

Bruno Molajoli



RITRATTI A CAPODIMONTE

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Aa.Vv.



Ritratti A Capodimonte:

Ritratti a Capodimonte Bruno Molajoli,1959 *Ritratti a Capodimonte [a cura di Bruno Molajoli* Museo nazionale di Capodimonte,1959 *Napoli e la Campania* Touring club italiano,2002 **La galleria dei ritratti** Marco Carminati,2020-12-14T00:00:00+01:00 Immaginiamo di essere in un museo Varcato l atrio ecco aprirsi davanti a noi una lunga galleria con i muri bianchi e la volta a botte segnata da un grande lucernario Il mare di luce che da l discende illumina le pareti sulle quali sono appesi allineati ad altezza regolare e valorizzati da cornici d oro una sessantina di quadri Gi al primo colpo d occhio ci si rende conto che questi quadri appartengono a un unico genere quello dei ritratti Attenzione per siamo dinnanzi a ritratti piuttosto speciali Sono ritratti di artisti storici dell arte mercanti collezionisti e per finire i nemici giurati delle precedenti quattro categorie ovvero i falsari Se ci si posiziona davanti ad essi questi non si limitano a guardarci e fissarci in assoluto silenzio come farebbe normalmente ogni ritratto che si rispetti No questi ritratti quando si accorgono di essere osservati cominciano autonomamente a parlare e a raccontare E diventano degli autentici fiumi in piena Ritratti eccellenti nella pittura di grandi maestri dell'Ottocento e del Novecento. Con CD-ROM Mario Ursino,2007 Tra i generi classici della pittura il ritratto costituisce una categoria a s non fosse altro per il fatto come ha osservato Georg Simmel 1858 1918 nei suoi scritti sull arte che si tratta di un uomo che dipinge un altro uomo tutto l uomo percepisce la totalit dell altro Da questa premessa quindi possiamo dedurre che si stabilisce necessariamente tra i due soggetti un rapporto un intreccio psicologico che a volte pu sottendere anche un amicizia una solidariet se non un nascente o preesistente legame amoroso come spesso accade tra pittore e modella Non sempre ovviamente e soprattutto nella pittura antica quando l alta committenza incaricava gli artisti per effigiare i personaggi di cui si intendeva trasmettere l immagine per la storia

Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum Harvard University. Fine Arts Library,1971
Catalogues of the Berenson Library of the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, Florence, Italy Berenson Library,1972 *National Union Catalog* ,1956 Includes entries for maps and atlases

University of California Union Catalog of Monographs Cataloged by the Nine Campuses from 1963 Through 1967: Subjects University of California (System). Institute of Library Research,University of California, Berkeley,1972

Bibliography on Portraiture: Classified arrangement and index to topics ,1990 *Napoli e dintorni* Touring club italiano,2001 *Studi e ritratti calabresi* ,1924 **Corti e cortigiani nella Roma barocca** Francesco Calcaterra,2016-03-20T00:00:00+01:00 Scrivere di corti e cortigiani l occasione per allargare l indagine sulle condizioni di vita nella Roma dell et barocca l occasione ancora per indicare nella congiuntura economica la causa di trasformazioni sociali e umane anche profonde e per riflettere infine sulla ramificazione del potere e su quanto una crisi economica come quella del XVII secolo degradi l uomo lo travolga fino ai limiti della dignit e dell onest La soluzione romana del potere senz altro una delle grandi ragioni all origine dello iato profondo fra Stato pontificio e resto d Italia Senza trascurare altri aspetti inquietanti

