



# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## INDEX

- 1) *Press release*
- 2) *Fact sheet*
- 3) *Photo Sheet*
- 4) *Exhibition Walkthrough*
- 5) *Catalogue essay by Carlo Sisi*
- 6) *A closer Look :*  
*Jean-François Millet, Angelus*  
*Vincent van Gogh The Pietà (after Delacroix)*  
*Marc Chagall, White Crucifixion*  
*The Maccabees by Antonio Ciseri Restoration*  
*Space, Light, Sacredness. Video installation*
- Timeline*
- 7) *Activities in the exhibition and beyond*
- 8) *The list of the works*



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## PRESS RELEASE

*Opening on 24 September 2015, Palazzo Strozzi in Florence will be hosting an exhibition exploring the relationship between art and the sacred through the masterpieces of celebrated Italian and international artists.*

***Divine Beauty: From Van Gogh to Chagall and Fontana***  
Palazzo Strozzi, Florence – from 24 September 2015 to 24 January 2016

Palazzo Strozzi in Florence will host an exhibition entitled *Divine Beauty: From Van Gogh to Chagall and Fontana* running from 24 September 2015 to 24 January 2016. This exhibition with over one hundred works by important Italian artists as **Domenico Morelli, Gaetano Previati, Felice Casorati, Renato Guttuso, Lucio Fontana** and **Emilio Vedova**, together with international masters like **Vincent van Gogh, Jean-François Millet, Edvard Munch, Pablo Picasso, Max Ernst, Georges Rouault** and **Henri Matisse**, sets out to explore the relationship between art and the sacred from the mid-19<sup>th</sup> to the mid-20<sup>th</sup> century. *Divine Beauty* will provide visitors with a unique opportunity to compare and contrast a number of famous works of art, observed in a new and different light, alongside pieces by artists whose work is perhaps less well-known today but who, in their own way, have helped to forge the rich and complex panorama of modern art as a whole, not simply in a religious environment. Religious art is presented here as a "genre" in its own right, as an art form that came down from the altar to play a direct role in the artistic debate between the 19<sup>th</sup> and 20<sup>th</sup> centuries while at the same time reviving the great themes on which religion and spirituality have been focusing from time immemorial.

Curated by Lucia Mannini, Anna Mazzanti, Ludovica Sebegondi and Carlo Sisi, the exhibition, which is the product of a joint venture between the Fondazione Palazzo Strozzi, the former Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo Museale della città di Firenze, the Archdiocese of Florence and the Vatican Museums, is part of a programme of events devised to run concurrently with the Fifth National Bishops Conference, scheduled to be held in Florence from 9 to 13 November and in the course of which Pope Francis himself will be visiting the city.

*Divine Beauty* analyses and sets in context almost a century of modern religious art stretching from the 1850s – when the Roman Catholic Church of Pope Pius IX actively encouraged the most innovative forms of artistic expression – to the 1950s, in a display hosting the best examples of that art to have been produced either in Italy or abroad, highlighting the dialogue, the ties, and at times even the clashes in the relationship between art and religious sentiment. This "divine beauty" takes on the significance of a grace that injects aesthetic substance into the form of works of art, each one of which emanates a different and unique kind of spirituality.

After a period during which Christian art was associated with "historicism", an attempt began to be made in the late 19<sup>th</sup> century to identify an artistic vocabulary suited to modern times. This led in the course of the 20<sup>th</sup> century to the existence of multiple parallel yet different styles governing the representation of the sacred. This variety of expression is broadly illustrated by the works on display in the exhibition, which range from naturalism and the narrative style echoing the way history was depicted in the late 19<sup>th</sup> century to the Symbolist research of the early 20<sup>th</sup> century, and from the exploration of realism in the 19<sup>th</sup> and 20<sup>th</sup> centuries to interpretations bordering on the abstract and the downright controversial, as exemplified by the startling work of the Futurists or of Edvard Munch whose *Madonna* triggered such a storm of controversy that it represents one of the most provocative images of Mary to have emerged at any time in the course of the 19<sup>th</sup> century.

The key pieces include masterpieces such as: **Jean-François Millet's *Angelus*** on exceptional loan from the Musée d'Orsay in Paris, a work that emanates an ancestral spirituality, a universal sense of the



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sacred that transcends all barriers; **Vincent van Gogh's *Pietà*** from the Vatican Museums, a crucial work because, despite his religious and mystic calling, Vincent rarely addressed the sacred in his art, and even when he did so, he took his cue from other artists' work; **Renato Guttuso's *Crucifixion*** from the collections of the Galleria Nazionale d'Arte Moderna in Rome, an emblematic work with an intense political connotation which, like Picasso's *Guernica*, embodies a cry of pain and grief; and **Marc Chagall's *White Crucifixion*** from the Art Institute Museum in Chicago, one of Pope Francis's favourite works of art.

## THE EXHIBITION

The exhibition is divided into seven sections. In the introductory section (***From Salon to Altar***), large paintings of the highest quality testify to the eclecticism in the styles and approaches to the theme of the sacred in the second half of the 19<sup>th</sup> century, with such works as Antonio Ciseri's *The Maccabees* and William-Adolphe Bouguereau's *Flagellation of Jesus Christ*. At the turn of the century, the theme of the Virgin (***Rosa Mystica***) acquired special significance as the Symbolist aesthetic began to take hold, with artists imbuing the image with their strong desire for the ascetic – a trend effectively illustrated, for example, by Domenico Morelli's *Mater Purissima*. The exhibits in the very extensive central section are arranged to echo the narrative of the Gospels. ***The Annunciation to the Virgin Mary*** is followed by ***Nativity and Childhood of Christ, Miracles and Parables, The Passion, The Last Supper, The Way of the Cross and The Crucifixion, Deposition and Resurrection*** (with works by, among others, Glyn Warren Philpot, Maurice Denis, Giuseppe Capogrossi, Odilon Redon, Arturo Martini, Stanley Spencer, Georges Rouault, Otto Dix, Pablo Picasso, Marc Chagall, Renato Guttuso, Lucio Fontana and Emilio Vedova).

The works are arranged throughout the exhibition in chronological order, comparing modes of artistic expression which are frequently very distant from one another and which, on occasion, address the theme of the sacred with significant and sweeping new takes on modernity, thus highlighting the different trends and clashes of expression in the relationship between art and religious sentiment.

In this context, a special section is devoted to ***Gino Severini: Mural Decoration from Spirituality to Poetry***, which uses a selection of Severini's works to clarify the artist's philosophical dialogue with Maritain. This is followed by a video-installation entitled ***Architecture***, illustrating the multiple solutions adopted between the 19<sup>th</sup> and 20<sup>th</sup> centuries in the construction and decoration of Catholic places of worship, also underscoring the close link between architecture and ritual. The penultimate section in the exhibition analyses the depiction of ***The Church*** (illustrated in the work of Adolfo Wildt, Scipione and Henri Matisse) with a reflection on the public side of religion; while the final section explores the private and intimate dimension of ***Prayer*** (with paintings ranging from Millet's extremely well-known *Angelus* to Felice Casorati's extraordinarily elegant *Virgin*). Several major works of art have been specially restored to mark this exhibition. They are Antonio Ciseri's *The Maccabees*, Giuseppe Catani-Chiti's *The Saviour*, Vittorio Corcos' *Annunciation*, Arturo Martini's *Prodigal Son* and Primo Conti's *Crucifixion*.

As with all Palazzo Strozzi's exhibition, this exhibition too will offer visitors the chance to extend their visit to take in sites and works of art in the city of Florence and throughout Tuscany. In particular, visitors will have the unique opportunity to take benefit from a joint venture between the **Opera di Santa Maria del Fiore** and the **Fondazione Palazzo Strozzi** that has resulted in a single ticket for viewing both the exhibition in Palazzo Strozzi and the new Grande Museo del Duomo (which will be opening to visitors on 1 November 2015), the Baptistry, the Crypt of Santa Reparata, the Dome and the Bell Tower of the cathedral of Santa Maria del Fiore). This joint venture will allow visitors to travel through eight centuries of art from the Middle Ages to the present day, exploring the relationship between art and the sacred in works that have marked not just the history of Florence but the entire development of art history in Europe from the 11<sup>th</sup> to the 20<sup>th</sup> centuries: from Michelangelo's *Bandini Pietà* to Van Gogh's *Pietà*, from Luca della Robbia's *Choir Loft* to Millet's *Angelus*, and from Donatello's *Penitent Magdalen* to Guttuso's *Crucifixion*.



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## FACT SHEET

*Under the High Patronage of the President of the Italian Republic*

Titole	<i>Devine Beauty from Van Gogh, Chagall and Fontana</i>
Site	Palazzo Strozzi
Period	24 september 2015-24 january2016
Curators	Lucia Mannini, Anna Mazzanti, Ludovica Sebregondi e Carlo Sisi
With the Patronage of	Ministero dei Beni e delle Attività Culturali e del Turismo, Expo 2015
Promoted and organised by	Fondazione Palazzo Strozzi, Arcidiocesi di Firenze
with the collaboration of	Ex Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo Museale della città di Firenze e Musei Vaticani
and with the suport of	Comune di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi
and	Regione Toscana
Main sponsor	Banca Cr Firenze Ferrovie dello Stato Italiane, ATAF GESTIONI, BUSITALIA-Sita Nord, Ufficio Turismo della Città Metropolitana di Firenze, Toscana Aeroporti Spa, Unicoop Firenze, Firenze Parcheggi
Presso Offices:	Antonella Fiori: T. + 39 347 2526982 a.fiori@antonellafiori.it Fondazione Palazzo Strozzi - Lavinia Rinaldi T. +39 055 3917122 l.rinaldi@palazzostrozzi.org Brunswick Arts- Grégory Fleuriet / T. +33 626542867 gfleuriet@brunswickgroup.com
Catalogue	The exhibition will be accompanied by a fully-illustrated catalogue, published by Marsilio Editore in Italian and English.
Booking	Sigma CSC T. +39 055 2469600 F. +39 055 244145 <a href="mailto:prenotazioni@palazzostrozzi.org">prenotazioni@palazzostrozzi.org</a>
Opening hours	Daily 10.00-20.00, Thursday 10.00-23.00. Last admission one hour before closing
Info	T. +39 055 2645155 <a href="http://www.palazzostrozzi.org">www.palazzostrozzi.org</a>
Admission	Full price € 10,00; concessions € 8,50; € 7,50; € 4,00 Schools



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## PHOTO SHEET

Section 1 - From Salon to Altar		
1.1	Antonio Ciseri (Ronco sopra Ascona 182–Florence 1891) <i>The Maccabees</i> 1857–63. Oil on canvas, 463.5 x 265.5 cm. Florence, Church of Santa Felicita. Photo Antonio Quattrone	
1.4	Gustave Moreau (Paris 1826–98) <i>Saint Sebastian</i> 1870–5 or 1890. Oil on canvas 115 x 90 cm. Paris, Musée Gustave Moreau, inv. 214 Photo © RMN-Grand Palais /René-Gabriel Ojéda	
1.5	William-Adolphe Bouguereau (La Rochelle 1825–1905) <i>Flagellation of Jesus Christ</i> 1880. Oil on canvas, 310 x 213 cm. La Rochelle, Musées d'art et d'histoire de La Rochelle, MAH.1881.1.1. Photo © J+M, La Rochelle	
1.6	Giuseppe Catani Chiti (Prato 1866–Florence 1945) <i>The Saviour</i> 1900. Oil and gold on wood, 147/175 x 172 cm. Siena, Basilica of San Francesco Photo Fabio Lensini, courtesy of the Seminario Arcivescovile di Siena	
Section 2 - Rosa Mystica		
2.1	Domenico Morelli (Naples 1826–1901) <i>Mater Purissima</i> 1879–83. Oil on canvas, 200 x 110 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 85 Soprintendenza alla Galleria nazionale d'arte moderna e contemporanea di Roma. Courtesy of the Ministero dei Beni e delle Attività Culturali e del Turismo – Photo Antonio Idini	
2.3	Edvard Munch (Løten 1863–Ekely 1944) <i>Madonna II</i> 1895–1902. Lithograph, hand-colored, 605 x 445 mm. Private collection Ars Longa, Vita Brevis/Tor Petter Mygland, Oslo.	



