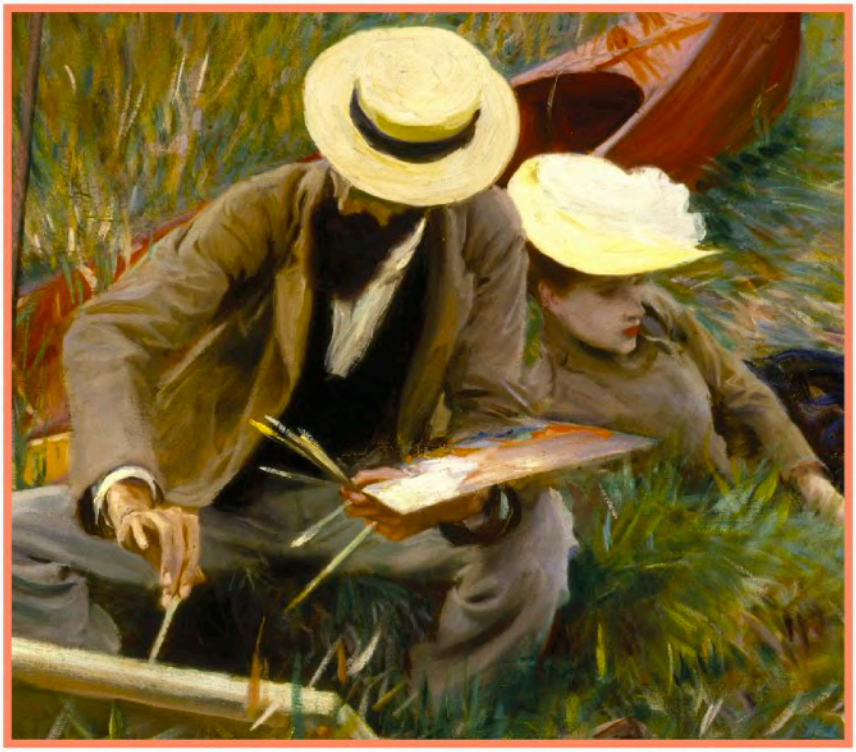
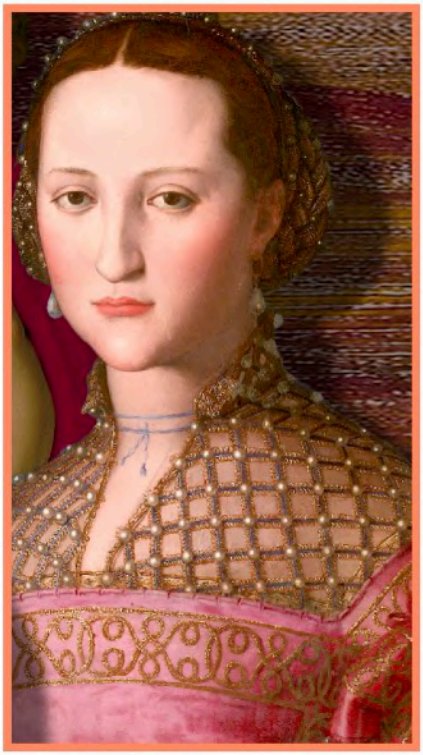








GRANDI ARTISTI A-D

Our tribute to the style of every great artist with an introductory note for each



Antonello da Messina



Trained in Naples in the oil painting technique, Antonello set a new standard for portraiture when he arrived in Venice from Sicily in 1475.

Long before Leonardo da Vinci, he introduced the hint of a smile to convey the sitter's inner life, wrapping their features in a soft light, with a direct gaze that still holds viewers captive today.

In doing so, the painting challenged the dominant view of the time—that a portrait should merely be a formal representation of a person's outer appearance rather than their character.

Arcimboldo tribute



Giuseppe Arcimboldi (or Arcimboldo) was the most eccentric Mannerist painter, famous for his heads composed of intricate arrangements of fruit and vegetables.

The artist trained in a particularly vibrant artistic environment, that of mid-sixteenth-century Milan. Summoned to Vienna in 1562 by Ferdinand I of Habsburg, Arcimboldi immediately devoted himself to portraiture, so much so that he was appointed court portraitist by Maximilian II in 1564.

However, official portraiture was a constraining genre for Arcimboldi, who in 1563 began working on his whimsical heads—the very works that would bring him immense fame and success.

Balla never seen



Giacomo Balla (1871–1958) is the Italian artist whose talent is inextricably linked to the Futurist movement, of which he was a promoter and leading figure.

However, labeling the artist purely as a Futurist would be both reductive and inaccurate.

In fact, during the 1930s, Giacomo Balla grew increasingly disillusioned with Futurist ideals as well as Fascist ones, ultimately distancing himself from both.

We would like to remember him here with one of his own quotes: "Making light has always been my favorite study."

Bartolomeo Veneto



Giacomo Bartolomeo Veneto is one of the most interesting and least studied ″minor″ artists of the early Italian Cinquecento.

Bartolomeo′s female portraits recall the models of Leonardo da Vinci, in part due to the presence of a small animal wrapped around the left arm of the lady playing music.

This seems to evoke Leonardo′s famous portrait, ″Lady with an Ermine,″ now on display at the Czartoryski Museum in Kraków.

However, the animal in Bartolomeo′s painting is not a live ermine as in Leonardo′s work, but a dead one. High-ranking women often wore ermine furs in the belief that they kept fleas away.

Bellini tribute



Giovanni Bellini (1430–1516), known as "Giambellino," was one of the most celebrated Venetian painters of his time.

He worked continuously for sixty years, bridging the gap between Byzantine tradition and the modernity of the Renaissance.

In our collage, Saint Jerome is depicted in both of the men intent on reading.

The background landscape cannot truly be described as Oriental; it is far more reminiscent of the Venetian hills familiar to the artist. The small figure in the distance between the saints, walking stooped toward the city walls, is Jesus Christ about to descend into Limbo after the crucifixion and before the resurrection.

