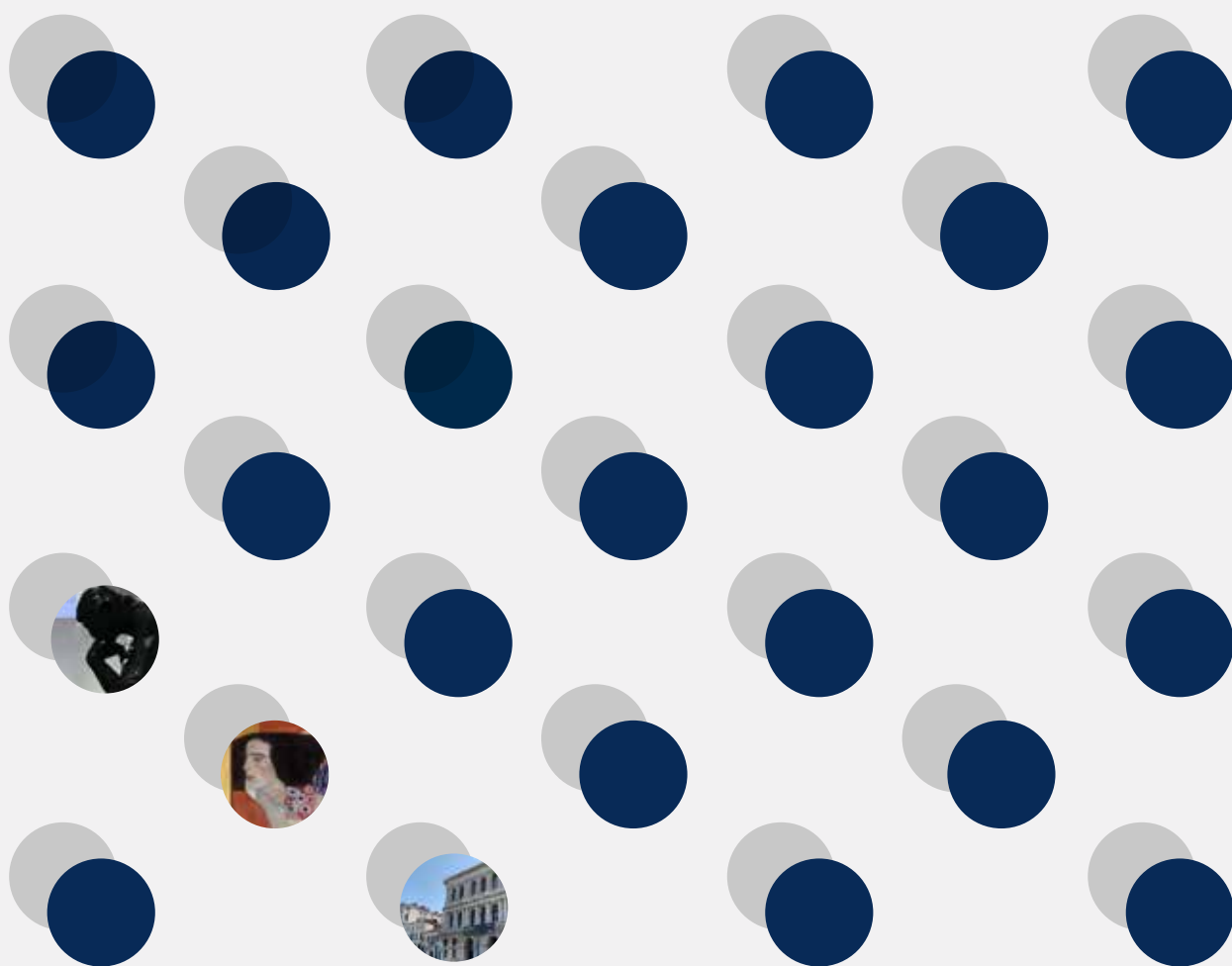


Fondazione
Musei
Civici
di Venezia



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Ca' Pesaro
International Gallery of Modern Art



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The International Gallery of Modern Art Ca' Pesaro

The museum has its seat in Palazzo Pesaro, a baroque masterpiece by Longhena and contains important 19th and 20th-century collections of paintings and sculptures including remarkable works by Klimt, Chagall, Kandinsky, Klee and Moore, a rich selection of works by Italian artists and an important section on graphic art.

Completely renewed and enriched with new works from the Chiara e Francesco Carraro Foundation, the layout provides a narrative but also evocative itinerary for exploring Italian and international 20th-century art. The third floor hosts the Museum of Oriental Art*.



