



The Quirinal Stables - after the great exhibition dedicated to Lorenzo Lotto in 1963 and to Venice from Bergamo, Paris and Washington in 1998 - are going to relate fully, with a tight course that covers the entire production of devotional works from the Pale altar, the art of Lorenzo Lotto artist who lived as a loner in that Rome was never able to understand it fully.

The exhibition will consider the whole affair and existential paintings by Lorenzo Lotto (enclosed within the triangle Treviso, Bergamo and some small towns in the Marche) by highlighting and enhancing the poetics of an artist who was born in the fifteenth century, has succeeded so completely original and independent, to reconcile the traditional elements of great painting of his time with elements that already anticipate the Baroque.

Lorenzo, in fact, starting from the suggestions of compositions by Giovanni Bellini, Antonello da Messina learned (through Alvise Vivarini) to look into the human soul to tell a staging where is the great German artist Albrecht Dürer to make reference to the first. Just think of those flashes of light or the cold way of cutting perspective planes, for example, are the antithesis of the soft and the merger of coloristic contemporary Giorgione.

Its composition is held, instead, according to tight schedules, highlighted by the intertwining of looks and attitudes varied characters, often set in an atmosphere *trascoloranti* but linked by the realism of the details and with a view of nature felt as a mysterious and disturbing (and this sense, his references are artists such as Hans Holbein, and Grünewald).

A complex human story, then, that of Lorenzo Lotto exhibition at the Quirinal Stables, from March 2 to June 12, 2011, will narrate through a selection of key works to understand his artistic career.