



Una infinita bellezza

Il paesaggio in Italia
dalla pittura romantica
all'arte contemporanea

Reggia di Venaria, Citroniera Juarriana
22 giugno – 1 novembre 2021



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THE GREATEST EXHIBITION OF 2021 AT THE REGGIA DI VENARIA

INFINITE BEAUTY
The landscape in Italy
from Romantic painting to contemporary art

Curated by Virginia Bertone, Guido Curto, Riccardo Passoni

Reggia di Venaria (Turin), Citroniera of the Juvarra Stables

22 June – 1 November 2021

At the **Reggia di Venaria, 2021** is a **Green** year, entirely dedicated to the topical themes of nature conservation and environmental sustainability. The highlight of the season is undoubtedly the exhibition ***Infinite beauty. The landscape in Italy from Romantic painting to contemporary art***, presented to the press on Monday 21 June, the first day of summer, and **open to the public from 22 June**.

Held in the grandiose **Citroniera of the Juvarra Stables until 1 November 1 2021**, the exhibition gathers **over 200 works** – mostly paintings, besides sculptures and installations – which testify to the interest and love that many artists have had for the natural environment and, more specifically, for the landscape in Italy, **from early romanticism to contemporary art**. The exhibition was made possible thanks to an **agreement between the Consortium of the Royal Savoy Residences and the Turin Museums Foundation**, which brought to the forefront over **90 paintings from the GAM** – the Civic Gallery of Modern and Contemporary Art of Turin. These works are the linchpin of the exhibition that also gathers masterpieces borrowed from the most renowned Italian museums and prestigious private collections across Italy, including the Royal Museums, the Pinacoteca of the Albertina Academy in Turin, the Castle of Rivoli - Museum of Contemporary Art, the Landscape Museum in Verbania, the Gallery of Modern Art in Milan, the Civic Museums in Brescia, the Gallery of Modern and Contemporary Art in Bergamo, the MART (Museum of Modern and Contemporary Art of Trento and Rovereto), the Civic Museums Foundation in Venice, the Intesa Sanpaolo Collection, the Gallery of Modern Art in Genoa, the Uffizi Galleries, the Longhi Foundation in Florence, the Gallery of Modern Art

of Palazzo Pitti, the GNAM – the National Modern Art Gallery in Rome, the Capodimonte Museum in Naples and the Gallery of Modern Art in Palermo.

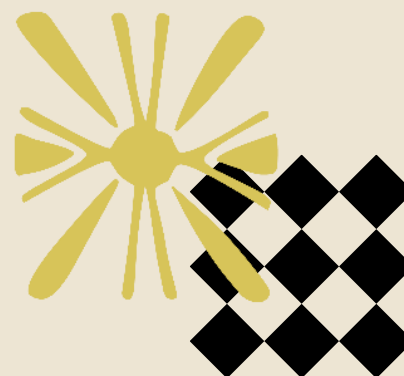
The exhibition itinerary follows a chronological and geographical *fil rouge* that travels through space and time with a particular focus on Piedmont – the region in which the exhibition came to life – and, more in general, the whole Northern area of the Italian Peninsula, without forgetting the acclaimed regional schools of Central and Southern Italy from the late eighteenth century to present.

The **twelve sections** of the exhibition offer an exceptional round-up of works, many of which are notably large, delving into the different forms that the **representation of the landscape in Italy** has taken **over two centuries of painting** such as the Romantic subjects of the picturesque and the sublime, the positivist affirmation of the real-life style, the new divisionist and symbolist research, the provocations of the avant-gardes, the simplifications of Pop Art and the conceptualisations of contemporary art.

The exhibition is enhanced by graphics and video projections on the theme of nature and landscape created by the **MyBossWas** studio in Turin.

Alongside the exhibition, to celebrate the summer and the splendid landscape of its Gardens, the Reggia di Venaria is set to host the **Metamorfosi** festival, also revolving around the theme of nature and the environment. From 2 July to 3 August, the festival will be home to a series of concerts, performances, dance and theatre shows, featuring the protagonists of the Italian live shows.

During the *Metamorfosi* festival, **from 2 July to 3 August, both the Reggia di Venaria and the exhibition will stay open also in the evening with a different visiting time:** 2 pm to 10 pm Tuesday to Friday, 10 am to 10 pm on Saturday and 10 am to 7:30 pm on Sunday.





Antonio Fontanesi (Reggio Emilia 1818 – Turin 1882), *La quiete* (Quiet), 1860, oil on canvas.
Turin, GAM – Turin Civic Gallery of Modern and Contemporary Art.

