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Venice: Europe and the Arts in the 18th Century

GRAND PALAIS

26 SEPTEMBER 2018 – 21 JANUARY 2019

Venice fascinated Europe in the 18th century. Its site, on islands transformed into a monumental city, its political regime, its artistic and musical traditions and its carnival made it attractive and unique. At the time, the Republic of Venice, with its rich history, was among the key powers in Europe. But throughout the century, the city also suffered a series of crises, both economic and social, which led to its decline and precipitated its fall in 1797 at the hands of Bonaparte's armies. Despite this difficult context, the city's arts scene still displayed an exuberant vitality. Painters, sculptors, decorators and designers were among the most illustrious on the Italian stage. Composers, playwrights, instrumentalists and singers were famous throughout Europe. It is this last golden age that the exhibition aims to recount, with an emphasis on the influence of Venetian artists in England, France, Germany and Spain. It also evokes the power of the myth reflected in their works inspired by the joyful and decadent Serenissima. In addition to fine art, the exhibition also seeks to recreate the atmosphere of these last flames of a civilisation. To this end, the scenography has been entrusted to Macha Makeïeff, a set designer renowned for her lively inventiveness. She has enriched it with the performing arts of theatre, music and dance, brought together for the first time in an exhibition at the Grand Palais, every Wednesday between 8 pm and 9.30 pm, from 3 October to 16 January.

#ExpoVenise

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1. LA SERENISSIMA REPUBBLICA DI VENEZIA

An independent city state and republic since the Middle Ages, Venice had an original political system and was one of the largest and most populous cities in Europe. Public life was organised around the Doge. The embodiment of the republic, he was elected for life but had no real authority. The city's centuries-old institutions concentrated power in the hands of an aristocratic oligarchy, although the complex electoral system prevented a slide towards monarchy. The power of the State was expressed through lavish official ceremonies on land and at sea, when high dignitaries paraded in stately dress. Visits by European sovereigns and the entry of ambassadors into the city were opportunities to celebrate the prestige of La Serenissima. Throughout the 18th century, the city of the Doges was the most compelling stage on the Grand Tour through Italy. Palaces and churches reflected in the waters of the lagoon offered the ideal subject for painters of a new kind of urban landscape - the veduta. Often using a camera obscura, or pinhole camera, they reproduced reality with increasing accuracy. This was the age of the great "vedutisti": Gianantonio Canaletto, Francesco Guardi and their followers. By reproducing the luxury and splendour of official events, and the city's unique beauty, they conveyed a strong message of political power in the most vivid way possible.

2. MUSIC IN VENICE

Venice was a city of music in the 18th century. Stringed-instrument makers were renowned for their excellence and sophistication, especially in the production of lutes, archlutes, theorbos and guitars. Six opera theatres competed to give ever more magnificent performances, combining magical sets with vocal virtuosity. Composers were eager to teach in ospedali, charitable institutions where young orphans were trained to sing or play instruments. Originating in Venice, these ospedali organised concerts renowned throughout Europe. It was in one of these ospedali, the Pio Ospedale della Pietà, that Vivaldi began his career, as a music master.

3. THE DECORATIVE ARTS AND THE ART OF LIVING IN VENICE

The decorative arts in Venice benefited from the know-how and creativity of its craftsmen who, from the 16th century, developed the city's luxury industry, renowned throughout Europe and beyond. New palaces were built in the 18th century. With its rich, opulent interior decorations, the palace built by the Rezzonico family on the Grand Canal - now the Museo del Settecento Veneziano - is probably the most representative of the period, with the Palazzo Grassi. The greatest artists of the time worked together on its stuccowork and frescoes. The rooms decorated with pastel-coloured cupids, garlands and leaves are lit with Brianti crystal lights paired with exuberantly curved and ornamented Rococo furniture.

4. THE ARTS IN VENICE

The first half of the 18th century was a period of extraordinary artistic vitality in Venice. A new and seductive style of painting designed to charm the eye combined lightness with speed of execution and primacy of colour. A generation of pioneers such as Sebastiano Ricci and Gianantonio Pellegrini was succeeded by artists including Giambattista Piazzetta and Giambattista Tiepolo, who breathed new life into the genre. Each produced, in his own unique style, surprising works in which light plays a vital role. Sculpture also featured heavily on church facades, imposing funerary monuments and palace ornamentation, complementing the great decorations produced by painters prized by the aristocracy: Gaspare Diziani, Giambattista Crosato and Giambattista Tiepolo. In the church of the Gesuati, Morlaiter's marble sculptures dialogue with Tiepolo's frescoes and altar paintings by Piazzetta and Sebastiano Ricci. The powerful Rezzonico, Widmann, Pisani and Contarini families commissioned lavish allegories for their reception room ceilings, and the Labia family secured its place in history by entrusting Giambattista Tiepolo with the History of Cleopatra cycle.