Bernini′s Popes

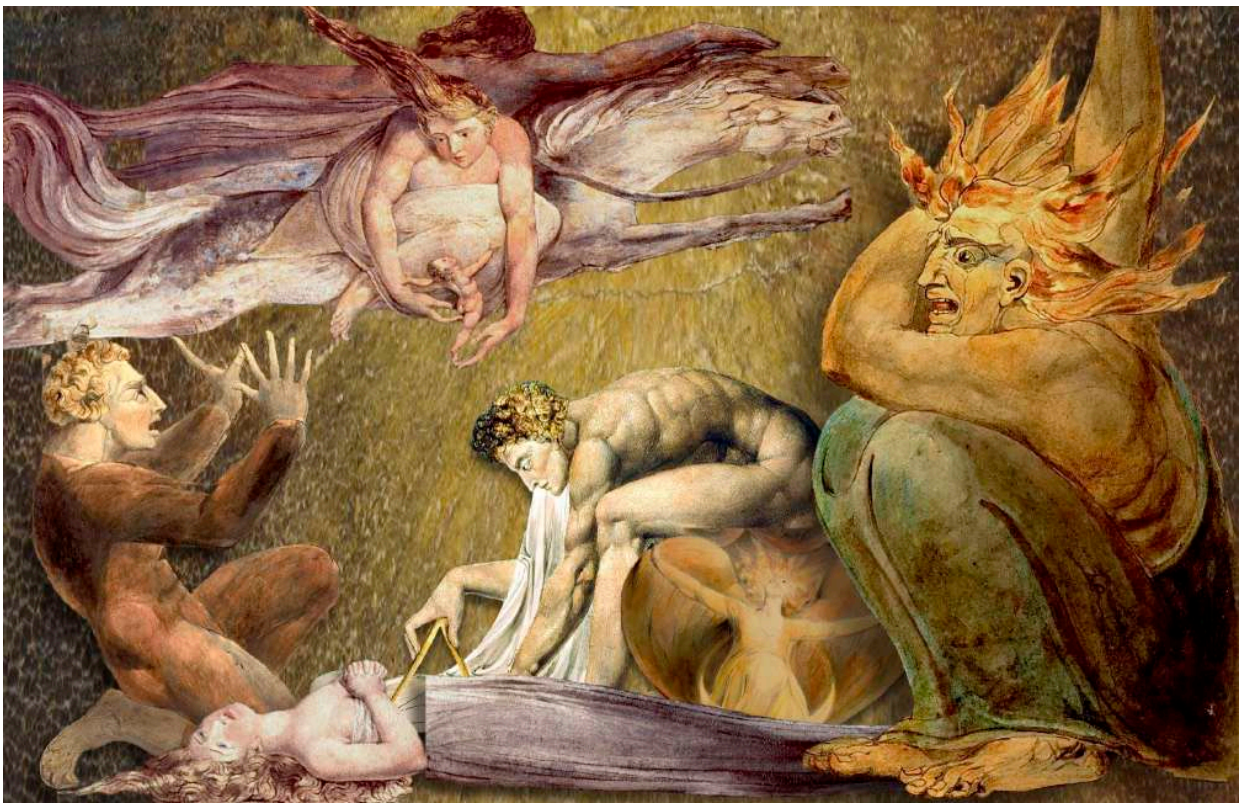


If Michelangelo is considered one of the leading representatives of the Renaissance, the Neapolitan Gian Lorenzo Bernini (1598–1680) is the principal exponent of the Baroque. One of his greatest gifts was the ability to capture vital movement in his sculptures.

The background image of the collage, painted by the English artist Joseph Wright of Derby in 1775, depicts the fireworks display staged in Rome to mark the inauguration of a new pope.

This motif prompted us to select, from Bernini′s vast body of work, only the sculptures dedicated to the three popes the artist knew: the first on the left is the austere Pope Clement X; the marble bust in the center is Pope Paul V, and the third is Pope Gregory XV.

Blake Tribute



William Blake, a visionary poet famous for his poems marked by a strong spirituality, died in London on August 12, 1827. Passionate about medieval art, he was also an artist himself, as seen in the central figure bending down with a pair of compasses in hand: the physicist Isaac Newton.

Newton, a nude man who seems to be carving a path through chaos, is on the verge of discovering the physical laws of motion.

“Man has tasted the fruit of the Tree of Knowledge, and now his intellect reveals the abstract reality of creation to his astonished gaze. Blake sought to exemplify the deeper meaning of his philosophical thought through the tension between the immediate realism of his image and fantastic symbolism.” (Emil Krén)

