



GRANDI ARTISTI F-L

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



Friedrich never seen



German artist Caspar David Friedrich stands as one of the most prominent figures of the "symbolic landscape" in 19th-century Romantic art.

His painting was rooted in the meticulous observation of nature, particularly its nuances of light. He regarded the natural landscape as a divine creation, consistently capturing key moments such as dawn, sunset, or the approach of a storm.

Even without seeing the faces of his subjects—here augmented in our collage with additional portraits by the master—their emotions remain readily palpable. It is precisely within this mastery that Friedrich's brilliance lies: figures seen from behind, gazing out over silvery seascapes, powerfully evoke a sense of restlessness and solitude in the face of nature's majesty.

He died on May 7, 1840, in Dresden, leaving behind an artistic legacy that would be rediscovered and reevaluated throughout the 20th century.

Gainsborough never seen



Thomas Gainsborough (1727–1788) was an English painter, active primarily as a portraitist and landscapist.

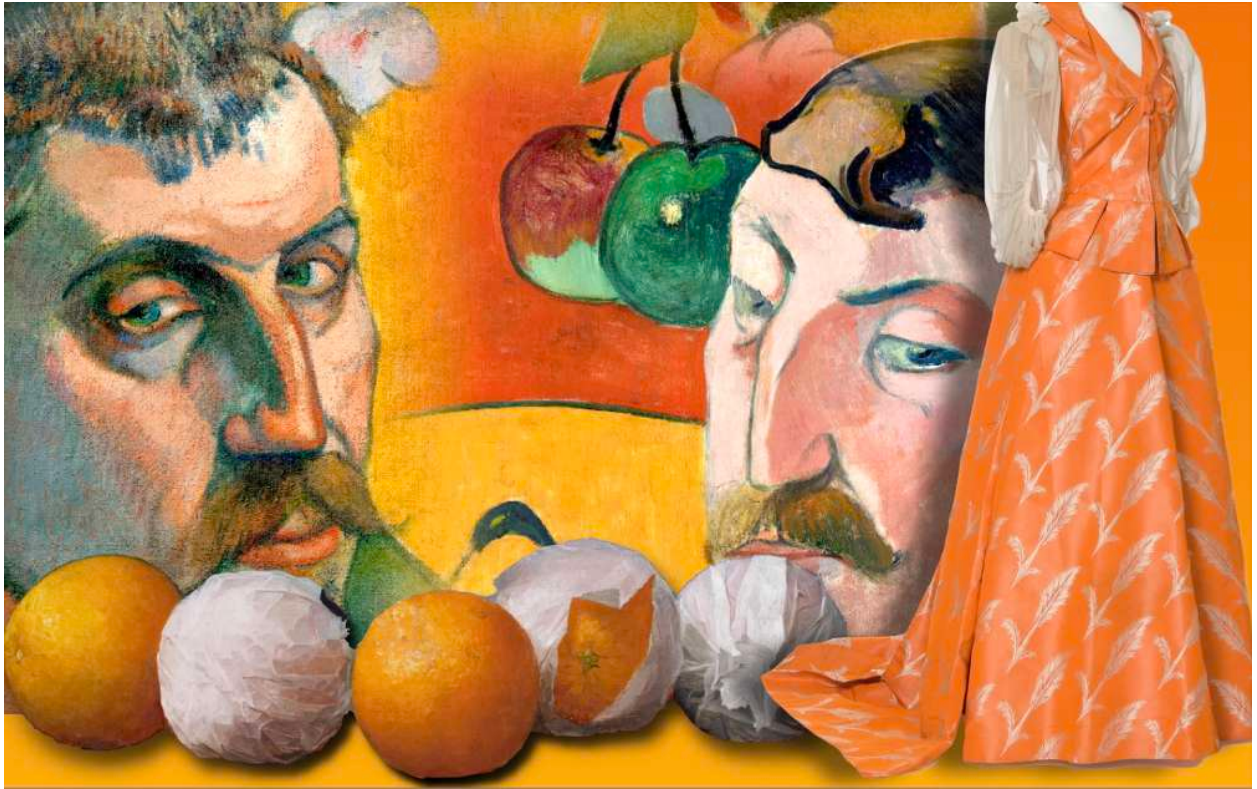
At the center of our collage stands an elegant lady: the 1764 portrait of Countess Mary Howe, one of Gainsborough's most striking and iconic female depictions.

