**Council of Milan**

**Museum of Milan - Palazzo Morando**

Via Sant'Andrea 6, Milan, Italy

**HAYEZ PRIVATO.** *Arte e passioni nella Milano romantica*

**PERSONAL HAYEZ.** *Art and passions in the romantic Milan*

**7 November-21 December 1997**

The Historical Collections of the Culture and Museums Department of the City of Milan organize the exhibition *Hayez privato - Arte e passioni nella Milano romantica/Perosonal Hayez - Art and passions in the romantic Milan* in partnership with the art gallery La Bottegadi San Luca of Turin, at the Museum of Milan at Palazzo Morando*.*

The "salottino dorato/little golden parlour" and the "sala detta da pranzo/so-called dining room" (which was freshly refurbished and opened to the public for the first time) of the apartment Morando Attendolo Bolognini host the exhibition made up of 34 works of which there are 19 erotic drawings and Francesco Hayez's other important oils on canvas, from private collections and Italian Museums.

The unexpected discovery of a precious painting of the 19th century, a painting by Hayez portraying an *Angelo annunciante/Announcing Angel* (a holy theme unusual for the artist), has become the starting point for an exhibition which faces one of the less examined aspects of the art and life of the romantic Milan, maybe because it is unexpected. The painting, made of vivid glazed tones of lapis lazuli blue and gold, presents however a disturbing appearance due to the androgynous character of the angel: a gentle feminine face placed on a strong neck with two strong masculine shoulders. A passage of the *Memorie/Memoir*of the artist reveals that in fact it was a young lady from Milan, Carolina Zucchi, to lend him her features, as much as for many other paintings made by Hayez between 1820 and 1830. It is hers a portrait on display, *Ritratto/Portrait,*still owned by her descendants, next to the extraordinary *Autoritratto/Self-portrait*by Hayez with which it formed a diptych and is also on display.

It is certainly a homage to his favourite model, who his contemporaries used to call "Fornarina dell'Hayez/Hayez' Fornarina" hinting at their relationship that went far beyond that of the artist-muse. To what extend their bond was is unmistakably proved by another testimony left by Hayez to Zucchi, and that too still owned by her heirs, that is, a series of 19 drawings which portray the two lovers, revealing without reserve the passionate nature of their relationship. It is an exceptional collection which can be part of the best tradition of erotic art due to the audacity and the quality of the images: the tradition of Giulio Romano, Füssli and Picasso. This part of the exhibition is available only to an adult public.

The works on show offer an extraordinary slice of the Milanese life and society at the time of the Restoration, when to both Stendhal and Leopardi the Lombardy capital seemed the most interesting city of Europe, not only for the quality of the cultural opportunities - at the Zucchis' and Maffeis' gatherings one could meet Cattaneo, Verdi, Rossini, Bellini, Donizetti -, but also for the free brazenness of a lifestyle a lot different from the usual stereotypes of the Victorian century, as it is evident thanks to these testimonies. The exhibition is also an occasion to present the refurbishing made of the ''sala detta da pranzo/so-called dining room", which will stay open even after the closing of the exhibition. Such intervention as to redecorate inside the original architectural structure (at all similar to that already completed for the "sala dell'Olimpo/Olympus room" and the "sala d'Ercole/Ercules' room" on the occasion of the exhibition "Due capolavori di Bernardo Bellotto a Milano - i grandi veneziani nelle Civiche raccolte/Two masterpieces by Bernardo Bellotto in Milan - the great Venetians in the City Collections") allows the restitution to the city of one of the most beautiful Milanese stately homes in its full splendour.

**Press ofice: Irma Bianchi Comunicazione**