

Bettoja Hotels
Art
Journey

THE ART COLLECTION



Everyone knows that Rome is the best place to experience the history of Europe, but not all our Guests know that a variety of fine works of art made by renowned Italian artists are preserved throughout the three structures of
Bettoja Hotels

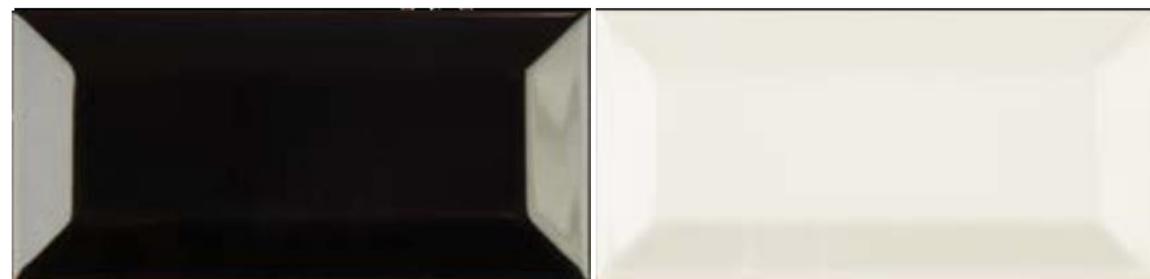




Paesaggio con Orlando furioso – M. d’Azeglio;
Landscape with Orlando – M. d’Azeglio



Paesaggio classico – M. d’Azeglio
Classical landscape – M. d’Azeglio



Bozzetto per la Morte di Montmorency – M. d’Azeglio;
Preparatory drawing for The death of Montmorency – M. d’Azeglio

1800's

HOTEL MASSIMO D'AZEGLIO

1875

The tour begins in the oldest of our structures- the Massimo d'Azeglio, where two notable paintings by the great Massimo d'Azeglio (1798-1866), the Hotel's namesake, are hanging.

Massimo d'Azeglio is mostly remembered as a Piedmontese statesman, serving as Prime Minister of the Kingdom of Sardinia between 1849 and 1852, when his rival count Camillo Benso di Cavour succeeded him. What not all remember is that he was also a celebrated landscape painter and novelist.

D'Azeglio began studying painting in 1814 in Rome where he was living as his father was ambassador to the Holy See. Since then he painted frequently, and when he visited Rome a second time in 1820, he began painting still life specializing in romantic landscapes with historical scenes, inspired by the study of the Roman countryside.

One of his most successful paintings is "The vendetta", where the stormy sky echoes the dramatic scene in the foreground.

This painting graces the Massimo d'Azeglio Bar, together with three original drawings and a self-portrait of the artist.