The artist believed that contemporary attire was key to capturing a sitter's true likeness; here, Countess Howe is portrayed in the height of 1760s fashion.

She wears a pink silk taffeta *Robe à l'Anglaise*, renowned for its precise tailoring, construction, and understated trim.

The countess is surrounded by other figures skillfully rendered by Gainsborough throughout the course of his career.

Gauguin's orange



French painter Paul Gauguin (1848–1903) is regarded as one of the greatest masters of Post-Impressionism.

Acclaimed only posthumously, Gauguin is recognized for his experimental use of color and style, departing from the Impressionism of his era toward a pursuit of simplified, natural forms rendered through broad areas of vibrant color bounded by thick, bold outlines.

Self-portraiture—two examples of which are included here—was a defining element of Gauguin's oeuvre. The artist reflected on his self-portraits with the following statements:

“The face of an outlaw with an inner nobility,” a emblem of “the contemporary Impressionist painter,” and “a portrait of all the miserable victims of society.”

Gentileschi never seen



Artemisia was born in Rome in 1593. At the age of twelve, following the death of her mother, she balanced her apprenticeship in the workshop of her father, the painter Orazio Gentileschi, with caring for her younger brothers. Her fate took a decisive turn within that very workshop, where she crossed paths with two men who would mark her life forever: the first was Caravaggio—much talked about in Rome for works often deemed scandalous—who visited his friend Orazio seeking solace, understanding, and admiration. The second was Agostino Tassi, an collaborator of her father's.

Tassi, however, was notorious for his ruthless and violent nature. Infatuated with the young Artemisia, and after having his repeated advances forcefully rejected, he ambushed her alone in the workshop one day and brutally assaulted her.



The terrible assault she suffered, along with the subsequent humiliations of being denied justice, deeply scarred Artemisia.

Her father subsequently arranged a swift marriage, organizing her wedding and move to Florence with Pierantonio Stiattesi, a modest painter whose modest fame rests almost entirely on this unexpected union.

As the years passed, Gentileschi established herself as a painter. She frequently transposed the psychological aftermath of her trauma onto the canvases commissioned from her, particularly those depicting biblical heroines.

These heroines were likewise resolute women—undaunted by danger and driven by a desire for retribution—who triumphed over their cruel adversaries to assert their rightful place in society.

Despite persistent gossip, Artemisia managed to forge ties with the most influential figures of her era in Florence, beginning with Cosimo II de' Medici. She was also a friend of Galileo Galilei, with whom she maintained a lengthy correspondence.

Malicious rumors surrounding her conduct continued to follow her throughout her life, but Artemisia paid them no mind. Fiercely independent, she chose to leave her husband in 1621 and return to her native Rome.

For the next thirty years, she received major commissions for frescoes and portraits across Europe's leading capitals, from London to Naples, where she died in 1653.

Giotto tribute



Giotto di Bondone, known simply as Giotto (1267–1337), was a celebrated Tuscan painter and architect who revolutionized the prevailing figurative language of Byzantine art. He worked in all of Italy's major cities and earned the high praise of his contemporaries, attaining immense renown during his lifetime.



Departing from the traditions of the past, dominated by the rigid style of Byzantine icons, Giotto introduced a revolution in artistic taste that set the standard for the next two centuries.

By rendering figures with naturalism and vivid expression, he offered viewers a unprecedented aesthetic experience: emotional identification.

Giotto was also a shrewd entrepreneur. Managing a vast workshop, he devoted himself primarily to the main compositions while delegating secondary elements to his assistants. The speed and efficiency of his projects ensured a continuous stream of prestigious commissions.

"Giotto's abilities as an inventor and composer provide examples that may still be studied with profit by the artist who desires to excel." (William Young Ottley)

Gotch never seen



Thomas Cooper Gotch (1854–1931) was an English painter deeply influenced by the Pre-Raphaelite movement, who achieved notable acclaim for his portraits of elegant ladies, historical and religious scenes, and landscapes.

He became especially celebrated for his depictions of children dressed in medieval costume and set within timeless surroundings—a theme mirrored in the composition of this collage.

The Pre-Raphaelites formed a 19th-century British artistic movement defined by its reaction against prevailing academic standards.

Their goal was to return to an art form preceding the influence of Raphael, drawing inspiration from Italian painting of the late Middle Ages.

