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## PRESS RELEASE

**The absolute protagonist of Neoclassicism in sculpture meets the capital of marble.**

**CARMI - Carrara and Michelangelo Museum in Villa Fabbricotti presents CANOVA - The journey to Carrara, an engaging exhibition of artworks, documents and multimedia installations**

From 1 August 2019 to 10 June 2020, CARMI - Carrara and Michelangelo Museum in Villa Fabbricotti presenta CANOVA - The journey to Carrara, an exhibition curated by Mario Guderzo, Director of the Gypsotheca and Antonio Canova Museum of Possagno (Treviso) with the contribution of an international scientific committee.

The exhibition, designed and organised by Cose Belle d'Italia Media Entertainment in exclusive and in collaboration with the CARMI Museum, studies the relationship between Antonio Canova (1757-1822) and Carrara, the international capital of marble, and brings together five precious original plaster models with the documents kept at the Accademia di Belle Arti di Carrara. The Accademia boasts a rich gallery of plaster models and this year it celebrates 250 years since it was founded, with a spectacular multimedia journey exploring Canova's whole story, narrated to the public by Adriano Giannini with music by the cellist Giovanni Sollima.

The exhibition is made particularly interesting because, included in the artist's rich creative world, some letters from the State Archives of Massa, and a contract of 1783, which up to now was unknown, between Count del Medico Staffetti and Antonio Canova (Andrea Sarteschi collection, Sarzana) for the purchase of the blocks that were necessary to make the "Monumento funebre di Clemente XIV".

The exhibition has been installed within the splendid setting of the CARMI Museum that opened on 2 June 2018 in the 19th century Villa Fabbricotti, in the Padula Park, which is home to a collection of environmental sculptures. There are six rooms with a strong emotional impact, in which precious artworks like the "Maddalena giacente", one of Canova's last plaster models that has recently been restored by the Accademia di Belle Arti di Carrara, have been included in the multimedia exhibition, in order to highlight and explain the meaning of one of the most fascinating creative processes of the history of European sculpture.

So, moving from room to room, different languages meet in a single story that takes the public along a surprising journey through Canova's mind, witnessed with sculptures, documents and engaging documentaries, and that offers a cultural experience of great scientific rigor.

After an introduction on the "Life and artworks of Antonio Canova", the exhibition starts, in a dense dialogue between material and immaterial, with a whole room dedicated to the genesis of Canova's creative process and the Graces. Then a stop at one of the sculptor's greatest masterpieces "Paolina Borghese". The visit moves on with evocative installations dedicated to the relationship between "Canova

and dance” and a study of “Canova, the journey to Carrara and the Accademia di Belle Arti”. This is a story within a story, which aims to celebrate the meeting between the greatest ambassador of Italian beauty in the world and the capital of marble. The exhibition concludes with the imaginative fable of Cupid and Psyche which has the last of the five plaster models owned by the Accademia, the splendid “Venere e Adone”.

CANOVA – The journey to Carrara ends here but ideally it continues with a visit to the city and to the Accademia di Belle Arti that houses more models by Canova.

CANOVA - The journey to Carrara is the third exhibition designed and organised by Cose Belle d'Italia Media Entertainment, after “Magister Canova”, Scuola Grande della Misericordia of Venice (2018) and “C+”, the two immersive islands that accompanied the “Canova and Antiquity” at the National Archaeological Museum of Naples. The project was organised in collaboration with CARMi – Carrara and Michelangelo Museum and the Accademia di Belle Arti di Carrara, on the initiative of and thanks to the Department of Culture of the Municipality of Carrara.

CANOVA – The journey to Carrara has the patronage of the MIBAC, the Ministry of Cultural Heritage, the Region of Tuscany, the Province of Massa Carrara, the Accademia di Belle Arti di Carrara.

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## INSTITUTIONAL TEXTS

«After the CARMi opened, in June last year, the inauguration of the “Canova – The journey to Carrara” exhibition represents a fundamental new step in the city of Carrara’s cultural and therefore also tourist development project that our administration is carrying out. These are both initiatives of national importance, and are appropriate for a city that is known throughout the world for its marble and its art. The Museum was given to the city last year, after the villa that had been closed for decades was renovated. The fact that the exhibition has been set up in the Museum itself is confirmation of the investment made on this exhibition site. Moreover, it is a way to reiterate to what extent our administration believes in the value of this Museum. We are convinced that thanks to the exhibition dedicated to Canova, visitors will come to Carrara from all over Italy and will be able to appreciate the beauty of the CARMi and of our whole city. Once again the name Carrara will be heard again in the country, thanks to the names of the masters who turned our marble into art: it happened with Michelangelo last year and this time it will happen thanks to Canova. By being inspired by these great artists that we will continue, step by step, to encourage the social and cultural rebirth of our city.»

**FRANCESCO DE PASQUALE** | Mayor – Municipality of Carrara

«CANOVA - The journey to Carrara”, an exhibition curated by Mario Guderzo, the director of the Gypsotheca and Antonio Canova Museum of Possagno, is contributing to the rediscovery and affirmation of the importance of Carrara on the occasion of the celebrations of the 250 years since the foundation of its Accademia di Belle Arti Antonio Canova’s plaster sculptures, loaned by the Accademia of Carrara’s plaster cast gallery, interact without interruption with video reconstructions through which one enters Canova’s creative world, including the minute details of the process of the work. Then there are original letters and contracts, which are sources for reconstructing a story that is part of our history. The video never replaces the enjoyment of the artworks themselves but acts as a way to study them more in depth. The audio narration is offered through headsets and therefore is simple to listen to, if one wishes, after spending time looking at the exhibits, and it completes the immersive experience in a scientific way, with engaging and refined storytelling.

Finally, there is a contract, which up to now was unknown, and which focuses on the relationship between Canova, Carrara and the del Medico family, and represents one of the best parts of this exhibition».

**FEDERICA FORTI** | Councillor for Culture and Tourism – Municipality of Carrara

«I am happy to start directing the CARMi Museum with an exhibition conceived with an innovative “integrated exhibition”, which associates the original artworks presented, in this case Antonio Canova’s plaster models with a multimedia journey that makes it possible to look at the exhibition with the revealing eye of technology at the service of art. As an art historian I am therefore proud to have contributed to the evolution of this project, designed by Cose Belle d’Italia Media Entertainment, which after the immersive journey set up for the MANN of Naples on the occasion of the Canova and Antiquity exhibition, is now collaborating with the CARMi Museum on a new project specifically studied around the artworks and documents kept by the Accademia di Belle Arti di Carrara».

