear character – “Who” as they are known, seems to have not yet developed a strong personality or instincts, they have no history, defined gender or even sexuality. Who the Bær only knows that they are an image, and they seek to define themselves in a world of other images. The world of Who the Bær is a flat, online world of pictures, yet one full of endless possibilities. Who the Bær can transform or adapt into any image they encounter, taking on the attributes and identities of those depicted within the image – human, animal or even object. In this sense the world of Who the Bær is a world of freedom: Who can be whoever they wish to be, Who can transcend time and place, Who can be both subject and object. Yet Who the Bær may never be able to overcome their one true challenge – to become anything more than just an image.

Within his exhibition, Fujiwara introduces the public to a coming-of-age story made of several cheerful and traumatic events. From focus groups to therapy sessions, from plastic surgery to global travels, from sexual fantasies to dystopian dreams, the artist portrays the formative process of a fictitious character as they interpret and appropriate the “real world” of images, distorting everything they see into the absurd logic of their personal universe.

Who the Bær’s adventures are presented at Fondazione Prada in a giant labyrinth made almost entirely from cardboard and recyclable materials and forming the shape of a giant bear. As visitors travel through the bear-like installation, they are introduced to the basic design and formation of the cartoon character of Who the Bær. Told through drawings, collages, sculptures and animations, we witness Who the Bær in their perennial quest for an authentic self.

Inspired by the traditional tales as well as modern animation movies, Fujiwara uses the mechanisms of fantasy to explore some of the joys and traumas we face as a society possessed with images and spectacle.

“Who the Bær” will be completed by a publication, which is part of Fondazione Prada’s Quaderni series, that will include a conversation with the artist. The project, originally conceived to evolve into a digital experience, becomes an open platform for sharing and studying through the Instagram account @whothebaer animated by Fujiwara and a web app conceived by the artist.

**Press contacts**

Fondazione Prada

T. +39 02 56 66 26 34

press@fondazioneprada.org

fondazioneprada.org

“WHO THE BÆR” BY SIMON FUJIWARA

List of exhibited artworks

PODIUM

*A True Account of Who the Bær, 2021*

Multimedia sculpture: sketchbook, drawings, paper collage, honey bottle, aluminum can, cutter, scissors, scotch tape, pencils and markers in cardboard frame, metallic base, video on monitor, speakers

Video length: 2' 3"

Video attribution: Andrea Rossetti, Peter Klashorst; Derek Bridges; Viking/Penguin Random House; Kevin Phillips / Devanath/Pixabay; monkeybusinessimages / iStock by Getty Images; VintageSnipsAndClips / Pixabay

Music credits: *Ghostly* by Paul Mottram, Audio Network / SIAE

*Exhibition Models in Process, 2021*

Set of 2 maquettes: paper, cardboard

*Who's a Brand Cartoon?, 2021*

Set of 3 drawings: marker and pastel drawing, paper collages

*Redesigning Who?, 2021*

Marker and pastel drawing, paper collages

Image attribution: Max Halberstadt; Robert Huffstutter

*Who Needs a Focus Group?, 2021*

Pencil, pastel, and charcoal drawing, paper collage

Image attribution: monkeybusinessimages / iStock by Getty Images

*Who Has No Instincts?, 2021*

Pastel drawing, paper collage

*What's Inside Who's Head?, 2021*

Pastel drawing, mixed media collage

*Origins of Who?, 2021*

Set of 18 drawings: pencil and pastel drawings, paper collages

Image attribution: Paolo Giubilato/Unsplash; Sakurai Midori; BSBCC-Bornean Sun Bear Conservation Center

*Who Is...?, 2021*

Set of 6 sculptures: cardboard, paper, wood, diorama trees

*Who's Who? (Da Vinci), 2021*

Pencil, pastel drawing, paper collage

*Who's in the Mirror? (Identity Map), 2021*

Pencil and pastel drawing, marker, paper collage

*Who's in the Mirror?, 2021*

Plastic, cardboard, mirror, metal, wood, paper

*Who's in the Mirror? (Biophysical Process), 2021*

Pencil, pastel, charcoal drawing, paper collage

*Who Is a Reflection of Societal Views at the Time of Production?, 2021*

Pencil and pastel drawings, paper collage

*Who's Concept of Gender is a Social Construct?, 2021*

Pencil and pastel drawings, paper collage

*Who's a Comic, a Cartoon, an Idea?, 2021*

Pencil and pastel drawings, paper collage

*Who Wears Jeans?, 2021*

Mixed media sculpture: wood, fabric, shoes

*Who's a Man?, 2021*

Set of 14 drawings: pencil and pastel drawings, paper collage

Images attribution: Alex Scott-Samuel; Marco Montañés; Lou Fine for Fox Feature Syndicate; Sergeant Ian Forsyth RLC/MOD; Goodfreephotos.com; National Cancer Institute; Andrey Messmer

