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Splendour in Venice

From Canaletto to Guardi

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- The Calouste Gulbenkian Museum and the Museo Thyssen-Bornemisza are joined forces once again to promote an encounter between the works of their respective collections. This project took as its theme Venetian painting from the 18th century, of which both institutions possess significant works that are a natural complement to one another
- Renowned painters such as Canaletto, Guardi, Bellotto and Tiepolo, creators of some of the most brilliant compositions of their time, are brought together with other artists selected for the exhibition
- The Gulbenkian Museum Collection thus possesses 19 of the Guardi's finest paintings, acquired between 1907 and 1921, comprising what is arguably one of the most important groups of his work in the world

In October 2024 The Calouste Gulbenkian Museum, in collaboration with the Museo Thyssen-Bornemisza, in Madrid, presented the exhibition *Splendour in Venice. From Canaletto to Guardi*, devoted to 18th century Venetian painting.

Painters such as Canaletto, Francesco Guardi, Bernardo Bellotto, and Giambattista Tiepolo, authors of some of the most brilliant compositions of their time and undeniable highlights in the collections of both Iberian museums, are among the artists selected for this exhibition.

This publication, released on the occasion of the exhibition, is divided into two parts: the first dedicated to three essays, and the second comprising catalogue entries related to the works of art on display.

Mar Borobia, Chief Curator of Old Master Painting at the Museo Thyssen-Bornemisza, opens the first part with an essay on the history of the collection of 18th century Venetian painting belonging to the Madrid museum. Next, Vera Mariz, curator at the Calouste Gulbenkian Museum, reflects on Gulbenkian's admiration for the work of Francesco Guardi, which led him to purchase 19 paintings by the Italian master for his collection. Finally, Alberto Craievich, director of Ca' Rezzonico, Museo del Settecento Veneziano, explores the artistic context of the city of Venice during the 18th century.

The second part consists of 34 catalogue entries written by Luísa Sampaio, the curator of the exhibition.

Alongside the written content, the publication is illustrated by a large number of images of the artworks on display, allowing readers to observe the exquisite details for which they are notable.

Luísa Sampaio is currently in charge of Collections Management at the Calouste Gulbenkian Museum. As a curator, she takes care of the departments of Painting, Sculpture and the works of René Lalique in the Collection. In this capacity, she has curated various international exhibitions devoted to artists including Turner, Fantin-Latour, Carpeaux and Rodin. She recently curated the exhibition *René Lalique and the Age of Glass* (2020). She is the author of the *Calouste Gulbenkian Museum's painting catalogue* (2009).







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