



GRANDI ARTISTI M-W

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



Macke never seen

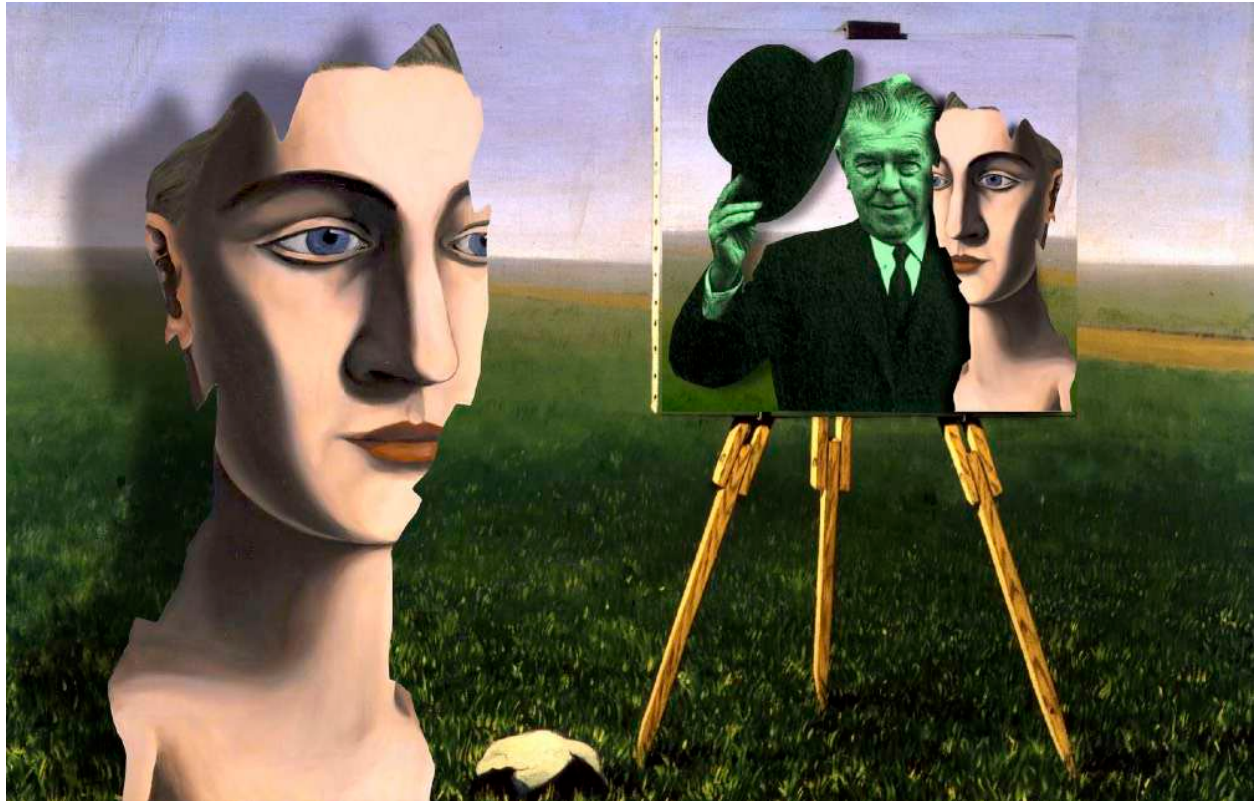


Despite his untimely death during World War I in 1914 at the age of just 27, the German artist August Macke's impact on modern art remained significant.

His mastery of color manipulation and his exploration of new forms of artistic expression influenced subsequent generations of artists. Macke, alongside the Der Blaue Reiter movement, experimented with abstract painting, although much of his work remained figurative.

His brief yet intense artistic career continues to be celebrated, and his works remain a fundamental contribution to German Expressionism and to modern art as a whole.

Magritte never seen



Poetry, humor, reflection, reality and dreams, the visible and the invisible, fantasy and elegance; these are the works of a visionary artist: the master René Magritte (1898–1967).

The Belgian painter was fascinated by the exploration of the mind and the subconscious, as theorized by André Breton, the father of the Surrealist movement. In Paris, Magritte associated with key figures of the movement, such as Breton, Salvador Dalí, and Max Ernst, developing his own style focused on the precise depiction of everyday objects set in unusual and surprising contexts.

His ability to paint in a realistic manner contrasted with the conceptual unreality of his compositions, creating an alienating, unexpected, and provocative effect.

