

## An exhibition curated by Sylvain Bellenger Exhibition design by Hubert Le Gall

### Note to the reader

The exhibition you are about to discover, *Naples Naples...of Lava, Porcelain and Music*, is not an exhibition like the many you may have seen. Midway between the staging of an opera and a historical tale, it could have been called... *Once Upon a Time in Naples*, or *History is an Opera*, or even *The Marriage of Music and Porcelain*. It is indeed a feast, a fable celebrating the unity of the arts and recounting the adventures of the heroes and heroines of the San Carlo Opera house. The protagonists, escaping the fictional plots of opera librettos, run away from the Teatro San Carlo to encounter true history at Capodimonte. The characters of Paisiello's *L'Idolo Cinese* and *Pulcinella Vendicato*, those of Pergolesi's *Sabat Mater*, Jommelli's *Demofonte*, and many others, all in their stage costumes, encounter a world of porcelain, portraits and royal furniture from the Bourbon residences of Portici and Carditello, from Capodimonte and the Royal Palace, a world of great decorative arts produced by Charles of Bourbon manufactories. Tableware in porcelain, bisque, and terraglia from the Royal Manufactory of Naples, Del Vecchio or Giustiniani workshops, bronzes from the Righetti, Semper or Chiurazzi foundries, a whole world shaped by the great event of the century: the discovery of the ancient world in the cities of Pompeii and Herculaneum, the birth of volcanology, mineralogy, ornithology and the great cataloguing of nature of the Enlightenment.

Naples in the 18th century was the world capital of music. Educated in the city's famous conservatories, musicians from the Teatro San Carlo were in demand at the European courts of Saint Petersburg, Paris, London and Vienna.

For the exhibition, the famous conservatory of San Pietro a Majella, the last of the world's historic conservatories, has made available on loan the fortepiano used by Paisiello and Cimarosa, gifts of great Catherine, together with the unique earlier harp made by Stradivarius. In the 18th century Naples was Europe's third-largest city after London and Paris. Maria-Carolina of Habsburg, the sister of Marie Antoinette, was seen in Naples as the *eyes and hands* of Vienna. Her favorite, Lady Hamilton, wife of the English ambassador and soon to be the mistress of Admiral Nelson, served the interests of London. King Ferdinand IV

was quickly a puppet in the hands of his wife. In Paris the rumblings of the French revolution threatened the absolute power of all the European monarchies. General Bonaparte's troops invaded Naples, shoring up the young Parthenopean Republic. From exile in Palermo, the Bourbons awaited the fall of the republican government. At the Restoration, the repression would be terrible and the executions of members of the government and their sympathizers continued for a score of years obliterating progressive aristocracy and Neapolitan intelligentsia. In France the Republic turned into a military empire. Joseph Bonaparte, Napoleon's brother, left Naples for the throne of Spain and Marshal Joachim Murat, husband of the Emperor's sister, became King of Naples.

The exhibition *Naples Naples...of Lava Porcelain and Music*, tells us of the whole Enlightenment civilization of a great European city.

Behind you, the giant dummy of the queen, conceived by Roberto De Simone for *La festa teatrale* in 1987, celebrating the 250th anniversary of the Teatro San Carlo, emerges from a monumental Capodimonte porcelain cup and invites you to enter in Tommaso Ottieri's trompe-l'oeil. Get on stage!

The video-installation, a work by Stefano Gargiulo, closes the exhibition.

Enjoy your visit!

**Sylvain Bellenger**



## Press release

Opening on 21 September 2019 at the Museum and Royal Park of Capodimonte is the exhibition ***Naples Naples. Of Lava, Porcelain and Music***, curated by **Sylvain Bellenger** (21 September 2019 - 21 June 2020), promoted by the **Museum and Royal Park of Capodimonte**, with the **Teatro di San Carlo in Naples**, in collaboration with **Amici di Capodimonte non-profit organization** and with production and organization by **Electa publishing house**.

The 19 rooms of the Royal Apartment, presented in a spectacular and engaging scenography, devised by the artist **Hubert le Gall**<sup>1</sup> like an opera production, will be the exceptional stage on which the Teatro di San Carlo will be staged, with its Costume Department today directed by Giusi Giustino<sup>2</sup> and porcelains from Capodimonte. The true unifying thread of the exhibition will be the music that accompanies it.