HOTEL MASSIMO D'AZEGLIO



“Self Portrait” – Massimo d'Azeglio - Hotel Massimo d'Azeglio

HOTEL MASSIMO D'AZEGLIO

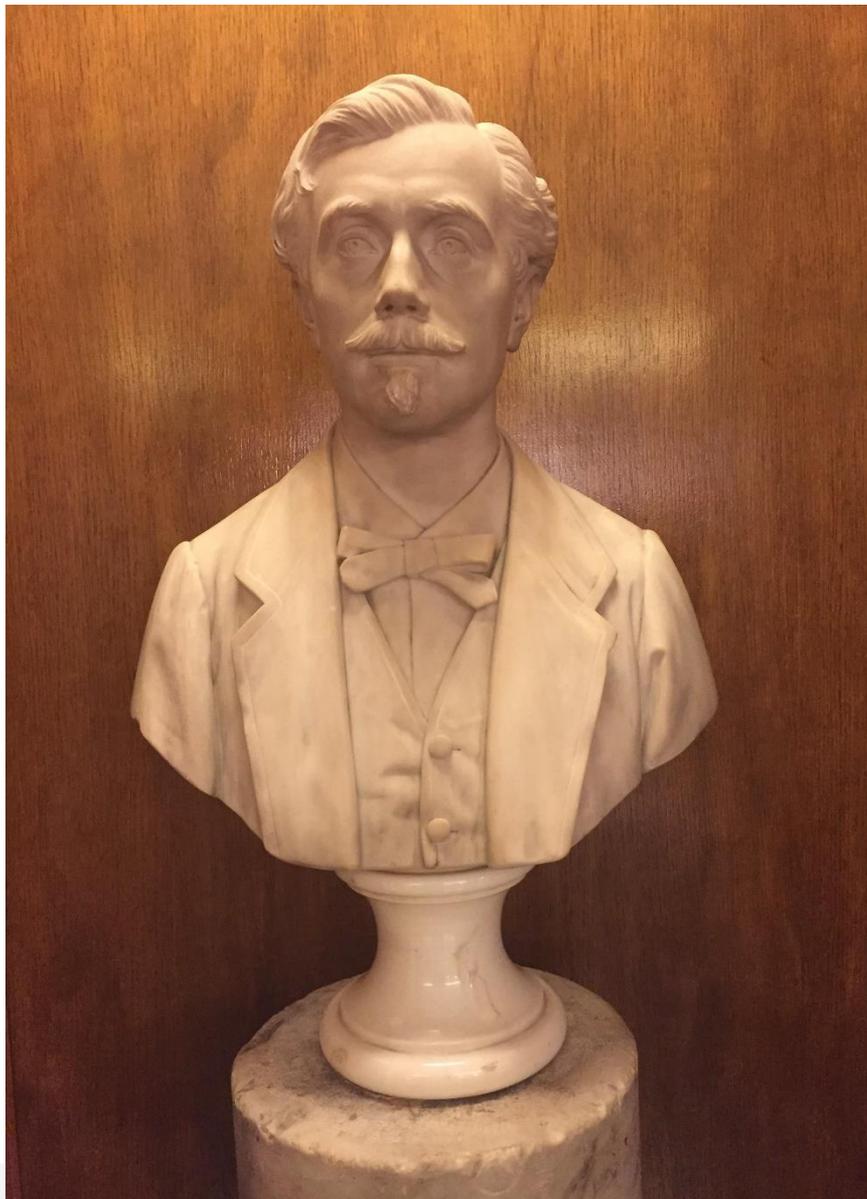


“La Vendetta” – Massimo d’Azeglio - Hotel Massimo d’Azeglio

ARISTODEMO COSTOLI

The Hotel Massimo d'Azeglio also hosts two historical sculptures. The first is a portrait bust of Massimo d'Azeglio by Aristodemo Costoli.

Born in Florence on the 6th of September 1803, he enrolled in the Academy of Fine Arts in Florence at the age of 12, where he studied painting, however in later life he devoted himself exclusively to sculpture achieving national and international fame. His works are preserved in various Italian cities such as Genoa, Ancona and Pisa. In 1843 he undertook the restoration of Michelangelo's David, but the cleaning he carried out proved to be harmful due to the lack of technical knowledge of the period. For the Monumental Cemetery of Verona, in 1864 he sculpted the statue of the Virgin for the Canossa chapel; he died in Florence the 22d of June 1871.



ALESSANDRO RONDONI

The second sculptor is Alessandro Rondoni. Rondoni studied at the Istituto Bellini di Novara and from 1867, at the Albertine Academy of art in Turin, as a pupil of the famous sculptor Vincenzo Vela (1820-1891). He later travelled to Rome to complete his studies in 1869. His works were shown in major art exhibitions like the Vienna Universal Exhibition of 1873, the Naples Art Exhibition of 1877 and the Rome National Art Gallery.

And now, inside The “Risorgimento” meeting room of the Massimo d’Azeglio Hotel, you can admire one of his most impressive sculptures, a bust of King Victor Emmanuel II of Savoy, first king of United Italy.



ODOARDO TABACCHI

Odoardo Tabacchi (1831 + 1905) studied in the Brera Art Academy in Milan and taught sculpture in the Albertine Academy in Turin and was one of the most celebrated Italian sculptors of the second half of the Nineteenth century. He obtained commissions for several public monuments (statue of count Cavour in Milan; the equestrian statue of King Humbert I in Asti; statue of Arnaldo da Brescia in Milan; statue of Garibaldi in Turin) and was famous for his charming female figures.

An 1893 dramatic marble bust of King Humbert I in dress uniform, covered with Orders and decorations, graces the Massimo d'Azeglio breakfast room.

