



VERTIGO SYNDROME

UNA CROCIATA CONTRO LA NOIA  
E L'ELITARISMO CULTURALE DELLE MOSTRE D'ARTE

# A MASTERPIECE OF THE DAY / TIME PAINTED

**24 hours in the Nineteenth Century /  
From Dawn to Dusk in the Nineteenth Century**

An exhibition curated by Dr Francesca Sinigaglia  
A Vertigo Syndrome project.



***Tick, tock, tick, tock.***

***... dawn ... animals waking up, a rooster crowing ... the dew on the leaves, the birth of the sun ... the maids preparing breakfast, the city beginning to make noise ...***

***... tick, tock, tick, tock ... the first shops opening, the interiors of the houses lighting up ...***

***... the slow progression of the day in the cultivated fields, at lunchtime, until sunset ... the grass growing shadowed ... the evening advancing quickly, the dinners,***

***the cafés, the vices ... and finally the night ... the dream ...***

***and then everything starts again ... tick, tock ... tick, tock...***

There is a way of visiting an art exhibition that no one has ever taught us: to step into a day. To inhabit its hours. Waking up with Francesco Paolo Michetti's peasants, experiencing the bourgeois intimacy of Telemaco Signorini, losing oneself in the restless darkness of Mario de Maria's nocturnes. A masterpiece of a day arises precisely from this idea: that time, in the nineteenth century, was not merely a backdrop in paintings. It was the true protagonist of painting.

From October 2026, Palazzo Pallavicini in Bologna will host the world's first exhibition to recount a day in the 19th century by following the flow of time, hour by hour, from dawn to the hour of dreams: around 100 works from major Italian and European public museums, alongside previously unseen loans of works by Monet and Renoir from private collections.



## A SIMPLE YET REVOLUTIONARY IDEA

From the mid-19th century onwards, artists stopped painting gods and battles. They left the academies. They turned their attention to reality, documenting everyday life: the morning light on a ploughed field, the bustle of city life, the ambiguous darkness of a city night. In that extraordinary century, even a single moment became worthy of being captured on canvas for eternity. This was the path that eventually led to true-to-life photography.



Michele Cammarano, *St Mark's Square*, 1869, oil on canvas, National Gallery of Modern Art, Rome

The exhibition is structured into twelve sections, each dedicated to a two-hour period: six by day, six by night. Dawn as the opening, night as the closing. In between, a whole day.



Carlo Pittara, *Return to the Stable (The Retreat)*, 1866, GAM Turin

## THE DAY YOU WON'T EXPECT

The hours of everyday life are never the same. A 19th-century morning might be the dawn over the fields in Antonio Fontanesi's painting, with peasants immersed in the opulent, almost dreamlike natural world of Francesco Paolo Michetti, or it might be the interior of a café in Antonio Mancini's work, with shops opening and artists painting in their studios. After lunch is the quiet shadow of a piano lesson by Telemaco Signorini, but also the worldly bustle of Giovanni Boldini.

Each section has a central painting, a work around which the entire narrative is organised and unfolds. Take Sunset: the idyllic atmospheres of Mario de Maria and Vittore Grubicy de Dragon set the scene for the night that gently settles upon Claude Monet's Water Lilies at Night.