*Adam Who?, 2021*

Mixed media collage: pencil drawing, paper, fabric, printed acetate, metallic buttons

Image attribution: Albrecht Dürer, *Adam and Eve*, 1507 / Museo del Prado, Madrid

*Eve Who?, 2021*

Mixed media collage: pencil and pastel drawing, paper, fabric, printed acetate, aluminum

Image attribution: Albrecht Dürer, *Adam and Eve*, 1507 / Museo del Prado, Madrid

*Who's a Woman?, 2021*

Set of 15 artworks: pencil and pastel drawings, paper collage

Images attribution: Kip Soep; Stroddler; Tom Adriaenssen; Blausen.com, 2014; OpenStax College / Anatomy & Physiology, Connexions website; Jean- Auguste-Dominique Ingres, *Grande Odalisque*, 1814 / Musée du Louvre, Paris /Atlas database; Venus of Willendorf (copy) / Thirunavukkarasye-Raveendran; Wisconsin Center for Film and Theater Research; Jonathan Tomas / Unsplash; Hayu; Gabrielle Henderson/ Unsplash; Richard Yaussi; Jay Godwin

*The Story of Who? (Mummy, Daddy, Home & Car), 2021*

Set of 2 drawings: colored pencil and pencil drawings, paper collage

Images attribution: Dia Dipasupil/Getty Images; Peter Klashorst; Mbrickn; Humphrey Muleba/Unsplash; Rfassbind

*Becoming Who? (An Autobiography), 2021*

Paper and drawing on book. Edition of 10 + 2 AP

Image attribution: Viking/Penguin Random House

*Becoming Who? (Study on a Tree), 2021*

Pastel drawing, paper collage

*Who's Mum? (Single Mother Nativity Scene), 2021*

Honey bottle, plastic, fabric, ceramic sculpture, wood, straw

*Who's Dad? (Joseph Tesla Mars Explorer), 2021*

Mixed media sculpture: plastic, tempera on paper, ceramic

*Who's Under Construction?, 2021*

Paint on foam board, plastic

*Who's House?, 2021*

Mixed media sculpture: paint and wax drawing, paper collage, aluminum can, plastic, wood, nails

Images attribution: Steve Jurvetson; Charles M James; Rfasssbind; Kianakali / Unsplash.

*Who's Car? (Hybrid), 2021*

Set of drawing and sculpture: pencil and pastel drawing, paper collage; toy car, paper

*The Wholicopter, 2021*

Set of drawing and sculpture: pencil and pastel drawing, paper collage; toy helicopter, plastic, honey bottles, cardboard

Images attribution: Matthew Field / [www.photography.mattfield.com](http://www.photography.mattfield.com); Medgirl131; British Columbia Institute of Technology (BCIT)

*Who's Journey Home? (A Journey of Self Discovery), 2021*

Wood, plastic, video projection on roll-up screen

Video duration: 1' 8''

Images attribution: Emanuela Picone, Element5 Digita, Marten Bjork, Caleb George, Engin Akyurt, Valeria Andersson, Jeremy Bishop, Sylvia Plats, Jared Rice, Anne Spratt, Darius Bashar, Yu Kato, Mesut Kaya, Globelet Reuseable, Karthik Chandran, Shubham Bochiwal, Sebastian Gabriel, Ana Frantz, Nik Shuliahin, Jorge Zapata, Aaron Burden, Philipp Kämmerer, Clay Banks / Unsplash

*Who Is Banksy?, 2021*

Pastel and charcoal drawing, paint, paper collage

Images attribution: Banksy, Grin Reaper With Tag, ca. 2005 / Szater; Infrogmation of New Orleans

