

Rubens and the Birth of Baroque


The exhibition in Palazzo Reale, Milan, until 26 February 2017

In this issue of infoSostenibile, among the other exhibitions, we must recommend one that narrates an important page of the history of Italian art: the artistic story of Peter Paul Rubens (1577-1640) and his influence in the birth of baroque painting in Italy. Curated by Anna Lo Bianco, the exhibition "Rubens e la nascita del Barocco" will be open until 26 February 2017 in the Saloni Nobili of Palazzo Reale, in Milan. The exhibition has as leitmotiv the relations of the brilliant Flemish artist with Italian art and evidences his influence on the protagonists of Baroque: Pietro da Cortona, Gian Lorenzo Bernini, Giovanni Lanfranco, and Luca Giordano.

Biographic references

Rubens arrived in Italy from the Flanders during the summer of 1600 and stayed there until 1608; crossing the Alps he aimed at reaching Venice where he could study the masterpieces of the Renaissance masters of the lagoon: first, Tintoretto, Tiziano, and Veronese. Shortly after Vincenzo I Gonzaga invited him to Mantua to work as court painter: the Mantuan regent, patron of arts, and art collector, gave the artist considerable

freedom, allowing him to travel to other Italian cities "to perfect his art". Pietro Paolo Rubenio (as he liked to be called Italianising his name), a man with an open and voracious intelligence, grasped the occasion and spent long periods in other cities of the peninsula, especially in Rome. The experience in the papal city influenced a turning point in the painter's artistic path: here he sees in person the immense archaeological heritage studied during his humanistic education in Antwerp and extracts drawings from the works of Raffaello and Michelangelo; he remained particularly impressed by the paintings by Caravaggio, of which he admired the realism and skilful use of light. The admiration for the Lombard painter was such that in 1607 Rubens recommended the Gonzaga family to buy "Death of the Virgin", table by Caravaggio rejected by the discalceate Carmelites because considered "unfit"; on occasion of the purchase a public exhibition was organised so that the Roman artists could see and study this controversial and innovative artwork. The episode evidences the lively spirit of the Flemish artist: in fact, thanks to his independent and open char-



Dada. In Brescia to discover the birth of anti-art

The exhibition "Dada 1916. La nascita dell'antiarte", ongoing in Brescia at the Santa Giulia Museum, will be open until 26 February. This exhibition is the main one organised in Italy to honour the 100th anniversary of the birth of the most irreverent art movement of the 1900s, celebrated last year with events all over Europe. Dadaism has as founding philosophy a paradox: the questioning of the same statute of art work. The Dada works do not aim at aesthetic value, but are realised to involve the public in mental explorations: in fact, with Dadaism the sphere of the invisible and thoughts, becomes part of the experience of artistic exploitation and mostly transgresses the objective qualities of the work pre-sented. According to the Dada artists, everything can become "artwork" because an artwork is considered such for the conventions and not for its intrinsic qualities. To demonstrate this, they loved to exhibit to the public -ready-made- objects to which they attributed a new meaning and new function. The pieces exhibited in the exhibition in Brescia are 270 and include artworks and original documents of the protagonists of the controversial and provocative art movement, among the main ones: Tristan Tzara, Max Ernst, Marchel Duchamp, Man Ray, Francis Picabia, George Grosz, Otto Dix, Hans Arp, Hans Richter, and Lázlo Moholy-Nagy. ■
For more information: www.dada1916.bresciamusei.com

acter he was able to rework what he assimilated studying the Italian masters and influenced Italian art of the 17th century. Skilful and creative, Rubens explored all the painting categories: he realised historical, sacred and mythological scenes, landscapes, everyday life and still life paintings, placing himself in constant critical dialogue with tradition. His style stood out for the dynamism of the composition, power of light and shade contrasts, and communicative

immediateness; his works announced the baroque and became an unavoidable reference for the artists of the following generations.

The exhibition

The Milanese exhibition itinerary presents a collection of seventy artworks; paintings by Rubens, antique sculptures and works by the great protagonists of the 16th and 17th century in constant dialogue to offer the visitors the opportunity to catch the

similarities and affinities, as on the pages of a book of History of Art. For more information: www.mostrarubens.it ■



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