Boldini never seen

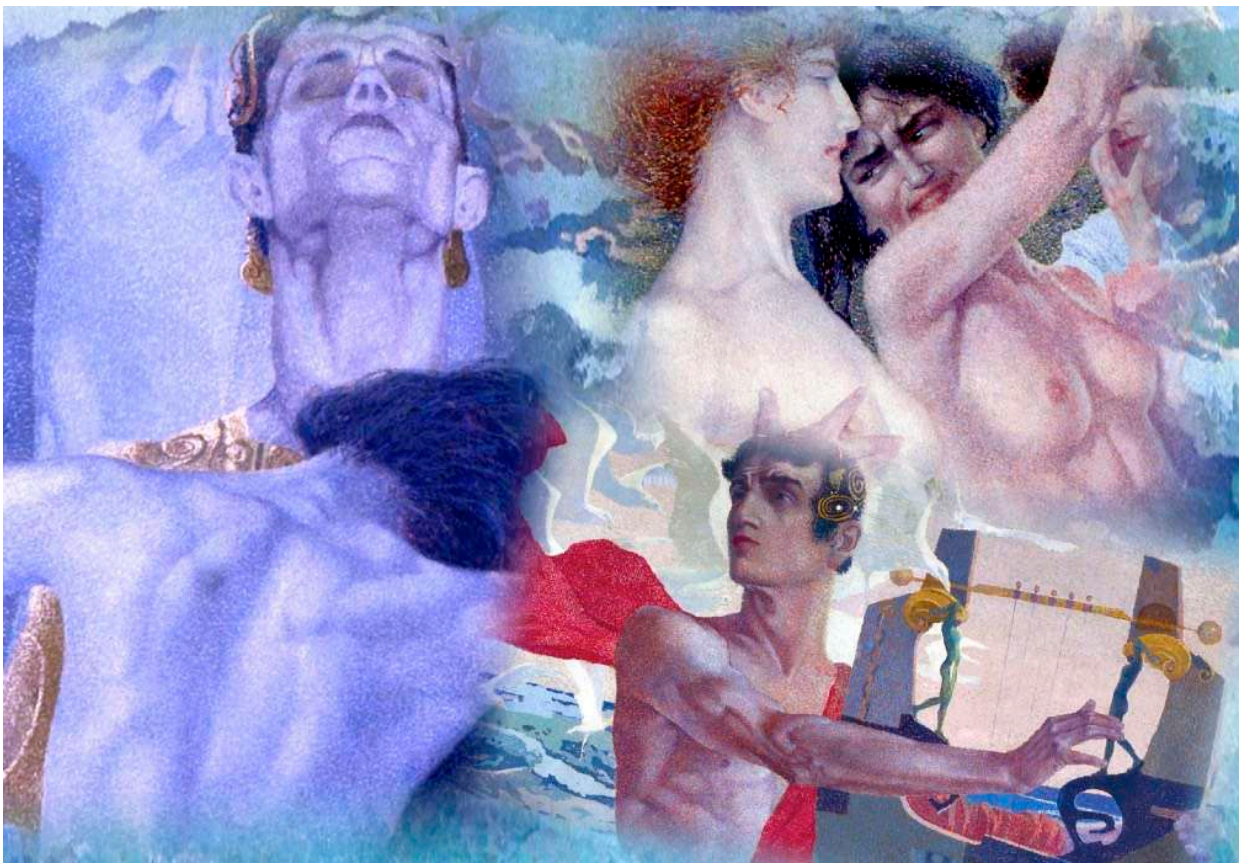


After numerous travels, the Italian artist Giovanni Boldini (1842–1931) moved permanently to Paris in 1871, where he remained until his death. A lover of high society, Boldini chose to settle in the Montmartre neighborhood and began frequenting the Café de la Nouvelle Athènes, a popular gathering spot for artists situated right across from his home.

In the French capital, the Italian painter quickly established himself. His signature style lay in his ability to capture the sensuality of high-society ladies through glossy colors and dynamic, nervous brushstrokes. He would come to be remembered as one of the defining painters of the Belle Époque.

Boldini featured prominently in numerous exhibitions, most notably during the Universal Expositions of 1889 and 1900.

Bonazza never seen



The Italian artist Luigi Bonazza was active during the first half of the twentieth century. He moved to Vienna in 1897 and enrolled at the *Kunstgewerbeschule*. Drawing on what he learned there, Bonazza was inspired by the iconographic repertoire of the Vienna Secession, captivated by the sensual imagery of Klimt.

Every artist has their sanctuary, whether large or small: Pablo Neruda wrote from his boat overlooking the Pacific; Frida Kahlo had her vibrant blue house in Mexico, and Monet could not live without his gardens, where ponds and water lilies found their way onto his canvases. In Trento, too, we find a house transformed into a work of art: that of Luigi Bonazza, who turned it into a museum filled with works—paintings, sgraffito works, decorations, and handcrafted furnishings designed by his own hand.

Botticelli never seen



Sandro Botticelli (1445–1510) is one of the defining figures of the Renaissance, particularly the Tuscan Renaissance, renowned not only for the legendary beauty of his goddesses and Madonnas, but also as a man of profound culture and one of its most refined painters.

Not everyone knows that Sandro Botticelli also painted frescoes in the Sistine Chapel, where visitors usually go to admire Michelangelo. On the side walls, you can see three scenes painted by Botticelli himself.

In our collage, the Florentine master appears on the left in a self-portrait from 1475.

Bouguereau at Pompei



In 1850, the French artist Bouguereau was awarded the Grand Prix de Rome, which included a scholarship to the French Academy in Rome, where he began his studies the following year.

Bouguereau devoted himself to studying Italian Renaissance painting (Raphael was his favorite artist) as well as the works of ancient Rome. He was deeply moved by his visit to the ruins of Pompeii, which inspired our collage.

He remained faithful to the Neoclassical style throughout his life, as he expressed in these words: ″In painting, I am an idealist. In art, I know and want to see only beauty, and for me, art corresponds to the feeling of Beauty.″

Bruegel never seen



The art of Pieter Bruegel the Elder is rich in meticulous details and hidden symbols, almost imperceptible at first glance.

Let's look at a few drawn from the 16th-century Dutch artist's works that we included in the collage:

Looking closely at the Tower of Babel, we can see that it is depicted using various architectural styles—an allusion to the chaos and confusion that, according to legend, arose after God made the builders speak different languages, leaving them unable to complete the tower that was meant to reach toward the heavens.

Bruegel shows us the signs of its inevitable downfall.





Beneath the tower, a line of blind men walk single file, holding on to one another's shoulders and gripping walking sticks to keep from falling.

It is the visual depiction of the parable told by Jesus: "Leave them; they are blind guides. If the blind lead the blind, both will fall into a pit." A warning for those who blindly follow the ideas of others.

On the left side, a man wrapped in a black cloak is depicted: his long beard, folded hands, and bowed head reveal his stern nature.

He is a misanthrope, likely Timon of Athens—a hermit described by Cicero, Seneca, and many other ancient writers. His appearance lends a macabre atmosphere to our collage.