* Included in the Museum itinerary, with a unified ticket - In partnership with
MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI E PER IL TURISMO (MiBACT) - POLO MUSEALE DEL VENETO

Building and history

The grandiose palace, now seat of the Galleria Nazionale d'Arte Moderna, was built in the second half of the seventeenth century for the noble and wealthy Pesaro family, a project by the greatest Venetian baroque architect, Baldassarre Longhena, who also designed the church of the Salute and Ca' Rezzonico.

Works began in 1659 starting from the landside; the courtyard, with its striking loggias, was completed by 1676; the splendid facade on the Grand Canal had already reached the second floor by 1679, but, on Longhena's death in 1682, the palace was still unfinished. The Pesaro family entrusted its completion to Gian Antonio Gaspari who concluded it in 1710, in compliance with the original project.

Longhena was inspired by Sansovinian classicism when designing Ca' Pesaro, elaborating solutions and a language capable of expressing a new and sumptuous harmony, as seen in the Grand Canal façade, with its complex and powerful composition, yet well-balanced: above a plinth decorated with lion-faces and monstrous heads rises a severe diamond-pointed, rusticated façade with two rows of windows, opened in the middle by twin doorways surmounted by mascarons and statues. The Sansovinian motif is more explicit on the first floor, with the insistent chiaroscuro rhythm of the deep-set arches and protruding columns.

On the second floor, designed by Antonio Gaspari, the facade is enriched by ornamentation in the pendentives and the entablatures. No less regal is the vast entrance-hall, finely laid out along the axis of the entire building, spacious and well-defined, its half-light contrasting with the luminous clarity of the courtyard, articulated around the monumental well, and enclosed by a terrace and an ashlar-arcade, marked out by doric pilaster-strips, and overlooked by the upper storeys with their architrave-windows.

Sumptuous and imposing, but harmonious and organic in its structure, the palace was constantly enriched, during the long years of its construction, by an equally important process of interior decoration. The palace still conserves some of the fresco and oil decorations of the ceilings, the work of artists such as Bambini, Pittoni, Crosato, Trevisani and Brusaferro; there was also a ceiling by G.B. Tiepolo, with *Zephyrus and Flora*, which was transferred to the Museum of Ca' Rezzonico in 1935.



Ca' Pesaro, Venice



G.B. Tiepolo, *Zephyrus and Flora* which was transferred to the Museum of Ca' Rezzonico in 1935

But the collections of the Pesaro family, as documented in the archives, must have been even more remarkable, including works by artists such as Vivarini, Carpaccio, Bellini, Giorgione, Titian, Tintoretto, as well as the most famous Venetian artists of the seventeenth and eighteenth centuries. This great heritage had been completely dispersed by 1830, the year of the death of the last Pesaro family member, who auctioned most of the collection in London. The palace was passed on firstly to the Gradenigo family and then to the Armenian Mechitarist Fathers, who used it as a college. It was finally bought by the Bevilacqua family, and became the property of Duchess Felicita Bevilacqua La Masa. It was her who decreed the present usage of the building, bequeathing it to the city in 1898, as a Museum of Modern Art. In 1902, thanks to the bequest of the Duchess Felicita Bevilacqua La Masa, the Venetian Town Council decided to use the palace to host the municipal collection of Modern Art, which had been started in 1897, when the second Venice Biennale was held. Shortly afterwards, between 1908 and 1924, the ammezzato-storey was used to host the historic Bevilacqua La Masa exhibitions, which, in lively contrast with the Venice Biennale, favored a generation of young artists, including Boccioni, Casorati, Gino Rossi and Arturo Martini. The collection was enriched over the years by further acquisitions and donations. The former mainly consisted of works bought by the Town Council at the Venice Biennale: up unto the 1950s European Art was favored, in agreement with the Galleria Nazionale d'Arte Moderna of Rome, which generally acquired Italian works at the Biennale. From the 1960s onwards, a new policy was adopted, privileging Italian Art. As a result there was a noticeable increase in the number of works by those artists already mentioned, who, thanks to the Bevilacqua La Masa exhibitions and the polemics that usually surrounded them, made Ca' Pesaro famous as a driving force for innovation in Italian Art. The collection of works from nineteenth-century Venice is also remarkable. As for the donations, they started with the founding donation by Prince Alberto Giovanelli, followed by Baron Edoardo Franchetti, Baron Ernst Seeger, Filippo Grimani, but above all by Associazione Industriali e Commercianti Veneziani. In 1914 a number of notable works in wax by Medardo Rosso were acquired, and in the 1960s the De Lisi bequest enriched the gallery with works by Morandi, De Chirico, Carrà, Kandinsky, Mirò and Matta, thus filling certain gaps left by the municipal policy of acquisition; in 1990, the gallery received the valuable Wildt donation; finally, from 2017, the permanent collection of the Museum is enriched by the dialogue with the eighty-two masterpieces that the Carraro Foundation has given to Ca' Pesaro.



