

En estos recortes de diarios y revistas que
conservo seguramente por una vanidad no
bien explicable por mi manera de pensar,
debo aclarar: que si algunos juicios los
considero sinceros y me halagan como
hombre y como artista, otros juicios en
cambio me molestaron siempre porque el
articulista ha macaneado en grande
abusando de consideraciones y superlativos
que no concuerdan absolutamente con mi
modesta obra artística.

F. Baroja

Los cuadernos de Pío

UN SUEÑO, UN VIAJE Y UNA CIUDAD: ROMA



Pío Collivadino. Fotografía, c. 1891. Archivo MPC



Universidad Nacional de Lomas de Zamora
www.unlz.edu.ar

MUSEO PÍO COLLIVADINO

Medrano 165, Banfield, Buenos Aires, Argentina.

 @MuseoPioCollivadino  @museopiocollivadino

SECRETARÍA DE EXTENSIÓN
UNIVERSIDAD NACIONAL DE LOMAS DE ZAMORA
MUSEO PÍO COLLIVADINO

Textos e idea
Adriana Fiedczuk

Diseño gráfico
Estefanía D. Nigoul

SECRETARÍA DE EXTENSIÓN
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INTRODUCTION

**The archives are
necessary in society
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promote knowledge,
safeguard, and
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memory.**

The archives are necessary in society because they promote knowledge, safeguard, and preserve our memory.

Each archive has a unique character, bearing witness to cultural and administrative activities, faithfully reflecting the evolution of societies. Archives safeguard decisions, actions, and memory. They allow us to contextualize the object of study and thus carry out a more complete analysis.

The collection “Los cuadernos de Pío” aims to present the reader with documents from the personal archive of Pío Collivadino in installments that will address various themes related to the life and work of the painter.

The artist made the decision to systematically and selectively compile this documentary material, demonstrating the intention of recording all those events that were part of his public and private life.

The collected and organized material is highly valuable in both quantity and variety of documents: photographs, correspondence, sketches, diplomas, posters, catalogues, and more. Through its study, it is possible to trace the artist's development, but it also allows us to see the human being, his desires, thoughts, emotions, passions, and his particular outlook in relation to his environment and contemporaries. Clearly marking the course of his career, with successes and setbacks, he became a public figure, loved by many and questioned by others.

It is of great interest to see the life of this multifaceted artist unfold, from his beginnings to his recognition, not only from a professional perspective but also a personal one.

In this notebook "A Dream, a Journey, and a City: Rome" we find a selection of documents from the Pío Collivadino Archive related to his trip to Rome and his period of academic training. Between 1890 and 1906, he studied at the Royal Institute of Fine Arts of Rome, while also actively participating in multiple cultural activities developed within the Circolo Artistico Internazionale, one of the major meeting centers for artists from diverse disciplines. There, a rich social and artistic activity took place, where a true atmosphere of camaraderie thrived.

Adriana Fiedczuk

**A DREAM, A JOURNEY,
AND A CITY:
ROME**

**Pio was a talented
artist but more than
anything a
craftsman, he
mastered all the
artistic techniques.**

For a long time, Italy was a reference point in the creation of artists, a center of knowledge that attracted students from different places. However, the epicenter of the modern art movement would shift to France, with Paris becoming the core of the innovating artistic movement, although many artists still sought to train in the magnificent city of Rome.

Was Pío Collivadino, the son of Italian immigrants, no exception. In 1890, he decided to travel to Europe to receive artistic training and connect with great masters. First, he visited the towns where his parents had come from. There, he gathered some impressions of the place. Later on, he visited some relatives and finally settled in Rome.

In 1892, he began his studies at the Royal Institute of Fine Arts in Rome, where he studied for six years, achieving the academic requirements.

At the same time, he became part of the International Artistic Association, better known as the Circolo Artistico di Roma, where visual artists, poets, literary scholars, and people from the theater world socially engaged with each other. They took open courses, held exhibitions, and used it as a meeting place and source of entertainment: bohemia.

Num.º	TITOLO	AUTORE	EDITORE
	- EN EL AÑO <u>1890</u> en el mes de <u>Junio</u> -		
	Mi buena madre al despedirme me regaló un anillo de compromiso el cual me acompañó siempre y fue ciertamente mi marcota.		
	- <u>LLEGADA A ROMA el 15 de Agosto 1890</u> -		
	- <u>COPIAS DE LA GALERIA DE ARTE MODERNO</u>		
	- <u>INGRESO AL "REALE ISTITUTO DI BELLE</u>		

This personal notebook belongs to Pío Collivadino, where he recorded all the activities and anecdotes related to his artistic beginnings and his works. MPC Archive

IN JUNE 1890

"I'm boarding the steamship Citta di Genova and going to Europe. I say goodbye to my family and when I went to embrace my father, I didn't think that it was our last hug, because unfortunately, I'll never see him anymore."