Guercino tribute



The 17th century was an era in which Baroque art, with its emotional intensity and dramatic allure, emerged as the dominant style. Within this vibrant artistic climate arose Giovanni Francesco Barbieri, known as Guercino (1591–1666), one of the most prominent Italian painters of the *Seicento*. Many critics compare his style to Caravaggio's realism, particularly for his masterful use of light.

In 1621, Guercino moved to Rome to decorate the Villa Aurora for the powerful Ludovisi family, following the ascension of Alessandro Ludovisi to the papal throne as Pope Gregory XV. It is within one of these prestigious halls that we have chosen to set our collage, featuring curated details selected from the artistic oeuvre of this great Italian master.

Hals never seen



Alongside the renowned masters Vermeer and Rembrandt, the third pillar of Dutch Golden Age painting was Frans Hals (1583–1666). The striking vitality of his portraits—vivid and pulsating with life—set him apart as a truly original artist for his time. Frans Hals was one of the very few artists to successfully depict smiling figures, a feat that is usually exceptionally difficult for a painter.

Between 1616 and 1639, Frans Hals painted five monumental group portraits of the civic guards of Haarlem. Curated details from these convivial scenes have been assembled in our collage to illustrate the observation of historian Johan Huizinga: “The naturalness and genuine simplicity of Hals's paintings continue to impress even foreign viewers who are unfamiliar with our country.”

Hayez never seen



Our collage is dedicated to the female portraits painted by the Italian artist Francesco Hayez (1791–1882).

On the left appears Carolina Zucchi, Hayez's model, pupil, and romantic partner, to whom he dedicated a series of explicitly erotic drawings.

On the right, depicted with a bared breast, is the 1851 painting: an allegorical representation of Italy, disheartened by the failure of the 1848 Milanese uprising to throw off Austrian oppression. The young woman's eyes gaze directly at the viewer; her exposed breast is the defining emblem of her identity: the homeland portrayed as a nurturing mother, ready to sustain her children. The allure of this masterwork lies in its seamless synthesis of political critique and existential anguish.

Hidden Frida (Kahlo)



Animals played a fundamental role in the works of Mexican artist Frida Kahlo (1907–1954), starring alongside the painter in numerous canvases.

She surrounded herself with animals that offered her trust and security, becoming the children she never had and the friends she could always rely on. They were companions in embraces, pillars of support in the darkness of solitude, and confidants with whom to share her joy.

“Dogs are our link to paradise. They don't know evil, jealousy, or discontent. To sit with a dog on a hill on a glorious afternoon is to be back in Eden, where doing nothing was not boring—it was peace.” (Frida Kahlo)

Hogarth never seen



Our collage is a homage to two extraordinary figures: the English artist William Hogarth (1697–1764) and his close friend David Garrick, the famed 18th-century actor.

Garrick is depicted here in two distinct poses: on the right, in one of his most celebrated roles as Shakespeare's King Richard III, visibly shaken on the eve of battle; on the left, shown in his everyday attire.

Legend has it that the two friends quarreled over this portrait, as Garrick was apparently dissatisfied with the painter's rendering of his likeness.

The background of the collage is formed by the wedding party from *The Wedding of Stephen Beckingham and Mary Cox*, another of Hogarth's famous masterworks, painted in 1729.

Hokusai never seen



Katsushika Hokusai (1760–1849) was one of Japan's most celebrated artists. Across his vast artistic output, spanning roughly a thousand works, Hokusai explored a wide variety of themes and subjects.

Enthusiastically received in 19th-century Europe, particularly in France, his art exerted a profound influence on Parisian artists of the late 1800s—including Manet, Toulouse-Lautrec, Monet, and Van Gogh—who were central figures in the movement known as *Japonisme*.

We chose to integrate selected details from the works of the tragic Dutch painter Van Gogh: from the prominent tree trunk in the foreground to the background rendered in an eccentric dark red hue.

