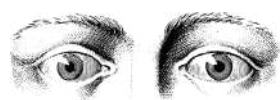


ANNUAL REPORT

2018



Brera
EYES WIDE OPEN



Brera

EYES WIDE OPEN



Many of the activities and events organised by the Pinacoteca in 2018 would not have been possible without the unstinting support of private individuals and entities, first and foremost the **Associazione Amici di Brera e dei Musei Milanesi** chaired by Aldo Bassetti, as unflagging in its support of the Pinacoteca as it has ever been in the course of its almost 100-year history.

Generous support was also provided by the **Fondazione Berti - Per l'arte e la scienza Onlus** which sponsored a broad range of programmes for families, the jewel in Brera's crown, and funded the publication of such children's books as *The Blind Curator* and *Emma and the Blue Baku*.

Another valuable, and indeed much valued, partner was the **Fondazione Giulio e Giovanna Sacchetti Onlus** which made a crucial contribution to renovating the layout of the museum's last two rooms housing Neo-classical and Romantic painting of the 19th century.

And finally, we must extend our heartfelt gratitude to **Giuseppe Caprotti** for sponsoring the restoration of the large chandeliers in the Sala Maria Teresa in the Biblioteca Nazionale Braidense to their former splendour.



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ANNUAL REPORT

2018









NIL MAIUS GEN
NEC VIGET QVICQVAM S
HOR



ERATVR IPSO
IMILE AVT SECVNDVM
AT





Small text label below the painting on the right, likely providing information about the artwork.



Portrait of a woman in a blue dress and hat, standing on a staircase, looking back over her shoulder.



Portrait of a woman in a white dress, standing in a room, holding a small object.



Portrait of a woman in a white dress, standing in a room, holding a small object.

A blue-tinted photograph of a grand, two-story classical courtyard. The architecture features a series of arches supported by columns, with a balcony on the upper level. The courtyard is paved, and a few people are visible in the distance. The word "Contents" is overlaid in white text at the bottom.

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Fullfilling our

Back to the future

JAMES M. BRADBURNE

Generale Director

Pinacoteca di Brera

and Biblioteca Nazionale Braidense

In January 2016, after one hundred days of listening to the staff, the visitors and the citizens of Milan, and in collaboration with the directors of all seven institutions that share the Palazzo di Brera, we announced an ambitious vision to ensure Brera received the attention it deserved as a centre of post-Expo Milan. The mission was simple: to put Brera back in the heart of the city and its citizens, and to put the visitor back at the heart of the Brera experience. The strategy to achieve this mission involved upgrading the physical setting of Brera, launching a programme of events and activities of international quality, and re-installing all the museum's exhibition spaces. The strategy deliberately turned its back on using temporary exhibitions as a means of attracting visitors in the short term, and instead focused on the permanent collection – its conservation and its accessibility to different publics. In March 2016 the first three rooms were re-installed to coincide with the first 'dialogue' – an encounter between the Pinacoteca's masterpiece by Raphael and the same work executed by his master, Perugino, held by a French museum for over 200 years. The project to transform the museum was based on the values already espoused by three former directors of the Brera – Ettore Modigliani, Fernanda Wittgens, and Franco Russoli. None of them saw the museum as a primarily a tourist attraction – they saw the museum as a fundamental part of our identity as citizens of a free, democratic and open society. Ettore Modigliani led the museum through the difficult years of the First World War and the rise of Italian fascism, until he lost his position in 1934 and was subsequently fired and forced into hiding in 1938 because he was a Jew. The Pinacoteca's life was nearly ended by Allied bombardment in 1943 which saw the palazzo seriously damaged. He returned to rebuild the museum after the war,



promises



but could only open a small part before his death in 1947, which he baptised the 'piccola Brera'. Fernanda Wittgens, herself imprisoned in 1944 for helping Jews escape the Nazis, took over the museum after Modigliani's death, after the war, re-opened it in June 1950, filled it with flowers and organised the first fashion shows inside the museum – the expression of her idea of a 'museo vivente'. Wittgens died in 1957, but not before having passed the museum into the hands of her young protégé Franco Russoli, who saw the museum as a key part of the contemporary world, and imagined it collecting the art of its time. The art of Russoli's time was modern, and as a consequence, he convinced the greatest Milanese collectors of his time to donate to the museum, and purchased the neighbouring Palazzo Citterio to house them. It is Russoli's social and political vision that will be brought to completion with the opening of Palazzo Citterio as Brera Modern, as the culmination of his vision of a 'Grande Brera' – a phrase first coined by Modigliani – in which the museum was a central part of the city's contemporary life.



Mission accomplished

October 1st, 2019, three years to the day after my arrival at Brera, and thanks to enormous effort on behalf of the entire Brera team, we

concluded the reinstallation of the museum with two spaces dedicated to the art of the 19th century. The exhibitions spaces of the Pinacoteca have been completely re-installed, their underlying historical logic reaffirmed, and enriched by new educational programmes as championed by Wittgens, and by new labels written by those from outside the inner circle of art historians, as wished by Franco Russoli. The magnificent courtyard now hosts the Bottega Brera, a shop dedicated to those who have marked Brera's history, and in the former entrance to the museum is the new caffè Fernanda, named in honour of its visionary director, Fernanda Wittgens.





Rebirth not restyling

The newly installed rooms are undoubtedly stunning, with rich new colours, new lighting and new labelling. But the new installation – the first complete overhaul of the exhibition spaces in forty years – is not merely cosmetic, but a profound change in how the museum communicates with its visitors, putting the visitor at the heart of the museum. It is an historic moment in the life of Brera. Only those with little knowledge or experience of museums would call it ‘restyling’. It is a complete transformation; from expert-driven ‘top-down’ communication to visitor-centred ‘bottom-up’ programming based on inclusion, accessibility, and courtesy. It has been a truly Copernican Revolution: decades of the museum mission turning around the axis of conservation have finally given way to a museum still rotating on the axis of its collection, but circling the new sun of creating value for visitors of every sort. The reforms of 2014, although partial, have enabled the Pinacoteca, now joined formally with the Biblioteca Braidense, to undertake a series of initiatives to bring to term the vision of the museum articulated by Modigliani, Wittgens and Russoli, a museum dedicated to civility, education and social activism. Among the initiatives undertaken by the Pinacoteca and the Braidense under the rubric of ‘A Occhi Aperti’ are late openings for younger audiences, a comprehensive musical programme, Brera/Musica, and an extensive series of activities for families and children including the Kit Disegno, ‘Piera’ the family valigia, drawing benches, tactile labelling, and programmes for Alzheimer’s patients, those afflicted with Parkinson’s Disease and the those living in old person’s homes.

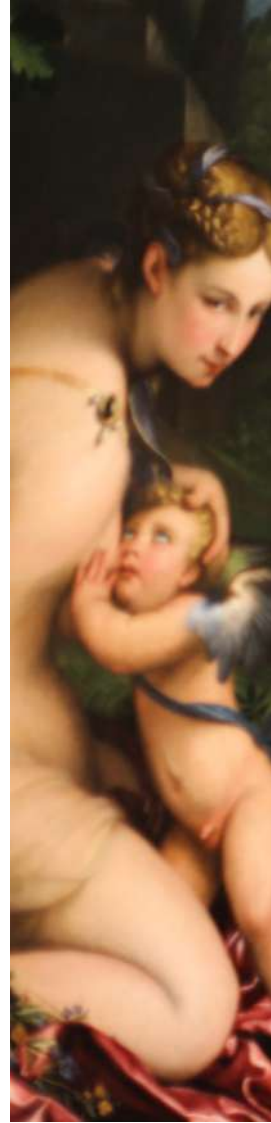
Sixth

A photograph of a museum gallery with two large, fluted columns. To the left is a large painting of a religious scene. To the right is a white statue of a standing figure. The floor is dark and polished. The lighting is soft and even.

ialogue

ON LOVE

CAMILLO BOCCACCINO SACRED AND PROFANE





The Sixth Dialogue, curated by Francesca Debolini and Marco Tanzi, focused on Camillo Boccaccino (Cremona 1504/5–46), a Mannerist painter whom Luigi Lanzi argued in his “Storia Pittorica dell’Italia” was the Cremonese school’s greatest genius. Though Boccaccino died young, his early works already reveal an extraordinary stylistic maturity, displaying a perfect mastery and an original revisitation of the art of Titian, Giorgione, Pordenone, Correggio, Parmigianino and Raphael.

Boccaccino’s painting in the Pinacoteca di Brera, a *Madonna and Child in Glory with St. Bartholomew, St. John the Baptist, St. Albert of Trapani and St. Jerome* from the Carmelite church of San Bartolomeo in Cremona, dialogued with two of his other pictures: a *Venus and Cupid* from the Geo Poletti collection which Giovan Paolo Lomazzo saw in a house in Milan in the 16th century and by which he was so favourably impressed that he celebrated it in a sonnet; and a very recent discovery, also on a secular subject, depicting *Cupid Admiring His Reflection in a Shield* from a private collection. A third guest work, Giulio Cesare Procaccini’s panel depicting *Venus and Cupid*, an extremely elegant female nude reclining in a meadow, highlighted the enduring attraction that the model held for the subsequent generation of artists. The Dialogue aimed specifically to shine the spotlight on the secular output of an artist known chiefly for his religious work in Cremona Cathedral and in the church of San Sigismondo in that same city, as well as in



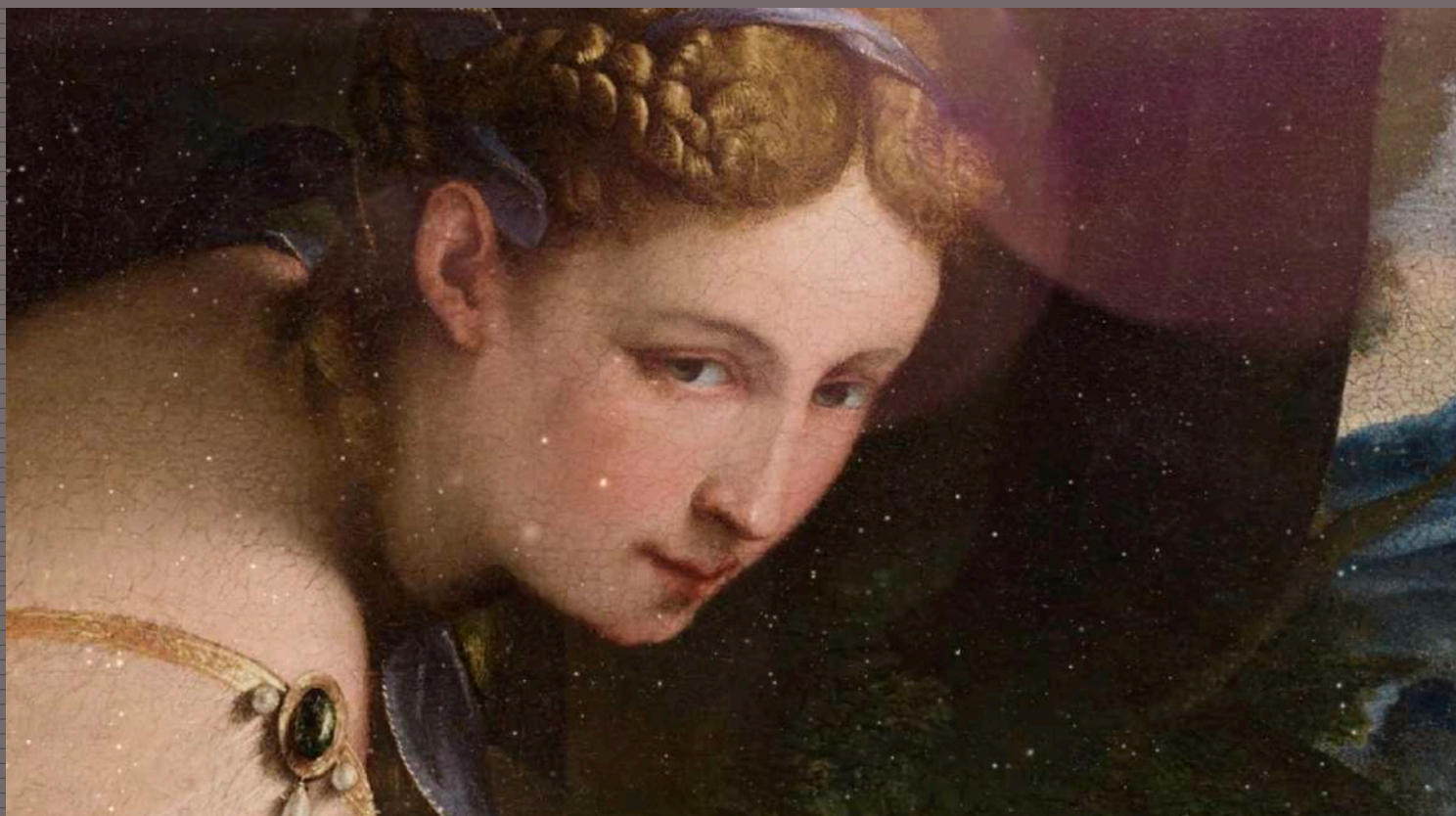


Santa Maria di Campagna in Piacenza in the first half of the 16th century, but at the same time it offered visitors an opportunity to explore the presence of secular subjects in Milanese collections in the 16th and 17th centuries.

Moving away from the approach adopted in previous editions based on the direct juxtaposition of the works involved, the Sixth Dialogue sought to entice visitors into allowing their gaze to wander, creating a string of echoes and resonances from one side of the room hosting the Dialogue to the other. The occasion tied in, on 29 March, with the reopening of the Napoleonic rooms, the beating heart, the pivotal hub of the transformation process in the Pinacoteca, with a demanding agenda leading to the renovation of fully seven rooms (VIII – IX – X – XI – XII – XIV – XV). Lombard painting of the 15th and 16th centuries, including several major works by painters of Leonardo's school and Bramante's celebrated frescoes depicting *Men-at-Arms*, now stretches out behind the rooms in a far more consistent order. New captions and lighting enhance the works of art, which are set off by the colour of the walls strategically marking the different sections and periods.



ATTORNO AGLI AMORI.
CAMILLO BOCCACCINO SACRO E PROFANO
ED EMANUELA DAFFRA E MARCO TANZI
SKIRA, MILANO, MARCH 2018



[CLICK HERE FOR THE VIDEO TEASER](#)

THE NEW LAYOUT IN THE NAPOLEONIC ROOMS

The Napoleonic rooms have always lain at the heart of Brera. Slotted into the church of Santa Maria di Brera by Pietro Gilardoni in 1809 to house the large altarpieces that came to the gallery with the dissolution, they rank among the parts of the Pinacoteca that have changed the least over the past two centuries and more. Where else could the Bellini brothers' *St. Mark Preaching in Alexandria*, Veronese's *Suppers* or Tintoretto's glowing *Discovery of the Body of St. Mark* be displayed if not here? While remaining loyal to a history that is part and parcel of the museum's identity, today's version shows signs of subtle change in keeping with the content of the other rooms. The large Venetian school paintings of the 15th and 16th centuries and



NIL MAIUS GE
NEC VIGET QVICQVAM

the Lombard altarpieces are arranged in a single row in a comprehensive and easily comprehensible chronological order. Lombard paintings from the middle years of the 16th century are also on display for the first time in many years, with absolute masterpieces of the Cremonese school to which the Sixth Dialogue was quite rightly devoted. The new layout in Rooms X, XI and XII provides visitors with a broader and more consistent overview of painting in Lombardy and the Piedmont from the 15th to the mid-16th centuries, starting with the Late Gothic panel paintings of Bonifacio Bembo and the Zavattari workshop. Interest in the innovations of the Renaissance in the early Sforza years is illustrated by the work of Donato de' Bardi, Vincenzo



GENERATVR IPSO
SIMILE AVT SECVNDVM
ORAT.