5. THE DIASPORA OF VENETIAN ARTISTS IN EUROPE

The flow of wealthy foreign visitors, enlightened amateurs and collectors into the city helped spread the reputation of Venetian artists throughout Europe. Beyond the lagoon, this opened up new

opportunities for painters hit by the city's growing economic woes and dwindling commissions. A valuable export, Venetian art opened up new avenues that varied with each country, from the vedute of Antonio Canaletto in England to the pastel portraits of Rosalba Carriera in France and the great Rococo decorations of Giambattista Tiepolo in Germanic countries. Some works, like the decoration commissioned by the King of Spain from Giambattista Tiepolo, concealed a high-stakes diplomatic game.

VENETIANS IN ENGLAND

When Charles Montagu, English ambassador to Venice, returned to London in 1708, he brought with him Gianantonio Pellegrini and Marco Ricci. Soon joined by Sebastiano Ricci, the two painters benefited from the patronage and influence of the Whigs - the liberal party that favoured Italian artistic influences.

Pellegrini produced decorations, now lost, for prestigious residences such as Burlington House in London, Castle Howard in Yorkshire and Kimbolton House in Huntingdonshire. He also applied to decorate the dome of Saint Paul's Cathedral in London, but had to abandon the idea.

Marco Ricci produced a large number of works for the theatre and opera, designing sets for the Haymarket Theatre founded by Charles Montagu and his friends. Rehearsals of the opera *Pirro e Demetrio* by Alessandro Scarlatti inspired his series of highly innovative genre scenes.

Sebastiano Ricci's compositions suited the tastes of a wealthy, outward-looking English elite. The ceiling painted for Burlington House is one of his few decorations still in place.

Canaletto lived in England between 1746 and 1755. He painted the banks of the River Thames and the castles, some medieval, of his patrons.

Italian opera enjoyed considerable success in London before a nationalist backlash led to its decline. Venetian singers Faustina Bordoni and Francesca Cuzzoni performed the leads in Handel's operas, and castrati including Farinelli triumphed on the London stage.

VENICE AND PARIS

In 1720, the collector and patron Pierre Crozat invited Rosalba Carriera to spend several months in his Paris mansion. Gianantonio Pellegrini, Rosalba's brother-in-law, travelled with her to decorate the gallery of the Banque Royale, a commission from the regent, Philippe d'Orléans. Based on a system devised by John Law, the newly established bank

soon collapsed. The commission aroused the jealousy of overlooked painters, including Lemoyne. The work was nevertheless admired by François Boucher and other young artists.

While staying with Crozat, Sebastiano Ricci met Charles de La Fosse and Antoine Watteau, some of whose drawings he copied. Rosalba Carriera and Watteau painted each other's portraits. The Venetian painter's work was prized in elite social circles and he had a lasting influence on the development of pastel portraits in France. A Venetian spirit infused French art for several years.

VENETIANS IN GERMANIC COUNTRIES

In 1702, Sebastiano Ricci began painting the ceiling fresco for a room in the imperial palace of Schönbrunn. Another great traveller Jacopo Amigoni worked in Nymphenbourg, at Schleissheim Palace and Ottobeuren Abbey.

Gianantonio Pellegrini was commissioned to decorate several rooms in Bensberg Palace in 1713, for the Palatine Elector Johann Wilhelm von der Pfalz. In subsequent years, he received many commissions in Germany, including two altarpieces for the Church of St. Clement in Hanover, built on the instructions of priest musician Agostino Steffani di Castelfranco Veneto, chapel master at the court of Hanover. Little remains of his decoration for two Zwinger pavilions in Dresden in 1725, or his work at Mannheim Palace. However, in Vienna, the dome of the Salesianerkirche and an altar painting in the Karlskirche are still in place.

