

TEMPORARY EXHIBITIONS

The rich and varied exhibition activities of the Fondazione continue with important temporary events exploring key aspects of the collections of the various museums.

One of these is the extraordinary production of **Geminiano Cozzi** porcelain at **Ca' Rezzonico**, which will also host an exhibition dedicated to the collectors in the **Pisani Moretta** household, as an example of the pomp and taste of leading figures in 18th-century Venice.

Appealing and original English dresses and accessories will document the birth of the modern fashion system in the 18th and 19th centuries in the **Royal Apartments in the Museo Correr** in an exhibition called **The empire of fashion 1795-1815**.

At the **Museo di Storia Naturale**, masks, sculptures, doors, bronze objects and jewellery will reveal the fascinating secrets of a mysterious population of Mali: **the Dogon**.

An important autumn event at the **Museo Correr** will be the first retrospective dedicated to **Andrea Schiavone. Sublime brushwork between Titian and Tintoretto** will celebrate the art of Andrea Meldolla called Schiavone (Zara, circa 1510-15 - Venice, 1563), a refined draughtsman and prolific engraver, appreciated by Giorgio Vasari, who in 1540 commissioned Battle between Charles V and Barbarossa from him, subsequently given to Ottaviano de' Medici.

Co-produced by 24 ORE Cultura - Gruppo 24 ORE, thanks to important international loans and the latest critical studies, the exhibition will offer an account of this great artist's production, the precursor of a new synthetic style, with a sometimes almost "informal" touch, which divided Venetian public opinion for its evident nonconformity and which was able to influence even Titian and Tintoretto.

Three extraordinary women will be at the centre of an exhibition involving the three floors of **Palazzo Fortuny** during the winter season, from December 19, 2015 to March 13, 2016. **Henriette Fortuny**, who with her intelligence and sensitivity assisted, inspired and supported one of the most refined artists of the last century; American artist **Romaine Brooks**, one of the most interesting figures on the art scene of the 1920s, creator of the famous portraits of the Marchesa Casati and Gabriele d'Annunzio, and the French **Sarah Moon**, a leading fashion photographer, who will offer a personal take on the fabrics and clothes designed by Mariano Fortuny, and on the rooms in the Palazzo Pesaro degli Orfei.

In response to another major international event of 2015 – the **EXPO 2015 "Feeding the planet. Energy for Life"** – the Fondazione is organising an exhibition called **Water and food in Venice** to be held in the **Doge's Palace**. Co-produced with the Fondazione di Venezia with the support of The Gladys Kriebel Delmas Foundation of New York, EPFL and IUAV of Venice, the exhibition offers an opportunity to realise how the archipelago in the lagoon has always been able self-sustaining, distinguishing itself as a production and transit area for a very wide range of foodstuffs.

As you can see, 2015 promises to be full of initiatives which put the Fondazione Musei Civici di Venezia at the centre of the finest cultural events within the extraordinary city that is Venice.

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The Fondazione Musei Civici di Venezia presents the programme for 2015

An intense scientific activity
in both major exhibitions
and the permanent collections



With its major events and activities, the 2015 programme by the Fondazione Musei Civici di Venezia – with its Director, **Gabriella Belli**, its Board of Directors chaired by **Walter Hartsarich**, its curators and museum managers – will prove to be packed and wide-ranging. In full continuity with the general strategy launched in recent years, which has focused on the innovation of services and museum layouts, this year will again be based upon the **restoration** and promotion of **movable works of art**, the restyling of some venues and cultural activities in the fields of **research** and **cataloguing of the Fondazione's heritage**.

