

MA*GA



ATTO UNICO

Premio Gallarate 1950–2025

13.04.2025–05.10.2025



GALLARATE THE CITY THAT LOVES ART

Always populated by industrious and reserved people, who have made work their religion, Gallarate has also shown a deep sensitivity—albeit in the past in a latent and silent way—towards Art and Culture, as complementary elements of the spirit alongside the constant Work Ethic observed day after day.

In the “City that loves Art,” attentiveness and inclinations toward Culture—spontaneously and widely developed—were evoked and brought into the public eye as irrepressible movements of the soul, thanks to the inspiration and vision of Silvio Zanella, who created Premio Gallarate. It was a sort of manifesto for art ahead of its time, summoning intelligence and minds that otherwise would have remained unproductive and unused, much like many fine private art collections confined to the silence of domestic walls.

Not to mention the essential support and recognition the Premio provided to artists who were unknown at the time but later achieved international fame and acclaim.

The establishment of the Premio was thus a small “Copernican Revolution” within the city’s cultural sphere, whose beneficial effects can still be seen and appreciated today: the creation of MA*GA— the Museum of Modern Art of Gallarate —undeniably came into being, in addition to the support of the City of Gallarate, on the foundation laid by Premio Gallarate. This institution celebrates with us today a unique and rare longevity among similar initiatives, confirming a cultural project that is still alive, vibrant, and strongly supported by the Municipality, its historical and constant patron.

As a citizen, even before being the President of MA*GA Museum, I cannot help but feel happily grateful to the original creator of Premio Gallarate and to its past and present supporters for having given us such a unique cultural wealth.

Mario Lainati
President
Fondazione Galleria d’Arte Moderna e Contemporanea Silvio Zanella

PREMIO GALLARATE 75 YEARS OF HISTORY

When the first edition of the then-called “Premio di Pittura città di Gallarate” was inaugurated in 1950, the founding and promoting principle was the creation of a Civic Gallery of Modern Art, which was indeed established and opened sixteen years later, in 1966, with the initial collection of awarded and purchased works from the Prize itself.

Many years have passed since then, and we’ve come a long way: a journey attested by the Museum of Contemporary Art—now known as MA*GA—which embodies the realization of a great dream come true for all of us, and by the continued existence of the Gallarate Prize for an impressive seventy-five years, operating without interruption, both a protagonist and a witness to the evolution of art, criticism, and the epochal changes that have accompanied us.

I am honored to represent, on this occasion, the long history of our institution and our city itself, within this wonderful exhibition venue, alongside friends, supporters, mayors, cultural ministers, and everyone who has always supported us, enabling us to work for the benefit of our city and our Museum.

Special thanks go to our Mayor Andrea Cassani, to Francesca Caruso—Cultural Minister of the Lombardy Region—Claudia Mazzetti—Education and Training Councillor—Mario Lainati—President of MA*GA—Marina Bianchi—General Secretary—Monica Faccini, Paola Pastorelli, the curators of the exhibition, and to all the promoters who passionately stand by our side year after year.

These days, so many important memories surface: of my friend Silvio Zanella and his wife Lilliana Bianchi, artists capable of surpassing the individual vision to gift a true museum to the entire city; of the historic Prize and the Gallery of Modern Art (GAM), which began its museum activity from the second half of the 1970s; of the many people, friends, and patrons who supported us in the initial mission to establish and expand the museum’s art collection, which culminated in the donation of over 800 works to the city in 2011.

I warmly invite you to visit this exhibition, which celebrates the passion of so many citizens of Gallarate. Thank you!

Giovanni Orsini
President
Premio Nazionale Arti Visive Città di Gallarate

ATTO UNICO PREMIO GALLARATE 1950–2025

On Thursday, May 25, 1950, the first edition of the “Premio di pittura Città di Gallarate” (“City of Gallarate Painting Prize”) was inaugurated in the gymnasium hall of the Gallarate Gymnastics Society. Premio Gallarate was conceived the year before by Silvio Zanella along with the first founders and promoters, including Mario Buffoni, Giacinto Macchi, Victor Piceni, Angelo Bellora, Lilliana Bianchi, Ambrogio Cardani, and many other young university students and professionals from the city.

