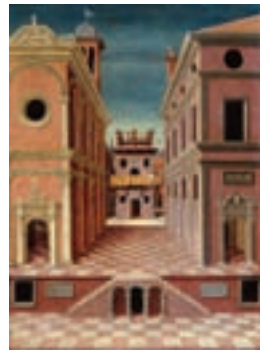


Attributed to Girolamo da Cotignola
View of a City, 1520
Ferrara, Pinacoteca Nazionale



Throughout the history of painting the depiction of architecture has been a tool which has provided the viewer with details and keys to interpreting compositions. Beginning chiefly in the Renaissance, architectural settings steered a new course imbued with knowledge and theories and vindicated the status of the artist, subsequently becoming an instrument of propaganda and power in the hands of the clients who commissioned them and later on, in the eighteenth century, a new genre in which the city was the sole subject.

Architectural Paintings. From the Renaissance to the Eighteenth Century is divided into two sections. At the Museo Thyssen-Bornemisza visitors will be able to view works executed from the Renaissance to the seventeenth century, whereas the eighteenth century is explored in depth at Fundación Caja Madrid.

EXHIBITION GALLERIES OF THE MUSEO THYSSEN-BORNEMISZA

ARCHITECTURE AS A STAGE (room 1)

Architecture as an aid to understanding a scene and its human subjects is just one of the lessons to be drawn from *Christ and the Samaritan Woman*, a painting by one of the great innovators: Duccio. These settings, sometimes full of anecdote, portray specific details of real buildings, as in Olivuccio di Ciccarello's church, or help distinguish the main theme from other secondary subjects; they can also be the cornerstone of spatial organisation or a perfect pretext for showing various religious episodes under the same roof, framed in a novel manner.

PERSPECTIVE AND SPACE (room 2)

The architectural backgrounds of paintings were not only an excellent medium in which to record the theory of systems of representation but could also reflect real architecture. The significance these depictions acquired can be seen in the works by Fra Carnevale, Gentile Bellini and Carlo Crivelli. Veiled in art, the theories of Leon Battista Alberti (1404–1472) are expressed in both the decoration and one of the facades portrayed in the panel paintings attributed to the Workshop of 1473. For his part Giuliano Bugiardini, who produces an imaginative rendering of the biblical city in which his dramatic scene is set, shows us a new and free city.



Francesco d'Antonio
Christ Healing a Lunatic and Judas Receiving Thirty Pieces of Silver, ca. 1425–26
Philadelphia Museum of Art, John G. Johnson Collection

THE HISTORIC CITY: MEMORY AND RUINS (room 3)

Of the city views depicted in art, none enjoyed greater fortune than Rome. Two panoramic views of Rome are included in this section: one fairly true to life with respect to what fifteenth-century travellers would have found; and another in which its streets are the setting for a dramatic and violent event—the Sack of Rome. The paintings featuring ruins allude to concepts such as the birth of a New Era that heralds the coming of Christ; the destructive passage of time, as explicitly expressed by Herman Posthumus; and the artist's training and the intellectual process of creation—a message conveyed by Maerten van Heemskerck's self-portrait with the Colosseum.

THE IDEAL CITY (room 4)

Perfect, orderly spaces also found fertile ground for experimentation in the fields of painting and inlay work. The city view attributed to Girolamo da Cotignola develops the idea of the print by Sebastiano Serlio (1475–1554) entitled *The Tragic Scene*, while the anonymous artist's orchestrated handling of the front of the Florentine *cassone* plunges the viewer into an idyllic setting. However Vittore Carpaccio sets his ideal city of *The Visitation* in the Orient, with architecture reminiscent of Venice. These works are contrasted with a real view of a corner of Florence rendered almost in the manner of an urban landscape.

LEGENDARY CITIES AND ARCHITECTURE (room 5)

Of all the legendary cities there are two that stand out particularly: Jerusalem and Babylon. Both cities inspired artists to create fanciful constructions in which to set episodes and further enhance their fame. Such is the case of the Jerusalem of Dosso Dossi and the palace of Solomon by Francisco Gutiérrez. Marten van Valckenborch's Babylon is based on a design by Maerten van Heemskerck engraved by Philip Galle, which was also the source of inspiration for the works on copper attributed to Louis de Caulery showing three of the wonders of the world that were engraved by Galle. The tower of Babel was another of the emblematic buildings that artists reconstructed from the description in Genesis.



Lucas van Valckenborch. *The Tower of Babel*, 1595. Koblenz, Mittelrhein-Museum

ARCHITECTURE OF IMAGINATION AND FANTASY (room 6)

Of the Northern European artists who cultivated the genre of imaginary architecture, Hans Vredeman de Vries was notable for creating a series of widely disseminated repertoires of images; among his most direct followers was his son Paul and, later on, Francisco Gutiérrez. François de Nomé features ruins and buildings from different periods—Classical, Gothic, Renaissance—in his imaginary urban landscapes in order to convey from his particular approach a fanciful vision of an oppressive, unreal world which some authors have linked to the surrealist movement.