The exhibition recounts the history of Naples, capital of the Kingdom during the 18th century and beyond, from the years of Charles of Bourbon to those of Ferdinand II, like a fable, with a succession of scenes of everyday life of extreme aesthetic refinement and existential joy but set against the backdrop of shifts in power, the changes of history, fashions and aesthetic tastes. Visitors can immerse themselves in an enchanted world and, by using dynamic headphones, listen to music (from Giovanni Pergolesi to Domenico Cimarosa, Giovanni Pacini, Giovanni Paisiello, Leonardo Leo and Niccolò Jommelli) selected by Elsa Evangelista and Alessandro De Simone to match the various artistic themes of each room.

**The exhibition is a synthesis of all the arts, and illustrates the multidisciplinary approach typical of contemporary life:** a multi-sensory journey through the Bourbon Palace, transformed for the occasion into a true theatrical performance. **An exhibition with over 1000 objects, over 300 pieces of porcelain from the collections of the Royal Manufactories of Capodimonte and Naples, other European manufactories and original Chinese pieces, more than 150 costumes from the Teatro di San Carlo designed by prestigious names** (Ungaro, Odette Nicoletti, Giusi Giustino and others), **musical instruments** from the San Pietro a Majella Conservatory in Naples, **paintings, works of art and furnishings, minerals and animals preserved by taxidermy** kept respectively

in the Mineralogical Museum and in the Zoological Museum of Naples (today merged in the Center for Museums of Natural and Physical Sciences of the University Federico II in Naples).

## The exhibition layout

### Atrium

The exhibition opens with the **spectacular reproduction of a giant cup**, freely inspired by the porcelain of the Capodimonte factory. **Inside it appears the figure of Maria Carolina of Habsburg Lorraine**: the wife of Ferdinand IV of Bourbon and Queen of Naples and Sicily. Guided by Enlightenment ideals, Maria Carolina contributed actively to making Naples a cultural and artistic center. On the walls is **the *trompe l'oeil* image by the artist Tommaso Ottieri,<sup>3</sup> reproducing the interior of the Teatro di San Carlo and inviting the visitor to “enter the stage”**.

### Room of sacred music


The notes of the ***Stabat Mater* by Giovan Battista Pergolesi**, a moving lament by a mother for her dead son, composed for Easter 1736, is united with the precious sacred artefacts exhibited, like the great 17th-century *Ciborium* from the church of Santa Patrizia, the *Altar Set* in white porcelain, destined for the secret oratory of the king in the Royal Palace of Portici, and the *Immaculate Conception*, a rare example of a religious item made by the manufactory. The latter both come from the Royal Manufactory of Capodimonte.

The costumes by Odette Nicoletti<sup>4</sup> for the *Stabat Mater* frame the scene on the occasion of the commemoration of Giovanni Battista Pergolesi marking the 250th anniversary of his death (opera season 1985-1986) conducted by Roberto De Simone.

### Room of Profane Music

A tribute to **Naples as the capital of music**: musical instruments from the Conservatory of San Pietro a Majella of Naples (the **pianos owned by Paisiello and Cimarosa and a harp made by Stradivarius**) are compared to a painting by Gaspare Traversi and another by Louis Nicolas Lemasle depicting the *Marriage of Princess Maria Carolina of Bourbon to the Duke of Berry*, 1816, in which we recognize Giovanni Paisiello and Niccolò Paganini.

The musical theme is variously interpreted by Neapolitan and European porcelain manufacturers: these were the two most fashionable and characteristic elements of the century.



Pergolesi's *Il Flaminio* accompanies the visit: the new genre of comedy in music as opposed to *opera seria* was aimed at all walks of life. This room contains the costumes by Odette Nicoletti for *Il Flaminio* conducted by Roberto De Simone, made for the opera season 1982-1983, and those worn on stage for *Il convitato di Pietra* (directed by Maestro De Simone, opera season 1994-1995).


## Room of Power

In 1815, following the defeat of Napoleon, the Restoration returned absolute sovereigns to power in Europe. In Naples, after the execution of Gioacchino Murat (who had ruled since 1808), **the Bourbon king returned from exile in Sicily with the name of Ferdinand I of the Two Sicilies. He is portrayed in this room as in a snapshot attempting to cover the portrait of the Emperor Napoleon with the Bourbon flag.** The *Hymn to the King* that accompanies the visit, written by Baron Pietro Pisani during Ferdinand's exile in Sicily in 1799, became the official anthem of the Bourbon Restoration in 1815. It was so famous it was wrongly credited to Giovanni Paisiello.

The costumes by Odette Nicoletti were made for *Festa Teatrale*, which opened the 1987-1988 opera season, and *L'Osteria di Marechiaro*, staged at the Teatro Bellini in Naples for the concert season 2001-2002.