Works by Venetian sculptors also found favour, and Antonio Corradini, Lorenzo Mattielli and Giovanni Giuliani were all engaged by the court in Vienna. The influence of the Venetians on artists in these regions can also be seen in the sculpted decorations of churches in southern Germany, particularly in the style of Ignaz Günther.

TIEPOLO AND HIS SONS AT THE COURT OF SPAIN

In 1762 Giambattista Tiepolo was commissioned to decorate the throne room of the Royal Palace in Madrid. Despite his age, he was forced to undertake the journey in order to avoid a diplomatic incident between the Republic of Venice and King Charles III of Spain. Helped by his two sons, in just two years he painted a fresco of *The Glory of Spain* in the vast throne room, and then two other decorations in the Hall of the Halberdiers and in the Queen's antechamber. Although Anton Raphael Mengs, then primer pintor de cámara del rey in Madrid, advocated a return to ancient models, Giambattista resisted this Neo-classical trend and continued to use

the dynamic and colourful language for which he is renowned. His last paintings executed shortly before his death on the themes of the Passion of Christ and the Flight into Egypt appear to be meditations on the fragility of life and redemption. He died far from home, in Madrid, on 27 March 1770.

6. THE MYTH OF VENICE

No other city has created such lavish images of itself. Urban landscapes and scenes from Venetian life are often tinged with the painter's imagination, fuelling the myth of a joyful and picturesque city. Three artists played an essential role in creating this myth in the second half of the century: Pietro Longhi, Giandomenico Tiepolo and Francesco Guardi. Pietro Longhi was the unrivalled commentator of contemporary Venetian society. No one was better able to penetrate the private sphere, gratifying his patrons, Venice's old patrician families.

As well as helping his father Giambattista execute his grand decorations, Giandomenico Tiepolo produced more personal works inspired by Venetian life, where colourful crowds gather in squares around attractions. In the same vein, after his long stay in Spain, he designed a profoundly original fresco decoration for his own home.

With Francesco Guardi, lastly, the art of the veduta takes a different turn. Interested in atmosphere, he produces effects very different to those of Canaletto. The crystal-clear light of one succeeds the vibrant light of the other as permanence gives way to fragility.

7. THE FALL OF THE REPUBLIC

During the final two decades of the 18th century, despite the pomp of official celebrations, La Serenissima's star was waning. The city was in the grip of an economic and social crisis. Despite efforts to stem the flow of specialised craftsmen from the city, particularly glassmakers and weavers, the economy stagnated and Venice lost its commercial appeal. Although officially the State was governed by the nobility, some nobles were ruined. A love of games and a lack of interest in the trade and commerce that had made the fortune of their ancestors created a subclass of destitute nobles, open to the French ideas that managed to evade the censors. After a century of neutrality, the Venetian State lost its diplomatic grip and found itself isolated in Napoleon Bonaparte's increasingly menacing Italian Campaign. On 12 May 1797, French troops

massed on the banks of the lagoon; the Doge abdicated and the Maggior Consiglio (Great Council) voted to dissolve itself. After occupying and partially looting the city, Napoleon ceded Venice and its territories to Austria under the Treaty of Campo Formio, on 17 October 1797.

Curator:

Catherine Loisel
Chief Heritage Curator

Artistic director and set designer:

Macha Makeïeff

In collaboration with:

Clémence Bezat, set design
François Menou, lighting design
Atelier Jodar Architecture, project management

This exhibition is organised by Réunion des Musées Nationaux - Grand Palais in collaboration with the Fondazione Musei Civici di Venezia, Venice.



