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VIVA VENEZIA! THE INVENTION OF VENICE IN THE 19TH CENTURY

Lower Belvedere
17 February to 4 September 2022



Giuseppe Canella d. J., *Chioggia before Sunrise*, 1838
Photo: Belvedere, Vienna

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Long live Venice! The exhibition in the recently reopened Lower Belvedere tells of a city that is deeply inscribed in our collective psyche as a myth. Like so many myths, the vision of the lagoon city had to be invented first – promoted, for instance, as *leggenda nera* by 19th-century historians; cultivated by writers drawn to the morbid allure of crumbling ruin; and finally popularized by films such as *Sissi* or *Death in Venice*. „Viva Venezia!“

General Director Stella Rollig: „*The exhibition ventures the following thesis: Venice would not be 'Venice' without the view from the outside, without the artistic interpretation of this unique city. The show unveils the emergence of a myth in the spirit of 19th-century art, with its key concepts still relevant today.*“

From 1815 to 1866, Venice and the Veneto region were part of the Habsburg Monarchy. Austrians had long been captivated by the city on the lagoon to their south. The coastal landscape there promised a light-hearted, simple life and a break from the bourgeois confines of their native land. Once the former republic lost its role as a major political power after 1797, a remarkable empathy for the troubled city developed throughout Europe. Venice was given a new identity primarily on the basis of on how intellectuals, literary figures, and artists viewed it from the outside. Within a few years, two narrative strands or interpretations had emerged: Historians created the legend of a dark, corrupt Venice ruled by a cunning autocracy for centuries, the so-called *leggenda nera*. Writers, in contrast, reveled in the romance of Venice, lured by the morbid charm of decay and enchanted by a city seemingly built into water.

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Franz Smola, curator: „*The city of Venice provided a blank canvas for the ideas, aspirations, and sentiments of numerous intellectuals. By incorporating their individual interpretations in sometimes monumental works, visual artists such as Francesco Hayez, William Turner, and Friedrich Nerly created an eternal image of the city: melancholic, romantic, incomparable.*“

In three thematic chapters, the exhibition traces this staging of a dream. The first section examines history painting of the 19th century: opulent scenes from Venice's glorious thousand-year history captured by Austrian and Italian artists. One notable example is Hans Makart's painting *Venice Pays Tribute to Caterina Cornaro* – over ten meters long and not often exhibited due to its unusual size, it is one of the highlights of the show. The second section turns to the city's close historical ties with Austria. Due to geographical proximity, a number of Austrian artists such as Antonietta Brandeis, Leopold Carl Müller, Carl Schuch, and August von Pettenkofen often spent long periods in the city for inspiration. Finally, the third section sheds light on Venice as a place of longing – the myth that has characterized the city from the beginning of the 19th century to the present day. Painters and, above all, writers from Europe and the United States surrendered to the magic but also the melancholy of the city; to this day, some see in Venice a metaphor for "dying in beauty."

To exemplify the narrative, this exhibition draws on hidden treasures from the museum's own art repositories that have only rarely been shown. These include magnificent history paintings illustrating scenes from Venice's glorious past – some of which are monumental in size. In addition to the aforementioned Makart painting, the exhibit features works by Venetian painters such as Michelangelo Grigoletti and Jacopo d'Andrea. Also on display are a considerable number of *vedute* created by artists from Austria and other countries, such as Rudolf von Alt, Josef Carl Püttner, and Giuseppe Canella. Increasingly, artists were also interested in scenes from everyday life and thus provided insights into the often harsh realities of the citizens of Venice. The works of Anton Romako, Ludwig Johann Passini, and Cecil van Haanen provide examples of this. The exhibition at the Belvedere is further enriched by numerous quotations from literary masterpieces and personal statements by writers, which

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serve to illustrate and deepen these myths and which, in many respects, still shape our image of Venice today. Filmmakers who were inspired by this city also contribute to the exhibition. Scenes from the Grand Canal recorded by Alexandre Promio in 1896 and excerpts from the legendary film *Senso* by Luchino Visconti, among other film examples, are being featured. The exhibition is accompanied by a film program on the theme of Venice at the Belvedere 21's Blicke Kino.