Over these seventy-five years, more than 1,000 people—including promoters, artists, critics, curators, art historians, mayors, cultural officers, entrepreneurs, and ordinary citizens—have helped create, and continue to build, the unique story of Premio Gallarate. A story that unfolds to this day without interruption, like a “One-Act Play” (Atto Unico), made possible by the passion of those who love contemporary art and culture, the support of public institutions, and a dynamic region constantly connected to cultural and entrepreneurial realities, both in Italy and internationally.

From 1950 to today, Premio Gallarate has undergone numerous and profound transformations, as befits an institution capable of interpreting new times and the needs of civil, cultural, and productive society.

In its early years, editions of the award were held annually, with artists participating either by invitation or open competition. Merit awards were assigned to artworks, and expert juries encouraged the presence of many artists with broadly diverse research paths.

Over time, the event became primarily biennial. Awards were replaced by the purchase of artworks destined for the city’s museum collections (the civic museum, originally founded as GAM in 1966, with the first 112 works donated by Premio Gallarate). The number of artists per exhibition was significantly reduced in favor of more focused curatorial projects.

Some elements, however, have not changed over time—in fact, they have been the key factors enabling the Premio to maintain a coherent direction: the meticulous documentation of Italian art, and the establishment and development of a contemporary art museum—today known as MA*GA.

1950 I EDITION

The first edition of the Premio Gallarate, conceived by the artist Silvio Zanella with some peers from the A.U.G. (Gallaratesi University Association), was inaugurated on May 25, 1950 at the Gallaratese Gymnastics Society and with no less than 276 works on display proposed a broad panorama of Italian art of the Second Postwar period.

Clear is the coexistence between abstractist thrusts characteristic of the works of Mario Radice and Emilio Vedova on the one hand and a realist language on the other, documented, for example, by the works of Giuseppe Migneco and Fiorenzo Tomea.

This first edition of the Prize was won by Silvio Consadori with the work *Composizione*, a painting that presents a particular balance between simplification of reality into geometric forms and the persistent naturalism of the seascape.

The first edition was organized by Ettore Gian Ferrari with secretary Victor Piceni while the jury consisted of some of the most prominent critical figures of the time including Dino Villani, founder of the Suzzara Prize, critics Marco Valsecchi and Guido Ballo, the director of the Pinacoteca del Castello Sforzesco, Costantino Baroni, and the director of the Pinacoteca di Brera, Fernanda Wittgens.

HEADQUARTERS: Gallaratese Gymnastics Society

WORKS EXPOSED: 276 works by as many authors

FIRST PRIZE: Silvio Consadori

ACQUISITIONS: 19 works for the collections of the future museum

1951 II EDITION

The second edition of the Premio Gallarate, inaugurated on June 3, 1951, opens with a number of innovations with respect to the previous edition, starting with the presence of the Prize's creator Silvio Zanella in the general organization, after having participated in the first exhibition as an artist, a position he held until 1995. Another innovation is the presence of artists on the jury such as Carlo Bonomi, Aldo Carpi and Mario Radice. The first prize of the edition is awarded to Atanasio Soldati, one of the most important abstractionists of the 1930s, founder in the postwar period (1948) of the Movimento Arte Concreta with Dorfles, Munari and Monnet, whose painting is distinguished by a particular chromatic intensity and a free composition of geometric forms.

The awarding of an abstract-concrete work will profoundly characterize the attention that Prize and Museum will give, in the following decades, to abstract languages.

LOCATION: Gallaratese Gymnastics Society

WORKS EXPOSED: 152 works by as many authors

FIRST PRIZE: Atanasio Soldati

ACQUISITIONS: 13 works for the future museum collections

1952 III EDITION

The third edition continues in the direction pioneered the previous year; in fact, the Prize commission is entirely composed of artists, notably Aldo Carpi, Achille Funi, Enzo Morelli, Ennio Morlotti, and Mario Radice.

