**Press folder:**

**Special exhibition *The colours of la Serenissima*. *Venetian masterworks from Titian to Canaletto***

**21 June 2024 – 6 January 2025 | Residenzgalerie Salzburg**

**To mark its tenth anniversary year, the DomQuartier, an exceptional museum complex in the town of Salzburg, presents the first guest appearance of the Vienna Kunsthistorisches Museum in Salzburg, in the Residenzgalerie. From 21 June 2024, the extensive exhibition, entitled *The colours of la Serenissima*. *Venetian masterworks from Titian to Canaletto*, relates the extraordinary success story of Venetian painting from the Renaissance to the Rococo.**

**Idea and exhibition director:** Dr.Andrea Stockhammer,

**Curator:**Dr.Çiğdem Özel

A co-operation with the Kunsthistorisches Museum, Vienna, under the direction of Director General Dr. Sabine Haag

**Our dialogue partners**

•Provincial Governor Dr. Wilfried Haslauer

•Dr. Andrea Stockhammer, director, DomQuartier Salzburg

•Dr. Sabine Haag, director general, KHM Museum Association

•Dr. Cigdem Özel, curator of the special exhibition

The exhibition catalogue (price € 24.90) is available in the DomQuartier museum shop and under www.domquartier.at/shop.

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***The colours of la Serenissima*.**

***Venetian masterworks from Titian to Canaletto***

**From 21 June 2024 until 6 January 2025 the DomQuartier Salzburg marks its tenth anniversary year with the first guest presentation by the Kunsthistorisches Museum, Vienna, in the Salzburg Residenzgalerie. *The colours of la Serenissima* is the first exhibition under the direction of the new DomQuartier director, Dr. Andrea Stockhammer. Entitled *The colours of la Serenissima*.**

***Venetian masterworks from Titian to Canaletto*, the extensive exhibition relates the extraordinary success story of Venetian painting from the Renaissance to the Rococo.**

**Provincial Governor Dr. Wilfried Haslauer***: "Salzburg has always been predestined to provide a perfect stage for international art and cultural treasures. It makes me very proud that the DomQuartier is marking its tenth anniversary by offering for the coming six months such a setting for local residents and visitors from all over the world to gain insights into the incomparable art and cultural history of Venice. This special exhibition is a further step in our efforts to keep enhancing the status of Salzburg's museum landscape. My special thanks to those responsible in the federal museums for their excellent collaboration. We will continue working to curate further top-class exhibitions in Salzburg."*

The use of costly pigments, the new, unconstrained style of painting and the astonishing continuity of typical motifs were of essential significance in Venetian painting at this time. These qualities characterise more than forty outstanding works ranging from Titian through Tintoretto and up to Veronese. The works of Titian and his contemporaries echo down the centuries in European painting and collection culture. The history of the former imperial collections is the best testimony of this. An overview with more than ten examples from other art genres gives a multifaceted picture of Venetian art production, possible only in a special exhibition, away from the traditional collection structures of the Kunsthistorisches Museum. The exhibition is structured according to genres and subjects that illustrate the main developments: from the city in the lagoon to the landscapes, from the myths through the portraits and the religious pictures to the half-figure history paintings with moments of drama – and the subject that links Salzburg and Venice more than any other: music. A final topic is the *colorito alla veneziana* and 18th-century colouration.

**Venice in Salzburg: a long-standing love affair**

**Dr. Andrea Stockhammer**, director of the DomQuartier: *"For centuries,* *Salzburg has maintained intensive relations with Venice. Besides commercial dealings, there developed all manner of artistic connections in the fields of architecture, fine arts and music. Reason enough to give Venetian Renaissance painting a prominent platform in Salzburg. From 21 June, the Residenzgalerie presents the first guest appearance in Salzburg of the Vienna Kunsthistorisches Museum, with works ranging from Titian through Tintoretto and Veronese to Canaletto.“*

Prince-Archbishop Wolf Dietrich von Raitenau was one of the first to bring the Italian ambience to Salzburg. His admiration for Bassano's painting and Veronese's drawing is reflected in his collections.

**Sabine Haag,** director general of the KHM Museum Association, is delighted at the fulfilment of a long-standing wish: *" Venetian art of the 16th-18th centuries represents an important focus in the extensive collection of the Kunsthistorisches Museum. Salzburg played a central role in the exchange between Italian and German culture. I am all the more pleased, then, that as guests we can present masterworks of this era in the Residenzgalerie, demonstrating the incredible success story of the Venetian painting of Titian and his contemporaries. This exhibition enables the KHM Museum Association, which includes Schloss Ambras in Tyrol, to extend its presence in the federal provinces*."

