



PRESS RELEASE

The exhibition *Venetian vedute from the Intesa Sanpaolo Art Collection* opened at the Museum of Arts and Crafts

The artworks of Venetian vedute Masters for the First Time Exhibited in Croatia

Canaletto, Guardi, Marieschi and van Lint arrived in Zagreb in the Museum of Arts and Crafts

Zagreb, 25 September 2017 - The exhibition *Venetian vedute from the Intesa Sanpaolo Art Collection* has had its gala opening at the Museum of Arts and Crafts.

The paintings of **Canaletto, Guardi, Marieschi and van Lint** have arrived from the **Gallerie d'Italia - Palazzo Leoni Montanari**, one of the most beautiful baroque palaces in **Vicenza**.

These four artworks will be exhibited until 29 October 2017 in the permanent exhibition halls of the Museum of Arts and Crafts, intended precisely for baroque, thus extending the *Baroque Summer* project at the MUO with the first days of autumn.

Thanks to the many years of its partnership with Privredna banka Zagreb, a member of the Intesa Sanpaolo Group, the Museum of Arts and Crafts rounds up the presentation of great names in the painting of the Italian baroque from Caravaggio, Guercino, Tiepolo, Piazzetta, Marco and Sebastiano Ricci to Canaletto and Guardi with this exhibition in a most beautiful way.

The exhibition was opened by Mr. **Milan Bandić**, Mayor of Zagreb while welcoming addresses were held by: Mr. **Miroslav Gašparović**, Director of the Museum of Arts and Crafts, Mr. **Božo Prka**, President of the Management Board of Privredna banka Zagreb, Mr. **Gian Maria Gros-Pietro**, President of Intesa Sanpaolo and Mr. **Ivica Poljičak**, State Secretary in the Ministry of Culture.

The exhibition presents achievements in painting by four superb vedute artists, masters of this genre coming from the Gallerie d'Italia - Palazzo Leoni Montanari in Vicenza.

This is a magnificent collection of Venetian baroque paintings, which, besides the paintings presented to the Zagreb audience also keeps the masterworks of Tiepolo, Pietro Longhi and other great names of the time, as well as fascinating collections of vases from ancient Greece and Russian icons. These collections and the baroque Leoni Montanari palace are only a part of **Progetto Cultura** - a large cultural project of Intesa Sanpaolo, within which, apart from the gallery in Vicenza, there is the gallery in Milan presenting the nineteenth- and twentieth-century Italian works, and that in Naples, where the last Caravaggio's masterpiece *The Martyrdom of St. Ursula* is exhibited, as well as the artworks from the South of Italy created between seventeenth and twentieth centuries.



Gian Maria Gros-Pietro, President of Intesa Sanpaolo, on the occasion of his first visit to Croatia and the opening of the exhibition, emphasized: "I am extremely proud to bring four artworks, which are part of the Intesa Sanpaolo's art collections, to the Museum of Arts and Crafts in Zagreb from Palazzo Leoni Montanari in Vicenza. Intesa Sanpaolo operates in countries rich of culture and heritage and believes that cultural activities are a way to foster friendship across communities; investing in culture encourages social progress and supports economic growth".

Culture is value and value is growth

Miroslav Gašparović, Director of the Museum of Arts and Crafts, said: "The exhibition is a crowning achievement of numerous years of partnership between the Museum of Arts and Crafts and Privredna banka Zagreb, a member of the Intesa Sanpaolo Group, thanks to which the works of four Venetian vedute masters have been presented in Zagreb and in Croatia; that of the great Canaletto and Francesco Guardi, and also those of excellent painters Marieschi and van Lint.

This exhibition of great achievements in painting of renowned masters of the vedute genre is a result of many years of cooperation between the two institutions thanks to which in the past several years the Croatian public was presented the most significant Italian baroque painters at the Museum of Arts and Crafts, starting from Caravaggio and his masterpiece *Supper at Emmaus* from the Milan Pinacoteca Brera, through some of the best paintings of another great artists of the Italian baroque, Il Guercino, to this year's demanding exhibition project that brought the works of Sebastiano Ricci, Giambattista Piazzetta, the magnificent Giambattista Tiepolo and ten other supreme painters of the Venetian late baroque, presented at the exhibition *Baroque Splendour of Venice* to the Museum".

Božo Prka, President of the Management Board of PBZ, said: We are proud that Privredna banka Zagreb (PBZ) as a member of the Intesa Sanpaolo Group, together with the Museum of Arts and Crafts, our partner of many years in numerous projects, has participated in the organization of this exhibition that is of special significance for us. It is to be emphasized that the initiative for the exhibition of these artworks from the Intesa Sanpaolo Art Collection came from prof. Gian Maria Gros-Pietro personally, the President of Intesa Sanpaolo, who in this way wishes to culturally mark his first visit to Croatia bringing to Zagreb also a part of the Italian cultural heritage. We have embraced this praiseworthy initiative with great enthusiasm together with the Museum of Arts and Crafts and we believe that this is the beginning of a new form of cooperation in continuing to present Italian art and culture to our domestic public.

Since art has such special power to connect people in the best possible way, the cultural event that we are witnessing today will most certainly contribute to the further development and promotion of the already excellent relations between our two countries – Italy and Croatia.

