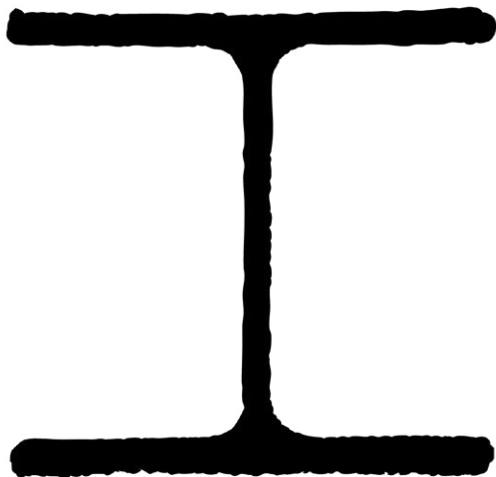






MDW2026

IMPERFETTOGALLERY / SODALIZI TEMPORANEI

Within Imperfettogallery, Imperfettolab presents a selection of iconic and forward-thinking works from its collection, developed over nearly thirty years of research. Sodalizi Temporanei unfolds through a dialogue with Dutch designer Ruud van Oosterhout and Henzel Studio Collaborations, featuring the preview of RICHARD PRINCE, 1967. Works by Verter Turronei and Erich Turronei, together with paintings by Marco Neri, further reinforce the dialogue between art and design at the core of Imperfettolab's vision.

Imperfettogallery | Alzaia Naviglio Grande 38, Milano

I-LIVINGSPACE

On the first floor of the gallery, I-Livingspace invites visitors into a lived dimension, where Imperfettolab's language enters into dialogue with design, art and craftsmanship.

Imperfettogallery | Alzaia Naviglio Grande 38, Milano

MAGISTERO

Magistero marks Verter Turronei's first holistic hospitality concept, translating Imperfettolab's sculptural language into a bold and immersive vision of contemporary hospitality.

Imperfettogallery | Alzaia Naviglio Grande 38, Milano

10 CORSO COMO / SONNAMBULO LUCIDO

At 10 Corso Como, Imperfettolab presents SONNAMBULO LUCIDO, a site-specific installation by Verter Turronei. Conceived as an immersive experience, the project translates the brand's creative universe into one of Milan's most iconic cultural destinations.

10 Corso Como | Milano





SODALIZI TEMPORANEI

Within Imperfettogallery, Imperfettolab presents a selection of the most iconic and forward-thinking pieces from its collection, the result of nearly thirty years of research.

In this context unfolds Sodalizi Temporanei, where the new collection enters into dialogue with that of Dutch designer Ruud van Oosterhout, whose research revolves around a design in which material, proportions and volumes are meticulously defined, and with Henzel Studio, which through its Collaborations project, active for over a decade, translates works by contemporary artists into the medium of the hand-knotted rug, activating a dialogue between artistic practice and textile form. On this occasion, it presents the preview of RICHARD PRINCE, 1967, a work conceived by the artist in 2013 and now, thirteen years later, introduced for the first time as a hand-knotted rug in an edition of 20. The exhibition is completed by works from Marco Neri, Erich Turrone and Verter Turrone, an essential presence that reinforces the central role of art within Imperfettolab's design approach.



Installation view; Imperfettogallery: featuring a selection of iconic works from the Imperfettolab Collection 1997-2026 alongside an artwork by VERTER TURRONI, Osservatorio, 2001



Installation view; Imperfettogallery: featuring BIOMA, 2016, an iconic limited-edition design Verter Turrone for Imperfettolab, in dialogue with RICHARD PRINCE art rugs from the Henzel Studio Collaborations



MATAU design Verter Turrone, 2025







Installation view; Imperfettogallery: featuring CORA table and CIOTTOLO seats design Verter Turrone, alongside porcelain works by Ruud Van Oosterhout and artworks by MARCO NERI





I-LIVINGSPACE

On the first floor of the gallery, I-Livingspace is open to visitors, an environment where the narrative shifts scale into a lived dimension. Here, Imperfettolab's language engages with hand-knotted rugs by Calle Henzel and Olaf Breuning, alongside lighting by Pulpo, ceramics by Bosa imagined by Jaime Hayon, textiles by Innate and olfactory elements by Omatiiq, constructing a tangible vision of living and defining a domestic identity. Completing the environment are paintings by Luca Piovaccari, which introduce a further layer of interpretation in the dialogue between art and design.



