Organised with the support of the Superintendence of Archaeology, Fine Arts and Landscape of the Metropolitan City of Turin, the exhibition is curated by **Guido Curto** (General Manager of the Reggia di Venaria and the Consortium of Royal Savoy Residences), **Riccardo Passoni** (Director of the GAM) and **Virginia Bertone** (Chief Curator at the GAM) with the collaboration of Alessandro Botta. The curators counted on the collaboration of a prestigious scientific committee made up of professors **Barbara Cinelli** (Roma Tre University), **Piergiorgio Dragone** (University of Turin), **Flavio Fergonzi** (Scuola Normale Superiore of Pisa) and **Laura Iamurri** (Roma Tre University).

Alongside the exhibition at the Reggia, starting from 9 July, the GAM will host ***Natura e verità. Il paesaggio come scelta 1864-1871*** (Nature and Truth. The landscape as a choice) in the Wunderkammer area. Closely related to the itinerary presented at Venaria, GAM's exhibition focuses on the most innovative studies on the landscape carried out between Piedmont and Liguria by the so-called "School of the Future", of which Antonio Fontanesi was an exponent. Akin

to Fontanesi's style, the school of Rivara's cenacle included notable members such as Carlo Pittara, Federigo Pastoris, Ernesto Berteà, Ernesto Rayper and Alfredo De Andrade.

The exhibition in numbers

Citroniera of the Juvarrà Stables:

Exhibition area: 2300 sqm (148 m long, 14 m wide and 16 m high)

WORKS ON DISPLAY:

200 works, of which 94 from the GAM – Turin Civic Gallery of Modern and Contemporary Art

ARTISTS ON DISPLAY:

130 artists from the late eighteenth century to present

LENDING INSTITUTIONS:

55 lenders (Italian Museums, Bodies and Institutions, Galleries and Private Collections) and 22 works courtesy of artists

The 12 sections

1. PICTURESQUE, SUBLIME AND TOPOGRAPHICAL TRADITION IN PIEDMONT;
2. BETWEEN ROME AND NAPLES. SOUTHERN LIGHT;
3. LANDSCAPES BETWEEN LITERATURE AND HISTORY;
4. TURIN – CAPITAL OF ITALY: LANDSCAPES FOR THE MODERN COLLECTION OF THE CITY;
5. PAINTING IN NATURE: A MODERN CHOICE;
6. NEW PERSPECTIVES BETWEEN DIVISIONISM AND SYMBOLISM
7. LANDSCAPE PERSISTENCE IN PIEDMONT;
8. ASPECTS OF THE FUTURIST LANDSCAPE;
9. BETWEEN THE TWO WARS;
10. LANDSCAPE, THE INFORMAL SEASON, LATE NATURALISM;
11. *NATURALIA ET ARTIFICIALIA*: LANDSCAPES OF THE SIXTIES;
12. LOOKING FAR, CLOSELY. CONTEMPORARY LANDSCAPES



STATEMENTS

Paola Zini and Guido Curto,

President and General Manager of the Consortium of Royal Savoy Residences, respectively

"This is the first major exhibition organised at the Reggia di Venaria after the outbreak of the pandemic: this is also why today we are proud to present "Infinite beauty. The landscape in Italy from Romantic painting to contemporary art", an event that has special significance with multiple values. The exhibition of over 200 works in the impressive area of the Citroniera of the Juvarrà Stables is the highlight of our Green year, revolving around nature conservation and environmental sustainability. The exhibition also testifies to our desire to relaunch and finally resume the usual calendar of activities, including the large thematic exhibitions designed in-house.

The long preparatory work carried out in recent months involved truly remarkable commitment and efforts, eventually reaching its mature stage thanks to the fruitful collaboration with the Consortium, the Turin Museums Foundation and the Civic Gallery of Modern and Contemporary Art in Turin, with the support of Superintendence of Archaeology, Fine Arts and Landscape of the Metropolitan City of Turin. We would like to sincerely thank these entities as well as the numerous museums and private collectors who have made possible one of the most important exhibitions of 2021, contributing with their invaluable art loans".

Maurizio Cibrario and Riccardo Passoni,

President of the Turin Museums Foundation and director of the GAM in Turin, respectively

"The pandemic had just started breaking out when Guido Curto, General Manager of the Consortium of the Royal Savoy Residences, invited us to participate side-by-side in a vast exhibition project focusing on the landscape.

The reading key of this iconography and its representations, through its numerous and rich historical, landscape-related, environmental and, above all, artistic and cultural expressions has a widespread appeal. In addition, in recent months, it has also taken on a different meaning: a yearning for freedom, to rediscover a relationship with nature, to rethink the way we experience it in moments of forced lockdown in one's own residence.