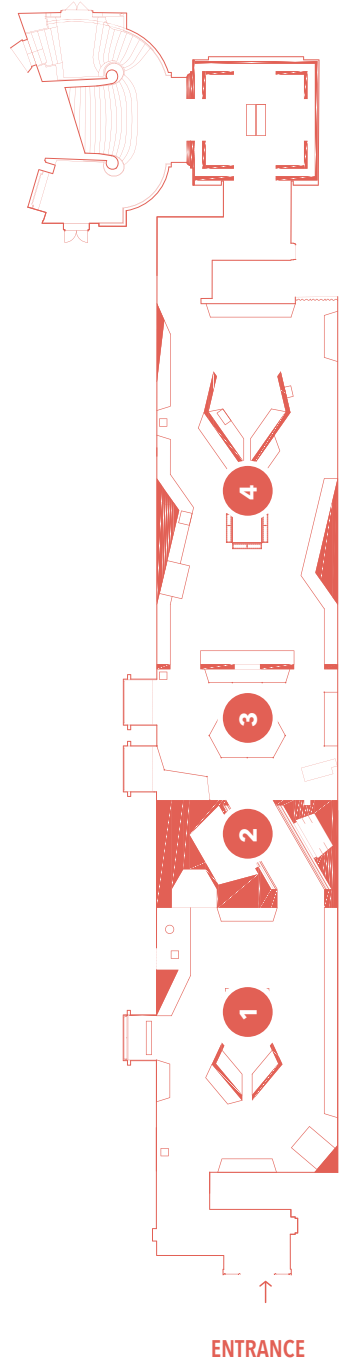
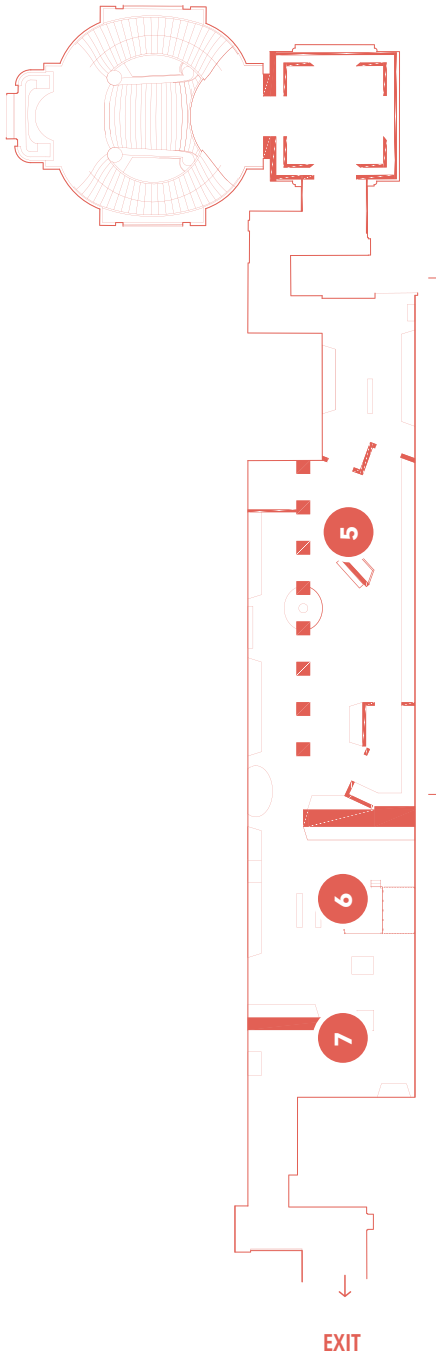
The exhibition is supported by the Conservatoire national supérieur de musique et de danse de Paris and the Théâtre Gérard Philipe, Centre dramatique national de Saint-Denis.

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It also benefits from the participation of La Criée - Théâtre national de Marseille, Pavillon Bosio, école supérieure d'Arts plastiques de la Ville de Monaco, and of the digital humanities laboratory of the École polytechnique fédérale de Lausanne.

EXHIBITION MAP



AROUND THE EXHIBITION

CULTURAL PROGRAMME

Free entry to the Grand Palais auditorium.
Priority access with an invitation available on grandpalais.fr

WEDNESDAY MEETINGS

Wednesday 3 October - 12.30 pm

Theatre, art and life: Venice in the 18th century

Presentation of the exhibition by Catherine Loisel, Chief Heritage Curator and exhibition curator

Wednesday 17 October - 6.30 pm

Painting in Venice in the 18th century

Lecture by Stéphane Loire, Chief Heritage Curator, Deputy Director of the Department of Paintings, Louvre Museum

Wednesday 14 November

The seasons of Venice - 6.30 pm

Lecture by Elisabeth Crouzet-Pavan, historian of the Middle Ages and professor, Sorbonne University, Faculty of Arts and Humanities

Wednesday 9 January - 6.30 pm

Venice in the time of Vivaldi: music, parties and society

Lecture by Patrick Barbier, music historian and professor, Catholic University of the West

MONDAYS ONSTAGE - 6.30 PM

"Memoirs of Mr. Goldoni to inform the story of his life and that of his theatre"

The student actors of the National Conservatory of Dramatic Arts, class by Robin Renucci - "Speaking and reading prose and verse" - perform Goldoni's texts and share some extracts from them.