Ca' Pesaro,
Entrance hall



Ca' Pesaro,
Exhibition rooms, first floor



Room 6, Ca' Pesaro
Chiara and Francesco Carraro
Collection

Layout and collections

The International Gallery of Modern Art in Ca' Pesaro contains important 19th- and 20th-century collections of paintings and sculptures, including masterpieces by Gustav Klimt and Auguste Rodin and remarkable works by artists such as Medardo Rosso, Adolfo Wildt and Giacomo Balla, as well as a rich selection of works by other Italian artists and an important section on graphic art. Its layout has been completely redesigned, providing an enlightening introduction to a crucial period in Art History. A narrative but also evocative itinerary offering the museum's public a dynamic and transverse vision of the entire collection, offering links, dialogues and new views of the 20th century. The common thread running throughout the thematic and chronological itinerary of the new layout is Venetian taste for 20th-century art; an itinerary, moreover, that has expanded thanks to a new policy of long-term loans of some extremely important works, which will make it possible to strengthen Ca' Pesaro's holdings with some major early 20th-century names: Carrà, Sironi, Morandi, De Chirico, Severini etc.

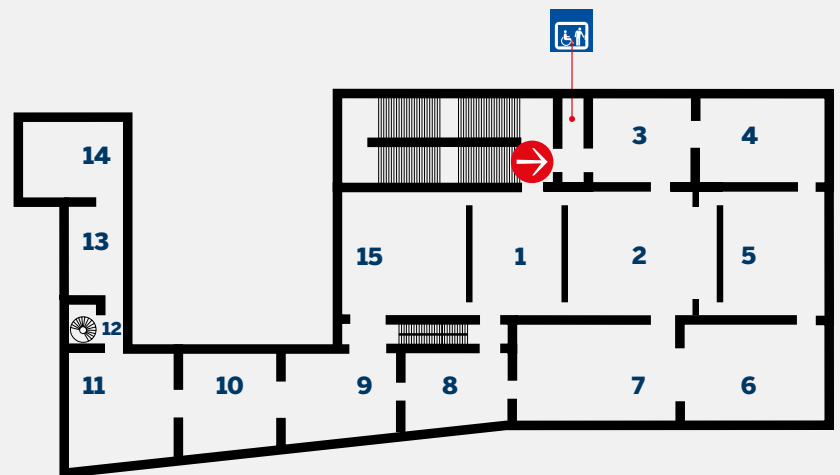
The second floor of the monumental palace is home to temporary exhibitions and the third floor hosts the Museum of Oriental Art*, included in the Museum itinerary, with a unified ticket.

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International Gallery of Modern Art

Permanent collection

Rooms 1- 15



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Ticket Office

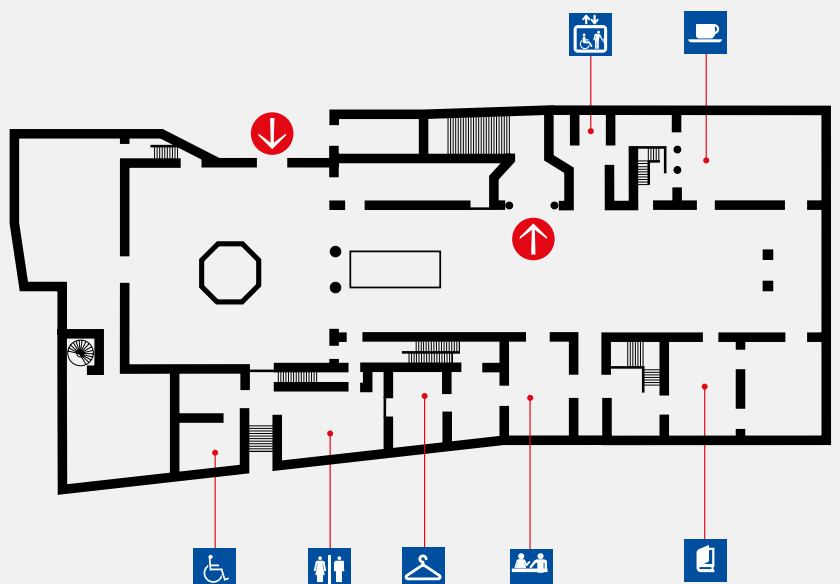
Cloakroom

Bookshop

Caffetteria

Coworking space

BabyPit-Stop



ITINERARY OF THE VISIT

ROOM 1

Conversations. Rodin, Medardo, Wildt

The new layout of the museum opens with three protagonists of modern sculpture, confronting each other in a fascinating dialogue. Auguste Rodin's *Burghers of Calais*, purchased in 1901 by the City at the fourth Biennale in Venice, represents a great introduction to the history of Ca' Pesaro's collections. The first nucleus originates from the City's acquisitions at the Biennale, which was founded in 1895, and from donations on the part of private and public entities, which continue to this day. Recognised as the greatest French sculptor of his time, Rodin had an anti-academic education.

