

NOVECENTO

SECOND FLOOR



The top floor, dedicated to 20th-century and contemporary art, opens with the photoceramic panels created by Marcello Nizzoli in the 1930s for the Casa del Fascio. Within the rooms, the highlights of 20th-century artistic creativity in Como are documented through videos, photographs, paintings, sculptures, and furnishings: the Futurism of Antonio Sant'Elia, the Abstractionism of the Gruppo Como, the Rationalism of Giuseppe Terragni and the Sant'Elia Nursery School, Mario Radice's relationship with architecture, Ico Parisi's experimentation with multimedia synthesis, and a look at the contemporary art scene.



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Pinacoteca Civica
Palazzo Volpi

ENGLISH



PALAZZO VOLPI

Palazzo Volpi is one of four locations of the Civic Museums of Como and houses the Pinacoteca civica (Civic Art Gallery). The Palazzo dates back to the period between 1610 and 1630, when the 'erudite and knowledgeable' Bishop Volpiano, or Ulpiano, Volpi (1559, Como - 1629, Rome) started planning the construction of a grandiose city palace for his family. The original design of the building is attributed to the Siennese architect Sergio Venturi and is fully in keeping with his client's personal and cultural sensibilities. Housing noble families until the mid-1800s, it was then purchased by the State and used as a courthouse. The magnificent garden onto which the northern wing opens was occupied by prisons and the Assize Court. Between 1970 and 1986, it

underwent renovation and conversion works to create the Pinacoteca. The first collection area was opened to the public in 1989, dedicated to 14th-century frescoes from the convent of Santa Margherita, as well as a rich assembly of early medieval and Romanesque sculpture. Gradually, the rooms of the other collection areas were prepared and considerable portions of the collections belonging to the City of Como were moved there. Over the years, the collections have been augmented with donations and acquisitions, bringing the Pinacoteca to its present form. Palazzo Volpi is an extraordinary place to get to know the artistic world of the city and its territory: a journey through time, from the medieval period to the 20th century.

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Civic Museums preserve and nurture the city's patrimony for today's audiences and those of future generations. They operate under the belief that studying and appreciating art can contribute to an understanding of the community's experience and the promotion of a territory's development. The museum is a meeting place for all, where everyone can feel free to be there in their own way.

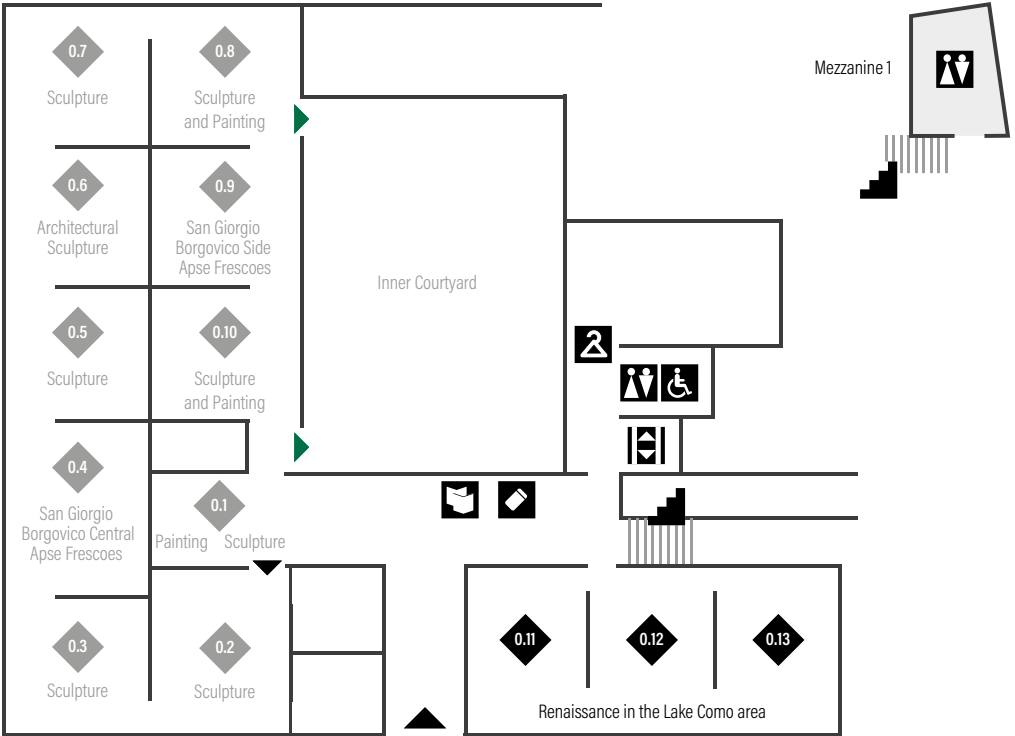
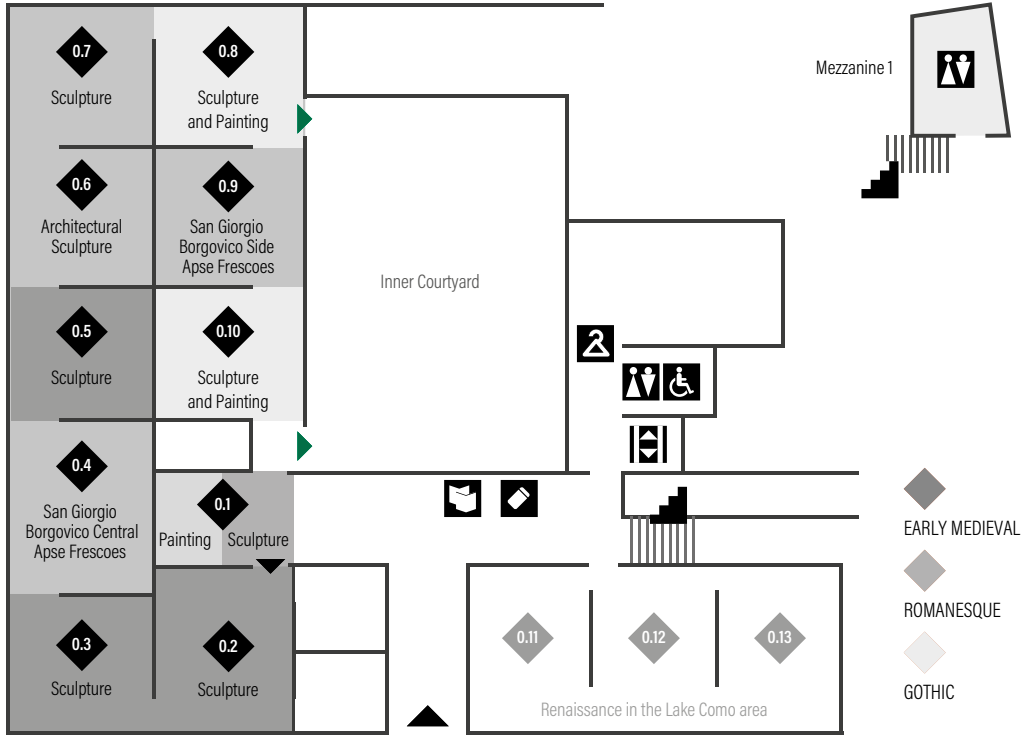