**MARCO CIAMPOLINI** | Scientific director of the CARMi - Carrara and Michelangelo Museum

«Our active participation in this integrated exhibition is, once again, the confirmation of the richness of the artistic patrimony and knowledge of the Accademia di Belle Arti di Carrara. This is not only because of the large collection of plaster models by Canova and the competence of the teachers who are involved in the Municipality's initiatives, but above all because of the cultural contribution that a dynamic source of ideas like the Accademia provides every day for defining the cultural direction of the city. The decision not to stay closed behind the walls of the Cybo-Malaspina Palace is our concrete contribution to a city that needs qualified opportunities to learn more and that after 250 years, still acknowledges that the Accademia has a very strong identity. The section of the exhibition that is dedicated to the relationship between Canova and Carrara, with masterpieces from our collections, starts with the nomination of the sculptor of Possagno as "Honorary Academic" of our Accademia. Canova distinguished himself early on by building a network of relationships with the most famous artists of the time, with the aim of making the city and its marble more important. We proudly claim this attitude even today, and in the wake of such a prestigious tradition, we have given the same honorary title that was given to Canova, to two great artists of our time: Maurizio Cattelan and Jeff Koons».

**LUCIANO MASSARI** | Direttore - Accademia di Belle Arti di Carrara  
Comitato Scientifico CANOVA – Il viaggio a Carrara

«For Cose Belle d'Italia Media Entertainment CANOVA – The journey to Carrara is a new challenge. Since 2017 we have been designing large-scale exhibitions with the Magister brand and taking them abroad. These projects aim to enhance the Italian cultural heritage with new technologies. The prestigious collaboration with the CARMi Museum of Carrara represents an evolution of the format, integrating artworks, documents and films for the first time. The result is a new, even more engaging form of storytelling, in an exciting journey through what is tangible and what is not, in which the public can find out about the most relevant events in Canova's story, with a focus on his important connection with Carrara. I would therefore like to thank Federica Forti, the Councillor for Culture and Tourism – Municipality of Carrara, and Marco Ciampolini, Scientific director of the CARMi – Carrara and Michelangelo Museum, for having strongly believed in our project, which has been curated by Mario Guderzo, Director of the Gypsotheca and Antonio Canova Museum of Possagno (Treviso). Also all the institutions and museums that have collaborated on the project by making artworks and precious documents available, either on display in the exhibition or visible in videos that have not been seen up to now and that have a strong emotional impact.».

**RENATO SAPORITO** | CEO Cose Belle d'Italia Media Entertainment  
Creative supervisor of CANOVA – The journey to Carrara



Promossa da



Ideata e organizzata da



Partner



Patrocini



## INTRODUCTION

Canova is Carrara and Carrara is Canova. When Canova chose to become a sculptor, he decided that the marble of Carrara would be the only material he would use for his artworks. He had previously attended the Accademia Libera del Nudo in Venice, where he practiced drawing models and then he took up paints and brushes and experimented with painting. His oil paintings and tempera paintings reveal his great capacity to relate to figures and in his thousands of drawings, he shows his ability in representing anatomical shapes and in the study of bodies. However after his first visit to Rome, he decided to become a sculptor and marble was to be his favourite material for interpreting and transforming reality.

"If it were marble, I'd talk about it", is what Canova used to say when he was asked to talk about art and more specifically about painting. There are letters and messages that indicate the relationship Canova had with Carrara and with the marble quarries. He was careful and accurate in his choice of raw materials, always sure about what he wanted and in his relations and discussions with the quarry workers and owners, he was very determined to have his decisions respected.

As the sculptor Antonio D'Este reports: "When Canova finished the large models of the Ganganelli mausoleum (Rome, Basilica dei SS. Apostoli), he went to Carrara for the marble: he stayed in Count Del Medico's house, visited the vast quarries, climbed to the top of the hill, called the Fantiscritti, carved his name in it and commissioned the blocks needed for the work".

This was the method he adopted, even when he entrusted other people with the task. The Carrara marble was always the material used to express his extraordinary sculptures.

This relationship with the city is also pointed out by the presence of plaster models of his artworks, which have been entrusted to the Accademia di Belle Arti di Carrara. The restoration of these models and recent exhibitions underline the strong connection between Antonio Canova and Carrara.

**MARIO GUDERZO** | Curatore CANOVA - Il viaggio a Carrara

Director of the Gypsotheca and Antonio Canova Museum of Possagno (Treviso)

CANOVA - The journey to Carrara is an original exhibition designed by Magister, after the two successful editions of Venice and Naples, dedicated to the sculptor of Possagno. In this exhibition the multimedia means integrate with the artworks in plaster, both in terms of a study of Antonio Canova's art and in terms of the connection with the noble material that marble is and also of his relationship with the city of Carrara itself, through its famous Accademia di Belle Arti. It is an original exhibition, not only because of the multimedia installations but also because five fundamental plaster artworks by the master of Possagno, kept lovingly in the Accademia have been chosen to integrate with the modern storytelling. There is also a collection of historical documents and letters that state both the activity of the workshops and that of some sculptors of the Accademia.

The exhibition starts with a large biographical panel: the history of a life and a period in time that are unique in the world of art, together with a self-portrait of Canova in plaster. In the next room there is the superb plaster sculpture, "Venere", followed by the Creative Process with the installation of "Le Grazie", which reveals the technique used to make the sculpture and its steps: clay, plaster with small nails (repère) and marble. In front of the screen there are three precious scale models, built in the three

materials and shown here for the first time. The exhibition continues with the celebration of "Paolina Borghese": a multimedia installation to be seen by "spying" on stereoscopic images of details of the work that is the symbol of Canova's finished artworks.

