



SOCIETA' DANTE ALIGHIERI
Il mondo in italiano

**AN EXHIBITION OF DECORATIVE ARTS FROM PALAZZO BARBERINI
IN ROME IS PLANNED FOR 2010 IN MIAMI.**



The exhibit will include superb examples of glass, ceramics, and apparel made in Italy during the 16th to 19th centuries. Selected from collections of the Galleria Nazionale d'Arte Antica–Palazzo Barberini, known for masterpieces by Raphael, Caravaggio, Bernini, and Holbein, the pieces coming to Miami exemplify fine “status symbol” objects collected by nobles and

wealthy merchants to decorate their Renaissance residences, and garments worn by 18th century culturati.

VENETIAN MAGIC: FRAGILITY AND TRANSPARENCY

Objects in the proposed exhibition will offer an overview of the fascinating glass produced in Murano during the second half of the 19th century when, after a pause due to Venice’s fall from power in 1797, the prolific glass industry again flourished. Three people were mainly responsible for this revival: Abbot Vincenzo Zanetti, who founded Murano’s Glass Museum in 1861; the then-mayor of the island, Antonio Colleoni; and Antonio Salviati, a lawyer from Vicenza, who was the first to understand the commercial potential of Venetian glass roduction.

Among the first revival pieces were copies from earlier eras and free interpretations of models inspired by the 15th, 16th and 17th centuries. But unlike artisans of previous centuries, these craftsmen bent molten glass to their own whims to reinterpret ancient, traditional forms, thereby moving this magical process into their own time.

The proposed selection is made up of works made in Murano from 1870 to 1880. It is an important representation of the principal styles and objects that enjoyed favor in Venice in the second half of 19th century. Although the eleven masterpieces in this exhibition do not represent the entire history of Venetian glass – that would be quite a serious, and extensive undertaking– they are excellent examples of the distinctive characteristics typical of the period when they were made.





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The exhibition will be divided into the following sections:

- glass of archaeological inspiration
- glass of Renaissance inspiration
- glass of Baroque inspiration
- glass of Neoclassical inspiration
- glass of Spanish and Moresque inspiration
- early examples of the Art Nouveau (Liberty) style



Forms include cups with floral decoration, enamel-decorated goblets, bottles inspired by German *Kuttrolf*, small jugs with shaped spouts, reliquaries, amphorae in “chalcedony glass” and others. These elegant objects are technical masterpieces, made to be admired rather than for use. They offer the viewer a fascinating trip into the world of blown glass, of magical color and transparency, but also into the cultural milieu that characterized the transition into today’s modern world.

THE VOICE OF THE MAJOLICA

The majolicas selected for this exhibition represent rare examples in terms of quality, formal and chromatic typologies, and documentary value due to presence of dates, monograms, heraldic designs, and particular iconographic sources. They include 15th century banquet plates from Pesaro and Urbino, 11th century jugs from Latium and Rome, 16th century pharmacy vases from Casteldurante, Faenza typologies such as the *bianchi* (white ware) decorated with grotesques, and various hand-manufactured articles of the 17th and 18th centuries made in the ceramics center of Castelli in Abruzzo with brims decorated with foliage, trophies, and Raphael-inspired designs. The Italian majolica in this exhibition documents the form’s development in Italy. It represents not only



the historical moments that inspired the skillful hands of the artists, but also showcases individual artists’ imaginations.

The hand-manufactured articles are of extraordinary quality and convey a deep sense of the cultural leanings and of technical abilities of the skilled ceramics artisans.

The exhibition ranges from archaic majolicas through their development in different Italian regions, and extends to other countries in Europe and around the Mediterranean. It is divided into the following sections: archaic majolicas, Renaissance majolicas, majolicas of

the 17th century, majolicas of the 18th century, Islamic majolicas, Spanish-Moresque majolicas.





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THE MAGIC OF APPEARANCE



Every people is distinguished by a series of social and cultural attributes that form the basis of their identity, characteristics which have been handed down for centuries and have evolved through the ages, influenced by fashions and trends.

The elements of civilized life are those by which individuals recognize themselves and discover their origins: this patrimony is therefore of inestimable value, something to preserve in all its forms. An element that stands out above all others, that constitutes a kind of visiting-card of every people, is the clothing of daily life and the rich trappings of formal dress, perennial status symbols of every social class.

The men's and women's garments show the simple forms typical of the second half of the 18th century in Italy, before fashion succumbed to English influences. Protocol became more relaxed and relationships among people took on a new spontaneity as rigid clothing was abandoned. In fact, people preferred the comfortable clothing and lightweight fabrics that were influenced by the Orient.

The men's clothing is noteworthy for the simplicity of the fabric, and for the cut of the tail-coat with its very high collar.

The fashionable 18th century clothing in this exhibition will demonstrate how the ways that people presented themselves, in daily life and for ceremonial events, reflected their history and culture, just as it does today.



Altogether, 38 objects will be displayed in Miami:

_Eleven pieces of 19th century Murano glass, reproducing Renaissance and Baroque originals

_Five garments from the 18th century

_Twenty-two majolica from 15th century onwards

May 4, 2009

Dante Alighieri Society: the international organization established in Italy in 1889 for the purpose of "promoting Italian language and culture throughout the world and rekindling the spiritual connection between Italians living abroad and their homeland, and nourishing among foreigners a love and appreciation for the Italian civilization".