BA' design Verter Turrone, 2026





SELCE design Verter Turrone, 2026



MAGISTERO

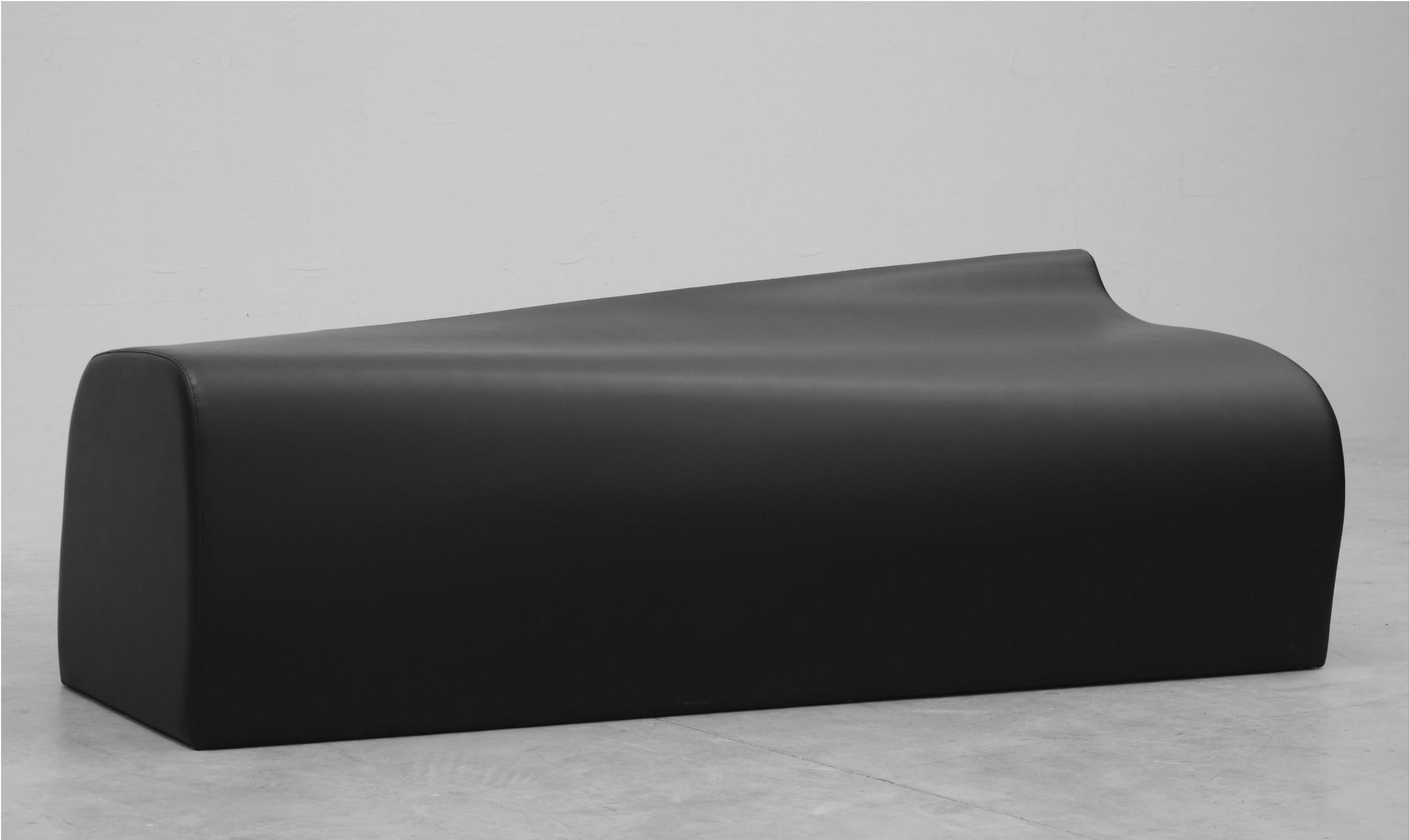
Imperfettogallery also hosts the presentation of Magistero – a groundbreaking hospitality concept comprising eleven suites and a restaurant. Bold, immersive, and unapologetically expressive, each suite offers a singular experience that redefines contemporary luxury. At the heart of Iniala Hotels lies a commitment to artistic experimentation. Founder Mark Weingard, inspired by Imperfettolab's evocative and raw design language, envisioned a new kind of hotel room for the 21st-century traveller, one that transcends comfort to create a fully immersive and inspirational universe.

