

Jenisch
Vevey

Press kit
Vevey, November 2023

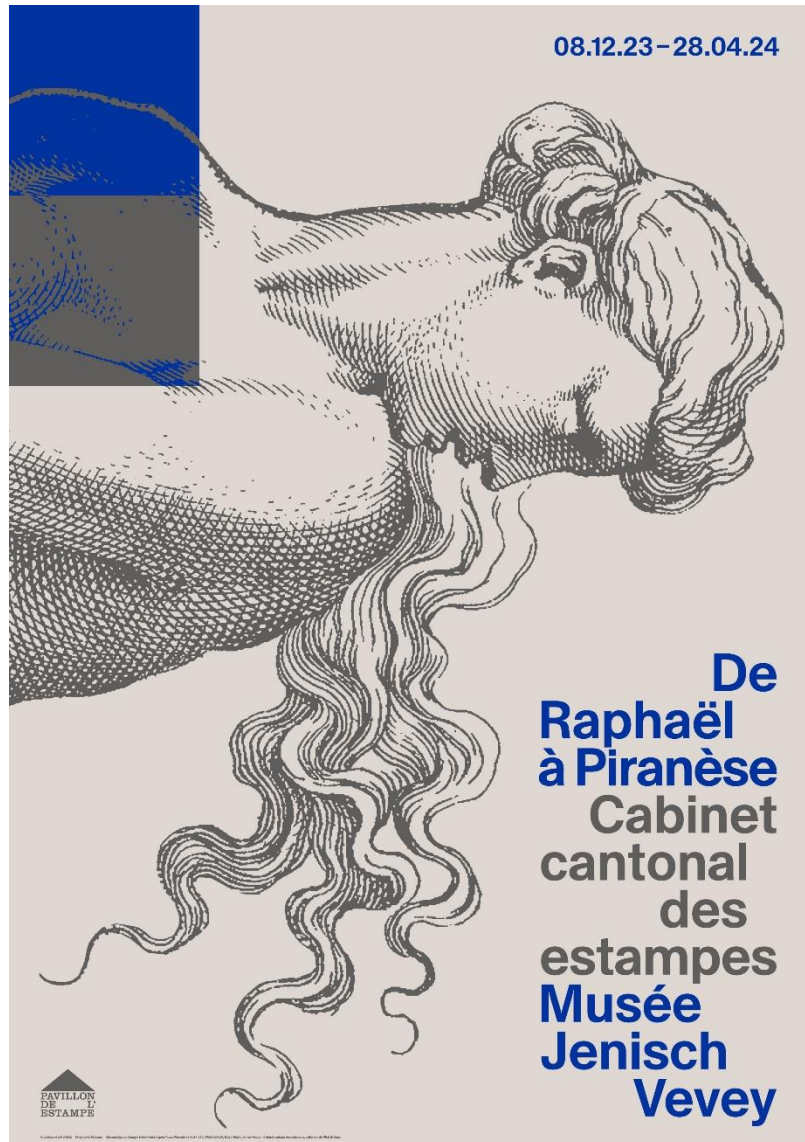
De Raphaël à Piranèse

From Raphael to Piranesi

From 8 December 2023 to 28 April 2024

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Visual poster

Graphic design : Gavillet & Cie

Giovanni Jacopo Caraglio (1500-1565) d'après Rosso Fiorentino (1494-1540)

Thétis (détail), 1526

Burin sur papier vergé, 218 x 112 mm

Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud



Musée



Giovanni Battista Piranesi, dit Piranèse

Page de titre de la série des *Carceri d'invenzione (Prisons imaginaires)*, 1749-1761

Eau-forte sur papier vergé, 549 x 417 mm

Musée Jenisch Vevey – Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex

Cliché Julien Gremaud, 2023

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Press release

An Italian season at the Musée Jenisch Vevey

Echoing the exhibition *Disegno disegni*, the Pavillon de l'estampe offers a selection of Italian engravings dating from the 16th and 18th centuries and drawn from the collections of the Cabinet cantonal des estampes.

The exhibition highlights the role of engraving in the diffusion of the Italian archetypes, from the reproductions done in the style of Raphael to the renowned print series of Piranesi. It reveals the variety of techniques and subjects that have caught the engravers' interest over time: through the burin, etching or woodcuts, the artists place the spotlight on both historical scenes and more anecdotal landscapes, such as the famous vedute.