Manet's escape



The detail shown here is taken from the 1880 painting "The Escape of Rochefort" by Édouard Manet. The painting depicts the escape of opposition politician and writer Henri Rochefort, who was imprisoned in a penal colony on the island of New Caledonia following the collapse of the Paris Commune in 1871.

Although Manet failed in his ambition to create a history painting for the 1881 Paris Salon, he nevertheless created an artistic manifesto. Even the faces—with the exception of Rochefort's—are unrecognizable, subordinated to the pure stroke of the brush. In doing so, he addressed the most pressing challenge of Impressionism at the time: the question of whether content could remain recognizable within a form of painting executed entirely in an allusive and deeply painterly style.

Mantegna never seen



The Italian artist Andrea Mantegna (1431–1506) was a highly influential Renaissance painter, known for his experiments with perspective and spatial illusion. His work is known to have influenced the great painters of the era, from the German artist Albrecht Dürer to Leonardo da Vinci.



Let us now analyze the lower section of our collage: this is the painting "Presentation at the Temple," created by Mantegna in 1465. On the right, the young Madonna offers the Child to the elderly, stern priest Simeon, while in the center background, Saint Joseph looks on with suspicion. Out of the black background emerges the pale, perplexed face of a young man with curly hair, and on the far right, behind the Madonna, a woman with a lost look leaves the scene.

There are six figures in total; the atmosphere is stern and anxious, devoid of smiles, featuring a suffering infant Jesus. Critics believe that the young man entering from the left is Andrea Mantegna himself in one of his first self-portraits, while the woman exiting on the right is thought to be Nicolosia Bellini, the young woman Andrea had recently married.

Mengs never seen



Like many 18th-century artists, the German painter Anton Raphael Mengs (1728–1779) developed his masterful artistic skills by studying Renaissance and Baroque works he encountered during his stay in Italy.

At the end of this three-year period, Mengs converted to Catholicism and married a young Roman woman.

The "Painter of Princes," as Mengs was called by his contemporaries, was soon forgotten after his untimely death with the rise of a new generation of rebellious and romantic young artists opposed to his classical rigor.

Modigliani tribute



Amedeo Modigliani was born in Livorno on July 12, 1884, into a Jewish family, the youngest of four children (three sons and a daughter). His father, Flaminio, descended from a family originally from Rome, and his mother, Eugénie Garsin, born in Marseille but from a family living in Livorno for several generations, were both atheists.

In 1906, Modigliani secured the funds to move to Paris, the global capital of avant-garde art, where he developed a unique style: his sensual female nudes and portraits are characterized by stylized faces, slender necks, and often blank gazes. This was an extremely symbolic stylistic choice. Following the saying that "the eyes are the mirror of the soul," Modigliani decided to depict his subjects without pupils; unable to truly know the souls of the men and women he painted, the artist left their eyes "empty."



Modigliani was also a sculptor, a disciple of the master Constantin Brâncuși, and created a series of sandstone heads that he managed to exhibit in 1912. Unfortunately, his career as a sculptor was also short-lived: the dust generated by carving exacerbated his tuberculosis.

A bohemian artist, Modigliani certainly did not shy away from drinking and the use of harmful substances, compromising his already fragile health weakened by tuberculosis, which ultimately led to his death at just thirty-five years old, right at the peak of his success.

It is said that once, ill and delirious, he confessed that all he wanted in the world was to see the paintings in the Pitti Palace and the Uffizi in Florence before he died.