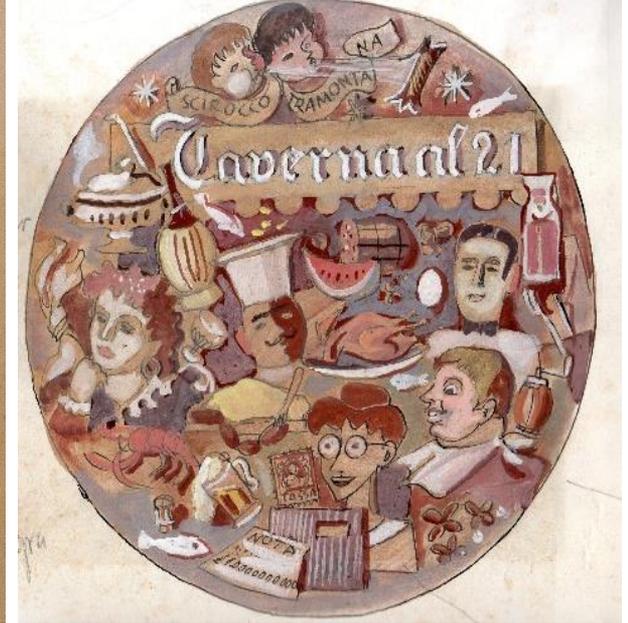
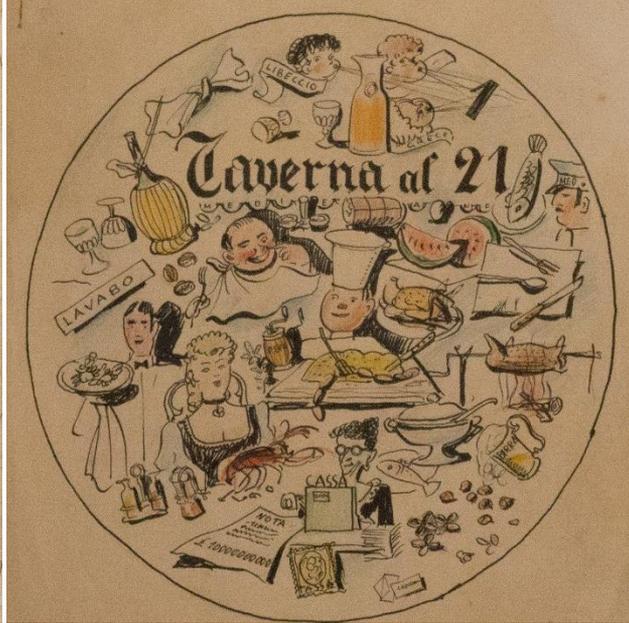
