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Vorbemerkung der Redaktion: Dieses Heft fällt in formaler Hinsicht aus dem Rahmen des Gewohnten. Am Anfang seiner Planung stand der Wunsch, aus Anlaß mehrerer Ausstellungen der letzten Jahre über den Stand der Forschung zur Wirkung venezianischer Kunst nördlich der Alpen im 18. Jahrhundert zu berichten. Mit der Zeit und durch den Rat von Peter Olaf Krückmann, München, wurde daraus eine Sammlung von Berichten und weiteren Beiträgen zur Settecentoforschung.

Was hier vereint ist, kann nicht beanspruchen, das weite Gebiet umfassend zu erschließen. Doch geben die Skizze der allgemeinen Forschungslage von George Knox sowie quellennahe Berichte von Sergey O. Androssov und Brigitte Buberl Überblick über den venezianischen Skulpturenmarkt und über Wesen und Produktionsbedingungen der dortigen Druckgraphik. Ein Beitrag von Catherine Whistler widmet sich exemplarisch Fragen der Künstlerausbildung und Zusammenarbeit im Tiepolo-Kreis. Ausgehend von einem neuen, unter anderem auch für die höfische Kulturpolitik des 18. Jahrhunderts aufschlußreichen Gemäldekatalog untersucht August Bernhard Rave einige Kriterien fürstlichen Sammelns nördlich der Alpen.

'VENEZIA '700'

The study of the Venetian '700 over the last forty years has been dominated by the enormously productive work of Antonio Morassi and Rodolfo Pallucchini in Venice, and James Byam Shaw in London. This generation has now passed on, leaving a serious vacuum, but we must be grateful to Alessandro Bettagno for his great series of exhibitions of drawings and other materials at the Fondazione Giorgio Cini, and to Terisio Pignatti, not only for his own numerous contributions to the art of this period, but also for the encouragement that he has given to so many of us at the Civico Museo Correr. As teachers, they have fostered a generation of graduate students, who have themselves made valuable contributions to the literature of the period. Among them one may note the work

of Adriano Mariuz on Domenico Tiepolo, of Marina Magrini on Francesco Fontebasso, of Annalise Scarpa Sonino on Marco Ricci.

Outside Venice, one must recall the prolific and devoted work of Aldo Rizzi, centered on Udine, of Ugo Ruggeri, for many years centered in Bergamo, and latterly of Dario Succi, centered on Gorizia. Beyond the borders of Italy, the banner of the Venetian '700 is carried forward by relatively few scholars: by Pierre Rosenberg and Emmanuelle Brugerolles in Paris; by Deborah Howard, Sir Michael Levey, J. G. Links, and Catherine Whistler in England; by Bernard Aikema in Holland; by Brigitte Buberl, Peter Krückmann, and Maria Mollenhauer in Germany; by Bill Barcham, Alice Binion, and Andrew Robison in the United States. This list is obviously far from complete, and I must apologise for glaring omissions.

The eighteenth century is still far from being a fully accepted field of studies in academic art history: departments are relatively small, and have to cover such enormous spans of time and place. This has the happy result that the people active in our limited field tend to know each other (and their work) quite well. In spite of these small numbers, the ground is now covered quite well in the monographic treatment of painters. Among the view painters, Canaletto and Guardi, and now Marieschi are well-established. Among the history painters, Angeli, Benkovitch, Capella, Diziani, Fontebasso, Piazzetta, Pittoni, and both Marco and Sebastiano Ricci, and Giambattista and Domenico Tiepolo are fully studied. Among the prominent figures Amigoni, Novelli, and Pellegrini await comprehensive treatment, but there are not a few others that deserve it: one thinks especially of Bellucci, Lazzarini, and Molinari. Apart from the field of history painting, Rosalba Carriera and Longhi are also well-studied.