The figures on the right are two "Landsknechts"—mercenary soldiers with picturesque costumes and a swaggering air, just as they were repeatedly depicted by 16th-century engravers.

Pieter Bruegel the Elder was the greatest satirical artist of Netherlandish art. His paintings are rich in allusive imagery that ranges from the sacred to the profane, all the way to the ridiculous.

Burne-Jones tribute



Sir Edward Coley Burne-Jones (1833–1898) was an important late-nineteenth-century English painter, illustrator, and designer whose romantic paintings were among the last expressions of the Pre-Raphaelite style.

After his death, Burne-Jones's paintings fell into oblivion, and the artist was largely unappreciated as both the public and artists favored modern art.

He was re-evaluated only in the 1960s and 1970s.

In 1998, to mark the centenary of his death, several highly acclaimed exhibitions were held at both the Metropolitan Museum of Art in New York and the Musée d'Orsay in Paris.

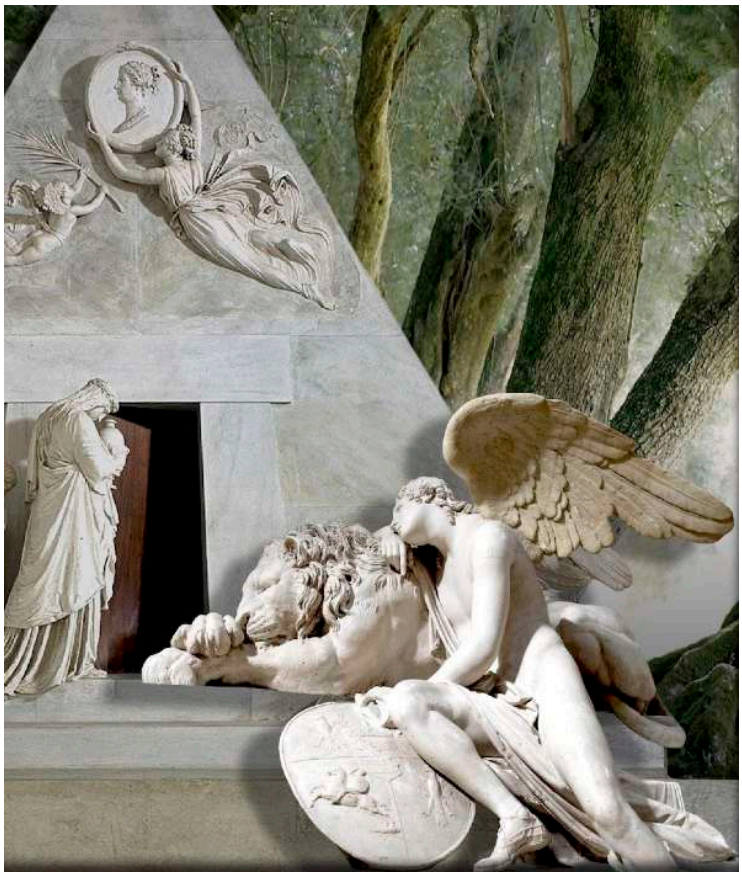
Canova never seen



Antonio Canova (1757–1822), a Venetian painter and sculptor, is one of the leading figures of Neoclassical sculpture, eventually coming to be considered the greatest sculptor in Europe since the time of Bernini—a ″new Phidias,″ as his contemporaries called him.

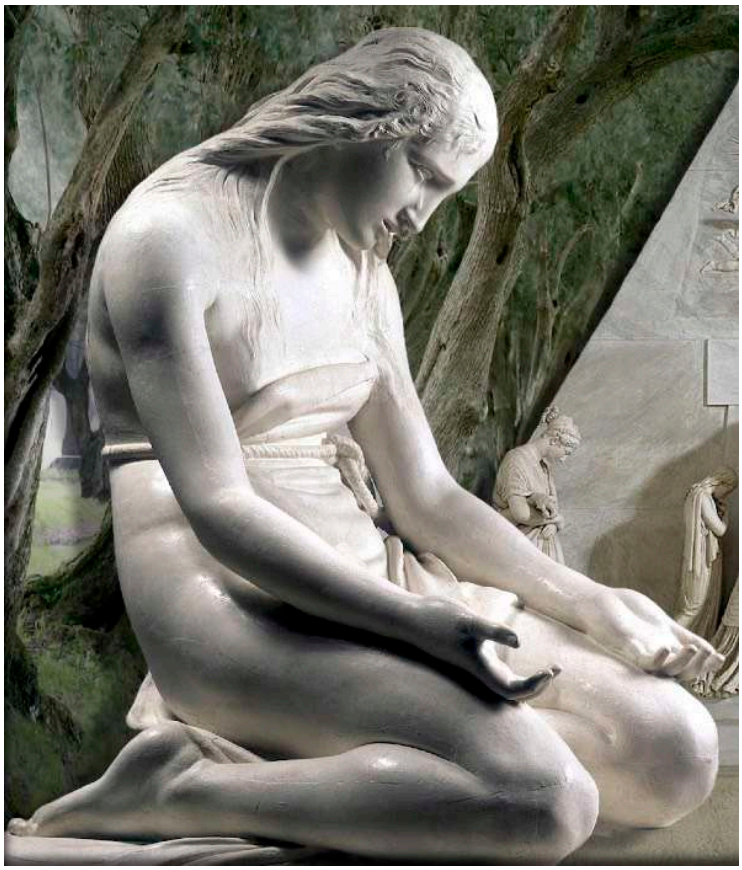
Canova′s marble sculptures, inspired by classical antiquity, are distinguished by their flawless finishes and shaped by an ideal of unattainable beauty.

At the center of our collage is one of the artist′s most monumental works: the pyramid tomb of Archduchess Maria Christina of Austria. Located in the Augustinian Church in Vienna, it was created by Canova over the course of two stays in Austria, in 1798 and 1805.