Foppa, Ambrogio Bergognone and Giovanni Martino Spanzotti, while Leonardo da Vinci's influence is represented by his immediate pupils and by the Master of the Pala Sforzesca who grafted Da Vinci's models onto a culture rooted in late 15th century Milan. The rooms also host Bramante's frescoes from the home of poet Gaspare Visconti in Milan, which were to have such a deep and sweeping impact on the arts in Lombardy, alongside some of the most important work by Bernardo Zenale and Bartolomeo Suardi, known as Bramantino, the most influential masters in the early years of the 16th century, by Bernardino Luini, both painters' most immediate heir, by Gaudenzio Ferrari and his partner Gerolamo Giovenone, and by Andrea Solario, Giovanni Agostino da Lodi and Cesare da Sesto, all three of them painters whom it would be simplistic to describe as merely Leonardesque and who also worked outside the borders of the Duchy of Milan. The most significant changes in the new layout included moving Padovanino's masterpiece *The Victory of the Carnutes over the Normans* to impart a certain consistency to the overall display, its removal entailing a particularly delicate and spectacular operation in view of its considerable size (5.10 x 5.87 mt.). In order for it to be moved to its new home, the Throne Room in the palace of the Archbishop of Milan, the painting was fixed to a cylinder and rolled up with its painted surface facing outwards, thus ensuring the best possible conservation of the brushwork.



Notes for a new experience

The sixth phase in the gallery's renovation has introduced new ways of welcoming and informing visitors and of enriching their museum experience in a framework of respect for the values of accessibility, transparency and comfort that are the recognisable marks of our identity. Brera Bench is one of the key factors in this new offer.

Elegant sofas specially crafted by internationally renowned designer Giulio Capellini have added further lustre to the Pinacoteca, allowing visitors to observe the larger works from a perfect distance while being able to read the captions on the back of an innovative structure at the same time. Brera Bench also offers visitors the chance to stop for a while when engaged in the often physically demanding task of touring a museum. One hardly ever has the opportunity to sit down in front of masterpieces in a museum and so one's contemplation of the work of art has to vie with the search for a comfortable position: one's eyes have to come to terms with one's legs. The result is that the average visitor rarely spends





more than eight seconds in front of a picture, which is far too little to “penetrate” a painting, to explore each detail, to grasp its significance or to absorb the emotions that it conjures up. Thus alongside Brera Bench, the Pinacoteca has also developed Art Comfort, a new way of visiting the museum in comfort and of sharing the experience in a dynamic and accessible manner. Thanks to 150 stools in the gallery’s rooms that are both free to use and easy to carry around, visitors can take their experience to a higher level of comfort and organise their tour with greater independence.

At the court of the Sun King, the highest mark of distinction was precisely a stool, signifying the privilege of being able to be seated in the sovereign’s presence. Using a stool to sit in front of a work of art does not just make the experience more enjoyable, it effectively offers us a new time frame for observing the work and thus it inevitably changes the way we look at that work.





The more comfortable the observer, the more enjoyable the art...

Another innovation that came in with the sixth phase in the renovation programme involved the captions, an aspect to which Brera has been devoting special attention in recent years to the point where it has become a trendsetter in the field. To enable visitors to observe its masterpieces from different viewpoints, the Pinacoteca decided some time ago to adopt three kinds of caption: scholarly captions written by art historians, captions for families developed by the Education Department for mixed-generation groups, and “master captions” penned by leading figures from the world of culture offering visitors a fresh take on the work of art dictated by their own personal vision. The caption programme has now been successfully extended to the Napoleonic rooms with the production of three master captions (written by Tim Parks and by Orhan Pamuk, winner of the Nobel Prize for literature), twelve new captions for families and fully 107 new scholarly captions. By the end of the seventh phase in the layout renovation programme, which added three captions for families and twenty-nine scholarly captions for Rooms XXXVII and XXXVIII, each work on display in the Pinacoteca now has its own caption (and in many instances more than one).

The completion of this mapping process was also accompanied by the introduction of a new kind of caption allowing visitors (also) to look at a work with their fingers: the textile caption.

Placed in Rooms XXI–XXII, the four captions made of textiles inspired by the fabrics depicted in each painting were manufactured by the Gruppo Rubelli (which boasts a rich library of textiles dating from the 15th to the 20th centuries) using four 18th century handlooms still in perfect working order. Devised not simply for visitors with visual impairments but for all audiences, these captions mark a new stage in the Pinacoteca’s accessibility drive, encouraging visitors to adopt a more immersive and interactive approach to the museum.





Il dipinto è un'opera di un artista del Rinascimento, che ha rappresentato un santo in un'arcata. Il santo è un beato, che ha una barba e un cappello. È vestito di verde e rosso. Tiene un libro e un bastone. In alto a sinistra c'è un cherubino.

Carlo Crivelli
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ATTORNO A INGRES E HAYEZ
Sguardi diversi sulle donne di metà Ottocento

"Hayez era uno di quei pittori che hanno il dono di scoprire con l'arte loro, la forma immanente dello spirito e di rivelarlo sotto le spoglie dei colori e delle linee [...] Un giorno, io, dissi che Hayez era il nostro Ingres. Proprio come avviene di riscontrare nelle migliori tele del grande pittore violinista, anche in quelle del nostro, da un felice incontro di antico e di moderno, si sprigiona un fascino irresistibile che piace all'immaginazione."

G. Carrà, Pittura metafisica, Firenze, 1919.

ON INGRES AND HAYEZ
A different look at mid-19th century women

"Hayez was one of those painters with a talent for discovering the intrinsic form of the spirit in his art and for revealing it in the guise of colour and line [...] I once said that Hayez is our Ingres: as with that great painter and violinist's best paintings, so in those of Hayez an irresistible charm that captures our imagination is spawned by his successful combination of the old and the new."

G. Carrà, Pittura metafisica, Florence, 1919.



Seventeenth

The background of the page is a photograph of an art gallery. Two portraits of women are displayed on a dark blue wall. The portrait on the left is smaller, showing a woman in a dark dress with a red shawl. The portrait on the right is larger, showing a woman in a white dress. Both are in ornate gold frames. The word "Dialogue" is written in large white serif font across the bottom of the image.

Dialogue

ON INGRES AND HAYEZ.

A DIFFERENT LOOK AT MID-19TH CENTURY WOMEN



ATTORNO A INGRES E HAYEZ.
SGUARDI DIVERSI SULLE DONNE
DI METÀ OTTOCENTO,
ED. ISABELLA MARELLI, SKIRA,
MILAN, SEPTEMBER 2018

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Brera
A OCCHI APERTI

Visita Eventi Calendario

ULTIMA SETTIMANA, FINO AL 20 GENNAIO
VII DIALOGO

ATTORNO A INGRES E HAYEZ

SGUARDI DIVERSI SULLE DONNE
DI METÀ OTTOCENTO

I protagonisti del VII dialogo sono
il capolavoro della Pinacoteca
Ritratto di Teresa Manzoni
Stampo Borri

di Francesco Hayez e tre
importanti opere ospiti, che
costituiscono differenti esempi di
interpretazione del naturalismo.

[LEGGI TUTTO](#)

BRERAMEDIA VIDEOTEASER

DA NON PERDERE A GENNAIO

I Servizi Educativi della Pinacoteca di Brera ti aspettano con un ricco calendario di proposte. Appuntamenti di approfondimento gratuiti, studiati per i visitatori del museo. Prenota on-line sul nostro sito: www.pinacotecabrera.org

19 GENNAIO 2019
Un capolavoro di Moroni
dalla National Gallery:
Ritratto di uomo con lettera
(L'Avvocato)
**PERCORSO DEDICATO A
GIOVANI E ADULTI**

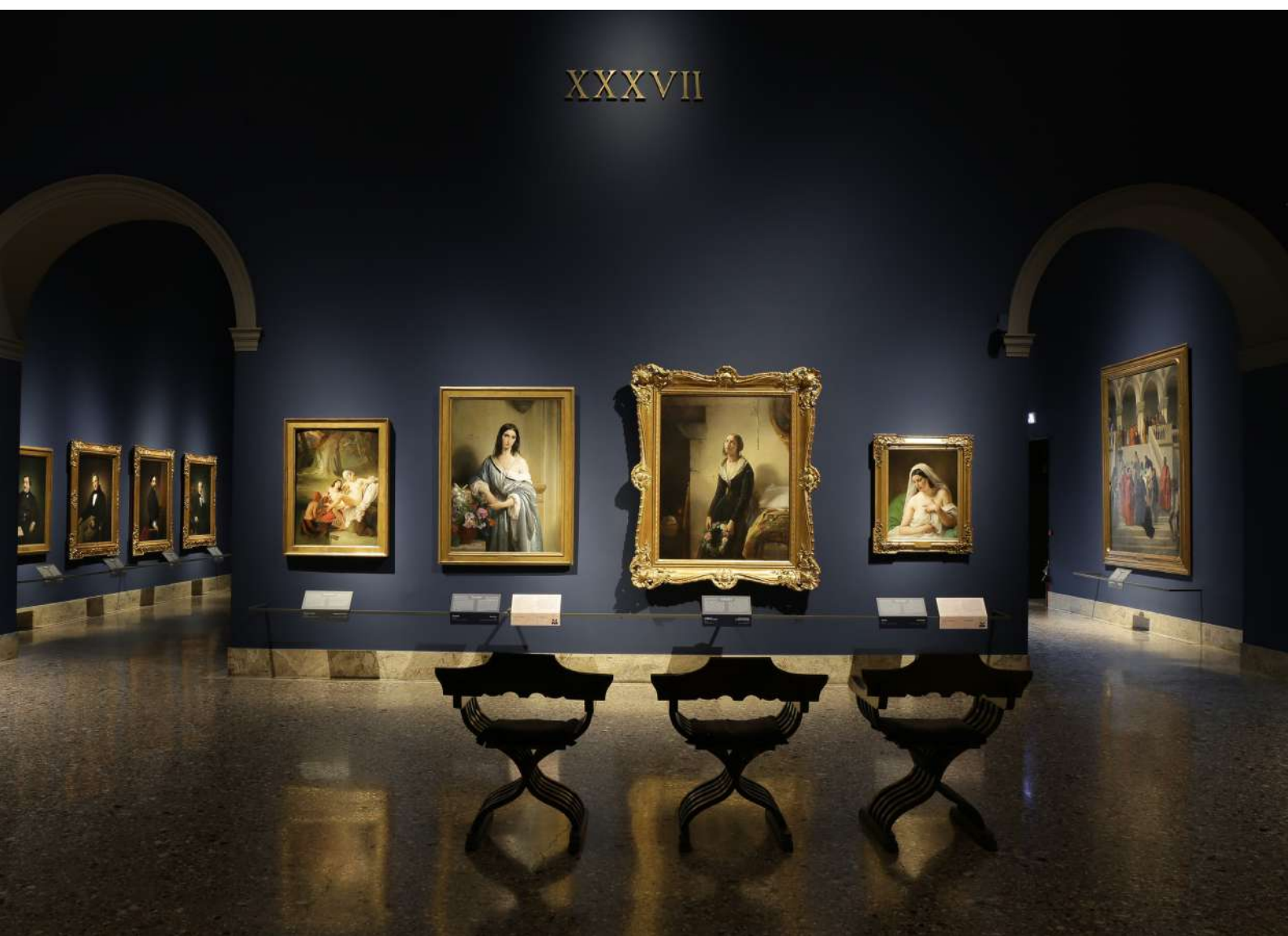
Ammireremo il dipinto del
bergamasco Giovan Battista
Moroni: in prestito dal museo

23 GENNAIO 2019
Chiacchierata tra le sale di
Brera
**PERCORSO DEDICATO A
GIOVANI E ADULTI**

Un itinerario gratuito che ti
accompagnerà per le sale del
museo, raccontando la storia
della Pinacoteca e delle sue
collezioni: www.pinacotecabrera.org

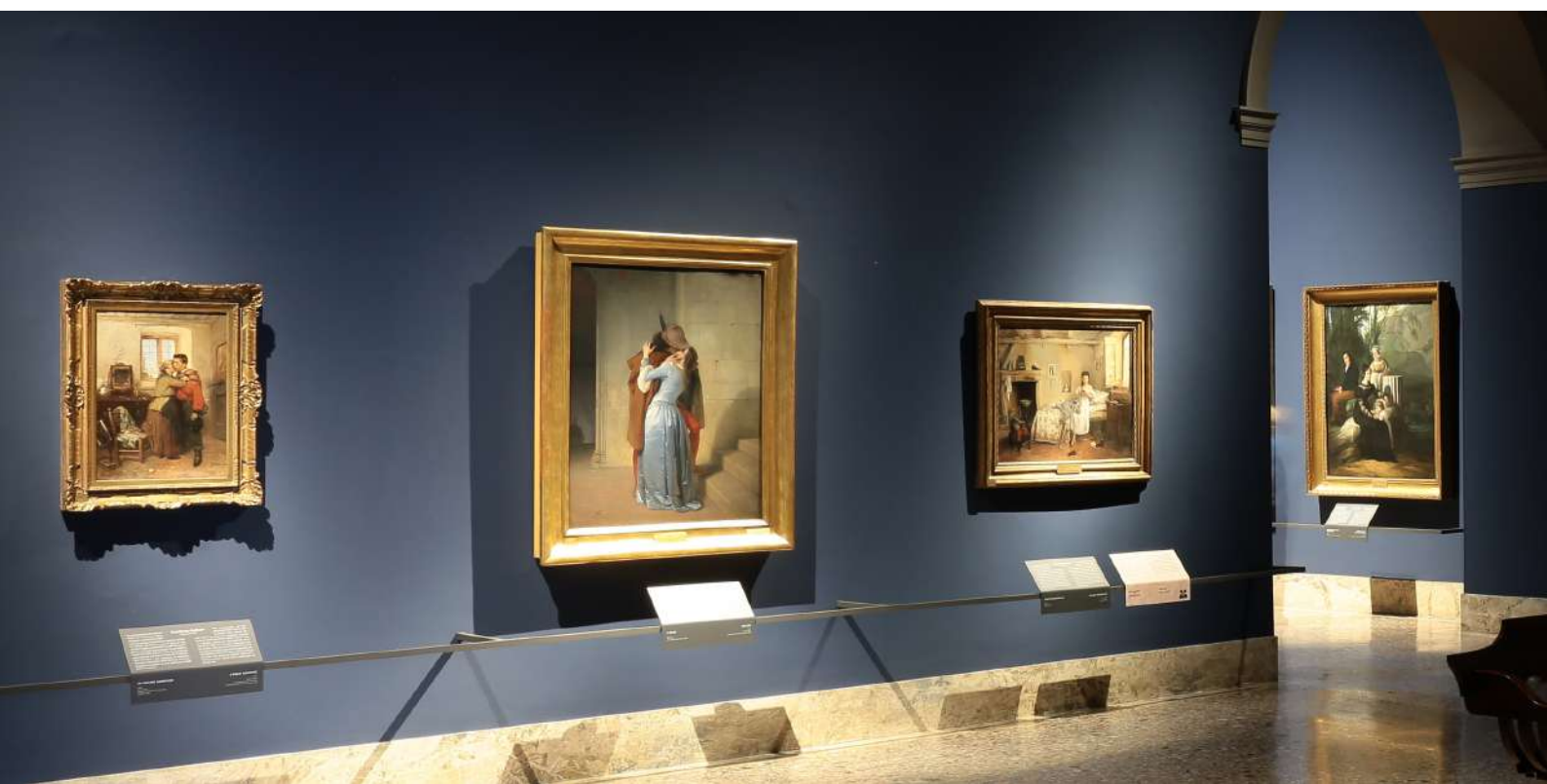
The Seventh Dialogue marked the final phase in the Pinacoteca's comprehensive renovation. It has now become an even more precious jewel casket in which to admire the paintings from a completely new angle, bringing the museum into line with international standards. Curators Isabella Marelli, Fernando Mazzocca and Carlo Sisi offered visitors an opportunity to reflect on the approach to women in the mid-19th century through Francesco Hayez's masterly *Portrait of Teresa Manzoni Stampa Borri* and three highly significant guest works, rarely seen in public, offering different interpretations of naturalism: Jean-Auguste-Dominique Ingres's *Portrait of Madame Gonse* from the Musée Ingres in Montauban, Francesco Hayez's *Portrait of Selene Taccioli Ruga* and Lorenzo Bartolini's plaster bust of *Anna Maria Virginia Buoni Bartolini*, both from private collections.

