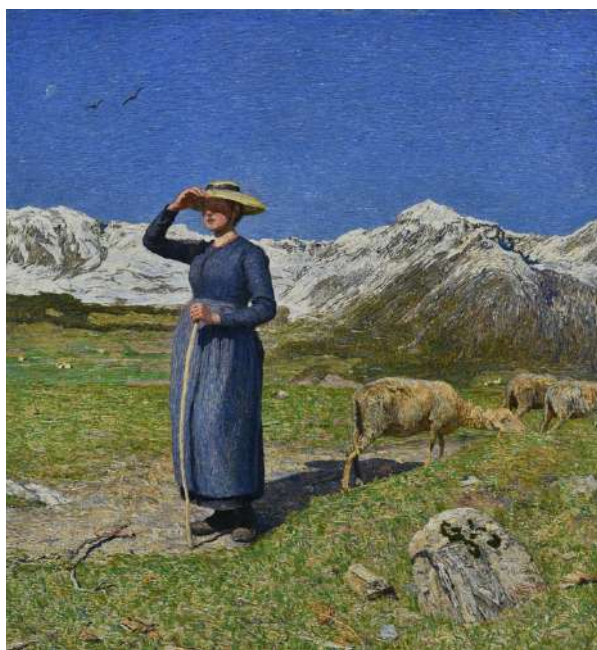


**GIOVANNI SEGANTINI  
“I WANT TO SEE MY MOUNTAINS”**

29 April - 16 August 2026



Giovanni Segantini, *Midi dans les Alpes*, 1891, Huile sur toile, 78 x 71,5 cm, Segantini Museum, Saint-Moritz, dépôt de la Fondation Otto Fischbacher Giovanni Segantini  
© Stephan Schenk, Segantini Museum

Curated by:

Gabriella Belli, art historian and Diana Segantini, independent curator and a specialist on Giovanni Segantini

Exhibition organized in partnership with 24 ORE Cultura

Placed under the patronage of the Swiss and Italian Embassies in France

**From 29 April to 16 August 2026, the Musée Marmottan Monet is pleased to present *Giovanni Segantini. I want to see my mountains*, the first large-scale solo exhibition in France devoted to one of the major figures of European Symbolism and Divisionism.**

During his lifetime, Giovanni Segantini was admired and closely watched by French critics, who were fascinated by this solitary genius living in isolation in the valleys of Switzerland. The first monograph dedicated to him, overseen by William Ritter, was published in Paris in 1898 in the *Gazette des Beaux-Arts*. However, over one hundred and twenty years have passed since this initial recognition without any major exhibition being devoted to him in France.

Today, Segantini remains known primarily amongst specialists, art historians, and Swiss and Italian collectors, who claim authorship of this artist born in Arco, a small town in northern Italy, close to Lake Garda but who lived in the Swiss Engadin Valley. In France, the public at large has never really had the opportunity to discover the singular trajectory of a man and artist with an eventful life.

Yet Giovanni Segantini dreamed of exhibiting in Paris at the 1900 World Fair. This project was never realized given his premature death in 1899. While painting outdoors in a remote cabin on Schafberg Mountain in the Swiss Alps, at an altitude of 2,700 metres, he was struck by an attack of acute peritonitis. Impossible to receive treatment in such an isolated location, he died at the age of forty-one.

His last painting, *La Nature*, is part of a large triptych, now housed at the Musée Segantini in St. Moritz. The artist had hoped to present it to the Parisian public for the first time at the World Fair. According to Raffaele Calzini, one of Segantini's biographers, his last words were: "I want to see my mountains." These words serve as the title of this exhibition and constitute its starting point, retracing the life and work of Giovanni Segantini.

## **The exhibition**

The exhibition brings together over sixty works—paintings, pastels, and drawings—forming an exceptional collection given the fragility of the canvases and therefore the difficulty of securing the artworks on loan. The mountain is the central theme of the exhibition. It was an essential subject for Giovanni Segantini, around which his entire artistic vision revolved, both as myth and symbol. Major Italian and Swiss collections have entrusted the Musée Marmottan Monet with several key works by the artist, where his profound connection to nature can be seen. Other canvases, done in the 1880s and presented in the first section of the exhibition, also come from Italy and are on loan, notably from the Galleria d'Arte Moderna in Milan and numerous private collectors.

The works created during his extended stay in Switzerland are on loan from the collection of Christian Fischbacher (housed at the Musée Segantini in St. Moritz), the Kunsthaus Zurich, and several prestigious museums in the Netherlands, Belgium, Germany, and the UK.

