

Project
FORTUNY MISSION

Restoration of the model of the
BAYREUTH THEATRE

created by Mariano Fortuny y Madrazo in 1903

Venice, atelier of the Fortuny Palace Museum



Dear Friends,

in 2013 we shall celebrate the bicentennial of the birth of Richard Wagner.

There are many connections between the great German composer and Venice, a city which he visited six times. During his first visit, in 1858, he worked on the composition of *Tristan and Isolde*, while he spent his final one, in 1882, at Palazzo Vendramin Calergi. It was here that he spent the last six months of his life.

Yet there is another link which for us is very significant: even Mariano Fortuny – a man to whom the Venice Foundation has been dedicating the FORTUNY MISSION since 2010 for the restoration of great works – had since his youth been so fond of Wagner's works that he created a model of the *Bayreuth Theatre* – so dear to Wagner – upon which to apply his brilliant technological innovations.

This model, which is kept at the atelier of Fortuny Palace Museum, was created by Mariano and now needs your generous contribution in order to be restored.

We must start right away because the restoration will be long, difficult, and meticulous. We would like to finish in time to contemporaneously celebrate the skill of Wagner and the genius of Fortuny.

*Love ♥
Franca Coin*

Franca Coin

Chairman of the Venice Foundation

Venice, November 18th, 2011

THE MODEL OF THE BAYREUTH THEATRE

Introduced at a young age to the suggestions of the legends and heroes of Wagnerian tetralogy by the Catalan painter Rogelio de Egusquiza, Mariano Fortuny was completely captivated by the allure of the staging of Wagner's theatre starting from 1891. It will in fact be that direct contact with Bayreuth that will nurture that need to go beyond the creation of the depicted scenographies and mainly improve the lighting methods of the scenes themselves.

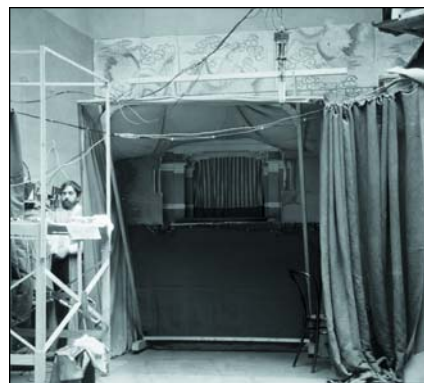
In a rare autobiographical recollection, Fortuny affirms: "All that I saw and heard kindled in me a desire to achieve new forms and new aspects that would enhance the general effects of the theatre: I still remember certain details of *The Rhine Gold* scene that were dissatisfying to my youthful imagination. The effect of the river in the distance was lacking in its effectiveness because of a bad light trick".



Scenery and lighting system.

Many years passed before he concretely measured himself against the theatre, but Fortuny experimented at length with both lighting technology and the preparation of scenographic sketches; the creation of theatre models on a small scale – Fortuny constructed 31 of them – was an indispensable tool for devising his lighting changes in total osmosis with the *Gesamtkunstwerk* (synthesis of the arts), the prevailing artistic mood at the end of the Eighteen-hundreds.

And it was in fact starting with the realisation of scenographies linked to the works of Wagner that this model was born in 1903. Made of wood and metal and



Mariano Fortuny and his model in a photograph dated 1903.

ed onto the setting of this impressive theatre model which was meticulously created by Mariano Fortuny's skilled hands.



The proscenium and the "cupola" (below).

now kept in the atelier, it is a reconstruction of the layout and the risers of the setting of the German Bayreuth theatre. In addition, certain reduced-scale lighting applications like the *cupola* (dome) and indirect and diffused lighting techniques are visible.

This *maquette* is an intricate and complex system made up of small cables, electrical power transformers and light bulbs; of wings and scenes depicted on cardboard; of the *cupola*, an important stagecraft element of Fortuny's reformist project. These are all elements which are in a poor state of preservation and must absolutely be restored. The objective is that of being able to once again admire the captivating luminous effects project-



Details of the lighting system. Below: detail of the small stalls.

The dimensions of the model are: height 240 cm, width 210 cm, depth 170 cm.





Support the restoration of the model of the

BAYREUTH THEATRE

Venice, Fortuny Palace Museum



The donations for the restoration of the model are inspired by certain characters from Wagnerian works that Mariano Fortuny depicted in paintings and etchings: the FLOWERMAIDENS running after each other and playing in *Parsifal*; WOTAN, the King of the Gods found in the tetralogy *The Ring of the Nibelung*; SIEGLINDE, Sigmund's sister in *The Valkyrie* and finally MIME, a character present both in *The Rhine Gold* and *Siegfried*.

FLOWERMAIDENS	€	200	/	US \$	280
WOTAN	€	100	/	US \$	140
SIEGLINDE	€	50	/	US \$	70
MIME	€	25	/	US \$	35

The names of the contributors – in the manner which they themselves indicate – shall be included in the list of supporters of the restoration of the Bayreuth Theatre model.



Send your donation* for the **FORTUNY MISSION** project to

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Registration Form to the Fortuny Mission Project

I wish to support the Fortuny Mission project for the restoration of the model of the *Bayreuth Theatre*, designed and created by Mariano Fortuny y Madrazo in 1903, conserved in the atelier of Fortuny Palace Museum in Venice by

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 Thanks to Daniela Ferretti and Claudio Franzini for their collaboration