## Room of the Grand Tour

Ample space is devoted in the Camuccini Room to the theme of the **Grand Tour** which grew out of the epoch-making discoveries of Herculaneum in 1738 and of Pompeii in 1748. The excavations were the greatest cultural event of the century and used by the Bourbons, who controlled access to them, as a true personal propaganda tool and a great attraction of the Kingdom of the Two Sicilies. The *Grand Tour* became an essential journey for aristocrats and intellectuals from across Europe to complete their social and intellectual education. The theme is presented in an original way by Hubert Le Gall with **sculptures by Righetti, bisque porcelains by Tagliolini, bronzes from the Chiurazzi foundry, pottery and porcelain by Del Vecchio and Giustiniani, archaeological vases from the De Ciccio collection, and mannequins wearing Emanuel Ungaro's costumes** made for Mozart's *La Clemenza di Tito* (opening of the opera season 2010), **by Odette Nicoletti** for *Festa Teatrale* (opening of the opera season 1987-1988) and *L'Osteria di Marechiaro* by Giovanni Paisiello. The musical accompaniment is from *Demofonte* by Niccolò Jommelli, which deeply impressed the young Mozart when he visited Naples in 1770 and was fascinated by the city's cultural and musical climate. *"The most interesting episode of my journey was a visit to Pompeia. Here one really feels transported into antiquity"* wrote **Stendhal** in 1817.



Stressing the role of Naples as a capital, **Charles de Brosses** in around 1740 wrote: “*In my opinion Naples is the only city in Europe to really have the atmosphere of a capital: the movement, the flow of people, the great numbers of servants and the noise that ensues; a well organized and decidedly brilliant court, the retinues and splendor of the great lords: everything heightens that lively and animated appearance that Paris and London have. The lower people are turbulent, the burghers frivolous, the high nobility magnificent...*”

Just a few years later, in 1787, **Goethe** declared: “*I try to write words, yet it is always images that arise before my eyes: of the fertile earth, the immense sea, the hazy islands, the smoking volcano; and to represent all this I lack the proper instruments.*”

## Room of Egyptomania

In Naples, the interest in Egypt received a strong stimulus following the discovery, between 1764 and 1766, of the Temple of Isis in Pompeii, one of the most complete cult buildings of the Roman Empire.

**This led to the first surge in interest in Egyptian art, which became a true fashion throughout Europe after Bonaparte’s campaigns in Egypt:** pyramids, obelisks, deities and pharaohs became recurrent decorative features of porcelain and furnishings in general. The objects displayed in this room clearly represent this taste: the two Capodimonte *clocks* with monumental cases embellished with rare marbles, chased bronze, porcelain and partly gilt *bisques* with telamons depicting the Egyptian god *Antinous-Osiris*. The same figure returns, with an unusual function in the lid handles of the fruit coolers of the famous *Table Service with Views of the Kingdom*, a masterpiece made by the Royal Manufactory of Naples. *Egyptomania* also influenced Neapolitan music. At the court of Catherine II of Russia, in 1789 Domenico Cimarosa set to music Ferdinando Moretti’s libretto *Cleopatra*. The notes of the opera accompany our visit. The mannequins wear costumes by Odette Nicoletti from *Le Convenienze ed inconvenienze teatrali*, performed at the Teatro San Carlo, conducted by Roberto De Simone for the opera season 1996-1997.

## Room of Chinoiserie

In 18th-century Rococo Europe, **the growing interest in exotic worlds gave rise to a passion for collecting Chinoiserie, evoking oriental taste.** In Naples, an important merchant port, this taste was widespread: an example is the wonderful boudoir donated in 1759 by King Charles to his consort Maria Amalia of Saxony, who had grown up in the Japanese Palace of Dresden where her grandfather Augustus II assembled the largest collection of European porcelain. Completely covered by sculpted porcelain decoration, originally

mounted in the Palazzo dei Portici and then transferred to Capodimonte in 1865, the boudoir is the work that best represents the Capodimonte Manufactory's high degree of technical and stylistic perfection. The fashion for *Chinoiserie* also influenced the theater and music as evidenced by *L'idolo cinese* by Paisiello (in the headphones), whose characters through the boudoir wearing imaginative costumes designed by Luca Crippa (worn on stage in autumn 1955 at the Teatro di Corte of the Palazzo Reale of Naples) and Emanuele Luzzati (made for the 1992-1993 opera season of the Teatro di Corte of the Palazzo Reale of Naples).