Inspired by Michelangelo, he explored the naturalism of form, the memory of classicism, the sometimes spasmodic dynamism of poses and the complexity of symbol, leading to results of explosive novelty.

Medardo Rosso was the greatest Italian sculptor at the turn of the nineteenth and twentieth century, even though he lived in Paris for a long time. A complex and rebellious personality, he tested and anticipated new expressive languages.

Starting from an immediate visual and psychological perception, he seems directly to sculpt light and space, in an apparent dissolution of matter and abolition of emptiness.

The third protagonist of sculpture at the turn of the century is Adolfo Wildt, a solitary "self-taught and ruleless" artist, yet endowed with a great technical skill that he applied with reflection, slowness and care, blending Expressionist and Symbolist elements, similar to the works of the Secessionist and Art Nouveau schools.



Room 1, Ca' Pesaro

ROOM 2

XIX Century International. Light and work

At the Paris Universal Exhibition of 1855 new currents in French art emerged, from anti-academic realism to the recent landscape works by the Barbizon School.

Art was setting out on the path of the "real", the Academy was losing its leading role and painting in the open air – based on real data and resolved in an innovative way – brought together painters with differing origins and aims.

This interest in the "real" also meant focusing on issues concerning work, everyday life, and the poorer classes, along



Room 2, Ca' Pesaro

with a striving for objectiveness based on the technological and scientific advances of the time. It is from here that interest in the perception of light and its effects emerged, pervading the artistic research of the whole century: from the Tuscan *macchiaioli*, who between 1850 and 1860 proposed a new depiction of reality based on the way in which the human eye perceives the world through the rendering of colour in patches ('*macchie*'), to the explosive effects of Impressionism, which was officially born in Paris in 1874, and to "divisionism", a pictorial technique characterized by brushstrokes of pure color divided side by side.

The attention and appreciation for social themes, with scenes of worker or peasant life filtered through an Impressionist lesson received and reworked in various ways, are present in the splendid canvas by the Spanish Sorolla.

In Milan, Angelo Morbelli dedicates an entire series to the conditions of the disadvantaged hosted by the Pio Albergo Trivulzio. Known as the *Poem of Old Age*, the cycle of paintings was presented at the Venice Biennale in 1903.

Portrait of Sister Reading dates back to the divisionist period of Umberto Boccioni, probably exhibited at the exhibition held in Ca' Pesaro in 1910. The high point of Medardo's production, *Madame X* is also the formal culmination of the dissolution of the human figure into the atmosphere, in a striving for an absolute and no longer figurative depiction. It is the only work that the artist never reproduced, as testimony to what he himself regarded as an unrepeatable creation.

Presented at the Biennale of 1914, the mysterious woman is not identified by any detail but is transformed into the reduction to the primordial form of the oval.



Angelo Morbelli,
The Christmas of those left behind,
1903



Umberto Boccioni,
Portrait of the Artist's Sister Reading,
1909



Medardo Rosso, *Madame X*, 1896

Room 3. The Joyful Apocalypse

At the end of the eighteenth century, faith in industrial and technological progress gave way to the need to go beyond the rational and scientific datum and focus on spiritual content, on sensations and their symbolic representation. This aesthetic is rooted in the work of Charles Baudelaire and in his *Fleurs du Mal* of 1857, in the philosophy of Arthur Schopenhauer, Søren Kierkegaard and Friedrich Nietzsche, and in the writings of Stéphane Mallarmé.

Common elements included the rejection of the present and the search for references in poetry, myth, psychological enquiry, along with the desire to integrate painting, sculpture, architecture and decoration to create the *work of total art*, as inspired by Richard Wagner.



Room 3, Ca' Pesaro



Franz Von Stuck,
Medusa, 1908

Adopting these theoretical foundations, many European artists, no longer accepting the authority of the academies, disassociated themselves and formed alternative movements: the “secessions”.

The first (1892) was that of Munich, directed by von Stuck; it was followed in 1897 by that of Vienna, presided by Klimt, and in 1898 by that of Berlin, with Klinger and Munch. Vienna became the symbol of an era, the city that writer Karl Kraus defined «a weather station for the end of the world», the capital of *Austria Felix*, where the arts, culture and thought flourished, while the country lived through the “Joyful Apocalypse” mentioned by the playwright Hermann Broch, while speeding unaware towards its imminent and tragic end.

ROOM 4

Temporary Exhibition

from 11.09 to 8.12.2020

“Homage to Umberto Moggioli (1886-1919)”

> pag. 16

ROOM 5

The rebels of Ca' Pesaro

In 1899, Countess Felicita Bevilacqua La Masa donated the palace of Ca' Pesaro to the City of Venice, so that young artists, who are often «prevented from participating in major exhibitions», might have a place in which to produce and display their works.