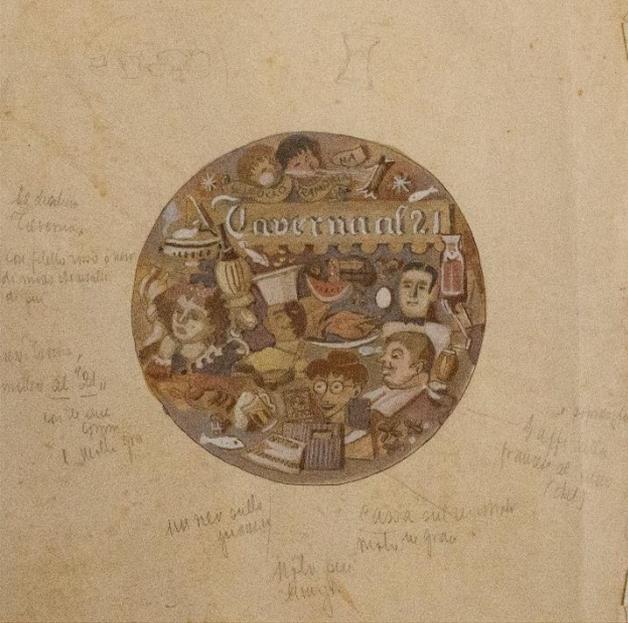
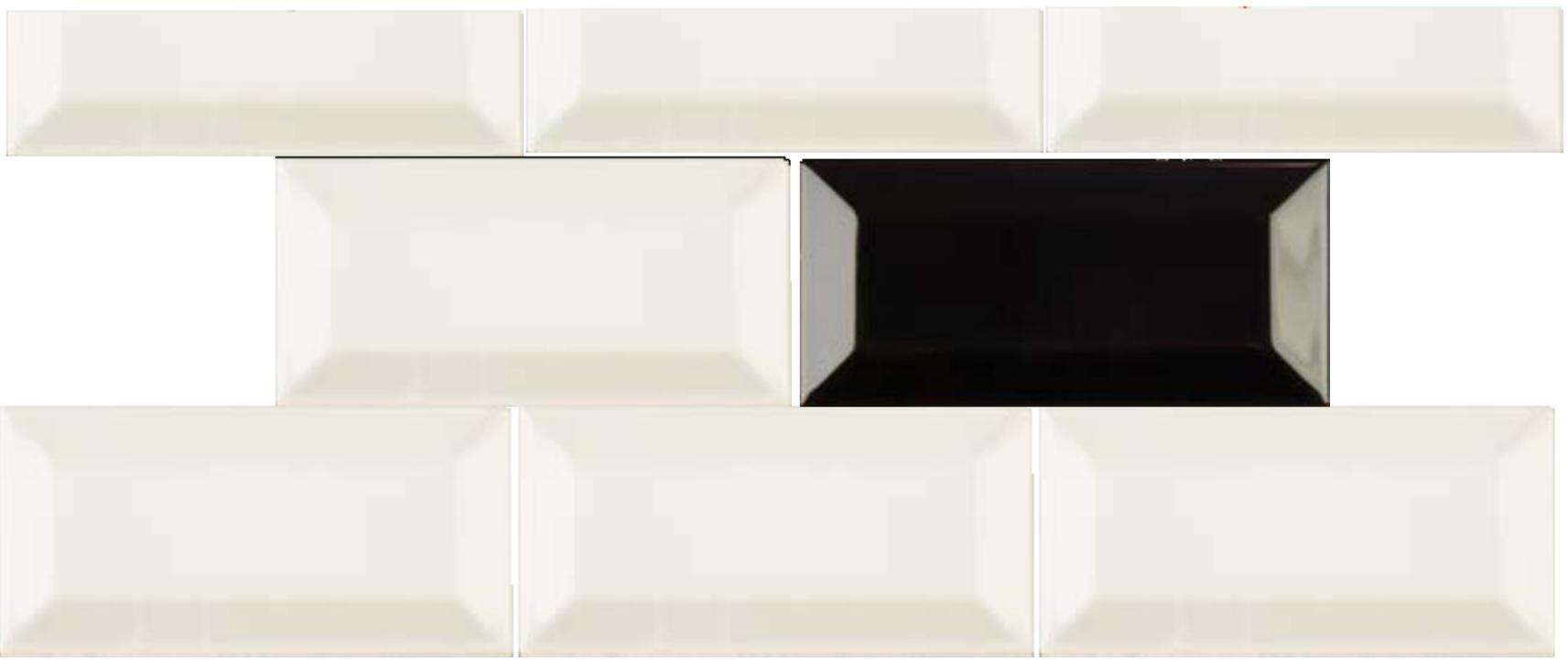