The exceptional heritage of the GAM of Turin, once the verification of the body of its collections was completed, has made it possible to propose almost one hundred works that constituted the framework and the identity of the exhibition. From the end of the eighteenth century to the present day, we have explored all the different ways in which the theme of this exhibition has been interpreted. The Turin Museums Foundation could make a notable contribution to the exhibition organised by the Reggia di Venaria, also as part of an increasingly necessary and virtuous collaboration between different bodies and institutes in which all have deployed their strengths".

Information and reservations

Tickets for the exhibition (from 22 June to 1 November 2021):

- ◆ Full ticket: **14 Euro**
- ◆ Discounted ticket: **10 Euro**
Groups between 6 and 12 people, in addition to the categories [eligible for discounts](#)
- ◆ Discounted ticket: **5 Euro**
Young visitors aged 6 to 20 and University students under 26
- ◆ Schools: **4 Euro**
Groups between 6 and 12 students, free admission for 1 tour leader per 12 students
- ◆ **Free**
Children under the age of 6 and other categories eligible for [free admission](#)

Discount for summer groups

From 2 July to 3 August, during the *Metamorfosi* exhibition, groups can enjoy **discounted admission (8 Euro)**.

Booking fee on the purchase of admission tickets for **groups** (min. 6 - max. 15 visitors): 7 Euro per group - 5 Euro per class.

The ticket must be purchased online.

Admission to the exhibition is also included in the all-inclusive **ticket “Tutto in una Reggia”** (All in one Reggia)

Admissions every 30 minutes: **max. 40 visitors.**

We recommend you book and purchase your ticket in advance, choosing the date and time that best suits you.

For more information and reservations: www.lavenaria.it – Ph. + 39 011-499-2333

From 2 July to 3 August, the Reggia di Venaria and the exhibition can be visited during the following times: **2 pm to 10 pm** Tuesday to Friday, **10 am to 10 pm** on Saturday and **10 am to 7:30 pm** on Sunday.

Exhibition catalogue publisher: *Silvana Editoriale*

The exhibition itinerary

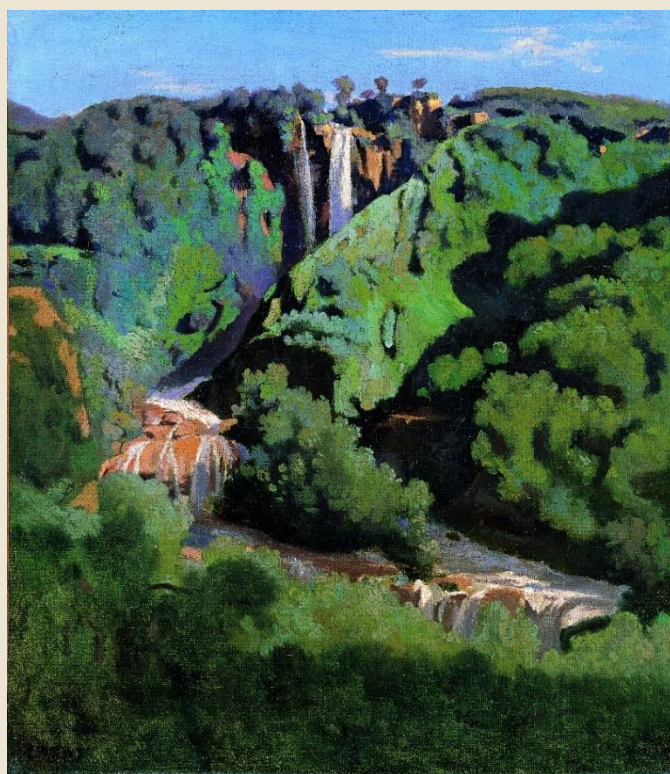
By retracing briefly the entire exhibition itinerary, divided into 12 sections, we discover how many and what forms the representation of the Italian landscape has taken in the span of over two centuries.

The rediscovery of nature, favoured by its centrality in the Enlightenment culture, calls for a different look at the landscape and, consequently, a different representation of it. Considered among academic circles as a secondary pictorial genre, the landscape started assuming the status of an autonomous subject at the end of the eighteenth century. The change of paradigm was due to many factors, mainly related to the inspiration that artists drew from the aesthetic, philosophical and literary reflection of the incipient Romanticism. The new perspectives generated a desire to experiment with solutions different from those dictated by the canons of order and grace that ruled the Winckelmannian concept of Beauty.

