

# Magister Canova

Venice, 16 June – 22 November 2018  
Scuola Grande della Misericordia

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## PRESS RELEASE

Canova in Venice. A journey is about to start in Venice that immerses visitors in the creative process followed by Antonio Canova, the celebrated Venetian sculptor and the greatest interpreter of Neoclassical art. The exhibition is an immersive experience that blends together technology, entertainment and state of the art research.

President Stefano Vegni announces *Magister Canova*, the second act of the trilogy of exhibitions conceived and produced by Cose Belle d'Italia Media Entertainment.

Following *Magister Giotto* (2017), *Magister Canova* is presented in collaboration with the city of Possagno's Canova Foundation, Gypsotheca and Antonio Canova Museum (Treviso). It will be hosted in the magnificent Scuola Grande della Misericordia, Venice from 16 June to 22 November 2018.

"This spectacular immersive itinerary familiarizes visitors with Canova's life and work in great depth. In *Magister Canova*", says Renato Saporito, Managing Director and Creative Supervisor of the project, "the absolute scholarly quality of the story is combined with a skillful filmic and artistic direction by the use of a plurality of languages that propose a narrative unfolding from micro to macro, from the butterfly of *Cupid and Psyche* to the giant *Hercules throwing Lichas into the Sea*, passing through dance to the timeless beauty of *Paolina Borghese*".

Guests are welcome on the ground floor of the Scuola Grande della Misericordia by a monumental, site-specific installation by Fabrizio Plessi, a magnificent homage symbolizing our journey into the Master's mind.

Fabrizio Plessi describes it as follows: "A monumental white head comes out of the pitch-black darkness at the Scuola Grande della Misericordia, emerging like a grandiose and overwhelming magnesium flash".

The exhibition continues on the first floor of the Scuola Grande della Misericordia, where "The Marble Mine" is displayed: a majestic place inspired by the white marble Quarries of Carrara, fashioned out of textile architecture. Within the six rooms of this structure a thrilling journey unravels in which the visitor explores the life and works of Antonio Canova. Accompanying guests step by step will be the narrating voice of actor Adriano Giannini, who is also called upon to read some of young Canova's letters. The original soundtrack is entrusted to the cello of Giovanni Sollima.

The exhibition is curated by Mario Guderzo and Giuliano Pisani. Guderzo directs the Gypsotheca and Antonio Canova Museum and is a Member of the Committee for the National Edition of Antonio Canova's Works, as well as of the Catalogue of Italian Modern Art's (CAM) Expert Committee. Alongside his work as a classical philologist and art historian, Pisani is a Member of the Galilean Academy in Padova and of the Italian Institutional Committee of Classical Culture of the MIUR (Ministry of Education, University and Research).

The Curators fruitfully collaborated with a Scholarly Committee composed of internationally reputed scholars from the fields of Classical Studies and Art History: Giuseppe Pavanello, Full Professor of History of Modern Art at the University of Trieste and Member of the Committee for the National Edition of Antonio Canova's Works, the Institute of Research on Canova and Neoclassicism of Bassano del Grappa (Vicenza) and Possagno's Scientific Council of the Canova Foundation; Steffi Roettgen, Emeritus Professor of Art History at the Ludwig-Maximilians-Universität of Munich; Johannes Myssok, Vice Chancellor of the Kunstakademie of Düsseldorf; Andrea Bellieni, Curator of the Correr Museum of Venice and Board Member of the Venice Civic Museum Foundation (Fondazione Musei Civici Veneziani).

Author and art film director Luca Mazziere leads once more the artistic direction of the Magister project, in collaboration with architect and designer Alessandra Costantini.

The exhibition received the contribution of Epson Italia, Technological Innovation Partner.

**Cose Belle d'Italia Media Entertainment** is a subsidiary of Gruppo Cose Belle d'Italia, whose mission is to extend the supply of content creation through the production of formats conceived, created, managed and distributed on the Italian market and at international level through an ethical and cultural approach to communicating and generating wealth.

The Magister format shares this philosophy. Following *Magister Giotto* (2017) and *Magister Canova* (2018) in 2019 it will present *Magister Raffaello*, to complete the trilogy devoted to art history's universal masters. In this contemporary format of touring exhibitions conceived and produced by Cose Belle d'Italia Media Entertainment, the scientific rigour and the immersive power of the details allows younger visitors to immerse themselves in the life and art of the great masters in an extraordinary opportunity for knowledge and entertainment.

## Info

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

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Controlled by Europa Investimenti, Cose Belle d'Italia was founded in 2013 with the definition of its own Manifesto setting the fundamental values that inspire the Group's vision and mission.

### Info

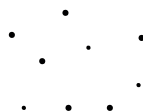
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# Magister Canova

Venice, 16 June – 22 November 2018  
Scuola Grande della Misericordia

## THE MAGISTER FORMULA

Luca Mazzeri, Artistic Director of Magister Canova



The Magister Format can be read as an experience distinct from that of a traditional exhibition or museum display, as well as as a place where reflection and artistic analysis build on innovation and experimentation, while also highlighting the unique and irresistible character of Venice's Scuola Grande della Misericordia. After the great success of the exhibition devoted to Giotto, we have partially revised the Magister formula to lead visitors in an enthralling journey that has them explore the life and works of the Possagno sculptor.

One first evident change is the inclusion of the ground floor of the Scuola featuring an installation of emotional effect and academic rigor. As a show needs an arrangement that proportions its parts, assembles them organically into a system – just like a director does with the actions of a comedy – in this exhibition, scholarly research unites with moments of great intensity, thus marking the definitive creation of a language, a distinctive authorial mark – a *trajectory* that resonates with the viewer.

Traditional exhibitions of artworks, such as museums (or “temples” in Giulio Carlo Argan's words) sometimes appear as an opportunity for further study and scholarly analysis by initiates or experts, a phenomenon that leaves out the passionate involvement of the audience – an element typical of the show business world. In this *shifting trajectory* espoused by Magister Canova the producers are determined to unite refined art historians and bold experts of technology. Working in the shadow of the protagonist, Antonio Canova, the other actors have embraced with uninhibited expressive flexibility the challenge of establishing a reference model for future exhibition projects and of creating an awaited event for Venice's cultural life in the spirit of its international tradition.

The language we adopted offers the visitors in search of cultural enrichment the freedom of exploring interpretations and reflections on specific themes, while at the same time resorting to conceptual configurations close to the worlds of architecture, scenography, design, cinema, and photography. The narration aims at obtaining new visual effects and at separating space into lyrical images, now full of *extreme dynamism*, now immersed in the absoluteness of a *quiet solemnity*. Contributing to this exaltation of the search for “pure” values that go beyond practice to arrive at an assertion of a style in the more lyrical sense of the word, is the prophetic sense of Antonio Canova. With the example of his life, of the beauty and outstanding power of his works, the Venetian sculptor prompts us to tread, with his same courage and determination, the path that takes us to new contemporary languages.

Our format, as any work of art, hides a tremendous amount of work in which the intellectual vision engages in a dialogue with the artisanal process. With this vibrant excitement – in this extraordinary staging emphasizing both the masterpiece and the artist himself, where time never suffices, where space seems reducing ever more – the endless game of ART makes life so complicated for artists and their viewers so as to be always and eternally spectacular.