Such is the case *in primis* of the **Museo del Vetro**, which reopened on February 9 with its exhibition space almost doubled. The museographical project has been renewed, leading to redesigned display layouts and routes, enabling the public to gain – with greater clarity – a sense of the key milestones in the fascinating and thousand-year-old history of glass in Murano. The expansion of the museum, which is perhaps the only place in the world where the art of glassmaking is told from its very origins, has resulted in part from the recovery of the spaces of the former Conterie, which used to be a factory making glass beads. This structure is itself an extraordinary example of industrial archaeology and has now become a fascinating 'white cube' to be used also for temporary exhibitions and events, such as the tribute to artist **Luciano Vistosi** (until August 30), who died in 2010 and was a leading figure in artistic research in the field of glass design.

An important project for the city of Venice and the Fondazione is the "**Sublime Canova**" restyling project, the first phase of a project lasting several years dedicated to the "**Grande Correr**", and here concerning the recovery of the museum's important collection of works by Canova. The extraordinary masterpieces in the collection, including the youthful *Orpheus and Eurydice* and *Daedalus and Icarus*, will be given a new and optimal display making it possible to discover the development of this brilliant sculptor's creativity and style. The operation has been made possible thanks to the patronage of two private organisations, the **Venice Foundation** with the **American Friends of Venice Foundation** and the **Comité Français pour la Sauvegarde de Venise**; in 2015, the latter is also involved in the restoration of the *Drawing room of King Umberto* in the Palazzo Reale, itself located within the Museo Correr. This is further confirmation of the important synergies and collaborations that the Fondazione is stipulating with public institutions and foundations, and also with many private bodies and partners for the different cultural initiatives. Another important new feature this year is the launch of the **Collection of General Catalogues** of the Fondazione's permanent holdings, a work by thematic volume that will be years in the making but which is fundamental for ensuring a quantitative and qualitative control of the immense heritage owned by the Comune di Venezia and given to the Fondazione to administer, as well as to ensure a dialogue with major museums around the world. The research activities will result also in a series of **temporary high-profile exhibitions**, standing out for their scientific content and for the high quality of the loans, thanks to a now consolidated relationship with the most important international museums. The programme includes **30** exhibitions that will involve all the civic museums: the **Major Exhibitions**, with a historical theme, linked to the 19th and 20th centuries, but also to earlier periods, the events of **MUVE Contemporary**, with exhibitions focusing on the protagonists of contemporary art and which returns in this year of the Biennale of Visual Arts, and the **temporary exhibitions**, which are the result of research and the promotion of the vast heritage of the Venetian museums.

As ever, the activities will be accompanied by a varied **didactic and educational programme** aimed at increasing and furthering the interaction between public and museums.

Palazzo Ducale
Museo Correr
Torre dell'Orologio
Ca' Rezzonico Museo del Settecento Veneziano
Museo di Palazzo Mocenigo
Casa di Carlo Goldoni
Ca' Pesaro Galleria Internazionale d'Arte Moderna
Palazzo Fortuny
Museo di Storia Naturale
Museo del Vetro
Museo del Merletto

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MAJOR EXHIBITIONS

The 2015 programme opens in spring with two exceptional events: **Henri Rousseau. Archaic candour** in the Doge's Palace and **New objectivity. Art in Germany during the Weimar Republic (1919-1933)** at the Museo Correr.

After the great success of the exhibition devoted to Manet in 2013, the work of another great protagonist of the history of art arrives 65 years after the Biennale's tribute to him in 1950, for the second time in Italy and in the evocative setting of the Doge's Apartment in the **Doge's Palace**.

Thanks to the **scientific collaboration of the Musée d'Orsay and the Orangerie in Paris and under the patronage of the Soprintendenza per i Beni Architettonici e Paesaggistici di Venezia e Laguna**, on March 6 the Fondazione Musei Civici di Venezia opens the exhibition to **Le Douanier Rousseau**. Produced by **24 ORE Cultura - Gruppo 24 ORE** and **curated by Gabriella Belli and Guy Cogeval**, the exhibition will boast approximately 100 works from leading international institutions (40 masterpieces by Rousseau himself and 60 works for the purposes of comparison). Henri Rousseau, known as Le Douanier, was a central figure in figurative art between the end of the 19th century and the revolutionary period of the avant-garde movements.

