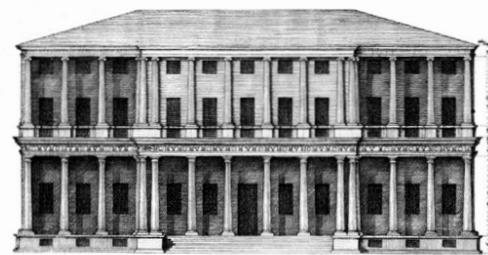


English

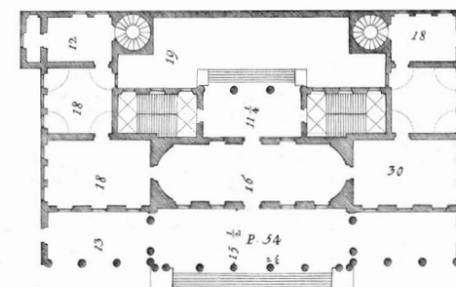


# Palazzo Chiericati

MUSEO CIVICO DI



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Palazzo Chiericati is one of the greatest masterpieces by Andrea Palladio (1508-1580). Designed in 1550 for the Vicenza nobleman Girolamo Chiericati on the then Piazza dell'Isola, bordered by the Bacchiglione and Retrone rivers, the building now dominates Piazza Matteotti. Palladio only built the southernmost portion of the original project, published in the *Quattro Libri dell'Architettura* (1570). The palace remained in a fragmentary state until the end of the 17<sup>th</sup> century, when it was completed according to Palladio's drawings. Here Palladio tackled the theme of the urban noble

residence by adopting technical and design experiments – the free column, the double loggia on the façade, the ancient-style atrium, the use of plastered brick to imitate marble – which he drew from the study of ancient architecture observed during his travels to Rome. The façade on the square is a masterpiece in the rhythm of full and empty spaces, with single and double free columns, inspired by the architecture of its time, especially Bramante, Raffaello, Peruzzi. For its exceptional cultural value, Palazzo Chiericati has been a UNESCO World Heritage Site since 1994.

## Museo civico di Palazzo Chiericati

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## The Museum and Its Collections



The Municipality of Vicenza purchased the palace from the Chiericati family in 1839 to house the civic art collections. Restored and expanded by Antonio Zanella and Giovanni Battista Berti, the Museum was inaugurated on August 18, 1855, initially welcoming all the civic collections, including archaeological, naturalistic and historical ones. Conceived as a 'museum of the city', it is an expression of the noble local collecting and the city's historical and artistic identity. The Museum today contains over 31,000 works of art, from the Middle Ages to the 20<sup>th</sup> century, distributed in three buildings: the Palladian body and the extensions built in the 19<sup>th</sup> and 20<sup>th</sup> centuries. The restoration of the complex is still underway.

## The Rediscovered Rooms. The Legacy of Marquis Giuseppe Roi

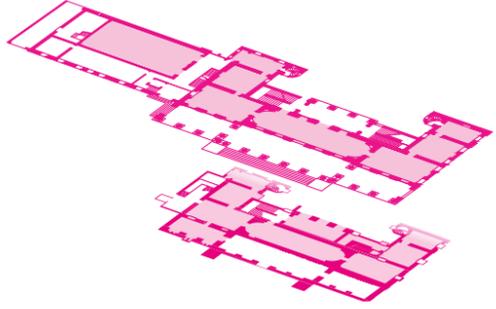


Three rooms on the top floor of the palace's north wing are dedicated to the Marquis Giuseppe Roi (1924-2009), a friend and generous patron of the museum. The rooms host part of his personal art collection and library in a suggestive home-museum layout evoking his study and household spaces. These spaces exhibit drawings, prints and paintings from the 15<sup>th</sup> to the 20<sup>th</sup> century, with works by Garofalo, Maffei, Tiepolo, Ghezzi, Zanetti, Sargent, Boldini, Picasso, De Pisis, Morandi, Viani, Semeghini, Music, Casorati, Martini, Marino Marini, Campigli, Rouault, Bartolini, Barbisan, Soffici, Giacometti, Maccari.



GROUND FLOOR

*The Monumental Rooms, the Underground Rooms, the Hall of the Lunettes, the North Wing*



On the ground floor of the Palladian palace are the monumental rooms with fresco decorations by Domenico Brusatorzi (Hall of the Firmament and Hall of Hercules) and Battista Zelotti (Hall of the Council of the Gods), stuccoes by Bartolomeo Ridolfi and grotesques by Eliodoro Forbicini. The foundations of the Chiericati houses dating back to the 14<sup>th</sup> and 15<sup>th</sup> centuries are visible in the underground rooms, restored in 2012. The rooms now host temporary exhibitions, as do the ground floor rooms to the north. The exhibition route opens with the hall with the seven lunettes by Bassano, Maffei and Carpioni, which narrates the story of the city's golden age between the 16<sup>th</sup> and 17<sup>th</sup> centuries, under the Venetian rule of the Serenissima.