## Room of Materials

On display are minerals from the Royal Mineralogical Museum - opened in 1801 and today containing over 30,000 exhibits - and the Zoological Museum founded in 1813 (both currently merged into the Museum Center of Natural and Physical Sciences of the University Federico II in Naples at Via Mezzocannone 8). This is a tribute to the founding studies of mineralogy and volcanology in the early 19th century that enchanted the ambassador of England and pioneer of modern volcanology Sir William Hamilton. **The items exhibited express a modern aesthetic sensibility towards natural materials, a true element of inspiration for porcelain**, which induced artists to conduct special **technical experiments in a sort of imitative challenge with natural materials, especially of volcanic and marine origin**. The finds displayed on loan include a medal coined in lava from 1819 depicting Ferdinand as ruler of the Kingdom of the Two Sicilies. The *Sonata in F minor K 466* by Domenico Scarlatti accompanies the visit.

## Room of Nature

The room dedicated to animals, with specimens of taxidermy from the Zoological Museum of the University Federico II in Naples, is particularly interesting and curious.

Together with the manufactures on display, they express the **late 18th-century scientific spirit of the early museums in the modern sense of the term and the importance of cataloguing as a first instrument of knowledge**. The subject of animals and above all of birds was widely reflected in the decoration of European and Neapolitan porcelain presented here in direct contact with the models.

The ornithological exhibits of the Zoological Museum, dating from the 19th and twentieth centuries and collected in different geographical locations, come from important historical collections. They include that of Mario Schettino, a friend of Francesco Saverio Monticelli and a talented taxidermist, created between 1901

and 1937, donated to the Museum, and that of Cecilia Picchi, a Florentine ornithologist active in the late 19th and early twentieth centuries.

**The loans include notable species from the Royal Park of Capodimonte**, whose song accompanies our visit in a recording made at dawn on the occasion of the exhibition: the sparrowhawk, cuckoo falcon, eagle owl and hobby, many of them at risk of extinction, and the fox, still commonly seen today in the royal park. **Many of these birds are displayed in the large aviary at the center of the room next to dishes on which they are depicted with extreme scientific accuracy but more vivid colors for decorative purposes. In this respect the main porcelain and pottery services from the Naples Manufactory** competed in skill with those from Vienna and Sevres. The **services also became a naturalistic catalogue of the fauna of the kingdom**, as in the table service from Carditello, a historic farm and royal hunting estate, finely decorated with birds from the park.

## Room of the Eruption

Here the protagonist is **Vesuvius**, narrated in painting in its most important eruptions and represented by the minerals on display from the Royal Mineralogical Museum: vesuvianite, garnet, leucite, lazurite, hematite and others. During the 18th century, the eruptions were frequent and the spectacular volcano inspired artists like Hackert, official painter to Ferdinand IV from 1791 on and, above all, the French artist Jacques Volaire who, having settled definitively in Naples in 1769, specialized in painting nocturnal views of Vesuvius erupting.

**Porcelain, almost in rivalry with nature, imitated mineral materials and illustrated the sublimity of Vesuvius.** In the centerpiece for the dining table with *The Chariot of the Sun*, made by Royal Manufactory of Naples but completed by the Manufactory Poulard Prad, the opaque and pure whiteness of bisque is particularly heightened by contrast with the black lava stones of the setting.

In the black and red room, the evocation of the sublime is enhanced by the music of Giovanni Pacini from *L'ultimo giorno di Pompei*, the impressive calamity that prompted Goethe to write in his diary: "There have been many disasters in the world, but few have brought posterity so much joy."

## Room of Pulcinella

**Pulcinella, a subversive figure**, dominates the Room of Festivities. An ancient Neapolitan stock character, he was very popular in the 18th-century Commedia dell'Arte. He is comic and tragic, naive yet shrewd, an opportunist yet generous, a servant of his master yet a mocker of power.



**With his hermaphroditism, Pulcinella subverts the rigid and traditional social and sexual organization** and, self-fecundating, gives birth to another Pulcinella: the ironic triumph of life. Pulcinella dies on stage - as seen in the film depicting “Carosello Napolitano” 1958 - and the costume passes to his successor, as happens with the royal crown. But Pulcinella, just like the king, can never die. The king is dead, long live the king! Pulcinella is dead, long live Pulcinella!

The visit is accompanied by “*Gioia de st’arma mia, cara nennella*” taken from *Pulcinella Vendicato* by Giovanni Paisiello.

Among the mannequins in the room, some wear costumes made for *Pulcinella* by Igor Stravinsky (opera season 1987-1988) inspired by sketches by Pablo Picasso and historically reconstructed by Giovanna De Palma; those created by Giusi Giustino for Mozart’s *Le nozze di Figaro* on the occasion of the Teatro San Carlo’s tour of Dubai in 2017; those made by Odette Nicoletti for *Il divertimento de’ numi* by Giovanni Paisiello for the 1996-1997 Concert Season, directed by Maestro Roberto De Simone, and, again for the same season, for *Te voglio bene assaje* by Gaetano Donizetti and various authors to mark the commemoration of the bicentenary of the composer’s birth.