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24 JANUARY 2016

<b>Section 3 - Life of Christ. The Annunciation to the Virgin Mary</b>		
3.2	Vittorio Corcos (Livorno 1859–Florence 1933) <i>Annunciazione</i> 1904. Oil on canvas, 220 x 180 cm. Fiesole, Convent of San Francesco, Provincia Toscana di San Francesco Stigmatizzato, Ordine dei Frati Minori	
3.5	Glyn Warren Philpot (London 1884–1937) <i>Angel of the Annunciation</i> 1925, oil on canvas, 112 x 87 cm. Brighton and Hove. The Royal Pavilion & Museums	
3.6	Maurice Denis (Granville 1870–Paris 1943) <i>Annunciation at Fiesole</i> 1928. Oil on canvas, 65.3 x 92 cm. Private collection Courtesy of Christies Images	
<b>Nativity and Childhood of Christ</b>		
3.9	Gaetano Previati (Ferrara 1852–Lavagna 1920) <i>Georgica</i> 1905. Oil on canvas, 168 x 215 cm. Vatican City, Musei Vaticani, Collezione d'arte contemporanea, inv. 43354 Photo © Governatorato dello Stato della Città del Vaticano - Direzione dei Musei	
3.13	Odilon Redon (Bordeaux 1840–Paris 1926) <i>Flight into Egypt</i> 1903. Oil on canvas, 45.4 x 38 cm. Paris, Musée d'Orsay, bequeathed by Mme Ari Redon according to the wishes of her husband, the artist's son, 1984, inv. RF 1984-50. Photo © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski	
3.15	Maurice Denis (Granville 1870–Paris 1943) <i>Nazareth</i> 1905. Oil on canvas, 114 x 162 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23158 Photo © Governatorato dello Stato della Città del Vaticano- Direzione dei Musei	
<b>Miracles and Parables</b>		
3.18	Baccio Maria Bacci (Florence 1888–1974) <i>The Prodigal Son</i> 1925. Oil on canvas, 70.5 x 60.5 cm. Milan, Museo del Novecento, inv. 4736 Museo del Novecento, Milan "Copyright Comune di Milano – tutti i diritti di legge riservati". © Mondadori PortfolioElecta/ Luca Carrà	



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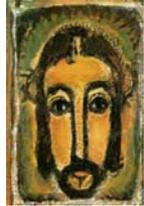
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24 JANUARY 2016

3.19	Arturo Martini (Treviso 1889–Milan 1947) <i>Prodigal Son</i> 1927. Bronze, 219 x 149 x 100 cm. Acqui Terme, “Jona Ottolenghi” Nursing Home Photo Studio Gonella	
<b>The Passion</b>		
3.21	Giovanni Costetti (Reggio nell’Emilia 1874–Settignano 1949) <i>Christ’s Entry into Jerusalem</i> c. 1923–6. Oil on cardboard, 70 x 101 cm. Florence, Galleria d’arte moderna di Palazzo Pitti, inv. Giornale 2845 Courtesy of the Ministero dei Beni e delle Attività Culturali e del Turismo	
3.22	Felice Carena (Cumiana 1879–Venice 1966) <i>Apostles</i> 1926. Oil on canvas, 135 x 190 cm. Florence, Galleria d’arte moderna di Palazzo Pitti, General Catalogue 432; Accademia 596 Courtesy of the Ministero dei Beni e delle Attività Culturali e del Turismo	
<b>Last supper, Via Crucis</b>		
3.27	Lucio Fontana (Rosario de Santa Fe 189-Varese 1968) <i>Via Crucis</i> (Stations II, III, XIII) 1955-1956, 41,5 x 21 x 10 cm each. Ceramics with reflective glaze. Milan, Museo Diocesano, from Lombardia Region, invv. MD 2011.137.002, MD 2011.137.003, MD 2011.137.013	
3.28	Georges Rouault (Paris 1871–1958) <i>Ecce Homo</i> 1952. Oil on plywood, 50 x 45 cm. Vatican City, Musei Vaticani, Collezione d’Arte Contemporanea, inv. 23666 Photo© Governatorato dello Stato della Città del Vaticano - Direzione dei Musei © Georges Rouault, by SIAE 2015	
3.29	Georges Rouault (Paris 1871–1958) <i>The Veil of Veronica</i> 1946. Oil on cardboard on wood, 51 x 37 cm. Vatican City, Musei Vaticani, Collezione d’Arte Contemporanea, inv. 23690 Photo© Governatorato dello Stato della Città del Vaticano - Direzione dei Musei © Georges Rouault, by SIAE 2015	
3.30	Otto Dix (Gera 1891–Singen 1969) <i>Christ and Veronica</i> – Station VI of the Cross 1943. Oil on wood, 81 x 100 cm. Vatican City, Musei Vaticani, Collezione d’Arte Contemporanea, inv. 23723 Photo © Governatorato dello Stato della Città del Vaticano - Direzione dei Musei © Otto Dix, by SIAE 2015	
<b>Crucifixion</b>		



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3.32	Pablo Picasso (Málaga 1881–Mougins 1973) <i>Christ on the Cross</i> 1896–7. Oil and charcoal on paper, 73.5 x 54.4 cm. Barcelona, Museu Picasso, donated by Pablo Picasso, 1970, MPB 110.049 Museu Picasso, Barcellona/Gasull © Succession Picasso, by SIAE 2015	
3.33	Max Ernst (Brühl 1891–Paris 1976) <i>Cruxifix</i> 1914. Oil on canvas, 55 x 38 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23884 Photo © Governatorato dello Stato della Città del Vaticano- Direzione dei Musei © Max Ernst, by SIAE 2015	
3.34	Primo Conti (Florence 1900–Fiesole 1988) <i>Crucifixion</i> 1924. Oil on canvas, 190 x 130 cm. Florence, Convent of Santa Maria Novella Photo Antonio Quattrone	
3.35	Marc Chagall (Moishe Segal; Vitebsk 1887–Saint-Paul-de-Vence 1985) <i>White Crucifixion</i> 1938. Oil on canvas, 155 x 139.8 cm. Chicago, The Art Institute of Chicago, Gift of Alfred S. Alschuler, 1946.925 © Chagall®, by SIAE 2015	
3.37	Renato Guttuso (Bagheria 1911–Rome 1987) <i>Crucifixion</i> 1940–1. Oil on canvas, 198.5 x 198.5 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 8549 Soprintendenza alla Galleria nazionale d'arte moderna e contemporanea di Roma. Su gentile concessione del Ministero dei Beni e delle Attività Culturali e del Turismo – PhotoAntonio Idini © Renato Guttuso, by SIAE 2015	
3.38	Graham Sutherland (London 1903–80) <i>Study for Crucifixion</i> 1947. Oil on masonite, 97 x 118 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23591 Photo© Governatorato dello Stato della Città del Vaticano - Direzione dei Musei	
<b>Deposition, Pietà, Resurrection</b>		
3.41	Pericle Fazzini (Grottammare 1913–Rome 1987) <i>Deposition</i> 1946. Bas-relief, bronze, 180.5 x 85 x 3.5 cm. Rome, Galleria d'Arte Moderna di Roma Capitale, AM 2843 ©Roma Capitale © Pericle Fazzini, by SIAE 2015	



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24 SEPTEMBER 2015  
24 JANUARY 2016

3.42	Fausto Melotti (Rovereto 1901–Milan 1986) <i>Deposition</i> 1933. Bronze, 86 x 60 x 26 cm. Private collection Photo Elit Cantù	
3.43	Felice Carena (Cumiana 1879–Venice 1966) <i>Deposition</i> 1938–9. Oil on canvas, 197 x 145 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23083 Photo© Governatorato dello Stato della Città del Vaticano -Direzione dei Musei	
3.45	Vincent Van Gogh (Groot Zundert 1853–Auvers-sur-Oise 1890) <i>The Pietà</i> (after Delacroix) c. 1890. Oil on canvas, 41.5 x 34 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23698 Photo © Governatorato dello Stato della Città del Vaticano- Direzione dei Musei	
3.46	Tullio Garbari (Pergine Valsugana 1892–Paris 1931) <i>The Deposed</i> 1929. Oil on cardboard, 49 x 34 cm. Florence, Musei Civici Fiorentini, Collezioni del Novecento, MCF-DR 2004-21546 Courtesy of the Musei Civici Fiorentini	
3.47	Èmile Bernard (Lille 1868–Paris 1941) <i>Resurrection</i> 1924–5. Oil on cardboard, 69 x 96 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, gift of Abbé Pierre Tuarze, acq. 1963, inv. 22984 Photo © Governatorato dello Stato della Città del Vaticano- Direzione dei Musei	
<b>Section 4 -Severini: Mural Decoration from Spirituality to Poetry</b>		
4.5B	Gino Severini (Cortona 1883–Paris 1966) <i>Annunciation</i> . Rough sketch for a fresco in the apsidal area of the church of Notre-Dame du Valentin in Lausanne, 1933. Tempera on cardboard, 26.0 x 18.0 cm. Private collection Photo Giorgio Movilli © Gino Severini, by SIAE 2015	
4.6	Gino Severini (Cortona 1883–Paris 1966) <i>Rough sketch for the decoration of the interior of the church of Saint-Pierre in Freiburg, towards the altar</i> , 1931. Tempera, gold and silver on cardboard, 55.5 x 41.0 cm. Rome, Romana Severini Brunori Collection Photo Arte Fotografica, Roma © Gino Severini, by SIAE 2015	





# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

4.7A	Gino Severini (Cortona, 1883–Paris, 1966) <i>Sketch for the decoration of the interior of the church of Saint-Pierre in Freiburg from the lateral nave</i> , 1931. Tempera on paper, 56.0 × 41.5 cm. Rome, Romana Severini Brunori Collection Photo Arte Fotografica, Roma © Gino Severini, by SIAE 2015	
<b>Section 5 - Spaces of Sacredness</b>		
5.1	<i>Space, Light, Sacredness</i> 2015. Video installation. Triptych on 3 vertically-mounted 65” screens Duration: 12 minutes. Concept and directed by: Vincenzo Capalbo, Marilena Bertozzi. Production: Art Media Studio, Florence	
<b>Section 6 - The Church</b>		
6.4	Father Willibrord (Jan) Verkade (Zaandam 1868–Beuron 1946) <i>Mary and Eve (Immaculate Conception and Original Sin)</i> 1905, 21.05 x 16 cm. Beuron, Kunstarchiv der Benediktiner-Erzabtei St. Martin, inv. K 1754	
6.7	Adolfo Wildt (Milan 1868–1931) <i>Pius XI</i> 1926. Gilded marble, 113 x 116 x 65 cm. Vatican City, Musei Vaticani, Collezione d’Arte Contemporanea, inv. 23660 Photo © Governatorato dello Stato della Città del Vaticano -Direzione dei Musei	
6.8	Scipione (Gino Bonichi; Macerata 1904–Arco 1933) <i>The Cardinal Dean (Portrait of Cardinal Vannuttelli)</i> 1930. Oil on wood, 133.7 x 117.3 cm. Rome, Galleria d’Arte Moderna di Roma Capitale, AM 1081 ©Roma Capitale	
6.9	Giacomo Manzù (Giacomo Manzoni; Bergamo 1908–Ardea 1991) <i>Great Cardinal</i> 1955. Bronze, 209 x 114 x 130 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale d’Arte Moderna di Ca’ Pesaro, inv. 2126. 2015 © Archivio Fotografico – Fondazione Musei Civici di Venezia © Giacomo Manzù, by SIAE 2015	
6.11	Henri Matisse (Le Cateau-Cambrésis 1869–Nice 1954) <i>Green Chasuble</i> 1951. Silk, 127 x 192 cm. Vatican City, Musei Vaticani, Collezione d’Arte Contemporanea, inv. 23384 Photo © Governatorato dello Stato della Città del Vaticano- Direzione dei Musei © Succession H. Matisse, by SIAE 2015	
<b>Section 7 - Prayer</b>		



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

7.2	Jean-François Millet (Gréville 1814–Barbizon 1875) <i>Angelus</i> 1857–9. Oil on canvas, 55.5 x 66 cm. Paris, Musée d’Orsay, bequeathed by Alfred Chauchard, 1910, inv. RF 1877 Photo © RMN-Grand Palais (Musée d’Orsay) / Hervé Lewandowski	
7.4	Felice Casorati (Novara 1883–Turin 1963) <i>The Prayer</i> , 1914. Tempera on moleskin, 130 x 120 cm. Verona, Galleria d’Arte Moderna Achille Forti, inv. 25238-1C-3763 Comune di Verona, Galleria d’Arte Moderna Achille Forti, © Felice Casorati, by SIAE 2015	
7.5	María Blanchard (Santander 1881–Paris 1932) <i>Girl at her First Communion</i> 1914–20. Oil on canvas, 180 x 124 cm. Madrid, Museo Nacional Centro de Arte Reina Sofía, inv. AS07281	
7.6	Lorenzo Viani (Viareggio 1882–Ostia 1936) <i>Blind Man’s Prayer</i> 1920–3. Charcoal, tempera and oil on cardboard, 96.6 x 66.5 cm. Viareggio, Galleria d’Arte Moderna e Contemporanea “Lorenzo Viani”, donazione Lucarelli, inv. 4770	
7.7	Cagnaccio di San Pietro (Natale Scarpa; Desenzano del Garda 1897–Venice 1946) <i>Prayer</i> 1932. Oil on wood, 80 x 60 cm. Rome, GNAM - Galleria Nazionale d’Arte Moderna e Contemporanea, inv. 3291 Soprintendenza alla Galleria nazionale d’arte moderna e contemporanea di Roma. Su gentile concessione del Ministero dei Beni e delle Attività Culturali e del Turismo –Photo Antonio Idini	



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## EXHIBITION WALKTHROUGH

The exhibition analyses and sets in context a full century of modern religious art stretching from the 1850s – when the Roman Catholic Church actively encouraged the most innovative forms of artistic expression – to the mid-20th century. Showcasing the best examples of that art to have been produced in Italy and abroad, in alternating thematic and narrative sections, it highlights the dialogue and the ties between art forms which were frequently very distant from one another, with sweeping new takes on modernity, differing trends and occasionally even clashes of expression in the relationship between art and religious sentiment.

### Section 1-From Salon to Altar

The visitor is greeted by large paintings of the highest quality testifying to the eclecticism prevailing in styles and approaches to the theme of the sacred in the second half of the 19th century. The altarpiece continued to be a major medium for formal experimentation between 1848 and 1870, one of the most interesting workshops in this connection being Tuscany whose churches hosted work by the most up-to-date artists. Reflecting the pope's inclination, sacred art favoured the historical approach. Pius IX (1846–78) actively campaigned for religious painting to embrace the naturalistic, narrative style of historical painting then in vogue, inaugurating the Gallery of (contemporary) Saints and the Beatified in the Vatican Museums in 1869. The gallery was further extended by his successor Leo XIII (1878–1903). One of the most outstanding examples of this trend is the preparatory sketch for Cesare Fracassini's large canvas depicting the Martyrs of Gorcum, while Bouguereau's Flagellation caused a stir when the artist allowed aesthetic considerations to prevail over the dramatic austerity traditionally associated with the subject.