The Medieval Collection begins with the Romanesque portal of the Church of Santa Margherita and the exhibition of 14th-century frescoes from the eponymous convent. It houses sculptures and paintings from the city's ancient religious buildings, constituting a valuable record of a particularly fruitful period for the Lake Como area, between the late 6th and 14th centuries. The itinerary also offers a collection of early medieval and Romanesque sculpture, an unprecedented concentration of Romanesque stuccoes from the Basilica of Sant'Abbondio, and a series of Romanesque and Gothic corbels and capitals.



MEDIEVAL

GROUND FLOOR



RENAISSANCE

GROUND FLOOR



This section features important examples of the art produced in Como during the Renaissance along with some rare works from private collections, such as a 15th-century illuminated Book of Hours and the splendid panel of the *Virgo Advocata* attributed to Antonello da Messina. Similarly impressive is the large tapestry depicting *The Birth of the Virgin* from the Cathedral of Como. The display also includes marble sculptures from the city's monumental and ecclesiastical buildings and a fresco depicting *Madonna and Child with Saints Cosmas and Damian*, the two physician saints, originally found in the old Romanesque church dedicated to them.

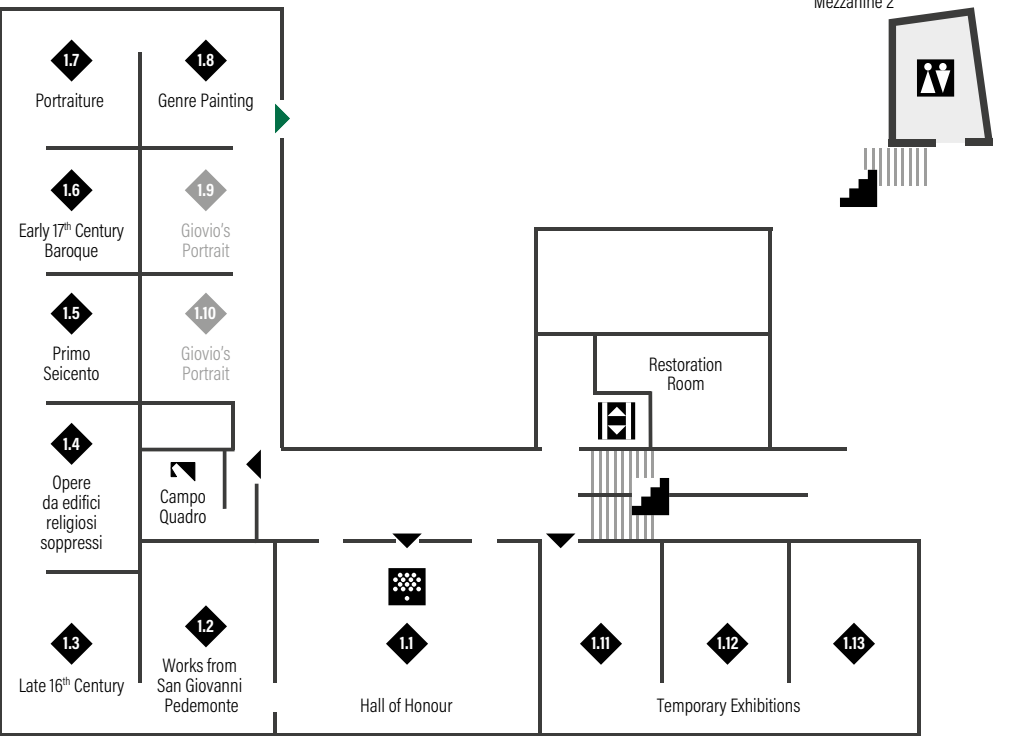
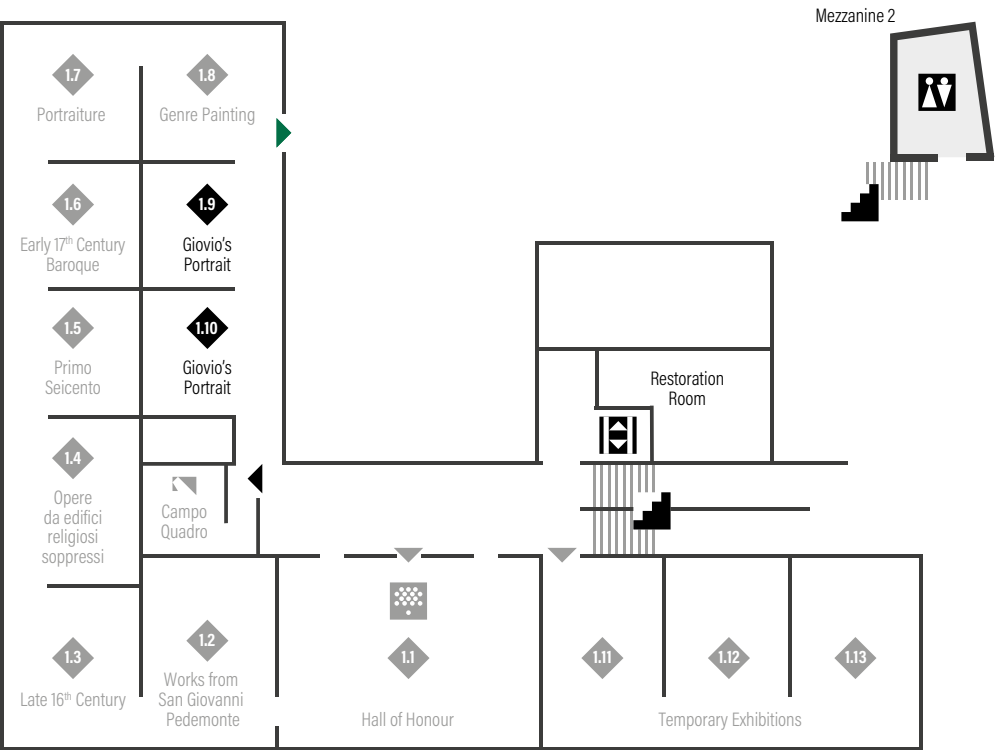