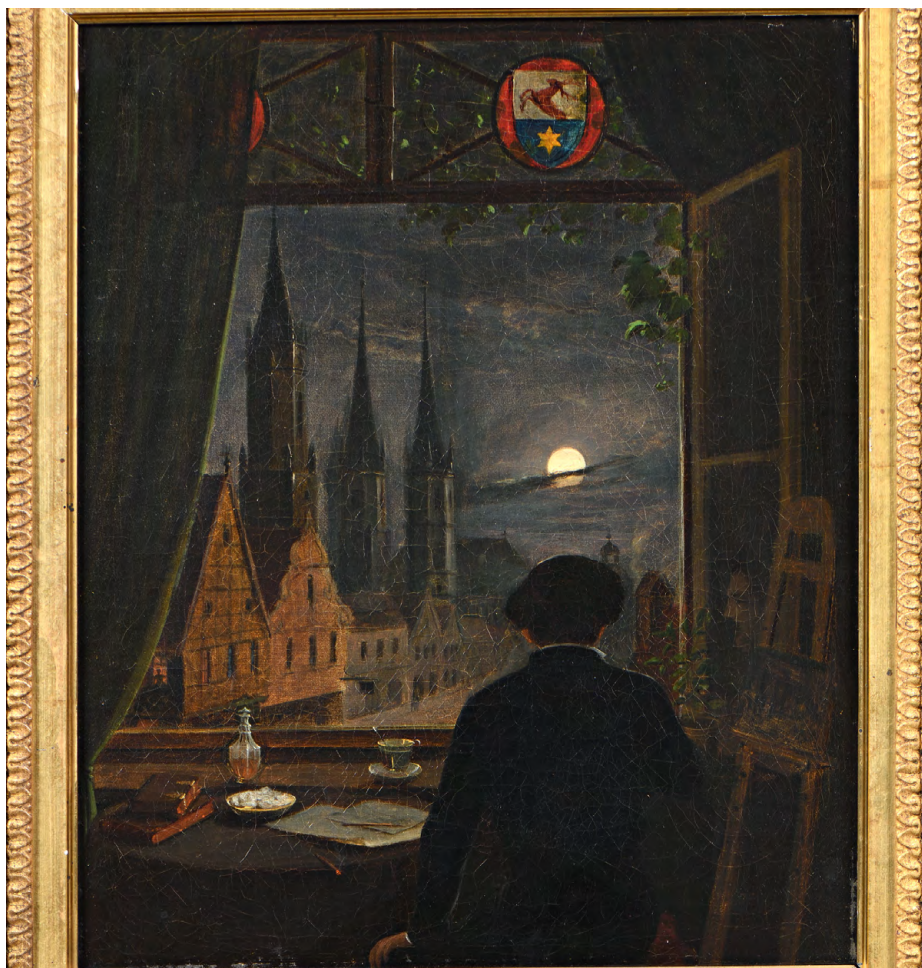
Grubicy De Dragon Vittore, *River of Milk*, 1889, oil on paper mounted on canvas, courtesy of Berardi Art Gallery

***A masterpiece of the day is not an exhibition about the nineteenth century. It is an exhibition about the rhythm of everyday life. And time, after all, is the thing that belongs to us most of all.***

This is the narrative structure that sets the project apart: each room is not a showcase of masterpieces grouped by style or artist, but an open door onto a specific hour, with its own light, sounds and secrets. Visitors do not simply observe history: they walk right through it.



Claude Monet, *Water Lilies*, undated, oil on canvas, Private Collection



George Friedrich Kersting, *The artist in the studio under a full moon*, Private Collection, (courtesy galerie Michel Descours/Nohan Ferreira)

## A MULTISENSORY EXPERIENCE

The exhibition combines paintings – selected from among the greatest masterpieces of European Realism – with period sounds, lights and scents. The passing of time is also evoked in the air: the scents of the morning, the heat of midday, the damp darkness of night. The soundtrack features music and poetry from the era: D’Annunzio greets the morning, while Leopardi’s verses accompany the sunset.

Scientific and stylistic insights punctuate the exhibition: from the ‘landscape-state of mind’ typical of the late 19th century, to the sociology of fashion and bourgeois customs, right through to gender achievements and women’s participation, from the literary sentiment accompanying visual expression to the development of the city. Understanding what the nineteenth-century painters have left us means, above all, understanding the roots of the present.



Francesco Paolo Michetti, *The Intruder*, undated, oil on canvas, Private Collection

***“In the end, you’ll say: ‘I lived in the 19th century for a day’. A real-life time machine. A time that’s been painted, but above all, experienced.”***

Francesca Sinigaglia, art historian and curator

## THE MASTERPIECES ON DISPLAY

The exhibition brings together established names and lesser-known figures, who are now being rediscovered through new research and critical re-evaluations. The exhibition is accompanied by a monographic catalogue featuring critical essays and catalogue entries.