## Room of the Fall of the Giants

**The room owes its name to the monumental bisque porcelain centerpiece commissioned by Ferdinand IV.** In this case, the mythological subject depicted - the Fall of the Giants - evokes the widespread taste for antiquity, with specific political overtones. In 1799 the Parthenopean Republic was established and overthrown, ending tragically in a true bloodbath at the insistence above all of Maria Carolina. As a result of this event, she became the target of invectives and parodies, like the song titled *La serpe a Carolina*, which accompanies the visit.

The queen is portrayed observing the scene, in the costume created by Odette Nicoletti for *Festa teatrale*, a musical pastiche conceived by Roberto De Simone to celebrate the 250th anniversary of the Teatro San Carlo. Also in the room are the costumes created by Nicoletti for Giovanni Paisiello’s *Il divertimento de’ numi*, on the occasion of the 1996-1997 opera season.

In the two paintings from the last quarter of the 18th century, Angelica Kauffmann, court painter, portrayed the *Family of King Ferdinand and Maria Carolina*, with their numerous offspring, while Giuseppe Cammarano, some forty years later, represented the *Family of Francis I.*

## Room of Gambling and Destiny

**Gaming was one of the many traditions of Naples, fascinated by gambling and fate:** in the city people devoted themselves to these

entertainments in the aristocratic salons and slums, clubs and cafés, the homes of the most refined courtesans and in taverns, and wherever the typical expressions of Neapolitan music resounded, such as the villanella *Vurria ca fosse ciacula* (*I wish I was a bird*), whose text, dreamlike and surreal, accompanies the visit.

If the common people spent their money playing the lottery, the nobility squandered their wealth on chess and checkers, cards, tris, roulette and tric-trac, all particularly popular games as shown by the exquisitely crafted tables and games boxes. The mannequins in the room wear costumes made by Giusi Giustino for *Mozart's Le nozze di Figaro* on the occasion of the tour by the Teatro San Carlo in Dubai in 2017 and those by Odette Nicoletti produced for *Festa Teatrale*, performed for the inauguration of the opera season 1987-1988 conducted by Roberto De Simone.

### Gallery of the Goose Dinner Service

Amid the selection of Neapolitan and European porcelain exhibited in this gallery the outstanding exhibit is the **Goose Table Service**. It takes its names from the figures on some knobs of the tureens depicting a child choking a goose, derived from an ancient marble sculpture in the Capitoline Museums. The **service is the masterpiece of the Royal Porcelain Manufactory of Naples, founded by King Ferdinand IV in 1771**. The dominant theme of the decoration is represented by views largely derived from engravings that illustrate the Kingdom from Abruzzo to Sicily. The music accompanying the visit is "*Saper Bramante*" from *Il Barbiere di Siviglia* by Giovanni Paisiello.

### Room of "Misery and nobility"

The title of the room, taken from the theatrical work by Eduardo Scarpetta of 1888, emphasizes the complex relationship in Naples between different social classes and more generally the feeling of life at court and amid the noisy plebeians, the lazzaroni, who had a similar passion for personal adornment and seduction. Paisiello's opera *L'Osteria del Marechiaro* (1769) gives an extraordinary picture of all this, recounting the Count of Zampano's love for Chiarella. Its notes accompany our visit. In this staging, the revisitation by Roberto De Simone for the Teatro di San Carlo in 2001 uses the **costumes by Odette Nicoletti, the true protagonists of this room: the choice of precious and contemporary materials for both the rich and humble, with different methods of fabrication to bring out their aesthetic potential**, seems to underscore the inextricable web of relationships of the **social network** and **also confers dignity on the rags of the poorer characters, who do not escape from the complex game of seduction** and actually wear some of the most luxurious costumes in the San Carlo collection.