The selection of winning works sees the presence of great protagonists of Italian abstraction such as the already established Enrico Prampolini, but also and above all artists such as Afro, Renato Birolli and Giuseppe Santomaso, who in those very years were moving away from abstractionism as

from realism, to take a "third way," presented by the critic Lionello Venturi under the name of "Group of Eight" at the 1952 Venice Biennale.

LOCATION: Gallarate Gymnastic Society

WORKS EXPOSED: 135 works by 82 authors

FIRST PRIZE: Pompeo Borra

ACQUISITIONS: 11 works for the collections of the future museum

1953 IV EDITION

With the fourth edition of Premio Gallarate, the promoters resolve to transform the event from annual to biennial.

This edition is characterized by a very high-profile jury featuring artists such as Felice Casorati and Achille Funi and art critics such as Franco Russoli, the future director of the Pinacoteca di Brera after Fernanda Wittgens. One finds in this edition a development of the dialogue between realist positions, among which Carlo Carrà's painting stands out, and those related to avant-garde movements, including the first prize awarded to Bruno Cassinari for the work *Woman in Violet* (1953), which highlights a research poised between postcubism and realism.

HEADQUARTERS: Gallarate Gymnastics Society

WORKS EXPOSED: 148 works by 84 authors

FIRST PRIZE: Bruno Cassinari

ACQUISITIONS: 17 works for the collections of the future museum

1955 V EDITION

In the 1955 edition, abstract naturalism certainly took center stage. Thanks to the presence on the commission of figures such as Francesco Arcangeli, professor of Art History at the University of Bologna and later director of the Gallery of Modern Art in the same city, and Renzo Modesti, art critic and poet enrolled in the Linea Lombarda of Erba and Sereni.

The edition is therefore won by Ennio Morlotti, certainly the most prominent exponent of this trend identified by Arcangeli himself, to whom, however, also authors such as Sergio Romiti and Pompilio Mandelli should be added.

HEADQUARTERS: Palazzo Minoletti;
WORKS EXPOSED: 120 works by 65 authors are exhibited.
FIRST PRIZE: Ennio Morlotti
ACQUISITIONS: 10 works are acquired for the collections of the future museum

1957 VI EDITION

The sixth edition of Premio Gallarate focuses on drawing and printmaking. The committee features renowned art historians from Roberto Longhi, to the return for the second consecutive edition of Francesco Arcangeli and Rodolfo Pallucchini, professor of History of Modern Art at the University of Padua.

In addition to winners Carlo Mattioli for drawing and Luigi Bartolini for printmaking, the jury selects works poised between reality and abstraction, in line with the main artistic debate of these years.

HEADQUARTERS: Palazzo Minoletti
WORKS EXPOSED: 432 works by 144 authors
FIRST PRIZE DRAWING: Carlo Mattioli
FIRST PRIZE INCISION: Luigi Bartolini
ACQUISITIONS: 33 works for the future museum collections

1959 VII EDITION

The seventh edition of Premio Gallarate is dedicated to the younger generation of emerging artists, as also stated by the title given, for the first time, to the exhibition. To mark a continuity with past editions the jury is composed of winning artists from previous editions of the Prize such as for example Silvio Consadori, Carlo Mattioli, Ennio Morlotti. Francesco Pavarolo Casorati wins the edition, and among the recommended artists are Enrico Della Torre and Mariuccia Secol.

LOCATION: Aula Magna of the Sacred Heart Magistral Institute
WORKS EXPOSED: 59 works by 26 authors
FIRST PRIZE: Francesco Pavarolo Casorati
ACQUISITIONS: 9 works for the collections of the future museum

1966 VIII EDITION

The eighth edition is held on October 15, 1966, seven years after the previous one, in parallel with the inauguration of the first headquarters of the Civic Gallery of Modern Art of Gallarate, built in a 170-square-meter apartment of the Montegeneroso Condominium at No. 4 Via XXV Aprile. The edition of Premio Gallarate is set up in the atrium of the Condominium that houses GAM's

first headquarters: the 184 works on display are accompanied by solo exhibitions of historical masters Franco Gentilini and Mario Radice. The first prize was won by Renzo Vespignani, with a work of dramatic figuration, and above all, the work of Emilio Scanavino, an important author of the most up-to-date Italian artistic research that moved around the spatialism of Lucio Fontana, was acquired.