The fourth room shows the story of the tempera paintings by Canova on Dance, next to the work in plaster of the "Danzatrice col dito al mento". The high definition films of the temperas shown on a giant screen show the grace and beauty of their rhythm, in terms of their colour and technique. The fifth room is dedicated to the presence of Antonio Canova in Carrara through signed letters and other documents, and where the "Maddalena giacente", one of Antonio Canova's last artworks, is exhibited. This interacts with a video on a monitor that describes the environmental background of that most noble material of art: marble. The exhibition ends with the opportunity for the visitor to see the film of "Cupid and Psyche", which interacts with the work in plaster of "Venere e Adone", where the fairy tale by Apuleius that Canova refers to manifests in a wonderful visual experience. In fact the film makes it possible to see the statues of "Cupid and Psyche" giacente", lying down, and also standing up, from various points of view, highlighting their details and the emotion in their conception. This is therefore an exhibition that expresses the delicate balance between material and immaterial, the genesis of a dialogue that is never nostalgic; on the contrary, it is projected towards a decidedly modern interpretation, thanks to the presence of increasingly contemporary art in the city of Carrara.

**LUCA MAZZIERI** | Artistic director of CANOVA - The journey to Carrara

## SECTIONS

### 1/ LIFE AND ARTWORKS OF ANTONIO CANOVA

The introductory room is where the discovery of Antonio Canova (1757-1822) begins, and that of his 65 years of life, which as Mario Guderzo and Giuliano Pisani underline “was like a rainbow: starting from the small town of Possagno, it covered the whole of Italy and Europe, and he even became famous in the New World. He was an extremely refined diplomat and was able to manage relations with sovereigns, cardinals Popes and even Napoleon himself.”

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The emblematic plaster model “Autoritratto di Canova”, on loan from the Accademia di Belle Arti di Carrara provides a form of visual interaction with the historical documents and biographical notes.

### 2/ THE CREATIVE PROCESS AND THE GRACES

This room is dedicated to finding out about the sculptor's methods. Images of the sculptural group “Le Grazie” in macro and in micro are shown on a screen and they reveal the tools and secrets of the way Canova worked. In particular they show the passages from the clay sketch to the plaster model (with repère), to the final sculpture in marble. In front of the screen, in three spectacular showcases there are three different phases of his work: scale models in different materials, from the same sculptural group “Le Grazie”.

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The story is supported by the presence of the plaster model “Maddalena giacente”, one Antonio Canova's last artworks, which has recently been restored by the Accademia di Belle Arti di Carrara.

### 3/ PAOLINA BORGHESE AND THE FALL OF NAPOLEON

Here the visitor is welcomed by an exciting installation, which in a completely new way, offers the opportunity to explore the artwork “Paolina Borghese” in detail. The work is reproduced with a clever play of stereoscopic images made especially just for the installation at the Galleria Borghese in Rome. The sculptural portrait of Napoleon's younger sister, commissioned in 1804 by her husband, Prince Camillo Borghese, offers a vision of Paolina lying half naked on an inlaid wooden daybed. The original construction details, designed by Canova, concerned the mechanism hidden in the wooden base, which still works, and which made it possible for the sculpture to be rotated. On one wall the visitor can see the Bonaparte family tree represented on a timeline.

### 4/ CANOVA AND DANCE

A fascinating multimedia animation of the temperas painted by Canova, dedicated to his great passion for dance. The artworks are at the Gypsotheca and Museo Canova of Possagno (TV). The visitor sees the vitality and strength of youth, dance as an antidote to unhappiness, that Canova turned to in order to overcome the times when he felt he was getting tired and demoralised.

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The Danzatrice col dito al mento” on loan from the Accademia di Belle Arti di Carrara, accompanies the visit to the multimedia installation, with the amused pose of the austere and elegant plaster model placed near the giant screens.

## 5/ CANOVA, THE JOURNEY TO CARRARA AND THE ACCADEMIA DI BELLE ARTI

In the 5th room of the exhibition the story continues with the focus on Antonio Canova's connection with the marble quarries and the Accademia di Belle Arti di Carrara. This room also celebrates his appointment in 1805 as Honorary Professor, an appointment that was part of the project that was being undertaken at the time at the Accademia, which was to make it an international centre for artists and artisans and for Carrara, that would become the city with workshops of the greatest artists in the world.

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Here, the visitor can look deeper into Canova's relationship with Carrara, thanks to the original signed documents on loan from the Accademia di Belle Arti di Carrara, the State Archives of Massa, as well as from Andrea Sarteschi's Private Collection, Sarzana. This room also has the last of the five plaster models, on loan from the Accademia di Belle Arti di Carrara, "Maddalena giacente", one Antonio Canova's last works, which has recently been restored by the Accademia di Belle Arti di Carrara.

## 6/ THE FABLE OF CUPID AND PSYCHE

By the end of the exhibition the visitor is gradually caught by the striking images of the three masterpieces that Canova dedicated to Cupid and Psyche, one of the most beautiful fairy tales ever, taken from the Golden Ass by Apuleius. Canova was fascinated by the symbolic meaning of the story: psyche means "soul" and also "butterfly", and like the butterfly, which turns from a caterpillar into a chrysalis and then opens its wings and flies away, so the girl undergoes a metamorphosis, thanks to Cupid, and is welcomed by Jupiter in Olympus, where she sits as a goddess among goddesses. There is a feeling of nostalgia for the happy and lost age when gods appeared to men, when Grace reigned and nothing was as sacred as Beauty.

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Here the plaster statue of "Il gruppo Venere e Adone", on loan from the Accademia di Belle Arti di Carrara, communicates in the name of harmony of form with the installation of "Amore e Psiche".