“A large funerary pyramid, then, where Maria Christina is portrayed at the top within a frame shaped like a snake biting its tail, a symbol of eternity.

On the right, a winged genius leans on a lion, the symbol of the House of Saxony. They stand guard over the tomb so that no one may disturb its peace.” (Sonia Cappellini)



On the left, in the foreground, we have placed the figure of Mary Magdalene, which Canova sculpted in 1796.

The marble was exhibited in Paris and described as ″miraculous″ for its incredible beauty.

The woman appears in a state of contrition, perfectly in keeping with the mood of the funerary composition.

Caravaggio tribute



The head with snakes in place of hair, created by the Italian painter Michelangelo Merisi, known as Caravaggio (1571–1610), it is preserved in the Uffizi Gallery in Florence.

Represents Medusa (a figure from Greek mythology) at the moment of her decapitation: her screaming face, her eyes and mouth wide open with fear and surprise, and her head dripping with blood.

It is likely that Caravaggio used his own features in a mirror to paint the terrified face.

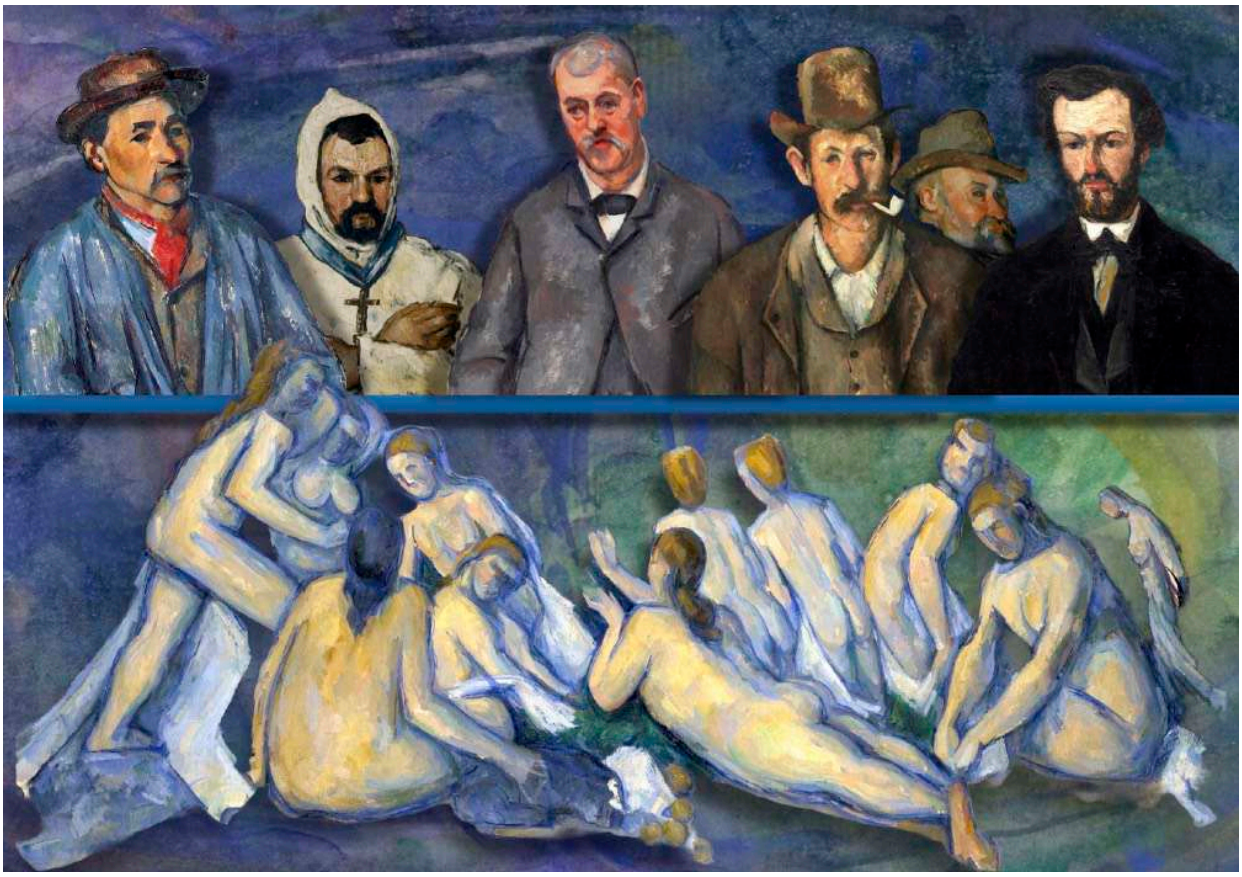
Due to the ferocity and rawness of the subject, it represents a break from the sensibility that had characterized his earlier paintings.



The impact of this innovation would extend far beyond Caravaggio, sending ripples through the entire history of art, as violence—combined with an intense realism—shattered the prevailing rules on decorum and the balance of traditional pictorial composition.

This shift in taste would take shape later, during the late Baroque period, and was destined to transform the very concept of painting: no longer aimed solely at representing beauty as in the Renaissance, but seeking instead to astonish, striking both the eye and the soul of the viewer.

Cézanne tribute



Initially close to the Impressionists, with whom he frequented the Café Guerbois in Paris, Cézanne eventually distanced himself from them to develop a more scientific and reflective painting technique that could grant art its own legitimate autonomy.

For most of his life, the French painter remained at his country home in Provence, even though in his youth he had been strongly drawn to the Parisian boulevards and the cafés of Montmartre and Montparnasse.

Meanwhile, the artist′s reputation as a solitary genius began to spread throughout Europe, bringing a flood of invitations to participate in exhibitions. Nevertheless, Cézanne withdrew completely into voluntary isolation, continuing his relentless pursuit of new artistic directions.