Monet tribute

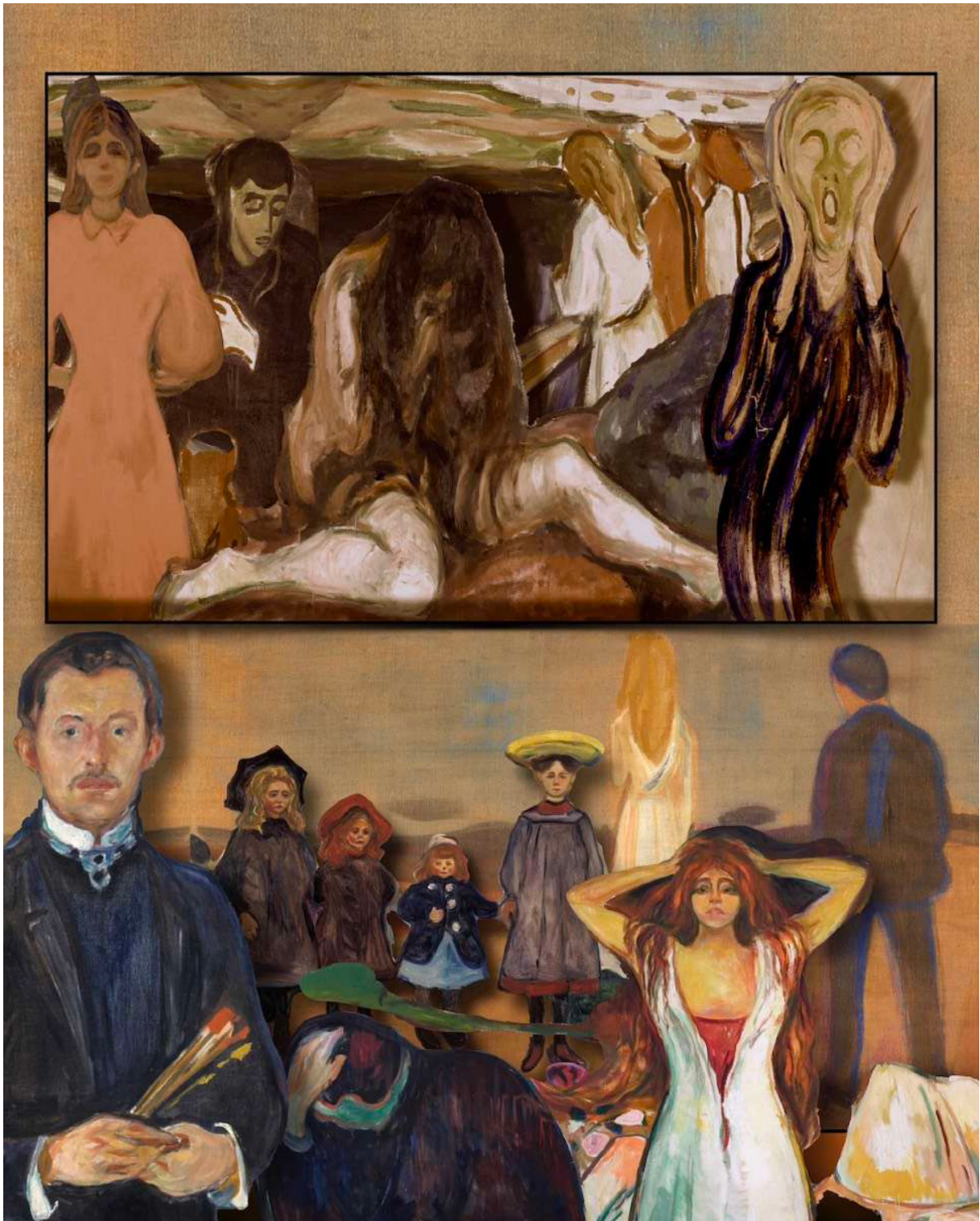


Claude Monet (1840–1926), the French painter who spent years studying light in an effort to capture changing atmospheric conditions, gave his name to a group of revolutionary artists like himself: the Impressionists.

Indeed, the Impressionists proposed a new artistic expression, seeking to capture on canvas the shifts in color and the effects of light on the environment, working almost always *en plein air*—outdoors rather than inside a studio.

He painted trees and flowers, but above all the play of water on the pond and the floating water lilies, which became a true artistic obsession until the end of his days. "Other painters paint a bridge, a house, a boat... I want to paint the air that surrounds the bridge, the house, the boat, the beauty of the light in which they exist." (Claude Monet)

Munch tribute



An artist's life is often characterized by a dualistic view of reality, capable of capturing intense light and deep shadows. Edvard Munch, the great Norwegian painter (1863–1944), is considered one of the precursors of Expressionism and played a fundamental role in the evolution of modern art.



In our collage, Edvard Munch appears in the lower left in one of his self-portraits, while in the upper right we can see him again, in a moment of panic, in his most famous painting: *The Scream*.