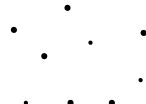
# Magister Canova

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## SPEECH THROUGH IMAGES

### Interpreting the Art of Antonio Canova

*Mario Guderzo and Giuliano Pisani, Curators of Magister Canova*



A universally well-known and beloved artist, Antonio Canova (1757-1822) was the greatest exponent of Neoclassical sculpture. In his Roman studio he created masterpieces for the most eminent figures of his era, as well as for illustrious clients, without losing his simplicity or forgetting his ties to his home and origins. His life was like a rainbow that, originating in small Possagno, embraced the whole of Europe leading his fame into the New World.

A refined diplomat, Canova knew how to successfully dialogue with rulers, cardinals, popes, as well as with Napoleon himself. He enjoyed the admiration and friendship of learned personages such as Jacques-Louis David, the painter of Napoleon's greatness, the Scottish Gavin Hamilton, a refined artist and intellectual, and the French critic and intellectual Quatremère de Quincy. When Napoleon's bright star declined, Pope Pius VII entrusted him with the task of recovering the works of art stolen by the emperor. Canova carried out the task with success, thus giving back to Italy many of its immortal masterpieces.

He was a sculptor, a painter, and an architect. Marble sculptures, plaster and clay models, paintings, documents, and letters: these are the materials through which we can fully understand the complexity of his art and enjoy an all-round reading of his personality. The world of relations which he wove with some of the most notable personalities of his time is documented by the presence of his works in some of the major art museums in the world, including the Louvre, the Hermitage, the Vatican Museums, and the Met, to which one must add numerous other museums, art galleries, and public and private collections alike. Italy is home to many of his masterpieces, but it particularly prides itself in holding two extraordinary collections that represent almost all of his artistic production: the Antonio Canova Gypsotheca and Museum of Possagno, Treviso and the Civic Museum of Bassano del Grappa.

The Gypsotheca (literally "plaster gallery") was first created in 1831-1839. It houses all the models executed by Canova for his works in marble and the wonderful plasters from his Roman studio, while his oil paintings, temperas, drawings, and the furnishings from his Roman house are displayed in the house where he was born. The "Canovian Temple" preserves the artist's earthly remains and those of his beloved brother, Giovanni Battista Sartori Canova. At his brother's bequest, the Civic Museum of Bassano del Grappa has housed since 1852 the whole corpus of the master's graphic, bibliographical and autograph works.

While in Venice, young Canova created a number of works for villa and palace gardens in the artisanal tradition of Venetian workshops: among them, *Orpheus and Eurydice* and, later, *Daedalus and Icarus*. In the lagoonal city, he studied the numerous plasters cast from ancient sculptures that were housed in Venice in the Filippo Farsetti collection until 1800. His approach to classical sculpture started here, and so did his in-depth study of Neoclassical taste and aesthetics. In Rome and during his visit to Paestum and the excavation sites of Herculaneum and Pompeii he found himself face to face with the "master works" from

ancient art, on which he would model his style. Artists and intellectuals, as well as collectors and eminent exponents from the Papal court, opened their arms to him, giving him multiple opportunities to visit the most renowned places for artistic production while taking part in the cultural life of the Eternal City. If sculpture connected him to the great international art scene, which was rich in novelties and cultural fervor, with regard to painting Canova initially followed the Venetian tradition: Giorgione, Titian, Piazzetta, and Tiepolo. Another fundamental experience was the encounter with Pompeian painting, from which he drew inspiration for his monochromes and his tempera works.

Canova traveled widely across Europe, leaving the comfort of his Roman studio, which Francesco Chiarottini picturesquely describes as a sort of mythical antrum. He sojourned twice in Paris, he visited Vienna, Berlin, Dresden, London; in all of these cities he was received with great acclaim, a fortune that artists rarely experience in their life time. While in London, in 1815, he was asked what he thought about Phidias' marbles from the Parthenon. Before the ancient master, Canova was struck by the stupefying naturalness, by the unrivalled charm of Greek modelling, by that soft and ineffable quality – a distant cry from the Roman copies – which would become the key of his sculptural style.

Antonio Canova first left Possagno without a formal education. At less than four years of age he had lost his father Pietro, “a marble worker and an architect”, and had been instead raised by his paternal grandfather Pasino, himself a stone-cutter. Thanks to the marvel of his many talents, but also to his diligence in studying, he became a learned man who spoke several languages. His love for the classics (Latin, Greek and Italian) was such, that “he read and, more frequently, had someone read for him all of the good Italian, Greek and Latin classics while he was working”. In a letter written in Rome on 8th February 1794, addressed to the abbot Melchiorre Cesarotti – the reference point for Venetian cultural life, a translator in prose and verse, and a commentator of Homer's *Iliad* – he wrote: “Your Homer and your detailed notes demand that I declare to you my warmest gratitude; your poems enrapture me as things sublime, and your notes increasingly make me want to reject prejudices, to only value those things that are truly and reasonably valuable. You will probably object to me that one must work all day like a beast in order to read your works. Yet I myself work all day like a beast, but equally almost all day long do I listen to someone reading to me, which is why I have just finished to listen to all of Homer's eight volumes for the third time, which to me are like a Confirmation against each and every prejudice.” This same cultural curiosity and his innate sense of harmony gave rise to a true passion for music.

His drawings, which he made in preparation for his sculptural works, constitute the living memory not just of his activity, but also of his dazzling creativity, while at the same time documenting the continuous transformation of his style. They have been regarded as “vibrant, obsessive, and expressionistic representations standing for wrath, for struggle, and for pain, to which the fast and soft stroke of the pencil lends true human warmth”. The whole Canovian graphic corpus reveals “a constant aesthetic research and an ever alert and tense moral and professional integrity”, which the artist carried out with perseverance throughout his life.

Many artists drew inspiration from his work, thus testifying to his success. Giuseppe Pavanello pointed out Canova's lack of any pupils: “This may appear peculiar, to say the least, considering the support he constantly gave to the fine arts, as well as to the academies and the artists in need. The reason must be found in his realization that, while he could teach a working method, he was not able to share the secret to his art. A distinctive feature that demonstrates Canova's modernity is his awareness that each artist is unique; in other words, that each and every one of an artist's expressions is peculiar to them and them only.”

Canova was an undisputed protagonist of an age of splendour, during which he held a number of honourific and institutional positions of great prestige; at the same time he was a poet focused on

aesthetic research, who saw in antiquity and myth a sense of complete and ideal beauty, a harmony and a balance that art could regain for itself. He was celebrated by many great authors, from Ugo Foscolo to Gustave Flaubert. With subtle intuition, Stendhal defined him a simple worker upon whom the heavens had bestowed a fine soul and sheer genius: "At the house of Mrs Tambroni", he wrote from Rome, "we happened to often discuss with Canova the necessity, in which sculpture found itself, to imitate the actor's gestural expressiveness, namely 'to imitate an imitation'. No matter how brilliantly we were speaking, Canova would not pay the slightest attention to us: aesthetic discussions were of no interest to him; he would only comprehend speech 'through images'. Only these would stimulate his imagination. He was the son of a simple worker, and the happy ignorance in which he had lived throughout his youth had preserved him from the contagion of aesthetic theories, from Lessing and Winckelmann, from their rhetoric of the Apollinean myth, and finally from Schlegel, who would have taught him that 'tragedy is but sculpture.' It is only because we are not artists that all these theories interest us and hold our attention [...]. We need discussion because we lack imagination".