The process was sparked by the remarkable collection of tempera and watercolours by **Giuseppe Pietro Bagetti** and **Giovanni Battista De Gubernatis**, whose early interest in the transitory and unstable aspects of nature – anticipating a Romantic sensibility – coexisted with sights of impeccable precision as a heritage of the topographical tradition.

A characteristic aspect of the first decades of the nineteenth century is the eagerness of Northern European artists to complete their training in Italy following the tradition of the *Grand Tour*, in order to perfect painting from life. A notable example is the painting by **Jean-Baptiste Camille Corot** of the *Marmore Falls*, the only work of the French artist present in an Italian public collection. Other instances of this trend include **Massimo d'Azeglio**, **Luigi Basiletti** and the artists of the School of Posillipo such as **Pitloo** and **Giacinto Gigante** who draw inspiration from the countryside and the coastline between Rome

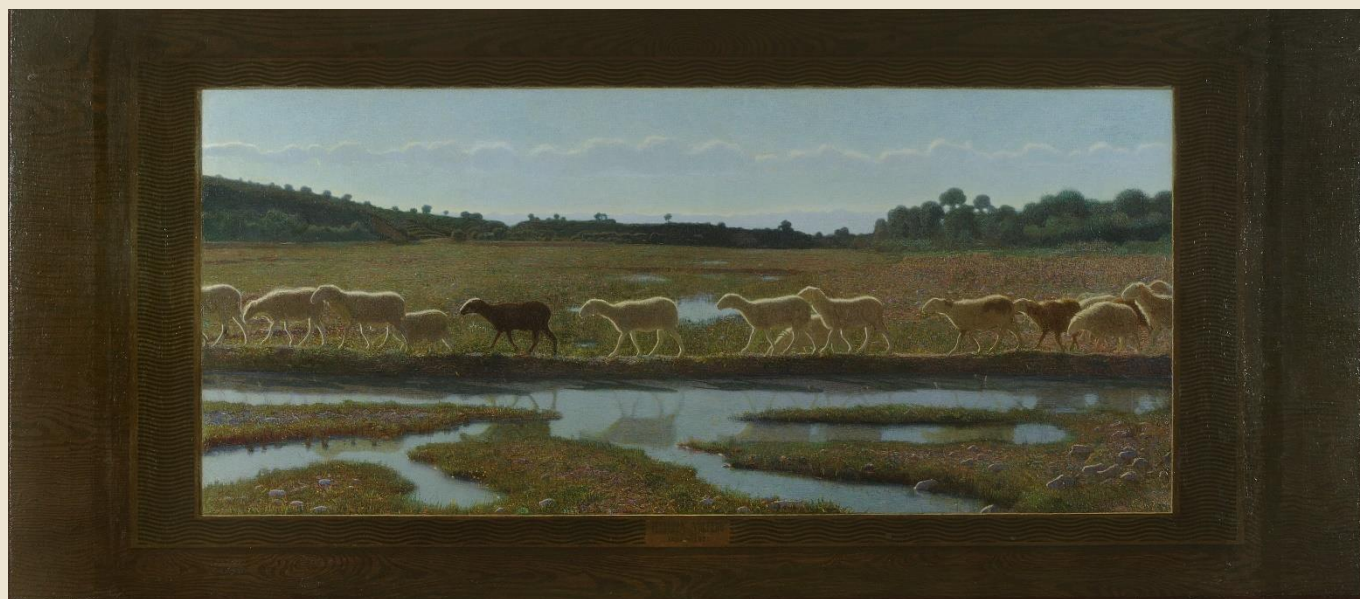
and Naples, in search of the dazzling Mediterranean light.



Jean-Baptiste Camille Corot (Paris 1796 – 1875), *La cascata delle Marmore a Terni* (The Marmore Falls in Terni), 1826 – 1828, oil on canvas. Rome, BNL BNP Paribas Group Collection.

A section of the exhibition illustrates the novelty of "historified" landscapes, featuring elements taken from history and literature, which thrived in the Romantic Milan of d'Azeglio and **Giuseppe Bisi**. Another section delves into the large-format landscapes purchased and donated to the collection of the Turin Civic Museum (established in 1863), in which the works of **Carlo Pittara**, **Giuseppe Camino**, **Corsi di Bosnasco** and **Achille Vertunni** stand out.