"Born into a family marked by illness and death, Munch experienced acute pain from a young age. For him, art transformed into a powerful tool to express his torments and give voice to the disquiet that plagued him... the artist depicts the anguish of human existence, the sense of isolation and estrangement that often afflicts us." (Annamaria Accinno)

"Through art I try to clarify my relationship with the world, and if possible also help those who view my works to understand them, to look deep inside themselves" (E.Munch)

Otto Dix tribute



After concluding his wartime experience—having enlisted as a staunch volunteer in the German army and returned a firm, resolved pacifist—Otto Dix (1891–1969) returned to Dresden in 1919 to enroll at the Academy of Fine Arts and finally complete the artistic training interrupted by the outbreak of the conflict.

Through interactions with other artists, he gravitated toward the Dada movement.

In a German nation shattered by military defeat, the Dadaists aimed to piece things back together through artistic and cultural action.

Dix was the first to incorporate the provocative spirit and painterly anarchy so central to Berlin Dadaism.



Otto Dix, pictured above in the center in a self-portrait, has been the subject of renewed international interest in recent years. The paintings for which he is famous—from depictions of dying soldiers in trenches to the lights of major cities, to portraits of prostitutes—still evoke strong reactions today.

"I will either become famous or notorious," Otto Dix said. He succeeded in both.

"An artist must ask himself what era he lives in and how he can respond to his era." Dix's biography tells us that the artist lived through epochal changes: he was born during the reign of Emperor Wilhelm II, experienced World War I on the front lines, then came the Weimar Republic, followed by the Nazis, who found his paintings scandalous, obscene, and harmful to the military cause. Then another war, followed by the era of the two Germanys. (Markus Stegmann)

Poussin tribute



The French painter Nicolas Poussin (1594–1665) spent most of his life in Italy, specifically in Rome, a city that inspired him through the knowledge and study of Italian art.

"Poussin found his personal artistic calling in creating small canvases for private collectors and scholars. He favored mythological subjects or episodes drawn from classical literature or the Bible. His works depict characters who move and act like actors on a stage, yet frozen in time, in their gestures, in their movement, and in their expression."
(artespiorando)

"My nature compels me to seek out and love well-ordered things and to flee confusion, which is my absolute antithesis and enemy, as light is to darkness."

Reni never seen



Guido Reni (1575–1642) was the most famous Italian painter of his time, renowned as an almost unmatched creator of religious imagery. The idealized figures he painted, along with the harmony, color, and composition of his works, made his name synonymous with grace and beauty; he was therefore dubbed "the divine Guido."

According to a biographer, Reni boasted that he knew how to "paint heads with their eyes turned to the heavens in a hundred different ways," representing both ecstasy and divine inspiration. He could have been an even greater artist—another Rubens in terms of power and wealth—had he not tarnished his reputation and his art by taking on too many commissions and rushing to finish them to settle his debts, driven by an uncontrollable gambling addiction.

Ricci never seen



Sebastiano Ricci (1659–1734) is considered one of the principal artists of 18th-century Venetian painting, and starting right from the year 1700, he began a period of prolific artistic activity both inside and outside the Venetian city.

He left for Vienna to work in the service of Joseph I of Habsburg and decorate the ceiling of the Hall of Mirrors in Schönbrunn Palace, then moved on to London to create numerous works in the residence of Lord Burlington (now split between the Royal Academy of Arts and Chiswick House).

Finally, after a brief stay in Paris, Ricci returned to Venice, where he concluded his career with commissions coming from both the ecclesiastical world and the noble courts across Europe.

Rousseau tribute



The French artist Henri Rousseau (1844–1910), one of the most original painters of the late 19th and early 20th centuries, also known as *Le Douanier* ("The Customs Officer"), is considered a precursor of so-called Naïve art. He began painting at the age of thirty, mainly because he had plenty of free time while working as a clerk at the Paris customs office. Rousseau's simplicity—at times bordering on naivety in his depiction of forest fauna and flora—was the central theme of 25 of his paintings, which were not universally appreciated in his time.

“Rousseau was not discouraged by failure; the jokes and mockery actually energized him. He worked hard painting fantastical and exotic landscapes and, in the end, succeeded in creating his own primitive yet coherent pictorial language.” (Danilo Almeida)

Schiele tribute



The Austrian painter Egon Schiele (1890–1918) is famous—and some would say notorious—for the twisted bodies and raw sensuality of his paintings, many of which are self-portraits. An important 20th-century figurative painter, he created over 3,000 works on paper and around 300 paintings, often considered shocking and offensive due to their explicit and brazen eroticism.