An exhibition by the Cabinet cantonal des estampes, curated by Anne Deltour, assistant curator, at the Pavillon de l'estampe.



Bernardo Bellotto, *Caprice : Paysage vu à travers deux arcades*, 1741-1742, eau-forte sur papier vergé, 147 x 203 mm. Musée Jenisch Vevey – Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex, Collection P. Cliché Julien Gremaud, 2023



Tuesday, 5 December at 10.30 a.m.

Thursday, 7 December from 6.30 p.m. onwards

Thursday, 21 March at 6.30 p.m.

Press conference

Vernissage

Guided tour



Exhibition



Marcantonio Raimondi in the style of Raffaello Sanzio, known as Raphael, *Joseph and Potiphar's wife*, circa 1510, burin on laid paper, 203 x 237 mm. Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud. Cliché Laurent Dubois, 2015.

Housed at the Musée Jenisch Vevey since 1989, the Cabinet cantonal des estampes brings together several public and private collections, contributing to promote printed art in the Canton of Vaud. It holds more than 40,000 works from the Renaissance to the present day, from both the European and Asian schools. While Nordic engravings play an important role in the holdings (thanks in particular to works by Dürer and Rembrandt), Italian prints are not far behind: the first purchase for the cantonal collection was an engraving by Marcantonio Raimondi (circa 1480 - 1534). Moreover, several exhibitions have highlighted Venetian engravers, the 'vedutisti' (view painters) and the Tiepolo family. Drawing on the collections deposited in Vevey, the exhibition *From Raphael to Piranesi* offers an overview of the history of styles, techniques and subjects in Italy, in a chronological and thematic tour covering three centuries of creation.



Raphael and engraving

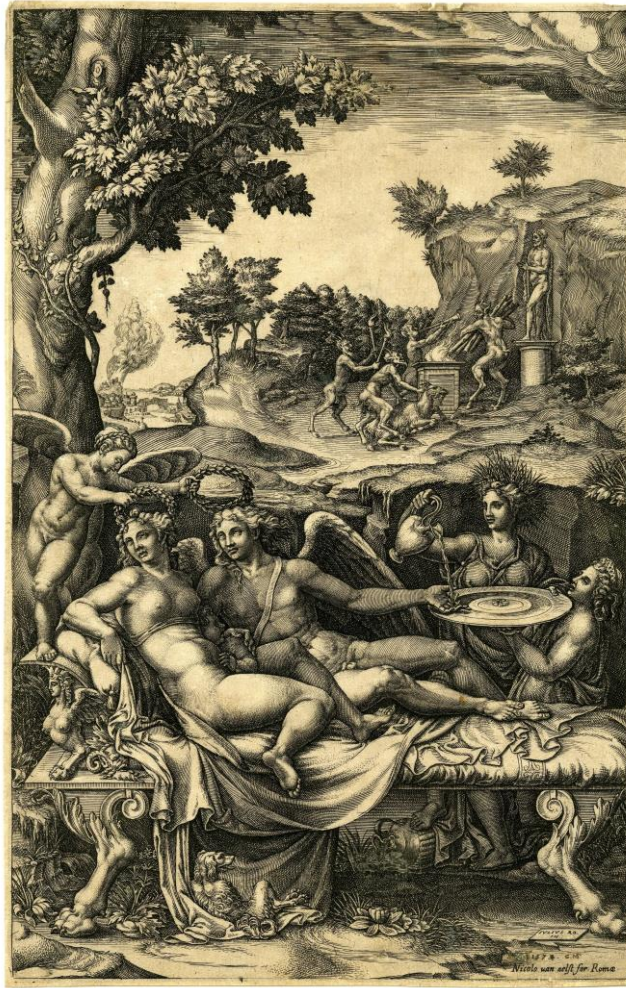


Ugo da Carpi in the style of Raffaello Sanzio, known as Raphael, *The Miraculous Catch*, circa 1523-1527, chiaroscuro woodcut on laid paper, 227 x 351 mm. Musée Jenisch Vevey – Cabinet cantonal des estampes, collection du Musée Alexis Forel. Cliché Julien Gremaud, 2020.