## BIOGRAPHY OF ANTONIO CANOVA

**Antonio Canova** (Possagno, 1757 – Venice, 1822), was the most important interpreter of Neoclassicism in the field of sculpture. His life was like a rainbow: starting from the small town of Possagno, it covered the whole of Italy and Europe, and he even became famous in the New World. He was an extremely refined diplomat and was able to manage relations with sovereigns, cardinals, Popes and even Napoleon himself. With the decline of Napoleon, Pius VII entrusted him with the delicate task of recovering the artworks of art stolen by the emperor, a task he completed successfully, giving back to Italy many of its immortal masterpieces. He was a sculptor, painter and an architect. Marble sculptures, plaster models and clay sketches, paintings, documents, letters: these are the “materials” thanks to which it is possible to understand the complexity of his art and look at his personality in “full relief”. The world of the artist's relationships is documented by the presence of his artworks in the most important museums in the world, from the Louvre to the Hermitage, to the Vatican Museums and the Metropolitan Museum. Italy has many of his masterpieces, but above all it has two exceptional collections that represent almost all his artistic production: the Gypsotheca and Antonio Canova Museum of Possagno and the Museo civico di Bassano del Grappa. The Gypsotheca has all the models the sculptor made for his artworks in marble: it was set up between 1831 and 1839 and one can see the plaster models made in the art workshop in Rome. The artist's oil paintings, temperas, drawings and Roman furniture are exhibited in the house where he was born. Finally, the Temple of Canova preserves the mortal remains of the artist and of his beloved brother Giovanni Battista Sartori Canova. Since 1852 the Museo civico of Bassano del Grappa has housed the whole collection of drawings, references and manuscripts of the master, which were provided by his brother's inheritance. In Venice Canova studied the plaster casts of ancient sculptures, and this is how he began to approach classical art and to study the neoclassical style and characteristics. In Rome and during his visit to Paestum and to the excavations in Herculaneum and Pompeii, he observed the “best artworks” of ancient art, on which he modelled his own style. Canova left his art workshop in Rome and started travelling throughout Europe: he stayed in Paris twice, and in Vienna, Berlin, Dresden, London, and everywhere he went, he was praised as rarely happens to artists during their life. Antonio Canova left Possagno with no education and no culture, at the age of four he lost his father Pietro “a stoneworker and architect” and grew up in the home of his paternal grandfather, who was also a stonemason. Canova became a man of culture, who spoke several languages, thanks to his many natural talents but also because he studied very hard. Giuseppe Pavanello pointed out that Canova did not have any pupils: “This may appear to be rather strange, if one considers the help he constantly gave the fine arts, the academies and artists in need too. The reason is that he was aware that, even if he could teach a method of work, he could not on the other hand, convey the secret of his art. In his awareness of his originality, of the singularity of each of his expressions, one can detect the equally important aspect of the modernity of this great artist.”

**MARIO GUDERZO** | Curator of CANOVA - Il viaggio a Carrara

Director of the Gypsotheca and Antonio Canova Museum of Possagno (TV)

## BIOGRAPHY OF ADRIANO GIANNINI

Adriano Giannini started working in cinema when he was very young, as an assistant cameraman. He worked for 10 years with directors of the calibre of (among others) Giuseppe Tornatore, Ermanno Olmi, Anthony Minghella. After attending drama school, he made his debut as an actor in 2001, with the film "The revolution on two horses", directed by Maurizio Sciarra. After acting in "Stay with me", with Giovanna Mezzogiorno, he was called by Guy Ritchie to star in the film "Swept away", with Madonna. From then he worked on projects for both the cinema and television, in Italy and abroad. His films include "The consequences of love", directed by Paolo Sorrentino, "Ocean's Twelve", directed by Steven Soderbergh, "Kiss me again", directed by Gabriele Muccino, "Dolina", directed by Zoltan Kamondi, "Black Gold", directed by Jean Jacques Annaud and "Per amore vostro", directed by Giuseppe Gaudino, which was presented successfully at the Venice Film Festival in 2015. Giannini acted in the following television productions: "Luisa Sanfelice", directed by Paolo and Vittorio Taviani, "Missing", with Ashley Judd, two seasons of "In Treatment", directed by Saverio Costanzo, "The Cosmopolitans", directed by Whit Stillman and "Boris Giuliano". More recently he acted in "Without Pity", directed by Michele Alhaique and "The Ice Forest", directed by Claudio Noce, for which he received a nomination for the "Nastro d'Argento. As a voice actor, he has dubbed actors like Heath Ledger, Joaquin Phoenix, Jude Law, Christian Bale, Brad Pitt and Matthew Mc Conaughey and has won two "Nastro d'Argento" awards. He made his debut as a director with a short film called "Il Gioco", based on a novel by Andea Camilleri, for which he was also the screenwriter and producer. He won several awards with "Il Gioco", including the "Nastro D'Argento", the Giffoni Film Festival and the New York Short Film Festival; it was also shown at the Venice Film Festival. He went to the Palm Springs International Festival of Short Films to present his new short film called "Next Time", again as director. In 2017 he took another leading role in a film, this time in Silvio Soldini's "Il colore nascosto delle cose" with Valeria Golino, which was presented at the 74th Venice Film Festival.

## BIOGRAPHY OF GIOVANNI SOLLIMA

Giovanni Sollima was born in Palermo in 1962. He is an internationally renowned cellist and the Italian composer whose work is performed most throughout the world by great interpreters of classical music, including Ricardo Muti, Yo-Yo Ma, Antonio Pappano, Gidon Kremer, Mischa Maisky, Ivan Fischer, Daniele Gatti, Viktoria Mullova, Ruggero Raimondi, Mario Brunello, Bruno Canino, Yuri Bashmet, Katia and Marielle Labèque, the Berliner Philharmoniker, the Orchestras of the Scala, of Santa Cecilia and of the RAI, the Chicago Symphony Orchestra, the Royal Concertgebouw Orchestra, Il Giardino Armonico, I Turchini, The Accademia Bizantina and of other genres like Patti Smith, Stefano Bollani, Larry Coryell and Elisa (the protagonist of Ellis Island, his opera). He has written music for the cinema, theatre, television and dance, for Peter Greenaway, John Turturro, Bob Wilson, Carlos Saura, Marco Tullio Giordana, Franco Battiato, Alessandro Baricco, Erri De Luca, Peter Stein, Lasse Gjersten, Anatolij Vasiliev, Karole Armitage, Micha van Hoecke and Carolyn Carlson who, had him perform on stage, among the dancers at the Venice Biennale, because of his outstanding stage presence. He has also presented his music, both as a soloist and with all kinds of musical groups from duos to large orchestras, in the most important theatres and auditoriums in the world. Some of his world premieres were performed

in the main hall of Carnegie Hall in New York and at the Teatro alla Scala in Milan, and he has also been on many tours in Great Britain, Holland, Russia, USA, Canada, China, Japan and Australia. In 2010 he started teaching at the Accademia di Santa Cecilia, and was awarded the title of Academician. In 2012 he founded the formidable "100 Cellos" orchestra, which he has led at many events in Italy and abroad. In 2015 he created the "sound logo" of the Expo in Milan and also opened the new "Pietà Rondanini" – Michelangelo museum. On 2 June 2017, for the Italian National Republic Day, he performed live on RAI 1 in the concert at the Quirinal Palace in front of the Presidents of the Republic, the Chamber of Deputies and the Senate and ambassadors from countries throughout the world. That year he also played at the Ministry of Education in front of thousands of young people from all over Italy and also at the Senate for the traditional Christmas concert, again live on RAI 1. He played in the Sahara Desert and underwater in a Sicilian watering trough, and even performed on a cello made of ice in Val Senales at 3,200 meters, in an igloo theatre. In 2018 he took the "Ice-Cello" on tour throughout Italy and this experience was turned into a documentary that was distributed worldwide under the auspices of the MUSE Science Museum in Trento. Sollima started publishing his music in 1998 with a CD commissioned by Philip Glass for his label Point Music, and continued with 11 albums for Sony, Egea, Glossa and Decca. He composed the music to accompany a monologue by Antonio Albanese on a passage by Michele Serra, commissioned by the Teatro alla Scala, which was performed last year.