Ingres and Bartolini, who were friends and both passionate about Tuscan Renaissance art, and Hayez, an acquaintance and admirer of Ingres during his time in Rome, produced images displaying highly sensitive psychological



introspection in which the portrait reproduces not only the sitter's physical features but also her temperament and character. Other pictures in these rooms, which now house 19th century painting up to the unification of Italy, share the same reflection on the female figure in the middle years of the century: Hayez's *Portrait of Teresa Manzoni Stampa Borri*, *Odalisque* and *Melancholy*, all of them celebrated icons of Lombard Romanticism revealing the painter's meditation on the art of Raphael and Titian. The thick blue colour of the walls in the section devoted to this period also sets off to perfection Giuseppe Molteni's *Portrait of Giuditta Pasta* and his *Mother Mourning the Death of her Child*, both of them superb examples of this Milanese artist's "worldly" manner that were appreciated, or criticised, for their contrast with Hayez's work from the very moment they first appeared in the Brera collections in the 19th century. The Seventh Dialogue, which ran from 4 October to 20 January 2019, and the opening of the Caffè Fernanda (dedicated to former Director Fernanda Wittgens) marked the successful completion of the programme for the renovation of the museum's 38 rooms exactly three years after it was launched. Special thanks must go to the Fondazione Giulio e Giovanna Sacchetti Onlus, and to the Marchesa Giovanna Sacchetti in particular, for allowing us to complete the gallery's transformation with the renovation of the layout in the last two rooms, dedicated to Neo-classical and Romantic painting of the 19th century.

«Every end is a beginning – said Director James Bradburne – for achieving new goals».





[CLICK HERE FOR THE VIDEO TEASER](#)





Previews for cabbies, concierges and tourguides

First launched in 2016, the scheme devised for cabbies, concierges and tour guides involving a free preview of the Pinacoteca's most important exhibitions was an instant success, helping to promote the museum by involving the first professional people to interact with visitors setting out to discover Milan.

The initiative continued with equal success in 2018, tying in with the Sixth and Seventh Dialogues. Guests were greeted by Director Bradburne on opening day before being accompanied on a tour by one of the Pinacoteca's resident art historians illustrating the exhibition's content and its specific points of interest.

Organised by the Communications Department in conjunction with the Education Department, the initiatives elicited considerable interest in its target groups, guaranteeing continuity in a scheme that has now become something of a regular fixture on opening day at our Dialogues and special events.



Closing the
circle:
renovating the
layout in rooms
37 and 38



The plan to renew the Pinacoteca di Brera's layout has been completed after three years with the renovation of the last two rooms devoted to 19th century painting, thus closing the circle of the museum tour on the upper loggia, and with the opening of the new café situated at the far end of the loggia and named after former Director Fernanda Wittgens. The layout in rooms XXXVII and XXXVIII has finally been renovated and the rooms have been fully restored to their role as display areas, a function previously hindered by the presence of a storage facility occupying almost the whole of the last room and making it necessary to hang the works that it hosted on two levels. The rooms are also now communicating again thanks to the reopening of a blocked arch between the two. The colour chosen for the walls, a dark blue, sets off the masterpieces of Appiani, Bossi, Hayez, Palagi, Molteni, Fattori and Lega and makes them far more rewarding to observe.



The rooms in question are situated at the end of the northern wing in the old building created by the architect Francesco Maria Richini and only included in the tour of the gallery in the early 20th century as part of a new arrangement devised by former Director Corrado Ricci in 1903. By contrast with the 19th century approach consisting in stacking the increasing number of works coming in from dissolutions and donations on several levels, it was under Ricci that the gallery turned its hand to reorganising the works in such a way as to display them in a clearer manner, room by room (in chronological order and broken down by school of painting, a method still valid today).

A close-up photograph of a hand holding a soldering iron, positioned over a circuit board. The entire image is overlaid with a semi-transparent red filter. The soldering iron has a black handle and a metal tip. The circuit board is visible beneath the iron, showing some components. The background is blurred, showing more of the circuit board and possibly other components.

Restor

A painting of a woman and a child, overlaid with a dark red filter. The woman is in the background, looking down at the child. The child is in the foreground, looking up at the woman. The text "ration" is written in a large, white, serif font across the bottom of the image.

ration



Main sponsor:
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A museum is a
pentagram, the rooms
are its bars, the works
are its notes

But every musical score has pauses. Those pauses in the Pinacoteca are represented by a number of areas with white walls, soft lighting and “extra-mural” activities such as Corridor I and Room XXIII, or such as Room XVIII which houses the restoration laboratory. Room XVIII has been renovated in 2018 on the basis of a project that has further underscored its educational nature. The (transparent) heart of the room, designed by Ettore Sottsass in 2001, is still the laboratory, at once a stage and a time machine, allowing visitors to witness the restorers at work, bringing works back to life and shedding light on their history. Our thanks in this connection must go to the Bank of America Merrill Lynch, the



America Lynch

Pinacoteca di Brera's sponsor also for the restoration of Giambattista Tiepolo's large canvas depicting the *Madonna of Carmel and the Souls of the Purgatory*.

The laboratory has been endowed with new instrumentation, its mobile platform and suction system have been overhauled, its outer panels have been replaced and the entire structure has been repainted.

The project has also led to the installation of a giant monitor, donated by Panasonic, facing the public to allow visitors to track restoration in progress through an effective use of pictures and video footage.

The wall to the right of workshop hosts a painting recently restored in the laboratory with information explaining the operations performed and with dedicated visits: the work chosen in recent months is Umberto Boccioni's Self-portrait.

The other walls contain information on restoration in general, an integral part of the "visible museum" concept around which the new layout has been built.





In addition to visitors being able to follow each phase of the restoration process conducted in the laboratory at first hand, the most important operations are also illustrated on the website with updates, explanations and the results of scientific analysis. At the same time, Room XVIII continues to be a marvel in its own right, a crucial stage in the tour of the Pinacoteca as a whole. The selection of paintings it contains (focusing in particular on the Venetian 16th century school) includes Paris Bordon's *The Lovers* and *The Holy Family with St. Ambrose Introducing a Donor*, and Palma Vecchio's *St. Roch*, *St. Helen* and *St. Constantine and St. Sebastian*. The permanent collection continues on the west wall with a *Madonna and Child with an Angel* by Moretto da Brescia (Alessandro Bonvicino), a *Madonna and Child with St. Catherine*, *St. Francis and Donor* by Giovan Battista Moroni and a *Madonna and Child* by Romanino (Gerolamo Romani).

2018 was an especially important year for the Pinacoteca's conservation and restoration programme. In addition to the gallery's complete overhaul and re-styling, lectures periodically held by its restorers both for the general public and for professionals proved particularly popular, as did its programme of educational and children's events.



Brera
A OCCHI APERTI

Tre secoli vissuti pericolosamente
Il restauro della *Madonna del Carmelo* fra i Santi
di Giambattista Tiepolo

È in corso il restauro della *Madonna del Carmelo* fra i Santi Simone Stock, Teresa D'Avila, Alberto di Vercelli, il profeta Elia e le anime del Purgatorio (1721-1727) di Giambattista Tiepolo, realizzato grazie al generoso sostegno di Bank of America Merrill Lynch.

Opera giovanile dell'autore, *La Madonna del Carmelo* fra i Santi ha affrontato nel corso dei secoli varie peripezie. Nel 1880 risu addirittura divisa in due parti: fu ricomposta solo nel 1948. Anche in considerazione dell'estesa reintegrazione pittorica effettuata durante l'ultimo restauro del 1994 per risarcire le numerose lacune, l'attuale intervento procede per fasi con progressive revisioni generali. Nel rispetto di una storia tanto affascinante quanto travagliata.

Three centuries lived dangerously
The restoration

Un restauro da vicino / Conservation close up



Umberto Boccioni
Self-Portrait (Front and Back)
1911
Oil on canvas
140 x 140 cm
Pinacoteca di Brera, Milan

Il restauro
The restoration
The painting was painted on a dark, textured canvas, and the artist used a variety of colors and techniques to create a sense of depth and movement. The restoration process involved cleaning the surface, removing any damage, and restoring the original colors and textures. The painting is now in excellent condition and is displayed in the Pinacoteca di Brera, Milan.



A great deal of attention was devoted in the course of the year to the new layout of the rooms devoted to the 19th century, with the restoration of two capital works by Francesco Hayez, the Portrait of Alessandro Manzoni and a Self-portrait. An interesting picture showing the interior of the Pinacoteca di Brera painted by Angelo Ripamonti towards the end of the 19th century was also restored and hung at the start of the new museum tour.

The laboratory also restored Hayez's Portrait of Teresa Manzoni and Sofonisba Anguissola's Pietà, monitored the condition of works both on display and in storage, conducted routine maintenance and handled the conservation-related aspects involved in moving paintings on loan, in mounting exhibitions and in organising the new permanent layout.

At the same time, the laboratory continued to perform its intense research and diagnostic duties both on works undergoing restoration and on others, it developed collaborations with other research institutes and museums and it presented its restorations at conferences and in publications.





Caffè Fe



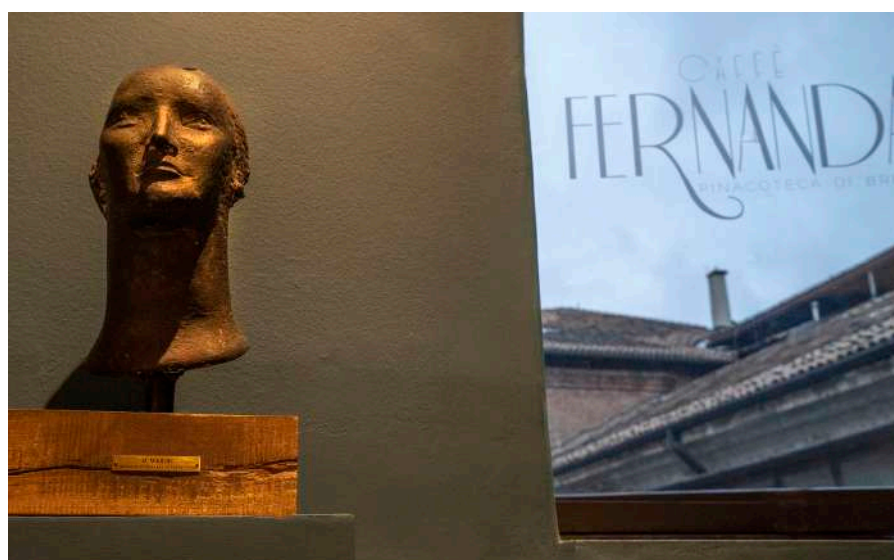
ernanda



The Caffè Fernanda is the first in the Pinacoteca di Brera's history, aside from a short-lived experiment in the 1980s.

Richini's monumental staircase leads the visitor into the loggia in whose left-hand corner, in place of the former museum shop, there now sits the Caffè Fernanda, the first in the Pinacoteca's history aside from a short-lived experiment in the 1980s. Far from being a mere accessory to the museum, this café is a continuation of the museum and a living exhibition space in its own right, just like the Bottega Brera in the Cortile d'Onore. The result of a competition run by the MiBAC, with Brera providing specific input to ensure that the new area would be in line with its vision of the museum, the Caffè Fernanda has thus become an integral part of the museum tour (thanks also to the works of art on display on the café premises) and part of the overall renewal scheme involving the Pinacoteca's exhibition halls.

The Caffè Fernanda is named after the visionary Director Fernanda Wittgens who masterminded the museum's reopening after the terrible damage caused by the Allied air raids of 1943. Set at the end of the tour after the two rooms devoted to 19th century art, the café has been designed as an integral part of that tour, displaying a stylistic continuity with the exhibition rooms proper, echoing their colour schemes and textural consistency. The renovation of the premises now housing the café has also led to the rediscovery of their original architectural configuration as designed by Piero Portaluppi in the 1950s. The splendid peach-blossom marble floors and red Lepanto marble door frames, chosen by Wittgens and Portaluppi and delivered by the Opificio delle Pietre Dure in Florence, have now been restored and have recovered their original beauty in full. For all these reasons the bar has been designed to blend in harmoniously with the original architecture, the long counter deliberately echoing the style of furniture





**"SONO FERNANDA WITTGENS". UNA VITA PER BRERA,
ED. GIOVANNA GINEX, SKIRA, MILANO, JULY 2018**

The biography of Fernanda Wittgens was presented in the course of a book launch in the Sala della Passione on 11 July. Coming in the wake of a biography of Franco Russoli published in 2017, this is the second volume in a trilogy devoted to Brera's great directors. Sixty years after her death, the book paints a picture of Fernanda Wittgens (1903–57), an art historian, the first woman to direct an Italian museum and a staunch anti-Fascist who paid with imprisonment for her opposition to the regime.

in the '50s, yet standing out thanks to the large semicircular canaletto walnut-wood bands supporting the brass top. All the furnishings are in the same materials as the counter, creating an elegant and harmonious environment. The intense teal colour chosen for the walls is consistent with the different hues chosen for the exhibition halls and provides the perfect backdrop for the large works of art decorating the café: Pietro Damini's *Conversion of the Duke of Aquitaine* (1619), and the marble group of the *Three Graces* carved by Bertel Thorvaldsen in 1821 with a dedication to Andrea Appiani and restored by the Deutsche Bank in 2018. The café's decorative scheme is completed by two long-term loans from private collectors: Marino Marini's *Bust of Fernanda Wittgens* and her portrait by Attilio Rossi. The lighting is also of museum quality, focusing on the works of art in such a way as to highlight their brilliant colours and their details. And finally, in line with the philosophy underpinning the museum's display rationale, the menu also contains the captions to the works on show and a brief introduction to the life and work of Fernanda Wittgens.







Loans



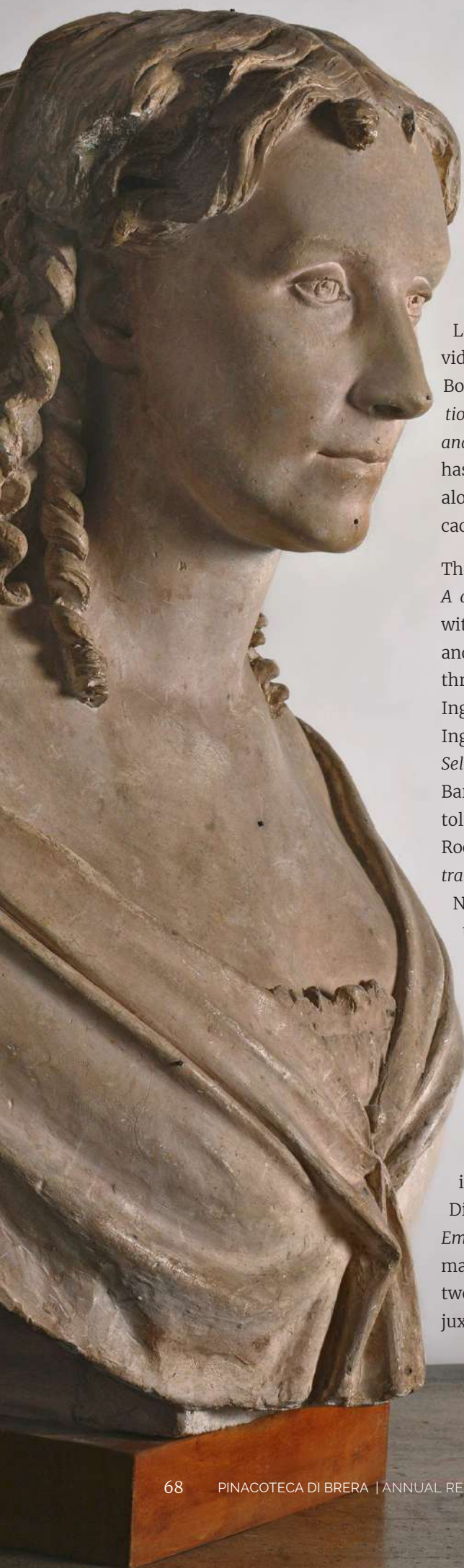
A museum is the guardian and the privileged interpreter of our collective identity.