ANTIQUITY AS A LANDSCAPE (room 7)

Campania, Lazio and other places near Rome provided inspiration to a series of painters who reinterpreted Nature in an idealised manner incorporating ruins of Antiquity and classical-style buildings. Annibale Carracci brought to the genre an ideal component which was used to the full in their settings by painters like Nicolas Poussin, who infused his compositions with intentional codes to link up with other periods, and Claude Lorrain, whose country scenes and seascapes portray a poetic Nature from which solemn ruins emerge. Also significant was Viviano Codazzi, who made certain Roman classical monuments the subject of his paintings.



Claude Lorrain. *Port with Villa Medici*, 1637. Florence, Galleria degli Uffizi, Istituti museali della Soprintendenza Speciale per il Polo Museale Fiorentino

MUSEO THYSSEN-BORNEMISZA
Paseo del Prado, 8
28014 Madrid
mtb@museothyssen.org
www.museothyssen.org

DATES

18 October 2011 to 22 January 2012.

VENUE

Temporary exhibition galleries, Museo Thyssen-Bornemisza. Second part on show at the Fundación Caja Madrid.

OPENING TIMES

Tuesdays to Sundays, 10am to 7pm. The temporary exhibition will be opened until 11pm on Saturdays. Closed on Mondays. Closed 25 December 2011 and 1 January 2012. Visitors are asked to leave the galleries 5 minutes before closing.

TRANSPORT

Metro: Banco de España.
Buses: 1, 2, 5, 9, 10, 14, 15, 20, 27, 34, 37, 45, 51, 52, 53, 74, 146 and 150.
Train: Atocha, Sol and Recoletos stations.

INFORMATION SERVICE

Tel: 902 760 511
cavthyssen@stendhal.com

BOOKSHOP/GIFTSHOP

Ground floor. Catalogue of the exhibition on sale.

CAFETERIA-RESTAURANT

Ground floor.

AUDIO-GUIDE

Available in Spanish, English and French.

TICKET SALES

Limited entry numbers. Early booking is recommended to ensure entry for the chosen day and time. Ticket sales offering guaranteed entry for the selected day and time.

Pre-booked tickets:

- At the Museum's ticket desks.
- www.museothyssen.org
- 902 760 511

TICKET PRICES

General:

- Thyssen-Bornemisza Collections: 8,00 €
- *Architectural Paintings* exhibition: 8,00 €
- Combined ticket for Thyssen-Bornemisza Collections and *Architectural Paintings* exhibition: 13,00 €

Senior citizens (65 and over), pensioners, Carné Joven holders, Fine Arts teachers, disabled with 33% rating and family groups comprising at least one adult and three children (or two, if one of them has a disability) which can legally be considered a "large family":

- Thyssen-Bornemisza Collections: 5,50 €
- *Architectural Paintings* exhibition: 5,50 €
- Combined ticket for Thyssen-Bornemisza Collections and *Architectural Paintings* exhibition: 7,50 €

Free admission: Accompanied children under 12 and officially unemployed people.

Mobile telephones must not be used in the exhibition rooms.