**Venetian art from the Renaissance to the Rococo**

Curator **Dr. Çiğdem Özel**: *"**The exhibition title* The Colours of la Serenissima *plays on a certain ambiguity, referring on the one hand to the particular use of colour in Venetian painting and sensual manner of applying the paint, and on the other to the actual colours in which the city presents itself to visitors in its mood lighting and the opulence of its luxury items. Evocative landscapes invite contemplation, the subtle colours of the glass Puchheim cup glow like precious stones, the finely ornamented armour of Admiral (later Doge) Sebastiano Venier as well as portraits of elegantly dressed Venetian ladies and gentlemen reflect the self-conception of a successful trading power."*

**The basis of its success: the wealth of Venice and its rise to becoming the commercial hub in the Mediterranean**

Until well into the 16th century, Venice was one of the principal trading ports. Palaces and art treasures still bear witness to the former wealth of the city in the lagoon. Ruled by the doges, the city had been expanding into the Eastern Mediterranean since the Middle Ages. The harbour saw imports of many luxury goods, including spices and carpets which, along with textiles, glass vessels and printed books, were resold in the north. At this time, Venice was also one of the main European centres of the pigment trade – orders for costly pigments coming from patrons and artists in other countries. In Venice, they were used not only by painters, but also by the glass-blowers in Murano, who used the wide range of colours for their products.

With the expansion of the Ottoman Empire, however, Venice lost more and more Eastern Mediterranean territories. However, Venice managed to defend its territories in the 16th-century wars, and the Venetian patriciate turned its attention more towards the land empire, the terra ferma. Longing for a peaceful, harmonious life, people commissioned paintings of landscapes with sheep and peasants, or of recognisable mountain regions in the *terra ferma*. Besides a generally increasing interest in landscapes, from the 1580s Veronese appears to have been closely associated with Bassano's workshop, which had a reputation for landscapes.

**The city in the lagoon**

In Venice, mythological beings who ruled the waves with trident or horn, were popular subjects for small bronzes ‒ appropriately for the city in the lagoon. Door-knockers representing the sea-god Neptune often decorated the entrance gates to the palaces. Views by Canaletto or Giandomenico Tiepolo, on the other hand, portray typical scenes from everyday life. Tintoretto – also one of the most successful 16th-century Venetian painters along with Titian and Veronese – produced many everyday objects such as door-knockers or andirons.

**Flawlessness in female and elegance in male portraiture**

Female portraits by Venetian painters generally showed women of supreme beauty. The ideal beauty of the Italian Renaissance was considered as having blond hair and a very pale pink complexion. The women in these portraits displayed the wealth of their families – and thus also of Venice – by means of jewellery and elegant gowns made of costly fabrics. Male portraits, on the other hand, emphasised their status and equality of birth with their peers. Thus they would be dressed in apparently simple black robes – which, however, showed fine distinctions in the cut and quality of the cloth. The dark garments showed the refined taste of the wearer, while red fabrics – reserved for the few – denoted high social standing. Titian and Tintoretto revolutionised portrait painting, not only capturing the outward appearance of their subjects, but also lending them dignity and fashionable refinement.

**Euphony and harmony**

In Venice, music-making was one of the few activities in which both men and women from various levels of society could participate. Many households had several instruments, one of these usually a lute. Painters Giorgione, Paris Bordone, Tintoretto and his daughter Marietta were all considered talented performers. Musicians mixed regularly with artists, writers and scholars, encouraging competition between music and the visual arts. Mutual esteem was expressed in that painters for the first time elevated their musical colleagues to the status of central subjects of paintings.

**Sensual pleasures of the gods**

Thanks to prominent publishers such as Aldus Manutius, 16th-century Venice developed into a centre of book printing. Ancient texts spread rapidly, and collectors educated in the humanities increasingly commissioned works with mythological themes, which they admired for the sensuous quality of their accounts of amours amongst the gods and goddesses. It was against this background that Titian, demonstrating his inventiveness, painted sensational pictures based on Ovid’s Metamorphoses. Their immediate success was reflected in numerous variations, which he carried out in collaboration with his workshop.

**Dramatic moments and inner reflection**

Venetian artists increasingly painted tension-filled pictures, staging scenes with life-size half-figures filling the pictorial space. These striking pictures show moments of high drama, at the same time exploring the psyche of their protagonists. Despite her triumph, Veronese's *Judith* seems melancholy, Giorgione's *Warrior* pensive.