### Section 2-Rosa Mystica

At the turn of the century the theme of the Virgin acquired special significance as the Symbolist aesthetic began to take hold, artists imbuing the image with their strong aspiration to asceticism. Some, eager to render the ideal nature of the theme in the “modern style”, composed work that was stylistically and iconographically in line with the latest trends in European art. The section includes works that are wholly of the 20th century, testifying to the manner in which certain artists embraced the theme wholeheartedly (seeking their inspiration both in the Virgin's humanity and in her divinity), alongside free and often bold interpretations. There was no lack of personal and at times downright controversial approaches to the theme, such as that of Edvard Munch whose Madonna was one of the most provocative images of Mary to emerge in the course of the 19th century.

### Section 3- Life of Christ:

#### The Annunciation to the Virgin Mary, Nativity and Childhood of Christ

The central sections of the exhibition follow the Gospel story, the exhibits for each individual theme being displayed in chronological order. The life of Christ is the leitmotif underpinning the section, starting with the Annunciation to the Virgin Mary: while Segantini and Previati adopted a Divisionist style in their depiction of the sacred, Galileo Chini created a human setting for the Annunciation and conferred a symbolic value on nature. Maurice Denis, for his part, sought his inspiration in the work of Fra Angelico, thus offering both a stylistic model and a model of the perfect Christian artist. The cultural climate of the 1930s also spawned new interpretations of the theme, exemplified here by the work of Andreotti and Capogrossi.

The narrative of the Gospels continues with the Nativity and Childhood of Christ, illustrated in works of differing styles. Between the beginning of the century and the 1930s the image of the Holy Family shifted from Symbolism and Divisionism to Futurist painter Fillia's aerodynamic forms.

#### Life of Christ: Miracles and Parables

Christ's virtuous and exemplary human life acquired a newly central role in the period stretching from the transitional years of the early part of the 20th century to the years immediately after World War Two, in a century filled with traumatic events and intense cultural developments at the heart of which lay man with his certainties and his fragility – from Bistolfi's Christ Walking on Water whose presentation at the 1899 Venice



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

Biennale sparked an intense debate on the theme of sacred art, to the interpretations of the Prodigal Son theme, popular in the 1920s as a metaphor of the return to tradition. Artists often chose miracles and parables as their subject matter for their autobiographical potential even when the works were not specifically designed to adorn places of worship.

## **Life of Christ: The Passion, the Last Supper, the Way of the Cross**

The events in Christ's life are illustrated by works chronologically far removed from one another, contrasting modes of artistic expression which occasionally address the theme of the sacred with significant and sweeping new takes on modernity. For instance Stanley Spencer places Christ's Entry into Jerusalem on display in the previous room, in an English urban setting, Costetti in a Florentine suburb. The Stations of the Cross were another popular theme, Previati's Divisionist approach based on the symbolic value of colours giving way to Maraini's measured, level modelling and Fontana's unruly, pained style heralding Abstract art, while the explosive art of Otto Dix reveals his abhorrence of modern atrocities for which the sorrowful trajectory of the Saviour's life is a metaphor.

## **Life of Christ: Crucifixion, Deposition, Pietà, Resurrection**

Many 20th century artists were particularly fond of the theme of the Crucifixion and Deposition (which had already been addressed in an innovative manner in the late 19th century) because it was felt to be close to the condition of modern man, especially in the years following the two world wars. The theme also lent itself to metaphorical interpretation and to the transposition of the formal and expressive values proper to the Avant-Garde movements of Expressionism, Cubism and Futurism. Artists were drawn to the theme by the tragedy of war: Chagall, Manzù and Guttuso, for instance, recounted the horrors of war and of Nazism. The section hosts various works covering half a century, highlighting the different trends and clashes of expression in the relationship between art and religious sentiment. The Resurrection of Christ, though a central event that sets Christianity apart from other religions, was not one of the themes most commonly addressed by artists between the middle of the 19th century and the aftermath of World War Two.

## **Section 4-Severini: Mural Decoration from Spirituality to Poetry**

A tight selection of decorative schemes allows the visitor to explore the work of Gino Severini (Cortona 1883–Paris 1966) in the Swiss churches of Semsales (1925–6), La Roche (1927–8), Tavannes (1930), Saint-Pierre in Fribourg (1931–2; 1950–1) and Notre-Dame du Valentin in Lausanne (1933–4). These projects placed Severini in the forefront of the drive to renew sacred art, thanks also to the crucial spiritual and notional influence of Jacques Maritain, with whom Severini shared the belief that Christian art “gushes from a heart filled with grace.” The fertile bond of friendship between the philosopher and the artist helped to forge the kind of figurative and conceptual environments that were favoured by the progressive Catholic circles eager to see iconographic reform and, in particular, a renewal of religious architecture.

## **Section 5- Space, Light and Sacred Aura**

Video installation, 2015. Triptych on three vertically mounted 65” screens; duration: 12 min. Devised and directed by Vincenzo Capalbo and Marilena Bertozzi. Produced by Art Media Studio, Florence © FLC by SIAE 2015

The video-triptych uses visual suggestion, image, light and sound to explore the space of the church and to recount the development of religious architecture from St. Paul's Within the Walls and the renovation of the façades of Naples, Amalfi and Florence cathedrals in the Neo-Gothic style in Italy, to the church of Notre-Dame de la Consolation in Rancy designed by Auguste Perret in reinforced concrete, marking the transition from historicism to modernity, and right up to Le Corbusier's sublimation of space and light in the crypt of the monastic church of La Tourette in Éveux and in the chapel of Notre-Dame du Haut in Ronchamp. The triple screen is inspired by an altarpiece in which moving pictures recount the art of building, space as a player in the narrative, a sculptural masterpiece imbued with profound spirituality.



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## Section 6-The Church

The portrayal of cardinals and popes in the 19th century set out to highlight the Church's power and magnificence, while in the 20th century it acquired a controversial meaning in the work of such artists as Scipione, Wildt and Manzù. The role of decoration is exemplified by the panels of Maurice Denis and by sketches inspired by the Beuron art school which, though named after the Benedictine Archabbey of Beuron in Germany, included European artists of varying origin and was one of the first instances of the rebirth of sacred art at the turn of the century; while a selection of liturgical vestments, such as the chasuble designed by Matisse, evokes Catholic ritual. The figure of Saint Francis, depicted with increasing frequency on the occasion of the 700th anniversary of his death in 1926 and of his proclamation as patron saint of Italy in 1939 – also in relation to the propaganda fuelled by the Fascist regime – is evoked by Wildt's marble statue of the saint.

## Section 7-Prayer

The exhibition closes on the discreet evocation of Prayer: prayer marking the hours in the day, personified by the sculpture of Vincenzo Vela, who imbues his figure with a sense of domestic intimacy and private devotion, by Millet's extremely well-known Angelus, a universal paradigm of devotion deeply rooted in work and the flow of the seasons, or by the lyrically introspective young girl portrayed by Casorati. Munch's father at prayer, in a northern European environment heavy with a sense of anguish, sits beside the Mediterranean (yet no less dramatic) prayer of Viani's blind man. In the evening prayer, the moment of private devotion that precedes sleep, Cagnaccio di San Pietro brings together the innocence of childhood and the purity of religious sentiment; while Maria Blanchard addresses a theme – a young girl's first communion – to which artists turned with a certain frequency, yet she transforms it into a dreamlike image in which the figure's hieratic quality conveys the impression of a modern mosaic.



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## CATALOGUE ESSAY

### *Divine Beauty*

By Carlo Sisi

The revival of sacred art, or better yet of the sacred subject, following the figurative Baroque and Rococo works that were more temporal than spiritual, can be dated back to the years of Restoration when the ethical values also requested from the arts environment contributed towards integrating the religious theme into the categories of 'bello': for some it was the exaltation of physical attractiveness to be translated into forms of ideal perfection, following the great model of Ingres; while for others it was the perfect viaticum for reaching "order in grace," following the example of most chaste painters from the fifteenth century, from Beato Angelico to Perugino. An aesthetic dialectic that would be portrayed in the cenacles of Tuscan and Roman Purism and that would reap very spectacular results both during exhibitions promoted by the new Italian State, and during the decoration and museum events organized by Pius ix at the time of the greatest political weakness of his pontificate.

The exhibition begins with works that document that precise moment in history, during the crucial turning-point of the 1860s when artists themselves demonstrated uncertainties regarding the destination of the sacred genre. Hence Antonio Ciseri felt obliged to declare, regarding *The Maccabees*, that his was not "a historical painting, but a painting of reverence for the Altar"; while the Pope, setting up the *Galleria dei Santi e dei Beati* in the Vatican, advocated an art of popular impact capable of moving the simplest of the faithful; or there were those who celebrated the paintings of Domenico Morelli in which "figures of a sacred theme were humanized, at the most intended for cabinets and galleries." In the first section of the exhibition called *From Salon to Altar*, the works of Ciseri, Morelli, Fracassini and Catani Chiti illustrate this array of thoughts and works in the social and religious setting of a country undergoing ideological and institutional struggles; works chosen amongst those attesting to the quality and importance in the development of official art of a Purist standard, to the harshness of Realism, all the way to aestheticism at the close of the century, proposing significant confrontations with artworks from beyond the Alps – represented in the exhibition with two masterpieces by William Bouguereau and Gustave Moreau. At the turn of the century, facing acute anticlerical propaganda and modernist movements for autonomy from the Church of Rome, idealistic movements were being affirmed throughout Europe; they were fuelling aspirations towards the celestial and the indefinite, towards interpretations of spiritual complexities into a figurative form – so much so that the Holy Scriptures and the founding figures of Christianity were once again representing symbolic and moral values now depicted in a modern manner. The figure of the Virgin, the *Rosa Mystica* of the second section, most corresponded to the desired encounter between the human and the divine expressed in art through tenderness that alluded to the maternity of Mary, with formal elegance of pre-Raphaelite matrix, with fluctuating visions of lights and colours as the analogy of the Virgin's divine essence. These interpretations are documented in the exhibition by Domenico Morelli's *Mater Purissima*, where the artist humanizes the divine mother in the wake of autobiographical suggestion; by De Carolis's symbolist and neo-Renaissance Virgin; by the diversely 'primitive' ones painted by Andreotti, Garbari and Wildt; to the disquieting 'scream' of Munch's *Madonna* that stands hesitantly somewhere between mysticism and Freudian sexuality.

At the close of the nineteenth century, Ernest Renan's book entitled *Vie de Jesus*, with its heretical suggestiveness, was still widely read but corresponded to a cultural setting that no longer aroused emotions during that period since sensitivity was gradually being modified by the avant-gardism spirit. This is demonstrated by the sequence, in story form, that travels through the *Life of Christ* in the third section of the exhibition, where the different spirituality of artists determines more contrasts rather than affinities. This is proven by the temperature of the debates surrounding the manner in which the sacred subject was represented, in the face of rapidly evolving events and ideologies, as a creative commitment not detached from ethical and spiritual involvement. For some of the protagonists of this debate – such as Denis, Severini, Rouault – this would have turned into militancy even beyond the institutional Church. In the case of Denis,



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

for example, the question of an artist's autonomy with respect to traditional iconographies and the communicative factor of an artwork with a sacred theme were fundamental, as they necessarily had to arise from an artist's personal and profound experiences. While for others the evangelical narration would have allowed them to extend the style acquired in the field of Movements travelling through the 'short twentieth century' to the sacred genre, in a unique blend of figurative expressions corresponding to the different temperaments of artists and the cultural-political contingencies in which they carried out their work.

Episodes in the life of Jesus Christ, with all of their exemplary moments but especially with their obvious drama, follow one another in the exhibition. They take turns in alternating the symbolist and imaginative notes present in the Annunciations by Chini, Previati and Corcos; to the renewed spiritualistic lyrics of Denis, who in turn was the promoter of communities of Christian artists and craftsmen inspired by medieval workshops that were aligned to further experiences of artistic militancy; by the Beuron art school, with significant examples of its style present in the exhibition; to the impressive work-yard for the shrine in Loreto. The Annunciations by Andreotti and especially by Giuseppe Capogrossi lead us into the metaphysical setting, full of references to the past; to the figurative culture between the two wars that, on one hand, envisioned the preference given by the Church as narrative and didactic choices; while on the other hand the artists' lack of interest, observed with regret by Ugo Ojetti, with regards to religious commissions considered authoritarian and conditional. Despite everything, personal and profound interpretations of the sacred arose during those years, as demonstrated by the collection of paintings and sculptures that make up the third section of the exhibition concentrating on the life of Christ, with works that mirror the style of different movements and, within these, the peculiarities of artistic expression. Again at the dawn of the century, the experimental approach of Divisionism was affirmed in Previati's *Georgica* and in his celebrated *Via Crucis*; whereas in parallel Bistolfi's sculpture recalls the sensible treatment of surfaces that fostered the expression of a restless spirituality. The archaisms of Arturo Martini's *Prodigal Son*, of Felice Carena's *Apostles* and Fausto Melotti's *Supper at Emmaus* can be ascribed to a setting aimed at re-establishing order; whereas legacies of symbolist suggestion and of eccentric interpretations of the Gospel can be identified in the beautiful *Angel of the Annunciation* by Glyn Warren Phylpot and in the extraordinarily original paintings by Stanley Spencer; and finally a singular *The Holy Family* by Fillia brings to mind the unexpected participation of Futurists in the Padua exhibition held in 1931. That same year Edoardo Persico, while presenting *Garbari* at the Galleria del Milione, expressed his hope for "modern art reconciled with God" and thus interpreted the widespread search for spirituality and formal essentiality inspired by 'primitive' art; this is mirrored in the works of Manzù, Fazzini and with particularly dramatic effects in the features of Jesus Christ painted by Rouault. Scenes of the Passion and of the Crucifixion are those that most enthralled artists – beginning with Van Gogh, whose touching *The Pietà* is on display – being well aware of how these episodes could become metaphors of ongoing modern tragedies, even documented by the works of Dix, Ernst, Sutherland, Guttuso, Vedova and Fontana that were lacerating in their powerful formal disintegration that drew conceptual values from arising abstract movements; with the exception of Picasso's *Christ on the Cross* painted during his early career that is an elegant exercise in Spanish masters, and Chagall's *White Crucifixion*, that introduces the hope for a peaceful inter-religious dialogue into the drama.