A student and protégé of his compatriot Gustav Klimt, Egon Schiele was an artist with a short but intense life. His angular lines set him apart as one of the early proponents of Austrian Expressionism, which rejected conventions and introduced ugliness and exaggerated emotions into art. Klimt bought Schiele's drawings, hired models for him, and introduced him to potential patrons. Consequently, some of Schiele's early works show similarities to Klimt's; furthermore, the two shared many things in life: experiences, mutual respect, friendship, and, it is said, a love for the same woman.

Seurat in Autumn



In his most famous painting, "A Sunday on La Grande Jatte," the French artist Georges Seurat (1859–1891) depicted people relaxing in a park on an island in the Seine.

The artist began working on the painting in 1884 using a layer of small horizontal brushstrokes of complementary colors. He subsequently added tiny dots—also in complementary colors—that appear as solid, luminous forms when viewed from a distance. This technique, known as Pointillism, set his art apart from that of the Impressionists who were establishing themselves during the Belle Époque.

In our collage, we have imagined that the main figures from the original painting meet again in a rural setting under the first autumn rains.

Signac tribute



Paul Signac's (1863–1935) family moved to the Parisian district of Montmartre, home to numerous artist studios. In 1880, Paul abandoned his architecture studies to pursue his calling after visiting a Claude Monet exhibition.

The most iconic works of his artistic journey reflect his initial embrace of Impressionism—a technique he later set aside to pioneer "Pointillism" alongside his friend Georges Seurat. Pointillist painters choose to apply color to the canvas in tiny dots rather than spreading it evenly.

This technique stems from the influence of scientific developments in optical studies—another artistic revolution driven by the atmosphere of euphoric optimism following societal changes in France, an era fittingly known as the Belle Époque.

Singer Sargent tribute



John Singer Sargent was born in 1856 in Florence to American parents. His mother, Mary, did not want a normal childhood for him—one spent in school like other children his age, learning to read and write. She preferred to take him with her around the world to discover artistic and cultural wonders, visiting major European cities.

In 1885, he made the first of a series of visits to Monet at his house in Giverny, while around the same time, his interest in *en plein air* painting began to grow.

John became a painter of fashion, style, and taste. The artist's techniques highlighted luxurious attire elegantly worn by members of 19th-century American high society. Most of these refined portraits are now on display in the galleries of the Museum of Fine Arts in Boston and Tate Britain in London.

Sully never seen



Thomas Sully (1783–1872) was a highly prolific British-born American painter who produced a considerable number of portraits. His paintings are elegant and romantic, executed with impeccable technical mastery. The female figure is emphasized, in keeping with the sentimentalism of the mid-19th century.

Although he painted portraits of many of the most important politicians of his time—such as Queen Victoria and several U.S. presidents, including Thomas Jefferson, John Quincy Adams, and Andrew Jackson—Sully's fame is primarily rooted in his elegant depictions of high-society women.

Among these, our favorite, dated 1845 and positioned at the center of our collage, depicts Mrs. James Montgomery adorned with a coral necklace.