One last fact sheds light on Canova's personality, which was unanimously described as sensitive, affable, well-balanced, honest, and generous: his refusal of whatsoever form of flattery or compromise. His integrity led him to decline an invitation by Napoleon himself – who at the time was at the peak of his power – to accept the position of Director of the Universal Museum.

By focusing on a number of themes and on some of the master's most universally well-known works, the exhibition wishes to provide visitors with a multifaceted understanding of the life and artistic technique of Antonio Canova. We trust that we will be able to kindle in our visitors the curiosity necessary to stimulate a personal desire to learn further about this extraordinary *Magister*.



## DESCRIPTIVE SHEET



### A JOURNEY IN CANOVA'S MIND

A monumental white marble head comes out of the pitch-black darkness at the Scuola Grande della Misericordia, emerging like a grandiose and overwhelming magnesium flash. The visitor must silently become immersed into the work itself and come into touch – almost physically – with the liquid and fluid creativity of its thought seen in its highest form. The installation by the Italian artist Fabrizio Plessi is a homage to Antonio Canova's self-portrait. The work from which the artist drew his inspiration is held at the Temple of Possagno, where the body of the sculptor was moved from the old parish church ten years after his death upon his brother's will.

### THE MARBLE MINE

The exhibition continues on the first floor of the Scuola Grande della Misericordia, where "The Marble Mine" is displayed: a majestic place inspired by the white marble Quarries of Carrara, fashioned out of textile architecture. Within the six rooms of this structure a thrilling journey unravels in which the visitor explores the life and works of Antonio Canova.

### THE ANATOMICAL PRECISION

Anatomical studies have always represented a core phase for figurative artists, particularly for sculptors, who from the dissection of bodies would draw information concerning the distribution of muscles or blood vessels, as well as anatomy at large and the articulation of the movements of the various anatomical parts. In the first thematic area, visitors will have a chance to discover Canova's anatomical drawings in graphite (black lead) and sanguine held at the Library of the Higher Institute of Health in Rome. The drawings interact technologically with a contemporary reconstruction of a dissected human body.

### THE CREATIVE PROCESS AND THE GRACES

The visitor now explores the story of Canova's creative process: first comes the drawing, the basis of inspiration and inventiveness, next the initial model where imagination turns into inventing, followed by the elaboration of the model and the mould, later followed by the finished sculpture. Great Macro projections engage in dialogue with never-seen-before Micro visions of The Graces. The sculptural group appears in three precious cases shown through three phases of light: the orange-red flickering candle light, the rosy light of dawn, and the white luminescence of the moon.

### PAOLINA BORGHESE IS VENUS VICTORIOUS

An astonishing elliptical structure covered with golden fabric conceals the statue of Paolina Bonaparte Borghese. The masterpiece is interpreted and shared with the audience thanks to a clever interplay of stereoscopic images; this exploration brings out astonishing details, such as the left hand holding a small apple, a detail that refers to a celebrated episode in Greek mythology, the Judgement of Paris, which transforms Paolina into "Venus Victrix" ("Victorious").

The sculpture of Napoleon's younger sister, portrayed by Canova as Venus Victorious, was commissioned

in 1804 by her husband, Prince Camillo Borghese. Paolina lies half naked on a chaise longue in painted wood, decorated with golden inlay. The wooden base of the statue held at the Galleria Borghese features a mechanism that is still functioning, which allows the sculpture to rotate, as designed by Canova.

### **THE EXPERIENCE OF DANCE**

The dance experience draws its inspiration from those beautiful creatures that Canova creates as an anti-depressive, we would say today, or an antidote to “the ill of living”. The sculptor would appeal to their vitality, to “the strength of the most vigorous youth” that sprang from them when he felt that state of physical and moral prostration approach which he himself attributed to “the illness of some friends and the world’s affairs”. The visitor experiences their joy, beauty, and levity. On the stage the dancers – the protagonists of Canova’s tempera works – come to life in a spectacular multimedia animation that includes the three plaster models held at the Antonio Canova Gypsotheca and Museum of Possagno: the “Dancer with Her Hands on Her Hips”, “The Dancer with Her Finger on Her Chin”, and the “Dancer with Cymbals”. The tempera works by Antonio Canova dedicated to the art of dance held at the Antonio Canova Gypsotheca and Museum of Possagno have been renovated and photographed by Fabio Zonta for Magister Canova before being sent to the U.S. for the exhibition “Canova and Dance” at the Italian Institute of Culture in New York City (23rd May – 28th June 2018).

### **HERCULES KILLS LICHAS**

The imposing installation engages the viewer with images of a shattering realism. It is the representation of the story leading to the tragic death of Hercules. After becoming mad with unspeakable pain caused by the poisoning of his shirt with Centaur Nessus’s blood, the hero hurls young Lichas, who unaware had handed it to him upon Deianira’s command. In a series of cross-fades, where the work’s details overwhelm the viewer, the killing of an innocent is perpetrated.

The sculptural group of Hercules and Lichas was commissioned in 1795, but was only carved out of marble in 1815 thanks to the banker Giovanni Raimondo Torlonia. The work is held at the National Gallery of Modern and Contemporary Art in Rome.

### **THE FABLE OF CUPID AND PSYCHE**

The viewer is immersed in the blinding light of Cupid and Psyche, one of the most beautiful fables ever written, taken from Apuleius’ *The Golden Ass*. Canova is fascinated by the story’s symbolic meaning: Psyche means “Soul” but also “Butterfly”. As a caterpillar turning into a chrysalis, to later spread its wings and take flight, so does the young woman transform. Thanks to Cupid, she undergoes a metamorphosis resulting in her being welcomed by Jupiter on Mount Olympus, where she sits among the goddesses as an equal. Permeating the air is a nostalgia for the happy long-gone days in which the Gods would reveal themselves to men, when Grace reigned supreme and nothing was as sacred as Beauty. The spectator is progressively captivated by the charm of the images of the three masterpieces that Canova dedicated to this subject, although not without surprising interpretative twists.