LOCATION: atrium of the Montegeneroso Condominium, Via XXV Aprile

WORKS EXPOSED: 184 by 113 authors

FIRST PRIZE: Renzo Vespignani

ACQUISITIONS: 10 works for the collections of the future museum

1973 IX EDITION

Silvio Zanella recalls about this edition organized in 1973 "The ninth edition of Premio Gallarate takes place seven years after the eighth and has as its objective the investigation of painting in Italy between 1960 and 1970. The merit list disappears and two different commissions are in charge of signaling the artists for the organization of the exhibition and of selecting the winners." This edition is thus characterized by the presence of two different commissions. One dealing with invitations and one dealing with purchases. The critics who make the invitations are Luigi Carluccio, Enrico Crispolti, Mario De Micheli, Giuseppe Marchiori, Giorgio Mascherpa, Carlo Munari, and Marco Valsecchi.

The acquisitions commission has Alberto dell'Acqua, superintendent of the museums of Lombardy, as chairman and five Italian museum directors: Luigi Mallé, director of the Galleria Civica d'Arte Moderna in Turin; Guido Perocco, director of Ca' Pesaro in Venice; Franco Solmi, director of the Galleria d'Arte Moderna in Bologna; and Mercedes Precerutti Garbieri, director of the Galleria d'Arte Moderna in Milan. The selection leads to a coexistence of different trends such as the POP culture of Emilio Tadini and Sergio Sarri on the one hand and the analytical painting of Claudio Verna and Valentino Vago on the other.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED: 97 works by as many authors

ACQUISITIONS: 16 works for the GAM collections

1976-78 X EDITION

The tenth edition of the Premio Gallarate is particularly ambitious. The idea is to document the different artistic trends characterizing artistic practice in Italy in the 1970s. That is why it was decided to divide the edition into five specific exhibitions to be held within a time span of about two years (between 1976 and 1978). Each exhibition is dedicated to a particular theme, useful for focusing on some of the most experimental reflections within the debate of the time.

The first of these exhibitions is dedicated to Art of Political and Social Content and features a panel of critics, including Mario De Micheli, Franco Solmi and Paolo Levi, who are characterized

by a commitment directed toward a figuration with a (neo)realist character, of clear denunciation and militancy.

The second exhibition, on the other hand, is dedicated to Art of Scientific and Technological Inspiration. This title refers to all movements with a kinetic and programmed character, born in Italy in the late 1960s and early 1970s.

In this direction, the commission, composed of, among others, Umbro Apollonio, Guido Ballo and Giuseppe Marchiori awards artists such as Getulio Alviani, Gianni Colombo, Dadamaino and Bruno Munari.

The third exhibition is dedicated to Surreal, Fantastic and Dream Art. The exhibition dwells on figuration inspired by the historical avant-gardes, psychoanalysis and that also draws from the universe of graphics and illustration.

The fourth exhibition is entitled The Experimental Art of New Means of Expression and Communication and, in fact, thanks to the critical gaze of Gillo Dorfles, Paolo Fossati, Filiberto Menna and Lea Vergine, the outcomes of conceptual art are investigated. Authors such as Emilio Isgrò, Aldo Tagliaferro and Valentina Berardinone are thus acquired.

The fifth and final exhibition seeks to cast a glance at the 1960s and that historical moment not investigated by the Prize, in the phase of suspension of its activity between 1966 and 1973. This historical exhibition, titled precisely L'Arte degli anni '60, seeks to recover some fundamental authors, such as for example Enrico Baj and historical currents such as Existential Realism.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED IN THE 5 EXHIBITIONS: 342 works by 182 authors

ACQUISITIONS: 86 works for the GAM collections

NEW ACQUISITIONS

Luciano Fabro's Vera was exhibited in 1977 on the occasion of the fourth exhibition of the 10th Premio Gallarate entitled L'arte sperimentale dei nuovi mezzi espressivi e comunicativi.

