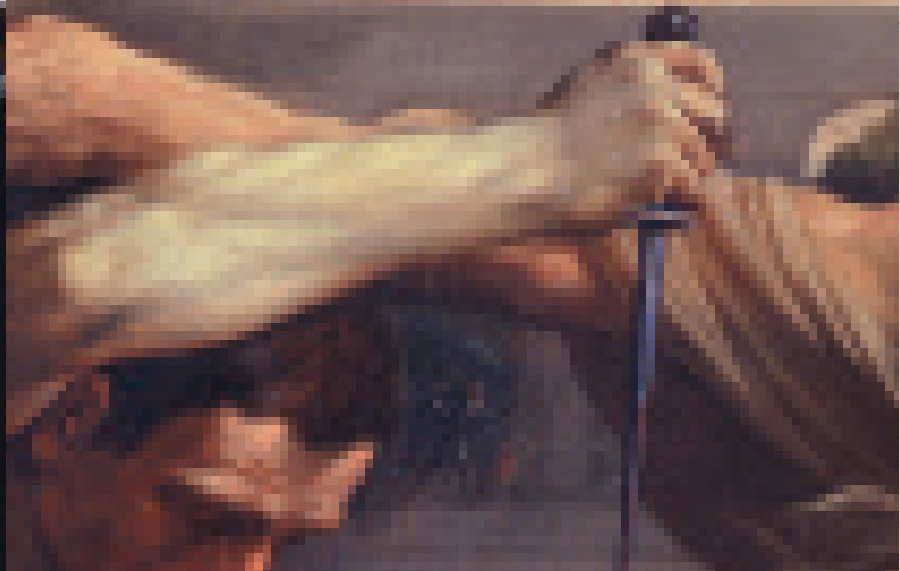


A Bologna ho pagato l'abbonamento al custode del Museo. Appena ho una mezz'ora senza visite da fare o senza passeggiate, salgo al museo, spesso per vedere un solo quadro, la Santa Cecilia di Raffaello, il Ritratto di Guido o la Sant'Agnese del Domenichino.

stendhal





Images from a journey in the history of the town



The museum was first created in 1808, as a picture gallery of the "Accademia di Belle Arti" (Fine Arts Academy), the educational institution which emanated from the eighteenth century "Accademia Clementina". The first group of works was donated to the "Istituto delle Scienze" (Institute of Sciences) by Francesco Zambecari in 1762. During the Napoleonic period, a large suppression of religious institutions took place in Bologna and the museum's collection was enlarged with a number of magnificent works coming from these various churches and convents between 1797 and 1810. The Pinacoteca was housed in the former "house of novices" in the Jesuit Convent of S. Ignazio, refurbished between 1726 and 1732 by the architect Alfonso Torreggiani, and it continued to grow throughout the nineteenth century, both in rooms and in paint-

ings. Some of these new works were purchased or came from a second series of religious suppressions in 1866, but some were also the result of donations, such as the substantial second collection of Zambecari, which became part of the museum in 1883, one year after it had emancipated from the Accademia. The last modification to the exhibition tour, which was completed in 1973, was designed by the architect Leone Pancaldi under the direction of Cesare Gnudi, the museum's curator. On that occasion the current entrance staircase was built in the room of the ancient chapel known as "Cappella del Noviziato", which is covered with frescoes depicting the "Gloria di Sant'Ignazio" (Saint Ignatius' Glory), by Giuseppe Barbieri, where young men were originally received into the Jesuit order. The second floor hosts the