The many artists and schools of the second half of the nineteenth century measured themselves with the great National Exhibitions, starting from the first one held in Florence in 1861. Among the masterpieces on display, it is worth mentioning the poetic perspectives painted by **Antonio Fontanesi** and **Nino Costa**, the search for truth noticeable in the small canvases of the Macchiaioli (in which the landscape is rendered with realist immediacy through light and splashes of colour), the School of Rivara and the works of **Rayper** and **d'Andrade** belonging to the Grey School. The experiences that privileged fidelity to nature made way for the new Divisionist and Symbolist styles with the works of **Angelo Morbelli** and **Pellizza da Volpedo**, all the way to famous artists such as **Gaetano Previati**, **Pietro Fragiaco** and **Giovanni Segantini**, who interpreted the landscape in poetic and lyrical terms with strong allegorical and evocative contents.



Giuseppe Pellizza da Volpedo (Volpedo AL 1868 – 1907), *Lo specchio della vita (E ciò che fa una, e l'altre fanno)* (The mirror of life – And what one does, the others do too), 1895 – 1898, oil on canvas. Turin, GAM – Turin Civic Gallery of Modern and Contemporary Art.

The twentieth-century section opens with a selection of secessionist, symbolist and post-impressionist paintings. The Turin Civic Gallery has collected through time elegant and refined works on the landscape genre, featuring artists such as **Luigi Onetti**, **Giuseppe Bozzalla** and

Giovanni Depetris. The common thread is, once again, a wide-spread interest for the landscape iconography that, nevertheless, had a few exceptions such as the artists of the futurist movement, an avant-garde that fought “against the landscape and the old aesthetics”. A prominent artist of this movement is Giacomo Balla, whose pre-futurist and futurist works are exhibited here. Finally, the exhibition could not miss a work by **Giorgio de Chirico** – a picture-in-picture painting that represents a pre-conceptual and metaphysical masterpiece.

The section of paintings between the two world wars is also very rich. The artists that stood out from the crowd are **Carlo Carrà** – with his neo-ancient conception that recalls the pre-Renaissance style, after his futurist and metaphysical phases – **Giorgio Morandi**, with his celebrated landscapes, and **Filippo de Pisis**, an advocate of painting freedom – free from conditioning. Also the great Turinese painter **Felice Casorati** showed an interest in the landscape along with the “Six from Turin” group with many refined paintings by **Gigi Chessa** and **Enrico Paulucci**, among others. On the national level, **Arturo Tosi** and **Pio Semeghini** were in line with Carrà.

In the Italian post-war years, it is surprising to see how the landscape genre appealed even to the greatest informal artists – with piercing, physical and material results – including **Renato Birolli**, **Ennio Morlotti**, **Alfredo Chighine** and **Luigi Spazzapan**. Also the Italian Pop Art movement, albeit devoted to scrutinising the signs and symbols of modern life, showed some interest in the landscape with the works of **Mario Schifano** and the artificial nature of **Piero Gilardi**.



Felice Casorati (Novara 1883 – Turin 1963), *Paesaggio toscano* (Tuscan landscape), 1929, oil on wood. Turin, GAM – Turin Civic Gallery of Modern and Contemporary Art.



Mario Schifano (Homs, Libya 1934 – Rome 1998), *Paesaggio anemico II* (Anaemic Landscape No. 2), 1965, enamel on canvas. Private collection, courtesy of the Marconi Foundation, Milan.

The itinerary ends with contemporary artworks, closely integrated with the environment and the landscape, as in the emblematic case of the Gardens of the Reggia, featuring *Sculture Fluide* (Fluid Sculptures) by **Giuseppe Penone**, a conceptual installation by **Giovanni Anselmo** and the bronze sculpture *Gea* by **Luigi Stoisia**. In the same section, the Citroniera of the Juvarra Stables offers a selection of sculptures by **Luigi Mainolfi**, **Ezio Gribaudo**, **Luisa Valentini**, **Jessica Carroll**, **Maura Banfo**, **Luca Pancrazzi**, the photographs on silk by **Elisa Sighicelli**, the decollage by **Stefano Arienti**, the large video installation *Orbite Rosse* (Red orbits) by **Grazia Toderi**, the paintings by **Francesco Casorati**, **Francesco Tabusso**, **Nicola De Maria**, **Mimmo Paladino**, **Salvo**, **Giovanni Frangi**, **Riccardo Taiana**, **Luisa Rabbia**, **Laura Pugno**, **Paolo Leonardo**, **Daniele Galliano**, **Pierluigi Pusole**, **Andrea Massaioli**, **Velasco Vitali** and the photo installations portraying the non-places of the industrial suburbs by **Botto & Bruno**. This last section includes some works created by **Ugo Nespolo** and **Giorgio Ramella** specifically for the exhibition, representing the landscape surrounding the Reggia di Venaria. Not to forget a tribute to Monviso, an emblematic Piedmontese mountain, from whose slopes the Po river rises, which is celebrated with a unique collection of paintings made by many different painters in the 19th and 20th centuries, gathered by Salvo's wife, Cristina Tuarivoli.