*Who Is Greta?, 2021*

Charcoal drawing, paint, paper collage

Image attribution: European Parliament

*Who Is Knut?, 2021*

Charcoal and pastel drawing, paper collage

Image attribution: Rene Ehrhardt, Reading, UK

*Skölstrejk för Whö?, 2021*

Mixed media sculpture: paper, plastic, wood, plush, metal, printer

Image attribution: depositphotos

*Who Will Save Who?, 2021*

Paper, video on monitor, metal base  
Video duration: 44'  
Wall panel image attribution: depositphotos

*Who World (Easter Island), 2021*

Set of drawing and sculpture: acetate sheets, paper collage, plastic-resin, polystyrene, cardboard  
Image attribution: Easter Island Statue Project

*Who's in Africa? (Whokunamatata), 2021*

Mixed media sculpture: straw, rope, paper, aluminum cans, printer, acetate sheets

*Who's in Africa? (The Hunter), 2021*

Mixed media collage: paper, plastic, pin, wood, aluminum  
Images attribution: Frederick Waddy; Edward Stanford

*Who's a Butterfly?, 2021*

Mixed media sculpture: plastic, aluminum, paper

*Who's in Egypt? (Sarcophagus), 2021*

Mixed media collage: cardboard, fabric, aluminum can, plush, scotch, paper, fabric, compass, polystyrene

*Who's in Egypt? (Who Discovers Who?), 2021*

Mixed media collage: pencil drawing, cardboard, pencil, paper collage  
Images attribution: Harry Burton

*Who's in Egypt? (Property of Who?), 2021*

Mixed media sculpture: rope, cardboard, polystyrene, paper

*Who's in Egypt? (Urn), 2021*

Cardboard, paper, ceramic

*Who's the Bærest of Them All?, 2021*

Wood, cardboard, fan, plastic, paper, markers, magnifying glass, plush, aluminum cans, wood screen, lamp, printer

*Who's Bærlines? (New Rules for Liquids), 2021*

Mixed media collage: leather, aluminum, plastic, paper, cardboard collage, latex

*Who's Bærlines? (First Class Cabin Seat), 2021*

Wood, diorama trees, plastic, cardboard, fabric, aluminum can, 2 videos on monitors  
Video: 31'' (wall monitor); *This Little Sun Bear's World Is a Scary Place* (2017), 11' 12'' (seat monitor)

Video attribution: Edward M. Roqueta

Music credit (wall video): Leo Delibes, The Flower Duet/ Russian State Archive of Sound Recordings

Wall print attribution: ArtVisionStudio/ VectorStock

*Who's Bærlines? (Prototype Flatbed Seat), 2021*



Mixed media collage: fabric, pencil and pastel drawing, paper collage

*Who's Kissing Who?*, 2021

Mixed media installation: pencil and pastel drawings, paper collages

Image attribution: Gustav Klimt, *The Kiss*, 1907–08, Österreichische Galerie Belvedere, Vienna

*Whoney!*, 2021

Paint and honey on cardboard, wood, honeypots, wooden spoons

Room's wall print attribution: Viktoriya Chursina/123RF

*Who's Looking For Love?*, 2021

Set of 4 charcoal drawings on paper

*Only Whoman?*, 2021

Mixed media sculpture: paper, cardboard, speakers, electrical system, video on monitor, pedal

Video attribution: StockSupply, jimbo300966, Shivkant\_sharma, VRStocker / Pond5

Music credits: Harold Arlen, Yip Harburg, *If I Only Had a Heart*, 1939, SIAE

*If Only Who Had a Heart?*, 2021

Charcoal drawing, paper collage

Image attribution: *Encyclopedia Britannica*, vol.13, 1911

*A Vote For Who Is a Vote For Who?*, 2021

Paper collage

*Whoogle Who For President?*, 2021

Paper collage

*Who's Campaign Bus?*, 2021

Mixed media sculpture: toy car, plastic, aluminum can, wood, cardboard

*Who Force 1*, 2021

Mixed media sculpture: airplane model, metal, cardboard, paper, wood

*Who 4 President?*, 2021

Video: 1' 32''

Image attribution: Denisik11 / Can Stock Photo

Music credit: James Sanderson, *Hail to the Chief*/ YouTube

*Who Stands For Who?*, 2021

Marker and pastel drawing

*Whope*, 2021

Paper collage

*Who's Big Speech?*, 2021

Marker and pastel drawing

Room's wall print attribution: Eugenesergeev/ Dreamstime; Denisik11/Can Stock Photo.