Raffaello Sanzio, known as Raphael (1483-1520), was one of the first Italian artists to adopt engraving as a means of promoting his art. A talented painter and architect, he was attracted by the relative novelty of this artistic practice, which had emerged in the early fifteenth century. Fascinated by the virtuosity of the engravers of the northern schools, he became interested in the dynamic between painting and engraving established by Dürer.

However, he differed from his German counterpart in that he did not wield the burin himself. Raphael preferred to work with professional engravers like Marcantonio Raimondi, whom he entrusted with reproducing his paintings and drawings in prints. The painter relied on Raimondi's skills as a burinist to transcribe the shapes and styles of his works for distribution throughout Europe via the flourishing print market. This emblematic cooperation was often considered as the starting point of the Italian school of engraving. During his lifetime, Raphael benefited from the work of other engravers who copied his compositions, such as Ugo da Carpi, who experimented with the chiaroscuro technique based on his drawings, and lesser-known artists like Nicolò Boldrini (circa 1500 - 1570) and the Master of the Thimble (circa 1512 - 1570). By encouraging copying through engraving, Raphael established his reputation and offered a model for circulation that was used by many artists after him.

Copying and interpreting



Giorgio Ghisi in the style of Giulio Romano, *The Wedding of Psyche and Cupid*, 1574, burin on laid paper, 360 x 230 mm. Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud.

From the Renaissance onwards, Italian artists saw engraving as an excellent means of dissemination: the scaling-up made possible via printing and the mobile nature of the print – an easily transportable sheet of paper – turned engraving into an ideal vehicle for circulating ideas and forms. Printmaking was associated with a form of reproduction known as interpretive engraving. This involved translating models onto copper or wood plates, whether based on drawings, paintings by great masters or ancient sculptures.

Giorgio Ghisi (1520-1582) exemplifies this trend, drawing on the different styles of the artists he reproduced to develop his own personal style, recognisable by the modelling of the figures and the use of hatching. In particular, he transcribed numerous drawings entrusted to him by the painter Giulio Romano (1499-1546), faithfully reproducing the motifs of the compositions but departing from them in certain details.

Interpretative engravings are also a teaching aid for artists in apprenticeship, who can practise and draw without having to travel,





based on famous works that have become stylistic references. Among the most popular models engraved between the 16th and late 18th centuries were the *Belvedere Torso*, a famous antique that joined the papal collections around 1530, and Michelangelo's Sistine Chapel ceiling, itself inspired by the Greek bust for his *ignudi* figures.

Engraving genres and style



Left: Federico Barocci, *The Annunciation*, circa 1584-1587, burin, etching and drypoint on watermarked laid paper. Musée Jenisch Vevey – Cabinet cantonal des estampes, collection du Musée Alexis Forel. Cliché Julien Gremaud, 2023.

Right: Giovanni Benedetto Castiglione, *Il Genio di G.B. Castiglione* (*The Genius of G.B. Castiglione*), 1647-1648, burin and etching on watermarked laid paper, 370 x 249 mm. Musée Jenisch Vevey – Cabinet cantonal des estampes, collection de l'État de Vaud.

As interpretive engravings flourished, Italian artists took up printmaking to express their inventiveness. Their research focused mainly on form and style, and they did not strive for technical perfection like the artists of northern Europe.

From the late 16th century onwards, the etching technique was preferred to burin or wood engraving for its ease of execution: draughtsmen and painters adopted it, like Federico Barocci (1535-1612), who executed just four etched subjects. The Mannerist painter's style is easily recognisable in his prints. These feature the same dynamic postures as his paintings and a taste for contrasts, rendered by a distinction between vibrant hatching and patches of white paper left in reserve. Giovanni Benedetto Castiglione (1609-1664), on the other hand, used etching to explore a completely different artistic vein from his painting. Inspired by Rembrandt, he developed a lighter style than his great Baroque paintings, with fine lines and skilfully mastered play of light.



Stefano della Bella, *The Flight to Egypt*, 1662, etching on laid paper, 231 x 196 mm, Musée Jenisch Vevey – Cabinet cantonal des estampes, Fondation William Cuendet & Atelier de Saint-Prex, Collection P. Cliché Julien Gremaud, 2023.