The museum and its new facilities, in conjunction with the other cultural institutions hosted in the Palazzo di Brera – the Accademia di Belle Arti, the Biblioteca Nazionale Braidense, the Osservatorio Astronomico, the Orto Botanico, the Archivio Storico Ricordi and the Istituto Lombardo – wishes to open up on an even more extensive scale both to visitors and to the city

of Milan, whose spirit of change and determination to occupy a place in the forefront of the contemporary world it embodies to perfection.

In that sense, it is far more than merely a golden storehouse of the city's historic memories; it is a dynamic, living entity capable of ceaselessly updating its approach to the present based on encounter and interaction with society's other interlocutors. The conservation and enhancement of its collections are thus an increasingly far cry from the simple classification of works, demanding on the contrary that the museum constantly renew its programme of activities and projects. One of the most valuable opportunities for developing its cultural programme lies in dialogue with other museums both in Italy and abroad. Trading ideas and values, and borrowing and lending works allow us on the one hand to pursue scholarly research with new input, and on the other to extend participation in culture to a broader audience. For every museum the circulation of works of art represents an important opportunity for cultural enrichment in a dual direction: both "incoming", in the sense of hosting masterpieces from all over the world, and "outgoing" by allowing the rest of the world to appreciate our collection.

On the basis of that vision and of those values, the Pinacoteca di Brera forged numerous interactive relationships with other museums in 2018, signing 92 "outgoing" lending agreements, 42 of them with Italian museums and 50 with museums abroad. The most important accords included the loan of Caravaggio's masterpiece *The Supper at Emmaus* to a major exhibition entitled *Le Caravage à Rome, amis & ennemis* (21 September 2018 – 28 January 2019) held at the Musée Jacquemart-André in Paris, which attracted a record number of visitors; and the loan of paintings by Carlo Carrà from Brera's 20th century collections, which were shown in a retrospective entitled *Carlo Carrà* (4 October 2018 – 3 February 2019) at the Palazzo Reale in Milan.



The Pinacoteca, in its turn, was loaned eight works of art. The Sixth Dialogue entitled *On Love*. Camillo Boccaccino sacred and profane provided an opportunity to bring two works by Camillo Boccaccino to the Brera, *Cupid Admiring His Reflection in a Shield* from a private collection and *Venus and Cupid* from the collection of Geo Poletti, which has been loaned to the gallery for five years. The Dialogue also allowed us to borrow Giulio Cesare Procaccini's panel depicting *Venus and Cupid*.

The Seventh Dialogue, entitled *On Ingres and Hayez*. A different look at mid-19th century women, tied in with the completion of the Pinacoteca's renovation and provided the gallery with an opportunity to host three important works: Jean-Auguste-Dominique Ingres's *Portrait of Madame Gonse* from the Musée Ingres in Montauban, Francesco Hayez's *Portrait of Selene Taccioli Ruga* and a plaster bust by Lorenzo Bartolini portraying Anna Maria Virginia Buoni Bartolini, both from private collections.

Room XIX also hosted Giovan Battista Moroni's *Portrait of a Man Holding a Letter (The Lawyer)* from the National Gallery in London from 29 November 2018 to 10 February 2019, in exchange for the *Portrait of a Gentleman with Gloves (Liberale da Pinedel)* which played a major role in the National Gallery's *Lorenzo Lotto. Portraits* exhibition.

The Musée Jacquemart-André lent Brera a youthful work by Rembrandt entitled *The Supper at Emmaus*, which hung in Room XXVIII from 20 October 2018, in return for Caravaggio's *Supper at Emmaus*. This exchange of paintings enabled the Pinacoteca to organise a superb Dialogue in February 2019 entitled *On the Supper at Emmaus. Caravaggio meets Rembrandt*, in which two masterpieces on the same theme but in versions by two different masters in the handling of light were juxtaposed for the first time.





Brera



Music

Brera/Music is an innovative project exploring the relationship between visual art and music, an integral part of the development of the academic, intellectual and artistic side of the Pinacoteca's works. But then, the most important document embodying the convergence between these two art forms is linked precisely to Brera: *Années de pèlerinage. Deuxième Année. Italie Sposalizio* composed by Franz Liszt in 1838 after he saw Raphael's *Marriage of the Virgin*.

Special evening openings on the third Thursday of every month continued with a new formula: pupils of the Civica Scuola di Musica «Claudio Abbado» filled the rooms of the museum with their performances to forge a perfect marriage between music and painting, illustrating the bond between the repertoire they performed and the work that inspired it. The musical event open to the visiting public was supplemented with exclusive concerts (open in particular to the Pinacoteca's supporters) opening the Sixth Dialogue (*On Love. Camillo Boccaccino sacred and profane*) and the Seventh Dialogue (*On Ingres and Hayez. A different look at mid-19th century women*), winding up the layout renovation programme. Set in the splendid surroundings of Room VIII (Sixth Dialogue) and of the Maria Theresa Room in the Biblioteca Braidense (Seventh Dialogue), these musical evenings benefited from the presence of such talented "resident" musicians as Robert Cohen on the 'cello, Pavel Berman on the violin and Clive Britton on the piano.



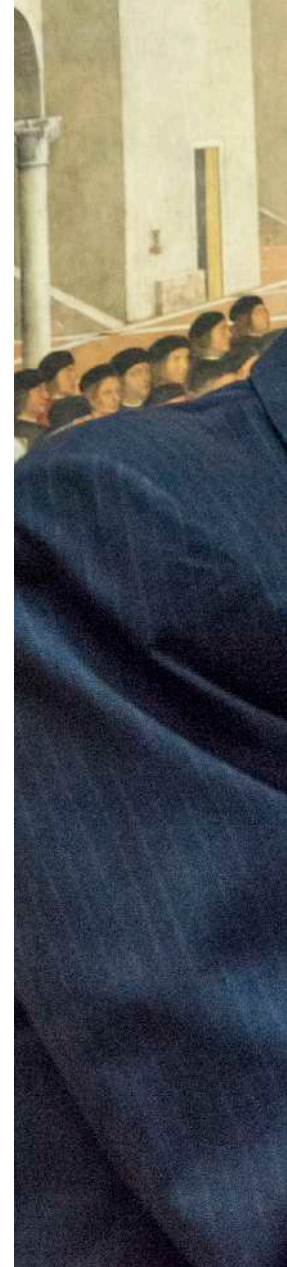


The Pinacoteca has become something of an export model, 2018 witnessing the start of its international outreach programme with two events in Tokyo (at the InterCommunication Center and at the Italian Embassy) and one in Hong Kong (hosted by the First Initiative Foundation at the Tai Kwun centre) celebrating the innovations in Brera with a concert specifically devised for the purpose. The performance of *Années de pèlerinage. Deuxième Année* in full was accompanied by projections of Italian works of art and by a presentation of Brera given by Director James M. Bradburne. The event was complemented by an exhibition on Liszt and on Casa Ricordi, in collaboration with the Archivio Storico Ricordi.

BRERA/MUSICA A TOKYO
7TH APRIL, 2018
ITALIAN CULTURAL INSTITUTE, TOKYO

ANNÉES DE PÈLÉRINAGE. DEUXIÈME ANNÉE. ITALIE
CLIVE BRITTON, PIANO

[CLICK HERE FOR THE VIDEO](#)







Special Ir



initiatives



The Rose of Brera

The Rose of Brera is an award given every 21 June, the summer solstice, to a personality who has distinguished him or herself in supporting the museum's initiatives. Inspired by the original varietal created by Vittorio Barni as a tribute to the Pinacoteca, the precious brooch designed by Giampiero Bodini was awarded this year to Rena M. De Sisto.

Global Executive for Arts & Culture and Women's Programs with the Bank of America, De Sisto has developed partnerships between her company and hundreds of not-for-profit institutes in the visual and performance arts, promoting projects that have made her a much sought-after professional in the world of sponsorship. Under her guiding hand, Bank of America has become one of the leading sponsors of cultural programmes throughout the world, forging a fully-fledged "pact for art" with the Pinacoteca di Brera in 2018 by funding the renovation of the transparent restoration laboratory in Room XVIII and the "visible" restoration of Giovanni Battista Tiepolo's *Madonna of Carmel and the Souls of the Purgatory* in Room XXXIV.

Rena M. De Sisto has supervised over 100 successful art exhibitions in various countries (including Mexico, South Africa, Germany and Ireland) and she coordinates international schemes for women's emancipation through education and capital with the aim of developing small and medium businesses. She has also been the Bank of America's Director of Marketing and Communications in London, exercising leadership in transition for the company in Europe, the Middle East and Africa following its merger with Merrill Lynch.





Brera for the city

To continue “placing Brera in its citizens’ hearts”, as its motto goes, the Pinacoteca held five evening openings in the course of 2018 devised specifically for the people of Milan, charging two euro for admission from 18.00 to 22.15.

Entering into the spirit of the initiative, this new cycle sought to forge a dialogue between the art and history housed in the museum and one of the city’s most important events. Brera/Musica met JAZZMI on 9 November. The festival, which ran from 1 to 13 November, involved 500 artists in 180 events, exploring every aspect of the world of jazz stretching from the topical to future scenarios via the genres with which it comes into contact. Working in conjunction with Ponderosa Music & Art and the Comune di Milano, the Pinacoteca expanded its musical programme by opening up to the skills and sounds of jazz musicians, “the kind of a man you wouldn’t want your daughter to associate with” (to quote Duke Ellington). The programme for the evening included a performance by the Giovanni Digiacomo and Gen Cotena Duo in Room XXXVII, the Impressions Duo in Room XXII and Redi Hasa & Rocco Nigro in Room VII): the performances were hugely successful, drawing numerous intrigued and enthusiastic visitors to the museum.

On 22 November the Pinacoteca found a role for itself in Novecento Italiano, a Milanese medley devoted to the artistic, cultural and social expressions of the last century. After completing the renovation of the layout in all of its rooms, the museum launched the second stage of its transformation (20th Century on the Move) shining the spotlight on its 20th century masterpieces in a variety of different projects and tours: *Collections on the Outside* (exhibitions in Italy and

abroad), *Collections on the Inside* (the visible storage facility in Room XXIII) and a conference in the Sala della Passione entitled *The Metaphysical Morandis on Display in New York*: six recent restorations revealing the master's technique, Brera's second rendez-vous with and for the city.

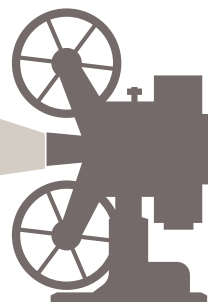
The next two events, both held in the dazzling setting of Room VIII, reverted to music with a tribute from the Amici della Musica to Claude Debussy on the first centenary of his death on 29 November, while on 13 December the Pinacoteca and the Archivio Storico Ricordi presented a concerto entitled *That Piano at the Brera*, exploring Casa Ricordi's catalogue. The initiative, produced in conjunction with the Yamaha artists, offered visitors a taste of the celebrated Milan-based music publisher's extensive musical heritage (housed in the Palazzo di Brera since 2003), "breathing new life" into well-known and less well-known compositions by Wagner, Gounod and Rossini. The concerts were further enhanced by archive "pills" in the shape of brief explanatory notes using archive material to set the artistic creations in the social fabric of their own day.

The final evening opening "for" and "with" the city of Milan was devoted to the Romantic era, with a special tour of the 19th century works on display in recently renovated Rooms XXXVII and XXXVIII and of the Seventh Dialogue: *On Ingres and Hayez. A different look at mid-19th century women*. The event also provided an opportunity to forge a link with the exhibition on *Romanticism. Faces, Places and Stories of Modern Italy* at the Gallerie d'Italia and the Museo Poldi Pezzoli, thus underscoring the importance of forging links and promoting interaction among Milan's cultural institutions.





Brera, art and cinema



The now customary programme of screenings going by the name of *Brera, Art and the Cinema*, as its subtitle suggests, offered participants the chance to view films that have addressed the world of art and museums, forging a dialogue among various disciplines by entrusting the depiction and exploration of art and museum-related themes to the magic of the silver screen.

The programme in 2018 consisted of five films, each one introduced by art historians, writers, university lecturers and well-known Italian journalists. The season opened on 15 March with *The Mill and the Cross* (2011), the central episode in an ideal trilogy that began with *The Garden of Earthly Delights* and ended with *Field of Dogs*, in which director Lech Majewski resorts to sophisticated digital experimentation to explore and to “recreate” Pieter Bruegel the Elder’s celebrated *Procession to Calvary*.

Screened on 3 May, *The Man Who Didn’t Change History* (2016) told the little-known story of Ranuccio Bianchi Bandinelli, a leading Italian expert on Roman art and one of the fathers of modern archaeology, whom Mussolini ordered to organise Hitler’s visit to Italy in 1938. Bandinelli, a staunch (if discreet) anti-Fascist, faced a difficult dilemma: should he obey orders, or should he pay heed to his conscience and plan the two dictators’ assassination? Enrico Caria’s documentary was followed on 7 June by *Turner* (2014), in which Mike Leigh painted a magnificent fresco of the great English painter’s final years (and of the revolution in his style), and on 20 September by *Teatro Alla Scala: The Temple of Wonders* (2015), a documentary directed by Luca Lucini exploring one of the most celebrated temples of music and opera in the world. The 2018 edition of *Brera, Art and the Cinema* came to a close on 11 October with *The Great Museum* (2013): filmed over two years, Johannes Holzhausen’s documentary tracks the search for the perfect way to enhance masterpieces of art, dwelling on the daily lives of the Kunsthistorisches Museum’s staff, and it asks the question: Is it possible to reconcile the conservation of ancient objects with the needs of a modern exhibition venue?

A group of children and an adult are walking up a wide, ornate stone staircase. The children are wearing backpacks and some have orange caps. One child in the foreground has a penguin backpack. The adult is at the top of the stairs, looking down. The background features large, arched hallways with classical columns and balustrades. The overall tone is warm and sepia.

Education c

A photograph of a group of people, including children with backpacks and orange caps, walking up a wide stone staircase in a grand building. The scene is captured from a low angle, looking up the stairs. The architecture features high ceilings and classical columns. The overall tone is warm and slightly desaturated.

department

The Pinacoteca di Brera Education Department's team continued to mediate museum content in 2018 in an effort to forge an ever closer bond with the museum's visitors. The team members, who have been working together for several years now, under the guiding hand of Director James M. Bradburne since 2016, consider the museum to be a source of cultural growth, discovery, interaction, integration and social inclusion. They see the Pinacoteca as a space that is open to the city and the world, wishing it to be a place in which everyone feels and at home and with which everyone can fall in love. They go out of their way to eliminate as many barriers as possible, both visible and invisible, so that each and every visitor can enjoy the cultural heritage it houses, a right enshrined in Article 9 in the Italian Constitution and in the Universal Declaration of Human Rights. The Pinacoteca di Brera's Education Department is committed to opening the museum's doors and to making it accessible to as broad an audience as possible.

