

# Piero Marussig. Catalogo Generale e mostra/ Piero Marussig. General Catalogue and exhibition

curated by Claudia Gian Ferrari, Elena Pontiggia, Nicoletta Colombo  
Revoltella City Museum - Trieste  
24 November 2006 - 29 January 2007

The **anthological exhibition** "Piero Marussig (Trieste, 1879 - Pavia, 1937)", curated by Claudia Gian Ferrari, Elena Pontiggia and Nicoletta Colombo, will be launched on 24 November in the prestigious rooms of the Revoltella City Museum of Trieste, and it is promoted by the Culture Department of the Council of Trieste. It is an occasion to present the most meaningful works by Marussig together with the precious General Catalogue. After about 20 years since the last public exhibition, it was felt the need for presenting again the personality and works by Piero Marussig in his hometown, due to the fact that his very personal style (made of secessionist echoes and classical influences) still attracts the public and scholars; it is also because the scientific analysis and the critical investigation of his artistic career (made of important attendances such as his repeated presence at the Biennale of Venice from 1912), helps to illustrate the dynamic and controversial context of Trieste during the years before the First World War up to the end of the second decade.

There are on display all the most important works by the artist, divided into four sections: the mittel-European period; the Parisian movement of 1905, when the artist discovers impressionism and post-impressionism; Milan and the "Italian Twentieth Century"; the landscapes and still lifes of the Thirties, that is the last important working period of the artist before his early death at 58. Among the more than sixty works one can admire: 'Donna seduta con ombrellino/Seated woman with parasol' of 1909, which was exhibited only in Pavia in 1988 and positively reviewed by the critic Lamberto Vitali in the first pages of his "Ricordo di Piero Marussig/Remembrance of Piero Marussig" (1937); 'Giardino con agavi/Garden with agaves' of 1912, which is an example of the Fauve period with the intense chromatic lighting of the artist; 'Signora con pelliccia/Woman with fur' of 1920, and 'Venere addormentata/Sleeping Venus' of 1924, which is one of the most meaningful works of "modern classicism" of the Twentieth Century; 'Autunno/Autumn' of 1924 on loan from the MART of Rovereto and which was on display for the first time in room 22 at the 14th Biennale of Venice in 1924, together with the "Sei pittori del Novecento/Six painters of the Twentieth Century" and which was considered a homage to the Venetian painter Cima da Conegliano (1459-1517 or 1518); and two excellent works of 1925, 'Donna col garofano rosso/Woman with red carnation' and 'Ragazzo con la palla/Boy with ball', exhibited close to the 15th Biennale of Venice in 1926. There are also many never seen before works; it is, in fact, the most important public exhibition of the artist ever made after the anthological one in Iseo of 1986. It is an absolutely unique way to take Marussig back to his Trieste, 70 years after his death.

The catalogue of the exhibition, published by Silvana Editoriale, collects all the essays included in the general catalogue. The **general catalogue**, curated by Claudia Gian Ferrari, Elena Pontiggia and Nicoletta Colombo and published by Silvana Editoriale in conjunction with the exhibition, pays homage to Piero Marussig, the only artist of the twentieth century from Trieste who was nationally known and whose works acquired a relevant position in the most important museums of modern art and the most prestigious private collections. The substantial book, rich with a remarkable 800 sheets, represents the commitment of many years of work and research, a commitment which allowed the researchers to build a

scientifically correct archive, gathering and filing the images of all the works by Marussig that it was possible to find, with the only exception being the drawings; it is a book that can at last be considered a fundamental point for the critical and artistic reconstruction of his art. Deep studies brought such an outcome and were the result of a complex and demanding investigation from which came out paintings of extraordinary quality, not very known and sometimes never being displayed.

The scientific filing of the works, curated by the researchers Valentina Cisventi and Elisabetta Staudacher, is preceded by a foreword by Claudia Gian Ferrari. Two critical essays by Elena Pontiggia and Nicoletta Colombo follow, dedicated to the interpretation of the artistic profile of Marussig and to his critical acclaim over time, respectively. It is worth underlining the importance of the chronology about the artist, that for the first time it has been precisely and analytically reconstructed with new documents and data found during the research. Finally, an up-dated biography and a list of exhibitions and auctions complete the catalogue.

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#### **General Catalogue details**

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