MUSEO
THYSSEN-
BORNEMISZA

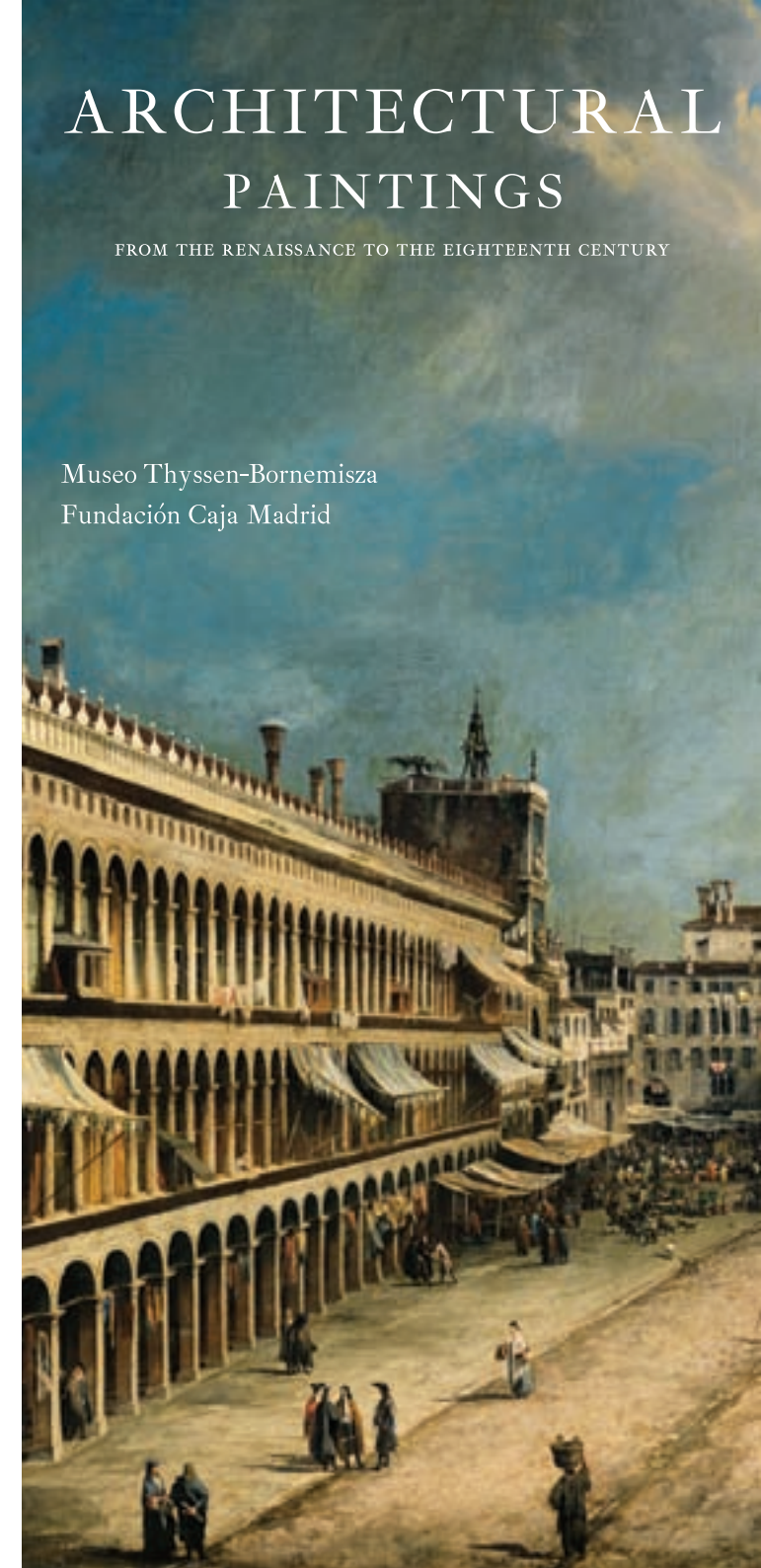


Canalotto
Piazza San Marco in Venice (detail), ca. 1723–24
Madrid, Museo Thyssen-Bornemisza

ARCHITECTURAL PAINTINGS

FROM THE RENAISSANCE TO THE EIGHTEENTH CENTURY

Museo Thyssen-Bornemisza
Fundación Caja Madrid





Jan Frans van Bloemen. *View of the Palatine, the Arch of Constantine and the Colosseum from the Caelian Hill*, ca. 1740. Rome, Accademia Nazionale di San Luca

THE MODERN CITY AS A METAPHOR FOR POWER (room 8)

One of the multiple readings drawn from paintings of architecture and a reason why clients commissioned them was the fact that in their hands they became a perfect vehicle, in the right contexts, for disseminating and enhancing their power and greatness—an instrument which was used by both civil society and the Church to announce and spread their magnificence. The city of Rome thus once again became an excellent means of conveying authority and wealth. Another of the urban images associated with power is vice-regal Naples, which was captured for posterity by Didier Barra, Domenico Gargiulo and Angelo-Maria Costa.

EXHIBITION GALLERIES OF THE FUNDACIÓN CAJA MADRID

THE CITIES OF THE *GRAND TOUR*; THE IMAGE OF THE CITY AND ARCHITECTURE IN EUROPE (rooms 1 and 2)

The aristocrats who went on the *Grand Tour*, spurred among other aspects by the appeal of the classical ruins and archaeological discoveries, followed set itineraries with compulsory stays in cities such as Venice, Rome, Florence and Naples. A key figure in shaping the image of three of these cities was Gaspar van Wittel, who left his mark on those who came after him and whose footsteps were followed by artists such as Luca Carlevarijs, Canaletto, Michele Marieschi, Antonio Joli, Francesco Guardi and Bernardo Bellotto. The views of St Mark's Square and its surroundings, the Grand Canal and the bridge of Rialto in Venice, the harbour and other parts of Naples, the Eternal City seen from the Tiber, and remodelled places such as St Peter's, the Piazza Navona and the port of Ripetta were transformed into portraits and picture postcards which enjoyed great success on the market and with collectors.



