

# INTERMEZZO

From Thursday, January 22, 2026, Prometeo Gallery is pleased to present *INTERMEZZO*, a group exhibition that celebrates the gallery's twenty-first anniversary.

## Group Show

Taking its cue from over two decades of activity, the exhibition assembles approximately twenty-one works dating from the mid-1960s to today. Spanning six decades, the selected pieces reflect diverse artistic approaches across drawing, painting, sculpture, installation, photography, and video. Conceived as a non-linear constellation rather than a chronological overview, the exhibition emphasizes the central role of artists in articulating critical and imaginative perspectives on the present.

## Opening:

22.01.2026

23.01 - 06.03.2026

*INTERMEZZO* evokes a suspended time, a gaze toward the past in order to imagine the future. A moment of pause and reflection, not as a point of arrival, but as an opening toward new perspectives. The exhibition takes the form of a choral narrative, in which different languages, poetics, and generations intertwine, highlighting the affinities, contrasts, and continuities that have characterized the gallery's journey and its dialogue with the international art scene.

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Via Massimiano  
20134, Milan

Bones and moss in Aranda's *The future is not the excess output of the present* (2022), as well as the mangrove roots of hair in Diaw's *Naître au monde, c'est concevoir (vivre) enfin le monde comme relation #2* (2022), encourage us to create bonds and interconnections, to start again from our origins. Zhuka's *MyTh-ing* (2022) destroys all knowledge, all myths, creating everything anew. The indelible mark of time is instead mystified by Moudov's *Performing Time* (2012), Lulli's clock in *Once at a Time #5* (2025), and the desecrated engravings on the marble tombstones in Democracia's *Ser y Durar* (2011). An indelible mark that inevitably permeates Sierra's *160 cm line tattooed on 4 people* (2000). Time expands anachronistically in *Lampedusa* (2020) by Stampone. Meanwhile, in Gamarra's *Querían brazos y llegamos personas* (2022), time seems to stand still in an incomplete embrace that catches us off guard. Another embrace, this time seen from behind, envelops us in the nostalgia of a single moment: it is Jérôme's *Moonbeam I* (2024), veiled by the marble shadow of *A Spectre is haunting Europe* (2025) by Matteo Mauro, an oppressive ghost, as heavy as the immense lightness of every single petal in Galindo's *Yo solo traigo Flores* (2025). *Testimonio* (2012) by López (A-1 53167), *History Zero* (2013) by Tsivopoulos, and *Gente Comune* (2021) by Berta have different but complementary ways of delineating (and overcoming) an imposed limit through video. This limit

Monday - Friday  
11:00AM - 6:00PM

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is also imposed on us by Giambrone's *Mirror n.17* (2021), where wax and thorns prevent us from entering a living self-portrait. On the other hand, ORLAN's *Attempting to Escape the Frame with Mask No. 1* (1965) tries to break free. Doğan's *Portrait* (2025) is more alive than ever as it stares at us and arms itself with straps of bullets. While Pers' *D - ART\_HISTORY / Muceddhe: le dormienti* (2022) is a hymn to equality, as it seals time in an 'animal' contract, Marmolejo's *Anonimo 3* (1982) and Perrone's sculpture *Mediterranea passione* (2026) link it to a more intimate, more carnal human figure.

*INTERMEZZO* manifests every present moment. It is a snapshot of all the realities that have permeated the past years, on the basis of which the future will be shaped. Time, imperishable in every work, accompanies us in a whirlwind of timeless chronicles, strong in the knowledge that they can never become anything other than present. Every glimmer manifests a strong urge to react, to communicate. It invites us all not to remain silent.