

## SERVICES

bookshop | differently-abled access | cloakroom for individuals and groups | guided tours | education services for schools | workshops for families | library | photographic archive | hystorical archive

### how to get there

From railway or bus station:

**on foot**> from Piazza Medaglie d'Oro follow Via Indipendenza to Piazza Maggiore, turn left into Via Rizzoli, at the Two Towers continue on Strada Maggiore to number 44 | approx. 2 km

**by bus**> lines 25, 27. Bus stop: first on Strada Maggiore

**by car**> underground parking structure at Piazza VIII Agosto



Museo Civico d'Arte Industriale e Galleria Davia Bargellini  
(Davia Bargellini Museum of Industrial Art and Gallery)  
Strada Maggiore 44 | 40125 Bologna  
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www.museibologna.it/arteanticaen



From Tuesday to Friday: 9 am > 1 pm  
Saturday, Sunday and Holidays: 10 am > 6:30 pm  
closed: Mondays (except Holidays), Christmas Day,  
New Year's Day, May 1st

Free admission



design> fabrizio passarella

Updated to March 2018

## MUSEI CIVICI D'ARTE ANTICA

The Istituzione Bologna Musei | Musei Civici d'Arte Antica is comprised of three separate museums: the **Museo Civico Medievale** (Palazzo Ghisilardi), the **Collezioni Comunali d'Arte** (Palazzo Comunale), the **Museo Davia Bargellini** (Palazzo Davia Bargellini) and the **Museo del Tessuto e della Tappezzeria 'Vittorio Zironi'** (Villa Spada).

Palazzo Ghisilardi is home to the organization's headquarters, and it provides the ideal instruments for the promotion of the collections which are conserved within.

Its facilities include an educational room that provides intensive cultural and pedagogical activities, exhibition halls that periodically host temporary exhibitions significant to local history. The museum has also a well-equipped restoration studio for the regular restoration of objects belonging to the museums' collections as well as to other institutions.

Inside the building, furthermore, is a well-endowed, research library. It contains more than 19,000 volumes, the majority of which treat themes relevant to art history from the Medieval era to the 19th Century, including a significant section from the Cesare Gnudi Collection.

It also features almost 200 titles of specialized magazines pertinent to the history of Medieval and Modern art.

A photographic archive that retains millions of images of the three museums' holdings and an archive that documents the history of the collections from the 19th Century to the present are also located within the Palazzo Ghisilardi. In addition to these conservation and educational initiatives, the Musei Civici d'Arte Antica support scholarly work that promotes research and the translation of an array of publications including catalogues of the permanent collections, exhibit catalogues and periodicals.



Museo  
Davia  
Bargellini



MUSEO DAVIA BARGELLINI



**The building**  
In 1924 under the guidance of Francesco Malaguzzi Valeri, the Bargellini Museum was opened in the 17th Century building of the same name, one of the most significant senatorial structures in Bologna. The building, commissioned in 1638 by Camillo Bargellini from the architect Bartolomeo Provaglia, was completed in the space of 20

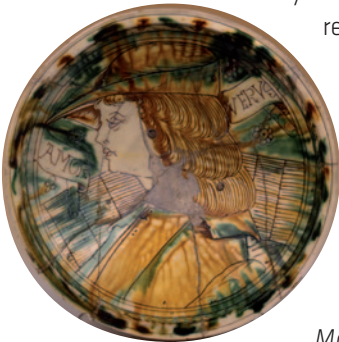
years. The portal in the façade is enriched by two large sculptures of sandstone Atlases that support the central balcony, made in 1658 by Gabriele Brunelli, an artist who worked for many years in the city. Also noteworthy is the majestic staircase with three buttresses leading to the main floor, decorated with stucco work by Giuseppe Barelli. It was added to the structure at a later time, around 1730, likely involving Carlo Francesco Dotti and Alfonso Torreggiani, the most popular architects in the city at that time. In the 19th Century the building was inherited by the Davia family. In 1874, the last member of the family, Giuseppe Davia Bargellini, instituted the charity of the same name, which still owns the building today.

**The museum**

Still today the seven exhibition halls largely reflect the original setup that the designer had given to the two distinct cores that



make up the heritage of the museum: the Davia Bargellini gallery and the collection of applied arts. The intent of Malaguzzi Valeri had been to create the environment of an 18th Century furnished Bolognese apartment mixing elegant furnishings and rare items, like the scenic theatre for marionettes made in Venice in the 1700s, and the enchanting miniature reproduction of the inside of an 18th Century



Emilian private residence, a kind of *divertissement* of cabinetry perhaps modelled on the more famous doll houses found in northern Europe, but very rare in Italy. The gallery, with works like the *Madonna of Teeth*, a panel by Vitale da Bologna, the *Pietà* by Simone dei Crocefissi and the *Madonna and Child* by Cristoforo da Bologna, introduces the Bologna art scene that from the beginning of the 1300s and throughout the Century played an extremely important role. The late Gothic culture in Bologna is represented by works like the *Saint John the Baptist* by Jacopo di Paolo and the *Evangelist* by Michele di Matteo. Other interesting paintings bear witness to the city's lively artistic events from the 15th to the 18th Century: significant are the works that illustrate the relationships between fathers and children within the family-run workshops (Prospero and Lavinia Fontana, Giuseppe Maria and Luigi Crespi). To the patronage of the noble senatorial Bargellini family living in the edifice are owed some sig-



nificant portraits of prominent members of the house, made by Bartolomeo Passerotti in the 1560s, perhaps at the request of Vincenzo Maria, elected senator in 1566. A Century later this first series was followed by another with portraits of the family. And a final third series in the early 1700s was commis-



sioned by Senator Vincenzo, consisting in 14 ovals depicting those who sat in the senatorial throne. In accordance with the precise instructions of the patron, the canvases were placed on the second floor of the building, creating a “gallery of the ancestors”. During the same period the Bargellinis commissioned numerous paintings both sacred and secular to the “chaste”

Marcantonio Franceschini. Between 1710 and 1711 the painter delivered the two ovals with *Adonis* and *Venus*, and the four canvases depicting *Generosity*, *Charity* and *Child Bacchus and Cupid lying down*. There is an extensive collection of Bolognese sculpture from the 16th to 19th Century reflecting the prolific tradition of terracotta modelling. These include the powerful *Bust of Virgilio Bargellini* by Vincenzo Onofri, the large polychrome terracotta sculpture with *King David* made by Angelo Gabriello Piò, the elegant



statuettes and reliefs of Giuseppe Maria Mazza and Angelo Gabriello Piò, and the large group of *Bolognese Nativity Figures* from the 18th and 19th centuries. The preminent core of the museum is the collection of objects of applied art, “curiosities of old Bologna” having various origins which came together to form a singular collection including numerous works in wrought iron, ornamental bronzes, keys, harnesses, handles and *appliques* for furniture, not to mention significant products of the decorative arts



like glass (from the 16th to the 18th Century), the most important European porcelain manufacturers (Meissen, Ludwigsburg, Frankenthal, Höchst), waxes, including the well-known *Portrait of a Prelate* by Luigi Dardani, ceramics, stamped leather, embroidery. At the centre of Room VI you can enjoy an elegant four-seat *Gala Carriage* from the late 1700s, wonderfully painted and gilded.