On that occasion it was not acquired, but today, to celebrate the 75th anniversary of the Prize, with the collaboration of the Luciano and Carla Fabro Archive, the work has been acquired thanks to PAC 2024 – Piano per l'Arte Contemporanea promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture.

1979 XI EDITION

With this edition a large exhibition dedicated to Italian sculpture is realized for which two exhibition venues are used: the Civica Galleria to present drawings, small and medium sculptures and the courtyard of the Palazzo Broletto of the City of Gallarate for monumental sculptures by the same authors.

In this edition the name becomes the National "Visual Arts" Award City of Gallarate losing the complement of "Painting."

Artists such as Carlo Ramous, Floriano Bodini and Vittorio Tavernari participated in the exhibition.

LOCATION: Civica Galleria d'Arte Moderna, Viale Milano 21

WORKS EXPOSED: 100 works by 58 authors

ACQUISITIONS: 21 works for GAM collections

1982 XII EDITION

The twelfth edition of the Gallarate Prize grasps Italian art at a delicate and important juncture: the persistence on the one hand of conceptual and poverist-oriented research, and on the other the return to painting and citationism characteristic then of all painting in the 1980s.

This edition of the Prize thus attests to this double polarity: on the one hand, in fact, artists such as Carol Rama and Gianfranco Baruchello are awarded, and on the other, masters of citationism such as Luigi Ontani.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED: 58 works by as many authors

ACQUISITIONS: 31 works for the GAM collections

1985 XIII EDITION

LATEST POSITIONS IN ITALIAN PAINTING OF THE 1980s

With the thirteenth edition of the Prize on the one hand, the formula FOR THE UPDATE OF A MUSEUM, which will continue unchanged in subsequent editions until 1997, begins to be used, and on the other hand, the shortlist of invitees narrows in favor of editions dedicated to particular areas of Italian artistic research. This edition is specifically dedicated to "Ultime (i.e., the most recent) positions in Italian painting of the 1980s." The exhibition attests to a number of different currents beginning to take hold in the complex decade of the 1980s: from the Nuovi Nuovi to Primary Magic with Aldo Spoldi and Omar Galliani to the conceptual abstractionism of Mario Schifano or Irma Blank.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED: 51 works by 32 authors

ACQUISITIONS: 22 works for the GAM collections

1987 XIV EDITION

THE PAINTING TOWARDS THE 1990s

This edition continues and completes the survey devoted to the 1980s, attesting to the currents that characterize this decade and that were not present in the thirteenth edition of 1983.

Thus we recognize the presence of the Nuovi Futuristi (in Renato Barilli's choices) with artists such as Lodola or Innocente, Mimmo Germanà's Transavanguardia or Gianfranco Pardi's conceptual matrix painting.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED: 70 works by as many authors

ACQUISITIONS: 30 works for the GAM collections

1989 XV EDITION

The programmatic title of this edition of the Prize is "The Actuality," and it has the clear objective of constituting a moment of updating related to the youngest generations of artists working in the late 1980s, trying to overcome the dialectic suspended between poverism and postmodernism, characteristic of the previous two decades.

Important critics are invited for the occasion to present five artists each, to which some purchases will then correspond, for example, Mariella Bettineschi invited by Achille Bonito Oliva, Franco Vaccari invited by Gillo Dorfles, Gianni Asdrubali invited by Filiberto Menna, William Xerra invited by Pierre Restany, Daniela De Lorenzo invited by Tommaso Trini, Giorgio Vicentini invited by Silvio Zanella.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED: 56 works by 30 authors

ACQUISITIONS: 19 works for the collections of GAM

1991 XVI EDITION

WORD IMAGE

This edition is reserved exclusively for visual poetic research—that is, that sphere of complex relationships between image and word that is commonly referred to as Visual Poetry. The aim is to create within the museum a specific section devoted to these particular tendencies of this movement. The exhibition is therefore presented as a historical journey, leading up to the current events of the 1990s, capable of focusing on the extent to which verbo-visual movements have specifically marked the Italian neo-avant-garde since the 1960s. In this sense, the exhibition documents the broad constellation of these movements, from Gruppo 70 with Eugenio Miccini and Lamberto Pignotti to Scrittura Visuale with Carlo Maria Accame and Mirella Bentivoglio to Poesia Sonora by Arrigo Lora Totino. Alongside the Prize edition, GAM curates the exhibition "Pages and Surroundings" dedicated to Artist's Books.