A special section of the exhibition is dedicated to Gino Severini; through a selected choice of ornamental projects and models, it travels through the activities carried out by the artist in his decoration of Swiss churches. A sequence of work-yards that appointed him as one of the leading protagonists in the renewal of sacred art, also for the fundamental spiritual and theoretical contribution provided by Jacques Maritain, from whom Severini drew the conviction that Christian art was the one that "flows from a heart inhabited by grace." This therefore regards the productive collaboration between the philosopher and the artist that would have given rise to figurative and conceptual contexts being hoped for in the sphere of Catholic progressivism, in favour of iconographic reforms and especially favouring renewal of sacred architecture that (especially in Germany and in France) would witness accomplishments of unprecedented monumentality



# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

whose epitome would be Le Corbusier's 'spiritual' masterpieces. The exhibition also hosts the re-enactment, in an artist's movie, of those fundamental contexts; in addition to a section being dedicated to the configuration of the idea of Church based upon the juxtaposition of opposing icons (Wildt's monumental Pius xi, The Cardinal Dean by Scipione and Manzù's Great Cardinal), the harmony of the ritual (Denis's decorative panels), the aesthetic care in the vestments (Matisse's chasuble).

The exhibition path comes to a close with the subdued evocation of Morning Prayer embodied by Vincenzo Vela's famous statue, with the lyrical introspection of Casorati's maiden, but even more with Millet's Angelus that is the universal paradigm of a kind of devotion that was deeply rooted in work and in the elapsing of seasons.



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TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## A CLOSER LOOK



**Jean-François Millet (Gréville 1814–Barbizon 1875) *Angelus* 1857–9. Oil on canvas. Paris, Musée d'Orsay, bequeathed by Alfred Chauchard, 1910, inv. RF 1877**

A man and a woman are reciting the Angelus, a prayer which commemorates the annunciation made to Mary by the angel Gabriel. They have stopped digging potatoes and all the tools used for this task – the potato fork, the basket, the sacks and the wheelbarrow – are strewn around them. In 1865, Millet said: "The idea for *The Angelus* came to me because I remembered that my grandmother, hearing the church bell ringing while we were working

in the fields, always made us stop work to say the Angelus prayer for the poor departed". So it was a childhood memory which was behind the painting and not the desire to glorify some religious feeling; besides Millet was not a church-goer. He wanted to catch the immutable rhythms of peasant life in a simple scene. Here he has focused on a short break, a moment of respite. Alone in the foreground in a huge empty plain, the two peasants take on a monumental quality, despite the small size of the canvas. Their faces are left in shadow, while the light underlines their gestures and posture. The canvas expresses a deep feeling of meditation and Millet goes beyond the anecdote to the archetype. Perhaps that explains the extraordinary destiny of *The Angelus*: it triggered an unbelievable rush of patriotic fervour when the Louvre tried to buy it in 1889, was venerated by Salvador Dalí, lacerated by a madman in 1932 and became a world-famous icon in the 20th century.



**Vincent van Gogh (Groot Zundert 1853–Auvers-sur-Oise 1890) *The Pietà* (after Delacroix) c. 1889. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, gift of Diocesi di New York, purch. 1975, inv. 23698**

Vincent van Gogh was an avid reader of literature, theology, history and art criticism – texts he could appreciate owing to his excellent knowledge of at least four languages. Similarly, he was a tireless visitor of museums and galleries, a collector of etchings, prints and photographic reproductions of works of art, as well as a sophisticated connoisseur of the history of images that he penetrated with rare lucidity, as his letters to his brother Theo invariably show.

It should not astonish us, then, that the work on display here is one of two known versions that Van Gogh created after a painting by Eugène Delacroix, the *Pietà*, painted by the French artist in 1850 and kept at the National Gallery of Oslo. Because the works of Delacroix, like those of Millet or Rembrandt, were an example for Van Gogh, as well as a fabric to be gone over and penetrated in order to understand their uniqueness and potential. Not a copy, therefore, but an action of "translation" and reinterpretation" of the same theme or subject, through a new sensibility, different eyes, a new language. This interest in the art of the past became more and more urgent towards the end of Van Gogh's life, especially with regard to the sacred subjects that evoke a renewed reflection on the possibility of finding a new balance between artistic research and iconographic tradition.

The peculiarity of this revisiting of Delacroix's *Pietà* is that Vincent never saw the original painting, which at the time was kept in the royal collections, nor its colours, but just an etching – thus, in counterpart and in black and white – that belonged to his private collection. When paint spilled on the print, damaging it, Van Gogh decided to make two copies of it: the more famous – and larger – Amsterdam version, and this Vatican Museum version, which could be a small copy announced and described to his sister Wilhelmina in a letter dated October, 1889, or – less likely – to the one wanted by Doctor Gachet and never painted, which the artist mentioned in a letter to Theo dated June, 1890.



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

Van Gogh was struck by the work due to the humanity and truth of the figures able to recount pain and sacrifice through the faces and gestures of contemporary figures, all the while making them universal. The artist dwells especially on the figure of the Madonna, interpreting her as *Mater Dolorosa*, whose peasant hands relate the hardships of a life led at the margins of society. Compared to the Amsterdam version, the palette is less violently structured on the contrast between yellows and blues; the outline, however, is even more accentuated in the exasperation of the hand gestures and in the expressions on the faces. A homage to the revolutionary artist in the sentimental use of colour, as Van Gogh knew well from his works, but also from having read Théophile Silvestre's 1864 text, *Eugène Delacroix: documents nouveaux*, as well as from his theories, related by Charles Blanc, in *Les Artistes de mon temps*, 1876.

*Bibliography:* Hulsker, 1980, cat. 1776; Hammacher, 1992, pp. 175–8, pl. 22; Homburg, 1996, pp. 70–2 and 140, note 209; Forti, 2007, pp. 17–24 (with previous bibliography); *Real Van Gogh*, 2010, pp. 228–9; *Van Gogh's*, 2013, pp. 111–2. [micol forti]



**Marc Chagall (Moishe Segal; Vitebsk 1887–Saint-Paul-de-Vence 1985) *White Crucifixion* 1938. Chicago, The Art Institute of Chicago, gift of Alfred S. Alschuler, inv. 1946.925**

The painting is the first, the most significant, and the largest of a series of works by Chagall on the theme of the Crucifixion. The year 1938, and the exact moment when it was made – the infamous ‘Kristallnacht’ (Night of Crystals), between 9 and 10 November – make of this work an act of denunciation. The artist transformed the traditional subject of the Christian iconography of the Christus patiens into the lyrical testimony of the condition of the Jews, presenting Jesus as a martyr and the symbol of his peoples’ suffering. Chagall replaced Jesus’ traditional loincloth with a tallit, a prayer shawl, the crown of thorns with a headcloth, and the mourning angels that customarily surround him with three biblical patriarchs and a matriarch, clad in traditional Jewish garments. At the centre of the representation is a clear, luminous beam, a pure white and divine light that comes from above. The cross, with a ladder leaning against it, is without its traditional upper arm and scroll, while the titulus crucis is written out on the wood in Hebrew with lettering the colour of blood; i.n.r.i. (Jesus Nazarenus Rex Iudaeorum) is traced in Gothic lettering to visually recall the Anti-Semitic messages of the Nazis. A menorah occupies the central part, below the cross. At either side of the cross is the devastation of pogroms: on the right a Nazi is setting fire to the veil of a burning synagogue, the ark is broken, chairs and prayer books are scattered on the street, a roll of the Torah is up in flames, and an elderly man, wearing a green tunic and a blue hat, is racing off with a heavy bag over his shoulder, while a mother tries to comfort her child. On the left of the cross, the Soviet Red Army (whose presence is also interpreted as a sign of hope) approaches the devastated village which has been looted and burned. The refugees have been forced to flee by boat, while the three bearded figures, one of whom clutches the Torah, escape on foot. After finishing the work, signed and dated at the lower right, Chagall modified some of the details: he eliminated the inscription “I am a Jew” from the white label around the neck of the man in the foreground, and the swastika from the menacing figure outside the synagogue. This choice was probably due to the artist’s attempt to protect himself and the gallery where the work was exhibited for the first time from Nazi persecution. If we link the martyrdom of Jesus to the persecution of the Jews, and the Crucifixion to contemporary events, the work identifies the Nazis with Christ’s torturers. Chagall remarked as follows: “No one has ever really understood who this Jesus really was. One of our most loving rabbis who always helped the needy and the persecuted. [...] For me, he is the archetype of the greatest Jewish martyr of all time.” The artist often revisited in his works the relationship between Jews and Christians, and it is perhaps owing to its strong interreligious connotations that it is Pope Francis’ favourite work (Papa Francesco 2013).

*Bibliography:* Face à l’histoire, 1996, p. 179 pl.; The Art Institute of Chicago, 1996, p. 78; Schmied, 2005, p. 147. [ludovica sebreondi]





# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

**THE *MACCABEES* BY ANTONIO CISERI RESTORATION**

**Antonio Ciseri (Ronco sopra Ascona 1821–Florence 1891) *The Maccabees* 1857–63. Florence, Church of Santa Felicità**



Before

After



Signature and date: «a. ciseri. f. 1863»;



Detail 'T';



Lateral tears

This poignant epitome of a long-lasting artistic workshop concentrated on the subject of exaltation of the Christian faith experienced at the price of extreme sacrifice, namely Antonio Ciseri's monumental depiction of the Martyrdom of the Maccabees, was an opportunity for showing the public the maturity of his own style. During a crucial period in Florentine art, Ciseri ventured from the Purist origin of Ingres design into innovative spheres of impassable and naturalistic analysis suggested by the contemporary works of Domenico Morelli. We know that in October 1853 Ciseri assessed the measurements of the Santa Felicità altar and that the following month he paid the frame for the preparatory cartoon of the painting; while an oil study of the composition, which was very distant from the final work, was displayed in Florence in March 1855 during a solo exhibition of the artist. But reactions were unenthusiastic. The cartoon, which was the result of strenuous creative work documented by many touching preliminary drawings, was completed in March 1857. Ciseri began his work already in July of that same year; he entrusted the narrative description of his creation to a manuscript, stating that the painting should not have been considered as "a historical painting, but a devotional painting for the Altar." The painting was completed in July 1863 and exhibited to the public for ten days prior to being hung in its definite location, over the altar in the Church of Santa Felicità. It turned out to be a major event that aroused the admiration of critics (such as Raffaello Foresi), who were attracted by the stirring sight of maternal grief, by the way it clashed with the indifference of persecutors, by the differentiated observation of anatomies and by the skilful choice of cool shades since (according to the critic) "the dishonest massacre must arouse terror in those who observe it and terror is





# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

cold." Ciseri was not new to religious art; in fact, he had proven his excellent skills in the Pietà created in Works 1851 for the Magadino parish in Canton Ticino.

The painting, which was partially dependent upon seventeenth-century influences conveyed by the teachings of Giuseppe Bezzuoli and partially already heading towards encompassing form and icy shades of colour within the Purist style, generated austere and compelling analogies of Christian heroism in the Maccabees. In fact, nature and abstraction were the elements marking the solemn structure of the scene, which another critic of the time compared with the classic dramaturgy of the massacre of the Niobids. But it has also been associated with the iconography inspired by recent martyrs of the wars of independence: two means for comparison, distant in time yet complementary for their evocative power, that skilfully demonstrate the formal dialectics proposed by the painting to the different consciences of post-Unitarian culture.

Bibliography: Spalletti, 1991, pp. 30–58. [carlo sisi]

**Restoration:** by Kyoko Nakahara, in conjunction with Luciano Sostegni for the restoration of the textile support, and with the technical assistance of Leonardo Passeri, who performed the restoration carried out at the OPD in 1975.

**Supervisor:** Daniele Rapino, officer in charge for the Soprintendenza SPSAE. e per il Polo Museale della città di Firenze.

**Photographic Record:** Ottaviano Caruso, Kyoko Nakahara, Antonio Quattrone

**Photographic diagnostic inspection (BWI and FCIR):** Ottaviano Caruso

## *The Painter's Technique*

This masterpiece by Antonio Ciseri depicting *The Martyrdom of the Seven Brothers* or *The Maccabees*, is an oil painting on a large, rectangular, round-headed canvas 463.5 cm high by 265.5 cm wide, dated 1857–63. It normally hangs in the third chapel on the south wall of the nave of Santa Felicita in Florence.

The support comprises a single piece of (presumably linen) diagonally woven cellulose fibre canvas ("Batavia") with an average density of 13 x 15 per cm. Documents in the artist's personal archive tell us that Ciseri purchased the canvas from artist's supplier Giovanni Battista Ricci in June 1856.

The present frame, which is original, consists of several wooden struts, presumably in pine and in any case of only mediocre quality, presenting several defects (preemptively made good with putty), assembled with mortise-and-tenon joints and fitted with two horizontal crosspieces which are joined to the central vertical crosspiece by a halflap joint. The central vertical crosspiece is made up of two planks (398 cm and 65 cm long; the two planks' joint is extremely thin by comparison with the parts of the crosspiece); while the round-headed structure is strengthened in a somewhat makeshift manner with three very thin planks precariously held in place only by small iron plates and screws. The lack of care shown in the construction of the round head is apparently due to the fact that Ciseri had to alter the canvas format from rectangular to "rectangular with a round head" only days before the painting was to be delivered to the church, on 30 July 1863. Another seven iron plates reinforce some of the frame struts in a manner designed to prevent the frame from expanding. The preparatory layer, or sizing, appears from a visual inspection to be of a fairly light colour due to the use of white and yellow/red clays probably mixed with an oily binding agent, and to have been applied industrially rather than by the painter, as was customary at the time. This fact is confirmed by documents held in the Archive. It is common knowledge that the painting had an extremely long gestation period (1852–63), Ciseri producing a very large number of preparatory drawings and oil sketches for it. He endlessly changed the composition, even after completing the full-size preparatory cartoon now in the Uffizi (497 x 292 cm) in 1857, after the final oil sketch now in Lugano (39 x 60 cm), and in fact even while painting the picture itself. He must have started painting it in July 1857 when he bought the brushes and "tracing paper" that he probably needed to shift the preparatory drawing from the cartoon to the canvas.