Toulouse-Lautrec tribute

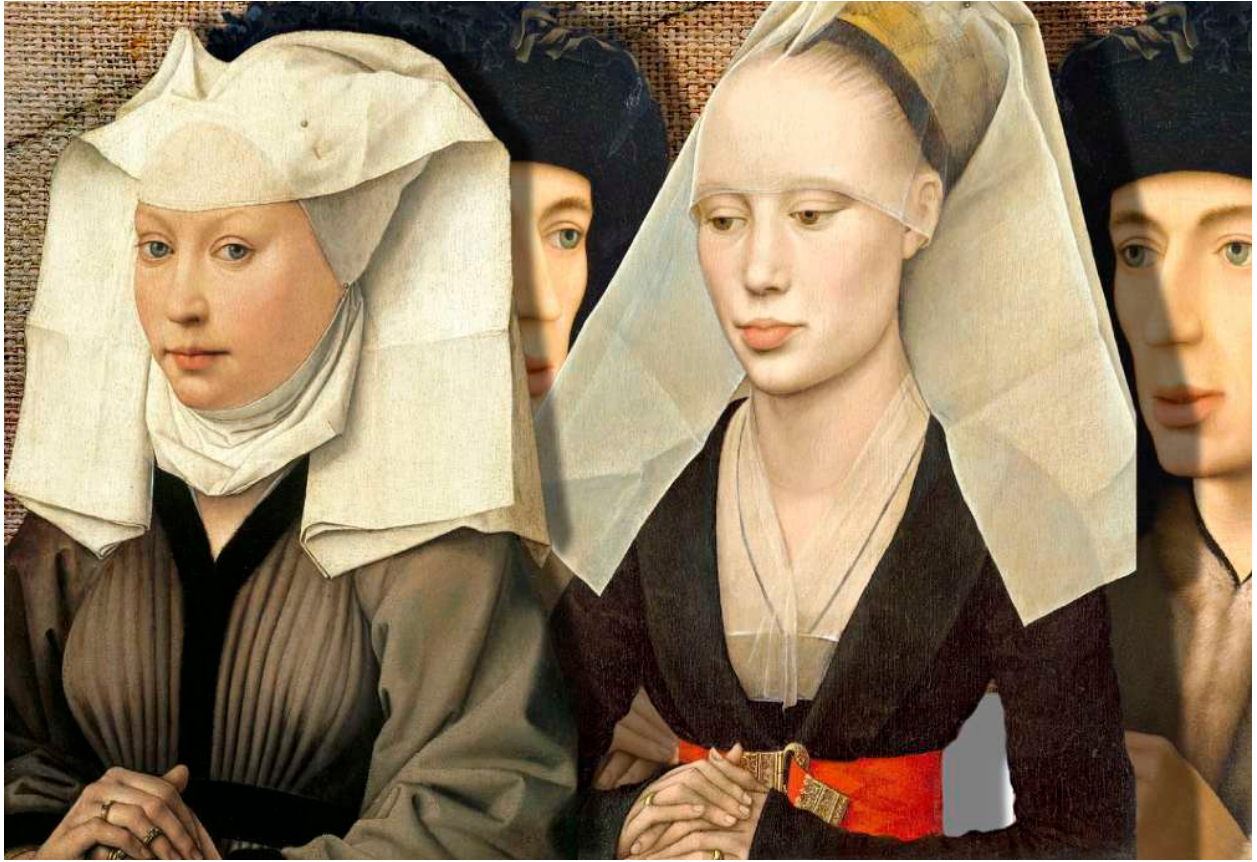


Henri Toulouse-Lautrec (1864–1901) was a great French graphic artist, draftsman, and painter, highly active toward the end of the 19th century. His works are considered Post-Impressionist. He is particularly known for his advertising posters, created, for example, for the shows at the famous nightspot Moulin Rouge.

His works depict the most eccentric scenes of Parisian nightlife, describing the radical changes in society and the economy during the Belle Époque.

A great artist and an unfortunate man. We pay tribute to Toulouse-Lautrec by remembering one of his moving quotes: "Love is when the desire to be desired hurts so much that you feel you could die."

