



ART DUBAI

Digital Extension of Original Italian Masterpieces—for Collectors, Museums, and Galleries. Numbered. Authenticated. Framed.

Reimagining the world's most renowned artwork with an exclusive patent - thoughtfully curated for a new era of art enthusiasts.

Dubai, UAE – February 28, 2024. Embark on a historical journey and seize the opportunity to own iconic masterpieces as Cinello — an Italian company focused on heritage and technology — unveils an extraordinary digital collection at ART DUBAI 2024 (1/2/3 March). Leonardo Da Vinci, Raffaello, Amedeo Modigliani, and other iconic creators come to life digitally, courtesy of Cinello's groundbreaking Digital Artwork (DAW®) initiative.

In an exclusive collaboration with leading museums and contemporary artists worldwide, Cinello has pioneered a new digital realm for art: the DAW®. DAW® brings universal masterpieces, such as Da Vinci's "Scapigliata," into the digital era with unmatched precision, authenticity, and exclusivity.

Commenting on Cinello's participation at Art Dubai, Franco Losi, CEO of Cinello, said, "We are delighted to participate in the 2024 edition of Art Dubai by presenting a selection of iconic female portraits from art history in their digital form. We strongly advocate for digital platforms as sustainable and eco-friendly tools for disseminating and preserving the world's artistic heritage. Recognizing the Middle East's enthusiasm for innovation and the future, we anticipate fertile ground not only for market opportunities but also for the emergence of engaging digital art exhibitions in Dubai."

fuse*, the [multidisciplinary art studio](#) that investigates the expressive possibilities of digital technologies, said, "We have chosen to collaborate with Cinello to explore a new format and medium through which to present our works. We believe that the use of DAW® can be a fascinating way to introduce video works even to collectors who have not yet experienced the world of digital art, or who feel uncertain about approaching it. The possibility offered by Cinello to offer collectible video works, almost as if they were physical works like prints or paintings, allows us to exploit this medium to create specific productions of our installations for a collector's context, without compromising the integrity of the original audiovisual work. For example, in the case of "Unseen Flora", from which the four pieces on display at Art Dubai are derived, DAW® allows us to preserve the component of metamorphosis and continuous transformation that characterizes the botanical figures represented," fuse* concluded.

Cinello's globally awarded patented technology empowers collectors to own original digital artworks, presented as DAW® serigraphs. DAW® are fortified with proprietary, unbreachable multi-security encryption, thwarting unauthorized duplication or dissemination attempts. The technological prowess of DAW® ensures each digital artwork is irreplicable, guaranteeing its distinctiveness. Every DAW®

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is accompanied by a certificate of authenticity jointly signed by Cinello and the respective museum, attesting to its legitimacy.

Maintaining absolute exclusivity, DAW® are produced in a limited edition under the strict control of the artist or copyright holder. This exclusivity enhances the value of DAW® artworks, appealing to Collectors seeking rarity in digital assets and long-term investments. Tailored for Collectors, museums, and institutions, Cinello provides an exclusive solution for owning or exhibiting immovable masterpieces of artistic heritage and contemporary artists.

Exclusively at [ART DUBAI 2024](#), Cinello will showcase a captivating selection of female portraits by Da Vinci, Raphael, Bronzino, and Modigliani, bringing Italian beauty and heritage to the heart of vibrant Dubai. At the fair (by IMMATERIKA booth), Cinello will also showcase contemporary digital artists who have fully embraced DAW® technology to seal their pieces. From internationally acclaimed masters like Fabrizio Plessi to emerging talents like YOU (Matteo Mandelli) and fuse*, Cinello continues redefining digital art's boundaries.

About Cinello:

Cinello has created a new model for collectors, museums, and galleries that supports the convergence between the world's leading works of art and the digital era—seamlessly blending physical and digital worlds to extend the reach of the world's masterpieces.

Cinello has an exclusive catalog of high-profile artworks across multiple movements and periods that have been converted to flawless digital artwork (DAW®). We collaborate with the world's finest art institutions to create digital originals to certify and protect these masterpieces—preserving artistic heritage, creating new sources of income for museums, and curating unique exhibitions for galleries.

Thanks to Cinello's revolutionary technology, collectors and art patrons can own digital art editions, numbered and authenticated, of some of the most renowned masterpieces in the world.

Works on display @ART DUBAI

La Duchessa del Cardinale
Anonymous
Veneranda Biblioteca Ambrosiana
1485 - 1500
340 x 510 mm

The young lady is wearing precious jewelry and a headpiece with pearls, matching the ones on her necklace. She is wearing an embroidered dress with a red velvet bodice. Her hair is collected, and a strand of hair passes under her chin, which was the trend at the end of 15th century Milan (such as in *The Lady with an Ermine* by Leonardo da Vinci). The painting entered Federico Borromeo's collections between 1607 and 1611 and it was donated to Ambrosiana in 1618 as a "Portrait of a Duchess of Milan up from the middle, by the hand of Leonardo, nine ounces high, and half an arm wide, with black frames". Already in 1685, an important modification on the inventory changes the attribution from "Leonardo" to "School of Leonardo", starting the endless debate regarding the attribution, concerning also the real identity of the subject. Starting from the 19th century she was identified as Cecilia Gallerani, lover of Ludovico il Moro, or Bianca Maria Sforza, the daughter of the duke, and the attribution of the work was given to Ambrogio De Predis instead of Leonardo. Pinacoteca Ambrosiana was established in 1618 by Cardinal Federico Borromeo when he donated his art collection to the Ambrosiana Library, which was founded by him as well in 1607. The building was named after the patron saint of Milan, St. Ambrose.