In 1895, the Art Biennale of Venice was established and the relationship with Ca' Pesaro developed on two levels: on the one hand, the City and private individuals began to buy important works at the early editions of the Biennale, and in 1902 Ca' Pesaro acquired these, becoming the site of the Galleria d'Arte Moderna di Venezia.

On the other, in 1907, when Nino Barbantini was twenty-three and became its director, the Museum began to fulfil its further role of supporting new trends as disposed by Countess Felicita's will, presenting itself as an art workshop dedicated to young people, especially to those not accepted by the Biennale. The Bevilacqua La Masa exhibitions at Ca' Pesaro were born as an “experimental youth camp”; however, very soon, these took on such a vigour and identity as to become, between 1908 and 1914, an alternative and antagonistic event to the main exhibition.



Gustav Klimt, *Judith II Salomè*, 1909



Room 5, Ca' Pesaro

It was at Ca' Pesaro in the summer of 1910 that the young Umberto Boccioni held his first solo exhibition – immediately after the clamorous scattering of Futurist leaflets railing against “Pastist Venice” from the top of the Torre dell’Orologio. The group’s leading figures were Gino Rossi and Arturo Martini, subsequently joined by numerous exponents who were exiled or rejected by the Biennale, such as Felice Casorati, along with many protagonists of early twentieth-century art, including Umberto Moggioni, Guido Marussig, Ugo Valeri, Tullio Garbari and Pio Semeghini. The exhibitions resumed shortly after the war in 1919, but in the following year the group broke up, ending the most important phase of “the rebels of Ca’ Pesaro”, to use the words of the famous definition written by art critic Silvio Branzi.



Felice Casorati,
The Young Maidens, 1912

ROOMS 6 and 7

The Chiara and Francesco Carraro Collection A look over the 19th century

The “look over the 19th century” starts with the suggestions of the decorative arts and the rare furniture works created by the inventive ebanist Carlo Bugatti, accompanied by the artwork of another great artist, Eugenio Quarti.

The masterpieces of Italian Liberty are surrounded by the most spectacular pieces of glass art collected by Chiara and Francesco over the years, including many unique pieces of Venetian Vittorio Zecchin and others made of iron and glass by Umberto Bellotto and Barovier artists in the 1920s. Together with the historic Murano glasses, there are some absolute sculpture masterpieces, such as Adolfo Wildt’s *Parsival*, as well as three renowned canvases by Antonio Donghi, protagonist of Roman Magical realism, including the masterpiece *Two women on a balcony* of 1934, and *The Night of Pericles* painted by Giorgio De Chirico in 1926.

In the second room is shown the most modern part of the collection of Chiara and Francesco Carraro, expressed through the splendid glass objects made by Carlo Scarpa in the 1930s and 1940s as well as the series created by Fulvio Bianconi and Archimede Seguso.

On the walls are exhibited two masterpieces painted by Giorgio Morandi and a rare oil work by Gino De Dominicis. The space is animated by two famous sculptures by Arturo Martini, *The Drinker* and *La Pisana*, works that complete a renewed and truly exceptional look over the last century. The almost unknown and spectacular wall painting by Gino Severini, made in 1957, the *Polittico Garagnani* made for a so



Room 6, Ca' Pesaro



Room 7, Ca' Pesaro

called garage in Rome, has never been shown before and was restored by the Fondazione Chiara e Francesco Carraro for the exhibition at Ca' 'Pesaro.

The intervention has given a great chance to investigate the creative method and also the following stages of detachment and preservation of the painted surface, thus contributing to add an important and yet-to be published piece to the history of artistic production of the Twentieth century.

ROOM 8

Return to order

After the First World War, a new feeling and a renewed way of interpreting art take over into European art, a way characterized by order in composition, reference to tradition and attention to the classical heritage.

After the season of great expressive research of the avant-gardes, such as Cubism, Futurism and Dadaism, the artists return to the human figure and the construction of objects, creating works characterized by greater solidity, construction, harmony, balance.

Girl towards evening marks the turning point of the sculptor Arturo Martini towards the recovery of the Classicism, interpreted as compositional rigor and essentiality, a trend that brought him closer to the Valori Plastici artistic group and the poetics of the return to order. Another author of the Ca' Pesaro group, Felice Casorati, is among the protagonists of this new artistic season, with works where the isolation of the figures and the essentiality of the elements emerge.

Ottone Rosai, initially close to Futurism, also turns his attention to the most marginal and solitary humanity, making it without psychologisms or intentions of social criticism but with extreme synthesis, on dark and essential backgrounds that recall the lesson of a great protagonist of art at the turn of the century, Paul Cézanne.