ARRIVAL IN ROME ON
AUGUST 15, 1890

"After spending a few days in the town of Isola del Cantone at the Picullo's home, who were very good family friends, several weeks in Mortara at the home of my aunt and uncle, Angel and Teresa Nebbia, and a few days in Turin with the (Benedetti?) family, I went to my destination, which was Rome."

ARTI IN ROME 1892

"I took the entrance exam, passed, and continued all my courses with good marks and grades."

OSSERVAZIONI

me embarco en el vapor Città di Genova y me voy a Europa — Me despidió de mi familia y al abrazarme a mi padre no pensaba que era el último abrazo porque fatalmente no lo he vuelto a ver mas —

Viaje en compañía con el Piccolo decorador Domenichini el cual me aconsejó en muchas cosas

Después de haber pasado unos días en el pueblo Isola del Cantone en casa de los Picullo muy amigos de familia, y varias semanas en Mortara en casa de los Tíos Angel y Teresa Nebbia, y unos días en Torino con la familia Benedetti, fui a mi destino que es Roma.

Roma — Las Uvas — que envío luego a mi familia y actualmente lo pone Carlitos.

El Vento — (Locomotoras en acción) ídem con aviso Marina de De Martino.

Tenera en la montaña de Bellano:
Ombre scolorati de Bellano — Tablita pequeña que he donado a Juan Vernagiani

ARTI EN ROMA. 1892. Doy el examen de ingreso, fui aprobado y continúo en todos los cursos con buenos conceptos y calificaciones. Todo el curso Académico fue de 6 años. Director el Prof. Prosperi, al cual recordare siempre



Collivadino's studio in Via
Sicilia in Rome
Photograph, 1891
MPC Archive



3 – Mortara Cemetery
Watercolor on paper, August 5,
1890. 14 x 24.5 cm

4



5



6



7



Collivadino enthusiastically took part in all kinds of activities, such as the Grand Ballroom of the Circolo Artistico, winning through competition the decoration of it in 1893, a task he continued to oversee in the following years.

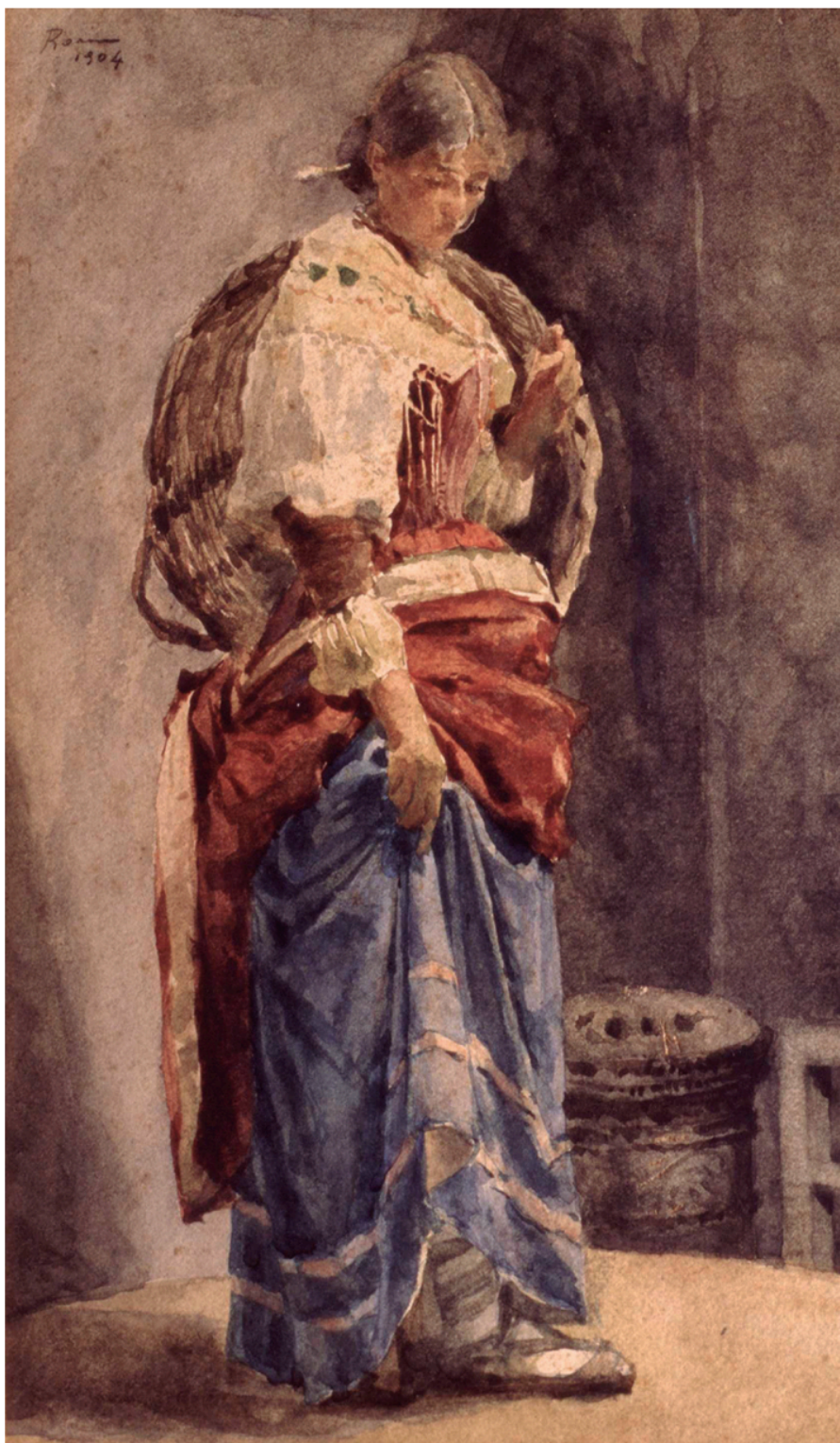
Pío was a talented artist but above all a man of craft, mastering all artistic techniques. He was very much a perfectionist and worked with fresco painting, marouflage, oil, watercolor, pencil drawing, charcoal, sanguine, pastel; all engraving techniques, and he also ventured into illustration.

