



Il volto (The Face), 1995

shadows? [...] Angels or demons. [...] Just earthlings, the painter tells us.”

Ida Barbarigo’s paintings are a message to be looked at, a cluster of strokes and smears and dripping lines arranged in space, the space of the picture. A cluster which offers evidence of her profound familiarity with the psychological understanding of the human being, expressing the feeling of impressions conveyed with a realism that reveals a new aspect of the city. Her work is a logbook consisting of a number of series which seek not to evoke but to invoke the silent spirit of the present, in chairs or in personal demons.



I terrestri (Earthlings), 2004

INSTITUT VALENCIÀ D'ART MODERN

21 February - 16 April 2006

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Tuesday to Sunday, 10 am to 8 pm
Sunday, Museum Open Day, admission free
Monday, closed

IDA BARBARIGO

DONATION



I terrestri (Earthlings), 2003

IVAM Institut Valencià d'Art Modern
GENERALITAT VALENCIANA
CONSELLERIA DE CULTURA, EDUCACIÓ I ESPORT

The IVAM has recently been favoured by a series of donations of the first magnitude, enabling it to enhance its collection and thus fulfil one of its fundamental aims: the diffusion of modern art. Among the latest donations that have helped to strengthen the IVAM's permanent collection there are great artists who make up the national and international social reality of the twentieth century in its various disciplines, artists who constitute a reference on a world level and who have seen in this Valencian museum a place to which they can entrust their legacy.

This policy of important donations provides the framework for the generous initiative of the Venetian artist Ida Barbarigo, who has made a gift of a number of the works that she exhibited at the IVAM at the end of 2004. We are presenting the forty works that form the donation, selected in close collaboration with the artist, which represent a significant sample of the career of this painter who lives in Venice.

Ida Barbarigo belongs to a Venetian family in which painting and music are a centuries-old tradition. She initially studied architecture but gave it up in order to devote herself fully to painting, studying fine arts in her native city. Many painters have left their mark on her work, including Giotto and Cimabue, and there is also the art of ancient civilizations.

I terrestri (Earthlings), 2003-05



I terrestri (Earthlings), 2003-05



Her first theme was chairs in squares in Venice and Paris; in the eighties she began to paint self-portraits and pictures of flowers and leaves, and other series, such as judges or beaches. Yet Ida Barbarigo's figurative style appears with an almost abstract quality, halfway between representation and action painting.

In 1946 Ida Barbarigo was already questioning the sense of the Venetian landscape of the "vedutistas". She was not interested in a raw realism that competed with the sense of photography, or in a more bucolic naturalism, or in expressionism or hyperrealism. She was interested in a personal figuration of the city in which she was born. For her, reflection on the word "landscape" may be a reflection on the world around us, but also on our own way of viewing that world. She depicts what she sees, yet her work is a topography not of reality but of the soul.

The titles of some of Barbarigo's works are words overheard by the artist when she was sitting with her book of jottings and sketches in open-air cafés, or else references to her thoughts at some particular moment. *I terrestri* (Earthlings), on the other hand, a series to which the artist has devoted her energy in recent years, provides a kind of calligraphy of the human being. As Jean Clair says, "Gods and devils. Heroes and victims. Phantoms and demons. What are these

I terrestri (Earthlings), 2005