In cooperation with the École Polytechnique Fédérale de Lausanne (EPFL), a multidimensional model of Venice was created from digitized documents and will be open to the public. The team developed an animation that shows the territorial developments of the Republic of Venice over a period of about eight hundred years up to Napoleon's capture of the city in 1797.

The exhibition comprises around eighty paintings, most of which come from the Belvedere collection. In addition, examples from literature and film offer other gateways into the artistic examination of the fascinating city of Venice.

ARTISTS

Franz Alt (1821 Vienna – 1914 Vienna)

Jakob Alt (1789 Frankfurt am Main – 1872 Vienna)

Rudolf von Alt (1812 Vienna – 1905 Vienna)

Friedrich von Amerling (1803 Vienna – 1887 Vienna)

Jacopo d'Andrea (1819 Rauscedo – 1906 Venice)

Angiolo Barbini (active in Venice c. 1830)

Ludwig von Beniczky (1804 Turec – 1855 Vienna)

Eugen von Blaas (1843 Albano Laziale – 1931 Venice)

Giuseppe Borsato (1770/71 Venice – 1849 Venice)

Antonietta Brandeis (1849 Miskovice, Bohemia – 1926 Florence)

Lorenzo Butti (1805 Trieste – 1860 Trieste)

Giuseppe Canella der Ältere (1788 Verona – 1847 Florence)

Georg Dehn (1843 Hannover – 1904 Munich)

Giuseppe Deyé (active in Venice c. 1830)

Anselm Feuerbach (1829 Speyer – 1880 Venice)

Pietro Fragiaco (1856 Piran – 1922 Venice)

Franz Gerasch (1826 Vienna – 1906 Vienna)

Michelangelo Grigoletti (1801 Pordenone – 1870 Venice)

Cecil van Haanen (1844 Vienna – 1914 Vienna)

Francesco Hayez (1791 Venice – 1882 Milan)

Christian Cornelis Kannemans (1812 Breda – 1884 Breda)

Vinzenz Katzler (1823 Vienna – 1882 Vienna)

Karl Kaufmann (1843 Neuplachowitz, Austrian Silesia – 1905 Vienna)

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Michael Kovács (1818 Abádszalók – 1892 Budapest)
Josef Kriehuber (1800 Vienna – 1876 Vienna)
Wilhelm Lindenschmit der Jüngere (1829 Munich – 1895 Munich)
Ludovico Lipparini (1800 Bologna – 1856 Venice)
Leontine von Littrow (1856 Trieste – 1925 Abbazia/Opatija)
Fr. Locatello (1810 Venice – 1882 Venice)
Johann Hieronymus Löschenkohl (1753–1807)
Hans Makart (1840 Salzburg – 1884 Vienna)
David Mosé (1870 Vienna – 1902 Venice)
Leopold Carl Müller (1834 Dresden – 1892 Weidlingau near Vienna)
Carlo Naya (1816 Tronzano Vercellese near Turin – 1882 Venice)
Christian Friedrich Nerly (1807 Erfurt – 1878 Venice)
Tranquillo Orsi (1771 Venice – 1845 Venice)
Ludwig Johann Passini (1832 Vienna – 1903 Venice)
August von Pettenkofen (1822 Vienna – 1889 Vienna)
Giovanni Battista de Pian (1813 Vienna – 1856/57 Vienna)
Samuele Levi Polacco (active c. 1830)
Josef Carl Püttner (1821 Planá – 1881 Hallstatt)
Anton Romako, (1832 Atzgersdorf near Vienna – 1889 Vienna)
Franz Leo Ruben (1842 Prague – 1920 Munich)
Franz Russ der Jüngere (1844 Vienna – 1906 Vienna)
August Theodor Schöffl (1809 Budapest – 1888 London)
Carl Schuch (1846 Vienna– 1903 Vienna)
Heinrich Stohl (1826 Vienna – 1889 Waidhofen an der Ybbs)