Giorgio Morandi's mature production is on the line of returning to order, also evident in a later picture such as *Vases and bottles*.

The extreme tonal sensitivity and the dosed compositional aspects of his art are brought back here in a work of almost ascetic essentiality, between a tight correspondence of tones and balanced volumetric relationships, to create a painting that almost seems to be out of time.



Gino Severini,
Polittico Garagnani, 1957



Arturo Martini,
Girl towards evening, 1919



Felice Casorati,
Bowls, 1919



Giorgio Morandi,
Vases and bottles, 1948

ROOM 9

From modern to eternal

Dal moderno all'eterno (From modern to eternal) is a book that Margherita Sarfatti, a renowned art critic of Venetian origin, intended to publish in the 1920s.

The project was never realised, however, but from modern to eternal provides a useful subtitle for an entire artistic era, born in contrast to the avant-garde movements of the early twentieth century.

In Milan from 1901, Margherita Sarfatti was part of an animated artistic set with Umberto Boccioni, Carlo Carrà, Luigi Russolo, Antonio Sant'Elia, Adolfo Wildt, Arturo Martini and Medardo Rosso, and in the early 1920s established herself as the promoter of the Novecento italiano group. Dubbed the "uncrowned queen of Italy", partly in virtue of her close relationship with Mussolini, she surrounded herself with some of the protagonists of art between the two wars, such as Achille Funi, Mario Sironi, Guido Marussig, Leonardo Dudreville and Arturo Tosi, together with Felice Casorati, Massimo Campigli and Giorgio Morandi, who participated in the Novecento italiano exhibitions at home and abroad.

In 1918, the "Valori plastici" magazine was founded in Rome, which in parallel and partly in opposition to Sarfatti's group, promoted the revival of Classicism and a return to pictorial tradition.

Carrà worked with the Roman magazine but subsequently was closer to the Novecento italiano and Sarfatti; his works of the 1930s are shown alongside some masterpieces by Sironi, his «mechanical and implacable urban landscapes» and figures characterised by «essential synthesis of form», as Sarfatti wrote.

Arturo Martini also undertook a decisive change of direction and abandoned the expressionist intentions of his pre-war sculptures in favour of archaic forms, figures in hieratic meditation.



Mario Sironi,
Urban Landscape, 1924



Mario Sironi,
Pandora, 1924



Carlo Carrà,
Return from the Fields, 1937

ROOM 10

Italians in Paris

Les italiens de Paris, the Italians of Paris, are a group of seven artists, including Giorgio de Chirico, his brother Alberto Savinio, Gino Severini, Mario Tozzi, Massimo Campigli, Renato Paresce and Filippo de Pisis who move to the French capital during the 1920s.

In contact with the lively Parisian world, with the revolutionary figures of Picasso, Matisse, Braque and with the compatriot



Room 10, Ca' Pesaro

from Livorno, Amedeo Modigliani, les italiens create works that differ in style and subject, but bring the role of the painter and the modern European intellectual back to the center of the composition.

Giorgio de Chirico is represented here by two versions of the famous *Mysterious Baths*, a theme that took shape in the mid-1930s, originated from a childhood memory of a beach near his birthplace of Volos in Greece, and from an association of ideas of highly polished floors and the water.

Also by de Chirico, there is the portrait commissioned by Professor Lionello De Lisi (1885-1957), a major collector and famous neurologist who bequeathed a very important nucleus of works to Ca' Pesaro, now displayed in various sections of the Gallery.

Massimo Campigli (pseudonym of Max Ihlenfeldt) is known for his stylized and rigorously composed female figures that resemble Etruscan art.

The latter, on the tail end of the 1920s, fascinates the artist to the point that it becomes a catalyst for the creation of timeless archetypes. Exemplary in this regard are *The amazons* (1928) and *The jailer's daughter* (1929) in which there is a strong presence of women characterized by an imposing figure, so much so that they appear almost as still and solemn idols.

An affinity of intents is found with Campigli in the two heads of Arturo Martini, in which one can perceive the research in regards of Roman and Etruscan statues that gives the faces a kind of archaic purity and architectural solidity.

For Martini, the use of clay is fundamental, as the only material capable of representing the precariousness and the colour of life.



Giorgio De Chirico,
Mysterious Baths, 1935



Giorgio De Chirico,
Portrait of Lionello De Lisi, 1954



Massimo Campigli,
The amazons, 1928

ROOM 11

Towards 1950s.

Homage to Giacomo Manzù

An homage is dedicated to the sculptor Giacomo Manzù, with the restored Cardinal (1955) on display here, purchased by the City of Venice at the 1956 Biennale and previously exhibited on the ground floor of the Museum.