During restoration it was noticed that Ciseri also made certain changes to his original colour scheme, in some cases even after applying the initial colour: from red (as shown in the final sketch) to blue and yellow (in the



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

final version) for the robe of the official seen in profile on the left; from red to blue for the drapery of the martyr seen in profile on the ground, probably in an attempt to enhance the colours of the mother and of the martyrs. And the satrap's pink cloak seems initially to have been painted in a whitish hue, as we see it in the final sketch. In these areas the layer of paint is often thicker, with noticeable cracks revealing the underlying layer, caused both by the poor adherence of the second colour to the first, which was still wet, and by a thick layer of paint's naturally greater physical response to any movement in the canvas. The images were created by overlaying several applications of paint one on top of the other: the dark parts are applied in *velatura*, while the lighter parts – particularly where the light is sharpest – are the product of bolder brushstrokes, in fact occasionally so strong as to leave pronounced ridges (for instance the end of the axe, the pearls on the Maccabees' mother, the block and the youngest martyr's blood). A false-colour infrared (FCIR) photographic diagnostic analysis suggests that the blue used by the painter may have been Prussian Blue, yet further non-invasive inspection would be required for confirmation, using such methods as fibre optics reflectance spectroscopy (FORS) and X-ray fluorescence (XRF). In the bottom left-hand corner of the painted surface we see the artist's signature (a. ciseri, f.) and the date (1863) in red paint. The Ciseri Archive appears to suggest that when the picture was finished, the painted surface was varnished with egg white in July 1863.

## ***State of Conservation and Restoration Process***

Hanging on an altar some 3 metres off the ground, the painting was in a generally sound state of conservation. Warping was virtually non-existent and the sizing and paint layers' adherence to the canvas did not appear to be in a precarious condition, other than in an area in which there was a T-shaped cut of about 8 cm in the fur of the martyr in the foreground; the painting's overall readability was somewhat murky, especially in the areas of the middle ground and background, while the surface as a whole had acquired a greyish hue on account of the various spoiled surface layers. Yet when the painting was taken down from the altar, further conservation issues which could not be detected earlier began to emerge, some of them serious. For instance, the canvas presented an advanced degree of depolymerisation of the fibres, as became apparent from a number of small tears and rips both along the edges of the painting and on the painted surface itself. The tears on the edges around the top of the rounded head and on the lower sides, as well as on the whole of the lower edge, had been reinforced in the course of earlier restorations conducted in the Laboratorio del Gabinetto Restauri della Soprintendenza (in 1947, G.R.865 and in 1971–5, G.R.4812), with several strips of canvas applied locally with a flour and animal glue-based adhesive; the smaller tears and rips, on the other hand, had been repaired through coarse, heavy-handed overpainting, presumably in the 19<sup>th</sup> century. The more recent tears, on the other hand, some of them 30 cm long, discovered sporadically on the left-hand side close to the round head, covering an area of approximately 60 cm, required urgent restoration prior to the picture's removal. In addition, 12 canvas patches were discovered on the back of the canvas, their edges frayed in an attempt to attenuate the rheological difference in the surrounding area. They were probably applied during the restoration of 1947 to make good certain presumed minor rips and holes in those areas. The patches are still functional, maintaining a good degree of flatness with respect to their neighbouring areas thanks to the use of appropriate materials and the adoption of appropriate methods, as well as to the weight of the painting itself. Yet certain areas appeared to be slightly depressed due to shrinking of the plaster and glue putty applied on the front, while some of the repainting appeared to have become slightly discoloured. The varnish appeared to cover several areas of repainting in oil designed to conceal gaps or deterioration in the paint film. The older repainting cannot be detected with UV fluorescent inspection. From a purely conservational standpoint, it would have been opportune to remove the canvas from the frame and to thoroughly restore both, which would also have made it possible to clean the yellowed varnish and to remove the old repainting. Yet taking all of the various factors into account (the seriousness of the deterioration that needed to be made good, the size of the painting, its conservation history, the timing involved, and respect for the picture's "life expectancy") it was decided that the picture could be moved to the exhibition and displayed to the public after all while only undergoing minor restoration in keeping with



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

the guidelines that drove the restoration of 1947, which was still fulfilling its task, and while handling it with the greatest care when moving it from the altar to the exhibition venue. In view of this decision, the painting was subjected to as few operations as possible: its deteriorated surface layers – atmospheric deposits, soot from candles and restoration materials (presumably sealing wax-resin) – were cleaned with an oil-in-water emulsion containing 20% demineralised water and 80% ligroin 100-140° with a pH of 6.8, which allowed us to selectively remove dirt without in any way damaging the underlying varnish; the tears on the edges of the polyester strips were made good, with the prior application of an adhesive (two types of acrylic resin thickened with cellulose ether offering long life combined with reversibility in the event of future restoration) after partially removing the canvas from the frame; the depolymerised fibres on the edges were consolidated; localised sealing was performed by injecting acrylic resin into areas showing a slight lifting of the paint in the presence of pronounced *craquelures*; the T-shaped tear was repaired after first removing the excess wax-resin from the painted surface; repair to the wooden frame was minimal (it involved cleaning, the application of a missing iron plate on the joint of the crosspieces, the straightening of those crosspieces, making good small gaps in the bottom left-hand corner, and preemptive disinfestation with insecticides); after testing for suitability, infill puttying in peripheral areas was replaced with a more flexible, damp-resistant putty than the stucco traditionally used, repainting included the correction of certain previously repainted areas – adopting the "chromatic selection" method which respects the original by ensuring that the observer can identify the new work, but only from very close up – with varnish colours (using a urea-formaldehyde resin with a low molecular weight) that have excellent photochemical stability and solubility; the painting was sprayed with an extremely light coat of varnish; and finally, shaped panels of expanded polyethylene foam were built into each hollow section between the frame struts and the crosspieces in order both to minimise oscillation of the canvas, since such oscillation would jeopardise the stability of the paint layers when the painting was being moved, and to protect the painting from potential knocks and damp.

Antonio Ciseri, who had painted the picture in his studio in Via delle Belle Donne, close to Palazzo Strozzi, was already refusing to send it to Rome as early as in 1883 on the grounds that it was not safe. While the cleaning has been only superficial, in that it has not removed the yellowed varnish which imparts a warm, slightly golden glow to the composition as a whole, it has nonetheless made it possible to appreciate certain details that were barely visible before, such as the soldiers in the background, the confiscated jewellery box, the bowl containing a pig's head, another despairing mother close to the two priests whose features are only summarily sketched (a far cry from Ciseri's customary style), and the difference in complexion between the persecutors and the martyrs, the persecutors' complexion being redder and darker, the martyrs' and their mother's being paler and colder

**Kyoko Nakahara**



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016



*Space, Light, Sacredness*, 2015. Video installation, triptych on 3 vertically-mounted 65" screens, duration: 12'; concept and directed by: Vincenzo Capalbo, Marilena Bertozzi. Production: Art Media Studio, Florence, © FLC by Siae 2015

Inspired by Ulisse Tramonti's essay entitled *Lo spirito soffia dove vuole. Architettura sacra fra storicismo e innovazione*, through visual impressions, images, lights and sounds, the video-triptych explores the space of a church as "architectural-artistic unitary theme par excellence, from the dawn of Western civilisation."

By using basic video tools, it narrates the evolution of religious architecture from the Italian experience with St. Paul's Within the Walls church, entirely designed in the Gothic Revival style; to renovation of the facades of the Naples Cathedral, Amalfi and Santa Maria del Fiore in Florence marking the close of the neo Gothic experience; all the way to the Notre-Dame de la Consolation Church in Le Raincy (in the outskirts of Paris), entirely planned by Auguste Perret in reinforced concrete, where the effective passage from historicism to modernity took place: "The focal point of this work lies in the unity of its interior space, determined by the very light columns that cancel any distinction between central nave, aisles and presbytery; and enhanced by the sources of light offered by its outer walls, rhythmically made up of 'claustras'."

Images that come in succession, one after the other, all the way to attaining the sublimation of space and light through the examples provided by the crypt inside the church of the Sainte Marie de la Tourette priory in Eveux and by the Notre-Dame du Haut Chapel in Ronchamp, where Le Corbusier "grasped the challenge of combining the needs of Christian sacredness with the modernity of the architectural language" (see the essay by Ulisse Tramonti in this catalogue). Space, light, sacredness, through its triple screen, gains inspiration from an altarpiece where successive representations in motion narrate the story of the art of architecture without virtuosities and spectacularity. Lights and shadows, silence and sounds, extreme decorations and absolute purity of volumes, matter made of stone and mosaics and completely pure matter, contrasting materials, polychrome bands of travertine and brickwork, reinforced concrete left in its natural state. Hence space as a narrative element, as a sculptural masterpiece dominated by profound spirituality.

[vincenzo capalbo, marilena bertozzi]



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## TIMELINE

### 1850

Pope Pius IX, Giovanni Maria Mastai Ferretti, decides to forgo announcing a jubilee year on account of the violent end of Mazzini's and Garibaldi's Roman Republic.

### 8 December 1854

Pope Pius IX issues a bull entitled *Ineffabilis Deus* proclaiming the dogma of the Immaculate Conception of the Virgin Mary.

### 11 February 1858

The Virgin Mary first appears to a peasant girl named Bernadette Soubirous in Lourdes. Her white gown and mantle and blue girdle provide a conceptual and visual link with the Immaculate Conception.

### 1869–70

Pope Pius IX orders that standards and paintings produced for beatifications and canonisations be displayed in the "Gallery of Saints and the Beatified" in the Vatican, thus turning it in effect into a kind of museum of contemporary religious art.

### 7 February 1878

Pope Pius IX dies. Vincenzo Pecci is elected to the papacy, taking the name of Leo XIII.

### 4 August 1903

Pope Leo XIII dies. Giuseppe Sarto is elected to the papacy, taking the name of Pius X.

### 28 June 1914

Archduke Franz Ferdinand von Habsburg, heir to the throne of Austria-Hungary, is assassinated in Sarajevo.

### 1 August 1914

Germany declares war on Russia, then on France (3 August), violating Luxembourg's and Belgium's neutrality (1–4 August), which prompts Britain to join the war. Japan enters the war on 23 August. Portugal sides with the Triple Entente. Italy joins the war in 1915. Spain opts for neutrality.

### 20 August 1914

Pope Pius X dies. Giacomo della Chiesa is elected to the papacy on 3 September, taking the name of Benedict XV.

### 13 May–13 October 1917

The Virgin Mary appears to three young shepherds at Fatima in Portugal.

### 28 June 1919

A peace treaty signed by the Allies and associated powers with Germany in Versailles brings the First World War to a close.

### 6 February 1922–10 February 1939

Achille Ratti is elected to the papacy, taking the name of Pius XI.

### 28 October 1922

March on Rome. National Fascist Party militants led by Mussolini march on the capital, demanding that the king surrender political power to them.

### 11 February 1929

The mutual recognition accord between the Kingdom of Italy and the Holy See, known as the Lateran Pact, helps to impart a fresh boost to commissions and contact between the religious and secular worlds.



# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## 19 July 1937

An exhibition of *Entartete Kunst (Degenerate Art)* is inaugurated in Munich.

## 12 March 1938

Nazi Germany annexes Austria in the *Anschluss*.

## 9 May 1938

When Hitler visits Florence in the company of Mussolini, Cardinal Elia Dalla Costa orders the windows of the archbishop's palace and all the city's churches to remain shut.

## 14 July–17 November 1938

Racial laws proclaimed in Italy.

## 2 March 1939–9 October 1958

Eugenio Pacelli is elected to the papacy, taking the name of Pius XII.

## 18 June 1939

Pope Pius XII names St. Francis of Assisi and St. Catherine of Siena patron saints of Italy.

## 1 September 1939

Germany invades Poland. France and Britain declare war on the German Reich on 3 September. Spain opts for neutrality.

## 10 June 1940

Italy joins the war on Germany's side against France and Britain.

## 6 June 1944–D-Day

Allied troops land in Normandy.

## 25 April 1945

Broadcasting over the radio from Milan, the National Liberation Committee for Northern Italy proclaims an insurrection in the areas still occupied by Nazi and Fascist forces.

## 1950

Pope Pius XII calls the 24<sup>th</sup> Holy Year.

## 1 November 1950

Pius XII proclaims the dogma of the Virgin Mary's Assumption into heaven.

## 7 May 1964

Pope Paul VI, Giovanni Montini, delivers his "Address to Artists" in the Sistine Chapel.

## 23 June 1973

Pope Paul VI inaugurates the Collection of Modern Religious Art in the Vatican Museums.



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## ACTIVITIES IN THE EXHIBITION AND BEYOND

Palazzo Strozzi is more than just exhibitions, it's also a workshop for experimenting with new ways of relating to art, with activities and events for families, young people and adults.

The starting point for each scheme is the observer's rapport with the work of art and approach to the history and culture of the era, in order to formulate a new way of observing the past and reflecting on the present. Conversations in the exhibition halls, guided tours, workshops and accessibility schemes offer everyone the chance to turn their visit into an absorbing and stimulating experience. At Palazzo Strozzi, everyone can shape their own encounter with art.

Discover our full programme by visiting our website on [www.palazzostrozzi.org](http://www.palazzostrozzi.org)

## FAMILY ACTIVITIES

### Freestyle

Guided tour + workshop for families with children aged 7 to 12. Sunday from 10.30 to 12.30.