## Room of Wigs

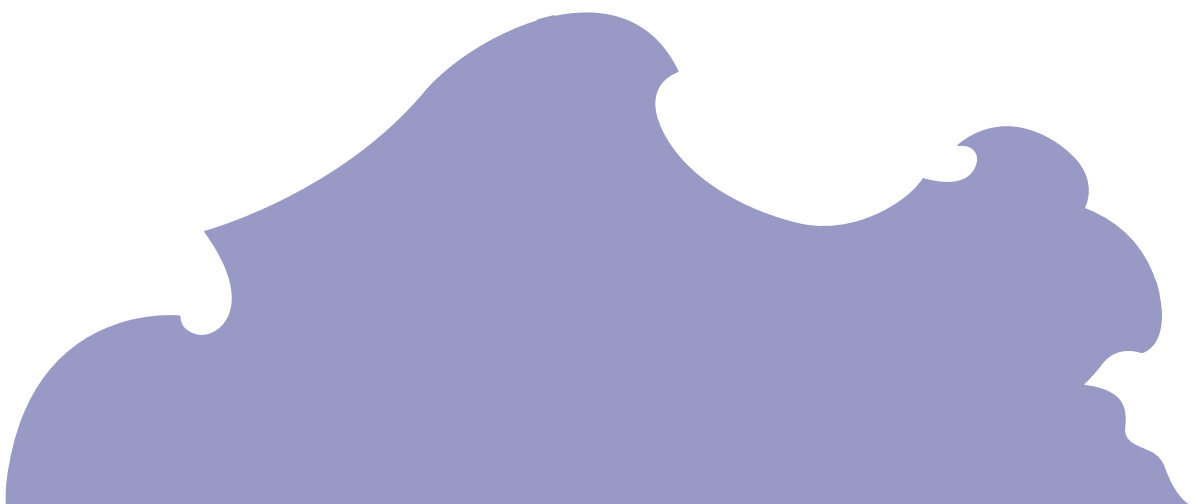
In the courts of Europe fashions were widespread: a passion for wigs, watches, snuffboxes, sticks and fans. In particular the **fashion for wigs**, introduced in France by Louis XIII in the 17th century, became ever more eccentric with the passing of time. The complex hairstyles made the work of the hairdresser highly prestigious, with the demand for veritable “constructions” made of hair, toupees and various ornaments, compelling ladies, whether waking or sleeping, to find poses to avoid spoiling them.

The frivolity of appearances, contrasting sharply with the depth of Enlightenment thought, constituted a great fascination of this phase of life at court and among the aristocratic classes, they marked the last gleams of an age destined to end in the French Revolution and with the downfall of the Ancient Regime.

The visit is accompanied by the notes of *La serva padrona* by Giovan Battista Pergolesi. The room contains costumes made by Odette Nicoletti for **Festa Teatrale**, staged in 1987 as part of the celebrations for the 250th anniversary of the Teatro San Carlo. Outstanding among them is the one created for the figure of Queen Maria Carolina, played by Katia Ricciarelli.

## Room of the cradle

The exhibition ends with a **video installation** by the artist Stefano Gargiulo / Kaos Produzioni,<sup>5</sup> in which the images of Naples yesterday and today merge with the scenes of the main works taken from the historical archive of the Teatro di San Carlo (many of them under the artistic direction of Roberto De Simone) and that of Capodimonte, both palace and museum, a synthesis of that 18th-century Naples that was still a capital of the arts.



# Notes

1

**Hubert le Gall is a French artist and set designer**, born in 1961.

Le Gall creates **sculptures and poetic furnishings** by combining different materials, as he has done with bronze, working with a freedom that has become his artistic hallmark. As a designer, he is outstanding among his contemporaries for his sculptural gaze and ironic reflection on the forms and functions of objects. Many of his creations are exhibited in permanent collections in museums in France and abroad such as the Musée des Beaux-Arts in Montreal (Quebec) or the Musée “La piscine” of Roubaix.

He has produced multiple projects for the Mobilier National and for many French embassies abroad. He is represented by a dozen renowned galleries worldwide.

**In 2014 and 2015 he held two personal exhibitions at the Musée Francisque Mandet and at the Château Borély in Marseille.** Since 2002, together with his work as artist and designer, Hubert le Gall has been active as a set designer for major museums in France and Europe.

He was responsible, among much else, for the design of the exhibition *Claude Monet* at the Grand Palais and *Pierre Bonnard* at the Musée d’Orsay.

**In 2015 he worked with big names in high fashion.** The Maison Hermès appointed him artistic director of the exhibition “Wanderland”, which traveled around the world. For Maison Ruinart he devised a series of sculptures entitled “Calendrier de verre” (Glass Calendar). A precursor of his work today as a scenographer, he helped endow exhibitions with a narrative and sculptural dimension that guaranteed their success. Numerous museums have turned to him for advice on the layout of the rooms of permanent exhibitions.