"The exhibition ***Venetian Vedute from the Intesa Sanpaolo Art Collection*** presents four masterpieces by four excellent painters of vedute, of which undoubtedly the most renowned one is **Giovanni Antonio Canal, known as Canaletto**. He is represented with the painting *Capriccio with the Gothic church and*

lagoon created in 1720/21, in time of his collaboration with Luca Carlevarijs, with whom Canaletto studied and worked after returning from Rome in 1719. During this period, Canaletto had already surpassed his teacher and constructed his own particular "topographic" style that characterized his works to the end of his magnificent career.

Canaletto was also an excellent printmaker who over the years created numerous prints which were very popular in 18th century throughout Europe and subsequently served many painters as an impetus and inspiration to create their own views of Venice. One of them was **Hendrik Frans van Lint called Lo Studio**, a flamboyant painter based in Rome, where he enjoyed a very admirable reputation. His city view *La Salute with the Punta della Dogana* was created by one of Canaletto's printmaking models or one of the paintings van Lint had seen in Rome, because, as far as we know, this artist had never stayed in Venice. *The Vedute of the Grand Canal with the Rive del Vin and del Carbon* is a masterpiece of the prominent Venetian vedute master of the first half of the 18th century, **Michele Marieschi**, who had surely been creating under the influence of the great Canaletto, but still managed to secure his own artistic niche. This is witnessed in this painting of a theme already interpreted by Canaletto; Marieschi, however, expands the cadre and in a personal way construes this popular and even then apparently "exhausted" motif. The painting of **Francesco Guardi** *Piazza San Marco towards San Geminiano* is a mature work of this great painter whose skills are definitely comparable to those of Canaletto. What is clear in this work is a completely different approach to painting of these two artists: while Canaletto aspired to meticulous photographic accuracy, Guardi almost moves in the direction of impressionism.

His mode of painting by „touch“ (pittura di toco) enabled him to create an „impressionist impression“, but also to separate himself from the many Venetians vedute painters of that time. Depicted in this painting is Piazza San Marco of the time, recording its condition prior to the construction of the entire complex of Procuratoria Novissima, revealing to us the spirit of Venice that no longer exists". (M. Gašparović)

The artworks from the Intesa Sanpaolo Art Collection:

Michele Marieschi

(Venice 1710-1744)

Veduta of the Grand Canal with the Rive del Vin and del Carbon, about 1730-1735

oil on canvas, 55.5 x 83 cm

Intesa Sanpaolo Collection

Gallerie d'Italia - Palazzo Leoni Montanari, Vicenza

Hendrik Frans van Lint

(Antwerp 1684 - Rome 1763)

Veduta of La Salute with the Punta della Dogana, about 1750

oil on canvas, 46.5 x 71.5 cm

Intesa Sanpaolo Collection

Gallerie d'Italia - Palazzo Leoni Montanari, Vicenza

Francesco Guardi

(Venice 1712-1793)

Piazza San Marco towards San Geminiano, about 1775-1780

oil on canvas, 81.7 x 125 cm

Intesa Sanpaolo Collection

Gallerie d'Italia - Palazzo Leoni Montanari, Vicenza

Canaletto

(Venice 1697-1768)

Capriccio with Gothic Church and Lagoon, about 1720-1721

oil on canvas, 118.3 x 147.6 cm

Intesa Sanpaolo Collection

Gallerie d'Italia - Palazzo Leoni Montanari, Vicenza

About artists:

Giovanni Antonio Canal, called **Canaletto** is one of the most prominent Baroque painters of city views (vedute), famous for his skillful expression of atmosphere. His work was certainly influenced by Dutch painters active in Rome at the time, most significantly Gaspar Van Wittel, but also by another famous topographical painter - and rumored rival - Luca Carlevarijs. He owed a great deal of his success to British tourists who overwhelmed Canaletto with commissions of vedute they then brought home as souvenirs, which ultimately lead Canaletto to move to England in 1746. An incredibly fruitful author, it has been noted that he produced over five hundred paintings and numerous drawings and etchings. Canaletto's profound influence on the succeeding generations of landscape painters can be witnessed in the works of Michele Marieschi, Bernardo Bellotto and Francesco Guardi.

Francesco Guardi is one of the outstanding Venetian landscape painters of the 18th century, alongside Canaletto and Bernardo Bellotto. Guardi came from a family of artists and during his lifetime, he was overshadowed by the success of his older brother, Giovanni Antonio. Only after the death of his brother did he focus on city views (vedute), on which his fame rests, alongside capricci and etchings. His early paintings relied heavily on the work of Canaletto, later evolving into his distinct style focusing more on the mood of a painting, rather than a meticulous attention to detail. This style, characteristic for its loose brushstrokes and the use of sfumato, was later prized and brought to attention by the Impressionists in the late 19th century.

Michele Marieschi was landscape painter and engraver from the first half of the 18th century in Venice. He is known for his capricci, inspired by Marco Ricci and Luca Carlevarijs, as well as his city views (vedute) inspired by Canaletto's work. In 1741 he published a volume with a series of vedute and a self-portrait titled *Magnificentiores selectioresque urbis Venetiarum prospectus*.

Hendrik Frans van Lint, also known as Studio, was a member of a family of artists who descended from Antwerp. He was known for his vedute of Rome and surroundings, Venice, Naples, Liguria and Florence - a painter of considerably subtlety of execution, although somewhat lacking in inspiration; he was featured in the collections of important roman families and european aristocracy.

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