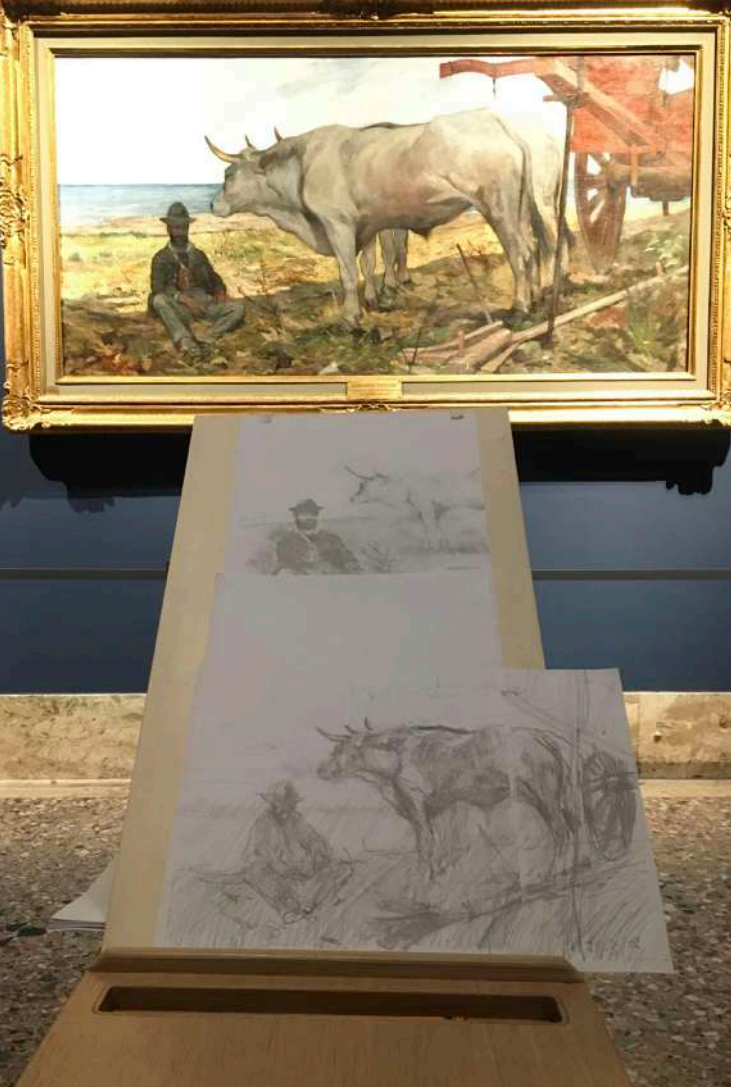
Tools for visiting the museum under one's own steam

2018 saw a considerable increase in the number of tools on offer for adults, children and mixed-generation groups to visit the museum under their own steam, because the tools that were still under development in 2017 finally came into their own. The tools are available to visitors both during their tour and at the museum's Info Point, and they can also be consulted and downloaded from its website: www.pinacotecabrera.org

The following tools are freely available to visitors at the museum's Info Point:

1. **Piera, the Pinacoteca di Brera suitcase.** Launched to tie in with F@Mu (national family museum day) on 14 October 2018, the suitcase contains tools designed to improve the way visitors observe the Pinacoteca's works of art with activities specially devised for children and adults to perform together, turning the visit into an occasion for fun and dialogue.
2. **DrawingBrera Kit.** On offer since 2017, the DrawingBrera kit is designed to encourage visitors to draw in the museum's exhibition halls. It comes in two formats, for adults and for children, and it can be combined with various other activities.
3. **ArteOrto Books.** The joint project with Aboca and Brera's Botanical Garden and with the Università degli Studi di Milano that took off in 2015 is still very much a feature of museum life, with free copies of ArteOrto and ArteOrto for families available in both Italian and English.





Other tools are available as visitors tour the museum

1. Drawbench. Three drawbenches specially designed by Cappellini for Brera were installed in the museum in November 2018 and are provided with A3 size sheets of paper and crayons. This tool, which is part of the DrawingBrera scheme, met with a favourable reception from children and adults from the outset, allowing them to be more actively involved in their tour of the gallery.

2. Captions for mixed-generation groups.

Following completion of the Pinacoteca's renovation programme, the scholarly and "master" captions are now accompanied by 43 captions designed to steer visitors' gaze and to prompt mixed-generation dialogue before the paintings.

3. Textile captions. Presented to the public at the launch of the Sixth Dialogue, the four captions, in Rooms XXI and XXII, describe a fabric found in the painting and offer visitors a reproduction of that fabric to touch in an effort to deepen their understanding of the works.

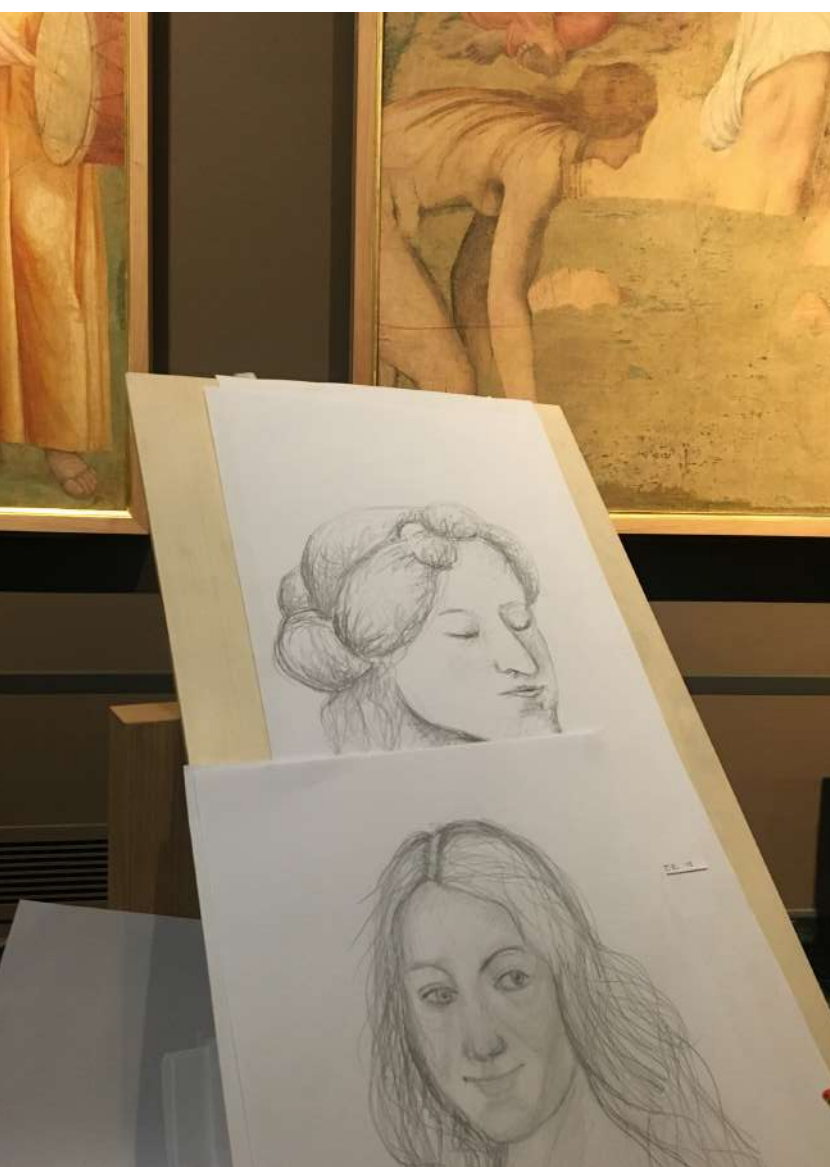
Educational activities

The museum as a place of dialogue

Once again in 2018, frontal-method educational activities may be said to have played a crucial role in the work performed by a team that has always devoted special attention to direct contact with visitors.

Brera Tells Its Story

This year the *Brera Tells Its Story* project included an ArteOrto guided tour for families and an educational activity for children entitled *Restorers, Painting Doctors*, initially conducted by a museum restorer. *Chats in the Rooms and Talks in the Gallery*, along with other workshop activities for children, continued to offer visitors a new take on the collection, a project that invariably meets with a very favourable reception among audiences of all ages.



MuseoCity (2, 3 and 4 March 2018)

To tie in with the second edition of MuseoCity, in conjunction with the Associazione Nazionale Subvedenti, the Pinacoteca offered a unique interpretation of Caravaggio's *Supper at Emmaus* using the *Descrivendo* method designed to allow visitors with impaired sight to enjoy visual art.

Let's draw art: The Challenge! (7 and 8 April 2018)

To tie in with this initiative promoted by Abbonamento Musei Lombardia, whose circuit includes Brera, the Pinacoteca offered the DrawingBrera Kit with *The Challenge!*, a drawing activity for everyone.

Disability week (28 November – 5 December 2018)

Working in conjunction with the Museo del Novecento and the Casa Museo Boschi di Stefano coordinated by the Associazione Nazionale Subvedenti, the Pinacoteca took part in the *Descrivendo Artisticamente* programme, a relay among three museums to interpret paintings using the force of words.

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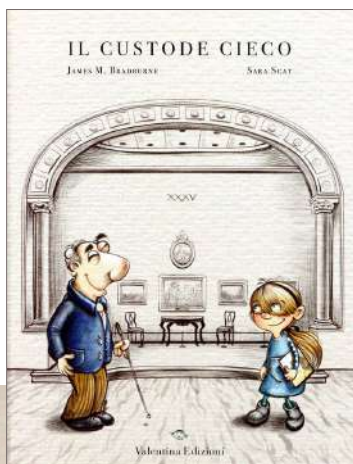
Festival of Museums and European Museum Night (19 and 20 May 2018)

On this occasion too, visitors were involved with the DrawingBrera Kit combined with the *The Challenge!* activity.

F@Mu, Family Museum Day (14 October 2018)

The sixth edition of national family museum day offered us the opportunity to launch *Piera*, the Pinacoteca di Brera's suitcase and a valuable tool for mixed-generation groups visiting the museum.

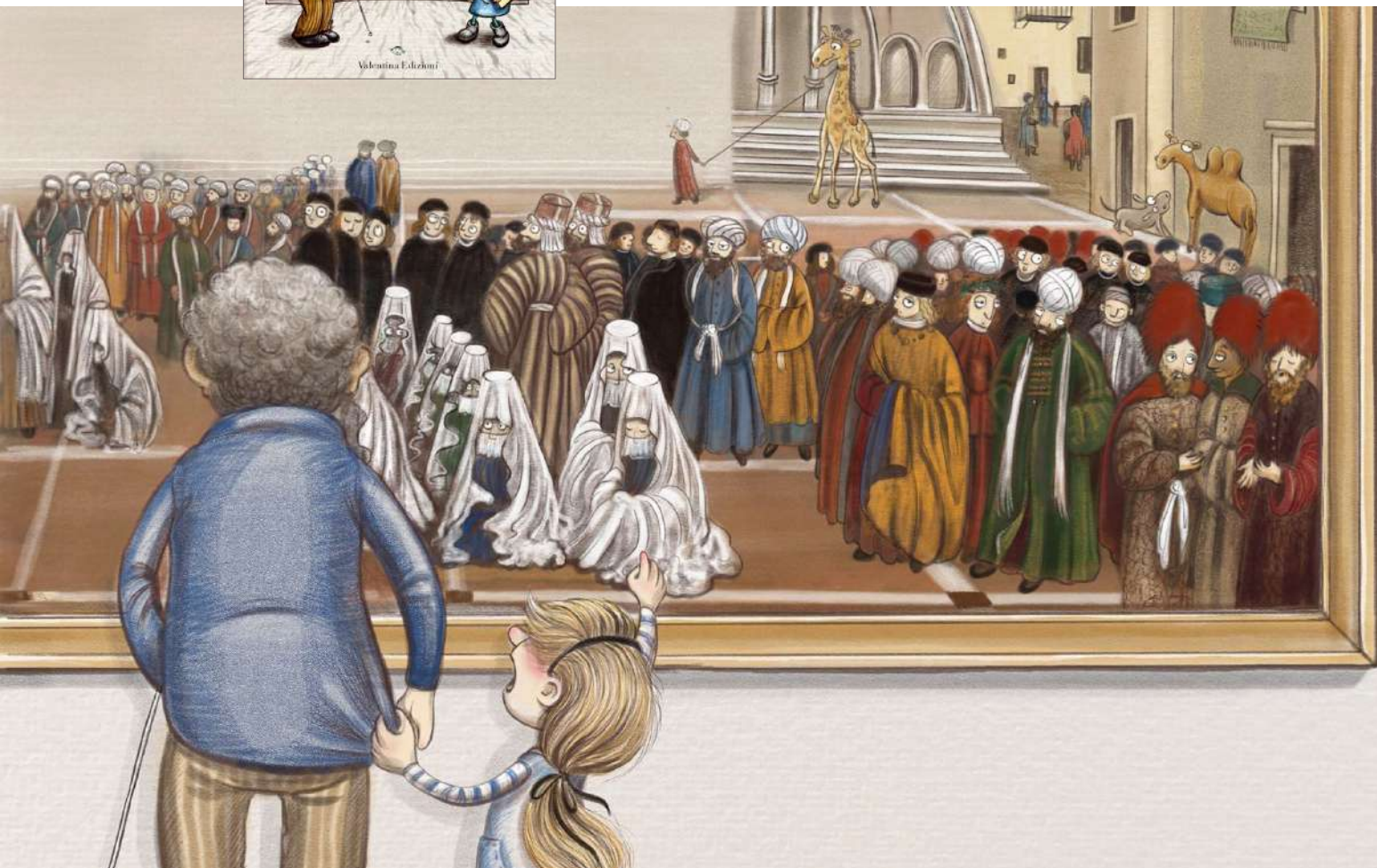




THE BLIND CURATOR, WRITTEN BY JAMES M. BRADBURNE,

ILLUSTRATED BY SARA SCAT, VALENTINA EDIZIONI, MILAN, OCTOBER 2018.

The second illustrated book inspired by the Pinacoteca di Brera and launched at the 2018 edition of Bookcity on 17 November, comes in the wake of *It's All the Giraffe's Fault* (2017). Publisher Valentina Brioschi and illustrator Sara Scatragli guided visitors through the museum's exhibition halls, suggesting thought-provoking associations between the works on display and the pages of the book.



Audiences with specific mediation requirements

The museum as meeting place

In 2018 Brera's Education Department continued to devote a great deal of attention to special audiences, enthusiastically subscribing to a scheme entitled *Due Passi nei Musei di Milano*, developed by the Fondazione Manuli for people with Alzheimer's. It also continued to work with the Associazione Nazionale Subvendenti, producing morphological descriptions of some of the collection's masterpieces, and it continued to conduct tours for special groups submitting specific requests to the museum.

Schools

Now in its 20th edition, the immensely successful course for secondary school teachers entitled "*Il Museo una risorsa per la scuola*" ("Museums, a resource for schools") is to be found on the MIUR's S.O.F.I.A. platform. The course offered by the museum was produced with the support of the Associazione Amici di Brera and of its Education Section.