SALVO Mangione (Leonforte, 1947 – Turin, 2015), *Primavera* (Spring), 1998, oil on canvas. Turin, private collection.

LIST OF LENDING MUSEUMS

The works on display were lent by the GAM (the Civic Gallery of Modern and Contemporary Art in Turin) as well as by **renowned Italian museums, organisations, institutions, galleries and private collections.**

Alessandria, Museo e Pinacoteca Civica
Bergamo, Galleria d'Arte Moderna e Contemporanea
Bra (CN), Il Fondaco – Arte Contemporanea
Brescia, Musei Civici di Arte e Storia
Cuneo, Fondazione Cassa di Risparmio di Cuneo
Fauglia (PI), Museo Civico Giorgio Kienerk
Firenze, Collezione d'arte Fondazione CR Firenze
Firenze, Fondazione di Studi di Storia dell'Arte
Roberto Longhi
Firenze, Gallerie degli Uffizi, Galleria d'Arte Moderna
di Palazzo Pitti
Genova, Musei di Nervi – Raccolte Frugone
Genova, Musei di Nervi – GAM Galleria d'Arte
Moderna
Milano, Civica Galleria d'arte Moderna
Milano, Fondazione Marconi
Milano, Galleria Bottegantica
Milano, Gallerie d'Italia – Piazza Scala, Collezione
Intesa Sanpaolo
Milano, Studio d'arte Nicoletta Colombo
Modena, Marco Bertoli
Napoli, Gallerie d'Italia – Palazzo Zevallos Stigliano,
Collezione Intesa Sanpaolo
Napoli, Museo e Real Bosco di Capodimonte
Piacenza, Galleria d'Arte Moderna Ricci Oddi
Palermo, Galleria d'arte Moderna Empedocle Restivo
Palermo, Sicily Art and Culture, Società strumentale
della Fondazione Sicilia
Reggio Emilia, Collezione Maramotti
Rivoli (TO), Castello di Rivoli Museo d'Arte
Contemporanea

Roma, Galleria Antonacci Lapicciarella Fine Art
Roma, Collezione BNL Gruppo BNP Paribas
Roma, Fondazione Goffredo Parise e Giosetta Fioroni
Roma, Futur-ism Associazione culturale
Roma, Galleria d'Arte Moderna
Roma, Galleria Nazionale d'Arte Moderna e
Contemporanea
Roma, Museo di Roma
Rovereto, MART – Museo d'Arte Moderna e
Contemporanea di Trento e Rovereto
Saluzzo (CN), Comune di
Saluzzo, Collezione Matteo Olivero
Torino, Archivio Francesco Tabusso
Torino, Caterina Bottari Lattes
Torino, Fondazione Centro Studi Piero Gilardi
Torino, Galleria Peola Simondi
Torino, Galleria Giorgio Persano
Torino, Musei Reali - Palazzo Reale
Torino, Palazzo Madama - Museo Civico d'Arte Antica
Torino, Pinacoteca dell'Accademia Albertina
Torre del Greco (NA), Collezione Banca di Credito
Popolare
Trieste, Civico Museo Revoltella – Galleria d'Arte
Moderna
Venezia, Collezione della Fondazione di Venezia
Venezia, Fondazione Musei Civici, Galleria
Internazionale d'Arte Moderna di Ca' Pesaro
Verbania, Museo del Paesaggio
Verona, Collezione della Fondazione Cariverona
Viareggio, Istituto Matteucci per l'Arte Moderna

LIST OF EXHIBITING ARTISTS

Stefano ARIENTI (Asola 1961)
Vittorio AVONDO (Torino 1836-1910)
Giuseppe Pietro BAGETTI (Torino 1764-1831)
Giacomo BALLA (Torino 1871 – Roma, 1958)
Maura BANFO (Torino 1969)
Luigi BASILETTI (Brescia 1780-1859)
Angelo BECCARIA (Torino 1820 - 1897)
Giorgio BELLONI (Codogno 1861 – Mezzegra 1945)
Renato BIROLI (Verona 1905 - Milano, 1959)
Giuseppe BISI (Genova 1787 - Varese 1859)
Umberto BOCCIONI (Reggio Calabria 1882 – Verona 1916)
Carlo BOSSOLI (Lugano 1815 – Torino 1884)
Giuseppe Maria BONZANIGO (Asti 1745 – Torino 1820)
Odoardo BORRANI (Pisa 1833 - Firenze 1905)
BOTTO & BRUNO (Gianfranco Botto & Roberta Bruno -
Torino 1963 e 1966)