Promossa da



Ideata e organizzata da



Partner



Patrocini



# CANOVA IL VIAGGIO A CARRARA

Carrara  
CARMi, Museo Carrara  
e Michelangelo  
a Villa Fabbricotti

**01.08.19 – 10.06.20**

## COLOPHON

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CURATOR  
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WITH THE PATRONAGE OF  
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LOANS KINDLY PROVIDED BY  
Accademia di Belle Arti di Carrara  
State Archives of Massa  
Andrea Sarteschi Del Medico's Private  
Collection, Sarzana  
Civic Museum of Bassano

Promossa da



Ideata e organizzata da



Partner



Patrocini



MULTIMEDIA CONTENT TAKEN FROM  
MAGISTER CANOVA

In collaboration with Fondazione  
Canova Gypsotheca and the Antonio  
Canova Museum of Possagno  
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*Scientific Committee*

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Adriano Giannini, *Narrator*

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Merlo Factory Srl - Rome, *Production*

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Andrea Orbani

CONSERVATION AND LOANS

Carlo Sassetti

PHOTO REPERTORY OF THE ACADEMY  
AND VIDEO REPERTORY OF CARRARA  
Michele Ambrogi, *Art Photographer*

APP EXHIBITION

Magister application dedicated to  
"CANOVA - The journey to Carrara",  
developed in collaboration with Enjoy  
Museum

WITH THE COLLABORATION OF  
Fondazione Cassa di Risparmio  
di Carrara

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Giannarelli, Francesco Palumbo

For the Municipality of Carrara

Michele Palma, Cesare Bassani,  
Carrara Municipal Police Force

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Massimiliano Camisasca

ART DIRECTOR

Chiara Graziosi

Promossa da



Ideata e organizzata da



Partner



Patrocini



## TECHNICAL INFORMATION

**LOCATION** CARMI. Museo Carrara e Michelangelo.  
Villa Fabbricotti, Parco Padula, Via Sorgnano 42,  
54033 Carrara, (MS)

**DATE** 1 August 2019 – 10 June 2020

**OPENING HOURS** 1 August 2019 – 14 September 2019  
1– 10 June 2020  
Tuesday/Sunday: 11.00 – 19.00  
Thursday (August 2019): 11.00 – 23.00  
  
15 September 2019 – 31 May 2020  
Tuesday and Wednesday 9.30 – 12.30  
Thursday/Sunday: 9.30 – 12.30 and 15.00 – 17.00

**ADMISSION FEES** Full price €5

**Reduced price €3**

- Visitors over 65 years old
- CTT Nord Users
- Groups of over 10 people

**Cumulative full price €10**

(includes admission to the CARMI, to the Museum of Marble and to the Plastic Arts Centre)

**Cumulative reduced price €6**

(includes admission to the CARMI, to the Museum of Marble and to the Plastic Arts Centre)

**Free admission**

- Resident students (of institutions of all levels, including Universities)
- Group leaders
- ICOM members
- Tour guides (with licence)
- Journalists (with press office accreditation)
- The first Sunday of every month for all visitors

## HOW TO REACH **ON FOOT**

about 20 minutes from Carrara's city centre

### **BY BUS**

the 47 route – direction Sorgnano

Bus stop: San Martino or Piazza Sacco e Vanzetti - Ospedale Civico Carrara

### **BY CAR**

on via Sorgnano

## CONTACT DETAILS FOR THE PUBLIC

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[museo.carmi@comune.carrara.ms.it](mailto:museo.carmi@comune.carrara.ms.it)

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## WEBSITE

[www.musei.carrara.ms.it](http://www.musei.carrara.ms.it)

[www.magister.art](http://www.magister.art)

## SOCIAL MEDIA

FB CARMI Museo Carrara e Michelangelo

Instagram @museo\_carmi

#CanovaViaggiaaCarrara

FB Magister Art

Instagram @magister\_art

# CANOVA IL VIAGGIO A CARRARA

Carrara  
CARMi, Museo Carrara  
e Michelangelo  
a Villa Fabbricotti

**01.08.19 – 10.06.20**

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**CANOVA - Il viaggio a Carrara**

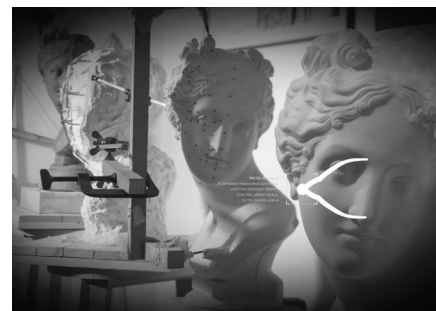
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CARMi - Museo Carrara e Michelangelo a Villa Fabbricotti  
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The creative process and the Graces  
Installation View © Sensolmmersive



The creative process and the Graces  
Frame © MagisterArt



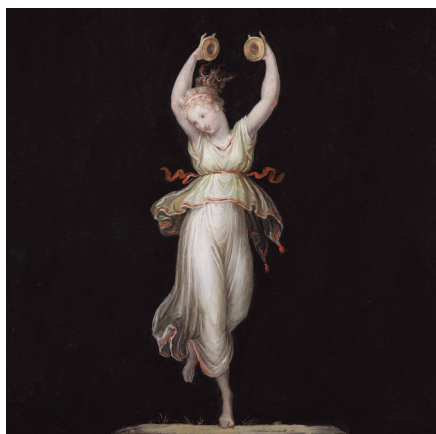
The creative process and the Graces  
Installation View © Luigi Bussolati