The Internet &



& Social Media

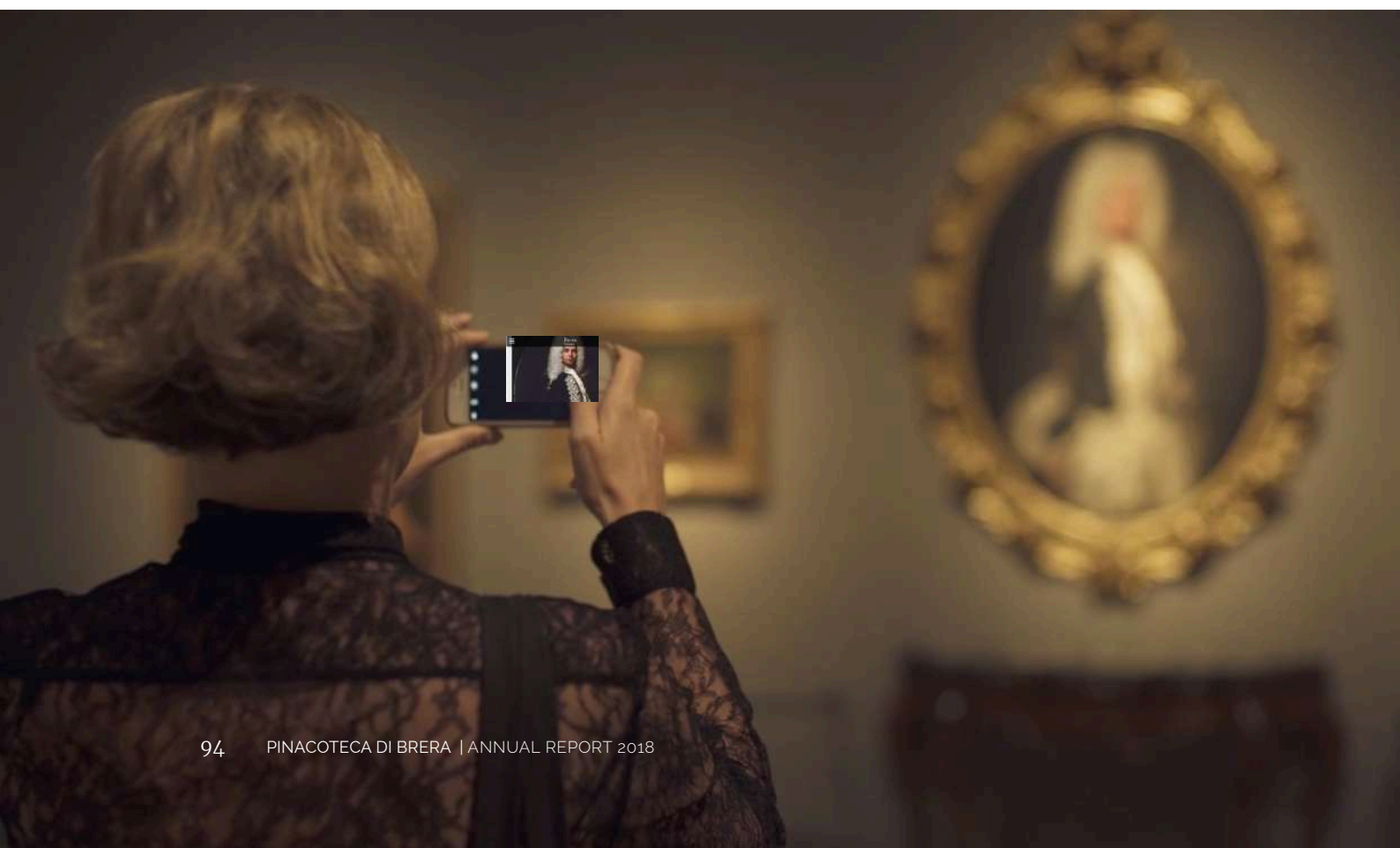
Website and *BreraStories*

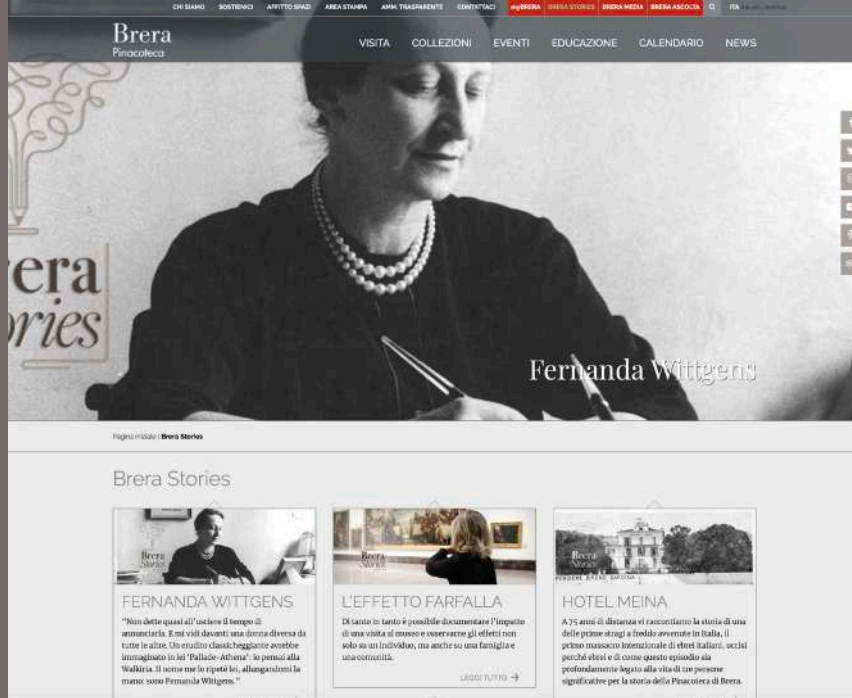
March 2018 saw the Pinacoteca di Brera's website (Design and Development VIVA!) celebrate the third anniversary of its coming online with over 400,000 users, almost 2 million pages viewed and an average online visiting time of 3 minutes. Online visitors come chiefly from Italy (with Milan heading the list) followed by the United States, the United Kingdom, France, Spain, Germany, Indonesia, Russia and Switzerland. Used both for preparing a visit and for seeking general information on the collections and museum events, the website is also being turned to with increasing frequency as real-time support during a visit, with Sunday peaks of over 4,000 users active in the course of a single day. The interactive map and entries for each work are a useful and well-organised source to supplement the captions attached to the works.

The Newsletter, with its roughly 6,000 subscribers, provides a monthly overview of everything going on in the museum and in the Biblioteca Braidense, offering a schedule of events allowing users to plan their visit in such a way as to make the most of the numerous initiatives on offer.

Yet *BreraStories* continue to provide the most significant interaction of the year. The pages with their abundant illustrations tell the story of Brera through different eyes, allowing visitors to grasp the history of the museum as though it were simply the "present", but the "present" of a different age: as though it were the "contemporary" era of those who have given us this museum with its superb collections, its memories and its tools designed to place the visitor increasingly at the heart of the museum experience.

Visit the Pinacoteca's website.





22-24 SETTEMBRE 1943. MEINA, PICCOLO PAESE SULLA SPONDA PIEMONTESE DEL LAGO MAGGIORE.

Queste le date e il luogo dove si realizzò il primo massacro intenzionale di ebrei italiani, uccisi perché ebrei, espressione funesta della "soluzione finale" di Hitler.

Oltre alla necessità storica di ricordare il passato perché non si ripeta, un obbligo morale quando si tratta di genocidi come la Shoah, è anche importante ricordare come le persone, indipendentemente dalla loro estrazione sociale, trovino sempre il modo di resistere alle ondate di razzismo, intolleranza e paura dell'Altro che sembrano sommergere gli esseri umani con desolante regolarità.

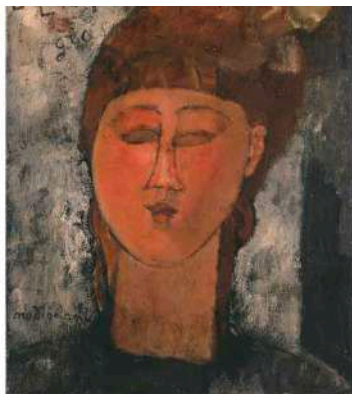
MA COSA C'ENTRA TUTTO QUESTO CON UN MUSEO?

Il compito del museo è profondamente contemporaneo: è un continuo riportare il passato nel presente, per creare il futuro. Se il museo smette di ricordare, se gli storici smettono di scrivere e i cittadini di resistere, rischiamo di tornare agli orrori che pensavamo di esserci lasciati alle spalle per sempre.

Il massacro dell'Hotel Meina è profondamente legato alla storia e alla vita di persone significative per la storia della Pinacoteca di Brera:

FERNANDA WITTGENS, GIANNI MATTIOLI, ALDO BASSETTI

Quella del primo massacro degli ebrei, avvenuto settantacinque anni fa, è la loro storia, che occorre tornare a scrivere per non dimenticare.



Enfant gras, Amedeo Modigliani, 1915 (Pinacoteca di Brera)

Ma il massacro di Meina ebbe profonde ripercussioni anche sulla vita dell'attuale presidente degli Amici di Brera, associazione fondata da Ettore Modigliani nel 1926, l'ingegnere

ALDO BASSETTI

Sin dai primi anni del regime, **Fernanda Wittgens** giunse a una lucida percezione della gravità del momento e assunse posizioni politiche di chiara opposizione al fascismo.

Fernanda si occupò personalmente non solo di trasportare le opere di Brera nei ricoveri per salvarle dalla razzia tedesca ma soprattutto di aiutare familiari, amici, perseguitati, ebrei, a espatriare.



Hotel Meina

The first deliberate massacre of Italian Jews, a tragic materialisation of Hitler's "final solution", was perpetrated in Meina, a small village on the Piedmont shore of Lake Maggiore, on 23 and 24 September 1943. The Hotel Meina carnage is very much a part of the life of people who played a significant role in the Pinacoteca di Brera's history, figures such as Fernanda Wittgens, Gianni Mattioli and Aldo Bassetti. It is our moral duty to remember how people, from whatever social background, always find a way of holding out against the waves of racism, intolerance and fear of difference that appear to submerge the human race with distressing regularity. A museum's task is profoundly contemporary, it is a ceaseless attempt to bring the past into the present in order to forge the future. If we do not remember, if historians stop writing and citizens stop holding out, we are in danger of returning to the horrors that we thought we had put behind us for good. The first massacre of Jews, which occurred seventy-five years ago, is a story that we cannot afford to forget.

[CLICK HERE](#)

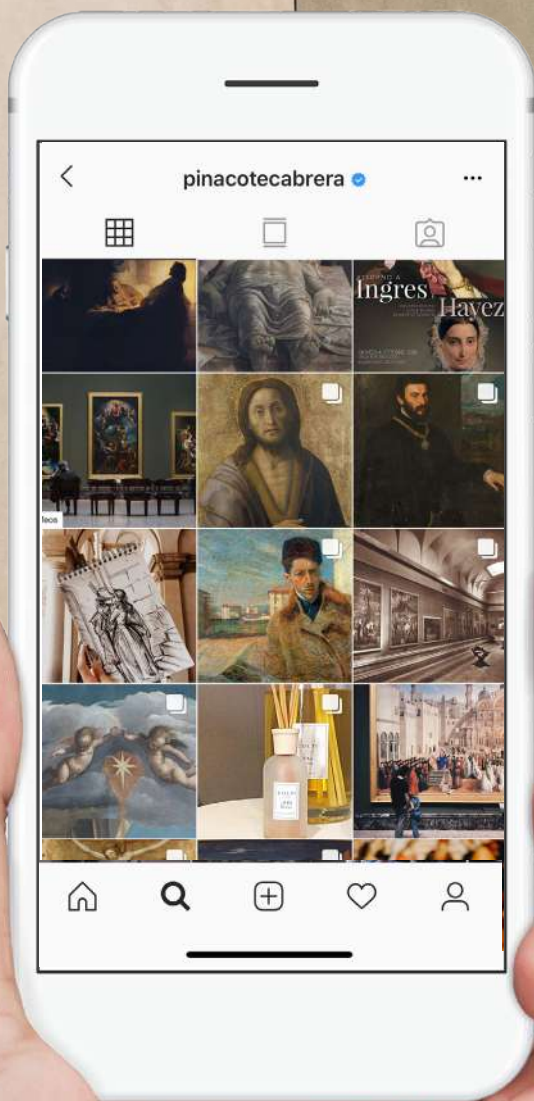
Social contest

A dynamic and modern museum such as the Pinacoteca di Brera cannot afford not to use the social media to interface with new user groups (particularly in the 18 to 45 bracket), sharing its initiatives and events and adding value to its collection by publishing original content on a daily basis.

Each social medium must be used for its unique features, presenting a standard of communication that is consistent overall and whose form and content reflect the Pinacoteca's identity on media that vary enormously in terms of their target audiences, of the way they involve and interact with those audiences, of the kind of language they use and of the balance they strike between image and text. On the basis of these considerations, the channels considered best suited to conveying information on the museum and to building its image are Facebook and Instagram, which had registered 33,555 and 9,845 followers each by the end of 2018

	INSTAGRAM	FACEBOOK
2017	6.402	27.425
2018	9.845	33.555

In the course of the year, four extremely popular contests were published to tie in with important festivities, stimulating direct visitor contact with the Pinacoteca and its collections. A large number of photographs were taken in front of Francesco Hayez's iconic *The Kiss* on Saint Valentine's Day and shared on the social media using the #lovebrera hashtag; while during the Ambrosian Carnival, the #breramask initiative challenged visitors to reinterpret paintings by imitating the figures' poses, thus creating fully-fledged *tableaux vivants*. Ahead of International Women's Day, for a whole week the Pinacoteca proposed a different #donadiBrera for each day (artist, lover, worker, sweetheart, warrior, noblewoman, friend, mother) to form a portrait gallery depicting a multi-faceted and timeless world of women. And lastly, for the whole month of December, our social media celebrated the Christmas period with an Advent calendar made up of eighteen paintings on the theme specially selected for the occasion: #elnadalchetepias invited the public to vote for their favourite work, the winner being chosen to illustrate the Pinacoteca's Christmas wishes on 25 December.





Press



Office

COLLEZIONE DI EMOZIONI

Pareti dai colori avvolgenti e luci che esaltano le opere. Così si presenta oggi il grande museo milanese, che in meno di tre anni è stato riallestito sotto la guida del nuovo direttore James Bradburne, con l'obiettivo di rendere più coinvolgente la visita a una delle più importanti raccolte d'arte italiane

TESTI Carlo Migliavacca • FOTOGRAFIE Gabriele Croppi

Il *Cristo morto nel sepolcro e tre dolenti* (1470-74) di Andrea Mantegna, uno dei capolavori della collezione della pinacoteca. È protagonista nella sala 6, dedicata alla pittura veneta del XV secolo e caratterizzata dal blu intenso scelto per le pareti in occasione del nuovo allestimento.



The Pinacoteca di Brera's profile in the press underscored the success of an institution that has set up a "direct line" with Italian and international publications, with articles often written from very different viewpoints, highlighting the Pinacoteca's drive for innovation

From the *Financial Times* to *Il Sole 24 Ore* and *Bell'Italia*, from the financial press to high-brow art journals, all of the Pinacoteca's initiatives in 2018 were reported in the main dailies and weeklies, on the radio, on television, on the Internet and in the local, national and international press. In the shape of news, narratives, investigative reporting and in-depth analysis, the articles and radio and television reports focused not only on the museum's growing number of visitors but on the change in a Pinacoteca ("the flagship of Italy's museums", "a collection of emotions") that has shot up the hit parade of Italy's best-loved art venues ("Brera's race to the top"). This year the media shone the spotlight not just on the Director but on the team as a whole, on the renovation of the restoration laboratory, on the tribute paid to sponsors with the Rose of Brera and on the lofty figures who continue to inspire its mission, from Fernanda Wittgens – to whom a book and the café were dedicated – and

Franco Russoli to Ettore Modigliani. The Pinacoteca was depicted as a museum whose face has changed completely in the course of its renovation programme with the restoration of the Napoleonic Rooms, with the 8th Dialogue on the 19th century and with the launch of the Caffè Fernanda, while continuing to invest in the conservation of its masterpieces. This widespread and differentiated media coverage also included such initiatives as the loan of Caravaggio's *Supper at Emmaus* and the arrival of Rembrandt's *Supper* to document the museum's work in transparent fashion.

Milano. In soli tre anni, la grande Pinacoteca milanese è stata rinnovata in tutte le sue sale e riallestite nelle sue collezioni. Ed ha aperto, a fine percorso, uno spazio di ritrovo: il Caffè Fernanda, dedicato a

Cara Brera, ti meriti un «Bacio»

Alessandra Quarta

Sembra ieri il 22 gennaio 2011, quando l'architetto Renzo Piano, con la sua firma, diede il via a una grande opera di restauro e di rinnovamento della Pinacoteca di Brera. Un lavoro che ha richiesto anni di impegno, di studio, di progettazione, di finanziamento, di lavoro. E che ora, finalmente, si può dire che è concluso.



Il progetto di restauro della Pinacoteca di Brera è stato realizzato da Renzo Piano, con la collaborazione di un team di architetti e restauratori. L'opera è stata completata nel 2014 e ha permesso di rinnovare l'intero edificio, migliorando le condizioni di conservazione delle opere d'arte e creando uno spazio più accogliente per i visitatori.