# Magister Canova

Venice, 16 June – 22 November 2018  
Scuola Grande della Misericordia

## TECHNICAL SHEET

**LOCATION** Scuola Grande della Misericordia  
Sestiere Cannaregio, 3599  
30121 Venice

**DATES AND  
OPENING HOURS** 16 June – 22 November 2018  
Mon. / Tues. / Wed. / Fri. / Sun.: 10:30 am - 6.30 pm  
Thur. / Sat.: 10:30 am - 9:30 pm

**ADMISSION** **Full price €14**

### **Discount €12**

- Visitors from 9 to 18 years of age
- University students up to the age of 25 (with student card)
- Visitors over 65
- Groups of no less than 10 individuals
- Differently abled of all ages + 1
- Italian Touring Club members
- Garage San Marco clients
- FAI members
- Carta Più and Carta MultiPiù Feltrinelli holders and Feltrinelli Bookstore employees
- Applies to entry ticket holders to the exhibitions in progress at the Casa dei Tre Oci, Venice. Through 22 November 2018 the entry ticket to Magister Canova gives admission to the exhibitions taking place at Casa dei Tre Oci at a reduced price of €10 if presented at the ticket office of Casa dei Tre Oci
- Applies to holders of the "Palazzo Grassi | Punta della Dogana Card" (Young, Individual, and Dual) and their chaperones (as the regulations of the Membership cards of Palazzo Grassi and Punta della Dogana). Until November 22, 2018, the entrance ticket to Magister Canova guarantees entry to the exhibition in progress at Palazzo Grassi e Punta della Dogana at a reduced price of € 15, if presented at the ticket offices of Palazzo Grassi e Punta della Dogana
- Members of the Teatro Stabile del Veneto
- COIN card holders
- Symposium UTET-FMR clients

### **Groups**

€12 (minimum 10 people)

### **Schools**

€7 (State, private, secondary schools)

- Free entry for 2 tour leaders for groups of 15-24 students
- Free entry for 3 tour leaders for groups of 25-29 students
- Free entry for special education teachers and disabled student helpers

**Family**

Parents €11/each – Children (from 9 to 18 years of age) €7 each (0-8 years of age: free)

**Discount €10**

• Applies to entry ticket holders to the Antonio Canova Gypsotheca and Museum of Possagno. Through 22 November 2018, the entrance ticket to Magister Canova gives admission to the Antonio Canova Gypsotheca and Museum at a reduced price of €6 if presented at the ticket office of the Antonio Canova Gypsotheca and Museum

**Free**

- Every first Tuesday of the month free admission for Venice residents (reservation required, to be emailed to [info@magister.art](mailto:info@magister.art))
- Fully disabled
- Children until 8 years of age
- Journalists (must first send press office accreditation)
- Authorized tour guides (with certificate issued by the Provincia di Venezia)
- Tourist guide with 10-people group (20 people max.)

**PRE-SALE**

**[www.ticketone.it](http://www.ticketone.it)**

Full Price €12 - Reduced €10

**HOW TO REACH US****FROM PIAZZALE ROMA OR TRAIN STATION**

Approximately 15-minute walk

Vaporetto:

Line 1 (stop at Ca' d'Oro);

Line 2 (stop at San Marcuola);

Line 4.1 and 5.1 (stop at Fondamenta Nove)

**FROM ST. MARK'S SQUARE**

Approximately 15-minute walk

Vaporetto: Line 1 (from San Marco-Vallaresso to Ca' d'Oro)

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Vaporetto ALILAGUNA

Blue Line (stop at Fondamenta Nove)

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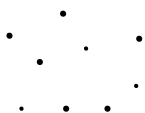
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## BIOGRAPHIES



### FABRIZIO PLESSI

Fabrizio Plessi was born in Reggio Emilia, Italy in 1940. He studied at the Venice Academy of Fine Arts, where he subsequently taught for many years. By using video as a physical instrument, he created an innovative path which made him famous worldwide. A co-founder of the Kunsthochschule für Medien of Cologne, Germany, he taught Humanization of Technologies and Electronic Scenography. His installation "BOMBAY-BOMBAY" is a celebrated feature of the Ludwig Museum of Cologne. He took part in 14 editions of the Venice Biennial in the years 1970-2011. In his last participation he presented "MARI VERTICALI" ("VERTICAL SEAS") at the Padiglione Venezia (the Venice Pavilion).

In 1999 he received the award at the Rome Quadriennale. In the same year he won the NLB award for Best Artist of the Year from the Kestner-Gesellschaft of Hannover. In 2002 he had a retrospective exhibition at the Scuderie del Quirinale, Rome, entitled "PARADISO/INFERNO" ("PARADISE/HELL"). He has held over 500 solo exhibits at several venues, including the Centre Pompidou of Paris (1982), the Guggenheim Museum in New York City (1998), the Museum of Contemporary Art San Diego (1998), the Guggenheim Museum in Bilbao (2001), the Documenta of Kassel (1987) and the Martin-Gropius-Bau of Berlin (2004). In Berlin he also created an installation for the Sony Center in Potsdamer Platz.

He collaborates with Austria's most important museums, among which the Kunsthistorisches Museum of Vienna, the Ludwig Museum of Koblenz and the Neue Galerie of Linz. Emerging countries, too, have appreciated Fabrizio Plessi's work, as demonstrated by the inauguration of the new Contemporary Art Museum of Rabat in 2006, on the occasion of his solo exhibit. In 2001 he took part in the Cairo Biennial as Artist of Honour, as well as in those of Sharjah, United Arab Emirates and Gwangju, South Korea. Since 2008 he has collaborated with the Louis Vuitton group enriching with his works the events organized by the world-famous French house (for instance, the America's Cup).

He has strong ties to the industry world, as exemplified by the work he did for BMW, Dornbracht, Loewe, Swarovski and Calvin Klein. Intellectuals as well as musicians of the caliber of Philip Glass and Michael Nyman have worked with him. His electronic scenographies for the Luciano Pavarotti's unforgettable 1993 Central Park concert are memorable in their own right. Monumenta in Agrigento, Sicily, was his grandiose installation in the Valley of the Temples. Since 2013 the Plessi Museum at the Brenner Pass houses an exhibit venue dedicated to his art, representing the first instance ever of a museum created on a motorway. In 2017 his magnificent total work entitled "Fenix DNA" went on stage at the Venice Teatro La Fenice. Currently he is busy working for the museum dedicated to him which is about to open in Majorca, and for the first great Russian exhibition of his works which will take place at the Pushkin Museum of Moscow (5 June – 5 August 2018) following his collaboration, in 2017, in the Venice Biennial exhibition "Man as Bird" held at the Palazzo Van Axel.

### ADRIANO GIANNINI

Adriano Giannini begins working in cinema at a very young age as a focus puller. He held this job for over ten years under the supervision of directors of the caliber of Giuseppe Tornatore, Ermanno Olmi, Anthony Minghella, among others. After attending acting school, he debuts as an actor in 2001 with the film "Off to

the Revolution by a 2CV" by Maurizio Sciarra. After shooting "Stay with Me" with Giovanna Mezzogiorno, he is called for the role of protagonist in Guy Ritchie's film "Swept Away" alongside Madonna. From this moment onwards his career alternates between participating in film and television projects in Italy and abroad. "The Consequences of Love" by Paolo Sorrentino, "Ocean's Twelve" by Steven Soderbergh, "Kiss Me Again" by Gabriele Muccino, "Dolina" by Zoltan Kamondi, "Black Gold" by Jean-Jacques Annaud, and "Per Amor Vostro" by Giuseppe Gaudino, which took part in the Venice Cinema Festival in 2015, are some of his most significant cinematographic experiences. For television, he shot "Luisa Sanfelice" under the direction of Paolo and Vittorio Taviani, "Missing", alongside Ashley Judd, the two seasons of "In Treatment" by Saverio Costanzo, "The Cosmopolitans" directed by Whit Stillman, and "Boris Giuliano".

More recently, he has participated in Michele Alhaique's "Without Pity" and "The Ice Forest" by Claudio Noce, for which he received a Nastro d'Argento ("Silver Ribbon") nomination.