The iconography chosen by engravers followed the hierarchy of genres inherited from Antiquity and theorised by the European courts in the 17th century, placing historical, literary, mythological and religious subjects in the foreground. Yet printmaking enabled artists to break away from the commission system, giving them more freedom to choose subjects. Stefano della Bella (1610-1664) was as much at work illustrating the Bible as depicting more anecdotal motifs. In both the *Flight to Egypt* and a hunting scene, he incorporated his taste for nature into the backgrounds of his engravings, producing original works.

In the 18th century, prints became larger and more complex. Giambattista Tiepolo, for example, produced particularly detailed mythological and religious compositions with delicate strokes. With his two sons, Giandomenico and Lorenzo, he collaborated on numerous decorative projects around the world (frescoes for the episcopal residence in Würzburg and the royal palace in Madrid), sharing the same references. In both painting and engraving, the stylistic and iconographic unity of the Tiepolos' works is remarkable.

Landscapes: panoramas or Italian fantasies



Giovanni Battista Piranesi, known as Piranesi, *Veduta del Arco di Settimo Severo* (View of the Septimius Severus Arch), 1772, etching on watermarked laid paper, 480 x 723 mm. Musée Jenisch Vevey – Cabinet cantonal des estampes, collection du Musée Alexis Forel. Cliché Julien Gremaud, 2023.

Many artists, both Italian and foreign, devoted themselves to depicting Italian landscapes, incorporating natural elements into the country's many monuments. *Veduta*, an artistic genre depicting particularly detailed views of towns and countryside, developed in Rome in the 17th century under the impetus of a colony of Dutch artists, blossoming in the 18th century with the advent of the Grand Tour. Conceived as a voyage of initiation across Europe, this practice helped to perfect the education of aristocratic youth, who often kept the memory of their journey by buying these panoramas. Yet the accuracy of *vedute* depictions of urban topography remains ambiguous, as they reflect a subjective vision of the city that bears the stamp of a creative sensitivity.

The 18th century also saw the emergence of *capricci* (caprices), imaginary landscapes combining elements inspired by reality and ancient ruins. First established in Venetian printmaking by Giambattista Tiepolo, the genre spread in Rome thanks to Piranesi. Fascinated by Roman ruins and inspired by inventive engraving, the painter created architectural caprices in which pillars, bridges, arches, galleries, staircases and torture devices were interwoven in a complex composition in his famous *Carceri d'invenzione* (Imaginary Prisons).



Techniques

Burin

Burin engraving takes its name from the tool used by the artist to directly engrave a recessed copper plate. It consists of a steel rod with a square or rectangular cross-section, sharpened to a bevel and inserted into a wooden handle. The engraver must both hold the handle firmly and guide the point with his index finger to push the chisel into the copper. This creates a clean, straight V-shaped groove and removes a copper chip. The pressure exerted on the tool determines the depth of the cut and hence the value of the line. Burins required great technical skill by artists, who turned more readily to etching from the second half of the 16th century onwards.

Etching

Unlike the burin, instead of being incised directly using a tool, the metal of the plate is etched with an acid, known as eau-forte, which gave its name to this technique. The plate is covered with a waxy, waterproof protective varnish. The artist draws on this varnish with a point of some kind, exposing the copper. When the plate is immersed in acid, the areas uncovered by the tip are etched away, after which the varnish is removed and the plate inked. This extremely flexible technique proved to be an ideal means of expression for artists like Tiepolo with a talent for drawing.

Chiaroscuro

From the 15th century onwards, engravers were preoccupied by the colour issue. The chiaroscuro technique – also known as *camaièu* – was developed in 1482 as a response. It consisted of engraving several wooden matrices, each corresponding to a different hue. The first plate corresponds to the drawing, generally inked in black: once printed, it is used as a reference for printing the other matrices. The difficulty of the technique lies in correctly superimposing the colours. Ugo da Carpi was the first Italian artist to use this process, which he perfected by increasing the number of wooden blocks to create gradations of tones from a single colour, often green or ochre. These engravings feature pictorial and luminous effects akin to drawing.



Contacts

Exhibition

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