Giuseppe BOZZALLA (Biella, 1874 – Pollone 1958)
Marco CALDERINI (Torino 1850-1941)
Giuseppe CAMINO (Torino 1818- 1890)
Carlo CARRÀ (Quargnento 1881 - Milano, 1966)
Jessica CARROLL (Roma 1961)
Augusto CARUTTI DI CANTOGNO (Pinerolo 1875 - 1956)
Felice CASORATI (Novara 1883 - Torino 1963)
Francesco CASORATI (Torino 1934 - 2013)
Bruno CASSINARI (Piacenza 1912 – Milano 1992)
Franz Ludwig CATEL (Berlino 1778 – Roma 1856)
Gigi CHESSA (Torino 1898 - 1935)
Alfredo CHIGHINE (Milano 1914 - Pisa, 1974)
Guglielmo CIARDI (Venezia 1842 - 1917)
Guido CORDERO DI MONTEZEMOLO (Mondovì 1878 –
Torino 1941)
Jean-Baptiste Camille COROT (Parigi 1796 – 1875)

Giacinto CORSI DI BOSNASCO (Torino 1829-1909)
 Federico CORTESE (Napoli 1829-1913)
 Giovanni (Nino) COSTA (Roma 1826 - Marina di Pisa 1901)
 Tullio CRALI (Igalo 1910 - Milano 2000)
 Johan Christian DAHL (Bergen 1788 – Dresda 1857)
 Alfredo D'ANDRADE (Lisbona 1839 – Genova 1915)
 Massimo D'AZEGLIO (Torino 1798 - 1866)
 Giorgio DE CHIRICO (Volo 1888 – Roma 1978)
 Giovanni Battista DE GUBERNATIS (Torino 1774-1837)
 Cesare DELLA CHIESA DI BENEVELLO (Saluzzo 1788 – Torino 1853)
 Lorenzo DELLEANI (Pollone 1840 – Torino 1908)
 Mario DE MARIA (Bologna 1852 - 1924)
 Nicola DE MARIA (Foglianise 1954)
 Giuseppe DE NITTIS (Barletta 1846 - Saint-Germain-en-Laye 1884)
 Fortunato DEPERO (Fondo 1892 - Rovereto, 1960)
 Giovanni DEPETRIS (Torino 1890 - 1940)
 Filippo DE PISIS (Luigi TIBERTELLI) (Ferrara 1896- Milano, 1956)
 Gherardo DOTTORI (Perugia 1884 - 1977)
 Giuseppe DRUGMAN (Parma 1810-1846)
 Tano FESTA (Roma 1938 - 1988)
 FILLIA (Luigi COLOMBO) (Revello 1904 – Torino 1936)
 Giosetta FIORONI (Roma 1932)
 Antonio FONTANESI (Reggio nell'Emilia 1818 – Torino 1882)
 Carlo FORNARA (Prestinone 1871 – 1968)
 Pietro FRAGIACOMO (Trieste 1856 – Venezia 1922)
 Giovanni FRANGI (Milano, 1959)
 Daniele GALLIANO (Pinerolo 1961)
 Pinot GALLIZIO ((Alba 1902 - 1964)
 Francesco GAMBA (Torino 1818 – 1887)
 Lorenzo GELATI (Firenze 1824 – 1895)
 Giacinto GIGANTE (Napoli 1806 - 1876)
 Piero GILARDI (Torino 1942)
 Ezio GRIBAUDO (Torino 1929)
 Vittore GRUBICY DE DRAGON (Milano 1851 – 1920)
 Virgilio GUIDI (Roma 1891 - Venezia 1984)
 Giorgio KIENERK (Firenze 1869 – Fauglia 1948)
 Silvestro LEGA (Modigliana 1826 – Firenze 1895)
 Paolo LEONARDO (Torino 1973)
 Antonino LETO (Monreale 1844 - Capri 1913)
 Osvaldo LICINI (Monte Vidon Corrado 1894 - 1958)
 Francesco LOJACONO (Palermo 1838 - 1915)
 Tammar LUXORO (Genova 1825 - 1899)
 Mario MAFAI (Roma 1902 - 1965)
 Cesare MAGGI (Roma 1881 - Torino 1962)
 Luigi MAINOLFI (Rotondi 1948)
 Pompilio MANDELLI (Luzzara 1912 - Bologna 2006)
 Piero MARTINA (Torino 1912 - 1982)
 Guido MARUSSIG (Trieste 1885 – Gorizia 1972)
 Andrea MASSAIOLI (Torino 1960)