Previous page:

4 – Pío Collivadino next to his portrait, painted by the artist Umberto Coromaldi
Photograph, 1896
MPC Archive

5 – Diploma of Honor
Printed paper, 1893. 37.5 x 50.5 cm
Awarded by the International Artistic Association of Rome to Pío Collivadino for the decoration of the Carnival celebration
MPC Archive

6 and 7 – Invitation to the Carnival Ball organized by the Circolo Artistico di Roma
Theme: “Seabed.” Color printed paper, 1893
MPC Archive



8 – Model
Watercolor on paper, 1904. 34
× 22.5 cm
MPC Archive

8

9



9 – Nazzarena 2nd. Study
made at the Circolo
Watercolor on paper, c. 1891.
22.6 × 14 cm
MPC Archive

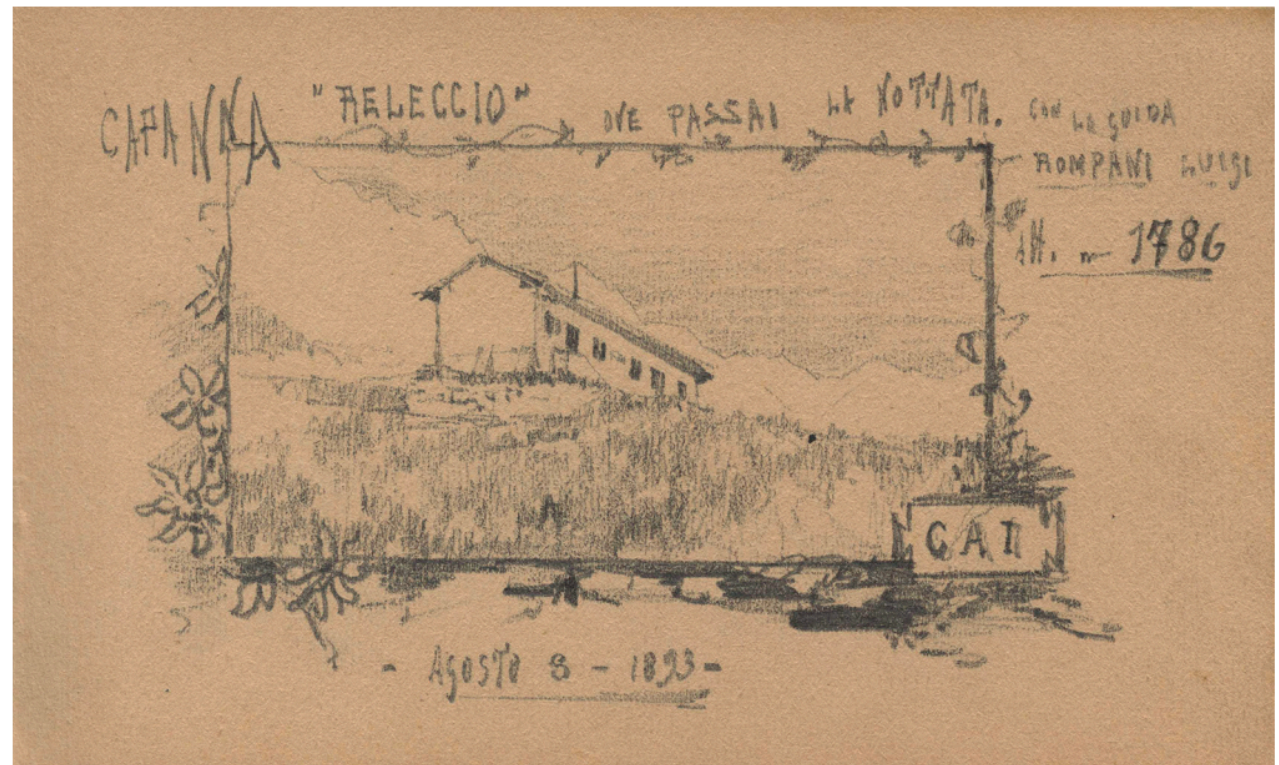
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17