In this edition Emma Zanella becomes co-secretary of the Prize, a role she held until 1997.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED: 73 works by 58 authors

ACQUISITIONS: 111 works for the GAM collections

NEW ACQUISITIONS

Appendice for a plea by Ketty La Rocca was exhibited in 1991 on the occasion of the 16th edition of the Gallarate Prize. On that occasion it was not acquired but today, to celebrate the 75th anniversary of the Prize, with the collaboration of the Ketty La Rocca Archive, the work has been acquired thanks to PAC 2024 – Piano per l'Arte Contemporanea promoted by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture.

1993 XVII EDITION

DESIGN OF OBJECTS

The seventeenth edition is the first in the history of Premio Gallarate dedicated to Design. The implementation of the exhibition and the rich catalog (which contains 313 photos of objects and critical texts by experts in the field) see the presence of a double register that places side by side the presence of historical objects (by authors such as Achille Castiglioni or Bruno Munari) and experiments with a contemporary character.

Flanking the exhibition is a competition reserved for students of Italian university faculties of design.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

OBJECTS EXHIBITED: 323 objects from 88 companies and 136 designers

ACQUISITIONS: 250 objects and 69 drawings for the GAM collections

COMPETITION: 30 participants from 21 institutions involved

1995 XVIII EDITION

REFLECTION AND RIDEFINITION OF ABSTRACT PAINTING

The critical question underlying this edition is to investigate and bring out the topicality of a post-conceptual pictorial language that looks at and reinterprets historical abstractionism with its multiple suggestions and expressive possibilities.

This edition thus allows the development of a reflection on certain movements such as Pittura Analitica or Pittura-pittura and documents positions with an installation character that transversally meet painting, as in the case of Alberto Garutti.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED: 111 works by 59 authors

ACQUISITIONS: 28 works for the GAM collections

1997 XIX EDITION

OPERA SIGNALS. ART AND DIGITAL IN ITALY

This edition of Premio Gallarate takes the form of an experimental exhibition dedicated to the relationship between visual arts and the use of digital and interactive technologies.

The idea is to present to the public the most innovative experiments in this field, proposing the creation of immersive installations in which the public can interact directly with the work. The exhibition is one of the first museum experiments in Italy in this direction and allows the acquisition of important works for the history of technology-related art in Italy, such as Visit to Pompeii by Studio Azzurro, Scoglio Sonoro Interattivo by Piero Gilardi or the very first Net Art experiments designed by Tommaso Tozzi.

As of this edition, Emma Zanella is appointed general secretary, a position she holds until 2019; in addition, the number of artists invited for each edition is reduced and at least one work is purchased for each artist.

LOCATION: Civica Galleria d'Arte Moderna, Viale Milano 21

WORKS EXPOSED: 16 works by 11 authors

ACQUISITIONS: 12 works for the GAM collections

2000 XX EDITION

THE 1950S. PRIZES AND EXHIBITIONS IN POST-WAR ITALY

To celebrate the fiftieth year since its founding, Premio Gallarate dedicates its twentieth edition to an important historical exhibition, The 1950s. Premi ed esposizioni nell'Italia del dopoguerra (Awards and Exhibitions in Postwar Italy), which relates the history of the Prize to numerous other events that arose in Italy in the immediate postwar period, such as, among many others, the Suzzara Prize, the Lissone Prize and the La Spezia Prize.