Albert Anker, *À la crèche*, 1890, oil on canvas, Kunst Museum, Winterthur



Gioli Francesco, *The Grape Harvest*, undated, oil on canvas, courtesy of the Istituto Matteucci, Viareggio

## Artworks on display include:

*The Procession* by Pellizza da Volpedo (Museum of Science and Technology, Milan), *The Morning* by Antonio Fontanesi (Frugone Collections Museum, Genoa), *In the Studio* of Marie Bashkirtseff (Museum of Fine Arts, Dnipro), *The Jewel* by Camilo Innocenti (Querini Stampalia Foundation, Venice), *The Pupil* by Mario de Maria (Ottocento Museum, Bologna), *Street Musicians* by Girolamo Induno (Italo Segalini Collection, Brescia), *The Tavern* by Julia Hoffmann Tedesco (Metropolitan City Art Collection, Naples), *An Interesting Reading* by Vittorio Matteo Corcos (private collection), *View of London* by Giovanni Boldini (Bottegantica, Milan), *Water Lilies at Night* by Claude Monet (Boldini Archive).



Pellizza da Volpedo, *The Procession*, 1894/95, Museum of Science and Technology, Milan



Antonio Fontanesi, *Morning*, 1855, Museo delle Raccolte Frugone, Genoa



Vittorio Corcos, *An interesting reading*, c. 1880, Private Collection (courtesy of the Goldoni Art Gallery, Livorno)



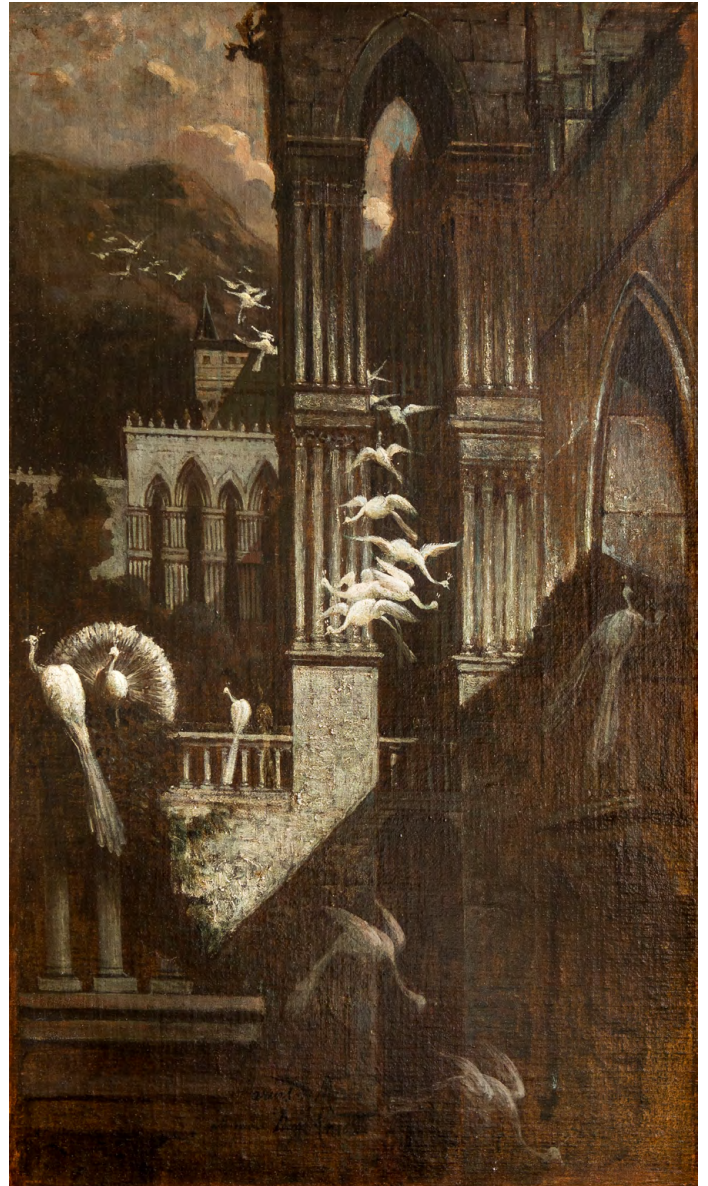
A. Belimbau, *Acquaiole*, c. 1881, oil on canvas, private collection, Florence, Courtesy of Galleria Parronchi