This special tour of the *Divine Beauty. From Van Gogh to Chagall and Fontana* exhibition allows you to explore the colours, forms and styles used by artists in their work. Each artist chose their own artistic vocabulary, from traditional painting to abstract art, so we take a close look at the different modes of artistic expression they adopted as the starting point for developing a personal take on art in the workshop, where you can use different materials to breathe life into your very own style. The activity is designed to allow the whole family to share in the beauty of art, with kids and parents joining together to look at some of the works on display in the exhibition and then to complete their shared experience by giving free rein to their creativity in the workshop.

Reservations required. Places are limited. There is no charge for taking part, but a ticket to the exhibition is required.

**Reservations:** CSC Sigma tel. (+39) 055 2469600 [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

**For further information:** [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

### The Family Kit

For all visitors over the age of 5. Always available

This new kit bursting with games and activities is specially designed to allow families to devise their own fun way of visiting the exhibition. The kit contains everything you need to tour the exhibition under your own steam: a small book of games and suggestions of new ways to look at the exhibits, special materials to use during your tour and a diary to share your impressions with the people who use the kit after you.

The Family Kit for *Divine Beauty. From Van Gogh to Chagall and Fontana* has been specially produced in conjunction with celebrated artist Olga Pavlenko.

The Family Kit can be obtained free of charge at the Exhibition Information Point. The kit cannot be booked in advance. **For further information:** [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

### Take Part in Art

Activity for families with children aged 5 to 10. The activity is held in the city's libraries

How can a work of art convey feelings and sensations without using words? The artist's colours, forms and style all help to turn a work of art into a collection of many different mindsets. This workshop is specially designed to help you discover the language of art by exploring the work of such famous artists as Renato Guttuso, Lucio Fontana, Pablo Picasso, Max Ernst, Jean-François Millet and Henri Matisse. The activity is free of charge. **For further information:** [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)



# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## SCHEDULE

Biblioteca delle Oblate – Children's Section (Via Dell'Oriuolo, 26):

Saturday 10 October, 11.00; Saturday 14 November, 11.00

Biblioteca dell'Orticoltura (via Vittorio Emanuele II, 4; via Bolognese, 17):

Friday 27 November, 17.00; Friday 11 December, 17.00

Reservations may be made at the individual libraries involved.

Biblioteca delle Oblate – tel. (+39) 055 2616512; Biblioteca dell'Orticoltura – tel. (+39) 055 4627142

**For further information:** [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## ACTIVITIES FOR YOUNG PEOPLE AND ADULTS

### **Let's talk about... Lucio Fontana, Marc Chagall, Renato Guttuso**

A conversational tour of the exhibition

These three special moments devoted to three major artists with work on display in *Divine Beauty* take their cue from the art of Lucio Fontana, Marc Chagall and Renato Guttuso to explore some of the themes addressed in the exhibition including stylistic eclecticism, the narrative and educational function of historical painting, artists' rapport with faith and ties between the secular and religious worlds. The tour allows visitors to discuss and to familiarise more closely with these leading players in the history of 20<sup>th</sup> century art. Visitors and educators sit in front of a selection of exhibits, sharing a moment of dialogue and reflection to stimulate an exchange of views allowing them to explore some of the themes addressed in the exhibition in greater depth, taking their cue from the close observation of each artist's work. *Let's talk about...* is a conversation in which each participant helps to create an ever-changing experience, interacting with art in an approach designed to hone visitors' critical and analytical skills. You don't need to be an art expert to take part.

Wednesday 21 October, from 18.00 to 19.30 *Let's talk about...* Lucio Fontana

Wednesday 2 December, from 18.00 to 19.30 *Let's talk about...* Marc Chagall

Wednesday 13 January, from 18.00 to 19.30 *Let's talk about...* Renato Guttuso

Other dates available on request for a minimum of 6 participants.

There is no charge for taking part, but a ticket to the exhibition is required. Reservations required. Places are limited.

**Reservations:** Sigma CSC Tel. (+39) 055 2469600 [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

**For further information:** [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

### **Thursday for Young People**

Thursday 17 December 2015 and Thursday 14 January 2016, from 19.00 to 22.00

Young students from secondary schools in Florence become your guides to the *Divine Beauty. From Van Gogh to Chagall and Fontana* exhibition for the space of two special evenings designed to allow you to see the exhibition through fresh eyes, interacting with the students as they present and discuss some of the works on display from their own personal point of view. *Thursday for Young People* is a scheme that offers students in Florence's secondary schools a chance to build on their experience by interacting with Palazzo Strozzi's exhibitions and their visitors. Teachers interested in enrolling their classes in the *Thursday for Young People* scheme for upcoming exhibitions should address their enquiries to the Fondazione Palazzo Strozzi's Education Department.



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2016  
24 JANUARY 2016

Teachers interested in enrolling their classes in the *Thursday for Youngsters* scheme for upcoming exhibitions should address their enquiries to the Fondazione Palazzo Strozzi's Education Department.

**For further information:** [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## Drawing Kit

For visitors of all ages. Always available.

The Drawing Kit containing a sketch pad, a pencil, an eraser and advice on how to look at the exhibits is designed to appeal to visitors of all ages, helping them to fine-tune their powers of observation and give free rein to their creativity through drawing, the oldest art form known to man.

Drawing means observing, offering you a different way of interacting with a work of art. It's a way of both concentrating and, at the same time, of giving free rein to your imagination in front of a painting or sculpture. A drawing captures the experience of observation: translating what you see into a new drawing is your own personal way of endeavouring to impart shape and meaning to the world. The Drawing Kit is designed for anyone interested in discovering a new way of looking at great artists' works while they tour the exhibition. The important thing isn't producing a fabulous drawing, it's letting your eye, hand and pencil work together to plunge you headfirst into the wonderful world of creativity. You can leave your drawing for display on the wall specially dedicated to the project in the Reading Room.

Artist Olga Pavlenko has made a special contribution to the Drawing Kit for *Divine Beauty. From Van Gogh to Chagall and Fontana* with her own personal interpretation of the exhibition.

The kit can be obtained free of charge at the Exhibition Information Point. The kit cannot be booked in advance. **For further information:** [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## ACTIVITIES FOR SPECIAL AUDIENCES

For groups of visitors suffering from mental health issues, cognitive impairment and/or restricted mobility

This interactive tour is designed to meet specific needs. An encounter with the Education Department is held before the tour to get the group's special needs into focus and to gauge the timing and modality of the tour. During the tour, visitors are invited to observe a selection of works and to each play an active part in the ensuing discussion.

Thursday 14 October at 15.00: introductory meeting for educators and professionals in the field.

There is no charge for taking part, but a ticket to the exhibition is required.

**Reservations required:** Sigma CSC Tel. (+39) 055 2469600 [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

**For further information:** [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## With Many Voices

A project for Alzheimer sufferers and their carers Tuesday afternoon, starts 15.00

*With Many Voices* is a project run by the Fondazione's Education Department, working in conjunction with expert geriatric educators, dedicated to Alzheimer sufferers, their families and their caregivers. The project aims to offer Alzheimer sufferers a chance to express themselves through art and to propose a model for a type of communication that is still possible. Using the imagination rather than the memory, and inventiveness rather than logical or cognitive faculties stimulates sufferers' residual ability for communication. After an initial experimental phase, the project became a permanent fixture in Palazzo Strozzi's educational programme in March 2012 and it is now open to families as well as to nursing homes.

For the *Divine Beauty. From Van Gogh to Chagall and Fontana* exhibition, *With Many Voices* will consist of four cycles of three meetings held at 15.00 on Tuesday afternoons. In two of the meetings a work of art is



# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

chosen and the group spends some time in front of it. A guided conversation allows mediators and educators to prompt the creation of a collective narrative or poem, which not only provides a record of the group's experience but also becomes a resource adding new voices to the work of art and proposing different ways of looking at art. The third meeting consists of a creative activity focusing on the relationship between Alzheimer sufferers and their caregivers.

Places are limited. Reservations strictly necessary: Tel (+ 39) 055 3917141 – [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)  
Participants are under no obligation to attend the full cycle of meetings. There is no charge for taking part.

## PROGRAMME:

Tuesday 29 September, 15.00: introductory meeting for caregivers.

Cycle A: Tuesday 6 October, 20 October, 3 November, 15.00

Cycle B: Tuesday 13 October, 27 October, 10 November, 15.00

Cycle C: Tuesday 17 November, 1 December, 22 December, 15.00

Cycle D: Tuesday 24 November, 15 December, 29 December, 15.00

Tuesday 19 January, final meeting for caregivers.

## BEYOND THE EXHIBITION

Palazzo Strozzi aims to play a catalyst role for the city and its hinterland, and each one of its exhibitions seeks to encourage visitors to appreciate Florence from a new perspective which is never the same twice. A rich and varied programme of events, lectures, courses and much more aims to help both the young and the young at heart to explore art in a new and stimulating way.

### Conferences and events at Palazzo Strozzi

A cycle of lectures in Palazzo Strozzi explores some of the themes addressed in the exhibition in greater depth and breadth. The programme of events includes:

**Thursday 5 November**, 21.00, in the Sala Ferri and inside the exhibition: a reading by the poet Davide Rondoni (reservations required: CSC Sigma tel. (+39) 055 2469600)

**Wednesday 18 November**, 18.00, in the Altana di Palazzo Strozzi (attic loggia): lecture by Micol Forti, "Comme une fleur". Matisse's chapel and sacred art in postwar France (admission free while places last)

**Wednesday 25 November**, 18.00, in the Sala Ferri in Palazzo Strozzi: lecture by Alberto Melloni, "God's Indulgence" (admission free while places last)

**Tuesday at the Movies with Palazzo Strozzi** – Film Retrospective – Odeon Cinema

Beauty, the sacred and the cinema. The tenth edition of Tuesday at the Movies with Palazzo Strozzi comprises four evenings devoted to four giants whose work has made cinema history: Luis Buñuel, Andrei Tarkovsky, Martin Scorsese and Pier Paolo Pasolini. The retrospective explores the different artistic paths in the 20<sup>th</sup> century that marked the rediscovery and revisitation of stories and figures linked to the religious tradition of Christianity, "models" which the cinema interpreted as tools for breaking with the past and for reflecting on the countless inconsistencies of the modern era. From the provocative and irreverent approach of Buñuel to the great spiritual frescoes of Tarkovsky and from Scorsese's "scandalous" portrayal of Christ to the epic and revolutionary vision of Pasolini, the retrospective takes its audience on a fascinating journey of exploration through the world of story, image, sound and vision.

Admission to the screenings, all in the original version with Italian subtitles, is free while places last:

**Tuesday 6 October**, 20.30: *Un chien andalou* (FR, 1929, 19 min.) and *Viridiana* (MEX, SP, 1961, 90 min.) directed by Luis Buñuel

**Tuesday 13 October**, 20.30: *Andrei Rublev* directed by Andrei Tarkovsky (URSS, 1966, 205 min.)

**Tuesday 20 October**, 21.00: *The Last Temptation of Christ* directed by Martin Scorsese (USA, 1988, 164 min.)



# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

**Tuesday 27 October, 20.30:** *The Gospel According to Matthew* directed by Pier Paolo Pasolini (IT, FR, 1964, 137 min.)

## Palazzo Strozzi at the Oblate and in Florence's Libraries

Palazzo Strozzi organises exhibition presentations and family workshops in conjunction with the Biblioteca delle Oblate and other libraries in the city. For *Divine Beauty from Van Gogh to Chagall and Fontana*, Palazzo Strozzi is working with the Biblioteca delle Oblate, the Biblioteca Canova Isolotto, the Biblioteca dell'Orticoltura and the Biblioteca Pietro Thouar. These libraries will be hosting three exhibition presentations with the curators and a cycle of workshops for families with children aged five to ten, entitled Play Your Part in Art, offering those taking part a chance to explore the techniques and the languages of modern art.

Admission to all events is free of charge while places last. Reservations are required for the workshops.

### Presenting the Exhibition:

- **Tuesday 6 October**, 18.00, Biblioteca delle Oblate, Via dell'Oriuolo 26 – Exhibition presented by Carlo Sisi
- **Wednesday 14 October**, 17.30, Biblioteca Canova Isolotto, Via Chiusi 3/4 – Exhibition presented by Lucia Mannini
- **Thursday 10 December**, 17.00, Biblioteca Pietro Thouar, Piazza Tasso 3 – Exhibition presented by Anna Mazzanti

### Workshop for families with children aged 5 to 10 Play Your Part in Art:

- **Saturday 10 October**, 14 November and 5 December, 11.00 at the Biblioteca delle Oblate, Via dell'Oriuolo 26 (reservations: tel. (+39) 055 2616512)
- **Friday 27 November** and **11 December**, 17.00 at the Biblioteca Orticoltura, Via Vittorio Emanuele II 4/Via Bolognese 17 (reservations: tel. (+39) 055 4627142)



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# Divine Beauty

FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## PALAZZO STROZZI AT THE INSTITUT FRANÇAIS DE FLORENCE

The Fondazione Palazzo Strozzi and the Institut Français de Florence join together to celebrate the role of French culture and art in *Divine Beauty from Van Gogh to Chagall and Fontana* (Palazzo Strozzi, Florence, 24 September 2015–24 January 2016) with a programme of events designed to explore in greater depth and to take a fresh look at some of the themes and masterpieces of the artists whose work is on display in the exhibition, in a cycle of lectures and screenings at the Institut Français de Florence (Piazza Ognissanti 2, Florence) between October and December 2015. Admission free!

The cycle will be exploring such issues as the figure of Gino Severini and his ties with French philosopher Jacques Maritain and the history and popularity of religious themes in French painting between the 19<sup>th</sup> and 20<sup>th</sup> centuries, and will include screenings of French movie classics on the life and work of such artists as Vincent van Gogh, Pablo Picasso, Maurice Denis and Georges Rouault.