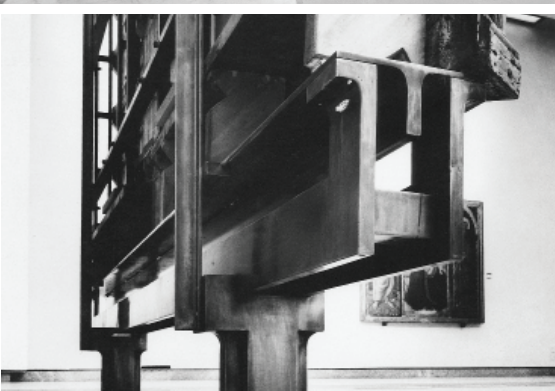
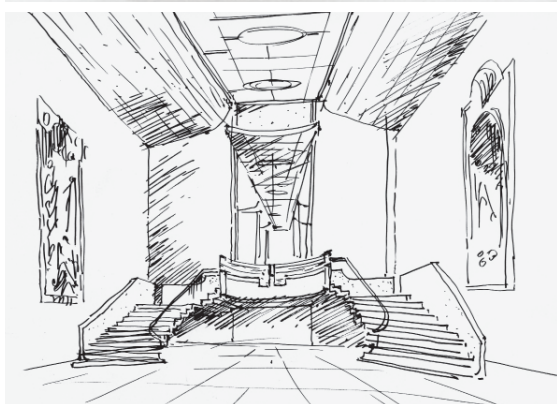
Department of Prints and Drawings, an important collection especially renowned for pope Benedetto XIV Lambertini's legacy, that can be consulted on demand by scholars.

pinacoteca nazionale
in the former jesuit
convent

first floor
soprintendenza offices
pinacoteca
auditorium
underground
temporary exhibitions wing
second floor
department of prints and
drawings
(by appointment only)

pinacoteca nazionale
in palazzo pepoli
campogrande

via castiglione 7
collection of paintings
picture library
(by appointment only)



Itineraries to a pervasive narration

the layout of the museum is modeled on the work *felsina pittrice. vite dei pittori bolognesi*, written in 1678 by carlo cesare malvasia, where the history of bolognese painting finds a particular setting.

from the 13th
to the early 15th century

1

The route begins with masterpieces from the 14th century “Bolognese” style and is characterized by the overwhelming presence of an altarpiece by Giotto. From this early period of Bolognese painting, a particular significance is given to the frescoes from the church of S. Maria di Mezzaratta, which have been reassembled following the original architectural structure.

renaissance

2

The Renaissance collection begins with several altarpieces by the painters from Ferrara, Francesco del Cossa and Ercole Roberti, and by the Bolognese Francesco Francia. Then, starting with masterpieces such as Raphael's *Estasi di santa Cecilia*, the route goes on to reveal masterpieces from many artists of the period such as Parmigianino, El Greco, Tintoretto, and Titian.

from the late 16th
century to the carracci

3

The large Mannerist collection, with its precious and intellectualistic allure, is represented by the leading figures of that age, from Calvaert to Passerotti, to Sabatini and Fontana, finally reaching the works that characterize the trend towards “the natural”, which took place at the end of 16th century, evidenced by the rich production from the Carracci brothers, Agostino and Annibale, and their cousin Ludovico.

guido reni
and the 17th century

4

From there, the route continues on to other protagonists of 17th century Emilia Romagna, with works by Guido Reni (set in the hall named in his honor), Domenichino, Francesco Albani, Alessandro Tiarini, and Guercino. These painters introduced the so-called "Bolognese" style throughout Europe.

rooms 24/26 -29

17th and 18th centuries

5

After the turning point which took place at the end of the 17th century with the masterpieces by Pasinelli and Burrini, the itinerary ends with the multiform Settecento, now aristocratic, now folksy, witnessed by Giuseppe Maria Crespi, Donato Creti and the Gandolfi brothers, Gaetano and Ubaldo.

rooms 27/28

Per potenza di fisico impulso

1



Vitale è quel pittore che insegnò l'arrischiarsi a sollevati pensieri... non meno operando col discorso, che faticando con la mano, star attaccato al vero, e scherzar col verisimile.

carlo cesare malvasia, 1678

This broad section contains works by artists from Bologna and Emilia in 13th and 14th centuries, in a line that develops through eight rooms: starting with Vitale da Bologna, an artist who influences the whole of 14th century emilian art with the expressive force of his images, next contrasted with the contemporary production in Tuscany (here represented by Giotto's polyptych realized in 1330 for Bologna to confirm the papalist power on the town), continuing on to Pseudo Jacopino, a Bolognese painter who worked between 1320 and 1330,

whose highly narrative style breaks the usual abstractness of religious representations. Along with the extraordinary frescoes of Mezzaratta, you will also find the works of the prolific artist Simone dei Crocifissi from the late 14th and early 15th centuries, as well as other artists, such as Giovanni da Modena, Pietro Lianori, and Michele di Matteo, who worked in the majestic building yard of San Petronio church; through their wooden crosses and polyptychs it's possible to follow the local gothic evolution until its last extinction.