## Artists on display:

Marie Bashkirtseff, Luigi Bechi, Adolfo Belimbau, Flavio Bertelli, Luigi Bertelli, Giovanni Boldini, Carlo Bossoli, Luigi Busi, Ippolito Caffi, Gaetano Chierici, Vittorio Matteo Corcos, Nino Costa, Enrico Crespi, Mario de Maria, Fabio Fabbi, Raffaele Faccioli, Giovanni Fattori, Francesco Filippini, Antonio Fontanesi, Giuseppe Giani, Francesco Gioli, Alessandro Guardassoni, Louis Grimshaw, Vittore Grubicy de Dragon, Francesco Hayez, Julia Hoffmann, Angelo Inganni, Camillo Innocenti, Domenico Induno, Gerolamo Induno, Vincenzo Irolli,



Francesco Hayez, *Portrait of Rosa Ceriani Novi*, 1859, Private Collection



Mario De Maria, *The Dance of the Peacocks or Eliana*, 1886, oil on canvas, Private Collection

Georg Friedrich Kersting, Jean Lefevre, Angelo Landi, Llewelyn Lloyd, Antonio Mancini, Augusto Majani, Francesco Paolo Michetti, Claude Monet, Pierre-Auguste Renoir, Alfredo Savini, Alessandro Scorzoni, Charles Sims, Telemaco Signorini, Giuseppe Pellizza da Volpedo, Carlo Pittara, Giovanni Ponticelli, Armando Spadini, Michele Tedesco, Francesco Vineà, Leopoldina Zanetti Borzino.



Francesco Paolo Michetti, *The Pumpkin Harvest*, c. 1880, Michetti Museum, Francavilla al Mare



Louis Grimshaw, *London under a full moon*, oil on cardboard, Private Collection, Galerie Ary Jan, Parigi

## THE CURATOR

Francesca Sinigaglia is the director of the Museo Ottocento Bologna, an art historian and researcher specialising in 19th- and 20th-century Bolognese art. She curates exhibitions and research projects for public bodies and private collectors; in recent years, she has curated exhibitions at Bologna City Council, the Museo Ottocento Bologna and the Academy of Fine Arts in Bologna. She is the owner of the Fabio Fabbi Archive.



Pierre Auguste Renoir, Douarnenez Bay, 1885, Private Collection, Galerie Ary Jan, Paris



Luigi Bertelli, Leisure in the Villa, 1866, oil on canvas, Private Collection

## MONEY-BACK GUARANTEE

Visitors who are dissatisfied with the exhibition may request a full refund of their ticket price. This is the guarantee that Vertigo Syndrome offers on all its productions.



Julia Hoffmann Tedesco, *The tavern*, 19th century, Art collection of the Metropolitan City of Naples



Charles Sims, *The Land of Nod*, 1906, Private Collection, Galerie Ary Jan, Parigi



Marie Bashkirtseff, *Atelier Julian*, 1881, Dnipropetrovsk, Museum of Fine Arts



Antonio Mancini, *L'interno del Caffé Vacca a Napoli*, 1880, oil on panel, Private Collection

# Technical Detail

## A MASTERPIECE OF THE DAY / TIME IN PAINTING

Palazzo Pallavicini, Bologna

3 October 2026 – 28 January 2027

### Curator

Dr. Francesca Sinigaglia

### Catalogue contributors:

Marco Bazzocchi, Maria Beatrice Bettazzi, Vincenza Maugeri, Maria Giuseppina Muzzarelli, Francesca Sinigaglia, Cinzia Virno.

### Works on display:

Around 100 works on loan from public and private collections based in Italy and Europe

### Production:

Vertigo Syndrome

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