The preparatory sculpture for the Cardinal (1952) is also of great impact, a bronze figure shaped in linear and refined forms. In his works the rendering of a metaphysical and timeless dimension becomes an example of linear purity, making him one of the greatest interpreters of figurative sculpture of the XXth century.



Room 11, Ca' Pesaro

An alternative voice to the return to order advocated by the fascist regime and to the realism of the Italian Novecento group is the artist Gino Bonichi, known as Scipione. An example of bright colours and bold expressionist perspectives, Scipione works mainly in the Roman environment.

His art anticipates the trends of the post WWII time-frame, with exploding colours and compositional balance.

A pillar of his artistic practice is the series of pieces about the cardinal Vincenzo Vannutelli, of which we show the preparatory sketch for the portrait, considered by critics to be one of the apexes of Scipione's career (*Sketch for the portrait of the dean of the College of Cardinals*, 1930).

Similarly, Mario Sironi experiments a progressive disintegration of painting, from the return to the metaphysical mannequins to the lonely landscapes of 1930s and 1940s, up to after World War II, so much so that he becomes a reference for the informal current of the following decades.

ROOM 13

Abstraction and Sign

This room marks the start of a singular journey through that particular expressive moment that simultaneously drew in European, American and even Japanese artists in the 1950s and 1960s, in a variety of keys, trends and names: Informale in Italy, a country that fully returned to the international art fold in this period, *Informel*, *Art Autre*, *Tachisme* in France, *Action painting* or *Abstract expressionism* in the United States.

This was not a movement or avant-garde group, but rather a way of understanding the artistic act as an individual, singular, direct action overcoming any mediation, prior codification or formalisation of language.

It was an existential as well as creative process, deeply linked to the terrible post-war reality, and which sought to give expression as freely as possible to the passions, tensions and feelings of the time, transforming them into sign, gesture, colour, matter. Among the trends associated with this current are the gestural informal, material informal and sign-based painting, as well, in some respects, as Spatialism.

The room is now enriched by the work *Allunga il passo amico mio* by Gastone Novelli, recently arrived as a long term deposit from the Novelli archive



Room 11, Ca' Pesaro



Scipione,
Sketch for the portrait of the dean of the College of Cardinals, 1930



Mario Deluigi
Grattage, 1961



Gastone Novelli,
Allunga il passo amico mio, 1967

ROOM 14

1948 and thereabouts

After the tragedy of World War II, on 1 May, 1948, the President of the Biennale, Giovanni Ponti, inaugurated the first post-war edition.

This was a very special occasion: Picasso arrived in the lagoon with a retrospective for the first time, while the historic exhibitions on the Impressionists and the protagonists of art of the twentieth century were joined by masterpieces from Peggy Guggenheim's collection.

Two rooms were dedicated to the Fronte Nuovo delle Arti, founded in Venice in 1946 by a group of artists – Emilio Vedova, Renato Birolli, Ennio Morlotti, Armando Pizzinato, Giuseppe Santomaso, Alberto Viani, Bruno Cassinari, Renato Guttuso, Leoncillo and Carlo Levi – with the aim of absorbing and disseminating the latest experiments in Italy. This was a time of great visibility for the group, but in a context characterised by strong ideological oppositions, it soon divided itself on the social function of art: the “realists” promoted a direct and orthodox political engagement in the transmission of content, while the “abstractists” demanded the primacy of freedom of inspiration.

In the face of this diatribe, the Fronte was dissolved in 1950 and in 1952 some non-figurative painters, including Afro, Birolli, Morlotti, Santomaso and Vedova, founded the Gruppo degli Otto. According to the definition of “abstract-concrete”, a subject taken from everyday reality becomes an occasion or pretext for works of lyrical abstraction, in which colour plays a fundamental role.



Room 14, Ca' Pesaro



Afro Basaldella,
Villa Fleurent, 1952



Armando Pizzinato,
A Ghost Travels Through Europe, 1950

ROOM 15

The Sonnabend Collection

The history of the Sonnabend Collection is one of the most fascinating in the XX Century.

In 1962 Ileana and Michael Sonnabend open the Sonnabend Gallery in Paris in order to show the work of young American artists they admire.

Later on they will also show the work of European artists in Paris and, from 1970 on, in New York too. Through the years their collection was enriched with important works of Pop Art, Nouveau Réalisme, Arte Povera, Antiform, Minimalism and Conceptual Art.

A selection of these works is now at Ca Pesaro on a long term loan to the Fondazione Musei Civici di Venezia.



Jannis Kounellis
Untitled, 1967
Sonnabend Collection

This room presents two works by Giovanni Anselmo and Jannis Kounellis who recently passed away.

They are part of the Arte Povera movement, founded in 1967 and characterized by the use of “poor” materials and the exploration of their properties.