These two rooms complete the ground-floor Renaissance section and feature portraits of illustrious men and women from history collected, beginning in 1521, by the humanist and writer Paolo Giovio. The paintings were displayed in his Villa Museo overlooking the lake, a building that no longer exists. The collection originally included about four hundred portraits of popes and kings, emperors and sultans, cardinals and nobles, saints and religious figures, scientists and writers, artists and military leaders. The rooms are enriched by a touch screen with in-depth content on Paolo Giovio and the characters in his collection.



GIOVIO'S PORTRAIT

FIRST FLOOR



PAINTING GALLERY

FIRST FLOOR



The gallery is distinguished by its impressive paintings dedicated to sacred subjects, originating from religious buildings suppressed during the Josephine and Napoleonic period, along with paintings from private collections donated to the community. It offers a broad overview of the major artists active in the Como and Lombardy area from the Counter-Reformation to the 18th century, featuring works from the early 17th century, the Baroque period and the 18th century.

The Salone d'Onore houses two large lunettes by Pier Francesco Mazzucchelli, known as Il Morazzone, and Carlo Francesco Nuvolone, from the ancient church of the Dominican Convent of San Giovanni in Pedemonte, which was destroyed in order to build Como's railway station of the same name. The 17th-century *Fall of the Rebel Angels* by Paolo Pagani appears in the centre.