Monday 26 November

"In this whirl, in this abundance, could I help but love gaiety?"

Carlo Goldoni

Monday 17 December

"That year, my play opened the Carnival" Carlo Goldoni

Monday 21 January

"Venice, dear motherland, farewell. Your name is etched in my heart" Carlo Goldoni

FRIDAY FILM SCREENINGS 12 noon

Friday 19 October

Sur les pas de Vivaldi (In the footsteps of Vivaldi)

by Laurence Thiriat, 2008, 52 mins

Friday 16 November

Casanova, histoire de ma vie (Casanova, the story of my life)

by Hopi Lebel and Antoine de Baecque, 2011, 52 mins

This session is part of the "ADDICTED to the art work" event and will be presented by Hopi Lebel

Friday 11 January

Le castrat Farinelli. Nostalgie d'une voix perdue L'aventure musicale du film "Farinelli" (The castrato Farinelli.

Nostalgia for a lost voice. The musical adventure of the film "Farinelli")

By Gérard Corbiau et Marc David, 1995, 50 mins

CHILDREN'S CINEMA

Wednesday 24 October - 4 pm

Le Tableau (The Painting)

Cartoon by Jean-François Laguionie, 2011, 75 mins (age 7 and over)

The film is also screened every Thursday morning at 10 am for school parties upon registration

DOCUMENTARIES

Venise l'insolente (Impertinent Venezia)

by Laurence Thiriat and Leslie Grunberg, 2018, 52 mins

at 1 pm on Fridays 19 October, 16 November and 11 January
at 2 pm on Wednesday 3 October and Fridays 12 October, 7 and 21 December

at 4 pm on Wednesdays 10 and 17 October, 7, 14 and 28 November, 5 and 19 December, 9 and 16 January

Les Petits Secrets des grands tableaux (Smart secrets of great paintings): Polichinelle et saltimbanques (Pulcinella with Acrobats), Giandomenico Tiepolo, 1793

by Jivko Darakhiev and Yves Nilly, 2018, 26 mins

at 4.30 pm on Fridays 19 and 26 November; 17 December; 21 January

at 5 pm on Wednesdays 10 and 17 October; 7, 14 and 28 November

5 and 19 December; 9 and 16 January

at 5.30 pm on Wednesday 24 October

EVENTS

Nuit Blanche (Dusk to Dawn art event): Free entry to the exhibition

Saturday 6 October from 8 pm until midnight

Concert: Antonio Lotti: *Giove in Argo* (extracts)

Leonardo García Alarcón, director

Students of the departments of Ancient Music and Vocal Disciplines at the Conservatory of Paris

In partnership with the National Superior Conservatory of Paris for Music and Dance (Sandra Lagumina, Chair, Bruno Mantovani, Director) and the Pontoise Baroque Festival

Thursday 29 November at 8.30 pm Salon d'Honneur

Symposium: The "diaspora" of Venetian artists and artistic exchanges in 18th century Europe

Scientific organisation committee:

Catherine Loisel, Chief Heritage Curator, Louvre Museum

Paola Pacht Bassani, Chair of the Association of Historians of Italian Art

Monica Preti, head of the Art History programme, Louvre Museum

Wednesday 12 December, Louvre Auditorium, from 10 am

Thursday 13 December, Italian Cultural Institute, from 3 pm

Entry to the symposium is free, subject to availability.

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GUIDED TOURS book at grandpalais.fr

Adults

Duration: 1.5 hours **Dates: outside school holidays: Monday, Wednesday, Thursday, Friday and Saturday at 2.30 pm; Saturday at 11 am; Wednesday at 7 pm**
Holidays: Monday and Saturday at 11 am, 2.30 pm and 4.30 pm; Wednesday at 7 pm; Thursday and Friday at 11 am and 2.30 pm
Price: €24 Concessions: €17
Group ticket offer (4 paying visitors, including 2 young people aged 16 to 25): €65

Families (from 5 years)

Duration: 1 hour **Dates: Wednesday and Saturday at 5 pm**
Price: €22 Concessions: €15
Family ticket (2 adults and 2 young people aged 16 to 25): €49
Group ticket (2 adults and 2 children aged 16 and under): €59

LSF (French Sign Language)

Duration: 2 hours **Date: Saturday 8 December at 10.30 am**
Price: €7 for disabled card holders
Price for assistants: €10

Audio description for the blind and partially sighted

Take a tour with our guide and discover the exhibition through a selection of translated works on embossed boards with adapted commentaries; then return to the exhibition rooms.