*Church of Who?*, 2021

Sculpture and drawing (set): cardboard, wood, acetate sheets, mirror, fabric, metal, LED fan, speakers, charcoal, pastel drawing, paper collage  
Music credit: Enya, Only Time / YouTube / SIAE  
Drawing attribution: TheStyleUp

*Who's Doubting Who?, 2021*

Charcoal drawing, paper collage

Image attribution: Caravaggio, *The Incredulity of Saint Thomas*, c. 1600, Bildergalerie, Sanssouci Postdam

*Who's Our Saviour?, 2021*

Charcoal and pastel drawing, cardboard and paper collage

Image attribution: Michelangelo, *Pietà*, 1497–99, St. Peter's Basilica, Vatican City, photo Stanislav Traykov

*The Whocifixion (Study), 2021*

5 crayon drawings on tracing paper

**ATLAS**

In April 2018 Torre 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 Pomignoli from architecture firm OMA.

Realized in exposed white concrete, the 60-meters high building develops on nine levels, six of which are exhibition spaces, for a total surface of approximately 2.000 m<sup>2</sup>. 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 an alternation of concrete and glass surfaces, which allows exposure from a northern, eastern or western side, whereas the top gallery is exposed to zenithal light. The southern side of Torre presents an imposing tube which connects it to Deposito, inserting itself within the latter. This inclined structure, made of iron and concrete, is characterized by a wide internal slot inside which a panoramic elevator is integrated.

Inside of Torre, project "Atlas", emerged from a dialogue between Miuccia Prada and Germano Celant, is unveiled. It hosts works from the Prada Collection displayed in a sequence of environments incorporating solos and confrontations, created through assonances or contrasts, between artists such as Carla Accardi and Jeff Koons, Walter De Maria, Michael Heizer and Pino Pascali, William N. Copley and Damien Hirst, John Baldessari and Carsten Höller.

The group of exhibited artworks, realized between 1960 and 2011, represents a possible mapping of the ideas and visions which have guided the creation of the collection and the collaborations with the artists that have contributed to the activities of the foundation 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 collections and institutions.

Since the opening of the Milan venue of Fondazione Prada in 2015, the collection has become one of the available tools for the development of the foundation's cultural program, taking different configurations – from thematic to collective shows, from anthological exhibitions to artist-curated projects – and finding in Torre its permanent exhibition space.

TORRE

List of exhibited artworks

ATLAS

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 5: MICHAEL HEIZER – PINO PASCALI

Pino Pascali  
*Confluenze*, 1967  
Aluminum, water, methylene blue

Pino Pascali  
*Pelo*, 1968  
Fluffy fabric on wood structure

Pino Pascali  
*Meridiana*, 1968  
Steel wool and foam rubber on wooden 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

## **BAR LUCE**

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

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 Orobica, has become one of the new highlights of the city of Milan.

### **Information for the public**

Opening hours: Thursday – Sunday / 9 am – 7 pm

**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 m<sup>2</sup> 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 m<sup>2</sup> 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.

### **CARE's Chef Under 30**

The project "CARE's Chef Under 30" was organized at restaurant Torre in 2018 and 2019 in collaboration with three-times Michelin starred chef Norbert Niederkofler and Paolo Ferretti, both founders of "CARE's – The Ethical Chef Day". International emerging talents were invited, for two weeks each, to present a special menu inspired by the gastronomic identity and traditions of their own countries. Restaurant Torre became a place for engaging in discussions revolving around the ideas that characterize the guest chefs' cuisine. Through discussions on the concepts of sustainability, caring for the local area and environmental protection, the restaurant Torre attempts to create a link between different cultures, to share conscious gastronomic knowledge and promote ethically-sustainable cuisine.

The chef under 30 invited to the 2018 edition of the project were: Ben Marks (UK), Yury Kostorev (Russia), Aleksander Yourz (Ukraine), and Martina Caruso (Italy). From March to November 2019 the guest chefs were: Aldo Yaranga (Peru), Killian Crowley (Ireland), Vusumuzi Ndlovu (South Africa), Francesca Ferreyros (Peru), and Lennard Yeong (Singapore).