Per riportare Brera nel suo ruolo di museo di riferimento per la città e per il mondo, il direttore James Bradburne ha voluto creare uno spazio di incontro e di dialogo tra l'arte e la città. Ha voluto creare un luogo dove le opere d'arte possano dialogare con la città e con i suoi abitanti.

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Lo sprint di Brera

In un anno +8,7% di ingressi: è l'ottavo museo più visitato d'Italia. Apre il nuovo bookshop-boutique. Test scientifici per 300 opere

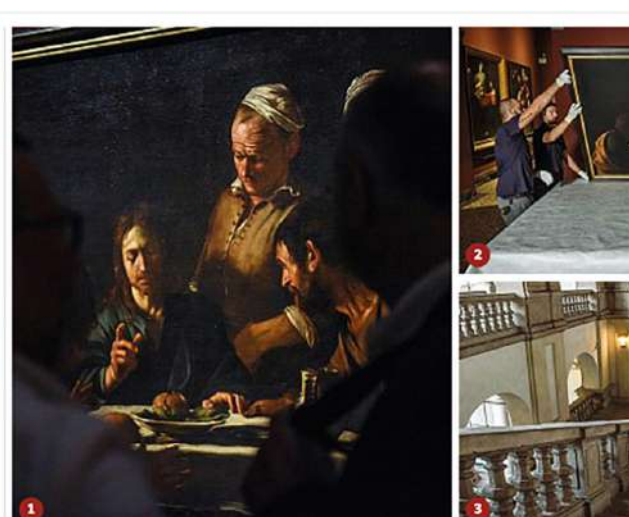
370 migliaia i visitatori della Pinacoteca nel scorso anno. ste narrazioni edite sui vari siti vengano lette è tutto da dimostrare. Prossimo all'apertura è il Caffè Fernanda, dedicato alla ex sovrintendente Fernanda Wittgens, che sarà realizzato all'ingresso, dove c'era il Bookshop, ed occuperà anche il loggiato con dei tavolini. Il nuovo bookshop, aperto al pubblico da ieri, è sceso di un piano: si è trasferito alla sinistra del cortile d'ingresso di fianco alla Sala della Passio-

ne. È molto elegante, ma certo non di passaggio come lo era prima. È un bookshop boutique (si chiama Bottega Brera ed è gestito dalla casa editrice Skira) dove si spinge su prodotti made-in-Brera, come il profumo «Rosa di Brera» o vario merchandising su il bacio di Hayez. Altra parte del Report è dedicata ai restauri effettuati e alle indagini di riflettologia, che sono giunte a interessare circa 300 opere della Pinacoteca.

Al timone James Bradburne è il direttore di Pinacoteca da luglio 2011. È architetto e museologo canadese naturalizzato britannico. Ha lavorato per anni al Victoria and Albert Museum di Londra. È un uomo di idee e di progetti. Ha voluto creare un museo che sia un luogo di incontro e di dialogo tra l'arte e la città. Ha voluto creare un luogo dove le opere d'arte possano dialogare con la città e con i suoi abitanti.

Baciatevi al museo

Da Brera alle Gallerie d'Italia. Tutte le iniziative per San Valentino (e non solo riservate alle coppie)



Scambio di capolavori. Il viaggio verso Parigi della Cena in Emmaus. Brera ospita Rembrandt

L'opera di Caravaggio in tecno-teca blindata

La Cena in Emmaus di Caravaggio, dipinta subito dopo l'omicidio che costrinse l'artista a fuggire da Roma inseguito da una condanna a morte, ha un valore assicurativo di 120 milioni di euro. Il premio è stato pagato da Parigi, così come il trasporto blindato e l'assicurazione del capolavoro di Rembrandt in arrivo nella Pinacoteca. L'operazione per Brera, che per quest'opera riceve dalle 30 alle 40 richieste di prestito all'anno, è dunque a costo zero.

Più visitatori e più contributi. Brera è pronta a nuove sfide

Bradburne: «La Pinacoteca è tornata nel cuore dei milanesi». Ora l'inaugurazione del Caffè Fernanda e poi l'apertura di Palazzo Citterio

Citerio non parte. Bradburne espone il '900 nei depositi

Una mostra è un ciclo di conferenze a Brera



spellando Palazzo Citterio l'apertura di Brera Modern, la nuova sede della Pinacoteca dedicata alle opere del Novecento, il direttore James Bradburne tiene viva la prestigiosa collezione del XX secolo, ritirata dalle sale per far spazio al nuovo allestimento. Oltre 120 opere di maestri come Modigliani, Morandi, Sironi, De Pisis, Boccioni e Picasso, parte delle raccolte Sisi e Vitali donate al museo tra la fine degli anni Settanta e la metà degli Ottanta, che dall'1 gennaio sono custodite in depositi attesi della fine dei lavori di Palazzo Citterio. Qualcuna è andata in prestito - tutte le opere di Carlo Carrà sono nella mostra a Palazzo Reale - ma la maggior parte sono lontane dagli occhi dei visitatori. Così per non deludere i visitatori e mantenere alta l'attenzione su un secolo che presta avrà un suo museo dedicato, la Pinacoteca trasforma il deposito a vista della sala 23 per allestire una selezione di quadri che, a rotazione, tornano ribellare un mosaico di immagini che per il primo allestimento punta, fra le altre, sulle due splendide ritratti di Modigliani, La città che sale di Boccioni, La donna con la chitarra di Campi e Passaggio urbano con comiera di Sironi. «Non sembra la vita va come vogliamo - scherza Bradburne - che nonostante l'ennesimo rinvio riesce a non perdere l'ultima angustia». Non abbiamo ancora preso in

considerazione Palazzo Citterio perché la sovrintendenza sta finendo i collaudi tecnici. Prima di firmare il passaggio delle nuove sale deve avere la garanzia che siano idonee ad ospitare una persona operante ancora la consegna delle chiavi, prevista per l'estate scorsa, sono state alcune infiltrazioni d'acqua e qualche problema all'impianto elettrico, già risolti dalla sovrintendenza. Ma ora si attendono altri collaudi. «Ho ritenuto importante far sapere al nostro pubblico che non abbiamo perso la speranza - continua il direttore - che l'impegno della Pinacoteca non si è spento e stiamo mettendo moltissima energia nel futuro del museo. Al momento però possiamo portare avanti solo

quello che è in nostro potere, come il progetto scientifico di allestimento di Brera Modern, quasi completato. Intanto, per accendere un faro sui quadri, la Pinacoteca ha organizzato il ciclo «Serate Novecento», nei incontri a tema dedicati ad approfondire le diverse vicende delle collezioni, dalla loro formazione alla conservazione. Si parte oggi, 22 novembre, data simbolica perché doveva essere il giorno di inaugurazione del museo. Sarà invece serale, con la conferenza «I Morandi metafisici in mostra a New York» con James Bradburne e la conservatrice Marina Garofalo che racconteranno le letture dei quadri che il museo ha avuto l'opportunità di svolgere quasi in contemporanea grazie anche al sostegno di alcuni sponsor. I capolavori sono ora esposti al Cestor for Italian modern art di New York insieme a opere di Sironi che hanno fatto impazzire gli americani, conclude Bradburne. «Morandi è già molto conosciuto negli Stati Uniti, mentre Sironi è stato un'inaspettata scoperta». Alla fine dell'incontro è prevista una visita guidata alle «Collezioni d'Interni» al deposito 23 in due turni (20,30 e 21), ma solo su prenotazione (tel. 02 57200139).

A photograph of the interior of the Biblioteca Nazionale in Rome. The image shows a grand hall with high ceilings, ornate architectural details, and a large, multi-tiered wooden bookshelf filled with books. A large, ornate chandelier hangs from the ceiling. The text "Biblioteca Nazio" is overlaid in white serif font.

Biblioteca Nazio

A photograph of a grand, ornate library interior. The ceiling is high and features a complex, coffered design with circular medallions. Two large, multi-tiered chandeliers hang from the ceiling, casting a warm glow. The walls are lined with tall, dark wood bookshelves filled with books. A large, framed painting is visible on the wall, depicting a religious scene. The overall atmosphere is one of historical grandeur and intellectual pursuit.

onale Braidense

Conversation scenes: Towards Palazzo Citterio, the 20th Century

Conversation scenes is the fruit of a joint venture between the Biblioteca Nazionale Braidense and Pinacoteca di Brera on the one hand and various different institutions such as the Università di Pavia (with the multidisciplinary resources available to it), the Accademia dei Filodrammatici di Milano (which brings to the meetings its valuable experience in training actors) and the Associazione Amici di Brera e dei Musei Milanesi on the other. Now in its fourth year, the programme for 2018 included an area for displaying the outstanding items in the Jesi and Vitali collections pending the opening of Palazzo Citterio. The conversations focused on Giorgio Morandi, Giorgio de Chirico, Arturo Martini, Carlo Carrà and Alberto Savinio.

Booklovers' Saturday

The Biblioteca Nazionale Braidense continued to pursue its programme of events exploring the history of books and culture in conjunction with the Università Cattolica di Milano's Centro di Ricerca Europeo Libro, Editoria, Biblioteca (CREL-EB). This third cycle of encounters devised to enhance the Braidense's collections opened with Milva Bollati, a well-known expert in the history of illumination, who expounded on one of the Biblioteca Nazionale Braidense's absolute treasures, Codex AD.XIII.30 containing Petrarch's *De remediis utriusque fortunae*, a work known to have been written in part by the poet himself while visiting Milan in the 1350s.

In April, Professor Giancarlo Petrella delivered a lecture on *The Inquisitor and the Geographer: a censored example of Sebastian Münster's "Cosmographia universalis"*, illustrating the fascinating history of censorship with its crude attempts to expunge parts of the text, and thus shedding unexpected light on censorship in the 16th century and on one of its most zealous executors.

In May, Beatrice Zocchi addressed the theme of *The Far West in Italy: Buffalo Bill and publishing for the mass market*, entertaining us with stories of the Wild West in short and riveting popular narrative with its numerous reprints and countless imitations that fuelled many generations' taste for adventure right up to World War II. This dissemination and popularity has led in many instances to the loss of such material. In the context of her study of mass market publication, Beatrice Zocchi unearthed a complete set of the extremely rare Dick Norton series in the Biblioteca Braidense's collections. September saw the start of the fourth cycle with the encounters' organiser, Professor Edoardo Barbieri from the Università Cattolica di Milano, who discussed *Encyclopaedism in its Infancy: the first 16th century experiment with Domenico Nani Mirabelli's Polyanthea*; a curious dictionary-cum-encyclopaedia, the Piedmontese scholar's *Polyanthea* dating back to the early 16th century (the first edition was published in 1503) was an undisput-





ed best-seller for the better part of two centuries. The October lecture explored the gripping story of Vincenzo Busdraghi in *How To Create a Monopoly in the Book Trade: Vincenzo Busdraghi's initiative in the Republic of Lucca (1549 – 1601)* in the difficult world of industrial publishing in the mid-16th century, an especially competitive environment in which many sought fame and fortune but only few managed to stand out from the crowd. In November Luca Rivali from the Università Cattolica di Milano used one of the Biblioteca Braidense's rarer works, the *Origines typographicae* by Dutchman Gerard Meerman, to illustrate the development of that particular debate amid legend, document and potential interpretation: *The Netherlands, Germany, France or Italy? The Republic of Letters gets to grips with the invention of printing.*

Lalla Romano Room

The Lalla Romano Room hosts items testifying to the life and multi-faceted work of this great author, including manuscripts, correspondence, books, paintings, drawings, photographs and furnishings that she designed herself. The room is run by the Associazione Amici di Lalla Romano, which promotes initiatives for the study and dissemination of literary and artistic documentation. A considerable number of events, book launches, readings, lectures, seminars and theatrical performances were held in 2018 to pay tribute to the writer's work and to propose new editions. Lalla Romano's work was discussed and commented on by Giulio Ferroni, Giovanni Tesio, Helena Janeczek, Paolo di Paolo, Paola Capriolo, Moreno Gentili, Salvatore Natoli, Benedetta Centovalli and Natalia Cangi, while two encounters were held with Duccio Demetrio. Nicola Crocetti attended Publishers in the Lalla Romano Room; Writing About Oneself saw the second lecture in the cycle devoted to autobiography with Elisabetta Vergani presenting Antonia Pozzi's book of poems *Grazia Cerchi*; "Literally Festival" Pasolini: Thus Spoke the 20th Century; The Compagnia "I Rabdomanti" with *The Disconcerting World of Buzzati*, and *A Symphony for Lalla, Lalla Romano's Life* in words and music (a biography as concert), music composed and conducted by maestro Adriano Bassi with readings by Clara Monesi and Sergio Solinghi; A Woman Impossible To Re-Educate, a theatrical memorandum on Anna Politkovskaya.



Conferences in conjunction with the Società Storica Lombarda

The Biblioteca Nazionale Braidense pursued its valuable cooperation with the Società Storica Lombarda in 2018, organising conferences and lectures designed to highlight the link between the Biblioteca's heritage and the Lombardy region. The conferences included *From the Roman Forum to the Ambrosiana, a Journey Through the City's History* by Anna Ceresa Mori, a former official with the Soprintendenza per i Beni Archeologici della Lombardia, who illustrated the excavations in the Biblioteca Ambrosiana's cellar in 1991 which allowed archaeologists and historians to reconstruct the history and archaeology of the area lying between Piazza San Sepolcro and Piazza Pio XI and to gain a deeper knowledge of the city's origins. Professor Saverio Lo Martire, with the Università degli Studi del Piemonte Orientale, lectured on *Ariberto da Intimiano (1018–45), A Bishop and Patron of the Arts Caught Between Church and Empire*. Almost a legendary figure, Bishop Ariberto's efforts in the pastoral and liturgical fields were equal to, and closely associated with, his political involvement in affairs linking Italy to the Ottonian and Salian courts. Fabrizio Alemanni lectured on the “*Ruotoni dei Navigli*”, hydraulic machinery for the gardens.

Milanesiana

he Milanesiana first saw the light of day in Milan in 2000 under the guiding hand of Elisabetta Sgarbi, instantly making a name for itself as a “workshop of excellence” in the fields of literature, the cinema, music, art, the theatre, science



and philosophy. Its aim is to cross-breed skills and art forms that differ in terms of their origin, culture and discipline, bringing the most outstanding talents in these fields to Italy. Every year the Milanese addresses a theme, conjugated in its multiple aspects, which forms the leitmotif of the event as a whole. The artists participating in the 2018 edition tackled the theme of “doubt and certainty”. Three encounters were held in the Maria Theresa Room: Doubt and the Law with Piergaetano Marchetti, Giovanni Maria Flick and Giovanni Canzio; Stefano Massini, introduced by Gian Arturo Ferrari; Four Stories of Classics/2 taking a look behind the scenes at the lives of four great writers; and Lesson on the Classics/1, Architecture and Design, a keynote address by Mario Bellini (Compasso d'Oro) with Emilio Faroldi (Vice-Chancellor of the Politecnico di Milano) and Mario Andreose.