Paolina Borghese and the Fall of Napoleon  
Installation View © Luigi Bussolati



Paolina Borghese and the Fall of Napoleon  
Frame © MagisterArt



Dancer, Antonio Canova  
Tempera, 1799, Gypsotheca e Museo Antonio Canova,  
Possagno  
© Fabio Zonta



Dancers, Antonio Canova  
Tempera, 1799, Gypsotheca e Museo Antonio Canova, Possagno  
© Fabio Zonta

# CANOVA IL VIAGGIO A CARRARA

Carrara  
CARMi, Museo Carrara  
e Michelangelo  
a Villa Fabbricotti

**01.08.19 – 10.06.20**



The Fable of Cupid and Psyche  
Installation View © Francesca Bottazzin



The Fable of Cupid and Psyche  
Frame © MagisterArt



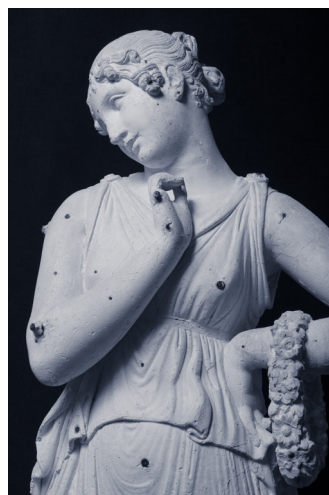
The Fable of Cupid and Psyche  
Frame © MagisterArt



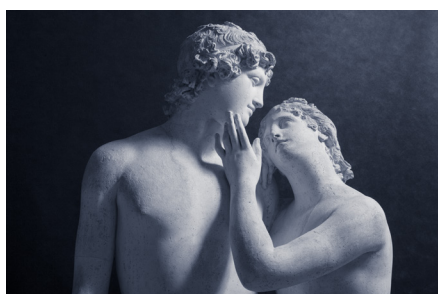
Bust portrait, Antonio Canova  
Plaster model, 1812, Accademia di Belle Arti  
di Carrara  
© Michele Ambrogio



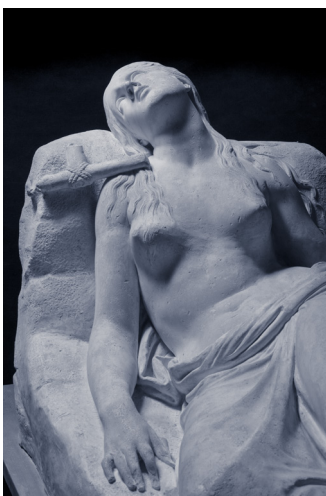
Venere Italica, Antonio Canova,  
Plaster model, 1804-1812, Accademia di Belle  
Arti di Carrara  
© Michele Ambrogio



Danzatrice col dito al mento, Antonio Canova  
Plaster model, 1810, Accademia di Belle Arti  
di Carrara  
© Michele Ambrogio



Venere e Adone, Antonio Canova  
Plaster model, 1789-1794, Accademia di Belle Arti di Carrara  
© Michele Ambrogio



Maddalena giacente, Antonio Canova  
Plaster model, 1819-1822, Accademia di Belle  
Arti di Carrara  
© Michele Ambrogio



## CARMi - Museo Carrara e Michelangelo a Villa Fabbriotti - Carrara

On 2 June 2018, the CARMi – Carrara and Michelangelo Museum was opened in the 19<sup>th</sup> century Villa Fabbriotti, which is in the Padula Park in Carrara. The exhibition on the ground floor is part of the overall restoration and redevelopment of Villa Fabbriotti and the Padula Park, which was financed by the Region of Tuscany and started in 2011.

The permanent exhibition was designed and organised by the Associazione MetaMorfosi, with the scientific collaboration of Casa Buonarroti and was curated by Prof. Emanuela Ferretti from the University of Florence and Prof. Davide Turrini from the University of Ferrara. The architect Giuliano Macchia, the curator of the installations by MetaMorfosi, was responsible for designing the layout of the exhibition.

The new Museum is dedicated to the figure of Michelangelo, the undisputed icon of Renaissance art and in general, an essential reference for any reflection on the development of the figurative and architectural culture of the last five centuries.

The Museum is on three floors and on the ground floor there is the permanent exhibition, which concentrates on the figure of Michelangelo. This is the first time that an exhibition has been entirely dedicated to the artist's special relationship with the area, the city of Carrara and with marble. The visitor learns about this visceral and continuous relationship, an intimate part of the artist's most famous masterpieces, through many different types of testimonies and some important loans of works, which were kindly granted by the Province of Massa Carrara, the Accademia di Belle Arti di Carrara and by the Massa State Archives.

Michelangelo, Carrara and marble. These are the three players that link the 6 themed rooms on the ground floor, in a journey that includes two life-size reproductions of Moses, one in resin, which was used on the film set of SIN and then donated by Jean Vigo Italia, and the other one in marble, made by the Accademia di Belle Arti di Carrara on the next floor. Then there are holograms, like the one of the David that comes alive in one of the rooms, videos, photographs, historical prints and documents, which all indicate the deep connection that Michelangelo had with the city and with marble, his favourite material.

This connection started when he went to Carrara for the first time in the autumn of 1497, when he was 22, and was abruptly interrupted only in March 1518, when Pope Leo X insisted that he move to Seravezza to start the new Opera di Santa Maria del Fiore quarries in the Capitanato di Pietrasanta. Michelangelo did not like these quarries so much and spent about two years there trying to "...tame the mountains and train the men".

These fundamental biographical and professional implications, also testified by the very interesting geographical map that accounts for Michelangelo's various journeys to Carrara's quarries, are shown in the rooms according to the subjects of the famous "comparison of the arts", painting, sculpture and architecture.

Sculpture was the artist's favourite form of art and the exhibition shows Michelangelo as a sculptor-architect who, despite having beautifully mastered the art of painting, contemplates how it is strongly influenced by and directly derived from the art of sculpture.

Evidence of this can be seen in the videos projected onto the Pietàs and in the famous contributions by Giacomo Manzù, Carlo Ludovico Ragghianti, Luigi Moretti and Michelangelo Antonioni, which once again underline the extent of Michelangelo's artistic and cultural legacy. He is practically venerated by the artists of the 20<sup>th</sup> century, and is always paid great attention by the most refined and innovative art critics.