### **Address**

Ristorante Torre  
Via Lorenzini 14, 20139 Milan

### **Opening Hours**

Thursday – Sunday: noon - 8 pm

### **Bookings**

+39 02 23323910 - reservationtorre@fondazioneprada.org

### **Press contacts**

press.ristorantetorre@fondazioneprada.org



**FONDAZIONE PRADA – ACTIVITIES (1993 – 2021)**

**29 temporary exhibitions in Milan from 2015 to 2021:** “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 Baer” (2021)

**5 permanent projects in Milan:** “Atlas” (2018); “Dan Flavin at Chiesa Rossa” (1996); “Le Studio d’Orphée” (2019) by Jean-Luc Godard; Robert Gober / Louise Bourgeois (2015); “Processo grottesco” (2015) by Thomas Demand

**1 virtual reality installation:** “CARNE y ARENA” (2017)

**3 performing art projects in Milan:** Virgilio Sieni: “Atlante del gesto” (2015); Billy Cowie: “Attraverso i muri di bruma” (2016); Elie Tass: “Entrata di emergenza” (2019)

**2 editions of a musical project in Milan:** “I WANT TO LIKE YOU BUT I FIND IT DIFFICULT” (2018-2019)

**7 photography exhibitions in the Osservatorio venue in Milan:** “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)

**8 temporary exhibitions in Venice from 2011 to 2019:** “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)

**25 cinematographic projects from 2004 to 2020:** “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", Milano (2019); "Soggettiva Pedro Almodóvar", Milano (2019); "Lizzie Fitch | Ryan Trecartin: The Movies" (2019); "Soggettiva John Baldessari", Milano (2019); "Soggettiva Danny Boyle", Milano (2020)

**11 digital projects from 2015 to 2021:** "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); "Free to play" (2021)

**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)

**12 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)

**6 exhibitions presented by Prada with the support of Fondazione Prada at Prada Rong Zhai, Shanghai:** "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)

**5 multidisciplinary conferences from 2002 to 2020:** "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); "Human Brains" (2020)

**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)

**77 publications:** 42 catalogues, 29 issues of the Quaderni series by Fondazione Prada; 4 books on architecture, the report of the conference "The Challenge" and "Tribeca Talks"

**Graduation award Fondazione Prada (2018-2019)**

**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)

**FONDAZIONE PRADA, MILAN  
ARCHITECTURAL PROJECT**

**Site**

Former distillery named "Società Italiana Spiriti" and located in an industrial complex from the 1910's. It comprises seven existing structures, including warehouses, laboratories, and brewing silos, and three new structures named Podium, Cinema and Torre.

**Figures**

Total built area: 18.900 m<sup>2</sup>/ 203.444 ft<sup>2</sup>

Public area: 12.300 m<sup>2</sup> / 132.400 ft<sup>2</sup>

Private area: 6.600 m<sup>2</sup> / 71.044 ft<sup>2</sup>

**Opening Years**

9 May 2015 for the entire compound

20 April 2018 for Torre

**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

The new 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 new 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 new 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 (2015)

**FONDAZIONE PRADA, MILAN  
INFORMATION FOR THE PUBLIC**

**ADDRESS**

Largo Isarco, 2 - 20139 Milan

**OPENING DAYS AND HOURS**

From Thursday to Sunday, 10 am – 7 pm

**VISITORS GUIDELINES**

In compliance with the rules on containment and management of the COVID-19 epidemiological emergency, entry is restricted and requires online booking.

The temporary exhibition "Who the Bær" by Simon Fujiwara and the permanent project "Atlas" are open to the public.

The permanent projects "Haunted House," "Le Studio d'Orphée," and "Processo grottesco" are closed.

The Cinema program, the Accademia dei Bambini activities and guided tours are temporarily suspended.

**ADMISSION FEE**

**Full 15 €**

**Concessions 12 €**

Students under 26

Visitors over 65

FAI card holders

Carers/companions to visitors with disabilities

**Free**

Visitors under 18

Visitors with disabilities

Journalists with valid press card

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

**Concessions Municipality of Milan 7,50 €**

Visitors over 65 resident in the Municipality of Milan with valid ID card (on Sundays and Saturdays)

Students from high schools and universities of Milan

**DIRECTIONS**

**Underground**

M3 Lodi T.I.B.B. stop

**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)**

Stazione 304 Lorenzini - Adamello.

**VISITOR SERVICES**

+39 02 56 66 26 12 (available daily, 10 am - 6 pm) - [visit.milano@fondazioneprada.org](mailto:visit.milano@fondazioneprada.org)