

In 2011 the program of **Esperienza Italia** celebrates in Turin and in Piedmont the 150th anniversary of Italian Unification. Officine Grandi Riparazioni, the **Workshop of Italy**, presents the history of Italy in the exhibition **Fare gli Italiani**, a multimedia exploration of the future of Italy in **Stazione Futuro**, and a glance at metropolitan artisans in **Il Futuro nelle mani**. La Venaria Reale, the **Palace of Italy**, presents the exhibition **La Bella Italia** and a showcase of Italian excellence: **Moda in Italia** in the charming Sale delle Arti, **Leonardo. Il genio, il mito** in the imposing Scuderie Juvarriane, the largest **potager** in Italy in the enchanting scenario of the Gardens, and the **Cene Regali** prepared by the greatest Italian chefs in the spectacular Great Gallery.

With **La bella Italia**, La Venaria Reale presents a major art exhibition on the cultural events that marked Italian history from Antiquity to the Unification with an overview of capital cities and the political and cultural scenario of pre-unified Italy.

In the display art takes center stage in defining the identity of unified Italy. The exhibition consists of ten sections: **Roma** is antiquity and religion, **Firenze** is art, the Italian tongue and the Renaissance, **Torino** is the court, sciences, and the alpine scenery, **Genova** is finance and collections, **Palermo** is the Norman-Swabian court and the multiculturalism of sea towns, **Napoli** is the kingdom and the plebs, nature and the ancient past, **Bologna** is classicism in art, **Parma** and **Modena** are the collections of the Este and Farnese families, **Milano** is ambitious projects, the industry of art and the academy, **Venezia** is the image and the myth of a unique city.

The **360 artworks** on display at the Reggia di Venaria are a catalogue of art history selected and commented by Italy's finest experts - superintendents, museum directors, and leading scholars - coordinated by **Antonio Paolucci**. The works will provide a visual history of art in capital cities before the Unification as described by skillful masters and "schools" in proud and vivid examples of urban self-representation.

The splendid 18th century galleries of the Stables and the Orangery, designed by Filippo Juvarra and recently restored, are the setting of a special staging project by **Luca Ronconi** that underscores another powerful influence on the Italian identity: the landscape. Visitors will step into the monumental maze of walls of an imaginary town and will plunge into the en plein air atmosphere of time passing as punctuated by the seasons.



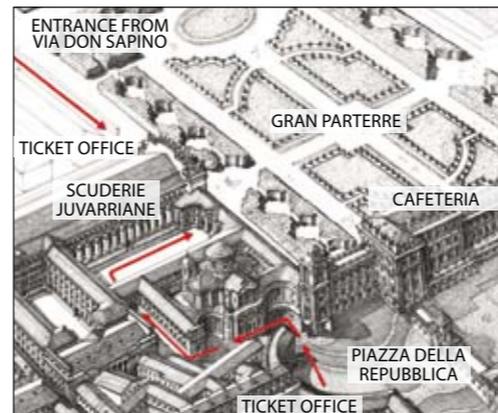
OPENING TIMES
Tuesday, Wednesday, Thursday, Friday: h 9 - 18
Saturday: h 9 - 21.30
Sunday and Holidays: h 9 - 20
Monday: h 9 - 16 (closed from June 3)
Last admission: 1 hour before closing time

CAFETERIA
 to the Gran Parterre

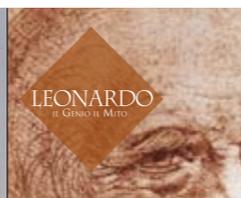
INFORMATION AND RESERVATIONS
 tel. +39 011 4992333
 www.lavenaria.it
 www.italia150.it

CATALOGUE
 SilvanaEditoriale

HOW TO ARRIVE



150 years of style
**July 23
 December 11, 2011**
 Sale delle Arti



From an Italian genius to a universal myth
**October 22, 2011
 January 8, 2012**
 Scuderie Juvarriane



Orchards and Vegetables in the Gardens of the Reggia
from April 16, 2011



At table in the Great Gallery
from April to November 2011

with the extraordinary contribution



La Venaria Reale



Comitato Italia 150

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La Venaria Reale

Sotto l'Alto Patronato del Presidente della Repubblica



Arte e identità delle città capitali

17 marzo
 11 settembre 2011
 Scuderie Juvarriane della Reggia di Venaria



EN ENGLISH



Through the works that populate the Reggia di Venaria the visitors will experience the intoxicating beauty of Italy to celebrate the 150th anniversary of the country's unification.

A journey that is exciting, amazing, and breathtaking, like only a journey to Italy can be.

Antonio Paolucci



Roma

Rome is Antiquity and Religion. *Romulus and Remus* by Rubens and the *Aphrodite* introduce myth and history. Eighteenth century views by Van Wittel, the capture of Rome and the bersaglieri present a vivid "modern" image of Rome. Catholic Rome, the seat of the Pontiff, is symbolized by the Papal Tiara and baroque busts of the pontiffs. The image of Rome "caput mundi" is defined by Canova's *Catholic Religion*, a sculpture for St. Peter, and the tapestry with the *Conversion of St. Paul* by Raphael.



Firenze

Florence is the capital of the arts and the cradle of the national idiom, following in the footsteps of Dante in literature and Giotto in painting, with his shapes and colors. The invention of perspective and scientific analysis, transposed in painting by Masaccio and in sculpture by Donatello, marked the beginning of the Renaissance under the patronage of Lorenzo the Magnificent, with Botticelli as its main interpreter. The city and its monuments, that were part of the *Grand Tour*, are celebrated by foreign artists who disseminated in Europe the myth of Florence.