The third work is by the American artist Bruce Nauman, a conceptual art work in which a verbal pun is presented in the form of a neon sign.

HOMAGE TO GERMANO CELANT

The relationship between Germano Celant and Ileana Sonnabend dates back to 1964, the year in which the Italian critic met the American gallery owner for the first time at the Venice Biennale. From their mutual esteem and collaboration developed a series of events both preparatory and decisive for the birth, in the 1960s, of some of the main artistic movements such as Pop Art, Minimal Art, Arte Povera and Land Art. After the first meeting, other encounters soon follow, facilitating the expansion of the production of the main artists working at that time: they met in Turin in 1965, where Celant used to go as editor of the magazine “Marcatrè” to participate in the artistic events of the city and where Michelangelo Pistoletto and the gallery owner Gian Enzo Sperone worked. They would be among the first to make direct contact with Sonnabend which dedicated an exhibition to Pistoletto in 1964 in its Paris gallery, opened in 1962, while that of Roy Lichtenstein organized by Ileana in June 1963 is soon after shown (1963 - 1964) at the Il Punto gallery in Turin, where the young Sperone worked. Celant, also in 1965, acts as an intermediary for the exhibition to be held the following year at the Galleria La Bertesca in Genoa under the title American Pop Artists. The two met again in 1969 on the occasion of the When Attitudes Become Form exhibition in Bern and in the same year, within the program of the Sonnabend gallery in Paris, particular space was granted to some of the Arte Povera artists: solo exhibitions were held for Gilberto Zorio, Giovanni Anselmo and Mario Merz. The latter is the first Arte Povera artist whose works were exhibited in 1970 in New York, in the Sonnabend gallery on Madison Avenue.

On this occasion Celant oversaw the installation.

Thanks to his suggestion, Ileana organized in the United States, in March 1972, the first anthological exhibition dedicated to Piero Manzoni and Sonnabend Press published in the same year the first monograph dedicated to Giulio Paolini, edited by Celant.

At the end of 2017 the critic, with the support of Antonio Homem and the Sonnabend archive, dedicated an exhibition, held at the Levy Gorvy Gallery in New York, to the relationship between Ileana Sonnabend and the artists of Arte Povera.



Bruce Nauman,
None Sing Neon Sign
Sonnabend Collection



Roy Lichtenstein,
Wall Explosion II, 1965
Sonnabend Collection



Gilberto Zorio,
Untitled, 1968
Sonnabend Collection



Exhibition “The Sonnabend Collection”
Ca' Pesaro, second floor, 2015

“Homage to Umberto Moggioli (1886-1919)”

Curated by
Gabriella Belli, Elisabetta Barisoni

In collaboration with
Mauro Zazzeron

This tribute commemorates the centenary of the death of Trentino artist Umberto Moggioli, who found his true source of inspiration in Venice and the lagoon.

Mountain-born, Moggioli was by 1907 already presenting his paintings at the Venice Biennale: gardens filled with Impressionist light testified to the richness of international culture that was filtering through the lagoon city and its islands, in particular Burano, where the Moggioli family had settled. Moggioli developed his landscape painting alongside Gino Rossi, Pio Semeghini and Tullio Garbari, rediscovering on the one hand the atmospheres of Divisionism, and on the other, exploring many stylistic elements from the masters of Pont-Aven, with Gino Rossi the major exponent.

The exhibition aims to rediscover Moggioli and the quality of his art by focusing above all on his plein air portraits: a completely fresh approach that offers a contemporary reinterpretation of his work 100 years from the 1919 exhibition held at Ca' Pesaro a few months after his untimely death.

It is also an opportunity to relive the atmosphere of that notable year, which saw the post-war reopening of the museum and heralded a new artistic season for the circle of artists established around Nino Barbantini.

From Arturo Martini to Felice Casorati, this tribute to Umberto Moggioli will revisit an important moment in the annals of Ca' Pesaro and reconstruct a significant segment of the last century's art history.



Room 4, Ca' Pesaro,
Temporary Exhibition
“Homage to
Umberto Moggioli (1886-1919)”,
2019 /2021

General Information

Venue

Ca' Pesaro
International Gallery of Modern Art
Santa Croce 2076
Venice

How to get there

Vaporetto

Linea 1
San Stae stop



Scan the **QR Code** and
discover our map

Opening Hours and Tickets

For ticket information and opening hours please consult the website:

www.capesaro.visitmuve.it

Bookings

- on-line: **www.capesaro.visitmuve.it**

- calling the call center: **848082000** (from Italy); **+39 041 42730892** (only from abroad)
from Monday to Friday, excluding holidays, from 09:00 to 13:00

The booking office will also reply to customers through the e-mail address prenotazionivenezia@coopculture.it

Reservation is not mandatory and it is not necessary in case of free tickets.

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