10



11



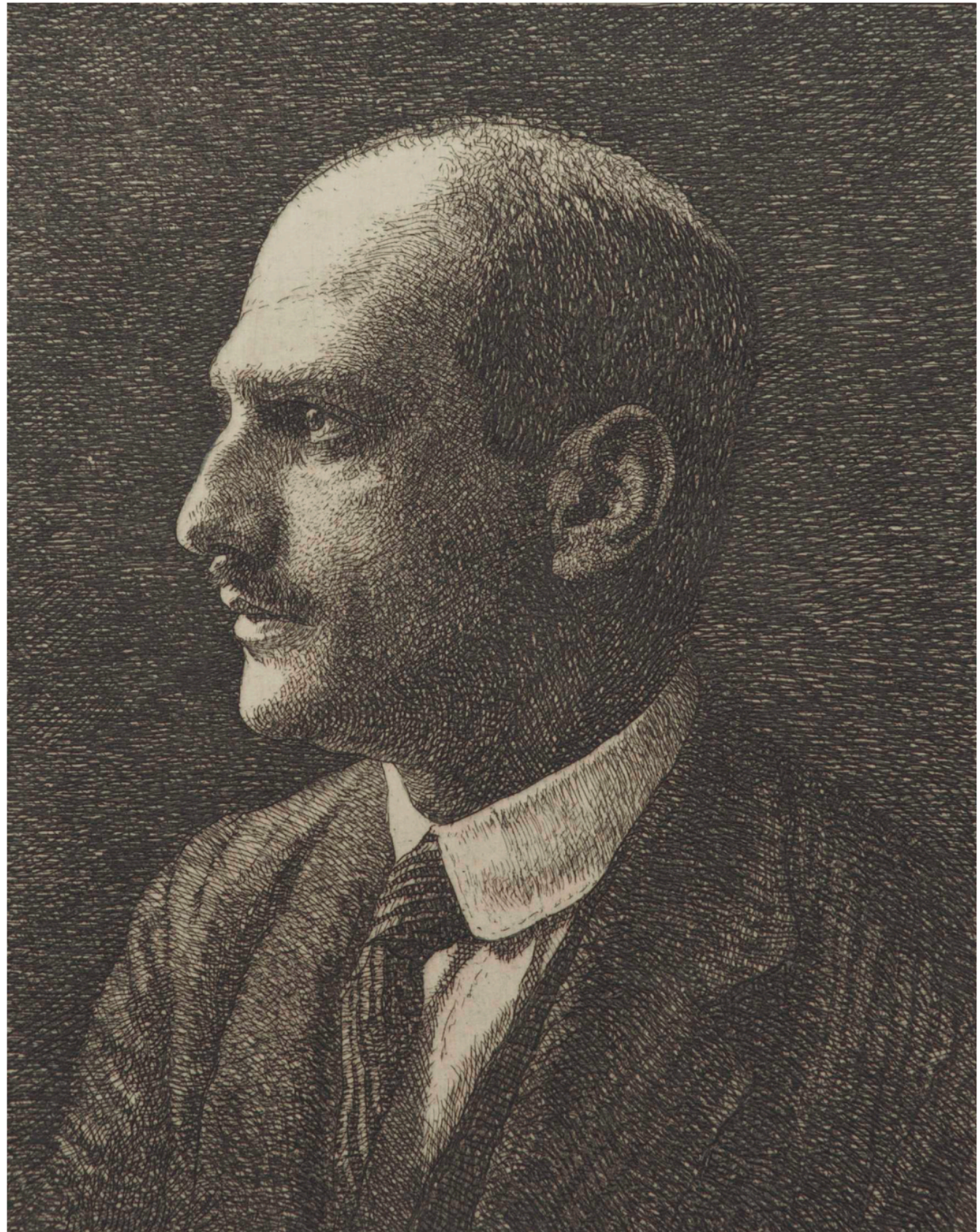
10 – Capanna "Releccio"
Pencil drawing on paper, 1893
9.5 × 15.8 cm
MPC Archive