Finally, some thirty drawings and pastels, equally rare and of excellent quality, complete the exhibition. Segantini always considered his work on paper to be as essential as his painting.

## **Inside the exhibition**

The exhibition retraces the successive stages of the painter's journey from Milan to Maloja in the Engadin Valley, a gradual ascent that also served as an initiation into the mysteries of nature. The ten sections of the exhibition correspond to his travels from one country to another, gradually gaining altitude until he reached the 2,700 metres of Schafberg Mountain, which would be his final destination. From his early paintings to romantic idylls, from sacred encounters between humans and animals to powerful depictions of alpine pastures, where the dazzling light crowns the mountain in a spiritual encounter between humans and the divine, this exhibition explains how untamed nature, enjoyed by Segantini in Pusiano, Savognin, Soglio, and Maloja, operated as a kind of catharsis within the creative process itself.

Giovanni Segantini's ascent of the Alps was not in response to a passing fad or representative of prevailing styles at the time. It stemmed instead from an awareness of a primal feeling by an artist who fervently embraced the natural animism theorized a few years earlier by Edward Burnett Tylor. Segantini could sense that animism in the vast expanses of mountain pastures and pristine peaks, so wonderfully captured in some of his finest works.

Most of the canvases on display were executed in the 1880s and 1890s, the most accomplished period of his work, and illustrate his ability to portray the thinness of the air, this “lack of oxygen” that brings his most compelling compositions to life. Finally, some works highlight his very distinctive version of Symbolism. Segantini masterfully adapted the international codes and trends of the day to suit his own unique pictorial style.

Finally, the exhibition reveals the artist’s international renown, as seen in his exchanges with well-known artists, his presence in the most prestigious exhibition spaces in Europe and America during his lifetime, and the ongoing influence of his work on subsequent generations. This influence is particularly evident in the work of Anselm Kiefer, a major figure of contemporary art, who recently paid tribute to Segantini through a series of works, four of which are displayed at the end of this exhibition. This jump into the contemporary era seems to validate Giovanni Segantini’s prophetic words: “We are the last glimmer of twilight, and after a long night, we shall be the dawn of the future.”

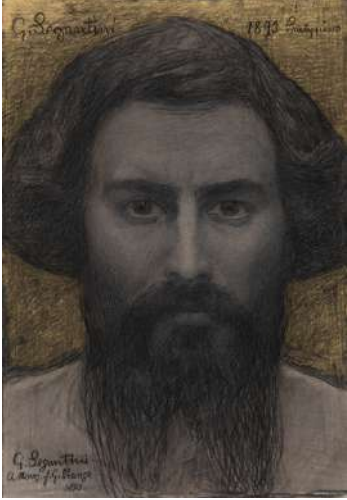

PRESS VISUALS

**TERMS OF USE AND MANDATORY CREDITS**

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<p>Giovanni Segantini <i>Autoportrait</i>, 1893 Crayon sur papier 35,5 x 25,5 cm Segantini Museum, Saint-Moritz, dépôt de la Fondation Otto Fischbacher Giovanni Segantini © Stephan Schenk, Segantini Museum</p>	 A black and white reproduction of a drawing on paper. It depicts a man with a full, dark beard and long, wavy hair. He is looking directly at the viewer with a serious expression. The drawing is done with dark lines, possibly charcoal or crayon. There are some faint inscriptions in the top left and bottom left corners of the drawing.
<p>Giovanni Segantini <i>Portrait de Leopoldina Grubicy</i> c. 1881 Huile sur toile 42 x 35 cm Stiftung für Kunst, Kultur und Geschichte, Winterthur © SKKG 2020</p>	 A color reproduction of an oil painting. It shows a woman with dark, curly hair and a large, white, ruffled collar. She is looking slightly to the right of the viewer. The background is dark and textured. The painting has a soft, somewhat somber tone.