The post-war period has been a great age of monographic exhibitions in Venice as elsewhere, starting with the Tiepolo show in the Giardini (1951), followed by Guardi (1965), Tiepolo (Passariano, 1971), Piranesi (1978), Canaletto (1982), Piazzetta (1983), Ricci (Passariano, 1989). Apart from the many exhibitions at the Fondazione Giorgio Cini in Venice, several of them focussing on the holdings of single museums, there have been many others outside Italy of a more or less specialized nature. A number of comprehensive accounts of the Venetian holdings of various collections have also appeared, so much so that it is often hard to keep up with them. Among the most recent are New York, the Lehman Collection (Byam Shaw & Knox, 1987); New York, the Metropolitan Museum of Art (Bean & Griswold, 1990); Paris, Ecole des Beaux-Arts (Brugerolles, 1990); Munich, Bayerische Staatsgemäldesammlungen (Kultzen & Reuss, 1991); Detroit, Institute of Arts (various, 1992). This is a process that can continue most profitably for some time to come.

With all this activity behind us, one may wonder what the next forty years may bring. There is a feeling abroad that the old art history, based on 'connoisseurship' – the painstaking reconstruction of the artistic character and life-work of painters – is *demodé*, and that we should turn our attention to social questions and interpretations. The Venetian '700 does not lend itself too well to this kind of investigation: it is beyond redemption of the *ancien régime*, and

cannot even be rescued to any great extent by a search for evidence of 'enlightenment', which justify such efforts elsewhere. On the gender front, Bernardina Sani has done excellently for Rosalba Carriera, and further work on Giulia Lama is now very desirable. Lacking any popular journalism, it is difficult to determine what the ordinary Venetian of the period thought about art, and it is significant that more attention in Venice itself is turning towards the '800, where this kind of evidence is abundant.

Although the intellectual life of northern Italy in our period is very rich, little has been done to establish links between such figures as Scipione Maffei, Lodovico Antonio Muratori, and Apostolo Zeno with the art of their time. Even Vincenzo Coronelli remains a shadowy figure. Philip Sohm has shown how a careful study of Marco Boschini can throw much light on Venetian attitudes towards painting well into the eighteenth century.

Bernard Aikema and Alice Binion show that questions of patronage continue to be very rewarding, and much remains to be done in this field, beyond the well-known examples of the Sagredo, Schulenburg and Consul Smith collections. One would welcome detailed studies of the great German collections at Düsseldorf, Kassel, Pommersfelden and elsewhere. The recent exhibition in Hannover and Düsseldorf (1991-92) emphasized the impact of Venetian '700 painting in northern Europe, but much remains to be done on the uses of painting in Venetian churches and palaces, and how the community of painters in the city collaborated and interacted with one another.

Much interest in the Venetian '700 is 'market-driven', and devoted to a few favourite artists, with Canaletto and Guardi in the lead. There is nothing very wrong with this, and one must be grateful to the energy and knowledge which the art market brings to its work, and to the endless sifting and clarifying which is constantly going on, even though the 'new art historians' may have little use for it. Organizers of ambitious exhibitions always tend to be somewhat infected with an obsession with 'the outstanding work of art', but one hopes that in time a more balanced approach will become general, and that there will be a greater willingness to study our period as a seamless woven tapestry to which every element, every lost or scattered piece of decoration, every humble artist brings a certain individual and essential contribution.

So many writers on the Venetian '700 continue to preface their comments with a note on the 'decadence' of the city at that time. It cannot be too much emphasized that the last hundred years of the thousand-year history of the 'Serenissima' is a period of brilliant achievement, when its architects, musicians and painters were in demand all over Europe, and not only the city itself, but many of its institutions continued to be greatly admired. One of the most astonishing cultural phenomena of our time has been the rediscovery of Venetian eighteenth-century music, and the enormous and widespread public enthusiasm for it. We may be confident that the immediate future will continue to manifest a similar interest and enthusiasm for the art and architecture of that wonderful city.

George Knox