11 – The House of Nerina
Pencil drawing on paper, 1896
10 × 14 cm
MPC Archive



12 - Christmas' Night.
Etching and Aquatint, c. 1895.
76 x 56,5 cm.
MPC File.

13



13 - Portrait of Count Matarazzo.
Etching, c. 1902.
26,5 x 22 cm.
MPC File.

14



14. Emporium's magazine cover, 1900.
Printed paper 27 × 19,2 cm

At the end of the 19th century, he began painting a large-scale work, "Cain," whose subject is a classic biblical passage that was generally reserved for large formats.

But in 1900, he visited the World's Fair in Paris, and according to his personal notebook, he decided to radically modify the work, shifting its focus. This work, which the artist never finished, was later given as a gift to his brother, Fortunato.

Collivadino appeared at the Venice International Art Exhibition (Venice Biennale) on more than one occasion: in 1901, he presented a diptych entitled "Honest Life," acquired by the Marangoni Gallery in Udine. In 1903, he presented "Lunch Time," which won a gold medal the following year at the World's Fair in St. Louis, USA, and was purchased by the National Museum of Fine Arts. And in 1905, he exhibited "Night in the Bastions," a work that reveals his interest in exploring light and landscape.

Cesare Maccari chose him to collaborate with him on the frescoes for the Palace of Justice in Rome in 1906, the year he returned permanently to Buenos Aires. He arrived accompanied by Amalia Bressolin, who had been one of his models in Italy and his life partner until her death in 1930.

15

16



815- Gigi Mafimiani
(Model for the work "Cain")
Photograph of a pastel
drawing, 1900
MPC Archive



16- Collivadino in his studio in
Rome (painting his oil "Cain"
with his model)
Photograph, c. 1899
AGN

"The Diary" in Rome

The studio is filled with tangible evidence of his work: his diligence, his refined taste, and even his rich inspiration—sketches, studies of the nude, heads, frescoes.

A large canvas, already outlined and with all the materials prepared, depicts the death of Abel at the hands of Cain. It is a task that will occupy him for the rest of the year. I anticipate that it will be his most beautiful work.

I look forward to witnessing his progress and development within the artistic environment of Rome, which he profoundly senses and breathes in, in noble and intense fashion, through contact with the great models and in close, affectionate interaction with the finest masters.

"EL DIARIO" EN ROMA
EL TALLER DEL PINTOR COLLIVADINO
DOS NUEVAS TELAS

ROMA, Junio 22.

Sabia que teníamos en Roma algunos pensionados para estudios artísticos, y quise conocer de cerca, intimamente, la labor de algunos de ellos para satisfacción de argentino y como conveniente descargo á una explicable curiosidad periodística. Fuime, pues, en busca de uno de ellos—el joven pintor Pío Collivadino, de Buenos Aires, con mucha familia en esa capital. Vive via del Corso número 12, último piano, allá arriba, en la misma casa de departamentos donde se alojaba D'Annunzio y han vivido cada cual en su época, un príncipe de Bulgaria y el papa Pío Séptimo: dos placas en marmol así lo hacen constar.

Se suben muchas escaleras, se aborda otra mas estrecha, se penetra en un pequeño vestíbulo, se entra en un salón—el taller del artista—después un cuarto de estudio y biblioteca, mas al interior una cámara fotográfica—instalacion modesta, pero apropiada y en la que todos los detalles son obra del mismo artista.