**Success lasting into the 18th century**

The success of the Venetian Renaissance was one of the most lasting in European art. A prosperous social class had emerged in the city, keen to show off their wealth and status by means of art-works. With such favourable conditions, "la Serenissima" (as Venice was called) attracted many artists from the region. The style of Titian and his colleagues soon influenced the conception of Venetian painting well beyond the borders of Venice itself. Right into the 18th century, artists drew inspiration from the colorito alla veneziana, and art collectors strove to acquire 16th-century Venetian paintings in order to be en vogue.

**Triumph in light and colour**

In the 18th century, artists adopted a new kind of colouration flooded with light, lending fresh stimulus to painting. Sebastiano Ricci harked back to the still much admired art of the Renaissance. The works of Veronese inspired him to use clear, brilliant colours and to lend his figures a timeless elegance. Ricci’s triumphant success made him the pioneer of Venetian Rococo. He and his successors were in great demand far beyond Venice, soon receiving commissions from all over Europe ‒ from Madrid to St. Petersburg. Only one generation later, Francesco Guardi embarked on a different path: in his paintings of the lagoon, he captured the bright light, the changeable weather and the movement of the figures with sometimes fluid, sometimes pastose application of the paint, and his influence continued well into the 19th century.

The exhibition is sponsored by the Province of Salzburg and the Salzburg Tourism Promotion Fund.

Lenders:

• Kunsthistorisches Museum, Vienna

• MAK – Austrian Museum of Applied Arts

**Education programme for the special exhibition**

**Drawing wall**

How better could the exhibition *The Colours of la Serenissima* remain in viewers' memory, than to leave their own traces of colour? In his picture *The Riva degli Schiavoni in Venice*, the Venetian artist Canaletto painted one of his typical vedute, which were very popular. Although his representations look realistic enough to touch, they are in fact to some extent the result of creative construction. Similarly, visitors can design houses on the canal according to their own taste, draw gondolas or add to the *terra ferma*, the landscape in the background.

**Match-up**

In the digital memory game Match-up, the player has to find halves of paintings and fit them together. The correct combination wins fascinating information on the painting. Thus visitors are encouraged to look more closely at the picture's structures and content, and to recognise them in the exhibition. Match-up is designed for one or two players.

**My Palazzo**

On a canal in the middle of Venice stands a palazzo with a large room on the first floor waiting to be appropriately furnished with art-works. In what typically Venetian colour should the wall be painted? Should the pictures hanging on it be large or small, portraits or mythological scenes? Here visitors can indulge their own tastes and e-mail home the results of "their" palazzo wall.

**A suit of armour on the road**

The 16th-century suit of armour belonging to the Doge Sebastiano Venier (which comes from the court hunting and armoury chamber of the Kunsthistorisches Museum) was elaborately packed to keep it safe for the journey from Vienna to Salzburg. In a time-lapse video with explanations by the courier who accompanied the armour, you can see what that looks like, and what needed special attention.

**Supporting programme for the 2024 exhibition**

**Curator-guided tours (in German)**

• Saturday, 11 am: 22. 6.2024, 29. 6.2024

• Saturday, 11.30 am: 20.7.2024 as part of the Festival opening festivity

with curator Dr. Çiğdem Özel

**Guided tours**

• Wednesday, 3 pm: 26.6.2024, 18. 9.2024, 9.10.2024, 20.11.2024 and 18.12.2024

• Wednesday, 4 pm: 10.7.2024 and 14.8.2024

• Saturday, 11 am: 27.7.2024, 10.8.2024, 28.9.2024, 19.10.2024, 9.11.2024, 7.12.2024, 21.12.2024, 28.12.2024 and 4.1.2025

• Saturday, 1.30 pm: 20.7.2024 – as part of the Festival opening festivity

 • Saturday, 11 am: 17.8.2024, guided tour in Italian

(IT) Sabato ore 11: 17.8.2024, visita guidata in lingua italiana

• Jeden Freitag im Juli, August und Dezember um 15 Uhr: Führungen auf Englisch

(EN) Every Friday in July, August and December at 3 pm: guided tours in English

Tip: book a private guided tour of the special exhibition.

