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Tragom zaboravljene donacije talijanskoga kralja Vittoria Emanuelea III i talijanskih akademika gradu Rijeci

Tijekom međuratnoga razdoblja u Rijeci trebalo je doći do osnivanja Galerije moderne umjetnosti. Inicijator je bio Riječanin Guido Asveri Bottussi, želeći priskrbiti gradu Rijeci vrijednu kolekciju slika najcjenjenijih talijanskih umjetnika 19. i 20. stoljeća. Formiranjem takve Galerije, Rijeka bi kako je Bottussi napisao, postala „umjetničkim središtem provincije na vratima Italije i svjetionikom talijanske umjetnosti prema Podunavskim zemljama”. Pozivu za donacijom već su se 1934. godine odazvali neki od akademika talijanske Kraljevske akademije, a kralj Vittorio Emanuele III. iz svoje privatne kolekcije donira 4 umjetnička djela. Približavanjem rata, Konzervatorski ured u Trstu odlučuje povući pristigle donacije zajedno sa još 18 odabranih slika. Umjetnine su zapakirane u sanduk br. 6 te su poslone prema Trstu sa nekolicinom drugih sanduka sa arheološkim, umjetničkim i povijesnim artefaktima iz Gradskoga muzeja. Sanduci su deponirani u Codroipo – Passarianu najvjerojatnije u Villu Manin, zajedno s umjetninama iz donacije kralja Italije koje su na putu iz Milana do Rijeke zaustavljene u Trstu. Riječki fundus je kasnije rasformiran – u nepoznatom vremenu i na nepoznat način. Kroz ova dva iznesena slučaja možemo govoriti o djelomičnom identificiranju djela iz fundusa namijenjenoga osnivanju riječke Galerije moderne umjetnosti.

Izvori:

Državni arhiv u Rijeci, JU 6, pismo Ministero della Case di S.M. Il Re – Prefetto, Roma, 9. srpanj 1934.; Predmet I – 8 – 8, Belle arti – Gallerie – Musei – Antichità – Sovraintendenza, 1930. – 1944., kut.331, spis: pismo Podesta di Fiume – Prefetto del Carnaro, Fiume, 1. srpanj 1934.; Predmet D-10-28, Museo Civico, atti : Acquisti diversi, file: Elenco degli ogetti d'Arte e Quadri inviati, per disposizioni superiori a Codroipo (Villa Manin) Prov. di Udine; Branko Metzger Šober, Međuratni povijesni kontekst osnivanja Galerije likovnih umjetnosti u Rijeci, doktorska disertacija, Odjel za povijest umjetnosti Sveučilište u Zadru, 2016.

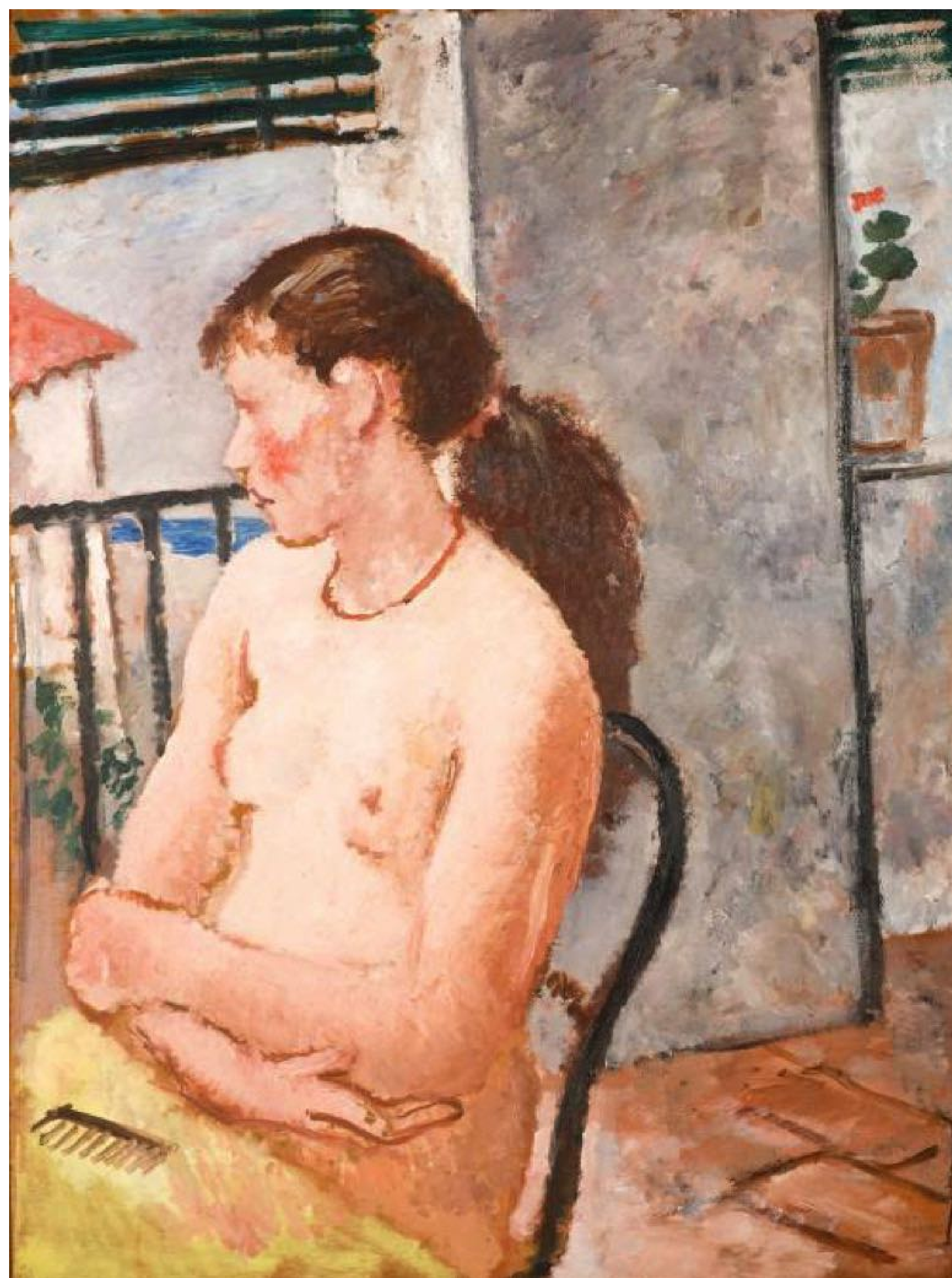
Branko Metzger Šober, independent researcher, Rijeka