Chagall never seen



The Russian-born Marc Chagall (1887–1985) traveled to Paris in 1910, where he met avant-garde poets like Max Jacob and Guillaume Apollinaire, as well as several promising painters who were destined for fame, including Chaïm Soutine, Robert Delaunay, and Amedeo Modigliani.



The violinists portrayed by the Russian-French artist date back to this Parisian period.

As for our collage, let us consider "The Green Violinist" (1924), a painting that exhibits all the avant-garde influences Chagall embraced and learned in Paris: the disregard for perspective, the angular details of the clothing, and the movements of the violinist.

A recurring figure in Hasidic culture, the violinist was a constant presence at festivals and celebrations, as music and dance were believed to be a means of connecting with God.



Chardin never seen



An 18th-century artist, Jean-Baptiste-Siméon Chardin built a reputation for his distinctive personal style, transitioning from simple still lifes to detailed depictions of French daily life.

His acclaim earned him lucrative commissions and even a pension granted by King Louis XV.

As the novelist Marcel Proust wrote: 'We have learned from Chardin that a pear is as alive as a woman, that a common piece of pottery is as beautiful as a precious stone. Having understood the vitality of his paintings, you will have discovered the beauty of life.'"

Claudel forgotten



Sister of the famous French writer Paul Claudel, Camille Claudel (1863–1943) is one of those female figures in art history who fell victim to an era incapable of accepting her talent.

After a brief and promising start, her career was brutally cut short by those who should have loved and supported her. First her mother, who was always opposed to her passion for sculpture, and then her master, Auguste Rodin, who seduced and loved her, but also exploited her to the point of draining her artistic and vital energy.

“It is a story that remained buried in oblivion for years. Until, by chance, a literary scholar looking to learn more about the life of her brother Paul discovered the tragic and passionate existence of his sculptor sister.” (Emma Sedini)

Dali′s time



Salvador Dalí (1904–1989) was a versatile Spanish artist and a globally renowned figure, famous as much for his creations as for his eccentric mustache.

An artist and an icon of Surrealism, he sought to dismantle reality in order to ′systematize confusion and contribute to the total discredit of the world of reality.′

Dalí was endowed with an innate talent, a rebellious spirit, and a life of excess lived within his own surreal parallel world.

Despite his desire to be admired, surrounded, and adored by others, over the years he developed a deep sense of solitude– a side he kept hidden during public appearances and his numerous international accolades.

David never seen



To view the paintings of David created between the end of the 18th century and 1825, the year of his death, is to witness a chapter of modern European history.

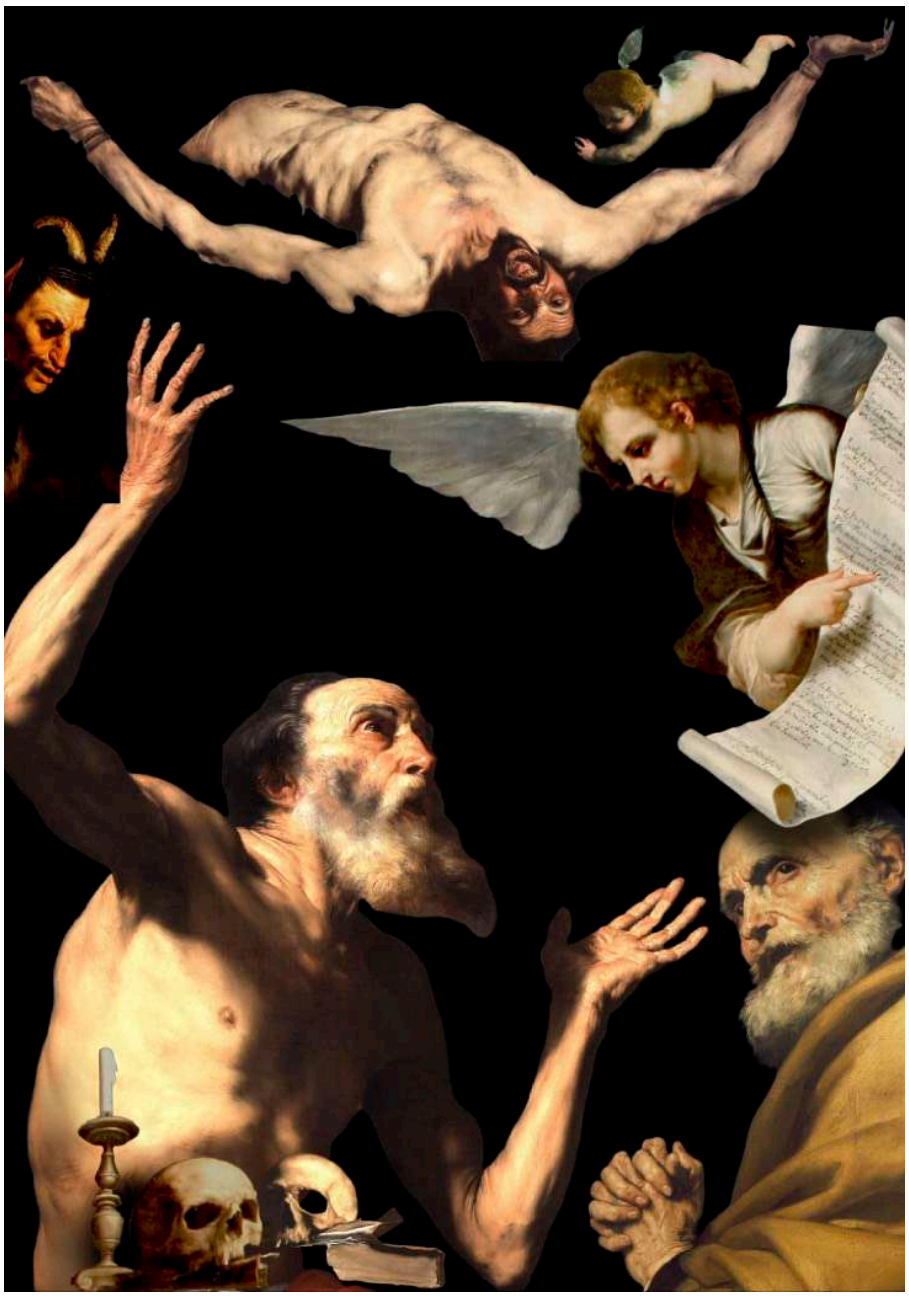
His works bring back to life before our eyes the historical figures and events of that era.