Fu veramente il cortigiano quel dannato che ci hanno abituato a credere O fu vittima piuttosto di un destino avverso Fu la lunga crisi del Seicento a far traballare il concetto di nobile a metterlo in discussione La risposta in queste pagine rigorosamente fondate sui documenti d epoca *Arte di Calabria tra Otto e Novecento* Enzo Le Pera, 2001 Catalogues of the Berenson Library of the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, Florence, Italy: Subject catalogue. 2 v Berenson Library, 1972 **Le Gallerie nazionali italiane**, 1902 **Il ritratto nella pittura italiana: Dal Beato Angelico a Modigliani** Giuseppe Delogu, Guido Marinelli, 1976 Biografie e ritratti degli uomini illustri della provincia di Molise Pasquale Albino, 1865 **I rapporti tra Roma e Madrid nei secoli XVI e XVII: arte diplomazia e politica** Aa.Vv., 2015-04-10T00:00:00+02:00 Il tema dei rapporti artistici tra Roma e Madrid stato affrontato inizialmente soprattutto in termini stilistici concentrando l attenzione in particolare per quanto concerne il Seicento sui rapporti tra Caravaggio e Velazquez Negli ultimi decenni si sviluppato un filone di studi che senza trascurare il problema del linguaggio artistico ha dedicato attenzione a molti altri pittori ma anche a scultori e architetti e a problematiche come quelle della committenza del collezionismo e dei rapporti tra arte politica e diplomazia Questo volume che vede la partecipazione non solo di storici dell arte raccoglie i frutti pi maturi di questo percorso L approccio interdisciplinare che caratterizza i saggi qui pubblicati mette in luce la complessità e ricchezza dei rapporti tra i due paesi Nell ambito delle sfaccettate relazioni tra l Italia e la Spagna in epoca moderna Roma e Madrid furono certamente i luoghi privilegiati degli incontri e degli scambi Il volume ricco di novità getta nuova luce su un mondo affascinante con originali scoperte che arricchiscono la nostra conoscenza dei rapporti tra le due corti Alessandra Anselmi specializzata nello studio dei rapporti storico artistici tra l Italia e la Spagna in epoca moderna e insegna Storia dell Arte Moderna presso l Università della Calabria Oltre a numerosi saggi su riviste italiane e straniere tra le sue principali pubblicazioni Il Palazzo dell Ambasciata di Spagna presso la Santa Sede Roma De Luca Editore 2001 Il diario del viaggio in Spagna del cardinale Francesco Barberini scritto da Cassiano dal Pozzo Madrid Doce Calles 2004 Le chiese spagnole nella Roma del Seicento e del Settecento Roma Gangemi 2012 la cura dei volumi L Immacolata nei rapporti tra l Italia e la Spagna Roma De Luca Editori d Arte 2008 La Calabria del vicereame spagnolo storia arte architettura e urbanistica Roma Gangemi 2009 Collezionismo e politica culturale nella Calabria vicereale borbonica e postunitaria Roma Gangemi 2012 **Dipinti tra rococò e neoclassicismo da palazzo Chigi in Ariccia** AA. VV., 2013-09-13T00:00:00+02:00 La mostra dedicata alla memoria di Fiammetta Luly Lemme Ancona 20 marzo 1937 Roma 29 marzo 2005 avvocato collezionista e studiosa d arte moglie dell avvocato Fabrizio Lemme che con lei ha condiviso i medesimi interessi per l arte e il collezionismo che ancora coltiva La collezione Lemme formata con la consulenza di insigni studiosi quali Federico Zeri Italo Faldi e Giuliano Briganti fornisce un rilevante materiale di studio per la conoscenza della pittura barocca rococò e proto neoclassica con particolare attenzione al Settecento romano Nel 1998 i coniugi Lemme donarono al Museo del Louvre venti quadri e una scultura collocati nella Sala Lemme mentre altri ventuno furono donati

contestualmente alla Galleria Nazionale d'Arte Antica di Palazzo Barberini oggi organicamente inseriti nel nuovo allestimento. Il 28 maggio 2007 Fabrizio Giuliano e Ilaria Lemme hanno formalizzato la donazione al Palazzo Chigi in Ariccia del nucleo più importante della collezione costituito da 128 dipinti in gran parte già oggetto di notifica del Ministero dei Beni Culturali e Ambientali come insieme di elevato interesse storico artistico. Decreto del 1 dicembre 1998. La raccolta confluita nel Museo del Barocco Romano ubicato nella dimora chigiana formato a partire dal nucleo di dipinti del 600 lasciati nel 2002 dallo storico dell'arte Maurizio Fagiolo dell'Arco. Ulteriori donazioni provenienti da altre raccolte: Ferdinando Peretti, Oreste Ferrari, Renato Laschena, etc. hanno potenziato il museo di Palazzo Chigi arricchendo le già rilevanti raccolte di provenienza chigiana acquisite con la dimora nel 1989. Il presente evento si pone in continuità ideale ed una prosecuzione in termini didattici e storicoartistici della mostra "Dipinti del Barocco Romano da Palazzo Chigi in Ariccia" tenuta a Cavallino di Lecce tra settembre e dicembre 2012, circoscritta alla pittura romana del 600. L'esposizione si volge al 700, il secolo dei lumi, l'età d'oro del Grand Tour d'Italie che ebbe in Roma il proprio centro pulsante propagandosi in tutta Italia. Tuttavia, oltre agli artisti attivi nella capitale pontificia, sono presenti in mostra anche pittori della scuola napoletana provenienti o attivi nel regno borbonico. Spicca in ambito meridionale la figura di Corrado Giaquinto, il massimo artista pugliese del secolo, ed uno dei più grandi del 700. Sono presenti anche tele di Paolo de Matteis, pittore della scuola napoletana attivo anche nel Salento. Le opere esposte provengono in gran parte da Palazzo Chigi, sia dalle collezioni storiche chigiane che dal Museo del Barocco. Sono presenti anche alcune opere in collezione privata, compresi ulteriori dipinti raccolti da Fabrizio Lemme negli ultimi anni o provenienti da una prestigiosa collezione privata inglese.

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Ritratti A Capodimonte Introduction

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