Me recibe cariñosamente, me agacaja, me muestra todo sencillamente, sin pretensiones pero con la plena conciencia de dejarme satisfecho: veo que es un laborioso, un ordenado, un trabajador, que gana bien la pensión que recibe de nuestro gobierno. Ojalá pueda dársele mas, que lo merece, si bien él no lo pide.

Es regular alto, sano y colorido como una manzana, recio y bien constituido: ojos inteligentes, figura de artista. Muy ilustrado, de sólida instrucción, frecuentando las mejores relaciones de su arte, habla y se espide con un criterio de apreciacion no vulgares.

Lleva seis años de Roma—dos de pensionado—ha hecho todos los cursos de la academia de San Lúcas.

En Buenos Aires, hizo hace algunos meses una exposicion de sus trabajos, con un éxito que lo honra. En la Exposicion del Retiro obtuvo una medalla por un boceto suyo.

El taller está lleno de las muestras apreciables de su labor, su asiduidad su buen gusto y hasta su rica inspiracion: bocetos, estudios al desnudo, cabezas, frescos.

Pero sus dos grandes telas, son las que ha emprendido últimamente y de las cuales una está terminada, lista para ser embarcada para Buenos Aires, como obsequio al gobierno, y la otra diseñada ya, que ofrecerá al Museo de Buenos Aires por el órgano del ministerio de Instrucción Pública.

Es la primera una reproducción de la Via Apia—largo de 1.55 metros por 1 de alto, con cornisa puro estilo romano, dibujada y dorada por el mismo Collivadino. La nota de color es gris. El momento reproducido es después de un temporal, á la caída de la tarde, cuando todos los tonos se uniforman y desaparece el claro y oscuro. Ha reproducido el momento más triste de la Via Apia para demostrar mejor que «sic transit gloria mundi». Le hubiera bastado para ganar éxito fácil, buscar otro motivo y halagar la nota del colorido; pero él ha preferido valientemente probarse con un tema que pudiera llamar algo ingrato.

Quien ha visto la Via Apia á la hora ó en las circunstancias que Collivadino ha elegido para su cuadro, hará el debido honor á la obra y la inspiracion del artista. No lo digo yo; se lo han dicho «maestros» delante de mí.

Una gran tela, ya diseñada y con todos los materiales en preparacion, es la muerte de Abel por Cain. Lo destina al museo de Buenos Aires. Es labor que le llevará el resto del año. Anticipo que será su mas hermosa obra.

Puedo citar otros trabajos de Collivadino, como ser su colaboracion inteligente en la decoracion de la iglesia de Teramo, pintada *tutto fresco*, ayudando al notable pintor comendador César Mariani, ex-presidente de San Lúcas. Allí ha trabajado tres años. Conozco testimonios del profesor Mariani, tan cariñosos como lisonjeros para Collivadino, llamándole «su amigo» en términos afectuosísimos.

He visto algunos trabajos suyos para ilustrar algunos albums, que son verdaderas preciosuras; entre otros una hermosísima cartula para los «Tristes Argentinos» de Julian Aguirre. Con grandes gustos por el arte del *affiche*, conozco uno para «Aires Gallegos» que ha sido muy elogiado.

Yo espero verle adelantar y crecer en este ambiente artístico de Roma, que él siente y respira noble é intensamente al contacto de los grandes modelos, en trato íntimo y afectuoso con los mejores maestros y la frecuentacion de sus círculos mas distinguidos. Sé que tiene proyectos, oyéndole hablar en nuestras visitas á los museos del Vaticano, las galerías particulares y el circuito artístico internacional—una curiosidad este último que aconsejo visitar á los que vienen á Roma.

Lazcano.

108	Num.º	TITOLO	AUTORE	EDITORE	OSSERVAZIONI	108
		<u>TERMINACION DE MIS ESTUDIOS en el</u>			<p>"Real Instituto de Bellas Artes de Roma." y me instaló en el taller que tenía el amigo Ernesto de la Cárrova en <u>Vía del Corso 14</u>. En este taller Cárrova pintó su obra maestra <u>"Sin pan y sin trabajo."</u></p> <p>Empecé con el cuadro <u>Cain</u> que no he terminado porque al visitar la <u>Exposición Universal</u> de <u>Paris en el 1900</u>, me encontré que los <u>Caines y afines</u>, habían desaparecido, entonces a mi regreso a Roma, maté a <u>Cain</u>, de modo que vengué la muerte de <u>Abel</u>. Empecé desde luego <u>Vida Honesta</u>. 1901. - <u>Hora del almuerzo</u> 1903. <u>Sera mi bastión</u>. <u>(Noche en los bastiones)</u> 1905</p>	
		<u>PARODIA DE LA "AURORA DE GUIDO RENI"</u>			(Olla) <u>Exposición humorística Roma 1902</u> . Donado a un amigo fotógrafo de Roma.	
		<u>LA FIN DEL SIGLO - (La fine del "Secolo")</u>			<u>Stucula</u> . <u>Exposición humorística en Nápoles 1909</u> Premiada con un 3.º premio - Donado a Carlitos.	
		<u>ILUSTRACIONES DE LA REVISTA</u>			<p>"NOVISSIMA" de De Jonseca. Roma - En esta revista anual colaboraron con todos los mejores literatos y artistas - <u>Pirandello</u>, <u>Camballotti</u>, <u>De Carolis</u> - <u>Innocenti</u> etc. <u>Roberto Bracco</u> - <u>1901-1940</u></p>	