As a dubber he lent his voice to actors of the caliber of Heath Ledger, Joaquin Phoenix, Jude Law, Christian Bale, Brad Pitt, and Matthew McConaughey, among others, which led to his winning two "Nastri d'Argento". He made his directorial debut with the short film "The Game", based on a short story by Andrea Camilleri, of which he was also producer and screenwriter. He won several awards with "The Game", among which one must mention a Nastro d'Argento, the Giffoni Film Festival Award and the New York Short Film Festival Award. With this film he competed for the Venice Film Festival's Golden Lion. Most recently, he took part in the Palm Springs International Film Festival to present his new short film "Perhaps Some Other Time", for which he was the director. He stars once again on the silver screen, alongside Valeria Golino, in Silvio Soldini's "The Hidden Colour of Things", which was presented at the last Venice Film Festival.

## **GIOVANNI SOLLIMA**

Born in Palermo, Sicily, Giovanni Sollima is a world-class cellist as well as the Italian composer most frequently performed by great interpreters; in the field of classical music this includes Riccardo 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 Marielle Labeque, the Berliner Philharmoniker, as well as the Scala, Santa Cecilia and RAI orchestras, the Chicago Symphony, the Royal Concertgebouw Orchestra, the Giardino Armonico, the Turchini and the Accademia Bizantina. Outside the field of classical music his interpreters include Patti Smith, Stefano Bollani, Larry Coryell and Elisa (the main protagonist in his opera Ellis Island).

He has worked for cinema, theatre, television and ballet, writing music on behalf of Peter Greenaway, John Turturro, Bob Wilson, Carlos Saura, Marco Tullio Giordana, Franco Battiato, Alessandro Baricco, Erri De Luca, Peter Stein, Lasse Gjertsen, Anatolij Vasiliev, Karole Armitage, Micha van Hoecke and Carolyn Carlson, who in recognition of his scenic charisma had him play at an edition of the Venice Biennial surrounded by the dancers as they were performing. As a soloist or playing with instrumental bands of all sorts, ranging from duos to big orchestras, Giovanni Sollima has brought his music to the most important theatres and auditoriums in the five inhabited continents. His world's premières in Carnegie Hall's Main Hall in New York City and at the Teatro alla Scala in Milan are particularly memorable, as are the numerous tours he led in Great Britain, Holland, Russia, the U.S., Canada, China, Japan and Australia. Since 2010 he has taught at the Academy of Santa Cecilia in Rome, where he received the honorific title of Academic. In 2012 he founded the amazing "100 Cellos" orchestra, which he directed in countless performances both in Italy and abroad. In 2015 he created the "sonorous logo" for Milan's Expo and inaugurated the Pietà Rondanini Museum for Michelangelo Buonarroti's La Pietà Rondanini at the Castello Sforzesco, Milan. On 2nd June 2017, Italy's Republic's Day, he gave a performance (broadcasted live on RAI 1) at the Italian President's home, the Palazzo del Quirinale, at the presence of Italy's President and the presidents of Italy's Chamber of Deputies and Senate, as well as of the ambassadors who had gathered to Rome from all over the world. That same year, on the occasion of the traditional Christmas concert, he played (once again live on RAI 1) at Italy's Ministry for Education, University and Research at the presence of

thousands of young Italians and the Italian Senate. He played in the Sahara Desert and under water in a Sicilian “gebbia” (trough) and he ventured to play in the Val Senales Valley with an ice cello at 3,200 meters altitude in an igloo-theatre. In 2018 he took the “Ice-Cello” on tour throughout Italy. This experience will become a docu-film which will be distributed world-wide under the aegis of the Muse Science Museum of Trento, Italy.

His discography starts in 1998, with a CD commissioned by Philip Glass for his label Point Music. This album was followed by eleven monographic albums on behalf of Sony, Egea, Glossa and Decca. At present, upon a Teatro alla Scala’s commission, he is composing the music for a “melologue” starring Antonio Albanese, based on a text by Michele Serra.

# Magister Canova

Venice, 16 June – 22 November 2018  
Scuola Grande della Misericordia

## COLOPHON

### MAGISTER CANOVA

*is a project created and produced by*  
Cose Belle d'Italia Media Entertainment

STEFANO VEGNI

*President and Founder*  
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RENATO SAPORITO

*CEO*

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Canova Foundation – Antonio Canova  
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### With the extraordinary participation of

FABRIZIO PLESSI

GIOVANNI SOLLIMA

*Musical Dramaturgy*

ADRIANO GIANNINI

*Voice over*

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Bassano and Villa Carlotta – Museo

e Giardino Botanico in Tremezzina

(Como), the generous Directors

of all of the here mentioned

institutions, for having granted use

of Canova's works, as well as the

space and time necessary to our

work.

# Magister Canova

Venice, 16 June – 22 November 2018  
Scuola Grande della Misericordia

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Images for the press can be downloaded here:

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Scuola Grande della Misericordia di Venezia  
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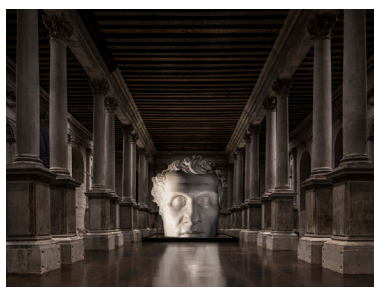
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Site-specific installation by Fabrizio Plessi  
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"A Journey in Canova's Mind"  
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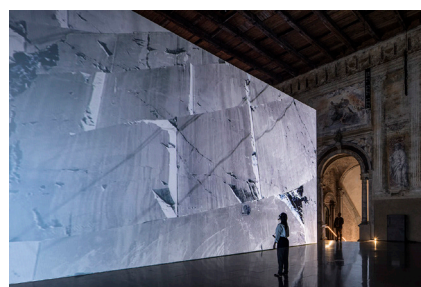
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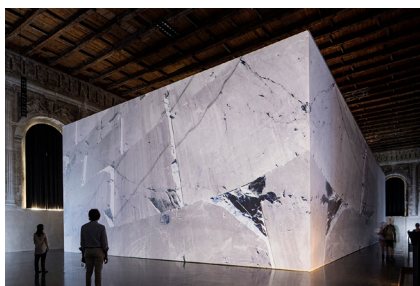
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Site-specific installation by Fabrizio Plessi  
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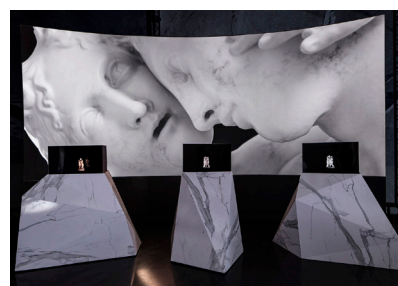
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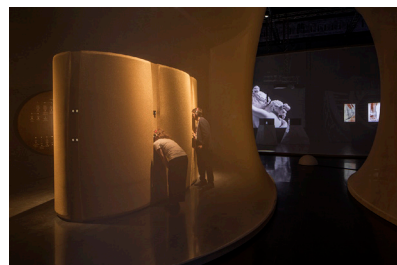