All events will be held at the Institut Français de Florence (Piazza Ognissanti 2, Florence); admission is free while places last.

### LECTURES

**Monday 5 October, 18.00:** Lecture by Mirella Branca, *Gino Severini and Jacques Maritain*

**Monday 12 October, 18.00:** Lecture by Laura Lombardi, *From Salon to Altar. Religious themes in French painting after 1860*

**Monday 19 October, 18.00:** Lecture by Claudio Pizzorusso, *Maurice Denis, Fiesole, Fra Angelico*

### FILMS

**Tuesday 24 November, 20.00:** *Van Gogh* directed by Maurice Pialat (FR, 1991, 158 min.)

**Tuesday 1 December, 20.00:** *Georges Rouault* directed by Pierre Courthion and Isabelle Rouault (FR, 1968, 56 min.)

**Tuesday 15 December, 20.00:** *Maurice Denis et la peinture naïve* directed by Jean-Paul Bouillon and Edwige Kertes (FR, 1993, 22 min.) and *Picasso, les couleurs de la passion* directed by Alain Jaubert (FR, 1993, 30 min.)



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# Divine Beauty

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TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## PUBLICATIONS

### Catalogue

*Divine Beauty from Van Gogh to Chagall and Fontana* catalogue of the exhibition (Palazzo Strozzi, Florence 24 September 2015–24 January 2016), curated by Lucia Mannini, Anna Mazzanti, Ludovica Sebregondi and Carlo Sisi, Marsilio Editori. Exhibition price € 30.00; high-street bookshop price € 34.00. Available in Italian and in English.

### Guide to the Exhibition

*Divine Beauty from Van Gogh to Chagall and Fontana*. Marsilio Editori. Exhibition price: € 5.00. Available in Italian and in English.

### Exploring Sacred Art in Tuscany 1850–1960

To tie in with its exhibition on *Divine Beauty from Van Gogh to Chagall and Fontana*, the Fondazione Palazzo Strozzi has produced a special guide and map designed to allow you to explore the sites in Tuscany that still house tangible evidence of a century of sacred art stretching from 1850 to 1960, setting out from Palazzo Strozzi and the Great Museum of the Cathedral. Moving outside the city of Florence proper, the guide takes you on a journey to over fifty sites in all parts of the region, offering you a unique chance to discover the area and pointing up the Fondazione Palazzo Strozzi's role in experimenting with helping its visitors to discover new ways of enjoying art both inside and outside its own walls.

The map includes both "must-do" sites and less obvious points of interest, many of them in enchanting areas where art and nature interact to great effect. This is the first publication ever to explore more than a century of sacred art and to help visitors travel the roads of Tuscany in search of it.

The hardcopy guide and map are available free of charge from Palazzo Strozzi and elsewhere in the city and region; they can also be downloaded in softcopy format on our website: [www.palazzostrozzi.org](http://www.palazzostrozzi.org)



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FROM VAN GOGH  
TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

## LIST OF THE WORKS

### Section 1 - From Salon to Altar

1.1

Antonio Ciseri (Ronco sopra Ascona 182–Florence 1891) *The Maccabees* 1857–63. Oil on canvas, 463.5 x 265.5 cm. Florence, Church of Santa Felicita

1.2

Cesare Fracassini (Rome 1838–1868) *The Martyrs of Gorcum* 1867. Oil on canvas, 96 x 71 cm. Private collection

1.3

Domenico Morelli (Naples 1826–1901) *Caduta of Saint Paul* 1876. Oil on canvas, 285 x 143 cm. Altamura, Cathedral of Santa Maria Assunta, OSN 0250

1.4

Gustave Moreau (Paris 1826–98) *Saint Sebastian* 1870–5 or 1890. Oil on canvas, 115 x 90 cm. Paris, Musée Gustave Moreau, inv. 214

1.5

William-Adolphe Bouguereau (La Rochelle 1825–1905) *Flagellation of Jesus Christ* 1880. Oil on canvas, 310 x 213 cm. La Rochelle, Musées d'art et d'histoire de La Rochelle, MAH.1881.1.1

1.6

Giuseppe Catani Chiti (Prato 1866–Florence 1945) *The Saviour* 1900. Oil and gold on wood, 147/175 x 172 cm. Siena, Basilica of San Francesco

### Section 2 - Rosa Mystica

2.1

Domenico Morelli (Naples 1826–1901) *Mater Purissima* 1879–83. Oil on canvas, 200 x 110 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 85

2.2

Edvard Munch (Løten 1863–Ekely 1944) *Madonna* 1895–1902. Lithograph, 708 x 500 mm. Private collection

2.3

Edvard Munch (Løten 1863–Ekely 1944) *Madonna II* 1895–1902. Lithograph, hand-colored, 605 x 445 mm. Private collection

2.4

Adolfo de Carolis (Montefiore dell'Aso 1874–Rome 1928) *Madonna, Praise be to You for the Light You Shed on Earth* 1900. Oil and plaster relief decorations with gold leaf on cardboard, 70.8 x 90 cm. Private collection, courtesy of Enrico Gallerie d'Arte, Milan

2.5

Adolfo Wildt (Milan 1868–1931) *Mary Gives Birth to Christian Infants* 1918. Plaster, 83 x 65 x 9 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro, inv. 4329

2.6

Libero Andreotti (Pescia 1875–Florence 1933) *Madonna with Child* 1923. Pietraforte, 89 x 43 x 31 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro, inv. 775



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TO CHAGALL  
AND FONTANA

FLORENCE  
PALAZZO STROZZI  
24 SEPTEMBER 2015  
24 JANUARY 2016

2.7

Tullio Garbari (Pergine Valsugana 1892–Paris 1931) *Our Lady of Peace* 1927. Oil on wood, 90.5 x 70 cm. Trento, Museo Diocesano Tridentino, inv. 4893

## Section 3 - Life of Christ

### The Annunciation to the Virgin Mary

3.1

Giovanni Segantini (Arco 1858–Schafberg 1899) *The Annunciation of the New Word* 1896 Pencil, dark chalk, white highlighting on beige paper, 44.7 x 33 cm. Sankt Moritz, Segantini Museum

3.2

Vittorio Corcos (Livorno 1859–Florence 1933) *Annunciation* 1904. Oil on canvas, 220 x 180 cm. Fiesole, Convent of San Francesco, Provincia Toscana di San Francesco Stimmatizzato, Ordine dei Frati Minori

3.3

Galileo Chini (Florence 1873–1956) *Annunciation c.* 1906. Oil on canvas, 146 x 276 cm. Private collection

3.4

Gaetano Previati (Ferrara 1852–Lavagna 1920) *Annunciation* 1912. Oil on canvas, 40 x 87 cm. Milan, Galleria d'Arte Moderna, inv. Gam 4584

3.5

Glyn Warren Philpot (London 1884–1937) *Angel of the Annunciation* 1925. Oil on canvas, 12 x 87 cm. Brighton and Hove, The Royal Pavilion & Museums

3.6

Maurice Denis (Granville 1870–Paris 1943) *Annunciation at Fiesole* 1928. Oil on canvas, 65.3 x 92 cm. Private collection

3.7

Libero Andreotti (Pescia 1875–Florence 1933) *Toeplitz Annunciation* 1931. Bronze. *The Virgin Annunciate* 159 x 62.5 x 32 cm. *Herald Angel* 171 x 60 x 56 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 1907, 1908

3.8

Giuseppe Capogrossi (Rome 1900–1972) *The Annunciation c.* 1933. Oil on canvas, 115 x 83 cm. Paris, Centre Pompidou, Musée national d'art moderne / Centre de création industrielle, donated by Count Emanuele Sarmiento, 1933, JP 683 P

### Nativity and Childhood of Christ

3.9

Gaetano Previati (Ferrara 1852–Lavagna 1920) *Georgica* 1905. Oil on canvas, 168 x 215 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 43354

3.10

Arturo Martini (Treviso 1889–Milan 1947) *Nativity Scene* 1926. Painted and glazed ceramics with reflective glaze, ø 55 cm, h. 45 cm. Genoa, Galleria d'Arte Moderna, inv. GAM 1507

3.11

Pietro Bugiani (Pistoia 1905–92) *Nativity (Evening)* 1928, Oil on wood, 60 x 80 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 4884

3.12

Fillia (Luigi Colombo; Revello 1904–Turin 1936) *The Holy Family c.* 1931. Oil on canvas, 125 x 100 cm. Gaudenzi Collection



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24 JANUARY 2016

3.13

Odilon Redon (Bordeaux 1840–Paris 1926) *Flight into Egypt* 1903. Oil on canvas, 45.4 x 38 cm. Paris, Musée d'Orsay, bequeathed by Mme Ari Redon according to the wishes of her husband, the artist's son, 1984, inv. RF 1984-50

3.14

Élisabeth Chaplin (Fontainebleau 1890–Florence 1982) *Rest in Egypt (Oasis)* c. 1927. Oil on canvas, 139 x 135.5 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 2734

3.15

Maurice Denis (Granville 1870–Paris 1943) *Nazareth* 1905. Oil on canvas, 114 x 162 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23158

## Miracles and Parables

3.16

Leonardo Bistolfi (Casale Monferrato 1859–La Loggia 1933) *Christ Walking on Water* 1896. Terracotta, 40 x 34 x 39.5. Casale Monferrato, Museo Civico e Gipsoteca Bistolfi, inv. D17

3.17

Pietro Annigoni (Milan 1910–Florence 1988) *The Raising of Lazarus* 1946. Oil on canvas on wood, 98 x 80 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, gift of Danilo Fossati, acq. 1973, inv. 22968

3.18

Baccio Maria Bacci (Florence 1888–1974) *The Prodigal Son* 1925. Oil on canvas, 70.5 x 60 cm. Milan, Museo del Novecento, inv. 4736

3.19

Arturo Martini (Treviso 1889–Milan 1947) *Prodigal Son* 1927. Bronze, 219 x 149 x 100 cm. Acqui Terme, Villa-“Jona Ottolenghi”-Nursing Home

## The Passion

3.20

Stanley Spencer (Cookham 1891–Cliveden 1959) *Christ's Entry into Jerusalem* 1920. Oil on canvas, 114.2 x 144.8 cm. Leeds, Leeds Museums and Galleries

3.21

Giovanni Costetti (Reggio nell'Emilia 1874–Settignano 1949) *Christ's Entry into Jerusalem* c. 1923–6. Oil on cardboard, 70 x 101 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 2845

3.22

Felice Carena (Cumiana 1879–Venice 1966) *Apostles* 1926. Oil on canvas, 135 x 190 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, General Catalogue 432; Accademia 596

3.23

Giuseppe Montanari (Osimo 1899–Varese 1976) *The Kiss of Judas* 1918. Oil on canvas, 80 x 96 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, Gift of Giovanna Ghiringhelli Montanari, acq. 1984, inv. 24664

## Last Supper, Via Crucis

3.24

Stanley Spencer (Cookham 1891–Cliveden 1959) *The Last Supper* 1920. Oil on canvas, 91.5 x 122 cm. Cookham, Stanley Spencer Gallery, inv. COOSS.1993.1.1



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24 JANUARY 2016

3.25

Gaetano Previati (Ferrara 1852–Lavagna 1920) *Jesus Crowned with Thorns*. Station I of the Cross 1901–2. Oil on canvas, 121 x 107 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23467

3.26

Antonio Maraini (Rome 1886–Florence 1963) *Stations of the Cross - Stations IV, VII*, 1926. Plaster, 120 x 80 cm (each). Figline Valdarno, Church of Saint Francis - Provincia Toscana di San Francesco Stigmatizzato, Ordine dei Frati Minori. Donated by Giovanni Pratesi

3.27

Lucio Fontana (Rosario de Santa Fe 189Varese 1968) *Via Crucis* (Stations II, III, XIII), 1955-1956, 41,5 x 21 x 10 cm each. Ceramics with reflective glaze. Milan, Museo Diocesano, from Lombardia Region, invv. MD 2011.137.002, MD 2011.137.003, MD 2011.137.013

3.28

Georges Rouault (Paris 1871–1958) *Ecce Homo* 1952. Oil on plywood, 50 x 45 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23666

3.29

Georges Rouault (Paris 1871–1958) *The Veil of Veronica* 1946. Oil on cardboard on wood, 51 x 37 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23690

3.30

Otto Dix (Gera 1891–Singen 1969) *Christ and Veronica - Station VI of the Cross* 1943. Oil on wood, 81 x 100 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23723

3.31

Gino Severini (Cortona 1883–Paris 1966) *Divine Mercy - Station VII of the Cross* 1944. Mixed media on cardboard, 100 x 75.5 cm. Cortona, Museo Diocesano del Capitolo di Cortona

## Crucifixion

3.32

Pablo Picasso (Málaga 1881–Mougins 1973) *Christ on the Cross* 1896–7. Oil and charcoal on paper, 73.5 x 54.4 cm. Barcelona, Museu Picasso, donated by Pablo Picasso, 1970, MPB 110.049

3.33

Max Ernst (Brühl 1891–Paris 1976) *Crucifix* 1914. Oil on canvas, 55 x 38 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23884

3.34

Primo Conti (Florence 1900–Fiesole 1988) *Crucifixion* 1924. Oil on canvas, 190 x 130 cm. Florence, Convent of Santa Maria Novella

3.35

Marc Chagall (Moishe Segal; Vitebsk 1887–Saint-Paul-de-Vence 1985) *White Crucifixion* 1938. Oil on canvas, 155 x 139.8 cm. Chicago, The Art Institute of Chicago, Gift of Alfred S. Alschuler, 1946.925

3.36

Giacomo Manzù (Giacomo Manzoni; Bergamo 1908–Ardea 1991) *Crucifixion* 1939–40. Bronze, 48 x 38 x 5.5 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 5022

3.37

Renato Guttuso (Bagheria 1911–Rome 1987) *Crucifixion* 1940–1. Oil on canvas, 198.5 x 198.5 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 8549