So Carrara, that has always welcomed artists from every part of the world, could not but consider the combination of Michelangelo and contemporary art and try and illuminate and tie the thin threads, which have sometimes been neglected, between Buonarroti's legacy and the multiform art of the 21<sup>st</sup> century.

The Museum has artists with exquisitely made reproductions, like come Rothko, Le Corbusier, Arata Isozaki and Robert Venturi with his original tray inspired by the Roman Piazza del Campidoglio (1983-85). However, before that, the visitor sees two giant posters of the Pietà in the Vatican and the Pietà by Jean Fabre (2011), on the two sides of the staircase

The floor that is designed for temporary exhibitions, currently houses an in-depth section on the history of the Villa and the Fabbriotti family, curated by Cristiana Barandoni, and two exhibitions called: "The plaster models of the Lazzarini workshop. The history of a collection in the marble school plaster model gallery", by Luisa Passeggia, and "Carrara 1800-1850. Master students traveling to Rome. The treasures of the Gipsoteca of the Accademia di Belle Arti of Carrara, by the Accademia's Professors Carlo Sassetti, Luana Brociani, Giuseppe Cannilla and Marco Ciampolini.

The "Canova. The journey to Carrara" exhibition will occupy these spaces from 1 August 2019 to 10 June 2020.

The exhibition ends downstairs where, apart from the rooms for teaching and reading and a cafeteria, there are also two rooms for the films that in 2017 celebrated the connection between Michelangelo and the city of Carrara.

SIN by Andrei Konchalovsky and produced by Jean Vigo Italia, which made it possible to show some of the costumes, and Michelangelo's work tools that were recreated for the film and 18 photographs by the famous master of photography Sasha Gusov.

And Michelangelo – Endless by E. Imbucci with E. Lo Verso and I. Marescotti, an original Sky production with Magnitudo Film. Sky has given the Museum the valuable behind the scenes documentary of the film, as well as the possibility to show the film in the rooms from October, and a series of 16 suggestive photographs that take one into the heart of the film, also thanks to evocative and poetic passages taken from the script. The photographic exhibition is enriched with original sketches and drawings by the artists and artisan workshops that substantially contributed to giving the maximum philological accuracy to the historical reconstruction of the film.

The CARMi has a Wi-Fi network with free access so visitors can use the additional services with tablets and smartphones to enrich their visit to the Museum with information not only about the works exhibited but also about city's tourist and cultural attractions.

"CARMi, CARRARA AND MICHELANGELO MUSEUM" the catalogue, edited by Emanuela Ferretti and Davide Turrini, published by Edifir in May 2018.

## The Padula Park

Padula is a hill of around nine hectares that lies behind Carrara, on the bank of stream called Gagnana, and it owes its name to the marshes that there used be in that area.

It was transformed after it was acquired by the Fabbriotti family, who rebuilt the villa and the park. One entrance, along the road to Fossdinovo, is through a beautiful neo-medieval building designed by Leandro Caselli in 1890. Later two other entrances were made, one on Viale Potignano and one on the road to Sorgnano.

This 19<sup>th</sup> century villa was built to a design by Vincenzo Micheli (1830-1905) for the Fabbriotti family, one of the most important families of the marble industry. No marble was used in the interior finishes but it was used extensively for the exterior of the building. The villa stands out in the centre of the splendid English type park, which consists of a variety of trees, shrubs and exotic plants, designed according to a studied randomness that intended to give the idea of a natural environment.

In the park there are some colonial buildings, like the neo-renaissance one built in the late 19<sup>th</sup> century, which was probably also designed by Vincenzo Micheli. The city council turned the park into a multi-purpose space. In fact the old stables are now home to the Accademia di Belle Arti di Carrara's School of Sculpture and the Foundry. The park has been used as an exhibition



area for some editions of the International Sculpture Biennale and it has a valuable collection of environmental sculptures, which are the result of specific designs made by international artists who were invited to take part in the Biennale.

### The permanent collection

The Padula Park has a permanent exhibition of a collection of environmental sculptures, which can be visited all day, every day.

The works in the Park were acquired by the city council during two significant editions of the International Sculpture Biennale:

- 2000 "Il primato della scultura. Il Novecento a Carrara e dintorni" curated by Prof. Antonio Paolucci, then President of the Accademia di Belle Arti di Carrara, with the collaboration of the Director Carlo Bordoni and Prof. Anna Vittoria Laghi
- 2002 "La materialità dell'esistenza" with the section called "Scolpire il marmo" curated by Prof. Giuliano Gori, with the collaboration of Professors Luciano Massari and Claudio Rocca.

Altogether the Park has the following 8 large marble works, designed by great internationally recognised sculptors and made at Euromarble, owned by Canali, the Studi d'Arte Cave Michelangelo, A.M.A., Franca Giorgi's Associated Artists' workshop, the F.lli Poletti & Ghio workshop.

## Cose Belle d'Italia Media Entertainment Culture, technology, emotion, scientific rigor

Cose Belle d'Italia Media Entertainment, a company of the Cose Belle d'Italia Group, operates in the field of culture with the brand Magister, with the aim of promoting beauty by enhancing the Italian cultural heritage, with a series of exhibitions in Italy and abroad.

For Cose Belle d'Italia Media Entertainment, every project for an exhibition is a cultural journey related to museums, carried out thanks to the collaboration of highly rigorous scientific committees, in which the languages of innovation promote and enhance art, and stimulate the creative development of new aesthetic and communicative models.

«Our challenge is to promote beauty while remaining faithful to 4 key words: culture, technology, emotions, scientific rigor» says **Renato Saporito, CEO of Cose Belle D'Italia Media Entertainment.** «With the Magister format, dedicated to the outstanding Masters of the history of art, we have brought the public by the hand into the heart of the creative process that gave life to the great masterpieces of art. Today our aim is to continue this journey in a dialogue with international museums and institutions, offering made-to-measure insights, with narrations and stagecraft solutions that are able to combine entertainment with knowledge, thanks to a multidisciplinary, intercultural and intergenerational process that is open to new partnerships of contents».