In our collage, who are the two young lovers? David used the story of Cupid and Psyche to explore the conflict between romantic sentiment and the reality of physical passion.

While Cupid was usually depicted as an adolescent, here David portrays him as an awkward youth, grinning with pleasure at his sexual conquest.

Perhaps David drew inspiration from an ancient Greek poem that described Cupid as a mischievous brat with sparkling eyes and curly hair.

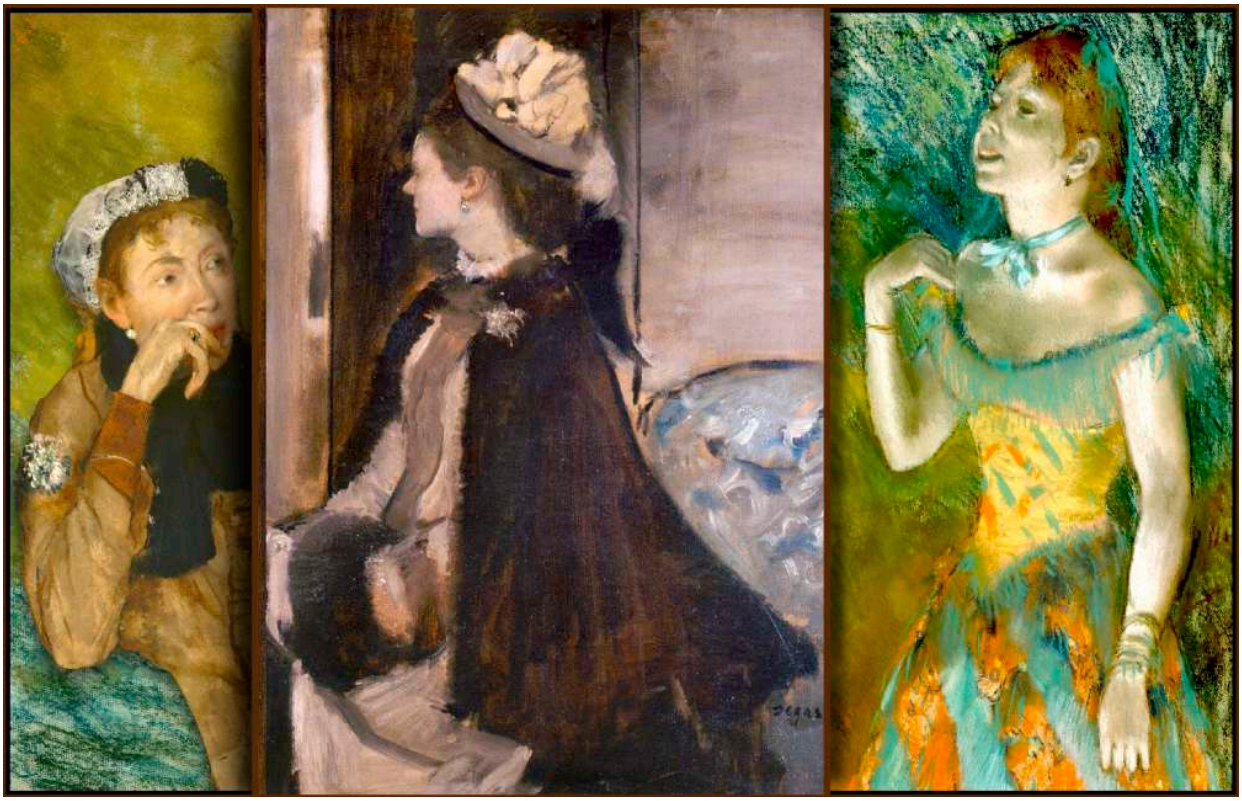
De Ribera tribute



While still a teenager, Spanish painter Jusepe de Ribera (1591–1652) traveled to nearby Valencia to attend university. However, after seeing the works of Francisco Ribalta—a master of Valencian painting—he was so captivated that he abandoned his studies to join the artist's workshop.

A few years later, drawn by the fame of the great Italian masters, Ribera arrived in Italy, where he would remain for the rest of his life. He first settled in Rome, where he was given the nickname 'Lo Spagnoletto' ('The Little Spaniard'); then moved to Parma, captivated by Correggio; and finally to Naples around 1616, where he spent the entirety of his glorious mature career.

Degas's women



The works of French painter Edgar Degas (1834–1917) demonstrate immense technical skill, while his personality was defined by a relentless pursuit of beauty.

These qualities converged in a man with a truly unique approach to making art—always remarkably original, to the extent that he cannot be understood purely through the lens of pre-existing styles, currents, or movements.

When art critic Edmond de Goncourt visited Degas in his studio in the late 1800s, he wrote of him: "After many trials, experiments, and attempts in every direction, he fell in love with modern life, and among all the subjects of modern life, he chose to portray women in every expression of beauty throughout their lives."

Delacroix tribute



“A painting must first of all be a feast for the eyes.” These were the words of the painter Eugène Delacroix (1798–1863), one of the greatest exponents of French Romantic painting.

“Brown eyes, leonine hair. A man of the world, yet at the same time a solitary hermit entirely dedicated to his art!” With these words, the poet Charles Baudelaire described Delacroix, an artist who was always drawn to intellectual circles.