Van der Weyden tribute

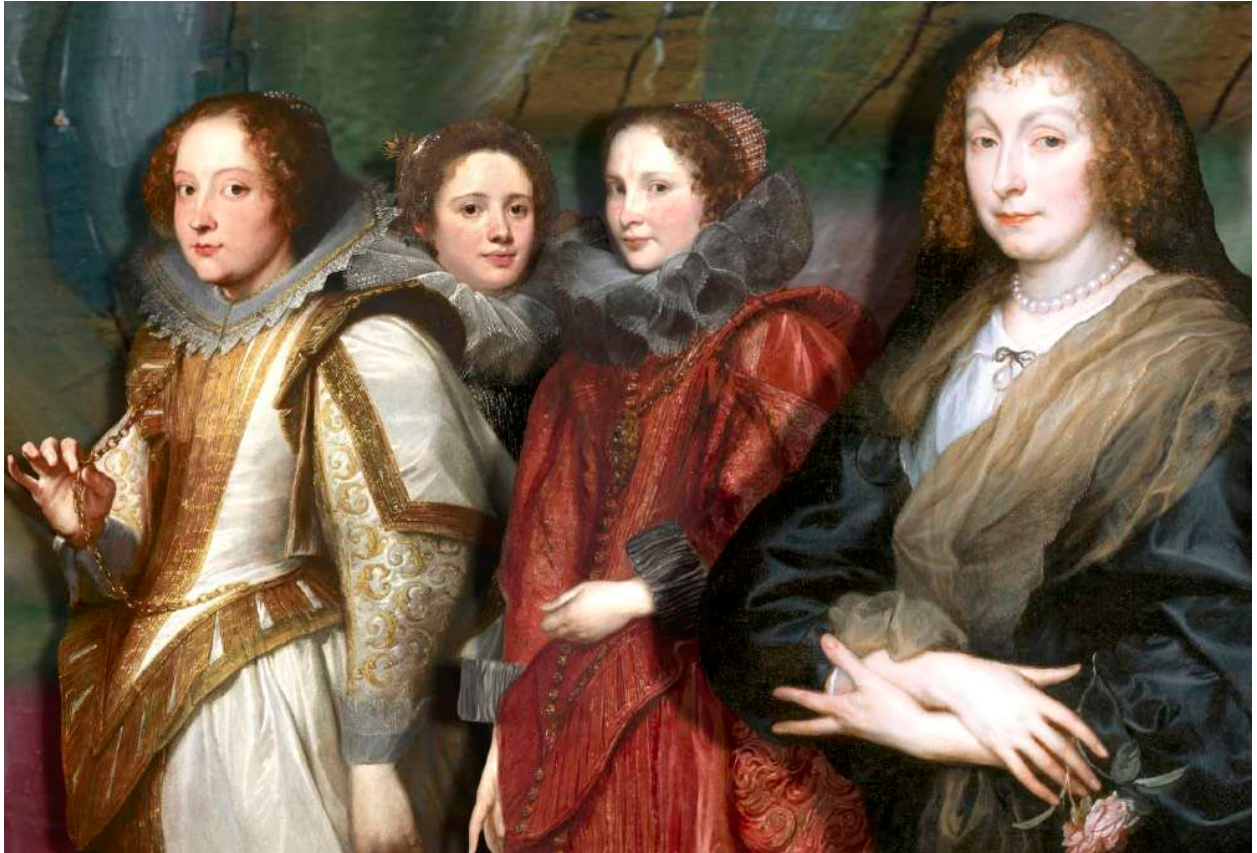


Rogier van der Weyden is considered one of the greatest Flemish painters of the 15th century. He was the official painter of the city of Brussels, counting the Dukes of Burgundy among his patrons.

The noblewoman on the left of our collage is a vivid portrait, thanks to the woman's open gaze directed straight at the viewer.

On the right is the portrait of a second woman: an example of the elegance characteristic of the artist's later portraits. Although her identity is also unknown, her dignified air suggests that she belonged to the nobility. Her attire and plucked eyebrows were distinguishing marks of high-ranking ladies at the Burgundian court.

Van Dyck tribute



Antoon van Dyck (1599–1641) entered the workshop of Van Balen at the age of ten, and just seven years later, he already had his own studio. After a brief stay in London, Van Dyck spent an extended period in Italy, which served as an important source of learning. His Italian memories are preserved in the "Italian Sketchbook" (British Museum, London), a notebook filled with drawings and anecdotes.

The portraits from this period reveal a refined chromatic sobriety and meticulous attention to costume details, bestowing elegance and dignity upon the Italian aristocracy. The painter felt right at home among bankers and merchants, who, well aware of the symbolic and celebratory value of his portraits, vied with one another to be painted by the artist.

Van Eyck never seen



Although often associated with Italy, the Renaissance also extended to Northern Europe, in the territories of Flanders. "Paintings of the period depicted moments shared by all members of society, from the recreational activities of the upper classes to the labor of peasants, from the grandeur of cities to the peaceful atmosphere of villages and homes." (Abel G. Matos)

One of the most representative artists of Flemish art is Jan van Eyck (1390–1441). Information about his life remains scarce; nevertheless, he was an artist of international renown, and his style, centered on an analytical rendering of reality, had a vast influence.

The artist perfected the oil painting technique, which gradually replaced the use of tempera paint throughout Europe.

Van Gogh's women



Almost all of Van Gogh's loves are documented in his paintings, but none inspired the painter like that of Agostina Segatori—his first and last great love—whom we have placed at the center of our collage (the girl with the unusual red hair tousled by the wind).

Agostina was a famous model born in Naples and the owner of the *Le Tambourin* café on Boulevard de Clichy in Paris.

Vincent, a much more humble man, was overwhelmed by her lifestyle to the point of leaving her and permanently denying his feelings. It is said that he never fell in love again after her.

These misfortunes reveal just how sensitive, misunderstood, and lonely the famous Dutch painter was—one of the leading figures of Post-Impressionism and, above all, the most popular among modern painters.

