

**TORRE, THE BUILDING MARKING THE COMPLETION OF FONDAZIONE PRADA'S
MILAN VENUE, OPEN TO THE PUBLIC ON 20 APRIL 2018**

Milan, 19 April 2018 - From 20 April 2018 Torre, the building marking the completion of Fondazione Prada's Milan venue – first unveiled in May 2015 and designed by Rem Koolhaas with Chris van Duijn and Federico Pompignoli from architecture firm OMA – will be open to the public.

The 60-meters high Torre is realized in exposed white concrete. The new building further develops the repertoire of different exhibition conditions that together define the architectural vision of the foundation, characterized by a variety of oppositions and fragments. Each of the nine floors of Torre offers an original perception of the internal environments thanks to a specific combination of three spatial parameters: plan dimension, clear height and orientation. Half of the levels is in fact developed on a rectangular floor plan, while the other half displays a trapezoid one. The clear height of the ceilings increases from bottom to top, varying from 2,7 meters on the first floor to 8 meters on the top level. The external façades are characterized by an alternation of concrete and glass surfaces, which allows exposure from a northern, eastern or western side on the different floors, whereas the top gallery space is exposed to zenithal light. The southern side of Torre presents a diagonal structure connecting it to the Deposito, and inside which a panoramic elevator is integrated. As stated by Rem Koolhaas, "Together these variations produce a radical diversity within a simple volume – so that the interaction between the spaces and specific events or works of art offers an endless variety of conditions".

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

The group of exhibited artworks, realized between 1960 and 2016, represents a possible mapping of the ideas and visions which have guided the creation of the collection and the collaborations with the artists that have contributed to the activities of the foundation throughout the years. "Atlas" therefore traces an evolving path between the personal and the institutional, open to temporary and thematic interventions, special projects and events, with possible integrations from other collections and institutions.

Since the opening of Fondazione Prada's new venue in 2015, the collection has become one of the available tools for the development of the foundation's cultural program, taking

different configurations – from thematic to collective shows, from anthological exhibitions to artist-curated projects – and now finding in Torre its permanent exhibition space.

Restaurant “Torre”, located on the sixth level of the new building, it hosts original furnishing pieces from the “Four Seasons Restaurant” in New York, designed by Philip Johnson in 1958, elements from Carsten Höller’s installation *The Double Club* (2008-2009), three sculptures by Lucio Fontana – two glazed polychrome ceramics *Cappa per caminetto* (1949) and *Pilastro* (1947) and a glass paste mosaic and cement *Testa di medusa* (1948-54) – as well as a selection of paintings by William N. Copley, Jeff Koons, Goshka Macuga and John Wesley. Inspired by the tradition of the Italian restaurant, the walls display artists’ plates especially created for the restaurant by John Baldessari, Thomas Demand, Nathalie Djurberg & Hans Berg, Elmgreen & Dragset, Joep Van Lieshout, Goshka Macuga, Mariko Mori, Tobias Rehberger, Andreas Slominski, Francesco Vezzoli and John Wesley.

The rooftop terrace was conceived as a flexible space hosting a bar. It is characterized by a black and white optical floor decoration and by a mirror clad balustrade which creates a reflection effect, capable of visually erasing the barrier between the actual space and the 360° view on the city of Milan.

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TORRE

List of exhibited artworks

ATLAS

FLOOR 2: CARLA ACCARDI – JEFF KOONS

Carla Accardi
Giallorosa, 1967
Varnish on sicofoil

Carla Accardi
Rossonero, 1967
Varnish on sicofoil

Carla Accardi
Verdenero, 1967
Varnish on sicofoil

Carla Accardi
Grande trasparente, 1975
Sicofoil on wooden frame

Carla Accardi
Grande trasparente, 1976
Sicofoil on wooden frame

Carla Accardi
Grande trasparente, 1976
Sicofoil on wooden frame

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

Jeff Koons
Tulips, 1995–2004
Painted stainless steel

FLOOR 3: WALTER DE MARIA

Walter De Maria
Eros Ion, 1968
Stainless steel

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

FLOOR 4: MONA HATOUM – KIENHOLZ

Edward Kienholz & Nancy Reddin Kienholz
Der Ofenschirm (from the *Volksempfängers series*), 1975
Mixed media assemblage

Edward Kienholz & Nancy Reddin Kienholz
Brünhilde (from the *Volksempfängers series*), 1976
Mixed media assemblage

Edward Kienholz & Nancy Reddin Kienholz
Der Zementkasten (from the *Volksempfängers series*), 1976
Mixed media assemblage

Edward Kienholz & Nancy Reddin Kienholz
Die Nornen (from the *Volksempfängers series*), 1976
Mixed media assemblage

Edward Kienholz & Nancy Reddin Kienholz
Notung (from the *Volksempfängers series*), 1976
Mixed media assemblage