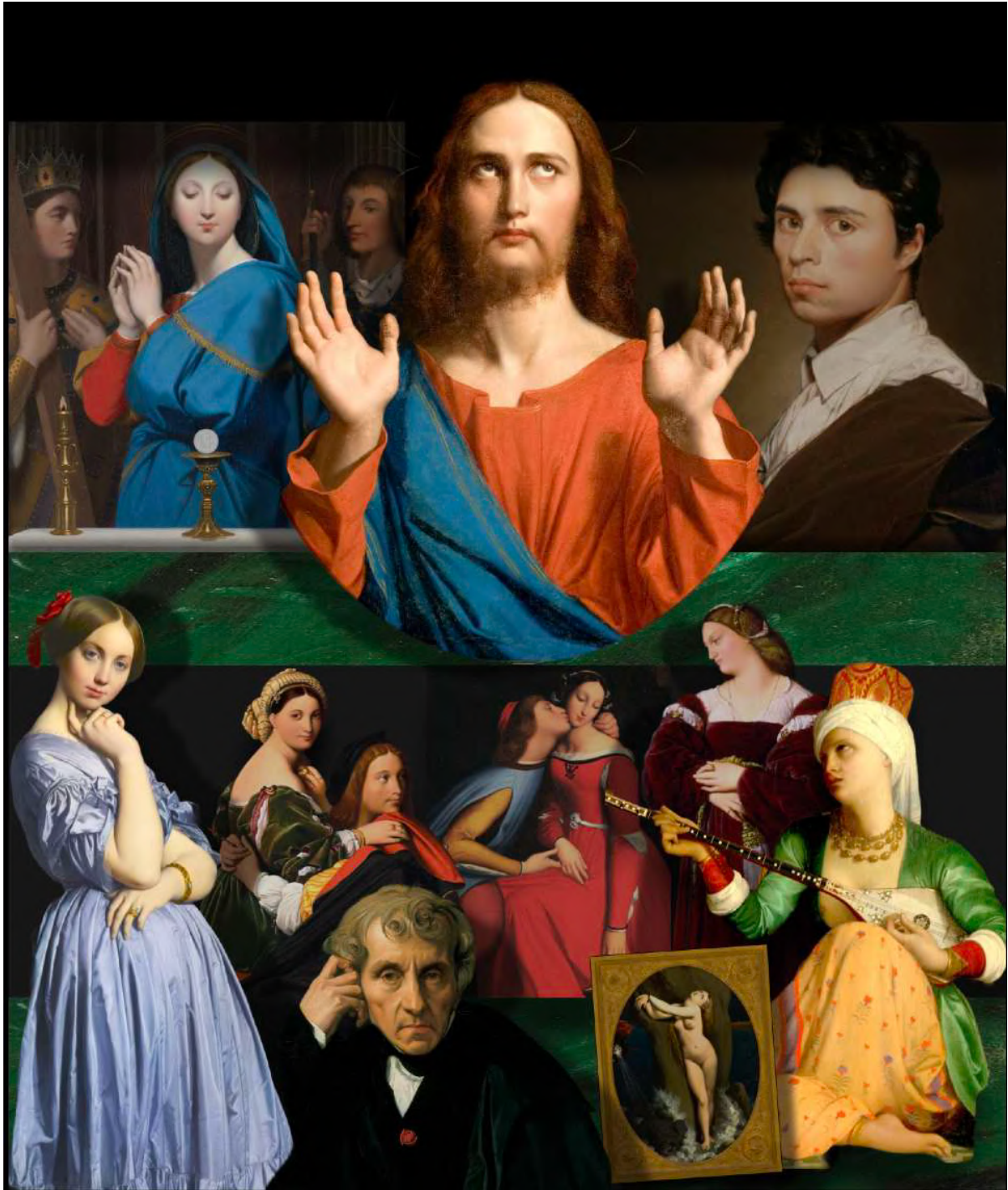
Holbein never seen



Swiss artist Hans Holbein the Younger learned to paint from his father, Hans, and like him, contributed to the transition of Northern European art from the Gothic style to the Renaissance. Hans the Younger is historically renowned for his portrait of the humanist Erasmus of Rotterdam, who translated the New Testament that formed the basis of Martin Luther's Bible.

To create his portraits, Holbein would first sketch his subjects in pencil-preliminary drawings that are today considered works of art in their own right. His final work was an unfinished portrait of King Henry VIII, begun in London, where the painter died of the plague in 1543. In our collage, among the various portraits, one can recognize Robert Cheseman, the Chief Royal Falconer.

Ingres never seen



L'artista francese Jean-Auguste-Dominique Ingres (1780/1867) studiò a Parigi con Jacques-Louis David e fu un grande ammiratore della pittura italiana del Rinascimento, in particolare dell'opera di Raffaello, avendo trascorso molti anni a Roma.