The exhibition offered an in-depth analysis of artistic and critical evolution in Italy between 1949 and 1951, a crucial period for the country's cultural rebirth after the upheavals of World War II. During these years, art prizes played a key role not only in incentivizing and supporting artists but also in promoting culture and art to a wider public eager to approach culture with new interest. A committee composed of prestigious art historians such as Luciano Caramel, Enrico Crispolti and Vittorio Fagone worked with the aim of acquiring historical works that for various reasons over the course of fifty years of the Prize have not been awarded. Of note among these is Lucio Fontana's Concetto Spaziale purchased by Regione Lombardia specifically for the Gallarate Museum's collections, but also Agostino Bonalumi's Grigio and Fausto Melotti's Baracca.

LOCATION: Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED: 79 works by 71 authors

ACQUISITIONS: 6 works for the GAM collections

2004 XXI-XXII EDITION

ZAT. TEMPORARY ARTISTIC ZONES

In 2004, the promoters decided to devote two editions, XXI and XXII, to art in public space: the major exhibition Z.A.T. was born with thirteen installations within the city, an "art corridor," won by the collective Mme. Duplok, which physically and symbolically connected the Z.A.T. as well as becoming the guiding image of the exhibition, and fourteen works within the museum, one for each exhibiting artist.

The works arose from an in-depth analysis of the urban and historical fabric of the city and addressed specific historical, urban and architectural, and relational issues.

The design of the interventions in the city took place through a site specific approach developed through dialogue with the museum and the commission composed of critics Alberto Abruzzese, Marco Meneguzzo and Roberto Pinto. The edition saw the participation of some of the most

internationally important artists of emerging Italian art between the 1990s and 2000s.
The edition was dedicated to Silvio Zanella, who passed away in June 2003.

LOCATION: City of Gallarate and Civica Galleria d'Arte Moderna, viale Milano 21

WORKS EXPOSED IN THE CITY: 13 by as many artists

WORKS EXPOSED AT GAM: 13 by as many artists

ACQUISITIONS: 15 works for GAM collections

2009 XXIII EDITION

THIRD LANDSCAPE. ITALIAN PHOTOGRAPHY TODAY

The XXIII edition of Premio Gallarate confronts photography. Among the authors invited by expert curators of photography such as Walter Guadagnini and Roberta Valtorta are Andrea Galvani, Moira Ricci and Alessandra Spranzi.

The gaze that each artist lays on reality is often directed toward situations at the margins, hidden, apparently barely visible. It is turned toward multiple visual and emotional residues most often relegated to passing, uninteresting and lateral situations. That's why the title of the exhibition draws unfiltered on the Manifeste du Tiers paysage, by Gilles Clément (2004), adopting the felicitous definition born to identify a particular conception of landscape architecture.

LOCATION: Civica Galleria d'Arte Moderna, Viale Milano 21

WORKS EXPOSED: 42 works by 11 authors

ACQUISITIONS: 31 works for the GAM collections

2012 XXIV EDITION

LONG PLAY

The XXIV edition of Premio Gallarate is entitled Long Play because the curators of the edition, Anna Daneri, Denis Isaia and Noah Stolz, have chosen to give attention to artists whose work, often of a video or installation nature, stems from long-term research.

The activity of these artists is characterized, therefore, by a dilation in production time and is combined with a rethinking of the work, no longer considered as a defined object, but as a research project, an open field of cultural reflection.

For the first time in its long history, the Prize thus constitutes a recognition of a work that is already in progress and needs to be developed and completed, thus allowing its further development in an exhibition that has accounted for its stratifications, up to the acquisition of the work produced.

Alessandro Castiglioni becomes co-secretary general, a position he holds until 2022.

LOCATION: MA*GA Museum

WORKS EXPOSED: 10 works by 6 authors

ACQUISITIONS: 7 works for the MA*GA collections

2016 XXV EDITION

URBAN MINING. URBAN REGENERATION

With its 25th edition, the Premio Gallarate once again turns its gaze to the city and its history: the scientific committee, composed of Michele Dantini, Carolina Italiano, and Adachiara Zevi, invites the participating artists to create new works capable of engaging with the memory and past of Gallarate, particularly focusing on the presence of the Arno stream, which has played a crucial role in the city's development over the centuries.