ALFREDO BIAGINI

Finally, if you visit the Massimo d'Azeglio Restaurant you can also admire the wainscoting of the Massimo d'Azeglio Restaurant which is decorated with the embossed copper bas-reliefs by Alfredo Biagini (1886 + 1952) (1886-1952). Born into a family of goldsmiths, Biagini studied in the Rome Art Academy, and later in Paris. His works was mainly inspired by Classical and animalier themes, obtaining prizes in 1912 and 1915 art exhibitions and in many others. He collaborated with Piacentini, the most important architect of the Italian Art Déco period, and other major architects in the sculptural decoration of many public and private buildings and churches. His works in collaboration with Giorgio de Chirico are now exhibited in the Modern Art Gallery of Rome. Further projects include the door of the Basilica di San Pietro at the Vatican City in collaboration with Giacomo Manzu.

The paneling of the Restaurant includes 78 exquisite embossed copper bas-reliefs depicting animals, mythological figures, flowers and plants; the decoration of the restaurant was created immediately after the Great War, in 1918-19





1940's

HOTEL MEDITERRANEO

The tour continues in Hotel Mediterraneo, the second of our three structures. Just across the street from the Massimo d'Azeglio, the Hotel Mediterraneo presides over Via Cavour, and is recognised as one of the city's most remarkable examples of Art Deco architecture. Designed by the architect Mario Loreti in 1936 as a part of the plan for the 1942 international World Fair. Gio Ponti for Fontana Arte created the stunning light fixtures. The Hotel's past has been a mix of glamour and intrigue: the first building in Italy to be air-conditioned, it was fitted with a bomb shelter in the basement. Some of our first guests were American army officers, alongside Irving Berlin and the cast of This is the Army. However, one of the Hotel's best kept secrets came to light during recent renovations. While restoring some original furniture, a number of hidden inscriptions were revealed on the back and bottom of various draws and bed-side tables. These inscriptions date back to World War II and the German occupation of Italy, during which hotelier Maurizio Bettoja, an anti-fascist, hid Jews in rooms next to those occupied by German soldiers. The intuition 'the closer you are to danger, the farther you are from harm' proved to be true. The Sala Taverna breakfast room boasts original hand painted Vietri ceramics and a host of mermaids and tritons carved in oak, while lunch and dinner are served in Ristorante 21 decorated with marble busts, wood panelling and a fabulous mosaic depicting a hunting scene. On the last floor, the Roof Garden Restaurant & Bar offer fine dining with breath-taking views of the Forum, Coliseum and St. Peter's Basilica.

1940



HOTEL MEDITERRANEO

1940

Gustavo Pulitzer Finali and the “Novecento style”

Gustavo Pulitzer Finali, born in Trieste (1887-1967), was one of the 20th centuries leaders in the naval interior design, both in Italy and the United States. In between the two World Wars, his projects dictated the evolution of taste and brought Italy to the forefront of the field. His first job for Lloyd Triestino- which proved to be crucial- dates back to 1930 when he was contracted to design the main halls for the new motorship Victoria, the first ‘modern’ ship to be built in Italy between the World Wars. Pulitzer did not operate alone, but required the help of many artists such as August Cernigoj, Elena Fondra and Marcello Mascherini who alongside Gio Ponti, Libero Andreotti, Pietro Chiesa and the young Polish sculptress Maryla Lednicka who turned the ship’s vast halls into decorative art galleries. Before the war broke out, Lloyd hired Pulitze’s Stuard studio to outfit the motorship Calitea, and later the motorships Australia (1950) and Europa (1952). The following year the studio, building upon it’s pre-war experience designed all of the interiors for the new motorship Victoria. Their last job for Lloyd came in 1962 when they designed several first-class halls for the ocean liner Galileo Galilei, the last flagship of the Lloyd fleet.