Kandinsky – Sound colours



Russian painter Wassily Kandinsky (1866–1944) moved at the age of thirty to Munich—an artistically vibrant city—to study painting. The artist is renowned for inventing abstract art. Legend has it that Kandinsky confessed that one evening upon returning home, he saw a stunning painting that completely spellbound him; it was simply resting upside down.

In 1910, he eliminated figurative elements entirely, creating the first abstract watercolor, in which shapes and colors float freely without trying to make logical sense. Thus, “the essence of abstract art, with its freely floating shapes and colors, is to be found in something more akin to music, where one can hear the sound of colors—slow or fast—in overall harmony; at times light and soft, at times playful and vibrant.” (Gianni Biffi)

Remembering Klee



Swiss-German artist Paul Klee (1879–1940) was both a painter and a musician, though his artistic journey was far from smooth, as he frequently broke with the "academic" canons of painting. Like his friend Wassily Kandinsky, Klee taught at the Bauhaus in Weimar starting in 1921, and later in Dessau.

His life was deeply marked by Nazi persecution due to his Jewish heritage. Despite these personal hardships and an autoimmune disease that struck him in the 1930s, Klee continued to paint until his death in 1940, leaving behind an artistic legacy imbued with symbolic depth and extraordinary versatility.

“Art does not reproduce the visible; rather, it makes visible.”
(Paul Klee)

Klimt never seen



Among modern painters, Austrian artist Gustav Klimt (1862–1918) is undoubtedly one of the most iconic figures of all time. His artistic output continues to fascinate generations, above all for his depictions of sultry, alluring women enveloped in rich gilded and geometric ornamentation. “Throughout his life, Klimt was fascinated by women: he painted them in every conceivable way, and it is said that in his studio he loved surrounding himself with nude models even when he wasn't actively painting. He studied their movements, the sinuosity of their bodies, their gaze, and the mystery of their femininity. Whether clad in sumptuous gowns or completely nude, Gustav Klimt’s female figures allure and seduce us like the sirens of the *Odyssey*.” (Monica Marcoleoni)