giotto
baronzio
pseudo-jacopino
vitale da bologna
dalmasio
tommaso da modena
jacopo da bologna
giusto de' menabuoi
simone dei crocifissi
lorenzo veneziano
lippio di dalmasio
lorenzo monaco
jacopo di paolo
giovanni da modena
pietro lianori
giovanni martorelli
michele di matteo
gentile da fabriano



Un'arte eroica e cortese

2



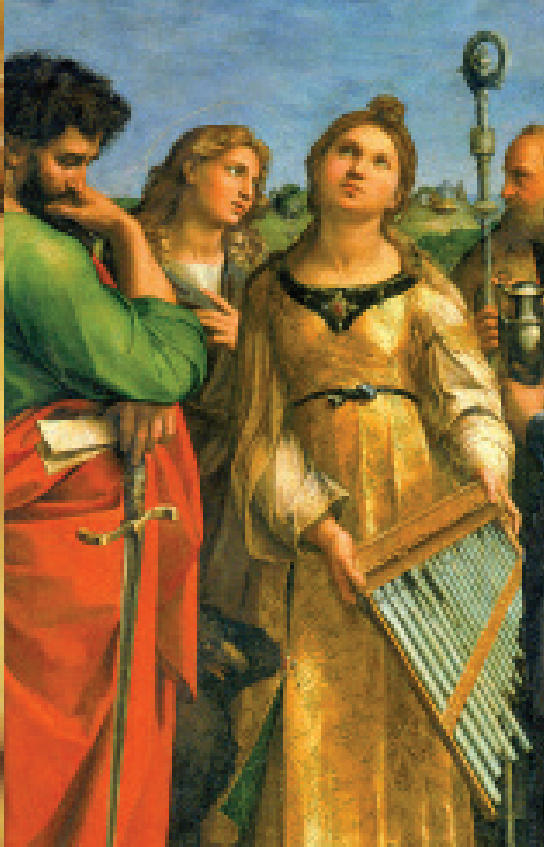
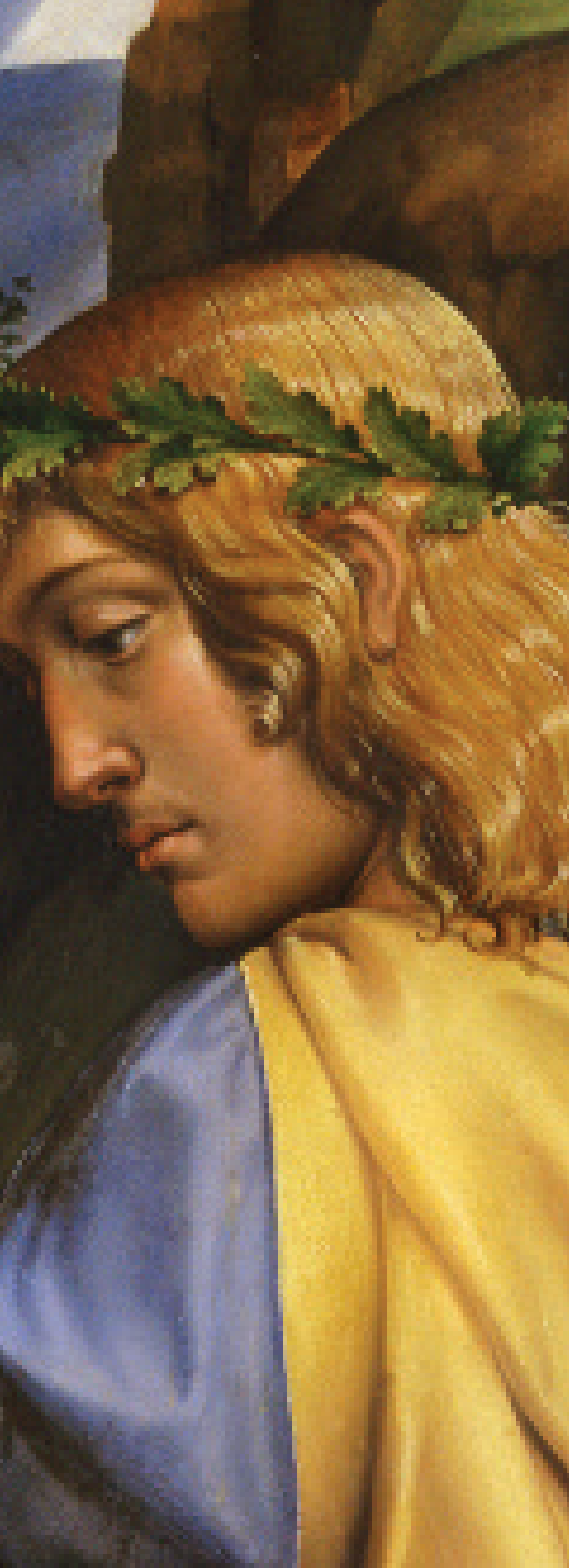
Era la tavola di Raffaello divina,
e non dipinta ma viva, e talmente ben fatta
e colorita da lui, che fra le belle che egli dipinse
mentre visse, ancora che tutte siano miracolose,
ben poteva chiamarsi rara.