With Magistero, Imperfettolab's visionary designer Verter Turrone presents his first complete and holistic hospitality concept. This project marks a defining moment in his evolution, translating his sculptural, materially driven approach into a living environment. His work is both primitive and refined, where powerful forms and tactile surfaces create an emotional dialogue with the guest. Each space becomes a habitable sculpture, a place of refuge, introspection, and connection.

Developed in close collaboration with the Iniala design team, Greta Apap Bologna, Keith Pillow, and Mark Weingard, the result is a collection of spaces that are both visually striking and deeply purposeful.







ANTECUBILE design Verter Turrone, 2026







ARENARIA design Verter Turrone, 2026



**Imperfettolab at 10 CORSO COMO**

Imperfettolab returns to the spaces of 10 Corso Como with SONNAMBULO LUCIDO, an installation conceived as an open-ended composition, articulated through cumuliform aggregations poised between accumulation and rarefaction.

The project unfolds as a dense constellation of recent and iconic works from the collection, assembled into an unprecedented spatial configuration. Rather than a conventional exhibition, it operates as a relational field, where each work, while retaining its autonomy, enters into a renewed state of tension through proximity and coexistence.

Can one be awake and asleep
at the same time?
Is lucidity concerned only
with wakefulness?

Valerio Dehò









SONNAMBULO LUCIDO

Lucid Sleepwalker

The empire of the void has dominated contemporary art at least since American Minimalism, leaving space as the protagonist in relation to works that do not interfere with reality but exist alongside it. Without resorting to psychological categories such as horror vacui or its opposite, horror pleni, there is a way in which artists interpret space as a place where works happen, rather than being simply arranged one beside the other in the narrative form of the gallery, that is, as a path with a beginning and an end. Verter Turrone puts to the test the concept of works that aggregate or separate in a barely perceptible way. The boundary between them thins, spatial pertinence is shifted, the threshold is perceived yet becomes traversable, both directly and indirectly. One moves back and forth in a form that is almost symbiotic.

There is a principle of reciprocity and sharing in this installation, arising on one hand from the artist's desire not to provide definitive indications about what is seen, and on the other from the intention to produce a perception of reality as a form of sleepwalking, precisely as evoked by the title. Can one be awake and asleep at the same time? Is lucidity concerned only with wakefulness? Does the sleepwalker dream reality while living it, traversing it with rationality, or is something different possible? Might one find clarity within darkness?

But are we truly certain that, in order to know reality, and above all to live it as experience, one must exercise a critical faculty and a recognition of forms? What is proposed here is a visual apparatus that presupposes a continuous shift of perspective; indeed, the viewer is asked to relinquish perspective and its inevitably rational and constructive matrix. Yet nor is one asked to surrender to dreams, to let the mind travel freely through time and space. The work continues to exist precisely in a state of decisional suspension, of a threshold to be crossed or not depending on how vision may generate an emotion.

The installation also suggests psycho-visual interferences that activate curiosity and a sense of discovery. The dialectic between void and fullness is a revealing factor of the depth of aesthetic knowledge. As when standing before a work by Barnett Newman, we become aware that art, to be called "experience", must be lived beyond the modes of seeing; it must open within us a possibility that did not exist before, moving us beyond the here toward the elsewhere.

Valerio Dehò



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works in catalog
Marco Neri p. 14
Erich Turrone pp. 22, 31, 50
Verter Turrone pp. 7, 12, 52, 67

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