2

Costume Designer and Director of the Costume Department of the Teatro di San Carlo since 1990, **Giusi Giustino**, born in Naples, represents the highest example of creativity, combined with stylistic rigor and meticulous research work. Beside working with directors of the caliber of Crivelli, De Fusco, Guerra, Sparvoli, Livermore, Le Moli, Curran, Mariani, Puggelli, Delbono, Koering, Bauduin and Muscato, to name only a few, she has created the costumes for the Teatro San Carlo for works ranging from the great repertoire, such as *Norma*,

*Tosca*, *Lucrezia Borgia*, *Don Carlo Faust*, *Adriana Lecouvreur*, *Il trovatore*, *Manon Lescaut*, *Jenůfa*, *A Midsummer Night’s Dream*, *Candide*, to less popular titles like *La colomba ferita* by Francesco Provenzano, *Pulcinella vendicato* by Paisiello, *Capriccio*, *Il maestro di cappella*, *La furba e lo sciocco*, *My Fair Lady*, working regularly with major Italian and foreign theaters, including the Teatro Carlo Felice, Genoa, Teatro Verdi, Trieste, Teatro la Fenice, Venice, Teatro Regio, Turin, Teatro dell’Opera, Rome, Teatro Massimo, Palermo, the Opéra de Montpellier, the Festival de Radio France et Montpellier, the Staatstheater, Wiesbaden, La Zarzuela, Madrid and the Theaters of La Coruña, Bilbao and Mexico City, the Liceu, Barcelona, the Teatro de la Maestranza, Seville, the Palau de les Arts, Valencia, the Dubai Opera House, for which she has designed and made costumes for important productions. She is also very active in dance, designing the costumes for choreographies by Cannito, Deane, Razzi, Mancini, Panzavolta, Nappi, Picone and Nuñez. She has worked for playhouses alongside directors like Livermore, Bolognini, Giuffré, Crivelli and Salemmé. Her collaboration is particularly intense with Tato Russo. She has won the “Girulà”, “Napoli Network”, “Oscar World Musical 2002”, “Capri Hollywood”, “Sannio Film Festival” and “Masaniello” awards.

3

“Why try to make history, when you can be part of history?” Tommaso Ottieri The works of Tommaso Ottieri portray opulent buildings and urban landscapes, modern and at the same time historic, painted in shades of red, blue and golden yellow. His work seeks to achieve an expressive emotional quality. In 2003 Ottieri exhibited his works in the first major exhibition, and began to collaborate regularly with galleries in Italy and abroad.

4

Recognized as one of the leading Italian virtuosos of theatrical costume, the work of the Neapolitan **Odette Nicoletti**, is notable above all for her distinctive use of color, pictorial decoration and the most disparate materials out of which she makes her costumes. Her encounter with the conductor Roberto De Simone proved fundamental, the start of a great artistic partnership with a success that lasted for forty years, creating the costumes for his most important spectacles, from *La cantata dei pastori* to *La gatta Cenerentola* from *L’Opera buffa del Giovedì Santo* to *Il Flaminio* and then *Falstaff* for the opening of the 1985/86 opera season at the Teatro di San Carlo in

Naples, for *Nabucco* for the inauguration of the Teatro alla Scala in the 1986/87 season under the direction of Riccardo Muti, *Idomeneo*, (opening of the 1991/1992 season at the Teatro alla Scala) and *Così fan tutte* at the Theater an der Wien in Vienna (1994). And again the *L'osteria di Marechiaro*, an opera by Paisiello presented at the Teatro Bellini in Naples and repeated at the Teatro San Carlo in 2011. Also with De Simone she was appointed in 1987 to make the costumes for the 250th anniversary of the Teatro di San Carlo in Naples, at which the most famous arias by the greatest masters of the Neapolitan 18th century were performed. For the cinema Odette Nicoletti worked several times with Ettore Scola, working with him on *Il viaggio di Capitan Fracassa*, an exploration of the world of the Commedia dell'Arte that won her a Nastro d'Argento and a Ciak d'Oro. In 2001 her costumes for Scola's *Concorrenza sleale* were candidates for the David di Donatello and the Nastro d'Argento. Again with Scola she created the costumes for Mozart's *Così fan tutte* of Mozart at the Teatro Regio in Turin in the 2002/2003 season. In the playhouse she worked on the costumes for important productions, for which she has received numerous awards. In 2010 she worked with De Simone on *Turandot*, which opened the season at the Teatro Petruzzelli in Bari. In 2011 she opened the season at the Teatro San Carlo with Pergolesi's *Olimpiade*. Highly appreciated in Russia, Odette Nicoletti

oversaw the reconstruction of the costumes for the historic production of *L'elisir d'amore* for the Mikhailovsky Theater in St. Petersburg, performed without a break since 2008 and also presented at the Bolshoi Theater in Moscow.