ART DÉCO



Mario Loretì – HOTEL MEDITERRANEO

ART DÉCO

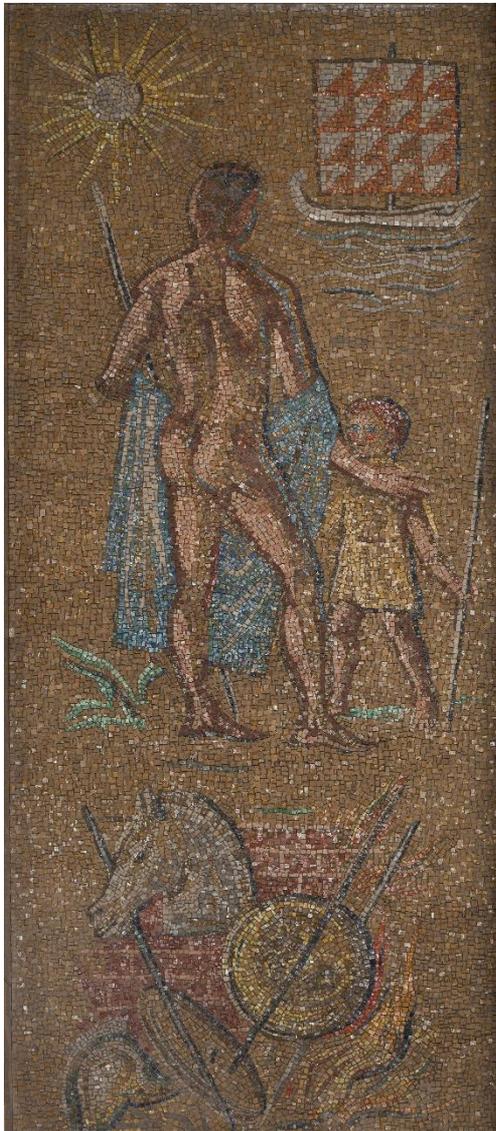


PULITZER FINALI

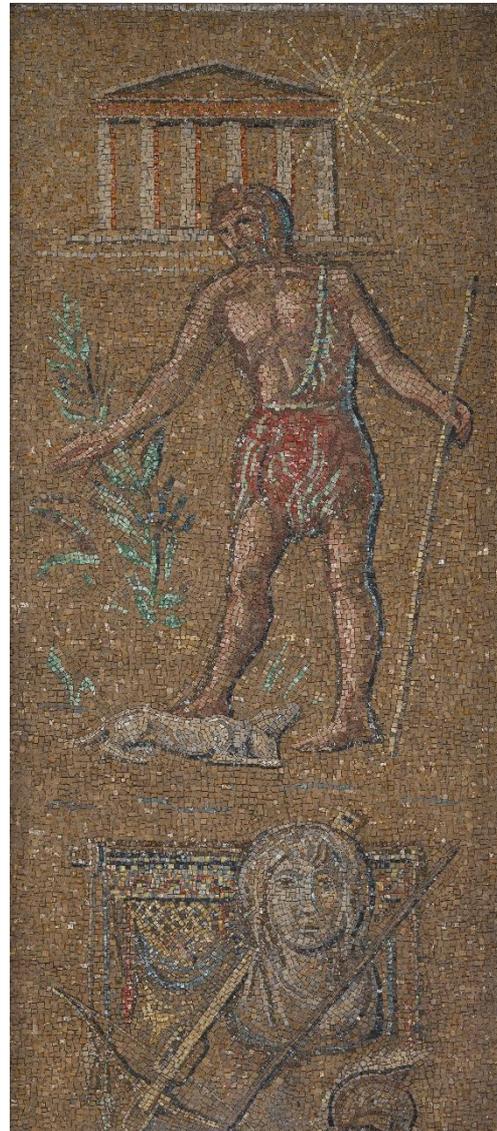
ACHILLE CAPIZZANO & FRANCO D'URSO

Some mosaic panels designed by artist Achille Capizzano and made by Franco d'Urso at the beginning of the 1940s for the Mediterraneo Hotel, in Rome.

The mosaics – representing episodes from the life of Odysseus, and a stag hunt reminiscent of medieval times – are an extremely interesting decorative enterprise.



The Departure of Ulysses
Achille Capizzano & Franco D'Urso



The Return of Ulysses
- Achille Capizzano & Franco D'Urso

ART DÉCO



DEER HUNTING - Achille Capizzano & Franco D'Urso - HOTEL MEDITERRANEO



ACHILLE CAPIZZANO & FRANCO D'URSO – HOTEL MEDITERRANEO



PROMETHEUS CHAINED BY ZEUS



Map of Mediterranean Sea – HOTEL MEDITERRANEO

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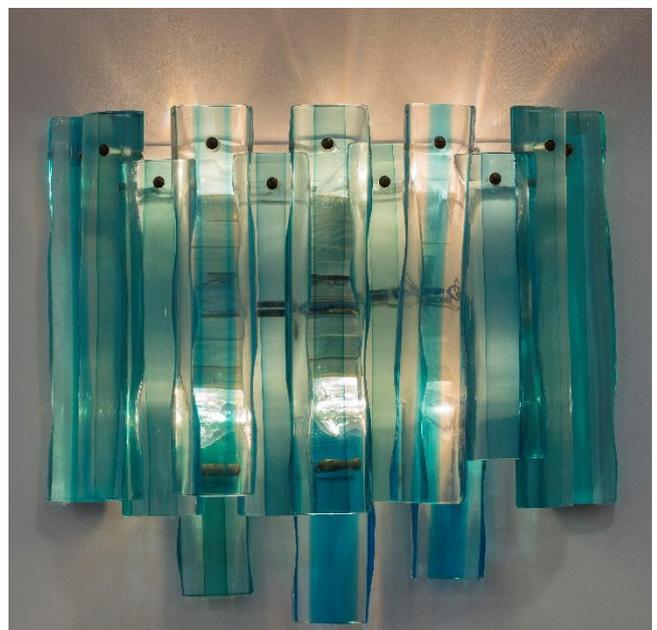
The Literature History - Achille Capizzano & Franco D'Urso
HOTEL MEDITERRANEO

ART DÉCO



DETAILS REFERRED TO THE SEA TOPIC – LORETI & PULITZER.

ART DÉCO



GIÒ PONTI FOR FONTANA ARTE
CREATED THE STUNNING LIGHT FIXTURES.

Start Your
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Bettoja Hotels