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The fable of Cupid and Psyche  
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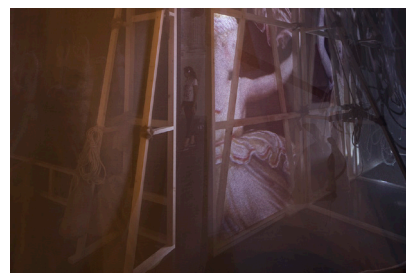
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Paolina Borghese is Venus Victorious  
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The experience of dance  
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Hercules kills Lichas  
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Cupid and Psyche Standing, Antonio Canova, Plaster Model, 1813, Gypsotheca e Museo Antonio Canova, Possagno  
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Hercules and Lichas, Antonio Canova, Plaster Model, Gypsotheca e Museo Antonio Canova, Possagno



Bust of Antonio Canova, Antonio Canova, Plaster Model, Gypsotheca e Museo Antonio Canova, Possagno  
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The Graces, Antonio Canova, Plaster Model, 1813, Gypsotheca e Museo Antonio Canova, Possagno  
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Paolina Borghese As Venus Victrix, Antonio Canova, Marble, 1804-1808, Galleria Borghese, Roma  
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Dancer Holding Her Dress, Antonio Canova, Tempera, 1799, Gypsotheca e Museo Antonio Canova, Possagno  
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Dancer, Antonio Canova, Tempera, 1799,  
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Dancer Holding a Crown on Her Head,  
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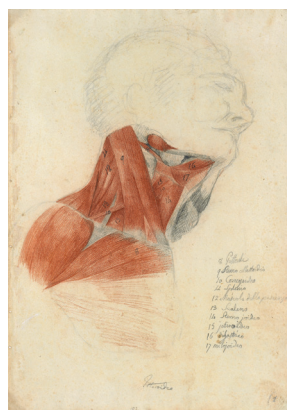
Dancers, Antonio Canova, Tempera, 1799,  
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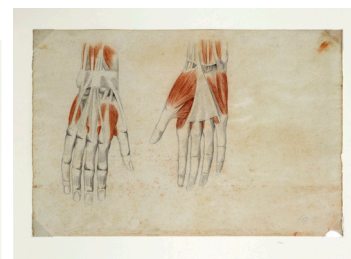
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*The 3LCD Technology developed by Epson, global leader in the video projector industry for over ten years, is the result of ongoing research and technological innovation. Epson laser projectors take centre stage in the creation of a stimulating multimedia experience offering full immersion in the life and work of Antonio Canova.*

Venice, 15 June 2018 - Epson Italia, in line with the philosophy of the Epson Group, believes that every company must be proactive in the area in which it operates. As a result, the organisation co-sponsors large cultural projects which contribute to nurturing and developing society in general.

In this spirit, Epson has chosen to be **partner for innovation at the major cultural event *Magister Canova***, recognising the use of technology as an essential element for combining scientific investigation and entertainment. Epson laser projector technology is unique in terms of visual performance. With its high-precision colour reproduction and high light output, it creates an impressive multimedia setting, offering visitors a fascinating experience. The extremely versatile Epson projector installations create an immersive environment, where technology is key to arousing emotions and providing a different learning experience more suited to the interests and language of younger generations.

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## **BUDRI PARTNERS THE "MAGISTER CANOVA" EXHIBITION**

*Scuola Grande della Misericordia, Venice*

*16 June - 22 November 2018*

Budri - international leader in marble and natural stone-working – is a partner in the “Magister Canova” exhibition, a spectacular multimedia museum experience dedicated to the famous sculptor at the Scuola Grande della Misericordia in Venice from 16 June to 22 November 2018.

Passionate about marble and firmly committed to promoting the history of Italian architecture worldwide, Budri is particularly proud to support this prestigious cultural project.

*“With our great passion for marble and beauty and our desire to help promote Italian architecture across the world, we are delighted to support the ‘Magister Canova’ exhibition, a prestigious project that will bring Italian art to worldwide attention. We feel duty bound to honour Italy’s great artistic past and transmit our love for this amazing material”,* commented Gian Marco Budri, Budri’s CEO.

Exclusively for Magister Canova, Budri will present furnishing accessories from the new Agua collection, designed by Patricia Urquiola, and artistic inlay panels.

### **BUDRI**

Budri has specialised in working fine marbles and natural stones and led the world in artistic inlays since 1960. Its atelier is an haute couture salon, which creates unique, highly complex works, certain to leave their mark over time.

### **Contact**

Budri

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41037 Mirandola MO

T (+39) 0535 219 67

[www.budri.com](http://www.budri.com)

#### ANTONANGELI, TECHNICAL PARTNER TO “MAGISTER CANOVA”

Being a technical partner of an exhibition that celebrates one of the most fascinating artists in the history of Italian art is a choice that well suits to the company's identity, which contributes to feed emotions and atmospheres in the exhibition spaces.

In fact, Antonangeli offers solutions which go beyond the simple formal project and technical applications by experimenting with unusual materials which requires special working procedures; at times craft, other times technically highly sophisticated. This alone has made Antonangeli an unicum in his field. The Antonangeli's collections are made of a deep and patient study on traditional materials worked in a new way, new materials as well as productive solutions never before tested in the field of lighting. The result is exciting forms of lighting.

In over forty years of activity, Antonangeli has built a precise and recognizable identity, based on a constant attention to research. A dual research, material and technological joint, has accompanied the development and formal research, generating the coherence of the path. Thanks to the constant contribution of the creative designers, the story of Antonangeli is full of innovative creations and unique achievements.

Antonangeli Illuminazione was founded in 1977 and immediately directs his attention to the design and creation of lighting with a strong personality: focusing its interest on a concept of light that is 'function' and 'emotion' at the same time. In 2007 enters the Outdoor lighting world – the Outdoor with an unusual view hitherto: creating a light outside that would produce the same emotions and livability that normally creates the light in the interior. Carefully analyzing the market and the proposals and thanks to the suggestions of a landscape architect, Antonangeli gives rise to a series of 'Outdoor' collections that has as its motto: “...we must respect the dark”.

ANTONANGELI: MATTER AND LIGHT: FROM INVENTION TO HARMONY. [WWW.ANTONANGELI.IT](http://WWW.ANTONANGELI.IT)





Yamaha technical partner at "Magister Canova"

In the second year of the Magister production dedicated to Canova, Yamaha Music will still be present to guarantee the highest quality of the audio reproduction during the exhibition to be held from June 16 to November 22, 2018, in the **Scuola Grande della Misericordia in Venice**.

Visitors can listen to narration and music commentary through the Yamaha HPH-M82 and HPH-50 headphones, selected models for design and excellent audio quality, which will ensure that visitors are fully immersed in the journey.

For the sound diffusion in the Lounge area will be used a micro Hi-Fi system Yamaha MCR-N70 while the hifi component R-N403 and ceiling speakers NS-AW392 will provide the background music within the installation of Fabrizio Plessi.

On display an extraordinary hybrid piano AvantGrand N3X, which perfectly match the digital sound with a real action and a tactile responsive technology that replicate the natural vibration of an acoustic piano.

### Yamaha Music

Yamaha's history began when its founder, Torakusu Yamaha, repaired a broken reed organ in 1887. Shortly thereafter, he successfully completed the first reed organ to be built in Japan. Today, Yamaha is a world leader manufacturer of musical instruments, music production devices and home audio products. Yamaha is also committed to spreading the music culture through its music school.