In the footsteps of the forgotten donation of Italian academics and King Vittorio Emanuele III to the City of Rijeka

During the mid-war period, Rijeka was expecting the foundation of a Gallery of Modern Art. The instigator of this venture was Guido Asveri Bottussi, who's wish was to provide his home town with a valuable collection of the most influential Italian artists of the 19th and 20th century. The formation of a gallery such as this would, in Bottussi's own words, render Rijeka the status of a “provincial center of art at the threshold of Italy, and a beacon to Italian art toward the Danube countrie”s. His call for donations was answered as early as the year 1934 by several members of the Italian Royal Academy, while King Vittorio Emanuele III donated four artworks from his private collection. As the Second World War was approaching, the Conservation Office in Trieste decided to withdraw the received donations, along with another 18 selected paintings. The artworks were packed in crate number 6 and sent to Trieste, with several other crates containing archaeological, historical, and art objects from the City Museum. The crates were deposited in Codroipo – Passariano, probably at the Villa Manin, together with artworks from the donation of Italy's King, which were stopped in Trieste on their way from Milan to Rijeka. The shipment intended for Rijeka was later dismantled – in an obscure way and time. These two cases enable us to talk about the partial identification of artworks from part of the holdings intended for the founding of the Gallery of Modern Art in Rijeka.

Sources:

The State Archives in Rijeka, JU 6, letter Ministero della Case di S.M. Il Re – Prefetto, Roma, 9th July 1934; Case I – 8 – 8, Belle arti – Gallerie – Musei – Antichità – Sovraintendenza, 1930 – 1944, box 331, file: letter Podesta di Fiume – Prefetto del Carnaro, Fiume, 1st July 1934; Case D-10-28, Museo Civico, atti: Acquisti diversi, file: Elenco degli ogetti d'Arte e Quadri inviati, per disposizioni superiori a Codroipo (Villa Manin) Prov. di Udine; Branko Metzger, Šober Međuratni povijesni kontekst osnivanja Galerije likovnih umjetnosti u Rijeci (The Mid-War Historical Context of the Founding of the Gallery of Modern Art in Rijeka), doctoral dissertation, Department of Art History, University of Zadar, 2016



Felice Carena, *Il Terrazza*, http://www.artearti.net/magazine/articolo/felice_carena/
Prema raspoloživim informacijama slika je bila izložena u La Galleria d'arte moderna di Udine u Udinama na izložbi Omaggio a Felice Carena – La donazione Michelazzi in memoria di Wanda Leskovic (11. 4. – 30. 5. 2011.).
Felice Carena, *Il Terrazza*, http://www.artearti.net/magazine/articolo/felice_carena/
Based on available information, the painting was exhibited in La Galleria d'arte moderna di Udine in Udine, at the exhibition Omaggio a Felice Carena – La donazione Michelazzi in memoria di Wanda Leskovic (11th April – 30th May 2011).



Amleto Cataldi, *Bagnante*, privatna fotografija
Skulptura je bila izložena u Nuova Galleria Campo dei Fiori u Rimu na izložbi Talijanski kipari između Simbolizma i Arte Decoa (26.10.–30.12.2011.). U korespondenciji s kustosicom izložbe kratko smo informirani da je skulptura u privatnom vlasništvu u Rimu.
Međutim, usprkos podudarnosti autora i naziva djela, s obzirom na nepodudaranje dimenzija dozvoljavamo reći da se ipak u ovom slučaju možda i ne radi o traženoj skulpturi, već o drugom djelu istoga autora i naziva izvedenog drugim dimenzijama, iako je više vjerojatno da je nepodudarnost u dimenzijama generirana omaškom u prepisivanju tijekom vremena.
Amleto Cataldi, *Bagnante*, private photograph
The sculpture was exhibited in the Nuova Galleria Campo dei Fiori in Rome, at the exhibition Talijanski kipari između Simbolizma i Arte Decoa (Italian sculptors between Symbolism and Art Deco) (26th October–30th December 2011). Correspondence with the exhibition curator revealed that the sculpture is in private property in Rome.
However, despite the congruence in the author and name of the artwork, the incongruence of the artwork's dimensions allows us to claim that, at least in this case, we have not found the sought sculpture, but another sculpture by the same artist and under the same name rendered in different dimensions. Although it is more likely that the incongruence in the sculpture's dimensions is the result of a mistake in transcriptions over time.