Gaspar van Wittel. *Piazza Navona*, 1699. Carmen Thyssen-Bornemisza Collection on loan at the Museo Thyssen-Bornemisza, Madrid

Interest in city views was spread across Europe by these same artists—Canaletto in Britain, Bernardo Bellotto on his passage through the most refined Central European courts and Antonio Joli during his stay in Madrid. This trend was espoused by other artists in their depictions of their own cities, such as Raguenet in his view of Paris.

Architectural painting with the city as the subject matter was also used to record the events which took place in it. Depictions of festivities, a blend of propaganda and historical memory, bear witness to the events staged in Rome—in the Piazza di Spagna and St Peter's in the Vatican—or Venice, in the Grand Canal and the tidal basin where regattas and the Bucintoro celebrations took place.

ARCHITECTURAL CAPRICCIOS (room 3)

Compositions with architectural capriccios were another of the new genres that emerged in the eighteenth century—albeit with a few precedents in the 1600s—and were incorporated thereafter into the usual repertory of many painters. The genre was enriched not only by the contributions of Canaletto and his dissemination of Palladianism but also by the reminiscences of ruins and the ancient world introduced by Giovanni Paolo Panini; by the precision of Bernardo Bellotto, who succeeded in making pure imagination real; and by the grand settings of Michele Marieschi. Capriccios, with their unexpected associations, achieved surprising effects that were not alien to other interpretations.



Bernardo Bellotto. *Santa Maria d'Aracoeli and the Capitol, Rome*, ca. 1743. Petworth House, The Egremont Collection, acquired in lieu of tax by H.M. Treasury in 1957 and subsequently transferred to the National Trust



Hubert Robert. *Architectural Caprice with Bridge and Arch*, 1768. England, Co. Durham, The Bowes Museum

THE POETRY OF RUINS (room 4)

One of the great passions shared by travellers and scholars during the eighteenth century was archaeology, which was fuelled by the discoveries of Herculaneum and Pompeii and by that of Paestum. This interest spurred the painting of places and temples such as that of Neptune at Paestum by Antonio Joli and the depiction of the ancient world through ruins shown from many different angles—ruins invented and rendered as stage sets, timeless and frozen under an intense, cold light by Marco Ricci; ruins that inspire scholarship, thought and contemplation of Antiquity in the work of Panini; and even ruins as a future project, an underlying aspect of the output of Hubert Robert, an artist who extracts the most sublime aspects of stones.

RUINS AND MEMORY AS ARCHITECTURAL PROJECTS (ON PIRANESI) (room 5)

Without a doubt, one of the most attractive figures of the mid-eighteenth century is Giovanni Battista Piranesi. The selection of works by Piranesi deals with modern Rome, and in them he added to, greated and fuelled the myth of the city. These prints are contrasted with his renderings of ancient Rome, in which he shows viewers the city from new angles and incorporates other inventions. This room also includes two engravings from his famous *Carceri* collection in which he gives free rein to his portentous imagination in an oppressive, anguishing space.



Giovanni Paolo Panini. *Roman Capriccio Showing the Colosseum, Borghese Warrior, Trajan's Column, the Dying Gaul, Tomb of Cestius, Arch of Constantine and the Temple of Castor and Pollux*, 1734. Maidstone (Kent), Maidstone Museum & Bentlif Art Gallery

FUNDACIÓN CAJA MADRID
Plaza de San Martín, 1
28013 Madrid
www.fundacioncajamadrid.es

DATES
18 October to 22 January 2012.

VENUE
Temporary exhibition galleries,
Fundación Caja Madrid. First
part on show at the Museo
Thyssen-Bornemisza.

OPENING TIMES
Tuesdays to Sundays, 10am to 8pm.
Closed on Mondays. Closed 25
December 2011 and 1 January 2012.

Free entry

Exhibition catalogue on sale at the
reception desk of the Fundación
Caja Madrid exhibition galleries.

TRANSPORT
Metro: Sol, Ópera and Callao.
Buses: 1, 2, 3, 5, 15, 20, 25, 29, 39, 44,
50, 51, 52, 53, 74, 75, 133, 146, 147,
148, 150, 202.

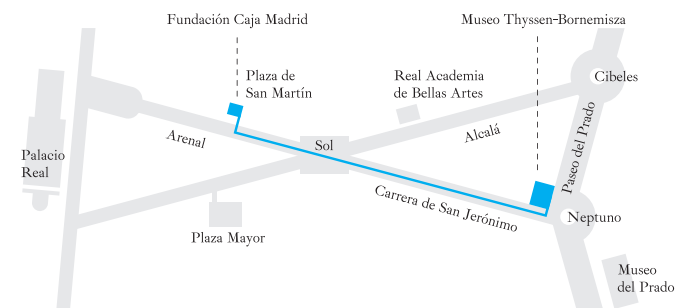
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information on tel. 91 379 20 50.
Tuesdays to Fridays, 10am to 2pm.
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Canaletto
Piazza San Marco in Venice (detail),
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