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Joseph Mallord William Turner (1775 London – 1851 London), attributed
William Wyld (1806 London – 1889 Paris)

FILMMAKERS

Ernst Marischka (1893 Vienna – 1963 Chur, Graubünden)

Alexandre Promio (1868 Lyon – 1927 Asnières-sur-Seine) & Auguste Lumière (1862 Besançon – 1954 Lyon) & Louis Jean Lumière (1864 Besançon – 1948 Bandol, Département Var)

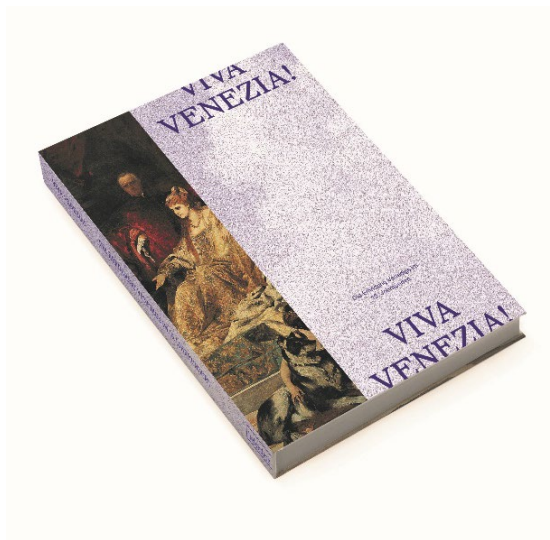
Max Reinhardt (originally Maximilian Goldmann, 1873 Baden, Lower Austria – 1943 New York)

Andrea Di Robilant (1899–1977)

Luchino Visconti (born in 1906 as Conte Don Luchino Visconti di Modrone in Milan – 1976 in Rome)

Terence Young (1915 Shanghai – 1994 Cannes)

CATALOGUE



Viva Venezia ! Die Erfindung Venedigs im 19. Jahrhundert

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FILM PROGRAM

Venice as a place of inspiration for filmmakers is a subject both of the exhibition and a film series at the Blickle Kino. On 20 March at 10:30 am, film scholar Michele Gottardi will introduce the topic ahead of a special screening of the classic *Senso* by Luchino Visconti. The film series will include other historical works such as Visconti's *Death in Venice* as well as expand the view beyond the period covered in the exhibition with contemporary productions like *Fish Takes Off* (2019) by Deniz Cooper.

Screening dates (excerpt):

20 Mar, 10:30 am, *Senso*, Luchino Visconti, IT 1954

24 Mar, 6:30 pm, *Death in Venice (Morte a Venezia)*, Luchino Visconti, IT, 1971

20 May, 6:30 pm, *Fish Takes Off*, Deniz Cooper, DE/AT 2019, followed by a talk with the director

EXHIBITION PROGRAM

Please find updated information about our on-site program on our website:

<https://www.belvedere.at/en/on-request-groups>

Subject to the current valid regulations!

GENERAL INFORMATION

Exhibition Title	Viva Venezia! The Invention of Venice in the 19th Century
Exhibition Duration	17 February – 4 September 2022
Exhibition Location	Lower Belvedere
Works	84 Objects, including 78 paintings, four video works, one animation and one audio station
Curator	Franz Smola
Assistant Curator	Arnika Groenewald-Schmidt
Exhibition Management	Eszter Vályi, Martina Pfeiffer-Carich
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The current opening hours and ticket prices can be found on the website at www.belvedere.at

Further information and exhibition press photos are available to download at belvedere.at/en/press.

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