Magister is a format of cultural, educational and entertainment value, that enhances the Italian cultural heritage by revitalizing it in a contemporary way, thanks to the original composition of high impact artistic installations. Since 2017, Cose Belle d'Italia Media Entertainment has designed and produced the following exhibitions with the Magister brand:

### **Magister Giotto**

Scuola Grande della Misericordia, Venice, 2017 / Museo Archeologico in Zagreb, 2018

An immersive, unique and surprising experience. A tale of words, music and images with the extraordinary participation of Luca Zingaretti and Paolo Fresu. Under the patronage of the MiBAC

### **Magister Canova**

Scuola Grande della Misericordia, Venice, 2018

Uno straordinario viaggio multimediale dedicato al più grande scultore del Neoclassicismo. Con la partecipazione straordinaria di Fabrizio Plessi. Voce narrante di Adriano Giannini, musiche di Giovanni Sollima. In collaborazione con Fondazione – Museo Antonio Canova di Possagno. Con il Patrocinio del MiBAC.

### **C+ by Magister**

Scuola Grande della Misericordia, Venice, 2018

An extraordinary multimedia journey dedicated to the greatest sculptor of Neoclassicism. With the extraordinary participation of Fabrizio Plessi. The narrating voice is of Adriano Giannini, music by Giovanni Sollima. In collaboration with the Fondazione – Museo Antonio Canova di Possagno. Under the patronage of the MiBAC

### **Canova. Il Viaggio a Carrara**

National Archaeological Museum of Naples, 2019

On the occasion of the important exhibition dedicated to "Canova and Antiquity", two immersive areas, two installations with a diameter of 6 metres for an experience rich in details and narrations that complete the visit.



ACCADEMIA DI BELLE ARTI DI CARRARA

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## Accademia di Belle Arti di Carrara

**Two hundred and fifty years in the name of art and of education, where Canova was at home. This is a living museum, in which tradition is combined with the most innovative instruments and contemporary languages in an environment that is increasingly open to the world.**

The Accademia di Belle Arti di Carrara, which celebrates 250 years of activity this year, was founded on 26 September 1769 by Maria Teresa Cybo Malaspina D'Este, Duchess of Massa, Princess of Carrara and by marriage, Duchess of Modena and Reggio. The school, which offered sculpture and architecture classes, was immediately given its own building (today's "Palazzo Rosso", the former municipal library) and teaching materials. The first director was Giovanni Antonio Cybei, a sculptor who worked in Italy and in Europe and who made the marble bust of the Duchess, which is part of the funeral monument in the Basilica della Madonna della Ghiara in Reggio Emilia: the model, however is in the Accademia.

During the Napoleonic era, the Accademia, called "Eugeniana" in honour of Eugenio Beauharnais, Viceroy of Italy, became a school of national importance.

With the reign of Elisa Bonaparte (1806-1814), Napoleon's sister, the Grand Duchess of Tuscany, Duchess of Massa and Princess of Carrara, the Accademia was moved to the Cybo-Malaspina palace, where it still is today. Thanks to Elisa the original vocation of the school, which was set up to support artistic marble processing, was strengthened with the addition of the Gipsoteca, that today houses over 300 extremely valuable plaster models.

This was when two large plaster models by **Canova** arrived at the Accademia, the *Ritratto di Letizia Bonaparte* and the *Ritratto di Napoleone come Marte Pacificatore*, donated by **Canova** himself. Moreover it was during this same period that the teaching activity became of a high quality, with the arrival of teachers like Lorenzo Bartolini and success for students like Carlo Finelli and Pietro Tenerani.

After the fall of Napoleon, the Accademia di Belle Arti di Carrara followed the same destiny as all the schools in the kingdoms throughout Italy before the country was unified, with new sovereigns, new orders and new teachers. Since 1860 the school has always been governed by the Italian State's education reforms.

Today the Accademia di Belle Arti di Carrara owns an artistic heritage that includes **13 plaster models by Canova**, a homogenous collection of around 30 plaster models by artists like Finelli, Tenerani, Thorwaldsen, Bartolini, Cacciatori etc. that constitute an exemplary representation of the transition of sculpture from Neoclassical to Romantic, a library with many ancient texts and then the building itself, which is a real palace. The Accademia offers this heritage to the public when there are exhibitions, performances, conferences, guided tours and when restored works are shown.

However the Accademia is above all a modern, up-to-date school that has the latest tools and instruments for teaching innovative techniques for sculpture and the new technologies of art. It is a place with its eyes open to the world, which is taking Carrara onto the international scene, with many foreign students who continue to stay in town in order to continue their artistic activity even after they have finished their studies.

Monica Zanfini, Spokesperson for the institutional activities of the Accademia di Belle Arti di Carrara.  
[comunicazione@accademiacarrara.it](mailto:comunicazione@accademiacarrara.it); mob.3388060156



**Amici dell'Accademia  
di Belle Arti di Carrara - ONLUS**

## The History and Mission of the Association of the Friends of the Accademia di Belle Arti di Carrara

One of the main intentions of the Association of Friends of the Accademia di Belle Arti di Carrara, a non-profit organisation, is the enhancement and promotion of the artistic and cultural heritage of the Apuo-Lunense and Versilia area, with particular reference to the Accademia di Belle Arti di Carrara and to the identity of the marble of Carrara.

The Association was founded in 1995 through a partnership of private citizens from all social and economic backgrounds and in 1996 contributed to the revival of the International Sculpture Biennale of the city of Carrara that it collaborated on until 2010, when the Municipality of Carrara again decided to suspend this important event.

Over the years it has promoted many publications, including the catalogue of the Accademia di Belle Arti's art gallery, held international conferences, like the one on the Italian gypsothecas, carried out restorations, like the one on the paintings by Corneliani, kept at the Accademia di Belle Arti di Carrara, collaborated with many other Associations and held seminars, courses and guided tours for members and sympathisers in order to enrich the historical and contemporary culture of the art and identity of the Apuo-Lunense area. The Association also actively collaborates with the Public Administration for the promotion of culture and tourism in the Carrara and Massa area.

The Association produced the first Guide to the Accademia di Belle Arti di Carrara in 1998 and supported the restoration of the Castle and the Palace of the Prince, including, in 2018, the Manifattura Chini windows and finally has encouraged the publication of the catalogues of many artists who are involved in enhancing works in marble, also in contemporary sculpture, and has awarded scholarships. In 2019 it will publish the new edition of the Guide to the Accademia di Belle Arti di Carrara.

The Association is a member of the Italian Federation of Friends of the Museums (FIDAM).

It is governed by a President and by a Board of Directors with a Secretary and a Treasurer.