“He was a man of great culture and maintained friendships with the brightest minds of his time, such as the writer George Sand and her partner, the musician Frédéric Chopin.” (Alessandra Pagano)



Our collage highlights the magnificent white horse painted in 1829 by Delacroix in his famous artwork titled *Horse Frightened by Lightning*. The work embodies everything this proud animal represented in the eyes of the Romantics: strength, nobility, freedom, and wild passion. Yet the horse, depicted by humanity through every evolutionary stage—from cave paintings to the 20th-century avant-gardes—seems no longer to interest us.

"After millennia, we are witnessing its decline even within the art world. Following the avant-gardes, after Picasso, after the many deeply Expressionist works of Franz Marc, after Kandinsky, after Boccioni, contemporary art oscillated between classical and mythological inspiration and transfiguration, until ultimately denying it altogether." (Doina Ene)

Perhaps this is a sign that an entire civilization has come to an end through its detachment from Nature and its simultaneous fascination with, and submission to, technology.

Depero tribute



The Italian artist Fortunato Depero (1892–1960), a pupil of Giacomo Balla, co-authored with him a famous manifesto: *Futurist Reconstruction of the Universe*, published on March 11, 1915.

In its pages, they envisioned a world filled with joy, vibrant colors, and light, featuring brightly colored materials as well as mechanical and musical devices.

In a sense, it can be said that the two artists anticipated by several decades the developments typical of Pop Art and Arte Povera.

“We want to achieve this total fusion,′ they wrote, ′to reconstruct the universe by brightening it up—that is, by recreating it entirely.”

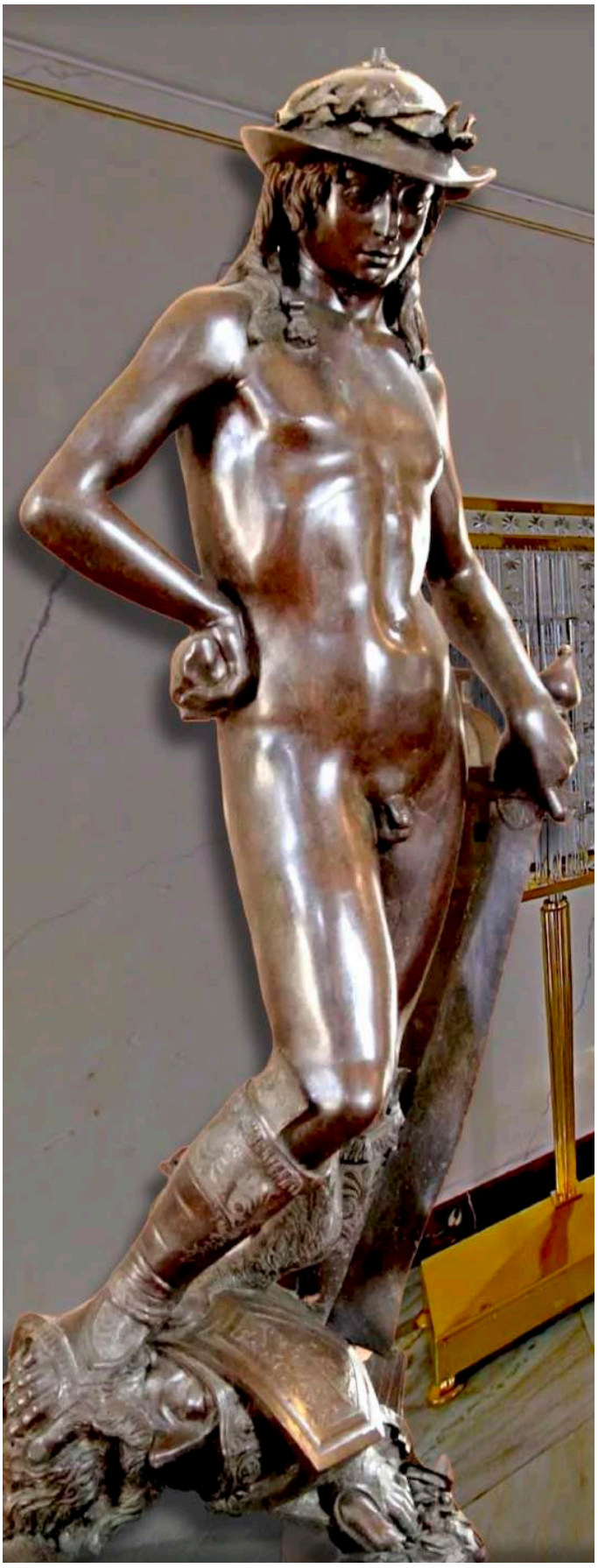
Donatello tribute



Donatello (1386–1466) was the greatest Italian sculptor of the Early Renaissance and one of the most celebrated sculptors of all time. The Tuscan artist drew inspiration from classical antiquity, combining it with his own inventive capacity and supreme technical skill.

Dated to 1420, the white marble Madonna at the center, with her gentle expression beside the Child, is known as the *Pazzi Madonna*. The name is believed to derive from the fact that this exquisite bas-relief was discovered in Palazzo Pazzi in Florence. The Pazzi family was one of the most powerful and noble families of Florentine bankers—and fierce rivals of the Medici.

The second Madonna and Child, crafted in painted terracotta, was commissioned from the sculptor in 1450 by another family of bankers and merchants operating between Milan, Padua, and Venice: the Borromeo family.



To the left stands the famous biblical hero David, portrayed by Donatello immediately after slaying Goliath—nude, wearing boots and a hat. His left hand rests on his hip holding a stone, while his right arm extends down his side, his hand grasping the hilt of a sword. This bronze sculpture, preserved at the Bargello Museum in Florence, is a true masterpiece of the Italian Renaissance.

The bronze putto with a tambourine and the winged sprite complete the collage—a tribute we chose to set in a hypothetical contemporary museum to emphasize the modernity and artistic value of Donatello's works created 600 years ago.





