

TITLE
INSIEME

CURATED BY
Sabato De Sarno

PRODUCED AND PRESENTED BY
Vanity Fair

PART OF
Archivio Italia

LOCATION
Piscina Cozzi
Viale Tunisia 34
Milan, Italy

DATES
21-26 April 2026
Free admission, reservation required
PRIVATE PREVIEW
19 April 2026
PRESS PREVIEW
20 Aprile 2026

Before the objects, there are always people.

INSIEME is the curatorial project conceived by **Sabato De Sarno** and presented during Milan Design Week, bringing together **twelve Italian artisanal excellences** in a collective exhibition dedicated to the **contemporary value of making**.

INSIEME begins with people: those who work and give shape to things, even before the objects and processes that make them possible. Within the spaces of **Piscina Cozzi**, in the heart of the **Porta Venezia Design District**, the exhibition unfolds as a **profound reflection on human labor, material, and time**, questioning what usually remains at the margins of perception: the **process**, the **gesture, knowledge** as an embodied practice.

"INSIEME was born from the desire to get closer to what is usually unseen: the working hand, the time that settles into things, the knowledge that is passed on beyond words. I didn't want to tell stories about objects, but about people. I wanted to give space back to those who build beauty every day without being seen. In a world that accelerates, INSIEME chooses to pause. To look at the origin of every form: the hand, the light, the presence. Because the future is not what will come, but what we are still able to recognize, listen to, and imagine with our hands."
Sabato De Sarno.

The exhibition path is structured around **six material families** — **glass, ceramic, metal, stone, wood, textile** — **historical foundations of Italian craftsmanship**. For each material, **two production realities** with complementary histories and techniques have been selected, and each was asked to present **not an icon, but an expression form of its own knowledge**.

Each participant developed an **original project**, born from a **direct dialogue with Sabato De Sarno** and shaped over time also through visits to the companies: **a process of listening and exchange** that placed **people at the center, before products**.

In this context, each reality **does not exhibit a memory, but an identity**. **INSIEME** thus becomes **a space of relationship between matter and thought**, where **making asserts itself as a cultural act before a productive one**.

GLASS

GLAS ITALIA - MACHERIO (MB), 1972

"Glas Italia works with glass to transform space. Not to fill it"

VENINI – MURANO (VE) 1921

"At Venini no one works alone: it is a silent work, made of gestures and understandings that need no words"

CERAMIC

FORNACE BRIONI – GONZAGA (MN) 1920

"Fornace Brioni is a place of work and life together. A community that forms around the kiln"

SOLIMENE – VIETRI (SA) 1954

"Solimene carries forward an imagery born from the sea. Colors, symbols, figures that belong to that place"

METAL

BOTTEGA VAZZOLER – OLMIO (TV) 1961

"At Vazzoler the iron is still hot, still alive. Every strike remains visible, it is not hidden"

DE CASTELLI – TREVISO 1931

"De Castelli works metal as a surface. It becomes depth, a reaction to light"

STONE

ARTIERI 1985 – VOLTERRA (LU) 1895

"Artieri 1895 is a community working alabaster, where fragility becomes a value"

HENRAUX – QUERCETA (LU) 1821

"Henraux forces you to think in another direction. Here everything begins from the mountain, in marble"

WOOD

F.LLI LEVAGGI – CHIAVARI (GE) 1863

"Levaggi has a responsibility: to keep the Chiavarina chair alive"

BONACINA – LURAGO D'ERBA (CO) 1889

"Bonacina is a family before being a company. What is passed down continues to live within every object"

TEXTILE

RUBELLI – VENEZIA 1858

"Rubelli works with an archive that is never still. Every design can return, change, begin again"

AMINI – MILANO 1962

"Amini works on something invisible. Everything starts there: from a knot repeated thousands of times"

THE COLOR YELLOW

Yellow is the visual and narrative code of INSIEME: it is the accent that highlights. **Yellow as revealing light.** Yellow as attention. Yellow as energy and contrast. In the exhibition, yellow does not decorate, but rather indicates.

EXHIBITION DESIGN curated by TIPSTUDIO

The exhibition project begins from the **concept of time, understood as a transitional** and passing experience **that invites visitors to pause and slow down.** The proposed experience is **immersive and multisensory,** aiming to convey the deep perception of what usually remains unseen: **process, waiting, concentration, error.**

“For INSIEME I didn’t want a scenography, but a structure capable of holding together the twelve works and dialoguing with Piscina Cozzi. I chose TIPSTUDIO because they work with material every day, just like the twelve excellences involved in the project. I presented them with a challenge: to change scale, from object to space. It was the only way to remain authentic.”
Sabato De Sarno

JR | INSIDE OUT PROJECT X INSIEME

INSIEME, THE FACES OF MAKING

The **manifesto work of INSIEME,** presented during **Milan Art Week** and visible to the public from **Tuesday, April 14th, 2026,** takes shape on the **façade of Piscina Cozzi** through a **site-specific installation** created within **JR’s Inside Out project.** JR is a French artist internationally renowned for interventions that bring art outside traditional spaces and into the city.