giorgio vasari, 1550

This section contains works from about 1450 and 1560, following a route that entangles Bolognese art with the artistic experiences from Ferrara, Veneto, and the central regions of Italy, finding its core in Raphael's masterpiece painted around 1513 for an altar in San Giovanni in Monte church. You will also find magnificent examples of 15th century Venetian painting (Vivari-ri, Cima da Conegliano) and works from the brief and prosperous time at the Bentivoglio's court by artists such as Francesco del Cossa, Ercole Roberti, and Lorenzo Costa, all

the eccentric personality of Amico Aspertini. Local artists, such as Innocenzo da Imola, were strongly influenced by the styles of roman classicism that were imported to the region with Raphael's Santa Cecilia and this style continued in the works that followed. Another significant work of this section is the masterpiece by Parmigianino, La pala di Santa Margherita, where the formal refinement and the ambiguities of early Mannerism wonderfully combine together. This journey ends with an early work by El Greco, one of the few present in Italy, Tintoretto's Visitazione and an impressive masterpiece from Titian's later years.

vivari-ri
marco zoppo
cossa
roberti
maestro di ambrogio saraceno
costa
cima da conegliano
perugino
palmezzano
francia
raffaello
aspersini
bugiardini
franciabigio
garofalo
mazzolino
marchesi
ramenghi
ortolano
dosso
innocenzo da imola
parmigianino
nicolò dell'abate
tibaldi
el greco
tintoretto
cambiaso
tiziano



Colori dell'artificio e forme del quotidiano

3



Lodovico fu che a quel vaneggiante secolo, che al più perfetto successe, coraggiosamente si oppose, e da' comuni malori di quelle fallaci maniere, liberando la pittura, nel primiero vigore riporla non solo volle, ma ad uno stato anche più perfetto e sublime ad avvantaggiarla si accinse.

carlo cesare malvasia, 1678

In these two halls (the route begins in n° 22) you will find works from the late 16th century. Made before or at the same time as the Carracci's naturalistic revolution, they display a formal composition strictly complying with the style of Mannerism, using an often obscure and sophisticated artistic language. Here you will find personalities such as Vasari, Calvaert, Sabatini, Prospero and Lavinia Fontana, Passerotti, and Barolomeo Cesi who's artistic journey developed on the difficult boundary between academic tradition and naturalism. The following hall is entirely dedicated to some

of the most significant masterpieces by Lodovico, Annibale and Agostino Carracci, who were the founders of the "Accademia degli Incamminati" in the 1580s. This was both the school and the "bottega", or workshop, where the Carracci's new artistic ideas could develop by combining realistic drawing with the soft colours of Correggio and the theatrical illusionism of Tintoretto and Veronese. Their aim was to reform painting by returning to the "naturale", in contrast to the Mannerist style which was typical of art in Tuscany and in Rome during this period.