Giovanni Segantini  
Oie blanche  
vers 1886  
Huile sur toile  
114 x 81,5 cm  
Kunsthaus, Zürich, donation Genossenschaft zum  
Baugarten, 1994  
© Kunsthaus, Zürich








Giovanni Segantini  
*Vacca brune à l'auge*  
1887  
Huile sur toile  
87 x 78 cm  
Galleria d'Arte Moderna, Milan  
© Comune di Milano - tutti i diritti riservati -  
Milano, Galleria d'Arte Moderna



Giovanni Segantini  
*Ave Maria à la traversée*  
1886-1888  
Huile sur toile, 121,2 x 92,2 cm  
Segantini Museum, Saint-Moritz, dépôt de la  
Fondation Otto Fischbacher Giovanni Segantini  
© Stephan Schenk, Segantini Museum



<p>Giovanni Segantini  <i>Bergerie. Effet de lumière</i>  1887  Huile sur toile  76 x 110 cm  Musées royaux des Beaux-Arts de Belgique,  Bruxelles  © J. Geleyns - Art Photography</p>	
<p>Giovanni Segantini  <i>Retour à la bergerie</i>  1888  Huile sur toile  79 x 133 cm  Segantini Museum, Saint-Moritz, dépôt de la  Fondation Otto Fischbacher Giovanni Segantini  © Stephan Schenk, Segantini Museum</p>	
<p>Giovanni Segantini  <i>Les deux mères</i>  1889  Huile sur toile  162,5 x 301 cm  Galleria d'Arte Moderna, Milan  © Comune di Milano - tutti i diritti riservati -  Milano, Galleria d'Arte Moderna</p>	
<p>Giovanni Segantini  <i>Retour de la forêt</i>  1890  Huile sur toile  64 x 95.4 cm  Segantini Museum, Saint-Moritz, dépôt de la  Fondation Otto Fischbacher Giovanni Segantini  © Stephan Schenk, Segantini Museum</p>	
<p>Giovanni Segantini  <i>Les Alpes de mai</i>  1890  Huile sur toile  54,5 x 86,5 cm  Suisse, Collection particulière  © Philipp Hitz</p>	

Giovanni Segantini  
*Midi dans les Alpes*  
1891

Huile sur toile  
78 x 71,5 cm

Segantini Museum, Saint-Moritz, dépôt de la  
Fondation Otto Fischbacher Giovanni Segantini  
© Stephan Schenk, Segantini Museum



Giovanni Segantini  
*Midi dans les Alpes*  
1892

Huile sur toile  
86 x 80 x 2 cm

Ohara Museum of Art, Ohara Art Foundation,  
Kurashiki  
© Ohara Museum of Art, Ohara Art Foundation



Giovanni Segantini  
*Sur le balcon*  
1892

Huile sur toile  
65,5 x 42 cm

Bündner Kunstmuseum, Coire, dépôt de la  
Fondation Gottfried Keller, Office fédéral pour la  
culture, 1905, Berne  
© Bündner Kunstmuseum Chur, Stephan Schenk



Giovanni Segantini  
*All'ovile*, 1892  
Huile sur toile, 68 x 115 cm  
Collection particulière, Suisse, Courtesy Gallery  
Maspes, Milan  
© Archivio Gallerie Maspes, Milano







Giovanni Segantini  
*Le fruit de l'amour*  
1889  
Huile sur toile  
88,5 x 57,5 cm  
Museum der bildenden Künste Leipzig  
©Museum der bildenden Künste Leipzig /  
Photographe : InGestalt / Michael Ehrhrt



Giovanni Segantini  
*L'ange de la vie*  
1894-1896  
Crayon Conté et crayon de couleur sur papier,  
monté sur carton  
41,6 x 34 cm  
Segantini Museum, Saint-Moritz, dépôt de la  
Fondation Otto Fischbacher Giovanni Segantini  
© Stephan Schenk, Segantini Museum



<p>Giovanni Segantini  <i>Rhododendro</i>  1898  Fusain et pastel blanc sur papier beige  67 x 38 cm  Collection privée, Courtesy Gallerie Maspes  Milano  © Courtesy Gallerie Maspes Milano</p>	
<p>Giovanni Segantini  <i>Pâturages alpins</i>  1893-1894  Huile sur toile  169 x 278 cm  N° inv. : 1985/0028  Kunsthau Zürich, 1985  © Kunsthau Zürich</p>	
<p>Giovanni Segantini  <i>Pascoli di Primavera</i>  1896  Huile sur toile  9,5 x 155,5 cm  Pinacoteca di Brera, Milan  © Pinacoteca di Brera, Milano – MiC</p>	
<p>Giovanni Segantini, Giovanni Giacometti  <i>Les deux mères</i>  1899-1900  Huile sur toile  69 x 125 cm  Bündner Kunstmuseum, Coire, donation du Dr. A  Petitpierre-Bernhard, Zürich, 1954  © Bündner Kunstmuseum Chur, Thomas Strub</p>	

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