This watercourse, which has flowed through Gallarate since the Middle Ages, tells the story of the city, shaping its layout and industrial growth. It remains deeply embedded in the collective imagination as an inexhaustible source of anecdotes and tales that tie the experience of place to the constant flow of its waters.

In this sense, the title of this edition, Urban Mining / Urban Regeneration, refers to a practice of excavation, of rediscovery of memories, architectures, spaces, and meanings—not only from a physical and urbanistic point of view but also a symbolic one.

VENUES: MA*GA Museum, City of Gallarate, Proloco of Gallarate, Museum of the Patriotic Studies Society

WORKS EXHIBITED: 15 works by 9 artists

ACQUISITIONS: 9 works for the MAGA collections

2022 XXVI EDITION

SCREENS. SCREEN CULTURES AND MOVING IMAGES

The 26th edition of Premio Gallarate is dedicated to the moving image, video, and screen cultures.

The exhibition, with the contribution of Simone Frangi and Cristiana Perrella, recounted key moments in the history of experimental moving image production in the Italian art scene from the 1970s to the present day, through a perspective that favored narrative, historical, and personal dimensions.

This project led to the establishment of a significant new section in the MA*GA collections specifically dedicated to experimental cinema and video art.

Since 2020, Marina Bianchi has served as general secretary, a role she shares in this edition with Alessandro Castiglioni.

VENUE: MAGA Museum

WORKS EXHIBITED: 10 works by 10 artists

ACQUISITIONS: 10 works for the MAGA collections

2024 XXVII EDITION

HYPERDESIGN

The recently concluded 27th edition, curated by Chiara Alessi, once again focused on Italian design “after the 2000s,” with particular attention to design practices that go beyond traditional boundaries. It explored roles shaped around crucial contemporary issues: labor, gender, climate, and disability.

The exhibition showcased processes more than objects—not just the “what,” but the “how”; less about “who,” more about “for whom.”

The fourteen featured participants, presented in the form of an open laboratory, included designers, but also university teams and collectives with an ethical and socially engaged practice.

VENUE: MAGA Museum

WORKS EXHIBITED: 77 objects and projects by 14 authors

ACQUISITIONS: 23 objects for the MAGA collections

NEW ACQUISITIONS

To celebrate the 75th anniversary of the Premio Gallarate, thanks to funding from the Directorate-General for Contemporary Art of the Italian Ministry of Culture under the Strategia Fotografia program, MA*GA acquired Giulio Paolini’s work *Il mondo prima del 2020* (The World Before 2020). Seven portrait frames, arranged in a scattered fashion on a vintage table, display photomontages featuring the artist as a child in imagined scenarios: in Henri Matisse’s studio, on a theater stage, in museum settings, or interacting with a female nude.

The random placement of the frames suggests an “assembly” of figures from different times and places, contrasting with the domestic setting of the table and the intimate tone of childhood portraits. Like an imaginary photo-reportage, today’s artist depicts himself in favorite past environments, intertwining—through playful shifts in time—the “past forecasts” of today’s artist with the “promises of the future” from the child he once was.

ATTO UNICO PREMIO GALLARATE 1950-2025

Atto Unico presents the history of the museum's collection on the occasion of the 75th anniversary of the first Premio Nazionale Arti Visive Città di Gallarate.

The exhibition is produced by Premio Gallarate as part of the XXVIII Edition and Museo MA*GA, with the contribution of Regione Lombardia - Orizzonti in Movimento project for the call OLIMPIADI DELLA CULTURA - Invito 2025-2026.

Recent acquisitions under PAC 2024 - Piano per l'Arte Contemporanea - Luciano Fabro, Vera, 1969; Ketty La Rocca, Appendice per una supplica, 1972 - and Strategia Fotografia 2024 - Giulio Paolini, Il mondo di prima, 2020 - promoted by the Ministry of Culture's Direzione Generale Creatività Contemporanea - will be presented at the exhibition..

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