Lawrence never seen

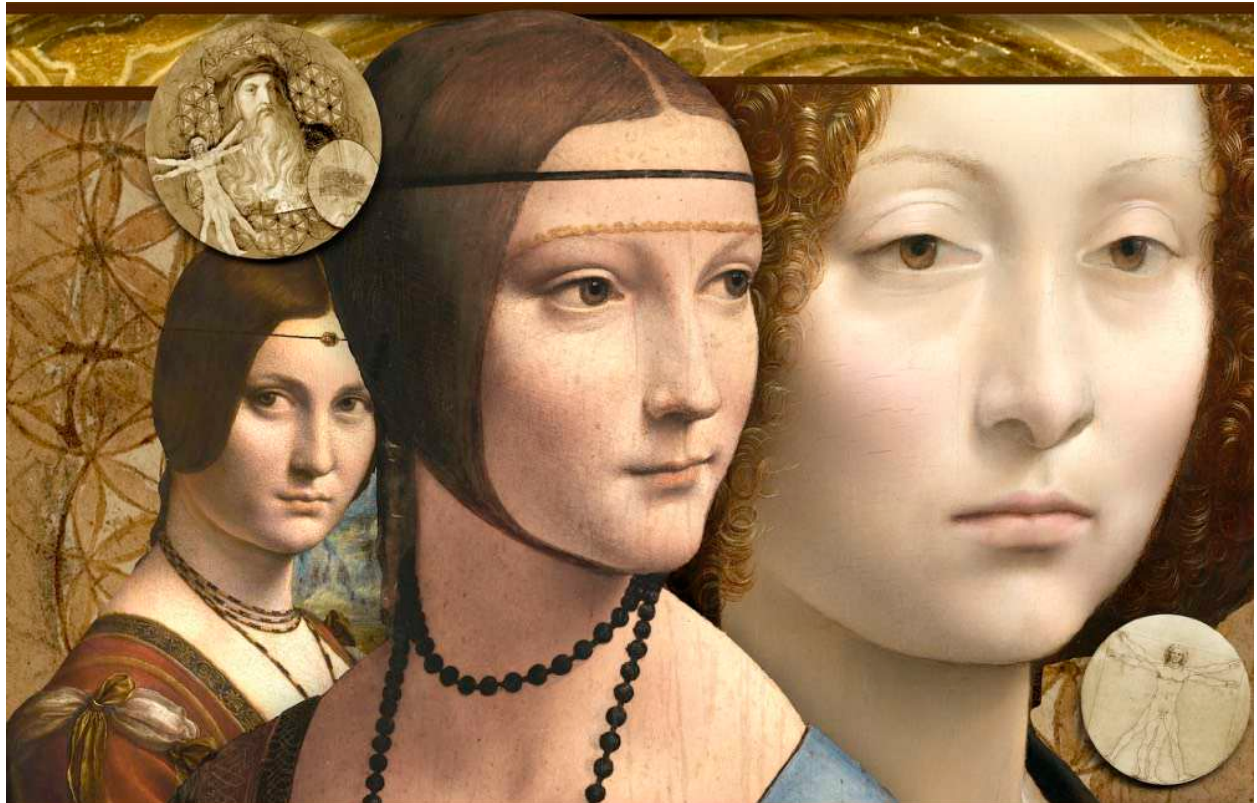


Sir Thomas Lawrence (1769–1830) dominated the art of portraiture in England for forty years, frequently engaged in commissions for the Royal House.

Lawrence later traveled to Rome, where he painted Pope Pius VII (the portrait now resides at Windsor), whom we see seated on his throne in our collage. Meanwhile, *The Red Boy*, depicted in the foreground, is celebrated as one of Lawrence's masterpieces and became the first painting to be reproduced on a British postage stamp in 1967.

His elegant style tended to idealize his sitters, particularly when depicting captivating women, such as *The Marquise Du Blaizel* (1825). We have zoomed in on a close-up of her face in the large panel within the collage, set alongside the Duke of Portland.

Leonardo tribute



Our collage, a tribute to the great master Leonardo da Vinci, brings together in a single composition a trio of portraits of Milanese noblewomen painted by the Tuscan master in the 1470s and 1480s, during his stay in Milan at the court of Ludovico Sforza.

The first portrait on the left is *La Belle Ferronnière*, one of the Italian Renaissance master's most famous works, defined by her captivating and enigmatic gaze; the painting is preserved at the Louvre in Paris alongside the artist's most celebrated masterpieces, such as the *Mona Lisa* and the *Virgin of the Rocks*.

In the center, we see the famous *Lady with an Ermine*, housed today at the National Museum in Kraków.



Art historians are unanimous in identifying the sitter as Cecilia Gallerani, renowned for having been the mistress of the ruler of Milan, Ludovico Sforza—a shrewd strategist as well as a refined patron of the arts.

An impenetrable expression set on a face frozen in melancholic distance reflects the refinement of the sixteen-year-old *Ginevra de' Benci*, painted by Leonardo, whom we have placed in the third position: "with the woman's gaze evading the viewer, as if to isolate the young girl in her own private world, far removed from the spectator." (S. Martin)

It is a testament to Leonardo's genius that through that gaze he captured the true psychological state of the young woman—forced into a marriage with a man fifteen years her senior whom she did not love, purely out of political and financial interests dictated by her father, a wealthy and powerful banker.

Lorenzetti never seen



The Sienese school of painting flourished in Italy between the 13th and 15th centuries, competing directly with the Florentine school despite its more conservative nature and greater emphasis on the decorative elegance of the Late Gothic style. One of the principal exponents of this school was Ambrogio Lorenzetti (1290–1348).

It is often noted that the style of Lorenzetti's works anticipated the Italian Renaissance, though very few of his paintings have survived to the present day. Among them is the *Madonna and Child*, executed in 1319, which appears at the center of our collage set against the background of medieval towers in Siena—towers far more numerous than those one can admire today in places like San Gimignano. Paraphrasing Dante Alighieri, we might say that Siena was "a city crowned with towers."

Lotto tribute



In our collage, the woman points to a slip of paper inscribed with the Latin phrase praising the virtue of Lucretia, aiming to establish a connection between the sitter in the painting and the Roman matron Lucretia, who took her own life after being violated by Sextus, son of Tarquin the Proud, the last king of Rome.

Lucretia ended her life to escape dishonor, igniting popular outrage that ultimately forced the king and his sons to flee the city.

A solitary and restless painter with a tormented life, Lorenzo Lotto (1480–1557) has been fully reevaluated today: "The Venetian artist is significant for defying every convention; his portraiture represents the pinnacle of sixteenth-century portrait art." (finestresullarte.info)