The intervention **magnifies the faces of the artisans involved in the exhibition, making visible** in the urban space **what normally remains hidden.** The façade becomes a **collective portrait,** restoring **centrality to the people whose work, knowledge, and gestures preserve a heritage of materials and skills.**

“We chose to entrust JR with the manifesto work because his practice naturally aligns with the vision I wanted to build and tell through this project. A vision that places people at the center, before objects. The intervention focuses on the faces and presence of artisans, custodians of knowledge and gestures. It is not a celebratory portrait, but a way to give space and recognition to those who shape things every day through their work.” Sabato De Sarno

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INSIEME

Conceived and curated by
SABATO DE SARNO

Creative direction and project lead
FRANCESCO MARI

Manifesto artwork
Jr – Inside Out Project

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ENRICO COSTANTINI

Exhibition design
TIPSTUDIO

Sound design
MATTIA DEL MORO

TEXT
MATILDE CASSANI

The Companies | TWELVE ITALIAN EXCELLENCES

AMINI. Somaglia (LO), 1962. Founded by Sultan Amini, an entrepreneur originally from Afghanistan, the company developed from a long tradition of handwoven carpets. Today production combines knowledge and techniques from different parts of the world, where design, textile material, and craftsmanship create surfaces that intertwine tradition and contemporary research.

ARTIERI 1895. Volterra (LU), 1895. The Alabaster Artisans Cooperative is the oldest reality working this material in Volterra and today brings together a community of craftsmen who preserve its knowledge. Artieri 1895 is the brand created to connect this tradition with contemporary design language. Here alabaster continues to be shaped through gestures and techniques passed down over time.

BONACINA. Lurago d'Erba (CO), 1889 Lurago d'Erba (CO), 1889. Founded in the late 19th century, Bonacina is among the companies that made rattan and cane central materials in Italian furniture history. Seating and furnishings are still entirely handcrafted, where weaving, rhythm, and precision define form. Their furnishings have spanned over a century of interiors, from homes to boats, maintaining a remarkable sense of relevance over time.

BOTTEGA VAZZOLER. Carbonera (TV), 1967. In the forge of Bottega Vazzoler, wrought iron takes shape through generational knowledge. Today led by brothers Gabriele and Leonardo Vazzoler, the workshop reinterprets this material with a contemporary vision. Through fire and the blacksmith's gesture, iron - hard and resistant - becomes an organic surface capable of evoking elements of the natural world, transforming into sculptures and furnishings.

DE CASTELLI. Crocetta del Montello (TV), 2003. Founded by Albino Celato, fourth generation of blacksmiths, the company develops metal surfaces and furnishings through continuous research. Stainless steel, copper, and brass are shaped and transformed into architectural elements and furnishings, where metal becomes a field of experimentation between artisanal knowledge and contemporary design.

INSIEME

**DODICI ECCELLENZE
SEI MATERIALI
UN COLORE**

F.LLI LEVAGGI. Chiavari (GE), 1963. Paolo and Gabriele Levaggi represent the third generation producing the Chiavarina chair, a renowned example of Ligurian design. Entirely handmade using traditional techniques and materials, these chairs arise from a delicate balance between structural lightness and construction precision. The workshop thus continues a tradition begun in the 19th century that, over time, has captivated architects and designers, including Gio Ponti.

FORNACE BRIONI. Gonzaga (MN), 1920. Led by brothers Alberto and Alessio Brioni, the kiln continues a near-century-old tradition in terracotta craftsmanship. Through manual techniques and continuous material research, clay becomes both an architectural surface and an object of contemporary design, capable of engaging in dialogue with international architects and designers. In the workshop, artisans from different parts of the world work together, reflecting the image of a manufacture deeply rooted in its territory yet open to contemporary Italy.

GLAS ITALIA. Macherio (MB), 1970. Born from the Arosio family's experience, Glas Italia is a leading company in glass experimentation. The company creates furnishings, surfaces, and large architectural structures in which glass becomes structure, volume, and a design language. Transparency, reflections, and technical precision thus transform a fragile material into a sophisticated tool for contemporary design.

HENRAUX. Querceta (LU), 1821. Founded at the foot of the Apuan Alps, Henraux works marble from historic quarries used by Michelangelo. Over time, the company has developed a deep knowledge of the material, capable of combining artisanal craftsmanship, advanced technologies, including robotic ones, and collaboration with artists, architects, and designers. For Henraux, marble is a field of continuous experimentation between art, architecture, and contemporary design.

RUBELLI. Venezia (VE), 1858. Founded in Venice in 1858, Rubelli is one of the most renowned companies in the production of high-quality furnishing textiles. The company preserves an extraordinary historical archive and a long manufacturing tradition that continues to engage with contemporary design. Designs from the past are constantly revisited and reinterpreted, maintaining a strong connection to their origins while giving life to textiles in which memory and innovation coexist within the same weave.

SOLIMENE. Vietri sul Mare (SA), 1954. Now in its third generation of ceramists, Ceramica Artistica Solimene continues a tradition in Vietri sul Mare that dates back to the 15th century. Plates, vases, and objects are created using entirely hand-crafted production and decoration techniques, passed down over time within the workshop. Their motifs and figures form a true iconography of Mediterranean culture, where ceramics become a visual narrative of the Amalfi Coast.

VENINI. Murano (VE), 1921. Founded in Murano in 1921 by Paolo Venini, it is one of the most important manufacturers of Italian artistic glass. For over a century, the furnace has brought together master glassmakers, designers, and artists in a collective practice in which glass takes shape through heat, breath, and gesture. A body of knowledge that remains deeply faithful to the Murano tradition, while continuing to push glass toward new expressive possibilities in contemporary design.