Famous for his dreamlike atmospheres, forests and enchanted landscapes, Rousseau was a point of reference for many artists coming before and after Cubism and Futurism, such as Cézanne and Gauguin, Redon and Seurat, Picasso and Kandinsky, Marc and Klee, Morandi, Carrà, Frida Kahlo and Diego Rivera, as well as for intellectuals like Apollinaire and Jarry, and collectors like Uhde. All of these artists will be present in the show with works that fit in coherently with those painted by Le Douanier in his brief but intense creative season between 1885 and 1910.

This will be a major event, therefore, which through a dazzling sequence of thematic sections, will make it possible to admire some of the French painter's most famous masterpieces, including the Self-portrait (1889-90), The poultry yard (1896-98), and War or the ride of discord (1894).

At the same time as the exhibition dedicated to Rousseau, from May 1 to August 30, the **Museo Correr** will be presenting an investigation of 20th-century art in Germany and of the artists who drove the New Objectivity movement. It is perhaps an astral coincidence but certainly an extremely significant one from the point of view of a critical comparison, if we consider that Franz Roh's well-known text about magical realism, a milestone in the critical history of New Objectivity, should open with Rousseau's famous Sleeping gypsy from the Museum of Modern Art in New York.

The title of the exceptional event organised **in collaboration with the Los Angeles LACMA Museum, co-produced by 24 ORE Cultura - Gruppo 24 ORE, curated by Stephanie Barron**, senior curator of Modern Art at the Los Angeles County Museum of Art, and **in association with Gabriella Belli**, is **New Objectivity. Art in Germany at the time of the Weimar Republic (1919-1933)**. The exhibition has required years of preparation and is accompanied by a catalogue of great academic significance. The show will contain approximately 150 works, comprising paintings, photographs, drawings and prints. It begins in 1919 and undertakes a careful and perceptive overview of the years until the portentous 1933, exploring this period filled with turmoil through art and its forms. A chapter in German history told through the work of famous artists like Max Beckmann, Otto Dix, George Grosz, August Sander, Christian Schad and Georg Schrimpf, and also through artists who are not so well-known, but who were all involved in the new and urgent response to the ethical questions raised with regard to art and its role in civil society by the end of the First World War.

In confirmation of the importance of the theme of New Objectivity, **Ca' Pesaro** will be dedicating an important tribute in May to **Cagnaccio di San Pietro** (1897-1946), a champion of Magical realism and the return to classicism between the 1920s and 1930s, with a selection of masterpieces by this modest yet passionate artist.

Nor does the spring of Great Exhibitions end here. **Ca' Pesaro** will also be hosting an important temporary exhibition dedicated to one of the greatest exponents of contemporary art who died a few years ago: **Cy Twombly** (Lexington, Virginia, 1928 - Rome, 2011, curated by Julie Sylvester and Philip Larratt-Smith). Made possible thanks to the support of the Cy Twombly Foundation in New York, the exhibition is proposed as an initiatory process covering sixty years of Twombly's work and his extraordinary creativity, finding a renewed narrative capacity in Venice, with an opening to fresh forays into the mysterious world of life, signs, words and imagination.

From May 9 instead, the **Museo Fortuny** will host the **Proportio – A tribute to Luca Pacioli** exhibition in its wonderful spaces. An exhibition developed in collaboration with the Axel and May Verwoodt Foundation and which, completing the cycle begun with Artempo (2007), Infinitum (2009) and Between (2011), crosses both the centuries and different disciplines to discuss the universal value which since ancient times has been the number of divine proportion (or golden section); a unit of measurement able to give all things their inherent harmonious dimension. From geometry to architecture, painting to music and nature, man has built and depicted the world following an algebraic formula, which has used the “transcendent and irrational” golden number of 1.618 to approximate the absolute harmony of things.

