

## International Exhibitions / West and East, fine art at International Exhibitions

Certainties about the future, based on industrial development and a belief in progress that underpinned the International Exhibitions, did not stop artists, writers, intellectuals or members of the emerging bourgeoisie from looking to the "East" as a place of longing, beauty and inspiration, while the increase in trade enabled more people to own refined and unusual objects. Romantic thought, moreover, tended to search for a distant dimension, both in time, recalling previous historical periods, and space, in the search for the "exotic". The principles of realism, which were dominant in the mid-19th century, pervaded both trends in different ways. The International Exhibitions appear in general to have excluded cutting-edge artistic expression, which was found in less institutional spaces such as the Salons. There were nonetheless frequent exchanges between the two, and the International Exhibitions reflected the issues of the time to differing degrees.



**Working Number:** TR2 177  
**Name:** Surre Procession  
**Holding Museum:** The Painting Collection of the The Grand National Assembly of Turkey, Vice Secretary General, National Palaces, Dolmabahçe Palace  
**Date:**  
**Materials:** 1873  
**Curator Justification:** Oil on canvas  
This work (commissioned in 1869 to mark the opening of the Suez Canal) represents an interesting example of an Occidental artist commissioned by an Islamic patron. The huge painting, presented at exhibition held in Vienna in 1873, realistically depicts the religious procession carrying gifts from Cairo to the Ka'aba at Mecca.



**Working Number:** IT2 021  
**Name:** Edward Jenner Inoculates his Small Son with the Smallpox Vaccine  
**Holding Museum:** National Gallery of Modern Art (GNAM)  
**Date:** c. 1878  
**Materials:** Bronze  
**Curator Justification:** The sculpture by Giulio Monteverde represents Edward Jenner, inventor of the smallpox vaccine, inoculating his own son with the very first dose. The work was exhibited at Vienna's first International Exhibition in 1873, where it won the gold medal. The marble version was exhibited in 1878 at the Paris exhibition, where it won the Medal of Honour.



**Working Number:** IT2 019  
**Name:** The Temptations of Saint Antony  
**Holding Museum:** National Gallery of Modern Art (GNAM)  
**Date:** 1878  
**Materials:** Oil on canvas  
**Curator Justification:** In this complex work by Morelli, exhibited at the Exhibition held in Paris in 1878, the Orientalist component, linked with intense elements of verismo or realism, enhances a strong mystic, but at the same time, erotic, tension of the hagiographic tale. The

painting was probably inspired by Gustave Flaubert's 1874 *La tentation de Saint-Antoine* (The Temptation of Saint Anthony).

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**Working Number:** IT2 103

**Name:** The Three Ages of Woman

**Holding Museum:** National Gallery of Modern Art (GNAM)

**Date:** 1905

**Materials:** Oil on canvas

**Curator Justification:** Shown in 1911 at the International Exhibition of Fine Arts in Rome, Klimt's work won a medal and was then bought by the Italian state. In the work, the vogue for Orientalism which had spread among artists who wanted to free themselves from the conventions of Western art is apparent, as is the influence of the Byzantine mosaics Klimt had seen in Ravenna in 1903.

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