vasari
samacchini
prospero e lavinia fontana
passerotti
procaccini
sabatini
calvaert
cesi
lodovico carracci
agostino carracci
annibale carracci



Nobiltà e celesti idee

4



Portò seco Guido nel suo nobil genio una mente elevata alla bellezza, e con lo studio delle più belle forme l'accrebbe al sommo, diffondendo il lume della sua celeste idea.

gian pietro bellori, 1672

Guido Reni is the strongest proponent of the 17th century classical ideal. While he was still a child, he followed the teachings of the Flemish painter, Denys Calvaert, whom he left in 1594 to join the Accademia degli Incamminati of the Carracci. Thanks to his extraordinary talent, he became a very appreciated assistant of Lodovico Carracci and later, one of his most significant rivals. His career brought him to Rome in 1601, where he lived until 1614, with a few interruptions. The contact with ancient sculpture, Raphael's work,

and the classical language being used in Rome by Annibale Carracci, forced Reni more and more into an idealized representation of reality. There was a constant tension toward the "bello ideale", which found its realization in the mysterious, almost weightless works of Guido's late years, with their ethereal texture. In the next rooms you will find masterpieces from artists grown in the melting pot of Carracci's Accademia, who became the ambassadors in Europe for the "Bolognese" style.

reni
gessi
cantarini
faccini
albani
galanino
guercino
cavedoni
garbieri
spada
massari
tiarini
domenichino
cagnacci
cittadini
desoublay
mastelletta
spadarino
lanfranco
cerrini
sementi
giovanni ed elisabetta sirani