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24 JANUARY 2016

3.38

Graham Sutherland (London 1903–80) *Study for Crucifixion* 1947. Oil on masonite, 97 x 118 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23591

3.39

Lucio Fontana (Rosario de Santa Fe 1899–Varese 1968) *Crucifixion* 1951. Polychrome ceramics, 68 x 40 x 30 cm. Private collection

3.40

Emilio Vedova (Venice 1919–2006) *Contemporary Crucifixion - Cycle of Protest n° 4* 1953. Acrylic on canvas, 130 x 170 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 4969

## Deposition, Pietà, Resurrection

3.41

Pericle Fazzini (Grottammare 1913–Rome 1987) *Deposition* 1946. Bas-relief, bronze, 180.5 x 85 x 3.5 cm. Rome, Galleria d'Arte Moderna di Roma Capitale, AM 2843

3.42

Fausto Melotti (Rovereto 1901–Milan 1986) *Deposition* 1933. Bronze, 86 x 60 x 26 cm. Private collection

3.43

Felice Carena (Cumiana 1879–Venice 1966) *Deposition* 1938–9. Oil on canvas, 197 x 145 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23083

3.44

Luigi Bonazza (Arco 1877–Trento 1965) *Deposition c.* 1916. Pencil and pastel, 82 x 176 cm. Trento, private collection

3.45

Vincent Van Gogh (Groot Zundert 1853–Auvers-sur-Oise 1890) *The Pietà* (after Delacroix) c. 1890. Oil on canvas, 41.5 x 34 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23698

3.46

Tullio Garbari (Pergine Valsugana 1892–Paris 1931) *The Deposited* 1929. Oil on cardboard, 49 x 34 cm. Florence, Musei Civici Fiorentini, Collezioni del Novecento, MCF-DR 2004-21546

3.47

Émile Bernard (Lille 1868–Paris 1941) *Resurrection* 1925–30. Oil on cardboard, 69 x 96 cm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, gift of Abbé Pierre Tuarze, acq. 1963, inv. 22984

3.48

Fausto Melotti (Rovereto 1901–Milan 1986) *Supper at Emmaus* 1933. Bronze, 90 x 60 x 36 cm. Private collection

## Section 4 - Severini: Mural Decoration from Spirituality to Poetry

4.1

Gino Severini (Cortona 1883–Paris 1966) A) *Study concerning an early solution for the windows of the central nave of the church of Saint-Nicolas de Myre in Semsales*, 1924–5. Tempera, ink and watercolor on cardboard, 32.5 x 22.0 cm. Private collection. B) *Study for a stained-glass window for the church of Saint-Nicolas de Myre in Semsales* 1924–5. Tempera mounted on tracing paper, 27.7 x 40.5 cm. Rome, Romana Severini Brunori Collection

4.2

Gino Severini (Cortona 1883–Paris 1966) A) *Angel*. Rough sketch for a mosaic of the church of Saint-Nicolas de Myre a Semsales 1926. Tempera on paper, 15.0 x 15.0 cm. Strasbourg, Collections de la



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24 SEPTEMBER 2015  
24 JANUARY 2016

Bibliothèque Nationale et Universitaire. B) *Symbols of the Sacred Heart and Eucharist*. Rough sketch for a decoration motif of the church of Saint-Nicolas de Myre in Semsales 1927. Tempera on paper, 24.0 × 17.0 cm. Kolbsheim, Collection Cercle d'Études Jacques et Raïssa Maritain

4.3

Gino Severini (Cortona 1883–Paris 1966) *Rough sketch of part of the apse of the church in La Roche* 1927. Tempera and pencil on cardboard, 53.8 x 37.9 cm. Rome, Romana Severini Brunori Collection

4.4

Gino Severini (Cortona 1883–Paris 1966) *Still Life*. Rough sketch for the fresco of the ceiling of the tribune of the church in La Roche 1927. Tempera on cardboard, 36.5 x 34.5 cm. Ravenna, Arts High School “Nervi-Severini”, inv. 13

4.5

Gino Severini (Cortona 1883–Paris 1966) A) *Pietà*. Rough sketch for the fresco on the triumphal arch of the church in La Roche 1927–8. Tempera on cardboard, 23.0 x 46.0 cm. Rome, Romana Severini Brunori Collection. B) *Annunciation*. Rough sketch for a fresco in the apsidal area of the church of Notre-Dame du Valentin in Lausanne 1933. Tempera on cardboard, 26.0 x 18.0 cm. Private collection

4.6

Gino Severini (Cortona 1883–Paris 1966) *Rough sketch for the decoration of the interior of the church of Saint-Pierre in Freiburg* 1931. Tempera, gold and silver on cardboard, 55.5 x 41.0 cm. Rome, Romana Severini Brunori Collection

4.7

Gino Severini (Cortona, 1883–Paris, 1966) A) *Sketch for the decoration of the interior of the church of Saint-Pierre in Freiburg from the lateral nave* 1931. Tempera on paper, 56.0 × 41.5 mm. Rome, Romana Severini Brunori Collection. B) *Design for the tribune of the church of Saint-Pierre in Freiburg* 1931. Tempera and gold on cardboard, 43.4 x 115.0 cm. Franchina Collection. C) *King David and Angel Musicians*. Rough sketch for the organ tribune painting in the church in La Roche 1927–8. Tempera, pencil and gold on cardboard, 26.9 x 74.4 cm. Franchina Collection

4.8

Gino Severini (Cortona 1883–Paris 1966) *Decoration for the tomb of his son Jacques* 1933–4. Mosaic, 64 x 34.5 cm. Rome, Romana Severini Brunori Collection

4.9

Gino Severini (Cortona 1883–Paris 1966) A) *The Delivery of the Keys to Saint Peter*. Rough sketch for the definitive version of the altar mosaic in the church of Saint-Pierre in Freiburg, 1950. Tempera on cardboard, 56.1 x 41.6 cm. Rome, Romana Severini Brunori Collection. B) *Mosaic from a detail of The Delivery of the*

*Keys to Saint Peter in the church of Saint-Pierre in Freiburg* 1950–1. Mosaic, 54.5 x 42.2 cm. Franchina Collection

4.10

Gino Severini (Cortona 1883–Paris 1966) A1) *Study of the “baldaquin” for the church of Saint-Nicolas de Myre in Semsales* 1925. Pencil on paper, 19.0 x 20.8 cm. Rome, Romana Severini Brunori Collection  
A2) *Study for the “baldaquin” for the church of Saint-Nicolas de Myre in Semsales* 1925. Tempera and pencil on cardboard, 11.0 x 19.7 cm. Rome, Romana Severini Brunori Collection  
A3) *Study of freeze for the “baldaquin” for the church of Saint-Nicolas de Myre in Semsales* 1925. Tempera and pencil on cardboard, 68 x 23.7 cm. Rome, Romana Severini Brunori Collection  
B1) *Saint with Clasped Hands*. Study for a figure of the mosaic on the façade of the church of Christ-Roi in Tavannes 1930. Pencil on paper, 33.7 x 26.0 cm. Rome, Romana Severini Brunori Collection



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24 SEPTEMBER 2015  
24 JANUARY 2016

- B2) *Praying Saint*. Study for a figure of the mosaic on the façade of the church of Christ-Roi in Tavannes 1930. Pencil on paper, 33.7 x 26.0 cm. Rome, Romana Severini Brunori Collection
- B3) *Virgin*. Study for a figure of the mosaic on the façade of the church of Christ-Roi in Tavannes 1930. Pencil on paper, 33.7 x 26.0 cm. Rome, Romana Severini Brunori Collection
- C) *Study for a mosaic of the choir in the church of Saint-Pierre in Freiburg* 1931. Pastel and pencil on paper, 32.0 x 23.5 cm. Rome, Romana Severini Brunori Collection
- D) *Study for the apse of the church of Saint-Pierre in Freiburg* 1931–2. China ink on paper, 17.4 x 10.0 cm. Rome, Romana Severini Brunori Collection
- E.) *Study for arches and intradoses for the church of Notre-Dame du Valentin in Lausanne* 1933. Tempera on paper, 21.0 x 13.5 cm each. Rome, Romana Severini Brunori Collection

## Section 5 – Architecture

### 5.1

*Space, Light, Sacredness* 2015. Video installation. Triptych on 3 vertically-mounted 65” screens  
Duration: 12 minutes. Concept and directed by: Vincenzo Capalbo, Marilena Bertozzi. Production: Art Media Studio, Florence

## Section 6 - The Church

### 6.1

Maurice Denis (Granville 1870–Paris 1943) *Preparation of the Censer, Preparation of the flower baskets, from the cycle The Exaltation of the Holy Cross and the Glorification of the Sacrifice of Mass* 1899. Oil on canvas, 250 x 115 cm each. Paris, Musée d’Orsay, on loan from the Musée des Arts Décoratifs, inventories 18362 C, 18362 D

### 6.2

Father Desiderius (Peter) Lenz OSB (Haigerloch 1832–Beuron 1928) *Stories of Mary* (Santa Maria di Loreto, German Chapel) 1891. Pencil on paper, 198 x 617 mm. Beuron, Kunstarchiv der Benediktiner-Erzabtei St. Martin, inv. E12\_30

### 6.3

Father Desiderius (Peter) Lenz OSB (Haigerloch 1832–Beuron 1928) 1891, A) *The Vision of Saint Benedict*. Pencil and watercolour on paper, 188 x 99 mm. B) *The Death of Saint Benedict*. Ink, pencil and watercolour on paper, 192 x 117 mm. C) *Vision of the Death and Transitus of Saint Benedict*. Pencil and watercolour ink on paper, 192 x 110 mm. Beuron, Kunstarchiv der Benediktiner-Erzabtei St. Martin, invv. E14-1a\_27r2, E14-1a\_27r4, E14-1a\_27r3

### 6.4

Father Willibrord (Jan) Verkade (Zaandam 1868–Beuron 1946) *Mary and Eve* (Immaculate Conception and Original Sin) 1905. Pencil/charcoal on paper, 210.5 x 160 mm. Beuron, Kunstarchiv der Benediktiner-Erzabtei St. Martin, inv. K 1754

### 6.5

Adolfo Wildt (Milan 1868–1931) *Saint Francis* 1925. Marble, 45 x 47 x 26 cm. Forlì, Palazzo Romagnoli, Collezioni del Novecento, inv. 531

### 6.6

Gerardo Dottori (Perugia 1884–1997), design; Giulio Cesare Giuliani (Viterbo 1882–Rome 1954), execution, *Saint Francis* 1933. Leaded stained-glass window, 85 x 55 cm. Rome, Vetrate d’Arte Giuliani

### 6.7

Adolfo Wildt (Milan 1868–1931) *Pius XI* 1926. Gilded marble, 113 x 116 x 65 cm. Vatican City, Musei Vaticani, Collezione d’Arte Contemporanea, inv. 23660



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24 JANUARY 2016

6.8

Scipione (Gino Bonichi; Macerata 1904–Arco 1933) *The Cardinal Dean* (Portrait of Cardinal Vannuttelli) 1930. Oil on wood, 133.7 x 117.3 cm. Rome, Galleria d'Arte Moderna di Roma Capitale, AM 1081

6.9

Giacomo Manzù (Giacomo Manzoni; Bergamo 1908–Ardea 1991) *Great Cardinal* 1955. Bronze, 209 x 114 x 130 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro, inv. 2126

6.10

Alfredo Ravasco (Genoa 1873–Ghiffa 1958) *Reliquary of Saints Gervasius and Protasius* 1936. Gilded silver, lapis lazuli, rock crystal, precious stones, pearls. Urn: 50.2 x 60 x 22 cm; base: 5.2 x 28 x 72.2 cm. Milan, Capitolo Metropolitano

6.11

Henri Matisse (Le Cateau-Cambrésis 1869–Nice 1954) *Green Chasuble* 1951. Silk, 127 x 192 cm. Vatican City, Musei Vaticani, Collezione d'arte contemporanea, gift of the Dominican nuns of Vence, acq. 1978, inv. 23384

## Section 7 - Prayer

7.1

Vincenzo Vela (Ligornetto 1820–Mendrisio 1891) *Morning Prayer* 1846. Plaster, 139 x 59.4 x 72.6 cm. Ligornetto, Museo Vincenzo Vela, Ufficio federale della cultura, Ve39

7.2

Jean-François Millet (Gréville 1814–Barbizon 1875) *Angelus* 1857–9. Oil on canvas, 55.5 x 66 cm. Paris, Musée d'Orsay, bequeathed by Alfred Chauchard, 1910, inv. RF 1877

7.3

Edvard Munch (Løten 1863–Ekely 1944) *Old Man Praying (Father Praying)* 1902. Woodcut in two types of wood printed on Japanese paper, 458 x 325 mm. Vatican City, Musei Vaticani, Collezione d'Arte Contemporanea, inv. 23417

7.4

Felice Casorati (Novara 1883–Turin 1963) *The Prayer* 1914. Tempera on moleskin, 130 x 120 cm. Verona, Galleria d'Arte Moderna Achille Forti, inv. 25238-1C-3763

7.5

María Blanchard (Santander 1881–Paris 1932) *Girl at her First Communion* 1914–20. Oil on canvas, 180 x 124 cm. Madrid, Museo Nacional Centro de Arte Reina Sofia, inv. AS07281

7.6

Lorenzo Viani (Viareggio 1882–Ostia 1936) *Blind Man's Prayer* 1920–3. Charcoal, tempera and oil on cardboard, 96.6 x 66.5 cm. Viareggio, Galleria d'Arte Moderna e Contemporanea–“Lorenzo Viani”, donazione Lucarelli, inv. 4770

7.7

Cagnaccio di San Pietro (Natale Scarpa; Desenzano del Garda 1897–Venice 1946) *Prayer* 1932. Oil on wood, 80 x 60 cm. Rome, GNAM - Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 3291



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