Mona Hatoum
Pin Carpet, 1995
Stainless steel pins

Mona Hatoum
Untitled (Wheelchair), 1998
stainless steel and rubber

Mona Hatoum
Remains of the Day, 2016
Wire mesh and wood

FLOOR 5: MICHAEL HEIZER – PINO PASCALI

Pino Pascali
Confluenze, 1967
Aluminum, water, methylene blue

Pino Pascali
Pelo, 1968
Fluffy fabric on wood structure

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

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

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

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

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

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

Michael Heizer
Negative Steel Circle, 1996
Steel

Michael Heizer
Negative Steel Square, 1996
Steel

FLOOR 8: WILLIAM N. COPLEY – DAMIEN HIRST

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

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

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

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

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

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

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

William N. Copley
Clockwork Orange, 1972
Acrylic on linen

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

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

William N. Copley
Exterminating Angel, 1973
Acrylic on linen

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

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

William N. Copley
Untitled, 1975
Acrylic on canvas

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

**FLOOR 9: JOHN BALDESSARI – CARSTEN
HÖLLER**

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

Carsten Höller
Gantenbein Corridor, 2000
Plasterboard, wood, iron

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

RESTAURANT

FLOOR 6

William N. Copley
Untitled, 1971
Acrylic on canvas

William N. Copley
Untitled, 1971
Acrylic on canvas

William N. Copley
Untitled, 1971
Acrylic on canvas

Lucio Fontana
Cappa per caminetto, 1949
Glazed polychrome ceramic

Lucio Fontana
Pilaastro, 1957
Glazed polychrome ceramic

Lucio Fontana
Testa di medusa, 1948-54
Glass paste mosaics and cement

Carsten Höller
Tile Garden Krutikow, 2008-2009
Azulejos, mortar, wood, lemon trees in
glazed ceramic pots (Partial
reconstruction)

Jeff Koons
I Assume You Drink Martell, 1986
Oil inks on canvas

Jeff Koons
I Could Go for Something Gordon's, 1986
Oil inks on canvas

Jeff Koons
The Empire State of Scotch, Dewar's,
1986
Oil inks on canvas

Goshka Macuga
*A Meeting of the St. Petersburg Union
for the Liberation of the Working Class*,
2013
Collage on silver-gelatin photographic
print

Goshka Macuga
*Commanders of the Red Army in the
Earnest Discussion*, 2013
Collage on silver-gelatin photographic
print

Goshka Macuga
Death Is not the End, 2013
Collage on silver-gelatin photographic
print

John Wesley
Wilson's Phalarope, 1968
Acrylic on canvas

John Wesley
White Hand Over Nice, 1974
Acrylic on canvas

John Wesley
Firebird, 1979
Acrylic on canvas

TORRE - FONDAZIONE PRADA, MILAN

Torre marks the completion of the foundation's Milan venue, designed by Rem Koolhaas, with Chris van Duijn and Federico Pompignoli, from architecture firm OMA, and first unveiled in May 2015. It is one of the three new buildings within the architectural compound, which is the result of the transformation of a distillery dating back to the 1910's. The 60-meters high Torre is realized in exposed white concrete.

Torre develops on nine levels, six of which are exhibition spaces, for a total surface of approximately 2.000 m². The remaining three levels host a restaurant and other visitors' facilities. The structure is completed by a 160 m² panoramic terrace hosting a rooftop bar.

Thanks to the variations of three spatial parameters (plan dimension, clear height and orientation), each floor of Torre presents specific environmental conditions. Half of the levels have a rectangular floor plan, while the other half displays a trapezoid one. The clear height of the ceilings increases from bottom to top: from 2,7 meters on the first floor to 8 meters on the top level. The external façades are characterized by an alternation of concrete and glass surfaces, which allows exposure from a northern, eastern or western side, whereas the top gallery is exposed to zenithal light. The southern side of Torre presents an imposing tube which connects it to Deposito, inserting itself within the latter. This inclined structure, made of iron and concrete, is characterized by a wide internal slot inside which a panoramic elevator is integrated.

Torre

Torre is the final section of a collection of different exhibition conditions that together define Fondazione Prada.

Its rectangular plan is constructed on a wedge-shaped site, on the North-West corner of the Fondazione; the tower consists of alternating blocks of wedge-shaped-plans and rectangular floors that are cantilevered over Milan's public space.

At the rear, a diagonal structure emerging from the vastness of the Deposito pulls the tower back. To extend the typologies offered by the Fondazione, a series of systematic variations is applied: each next floor is taller than the previous one, rectangular plans alternate with wedge shapes, the orientation of the rooms alternates between panoramic city views to the North, or narrower views in opposite directions, East and West.

Together these variations produce a radical diversity within a simple volume – so that the interaction between the spaces and specific events or works of art offer an endless variety of conditions...

At the base of the tower, a second entrance offers direct access to the tower, its restaurant and roof terrace, the experimental performance space of the Deposito, and to the other parts of the Fondazione.

The staircase is the one element unifying all irregularities – its complexity lifts it beyond the typical pragmatic element, the staircase has become a highly charged architectural element.

Rem Koolhaas