Domenico Brusatorzi, Bartolomeo Ridolfi, Eliodoro Forbicini, Ceiling of the Hall of the Firmament, circa 1557-1558



Battista Zelotti and Bartolomeo Ridolfi, Ceiling of the Hall of the Council of the Gods, circa 1557-1558



Underground rooms

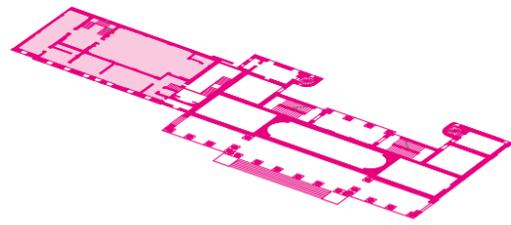


Hall of the Lunettes with votive canvases by Jacopo Bassano, Francesco Maffei and Giulio Carpioni



FIRST FLOOR

*Works from the 13<sup>th</sup> to the 15<sup>th</sup> Century*



The itinerary starts with late medieval sculpture and painting, with the precious gold-background panels by Paolo Veneziano and Battista da Vicenza. The Renaissance is introduced by the masterpiece by the Flemish artist Hans Memling. This is followed by the rooms dedicated to Bartolomeo Montagna, a protagonist of painting in Vicenza between the 15<sup>th</sup> and 16<sup>th</sup> centuries. The last grandiose room evokes the church of San Bartolomeo in Vicenza, largely demolished in 1838, with the altarpieces by Montagna, Cima da Conegliano, Marcello Fogolino, Giovanni Bonconsiglio and Giovanni Speranza.

Paolo Veneziano, Dormitio Virginis, St. Francis of Assisi and St. Anthony of Padua, 1333



Hans Memling, Crucifixion with Saints and the Carthusian patron Jan Crabbe, circa 1472



Bartolomeo Montagna, Madonna and Child with St. John the Baptist and St. Onuphrius, circa 1485

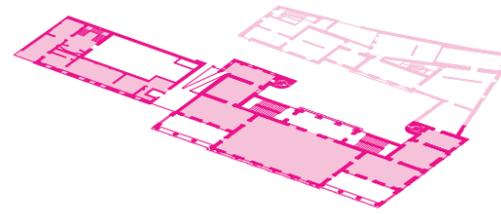


Giovanni Bonconsiglio, Lamentation over the Dead Christ, circa 1495



SECOND FLOOR

*Works from the 16<sup>th</sup> to the 17<sup>th</sup> Century*



These rooms contain works by the great masters of 16<sup>th</sup>-century Venetian painting, such as Bassano, Tintoretto, Veronese, as well as sculptures by Sansovino and Vittoria and rock crystals by Valerio Belli. The Baroque painting by Luca Giordano triumphs in the hall, which evokes the noble palace picture gallery. The story of 17<sup>th</sup>-century painting continues with the masterpieces by Van Dyck, Cairo, Padovanino, Vecchia and with the room dedicated to still life, which are framed by the stucco-decorated ceilings and works by Bartolomeo Cittadella and Cristoforo Manarola.

Jacopo Tintoretto, Saint Augustine Healing the Cripples, circa 1549



Luca Giordano, The Judgement of Paris, circa 1682-1683



Anthony Van Dyck, The Four Ages of Man, circa 1625

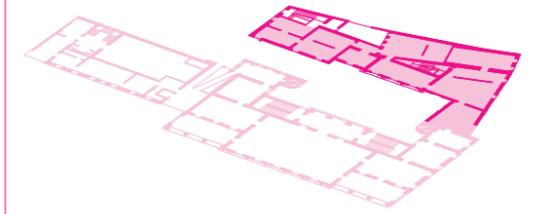


Giulio Carpioni (and Jacobus Victor?), Allegory of Fragility, circa 1665-1670



SECOND FLOOR. 'GIUSEPPE ROI' WING

*Works from the 17<sup>th</sup> to the 19<sup>th</sup> Century*



The Roi wing opens with canvases by Maffei and Carpioni. For the 18<sup>th</sup> century, the altarpieces by the Venetian masters Tiepolo, Piazzetta and Cignaroli dialogue with the rich corpus of terracotta models from the Marinali workshop. The masterpiece by Marco and Sebastiano Ricci stands out in the Gallery of Capricci and Landscapes, mirroring the Palladian loggia. The 19<sup>th</sup> century, which is intertwined with the cult of national memories and the history of the museum, opens with Canova and continues with the works by the Vicenza artists Busato, Roi, Peterlin, Maraschini, Castegnaro, Miglioranza. Along the route there are works of textile art – clothes, fabrics and samples from the Manifattura Marasca in Vicenza – miniatures, glasses and wax models by Bartolomeo Bongiovanni.

Giambattista Piazzetta, The Ecstasy of St. Francis, 1729



Giambattista Tiepolo, Time Unveiling Truth, circa 1745



Pietro Roi, Romeo and Juliet, 1882



Giovanni Busato, Portrait of Guido Garbinati, 1874