Un'arcadia rustica

5

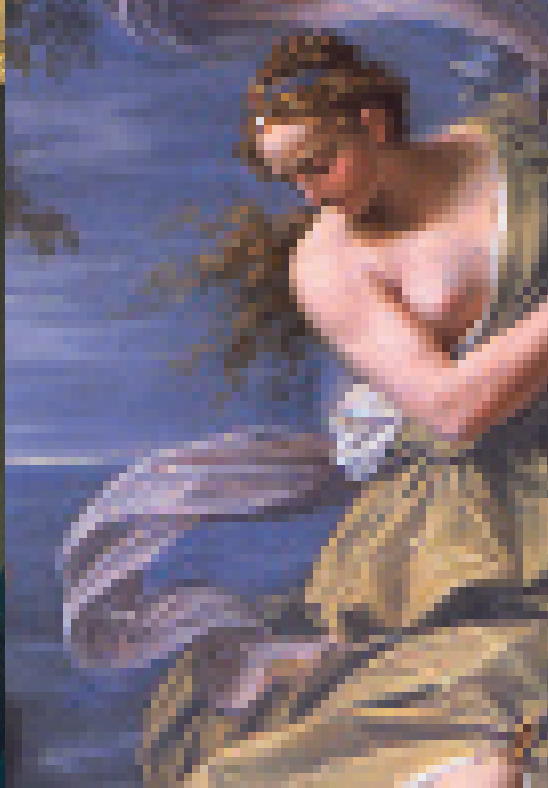


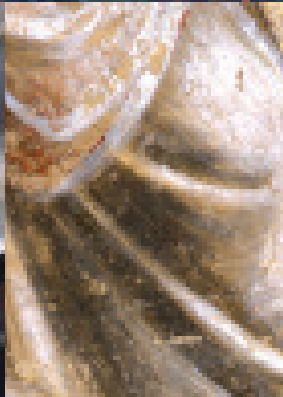
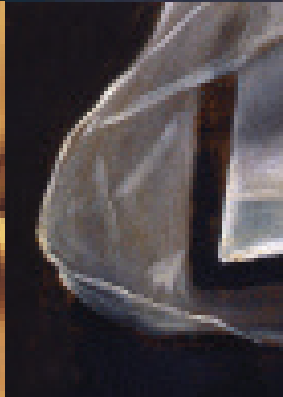
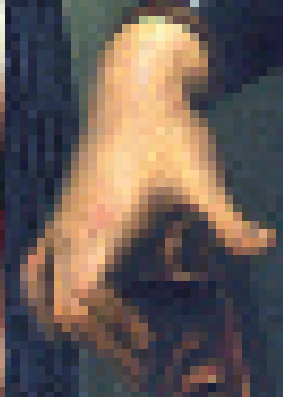
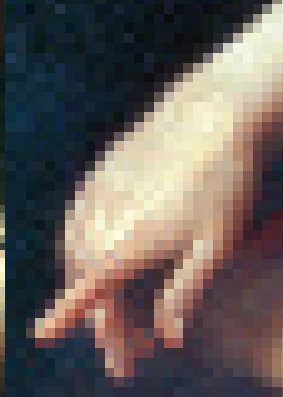
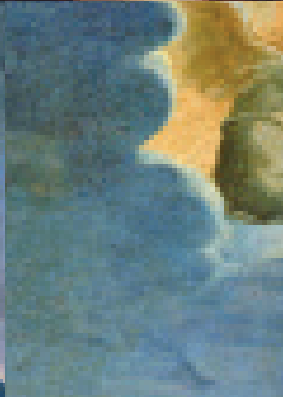
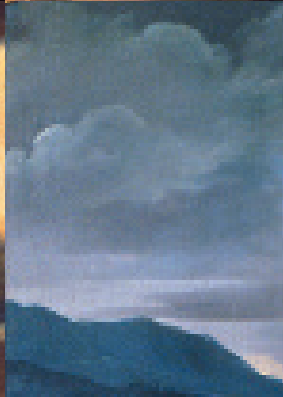
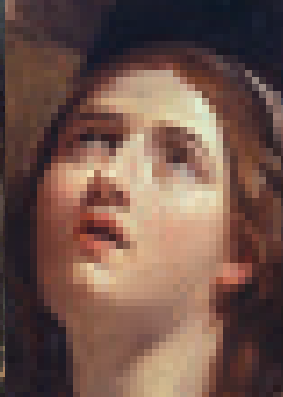
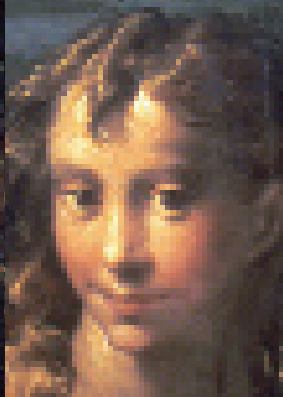
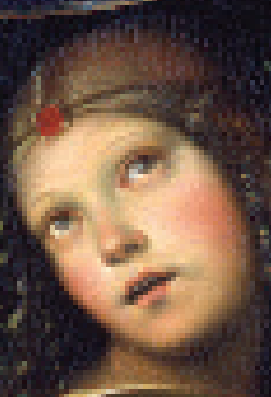
L'ultima epoca della scuola bolognese
si può incominciare alquanti anni prima del 1700,
quando Lorenzo Pasinelli e Carlo Cignani avean fatto
nella pittura gran cangiamento ...

luigi lanzi, 1795

The second section of this route works by Cantarini, Elisabetta Sirani, Pasinelli, Burrini, Franceschini, ending with the paintings of the Gandolfi, where the history of the "scuola Bolognese" finds its conclusion. The masterpieces by Mengs and Barry represent two extraordinary examples of the European tastes that were being renewed during this time period.

pasinelli
burrini
baccio
agricola
canuti
cignani
dal sole
pittore di rodolfo lodi
gambarini
balestra
ricci
franceschini
crespi
creti
monti
bigari
ubaldo gandolfi
gaetano gandolfi
mauro gandolfi
martinelli
barry
mengs





Quando ci si appassiona a un pittore,
poi a un altro, alla fine si può provare
per tutto il museo un'ammirazione che
non è gelida, perché è fatta di amori
successivi, ognuno esclusivo nel suo
tempo e che alla fine si sono messi
l'uno accanto all'altro e riconciliati.

marcel proust



MINISTERO
PER I BENI E
LE ATTIVITÀ
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di Santa Cecilia

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di bologna



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