**Lecture and conversation series with guided tours (in German)**

5 pm: guided tour through the exhibition *The Colours of la Serenissima*

6 pm: Lecture/conversation

7 pm: drinks

• Wednesday, 31.7.2024: Dr. Çiğdem Özel: Kunstpatronage und Rivalitäten in der Renaissance Venedigs [Art patronage and rivalries in Renaissance Venice]

• Wednesday, 7.8.2024: Dr. Gudrun Swoboda: Die Wege der venezianischen Gemälde in die kaiserlichen Sammlungen [The route taken by the Venetian paintings to the imperial collections]

• Wednesday, 23.10.2024: Dr. Stefan Albl: Venezianische Malerei des 17. Jahrhunderts mit Fetti, Carpioni und Pietro della Vecchia [17th-century Venetian painting with Fetti, Carpioni and Pietro della Vecchia]

• Wednesday, 30.10.2024: Dr. Romana Sammern: Kunst und Kosmetik in der venezianischen Malerei [Art and cosmetics in Venetian painting]

**Family on Tour**

Sunday, 3 pm: 13.10.2024 and 5.1.2025

The whole family can enjoy art in a relaxed atmosphere.

Experience the special exhibition in an entertaining hands-on tour followed by a creative session for the whole family. Fascinating information, fun and creativity for all ages.

**Festa Veneziana**: **Venetian festivity with parade, street artists and a masked ball**Saturday, 31.8.2024

4 – 6 pm: Parade and attractions around the Residenz and in the courtyard. Admission free from 8 pm. Festivity in the Residenz state-rooms (with ticket)

Further details and tickets under www.[domquartier.at/fest](https://www.domquartier.at/veranstaltung/venezianisches-fest/)

To mark the exhibition *The colours of la Serenissima*, the DomQuartier extends an invitation to a Venetian festivity. Experience the atmosphere of Venice and its lagoon in the heart of Salzburg, and join us in celebration – as in the days of Prince-Archbishop Marcus Sitticus, whose 450th birthday falls in June this year. A magical event in the midst of the Old Town, around the Residenz and in the courtyard and the state-rooms. The start is a spectacular parade, with all manner of artists and artistes. Sponsored by the Salzburg Tourism Promotion Fund and with the kind support of the Salzburg Società Dante Alighieri.

**Conference (in German) and concert**Thursday, 7 and Friday, 8.11.2024*Erzbischof & Doge. Vielfältige Beziehungen zwischen Salzburg und Venedig zur Zeit der Fürsterzbischöfe.* [Archbishop & Doge. Multifaceted relations between Salzburg and Venice in the era of the Prince-Archbishops]

DomQuartier Salzburg in co-operation with the Archive of the Salzburg Archdiocese, Salzburg Museum, Salzburg Landesarchiv, Salzburg University

Sponsored by the Province of Salzburg.
Thursday, 7.11: 2 – 5 pm

• Dr. Christoph Brandhuber: Spuren der Serenissima in Salzburg [Traces of la Serenissima in Salzburg]

• Prof. Andrea Gottdang: Venezianische Reflexe. Was Zanusi, Rottmayr und Troger in Venedig lernten [Venetian reflections. What Zanusi, Rottmayr and Troger learned in Venice]

• Prof. Carlo Bosi: Ein venezianischer Komponist zwischen Wien und Salzburg: Antonio Caldara (um 1670-1736) [A Venetian composer between Vienna and Salzburg: Antonio Caldara (*c* 1670-1736)]

• 6.30 pm: Concert with Camerata Salzburg

followed by a reception at the invitation of the Province of Salzburg

Friday, 8.11: 10 am – 1 pm

• Workshop reports from Salzburg collections and archives on relations between Salzburg and Venice

• followed by a guided tour through the exhibition with curator Dr. Çiğdem Özel

**Matinee concert**Sunday, 24.11.202411 am: Female Symphonic Orchestra Austria (FSOA), works by Venetian composer, violinist and singer Maddalena Lombardi Sirmen (1745–1818)
In co-operation with Salzburg Società Dante Alighieri

**Società Dante Alighieri: Italian language and culture in Salzburg**

As an addition to the supporting programme of the exhibition, Società Dante Alighieri offers the event series *Venice in Salzburg*. All members, course participants, art-lovers and Italy fans are invited to an *anno veneziano* in Salzburg. All dates available under: [www.dante-salzburg.at](https://www.dante-salzburg.at/venedig_in_salzburg_2024/)

**Ticket co-operation with the Kunsthistorisches Museum, Vienna**

During July, August and September 2024, on presentation of a day ticket to the partner museum, visitors to the DomQuartier and the Kunsthistorisches Museum can purchase a day ticket at a reduced price.

In the DomQuartier Salzburg: € 10.- (instead of € 13-)

In the Kunsthistorisches Museum Vienna: € 18.- (instead of € 21-)

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