I began with the painting Cain, which I had not finished, for when I visited the Paris Universal Exposition in 1900, I discovered that the Chains and their kin had disappeared. Thus, upon my return to Rome, I killed Cain, and in this way I took revenge for the death of Abel.

18- A personal notebook belonging to Pío Collivadino documentando his early activities, anecdotes, and works.
MPC Archive

19



19 - Amalia. Oil on wooden, c. 1892. 201 × 10.6 cm. Pío Collivadino Museum.

20



20- Pío Collivadino painting his work "La Hora del Almuerzo" in his studio in Rome. Photograph. This oil painting was exhibited at the Venice Biennale.

21



21 - Gold Medal Diploma awarded to Collivadino at the 1904 St. Louis World's exposition, USA. It was acquired by the National Museum of Fine Arts in 1905
MPC ARCHIVE



Exposición de
 realidad; los principales nombres son ya conocidos por obras y valores.»

Exposición de
 Por mi cuenta agregaré una observación que tal vez pueda aplicarse a todas las exposiciones modernas. Lo que predomina casi siempre son los paisajes y los retratos; de la vida de nuestro tiempo, nada o muy poco. ¿Quién se acuerda de celebrar el trabajo, la bondad, el heroísmo, con su cuadro social, histórico, místico, heroico?

Exposición de
 El mundo quiere que el pincel y el pensamiento formen una sola cosa.

Venecia.
 S I M B O L I

Exhibition of Argentine
 Artists in Italy.
 Purchased by S. M. the King of
 Italy for the Modern Art Gallery
 in Venice.

22- Altered printed paper
 Ink on paper
 6 x 13.8 cm

In 1922, he made his last presentation at the Venice Biennale with the work “Grain Elevators”, which was purchased by the King of Italy and donated to the Gallery of Modern Art of Venice.

Cesare Maccari chose him to collaborate on the frescoes of the Palace of Justice in Rome in 1906, the same year in which he returned permanently to Buenos Aires. He arrived accompanied by Amalia Bressolin, who had been one of his models in Italy and his life companion until she passed away in 1930.



23- Amalia
Oil on canvas, 1892. 56 × 26 cm
Pio Collivadino Museum

23

24- Birthday card for Amalia's
22nd birthday
November 4, 1893
Watercolour and ink on paper,
November 4, 1893
14.5 × 8 cm
MPC Archive

24



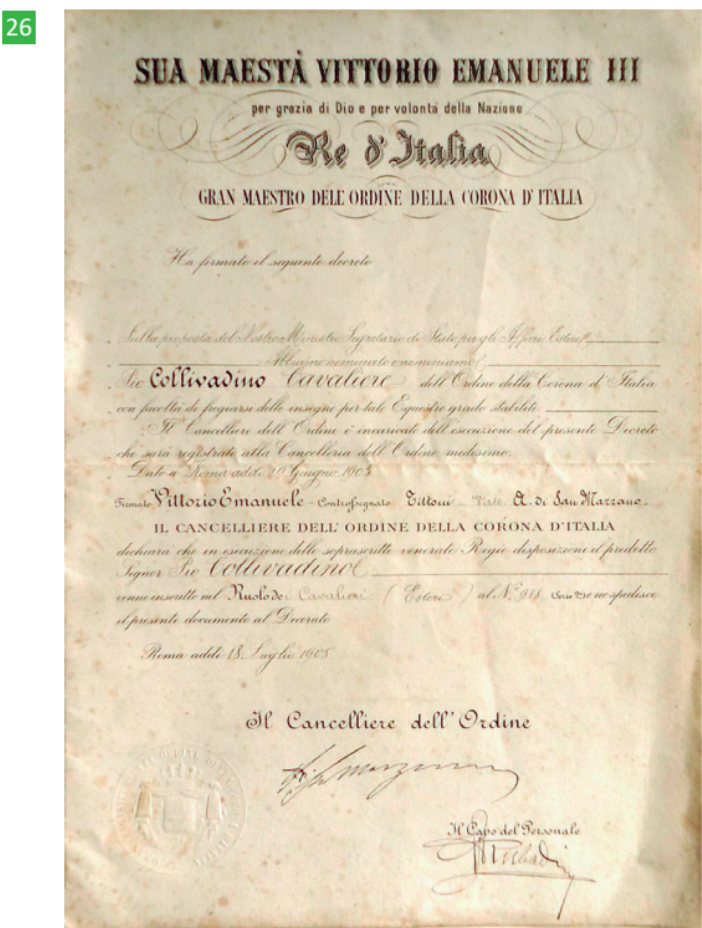
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25- Tribute to Pio Collivadino
Watercolour and ink on parchment, 1906
Presented to Collivadino in Rome on the occasion of his return to his native country, signed by colleagues and friends.