## 5

Capodimonte was both a spectator and an actor in a hectic and seductive age, unique and contradictory, filled with charm and creative talent, the golden age of Neapolitan culture, the 18th century, and the whole period of the Bourbon kingdom. Naples was the capital of a kingdom accompanied by the continuous resounding explosions and eruptions of Vesuvius in those years. The multimedia story continues in pictures, variations on a single major theme: the city of Naples that recounts itself, between crowded squares and taverns, markets and alleys, teeming with voices and street calls; the life at court of nobles, princes and rulers ready to show their exuberance at any festivity or celebration. And while the Teatro San Carlo applauded Paisiello's latest work, Vesuvius thundered and blazed, like a skillfully constructed fireworks machine. **Stephen Gargiulo is the artistic director of Kaos Produzioni**, a company active in the conception and creation of projects to valorize material and intangible assets through research into the connections between different narrative, scenic and audiovisual languages and multimedia and communication technologies.



# Naples Naples

Of lava, Porcelain  
and Music

Museum and Royal Park di Capodimonte | 21 / 09 / 2019  
– 21 / 06 / 2020

## General information

### title

*Naples Naples.  
Of Lava, Porcelain and Music*

### venue

*Museum and Royal Park of Capodimonte  
via Miano 2, Naples*

### dates of opening to the public

21 September 2019 - 21 June 2020

### curated by

Sylvain Bellenger

### promoted by

Museum and Royal Park of Capodimonte  
with Teatro di San Carlo, Naples

### in collaboration with

Amici di Capodimonte non-profit  
organization, Naples American Friends  
of Capodimonte

### production, organization and catalogue

Electa

### opening hours

8.30 a.m. - 7.30 p.m. daily (the ticket office  
closes one hour earlier).

Closed Wednesdays

### tickets

full: 14 euros

reduced: 10 euros (holders of Carta Freccia  
of FS Italy) - display the concession  
document at the ticket office

reduced (18-25 years): 8 euros

free (0-18 years) and Artec card holders

special convention with the Teatro  
di San Carlo: 10 euros

Subscribers to the 2019/20 season and  
members of the Community del Teatro San  
Carlo Teatro San Carlo are entitled to enter  
the exhibition at the reserved price of 10  
euros (instead of 14). For every single or  
season ticket used to attend exhibitions in  
the coming 2019/20 season shown at the  
box office of the Museum and Royal Park  
of Capodimonte, applicants will be entitled  
to a discounted ticket to the exhibition  
*Naples, Naples. Of Lava, Porcelain and  
Music.*

Visitors to the *exhibition Naples, Naples.  
Of Lava, Porcelain and Music* will receive  
a 10% discount on the purchase of tickets  
for the spectacles in the 2019/20 Season  
by showing the entrance ticket to the  
exhibition at the ticket office of the Teatro  
di San Carlo.

### Shuttle Capodimonte

return ticket + entrance to the Museum  
of Capodimonte + the exhibition *Naples  
Naples. Of Lava, Porcelain and Music*  
(valid for one day):

over 25 years: 18 euros

from 18 to 24 years: 16 euros

from 5 to 17 years: 6 euros

(refers to transport tariff only,

admission to the museum is free)  
children up to 4 years: free  
journey + entrance to the museum

Shuttle transport only  
(may be purchased on board):  
round trip: 8 euros  
(valid for one day)  
one way or only return: 5 euros

For residents of the city of Naples  
there is a special rate:  
return ticket: 4 euros  
one way or only return: 2 euros

for info:  
City Sightseeing Napoli  
T. +39 335 7803812

**info and reservations: 848 800 288**  
**from mobile phones and from abroad:**  
**+ 39 06 39967050**  
**www.coopculture.it**

**to learn more**  
www.museocapodimonte.beniculturali.it  
T. + 39 081 7499130

The Museum Management wishes to  
thank all the institutions, organizations  
and people who have contributed to the  
exhibition:

Centro Musei delle Scienze Naturali e  
Fisiche dell'Università Federico II di Napoli  
Private collection - Fiammetta Chiurazzi  
Conservatorio San Pietro a Majella di  
Napoli  
Farani Sartoria Teatrale, Naples  
Grand Hotel Parker's, Napoli  
MANN - Museo Archeologico Nazionale  
di Napoli  
Museo Artistico Industriale presso Istituto  
Statale d'Arte Filippo Palizzi, Naples  
Polo Museale della Campania - Biblioteca  
Molajoli

Polo Museale della Campania - Palazzo  
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been presented

### **Press and communication offices**

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