Book City

For Book City the Braidense organised a cycle of educational seminars designed to familiarise audiences with the world of books and libraries, starting with the institute's own rich heritage. The guided tours on offer in 2018 were: The Empress's Library, part of the celebrations to mark the third centenary of the birth of Maria Theresa of Habsburg. And also for Book City, it organised a conference at the FAI – La Cavallerizza, the seat of its newspaper library: *Quanta sapienza i noster vècc. Milan in a Nutshell. 140 years in the city's history in 500 articles from Corriere della Sera.*

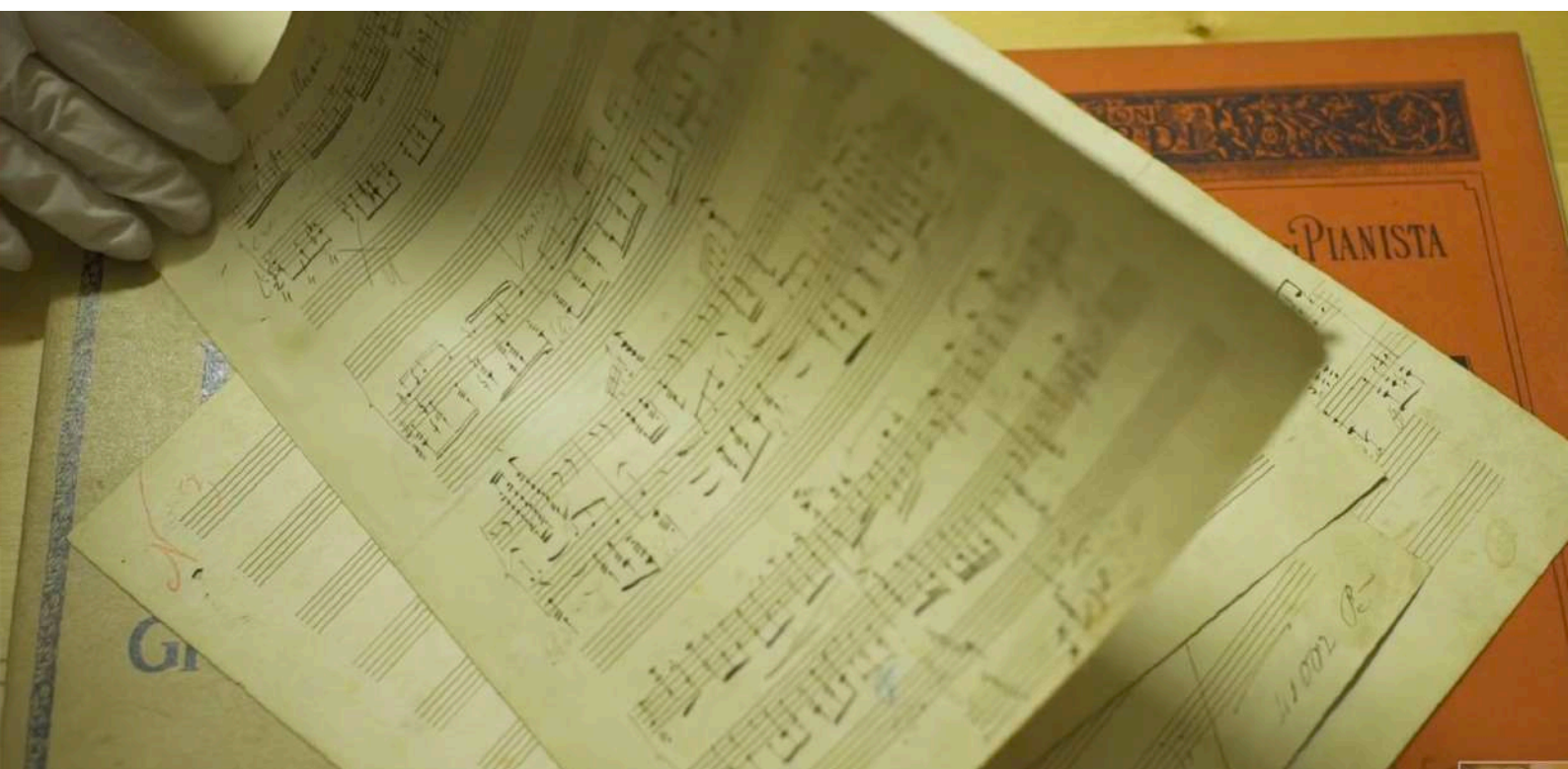


Archivio Storico Ricordi

The Archivio Storico Ricordi, founded in 1808, is the historical archive of music published Ricordi and of the great musicians who have made an indelible mark on the history of music. Its prestige lies in the variety of documents it holds, providing a comprehensive overview of Italian culture, industry and society from the immortal works of such geniuses as Giuseppe Verdi and Giacomo Puccini right up to the boldly experimental work of contemporary composers. Hosted in the Biblioteca Nazionale Braidense, the archive contains musical scores, the correspondence of composers, librettists and singers, sketches and *croquis*, librettos, period photographs and Art Nouveau posters.

Working in conjunction with the Società Storica Lombarda, in 2018 it hosted *Giulio Ricordi. Friend of Italian Musicians*, a conference introduced by Luca Formenton and Claudio Ricordi, and *Metlicovitz. Art Meets Posters* introduced by Vittoria Crespi Morbio. 2018 also saw the presentation of the Archivio Storico Ricordi's new portal – *Lettere di casa Ricordi* – online, with Gabriele Dotto, Pierluigi Letta, Andrea Montorio, Patrizia Redulla and Graziella Seminara.





FAI: Incontri in Cavallerizza

The cycle of encounters organised by the FAI on the basis of a scheduled agreement in the Cavallerizza exhibition room at 2, Via Foldi continued in 2018.

Frida Kahlo: I paint myself because I am the thing I know best; Les Italiens – seven artists take Paris by storm; El sueño del pulgarcito. Salvadoran popular culture and Italy: history and art, encounters and migrations; Leonardo in Milan. The genius of the Renaissance recounted in Italian and Milanese; Shadows over the city. The story of Milan and its mysteries narrated by a reporter who witnessed them first hand; Milan, city of water; Villa landscapes; The Shroud in Milan. History and literary fiction; The Renaissance of Gaudenzio Ferrari.

Conferences

2018 witnessed the start of a joint venture with the “I 100 Amici del Libro” Association, which donated its valuable collection of artist’s books to the Braidense



and with which it drafted an agreement for the enhancement of the library's book collections. The first conference was entitled *Xylography, ancient art of printing, rediscovery of modernity*; "The Silent Bookshelf": an essay on the reading of Alessandro Manzoni, written by Professor Angelo Stella, President of the Centro Studi Manzoni and illustrated with woodcuts by Gianni Verna and Gianfranco Schialvino who held a demonstration of their art during the presentation. Also in the context of cultural cooperation devised in conjunction with the Società Agraria di Lombardia, which recently donated its books and archives to the Braidense, Professor Antonio Michele Stanca, President of the UNASA, an Accademico dei Georgofili and a lecturer at the Università di Modena e Reggio Emilia, held a seminar on the topic of Plant Genetics from Mendel, Strimpelli and Borlaug to Omic Sciences via GMOs, an innovative agriculture.

The encounter entitled *Eugène de Beauharnais, Paris, Milan and Munich* was produced by the Centro documentazione Residenze Reali Lombarde together with the French and German Consulates General in Milan working in conjunction with the Biblioteca Nazionale Braidense. The encounter, attended by international experts, set out to trigger a debate on life in Italy, France and Germany in the Neoclassical era and to help a broader audience to know and appreciate what is left of that legacy. The Centro di documentazione Residenze Reali Lombarde (CdRR) has been exploring the historical and artistic aspects of the residences occupied by the Napoleonic court in Milan and in Lombardy since the day it was formed.

Book launches

Satire, Humanism and the Reformation in Switzerland and Italy: the *Pasquillus extraticus/Pasquino in Ecstasy* by Celio Secondo Curione saw the launch of a book on the masterpiece of anticlerical and Reformed satire *Il Pasquillus extaticus* by Celio Secondo Curione, one of the most significant and influential works of 16th century religious dissent, published by the Centro UNIMI di Storia della Svizzera «Bruno Caizzi».

Hans Tuzzi and Giorgio Montecchi presented a book entitled *Viaggi tra i libri. Le biblioteche italiane nella letteratura del Grand Tour* by Fiammetta Sabba. The Grand Tour brought scholars, men of letters and philosophers to Italy from all over Europe and it was one of the most important phenomena in the continent's intellectual history. This book points to an unusual path for research that cannot help but be of immense interest for the history of libraries.

The end of the year witnessed the launch of Giuseppina Carutti's book *Gita a Pradispass*, a tale in prose and poetry exploring what happens to the human mind whenever a very important person in our lives dies. Death opens up a breach in the mind of those left behind, then senselessly closes it again.

Toni Servillo read part of the book, his moving delivery mesmerising an enraptured audience.



Mediateca S



Santa Teresa



A jewel casket full
of treasures awaiting discovery,
the Mediateca di Santa Teresa
adopts a modern,
interdisciplinary
approach to culture,

no longer linked solely to traditional sites and supports but aware of the deep changes that have affected it in terms of both production and use. In opening up to new technologies and causing different media to dialogue, the Mediateca is interacting with the contemporary world, a world in which change in the cultural panorama reflects and accompanies social change. Visitors to this unique interactive space enjoy access to electronic, digital and audiovisual documentary sources for research and study purposes. The valuable materials it houses include a digitalised version of the Braidense collections, microfilmed journals and periodicals, Rai Teche and the Neapolitan Song Archive. But in addition to being a place where scholars can consult these materials, the Mediateca di Santa Teresa also hosts exhibitions, screenings and conferences.

The Art Pathways cycle of lectures by art historian Anna Torterolo included *Turner* in May 2019, *Tintoretto and the Theatre* in September, and *Margherita Sarfatti: Art, Love and Power* in October. The cycle is designed both to prepare visitors for an exhibition and to allow even those unable to visit the exhibition in person to gain some knowledge of it. The lectures can also be watched on the Mediateca's YouTube channel.



The rich programme of events held in 2018 included the following photographic exhibitions:

The Secret Poetry Of Nature/La Poesia della Natura by Bill Hornaday who succeeds in conveying his immense love of nature with an attentive and sensitive eye; and a photographic exhibition in June entitled "Sport, sport, sport!" exploring soccer, the aesthetics of sport and its association with politics and society in the Soviet Union, with images and video footage from the Italy-Russia Association's archives and from the Teche RAI respectively.

The exhibition was part of a broader initiative entitled "When we didn't go to the World Cup" promoted by the Università Statale di Milano in conjunction with the Italy-Russia and Vele Scarlatte Associations, the Pinacoteca di Brera, the Biblioteca Nazionale Braidense and the Mediateca Santa Teresa.

The programme also included a screening of the film *Vratar (The Goalkeeper)* directed by Semën Timoshenko in 1936, translated and given Italian subtitles for the first time, which tells the story of the rivalry between two football teams and the career of young Anton fraught with joy and disappointment but eventually leading to success in the world of soccer.

To mark the 50th anniversary of 1968, the Mediateca devised "1968 Sounds and Images", a series of images and an installation containing a film retrospective that used both films of the period and more recent productions to revisit the events, the images and the music of the youth protests that characterised that year in an audiovisual reflection (both hot off the press and with the benefit of hindsight) of a complex time that has been interpreted in different lights, admired with nostalgia by some, questioned and rejected by others. The titles included *The Strawberry Statement* (USA, 1970) directed by Stuart Hagmann; *Discutiamo, Discutiamo* (Italy, 1969) directed by Marco Bellocchio; *Il Grande Sogno* (Italy, 2009) directed by Michele Placido; *Après Mai* (France, 2012) directed by Olivier Assayas; and *Woodstock* (USA, 1970) directed by Michael Wadleigh. The retrospective was curated by Sergio Gatti.

Sergio Gatti also curated a film retrospective and an exhibition to mark the 25th anniversary of the death of Italian film director Federico Fellini, entitled *Federico Fellini, il capo comico*, with Ettore Scola's production of *Che Strano Chiamarsi Federico* and Fellini's *I Vitelloni*, *La Strada* and *8½*.

In September the Mediateca hosted a news conference to present the eighth edition of the Internet Festival 2018: #Intelligenza Internet Festival, the largest event in Italy devoted entirely to digital innovation, its protagonists and the future of the Internet.

The themes addressed in IF2018 included artificial intelligence and new rights,



Blockchain, Datacracy, Cybersecurity, Gamebox and Book(e)book, while the event, attended by numerous guests, also focused strongly on businesses, the civil service and the workplace, along with sport, music, the theatre and food and wine.



The second edition of the Multimedial Contemporary Art Exhibition *ETHEREA* – “No Limits” Digital Universe, devised and curated by Virginia Monteverde with art critic Viana Conti and Derrick De Kerckhove, a sociologist, massmediologist and theoretician of connective intelligence, was held in November.

The exhibition hosted the launch of a project for young artists entitled *The Minds Zone of Vision* with video works by Giorgia Ghione, Christian Masuero and Annalisa Pisoni Cimelli, and a project entitled *CodeLife. A life in 30 seconds*, a multimedia photographic installation by Virginia Monteverde.



November also witnessed the third edition of the exhibition entitled *Oggetto Libro / Book Object International Festival of Artist's Books and of Design*, promoted by SBLU_spazioalbello, the Pinacoteca di Brera, the Biblioteca Nazionale Braidense, the Mediateca Santa Teresa and the AIAP Italian Visual Communication Design Association, sponsored by the Mibac, the Comune di Milano and the ADI Association for Industrial Design.

The exhibition hosted a selection of over 250 books from all over the world (including India, Korea and Colombia) that use a narrative approach not always enshrined in words to tell their story. The exhibition also showcased some 200 books, included artist's books and design books, by such prestigious authors as Emilio Isgrò, Ugo La Pietra and William Xerra for art or Irma Boom and Ginette Caron for design, ensuring that the works proposed were of the highest quality. In the course of the exhibition visitors were able to admire spectacular installations and to attend a cycle of lectures on art and on printing techniques.

March also saw the presentation of Laura Boella's essay entitled *EMPATHIES The empathetic experience in a conflict-based society*.





Looking

A blurred photograph of an art gallery. In the background, four framed portraits of men in formal attire are displayed on a deep blue wall. A group of people, mostly older adults, are gathered in the foreground and middle ground, looking at the art. The people are out of focus, creating a sense of movement and a candid moment. The floor is a light-colored, polished material. On the left, there are some dark wooden chairs. The overall atmosphere is that of a quiet, contemplative art exhibition.

g Ahead



One promise left to keep

One promise was made in January 2016 has proven impossible to keep – the transfer of the Brera's Modern collections to the Palazzo Citterio, and its subsequent opening as Brera Modern. The building, purchased in 1972 by Franco Russoli, after a suggestion made in 1957 by Fernanda Wittgens shortly before her death, had been the subject of many starts and stops over the past four decades, but never completed. In 2013, the Ministry of Culture committed €18.000.000 to prepare it to become a public museum, and the building works were scheduled for completion in February 2017. Unfortunately, due to a series of unforeseen technical problems, the palazzo is still not ready to host the artworks intended for it. The re-installation was undertaken with the expectation that the Bera's exceptional collections of Italian Modern art would be stored for a very brief period, then re-installed in the newly restored Palazzo Citterio in 2018. Unfortunately, as a consequence of the delays, in order that the Brera's visitors can continue to enjoy the Modern collections, they will be re-installed in visible storage areas in the Pinacoteca, awaiting the completion of the Palazzo Citterio. A setback, certainly, but not a defeat. On the contrary, with the reinstallation finished, it is now time to begin again, to ensure the Pinacoteca remains a museum that belongs to its own time, an institution 'for the prevention of blindness', that contributes actively to the world of which it is a part. The museum can never allow itself to become rigid, fossilized, trapped in a past that is created daily. Instead, it must remain, in the words of Fernanda Wittgens, a 'living museum', or in Russoli's 'a place of commitment' in which we daily allow the material traces of our passage through time to re-infect the present, to make it possible to imagine a shared future.

James M. Bradburne

General Director

Pinacoteca di Brera and Biblioteca Nazionale Braidense

Nelson Goodman, addressing American Association of Museums, 1980: «The museum has to function operate as an institution for the prevention of blindness in order to make works work. And making works work is the museum's major mission. Works work when, by stimulating inquisitive looking, sharpening perception, raising visual intelligence, widening perspectives, and marking off neglected significant kinds, they participate in the organisation and reorganisation of experience, in the making and re-making of our worlds”.

Fernanda Wittgens, letter, 1957: “This means that everywhere, even in prison, ‘humanity’ can be saved from ‘bestiality’ and that art may well be one of ‘humanity’s’ loftiest means of defence. Thus on my return to Brera I devised the ‘living museum’””.

Franco Russoli, 1971 «A museum is a demanding place requiring commitment, not a place for evasion, isolation or separation [...] It's a place for making man free because he is informed.”





Texts

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