### Contact

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Via Tinelli 67/69  
Gerno di Lesmo (MB) Italia  
[It.yamaha.com](http://It.yamaha.com)



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## ITALIAN FLAIR ON DISPLAY: MISURAEEMME FURNISHES THE LOUNGE AT "MAGISTER CANOVA"

*Scuola Grande della Misericordia  
16 June – 22 November 2018*

A summit of Italian ambassadors in the world. For the second time MisuraEmme, the historic manufacturer of bespoke furnishings, meets art in the splendid setting of the Scuola Grande della Misericordia in Venice, as a partner for the exhibition "Magister Canova". For this tribute to the great Neoclassical sculptor, organised as an immersive multimedia experience, MisuraEmme will again furnish the lounge, known this year as the "MisuraEmme Lounge", with its iconic design creations.

"We are proud to again support art and the Italian style that has made us famous around the world", says Ottaviano Borgonovo, co-owner of the company. "Italian beauty is a priceless asset to be conserved, passed on and communicated, in other countries and among the new generations."

Confirming its role as a vehicle of Italian cultural values, the MisuraEmme Lounge will feature products created by the architect Mauro Lipparini, items that have brought widespread acclaim to the Como-based firm. The Argo sofa conceived to offer a comfortable, glamorous place to relax, stands out alongside the Opera armchairs, whose poised form is softened by the sweeping curve of the back; the large and small Gramercy tables, with their essential silhouette and the Michelle and Madia Square chairs complete the chromatic ensemble of understated elegance. The finishing touch, and the emblem of the company's custom approach, is the Urban living room system designed by Iriam Bettera: the minimal, essential structure is enhanced by the combination of different materials like wood and metal.

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### MisuraEmme

Transmitted across three generations, the know-how of MisuraEmme is the result of expertise consolidated over time, in keeping with a set of strong, mandatory values. The contribution of some of the most outstanding names in the world of design has given rise to furniture lines that lend themselves to high levels of personalisation: timeless classics and pieces made to be in tune with the most contemporary scenarios. The company is able to export its collections to other countries, creating appealing solutions for a range of different international contexts.

# Amadeus

Since 1989, **Amadeus** has been Italy's most popular and authoritative monthly classical music magazine. Presently, it is published by **Bel Vivere**, publishing company of the **Cose Belle d'Italia** group.

The history and the many stories of "great music", our exclusive interviews, reports on current affairs, as well as our special coverages are entrusted to the most illustrious Italian music critics and musicology experts. Every month **Amadeus** proposes to its readers a never-before-issued CD and the possibility to download a record: famous interpreters, orchestras and ensembles next to emerging talents. Ever since its creation, **Amadeus** has been sensitive to the interaction among artistic disciplines, as well as to the idea of overcoming cultural barriers. We are therefore particularly delighted that, following the special project created by Paolo Fresu for *Magister Giotto* in 2017, another Italian artist (himself a longtime asset of "the great music monthly magazine"), the composer and cellist Giovanni Sollima, should be the author of *Magister Canova's* musical landscape.

During his long and fruitful collaboration with **Amadeus**, Giovanni Sollima has created a number of original and memorable discographic projects, both as a composer and as an interpreter of composers such as Jacques Offenbach and Franz Schubert.

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**UTET Grandi Opere** participates in the project **Magister Canova** by publishing a valuable book in limited and numbered edition *Antonio Canova. Il segno della bellezza*. This publication is candidate to be the par excellence celebratory book of the great Italian artist.

This volume is composed of about 400 pages and stands out for the quality of the texts, written by the great art historian, professor Giuseppe Pavanello, and for the magnificence of the iconographic apparatus that includes 75 photographic works of Canovian sculptures taken by the master Mimmo Jodice. Mimmo Jodice is one of the best interpreter of contemporary photography, who personally signed the photographic image, *La Venere Italica*, set on the cover of the book. In addition to Mr. Jodice's photographs, in the book we can count more than 100 photos of plaster works, tempera and monochrome paintings, sketches, drawings and engravings by Canova. This impressive apparatus is realized by photographer Alfredo Dagli Orti during specific photographic campaigns at the Canova Museum of Possagno and the Canova Section of the Civic Museum of Bassano del Grappa.

The rich iconography is completed by 12 photographs of tempera which are applied manually on the volume. Bound in fine natural leather, the work is accompanied by a suite of three engravings of Canova's sculptures - *Le Grazie*, *Venere che esce dal bagno*, *Paride* - executed according to the etching process of copper and manually printed to the press copperplate.

#### *UTET Grandi Opere. Passion for culture*

UTET Grandi Opere takes the baton of a great publishing tradition.

UTET is in fact the oldest publishing house in Italy still in activity. It was born in 1791 in Turin, on the initiative of the bookseller Giovanni Pomba, but the true founder is considered to be his son, Giuseppe. It is in fact Giuseppe who had the intuition - in early XIX century - to combine editorial, production and distribution aspects. His way of working really came early every modern publishing houses mission.

Thanks to him, many editorial choices that anticipated the cultural needs of our country was taken: the first Italian illustrated periodical (*Il Teatro Universale*, 1834), the first Italian encyclopedia (*L'Enciclopedia Popolare*, 1841), the first *Dizionario della Lingua Italiana* (whose first volume was published in 1861).

Still today, the goal of UTET (Unione Tipografico Editrice Torinese) is to spread knowledge among acculturated, but not specialized, readers, involving in its projects important authors. The topics refer mainly to general and humanistic culture. Symbols of the tradition of the great UTET works are *Il Grande Dizionario della Lingua Italiana* by Salvatore Battaglia, *Il Dizionario della Musica e dei Musicisti* by Alberto Basso, *Il Grande Dizionario Enciclopedico* by Pietro Fedele and the collection of *Classici*, over 400 books. In the last ten years production that legacy is represented by *La Cultura Italiana* (2009), directed by Luigi Luca Cavalli Sforza; *Ecosphera* (2010), a great work dedicated to the relationship between man and environment, directed by Niles Eldredge and Telmo Pievani; *Letteratura Italiana. Canone dei Classici* (2012) directed by Carlo Ossola; *Storia d'Europa* (2013) by Giuseppe Galasso; *Letteratura Europea* directed by Piero Boitani and Massimo Fusillo (2014); *Cultura del Cibo*, directed by Massimo Montanari and Alberto Capatti (2015) and *Storia dell'Arte Europea* by Flaminio Gualdoni (2018). The series *Visioni Impossibili* includes very particular works that are created using avant-garde photographic technologies: *Giotto e la Cappella degli Scrovegni* (2008), *Beato Angelico al Convento di San Marco a Firenze* (2010), *Francesco d'Assisi negli affreschi di Giotto* (2011), *Botticelli agli Uffizi* (2012), e *Giotto. Pictor egregius* (2017) e *Caravaggio, genio d'Europa* (2017). Moreover, there is a line of prestigious works in limited and numbered edition born in 2009: *Musica e Amore* (2009), *Sindone* (2010), *Verdi. L'Uomo, l'Artista, il Mito* (2011), *1861* (2011), *Genesi* (2012), *Pompei* (2012), *La Divina Commedia* (2013), *Odissea* (2015), *I Vangeli nella Cultura e nell'Arte* (2016), *Antonio Canova. Il segno della bellezza* (2018).