Torino

In 1563 Emanuele Filiberto moved the capital of the duchy of Savoy to Turin: thus the Court of Savoy started competing with the greatest ruling families in Europe through careful architectural plans and art collections, as the city evolved from a capital of baroque into the capital of the Kingdom. Scientific and military treatises attest to the intellectual fervor that characterized Turin as a laboratory city. The Alps as a crossroads and a boundary inspired artists to paint natural scenarios. In the 19th century Turin was the capital of Italy.



Genova

Genoa marked the first step for the House of Savoy towards unification. Its history and its art are markedly republican. With Andrea Doria, the new Republic adopted one of the earliest constitutions and its inhabitants were bankers who dealt with money all the way to the Spanish domains. The palaces of finance, the splendid portraits of their owners by Van Dyck, and the collections of paintings, sculptures, and silverware that embellished their interiors are celebrated by Rubens for all of Europe to see.



Palermo

Panormus, the all-round port! For its position, Palermo has always been a sea town used to different rulers and adapted to multiple cultures. Visitors and travelers from the Middle Ages to Goethe attest to its pleasant climate and cosmopolitan atmosphere, the liveliness of the inhabitants and the skills of the workers, the beauty of the landscape and the richness of the monuments. A capital city where different ethnic groups and religions have coexisted peacefully, paving the way to the modern state.



Napoli

For centuries Naples was the most populous city of Italy, the capital of a kingdom of European and Mediterranean breadth, where the representation of the Court and its opulence in art is accompanied by a portrayal of the miserable plebs. It was one of the destinations of the *Grand Tour* where European artists experienced the union of nature and antiquity. This is not a celebration of Neapolitan art, but of art in Naples, through evocative portraits of sovereigns and the urban plebs up to the revolt of Masaniello.



Bologna

The arrival in Bologna around 1515 of the *Ecstasy of St. Cecilia* by Raphael is one of those events that changed history. At the time in Bologna artistic inspiration came from Northern traditions and Gothic, Venice and the Orient, the Roman style of Lombardy and Giotto. This authoritative novelty pointed the new way. Only the greatest succeeded in following this path without succumbing to the genius of Raphael, and produced the eternal image of Classicism: Annibale Carracci and Guido Reni.



Parma e Modena

Modena was the capital of the duchy of Este from 1598 to the annexation to the Kingdom of Savoy in 1860. When the capital was moved to Modena, the duchy acquired a new role. The author of this change was Francesco I of Este, portrayed in the paintings by Velázquez and Bernini, symbols of Modena as a cultural capital of a pre-united Italy. The gracefulness of Correggio and Raphael, together with the ingenuity of Michelangelo's mannerism, laid the foundation of the Parma school style, as presented in *The Turkish Slave* by Francesco Mazzola ("Il Parmigianino").



Milano

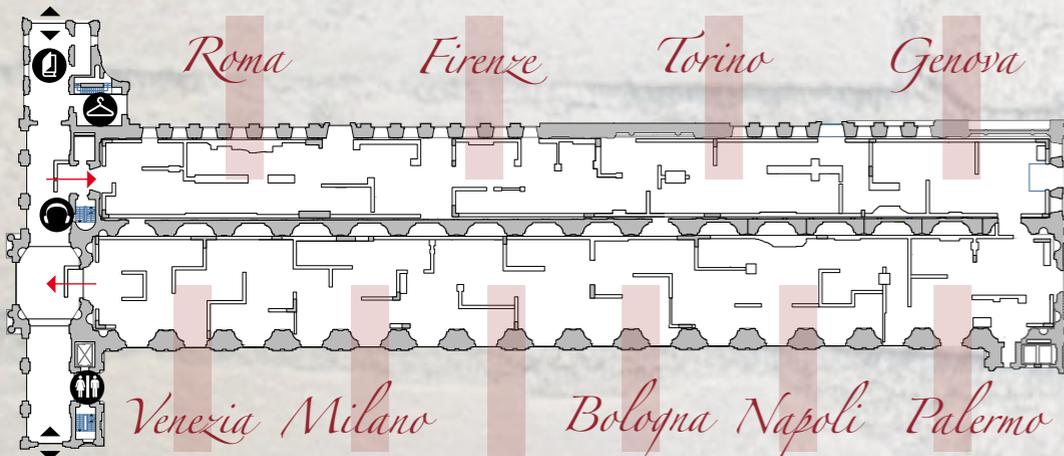
Three historical moments propelled the arts and the architecture of Milan and Lombardy on the national and international scene. In the 15th century, art masters like Bramante and Leonardo forged their skills in the Duomo and the Certosa of Pavia, paving the way to a truly Italian art. The entrepreneurial vocation of the city thrived in the 16th and 17th century with the Borromeo family and their promotion of arts and innovation. Between Austrian and Napoleonic rule, prestigious institutions opened in Milan. *The Kiss* by Hayez embodies the Risorgimento.



Venezia

The urban portrait of Venice is presented in the views of Canaletto and Guardi, while Veronese and Tiepolo illustrate allegories and virtues. *Justice, Peace, Wealth*, with the *Lion of St. Mark* sum up these concepts into images. The myth also rests on the protagonists of history, who were often heroes or despots. Crucial moments include the democratic "revolution" of 1848-49 with the proclamation of the Republic and resistance against foreign invaders, on the eve of the entry of Venice and the Veneto region in the united Italy (1866).

piazza della Repubblica
Cafeteria



via don Sapino
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