Vasari at auction



The Tuscan Giorgio Vasari (1511–1574) is best known for having been the first art historian, serving as one of the primary sources of information on the lives of Italian Renaissance artists.

The collage seeks to pay tribute to Vasari the painter, starting on the left with his self-portrait and on the right with his patron Cosimo de' Medici. The female personification of Justice is depicted semi-nude in the center; her outstretched arm offers a laurel wreath to Truth. Truth is presented to Justice by Time, an winged old man who, in the original 1543 painting, holds an hourglass on his head.

In conclusion, it is worth noting that Vasari was accused of gossiping about the behavior of the artists in his biographies, but gossip is an ingredient that has always contributed to the success of many biographical works.

Vermeer tribute



Undoubtedly, a work that has captured the collective imagination, thanks in part to the 2003 film, is "Girl with a Pearl Earring," also known as "Girl with a Turban," dated 1665.



Nicknamed the "Dutch Mona Lisa," it is a portrait by the artist Johannes Vermeer (1632–1675).

"The painter was a master at depicting bourgeois subjects engaged in their everyday activities. What fascinated him most were people, especially women and young girls, absorbed in domestic chores." (Carlotta Marelli)

Admiring his canvases, which we have partially assembled in the collage, one gets the impression of stepping into a world that is ancient, simple, and precious all at once.

It feels like a window into the past through which we can glimpse the daily life of unknown individuals, immortalized by the talent of the Dutch artist.

"Vermeer's paintings are true still lifes with human beings." (Ernst Gombrich)

Veronese never seen



The Renaissance painter Paolo Caliari, born in Verona in 1528 and known as Veronese, became a leading figure—alongside Titian and Tintoretto—of the great artistic era of 16th-century Venice following his move to the city.



Veronese's popularity has spanned the centuries, placing him among the masters of color alongside Titian, Rubens, and Rembrandt. His workshop was composed of an established family of painters, which included his brother and his sons, Carlo and Gabriele.

"The painter Paolo Veronese celebrates the wealth of the Venetian aristocracy and the splendor of 16th-century Venice through large-scale works where a crisp light enhances the colors and figures. His brilliant and revolutionary exploration of color and perspective opened the doors to the achievements of the Baroque, even anticipating some of the results obtained three centuries later by the Impressionist painters." (Bettina Mirabile)

Today, Veronese's major works are distributed across some of the most prestigious museums in the world, such as the Louvre in Paris, the Pinacoteca di Brera in Milan, and the Gallerie dell'Accademia in Venice.

Vigée Le Brun tribute



Élisabeth-Louise Vigée (1755–1842), married Le Brun, although a self-taught painter, established herself at the court of Marie Antoinette, who posed for thirty portraits painted by the artist.

In the collage, the painter appears on the right and the queen on the left, wearing a simple muslin dress that caused a sensation due to its informality. The nude figure between the two women is a Bacchante, a mythological subject used as a pretext to include a nude.

A curious detail: Le Brun and the Bacchante hint at a smile that reveals their teeth. According to Academy rules, women were to be depicted with closed lips. The collage takes on historical significance by describing the final years of monarchical France and the carefree life of its nobility.

West tribute



Benjamin West (1738–1820) was an American painter originally from Pennsylvania.

Initially trained as a portraitist, he later moved to Italy, where in Rome he found an English patron who introduced him to Alessandro Albani, an influential cardinal, patron of the arts, and collector.

In 1763, he settled in Great Britain, where he received numerous official commissions. In 1792, he succeeded Joshua Reynolds as president of the Royal Academy of Arts. West also had a significant influence on the development of painting in the United States, as many American artists trained in his London studio.

Winterhalter tribute



The European monarchies of the 19th century live on in the captivating works of Franz Xaver Winterhalter (1805–1873): in Paris, where he served as court painter to Louis Philippe; in England, where Winterhalter painted portraits of Queen Victoria and her large family, now preserved at Buckingham Palace.

The painter's fame continued to grow under Napoleon III, when Winterhalter became the official portraitist. He also reached the Spanish court, where Isabella II commissioned a splendid portrait from him. In 1864, he traveled to Vienna to paint Emperor Franz Joseph I of Austria and his wife, Elisabeth of Bavaria, known as Empress Sisi. However, as fervent republicans, we have chosen to include in our collage more bourgeois details drawn from the vast artistic output of this great German painter, who smiles at us from the lower right of his 1840 self-portrait.