MUVE CONTEMPORARY

The packed programme of exhibition activities in contemporary art, launched in 2013 on the occasion of the International Art Biennale continues apace. A rich schedule in terms of quality and quantity, it focuses on the protagonists of the late 20th century. Major events and exhibitions will animate the museums, confirming the Fondazione Musi Civici di Venezia's desire to create a museum system that is open to the cross-fertilisation of languages, to dialogue between the arts, to a confrontation between past and present.

Dedicated to contemporary art, **Ca' Pesaro** will host initiatives for today's protagonists. In the wake of the traditional attention paid to the encounters between sculpture and painting, the museum will present a fascinating dialectical comparison between the works of four prominent Italian artists of the past 30 years – **Marco Gastini, Paolo Icaro, Eliseo Mattiacci and Giuseppe Spagnulo** – who, despite developing different languages and expressive worlds, have deep affinities in their sharing of the stylistic influence of Arte Povera and minimal art, as well as the wholly Italian tradition of gesture and material.

After the unusual reinterpretation of Auguste Rodin's famous “Les Bourgeois de Calais” (1901) by one of the most influential photographers of the international scene, **Candida Höfer** (until March 29), the two splendid rooms on the second floor of the Galleria Internazionale d'Arte Moderna – refurbished thanks to the important contribution of the famous French brand **Dom Pérignon** and designed to accommodate site-specific works by contemporary artists – will host an incredible physical and emotional “construction” by **Flavio Favelli** (1967), an established Bolognese artist whose work speaks of daily life and one's own personal experiences. His works reveal unexpected meanings and flows of existence in seemingly mundane, thrown-away objects.

One of the projects to promote contemporary Venetian painting undertaken by Ca' Pesaro will be that of hosting a series of new pictorial experiments by **Ferruccio Gard**, who has found a new creative trend in line with his geometric abstraction.

Fascinating cross-fertilisations will also be a feature at **Ca' Rezzonico** for a unique event on **May 10**, created by **Corrado Levi**. A master of contemporary art and architecture, in the beautiful salon on the Palazzo's first floor, he will be offering a performance based around the correspondences between the sounds produced by a cello and the way a brush is manipulated in painting.

The American conceptual artist **Jenny Holzer**, will be bringing an exhibition entitled exhibition **War Paintings** to the **Museo Correr**, as a collateral event of the 56th Biennale. The works on display will be a selection of her astonishing paintings based on war dispatches produced by the CIA in Afghanistan over the course of ten years. These works reveal a significant change in her approach compared to the LEDS for which Holzer is best known.

The **Doge's Palace** will be opening its doors to one of the leading exponents of contemporary photography, **Gianni Berengo Gardin**, who with **Monsters in Venice** explores the complexity of a highly topical subject for Venice and its lagoon: the passage of enormous cruise ships in front of the city.

The wide range of contemporary art on offer is rounded off with a series of fascinating and engaging events. From the small creations of fibre art in **Miniartextil**, in collaboration with the Associazione Arte&Arte of Como, which return from June 6 to **Palazzo Mocenigo** with **Gea**, a theme that has inspired artists from 22 nations to investigate the theme of Great Mother Earth. The applied arts include such as glass and lace.

In April, the **Museo del Vetro** will be hosting 80 works selected as part of the international **EGE - European Glass Experience** project, sponsored by the city of Venice in collaboration with MUVE and Consorzio Promovetro Murano and co-funded by the Culture Programme of the European Commission. The same museum will further explore glass production on the island with a history of **A.Ve.M. – Arte Vetraria Muranese**, one of the businesses founded in the 1930s which, through artists like Zecchin and Radi, helped introduce design into the world of glass.

The work of the American painter **Leslie Hirst** will be presented at the **Museo del Merletto di Burano** with evocative compositions that blend words and lace through original versions of writing that alternate fabric, open spaces and references to different cultures.