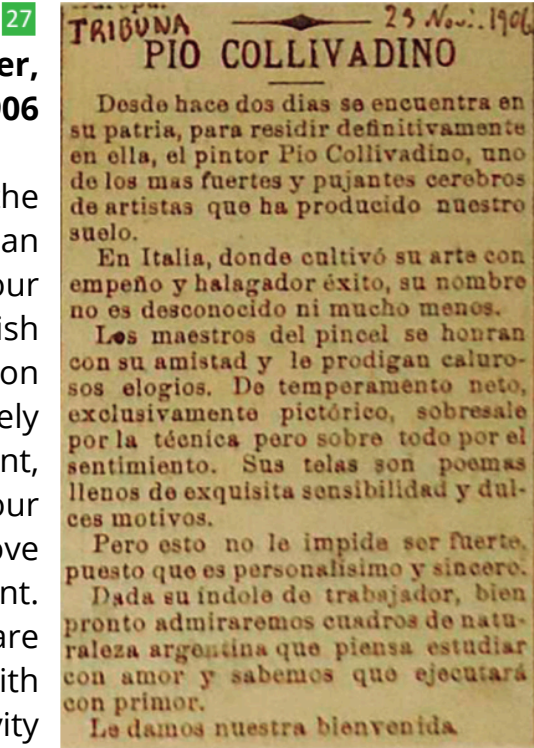
26- Knight of the Crown of Italy
Conferment, 1905
MPC Archive

27- Pio Collivadino
Newspaper cutting, Tribuna newspaper
November, 1906
MPC Archive



Tribuna. November, 1906

The masters of the brush consider it an honour to be your friends and lavish warm praise upon you. With a purely pictorial temperament, you stand out for your technique but above all for the sentiment. Your canvases are poems imbued with exquisite sensitivity and delicate motifs.



He returned to his homeland on November 21, 1906, and settled in the family home located in Barracas, in front of Plaza Garay. His greatest desire was to come back in order to “devote himself to art for art’s sake,” above all to fresco painting, a technique in which he had specialized during his stay in Rome.

In his native country he did not have the opportunity to demonstrate his skills, but he did in Uruguay, where he worked in the Metropolitan Cathedral of Montevideo and in the Solís Theater in the same city (1908).

In his own words, “if there are no walls to paint, then one must teach.” This change of plans in his career did not discourage him; always optimistic, a man of craft, passionate and sensitive. He fully devoted himself to teaching and displayed his brilliance in other disciplines, such as scenography.

28



28- Dome of the Solís Theatre,
Montevideo
Preliminary design.
Graphite and watercolor on
paper, 1907.
Signed by Collivadino and
Herrera.
MPC Archives.

Traducción:

Acquaviva Natalia
Anguiano Cecilia
Benes Micaela
Bigorra Valentina
Brizuela Sofia
Castro Lucia
Cima Agustina
Colapaolo Giuliana
Farias Facundo
Gonzalez Sofia
Guzman Angeles
Groizard Miacela
Illesca Candela
Monti Chiara
Orfila Micaela
Palacios Elizabeth
Perez Martina
Perez Florencia
Peter Magali
Pych Belen
Pad Julieta
Romano Belen
Salvatore Adrian
Sanabria Florencia
Soto Antonella
Stefanoni Sofia
Tolu Sofia
Turollo Cecilia
Martinez Rosario

ISFDyT N° 18

PROFESORA A CARGO:
TUROLLO CECILIA

Museo Pío Collivadino



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