Raffaello Santi (Raffaello Sanzio)
La Muta
National Gallery of the Marche
1507
480 x 652 mm

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The work recalls the famous paintings *Mona Lisa* and the *Portrait of Ginevra Benci* by Leonardo da Vinci which Raphael had certainly seen in Florence where he painted the work. He had already used the same approach in the *Portrait of Maddalena Doni* and *La Gravida*, both painted in the Tuscan city around 1506 (Florence, Uffizi Galleries). The melancholic *La Muta* is soberly dressed, and her hair is tied up. She is portrayed in half-length with a completely black background. She has small and slightly squinting brown eyes that look at the viewer in an enigmatic way. The woman is defined as *La Muta* (the mute) because of her tight mouth and her unreadable gaze. Raphael modified the painting several times with changes and adjustments, as demonstrated by the investigations carried out in 1983 on the occasion of the 400th anniversary of the artist, and the more recent ones operated by the *Opificio Delle Pietre Dure* in 2014. There is no information on the client, which could be Florentine given that the work dates back to the period when Raphael was staying in the Tuscan city. Over time, critics have suggested various hypotheses about the identity, proposing the artist's mother, *Magia di Battista di Nicola Ciarla*, who died when he was only eight years old, or *Elisabetta Gonzaga*, who, however, was quite different physically. The inventories of the collection of the Grand Prince Ferdinando Dei Medici in Palazzo Pitti (1702-1710) identify Raphael as the author of the portrait. Raphael died in Rome at only 37 years old. He was buried in the Pantheon.

Leonardo Da Vinci
Head of a woman
Complesso Monumentale della Pilotta
1500 - 1510
210 x 246 mm

Even today, Leonardo's *La Scapiliata*, situated in Parma, remains surrounded by mystery when it comes to date, origin, and destination. The painting is characterized by a play of contrasts in a modern manner in this serene face with an ambiguous smile and barely opened eyes gazing down. Her unfinished hair is softly held back with ribbon and it falls disorderly on her shoulders like a web of curls. All these characteristics make one think of an autonomous work rather than a preparatory study for a painting. Among the various hypotheses and categorizations of the critics, all agree that *La Scapiliata* is an individual work of the great master. Art historians are also divided when it comes to dating the artwork. The style of the work suggests that it was made in the period of *St. Anne* (1508, situated in London); the skillful and volumetric use of light is very similar to the second version of the *Virgin of the Rocks* (between 1494 and 1508). Someone has suggested a preparatory study for the *Head of Leda*, which would have required Leonardo's very precise study of the hair that is absent in the painting of Parma. *La Scapiliata* is very likely a representation of *Madonna with loose hair* and perhaps it is part of the group of two or three *Madonnas* that Leonardo was painting around 1508 and that have remained in darkness of the history.

Agnolo di Cosimo (Il Bronzino)
Portrait of Eleanor of Toledo
Uffizi Gallery
1545 - 1546
960 x 1150 mm

The painting is an official portrait of *Eleanor of Toledo* (1519-1562), the wife of *Cosimo I de' Medici*. She's depicted with one of her sons first identified as *Ferdinando*, then *Garcia*, and finally *Francesco*. *Eleanor* is depicted sitting wearing an elegant dress. Her neck, hair, and shoulders are decorated with pearls as well as the pendants of her precious earrings. The look on her face is proud and melancholic, and she is looking directly at the viewer. *Bronzino* depicts little details and the material of *Eleanor's* dress very realistically. The dress is richly embroidered with arabesques and pomegranate flower patterns, which symbolizes *Eleanor's* fertility and role as a mother, as she gave *Cosimo* many children. The painting was completed in the summer of 1545 when the Grand Ducal family was staying at the *Villa di Poggio a Caiano*. On the blue background, there is still a hint of a landscape resembling the areas *Cosimo* had recently conquered near *Pisa*. *Bronzino* was born in Florence in 1503. He started his studies in *Raffaellino del Garbo's* workshop and then with *Pontormo*, who influenced a lot his artistic style. He showed very soon a great ability to depict faces, clothes, jewelry, and precious accessories with minimal details. He used very light and cool colors that tended to freeze the image, which was typical for *Bronzino*. He enriched his style by studying *Michelangelo's* works, creating more sculptural figures with simplified forms.

Amedeo Modigliani
"Head of a Young Lady"
Pinacoteca di Brera
1915
380 x 460 mm

The painting depicts the head of a woman with gathered blonde hair, a typical theme for *Amedeo Modigliani's* paintings and art. The woman of the painting is probably *Beatrice Hastings*, an English writer, and journalist with whom the artist had a tormented love affair between 1914 and 1916. *Modigliani* painted many of his lovers and friends of his *Montparnasse circles* between 1915 and 1918. *Ms. Hastings* defined him as "a complex character, a pig and a pearl at the same time". He was 30, she was 35. She

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supported financially the painter during their brief cohabitation which was characterized by frequent disputes, often due to alcohol. The painting is part of the famous series of “heads” where the artist depicted only the faces of his models leaving a hint of shoulders. Shortly after Modigliani began to paint full-length portraits, often females with small eyes, curled lips, and long, narrow necks, painted with wavy lines and rapid strokes, which made the artist and his portraits famous. These elements can be also found in The Head of a Young Lady, represented with synthetic, rapid, and essential brushstrokes. Modigliani was known for his difficult character and for his numerous affairs with models and intellectuals. He died at only 35 years old from tuberculosis that had afflicted him for life. His wife Jeanne, who was nine months pregnant, committed suicide the next day by throwing herself out of the window.

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