Francesco Paolo MICHETTI (Tocco da Casauria 1851 - Francavilla al Mare 1929)
 Giorgio MORANDI (Bologna 1890 - 1964)
 Angelo MORBELLI (Alessandria 1853 – Milano 1919)
 Mattia MORENI (Pavia 1920 – Brisighella 1999)
 Ennio MORLOTTI (Lecco 1910 - Milano 1992)
 Paolo MUSSAT SARTOR (Torino 1947)
 Ugo NESPOLO (Mosso 1941)
 Matteo Pietro OLIVERO (Pratorotondo 1879 – Saluzzo 1932)
 Luigi ONETTI (Lu Monferrato 1876 – Villanova Solaro 1968)
 Mimmo PALADINO (Paduli 1948)
 Pietro Giacomo PALMIERI (Bologna 1735 – Torino 1804)
 Giuseppe PELLIZZA DA VOLPEDO (Volpedo 1868 - 1907)
 Luca PANCRAZZI (Figline Valdarno 1961)
 Giuseppe PENONE (Garessio 1947)
 Enrico PAULUCCI (Genova 1901 - Torino 1999)
 Carlo PITTARA (Torino 1836 – Rivara Canavese 1890)
 Gaetano PREVIATI (Ferrara 1852 – Lavagna 1920)
 Clemente PUGLIESE LEVI (Vercelli 1855 - Milano 1936)
 Laura PUGNO (Trivero 1975)
 Pierluigi PUSOLE (Torino 1963)
 Massimo QUAGLINO (Refrancore 1899 - Torino 1982)
 Luisa RABBIA (Torino 1970)
 Giorgio RAMELLA (Torino 1939)
 Ernesto RAYPER (Genova 1840 - Giameragna di Stella 1873)
 Enrico REYCEND (Torino 1855-1928)
 SALVO (Salvatore Mangione - Leonforte, 1947 - Torino, 2015)
 Giulio Aristide SARTORIO (Roma 1860 – 1932)
 Sil'vestr Feodosievic SCEDRIN (San Pietroburgo 1791 - Sorrento 1830)
 Mario SCHIFANO (Homs, Libia 1934 - Roma 1998)
 Giovanni SEGANTINI (Arco TR 1858 – Monte Shaftberg 1899)
 Pio SEMEGHINI (Quistello, 1878 - Verona, 1964)
 Elisa SIGHICELLI (Torino 1968)
 Telemaco SIGNORINI (Firenze 1835 - 1901)
 Anton SMINCK PITLOO (Arnhem 1791 - Napoli 1837)
 Luigi SPAZZAPAN (Gradisca d'Isonzo 1889 – Torino 1958)
 Luigi STOISA (Selvaggio di Giaveno 1958)
 Francesco TABUSSO (Sesto San Giovanni 1930 – Torino 2012)
 Riccardo TAIANA (Como 1967)
 Carlo TERZOLO (Incisa Scapaccino 1904 - Torino 1975)
 Grazia TODERI (Padova 1963)
 Arturo TOSI (Busto Arsizio 1871 - Milano 1956)
 Paolo TURCO (Cuneo 1981)
 Luisa VALENTINI (Torino 1954)
 Emilio VEDOVA (Venezia 1919 – 2006)
 Achille VERTUNNI (Napoli 1826 - Roma 1897)
 Velasco VITALI (Bellano 1960)
 Hendrik VOOGD (Amsterdam 1768 - Roma 1839)
 Antonio ZORAN MUŠIČ (Bocavizza 1909 – Venezia 2005)

Paintings on the Monviso subject. Turin, Tuarivoli Collection

Gabriele ARRUZZO (Roma 1976), Enrico BARBERA (Biella 1947), Nicola BOLLA (Saluzzo 1963), David BOWES (Boston 1957), Santolo DE LUCA (Napoli 1960), Enrico DE PARIS (Belluno 1960), Francesco DI LERNIA (Torino 1966), Francesco DI SUNI (Torino 1954), Radu DRAGOMIRESCU (Roseti, Romania - 1944), Paolo GRASSINO (Torino 1967), Camillo INNOCENTI (Roma 1871 – Roma 1961), Mark KOSTABI (Los Angeles 1960), Felice LEVINI (Roma 1956), Antonella MAZZONI (Fiorenzuola D'Arda 1957), Paolo MUSSAT SARTOR (Torino 1947), Francesco SENA (Avellino 1966), Emilio VACCHETTI (Carrù 1880 – 1964), Marco VACCHETTI (Torino 1960), Maurizio VETRUGNO (Torino 1957).

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