Duration: 2 hours (1 hour in the room, plus approx. 1 hour for the exhibition)

Price: €10 for each disabled person and free for their assistant
Date: Tuesday 11 December at 2.15-4.15 pm

SCREENING WITH COMMENTARY book at grandpalais.fr

Discover the exhibition through a selection of works. Commentary from a tour guide will shine a light on their story and then enhance an individual and independent tour of the rooms.

Duration: 1 hour **Dates: outside school holidays: Thursday at 10.15 and 11.45 am, Friday at 4.45 pm** **Price: €22 Concessions: €15**

WORKSHOP TOURS book at grandpalais.fr

Adults *Dessins en promenade (Drawing tours)*

Take a tour with our guide and complete the pages of a sketch book featuring creations inspired by an 18th century journey through Venice and Europe.

Drawing equipment not provided.

Date: Tuesday 11 December at 2 pm

Duration: 2 hours **Price: €30 Concessions: €22**

8-11 years *Lanterne vénitienne (Venetian lantern)*

After the guided tour of the exhibition, participants choose and showcase views of Venice by creating a lantern.

Duration: 2 hours **Dates: Wednesday and Saturday at 2 pm**
Price: €10

PUBLICATIONS

EXHIBITION CATALOGUE

Magnificent Venice, Venice: Europe and the Arts in the 18th Century, under the coordination of Catherine Loisel, 24 x 33 cm, 300 illustrations, €45

EXHIBITION ALBUM

Magnificent Venice, Venice: Europe and the Arts in the 18th Century, by Valentine Toutain-Quittelier, 24 x 33 cm, 45 illustrations, €10

BOOKS FOR YOUNG PEOPLE

Venice masquerade, by Emmanuel Pierre, leaflet with 8 illustrated plates, 24 x 17 cm, €12.50

Desire for desire, Mathias Enard, 12.5 x 19 cm, 112 pages

EXHIBITION FILM ON DVD

Venise l'insolente (Impertinent Venezia) (52mins) - Arte - Rmn - Grand Palais co-productions, €14.90 (in French, English, German and for the deaf and hearing-impaired) - and on Vod on ArteVod and iTunes.

MULTIMEDIA



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An essential tool for keeping up-to-date with the latest news, experiencing exhibitions and events to the full and saving your favourite artworks.

VENICE THROUGH TIME lets you scan 9 of the paintings in the exhibition and to travel from the 18th century to today! Download on Google Play and the Appstore:

Available for a charge from audioguides: €2.29

[Tinyurl.com/appgrandpalais.fr](https://tinyurl.com/appgrandpalais.fr)

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AUTUMN 2018

GRAND PALAIS

MIRÓ

3 October 2018 - 4 February 2019

Bringing together nearly 150 works, this retrospective traces the technical and stylistic evolution of the artist. Miró creates from his dreams and opens the door to his poetic universe.

MICHAEL JACKSON: ON THE WALL

23 November 2018 - 14 February 2019

Michael Jackson's songs, choreographies and video clips are testament to the extraordinary artistic path he was destined for, and were a source of inspiration for many artists: Andy Warhol, Lorraine O'Grady, Isaac Julien... Come and see how their works reflect those of the King of Pop and his personality!

MUSÉE DU LUXEMBOURG

ALPHONSE MUCHA

12 September 2018 - 27 January 2019

An emblematic figure of Art Nouveau, Alphonse Mucha was a multifaceted artist. Beyond his work as a poster artist, this exhibition reveals the work of a humanist painter who never forgot his native Bohemia.

ÉBLOUISSANTE



Venice: Europe and the Arts in the 18th century

26 SEPTEMBER 2018 - 21 JANUARY 2019

AT THE GRAND PALAIS

Monday, Thursday, Friday, Saturday and Sunday from 10 am to 8 pm

Wednesday from 10 am to 10 pm

Closed on Tuesdays

Early closure at 6 pm on 24 and 31 December 2018

The exhibition is part of the Nuit Blanche (Dusk to Dawn art event) on Saturday 6 October: free entry and "Produire l'espace" ("Producing space") event between 8 pm and 1 am (last entry at midnight).

The exhibition is supported by Generali.



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