**VENICE INTERNATIONAL FOUNDATION  
AND  
FRIENDS OF VENICE ITALY INC.**



**Venice International Foundation** was born in 1996 with the goal to create a private institution supporting the Venetian Museums, a network of eleven museums run by the City of Venice: Doge's Palace, Correr Museum and Clock Tower in St. Mark's Square, Rezzonico Palace, Fortuny Palace, Pesaro Palace, Mocenigo Palace, Goldoni's House, Natural History Museum, Glass Museum in Murano Island and Lace Museum in Burano Island.

It was at the time the very first effort in Italy to build a private foundation to financially support public museums. Venice International Foundation has always worked financing the restoration of specific artistic items or financing programs promoting cultural activities through micro-patronage. This is an instrument allowing people to proudly play his/her part to preserve the immense historic, artistic and cultural heritage with responsibility and awareness.

After its first ten years entirely devoted to the Museums under City of Venice authority and specifically to Rezzonico Palace, Venice International Foundation decided to enlarge its horizon: at first supporting other Venetian institutions as the Gallerie dell'Accademia and the St. Mark's Basilica (where Venice International Foundation financed the restoration of *Creation Dome mosaics*) then even outside the city on the lagoon.

All started in 2012 with the lucky encounter of Antonio Canova's heritage and the launch of the CANOVA PROJECT / CANOVA MON AMOUR.

The cooperation began with the SUBLIME CANOVA project at Correr Museum (Venice) when the Foundation founded the restoration of Canova's youth works and the new setting of Canova's wing inside the Correr Museum, thanks to Venice International Foundation's financial support five new rooms have been opened to public since 2015.

At the same time started the CANOVA IN THE PALLADIAN WING project: Venice International Foundation and Venice in Peril Fund provided the financial aid to open to public seven new rooms at the Gallerie dell'Accademia, three of them entirely dedicated to Canova (opened in January 2016).

Throughout the fulfillment of these projects, essential has been the cooperation between the Foundation and the Gypsotheca e Museo Antonio Canova of Possagno (a precious and unique treasure chest cherishing all Canova's original plaster casts and preserving Canova's artistic spirit and genius in his home land). Venice International Foundation's involvement into the 3-museums-spread exhibition *Venus in the lands of Antonio Canova* (April 2015-June 2016) establishes the stable connection with the museum.

As concentric circles created by a tiny pebble fallen in a pond, the opening to Venetian surroundings is now followed to the opening to the world. That world that over two centuries ago opened its doors to Canova's genius and art.

Following the "Antonio Canova red thread" with passion and tenacity we had fruitful relationships with important institutions in the United States, thanks to which in May 2018 in **New York**, three exhibitions dedicated to the genius of Possagno have been opened: *Canova's George Washington* at the Frick Collection (May 23-September 23, 2018), where Antonio Canova's original plaster cast for his sculpture of George Washington made in 1818 (which had never left Italy) is the centerpiece of a major exhibition; *Canova e la danza* at the Italian Cultural Institute (May 22-June 28, 2018), where we can admire Antonio Canova's tempera dedicated to graceful figures of nymphs and dancers; *Antonio Canova by Fabio Zonta* at the Consulate General of Italy (May 22-September 23, 2018), dedicated to Antonio Canova's sculptures reviewed by Fabio Zonta's photographs.

From the Frick Collection the *Canova's George Washington* exhibition will land to the Gypsotheca e Museo Antonio Canova of Possagno (November 10, 2018-April, 22, 2019).

From Venice we started and in Venice we return. The CANOVA PROJECT / CANOVA MON AMOUR is now back in Venice with the exhibition *Magister Canova* on view from June 16 to November 22, 2018 at the Scuola Grande della Misericordia. *Magister Canova*, produced by Cose Belle d'Italia Media Entertainment in collaboration with the Fondazione Canova and Gypsotheca e Museo Antonio Canova of Possagno – and the Patronage of Venice International Foundation and Friends of Venice Italy Inc., – will offer us a new and immersive experience to enjoy the work of the genius of Possagno.

In order to promote Venice International Foundation's work in the United States, was created in New York **Friends of Venice Italy Inc.** in 2012. Friends of Venice Italy is a non-profit organization that operates to raise funds for Venice, to offer new opportunities to experience the city, its magic and creative energy.

Venice is a unique place and it belongs to everybody. Friends of Venice Italy offers new ways of participating in and contributing to the enhancement of Venice's cultural heritage and to the development of its surroundings.

Friends of Venice Italy seeks to involve anyone who loves Venice and wants to get to know its history and its present. It aims to create a network that connects Venice with the world and the world with Venice, thanks to a flow of knowledge and ideas.

Friends of Venice Italy is exempt from federal income tax under section 501(c)(3) of the Internal Revenue Code. So that the donors supporting Friends of Venice Italy projects enjoy fully tax exemption.

Friends of Venice Italy has already founded, together with Venice International Foundation, two important precious projects dedicated to Antonio Canova: restoration of Canova's youth works and the new setting of Canova's wing inside the Correr Museum in St. Mark's Square (opened in 2015); opening to public of seven new rooms at the Gallerie dell'Accademia, three of them entirely dedicated to Canova (opened in January 2016).

It collaborated also on the three exhibitions opened in New York on May 2018: *Canova's George Washington* at the Frick Collection; *Canova e la danza* at the Italian Cultural Institute; *Antonio Canova by Fabio Zonta* at the Consulate General of Italy; as well as when the *Canova's George Washington* exhibition will be at the Gypsotheca e Museo Antonio Canova of Possagno.

Friends of Venice Italy, together with Venice International Foundation, give now its Patronage to the exhibition *Magister Canova* on view at the Scuola Grande della Misericordia in Venice.

[www.venicefoundation.org](http://www.venicefoundation.org)

[www.friendsofvenice.us](http://www.friendsofvenice.us)

# DOLOMIA

Luce, Vitalità, Respiro

## DOLOMIA AND “MAGISTER CANOVA”: A MEETING OF TWO WORLDS

Beauty, precision and emotion are three qualities that Dolomia shares with the art of Canova.

Just like Canova, an example of Italian excellence throughout the world, Dolomia is an ambassador of its homeland: the Belluno Dolomites National Park, a UNESCO World Heritage Site.

The exhibition also has two other things in common with Dolomia: technology and beauty. Dolomia uses cutting-edge technologies to produce its cosmetics and develop its extracts from locally cultivated plants, in the pursuit of its idea of natural beauty – the external expression of our internal well-being. Just like a work of art reveals the potential of the marble it is crafted from.

This is the reason why Dolomia has decided to sponsor the opening of the Magister Canova exhibition.

## DOLOMIA

Dolomia was created in 2001, taking the natural resources the Dolomites and combining them with Unifarco's experience in the cosmetics sector that spans over thirty years.

Dolomia has two lines of cosmetics, Make-up and Skincare, that are inspired by its beautiful natural surroundings, the Belluno Dolomites National Park, and use locally sourced active ingredients: water, minerals and native plant extracts.

This synergy between nature and scientific research gives products that enhance a woman's natural beauty, with the skin and environment living in harmony, a harmony of Light, Vitality and Breath. This is Dolomia's concept of beauty.

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