



Rome

from 6 of March to 9 of April

Complesso del Vittoriano

from 6 March to 29 June 2010 the Vittoriano Complex in Rome presents a prestigious exhibition for the first time relates the extraordinary innovations, through which the Impressionists revolutionized traditional painting with a broader understanding of nature, culture and modernization of their time. Over 170 works including paintings, works on paper and photographs of the era, they never exhibited before in Italy, traces the development of the representation of nature in the nineteenth century French painting, starting from the first innovations to the classic rules made by the painters of the School Barbizon, exploring in depth the revolution of the Impressionists, to get to the triumph of the color of Monet's Water Lilies.

The exhibition, which comes under the High Patronage of the Italian President, is promoted by the Ministry of Heritage and Culture with the participation of the Municipality of Rome - Department of Cultural Policies and Communication - of the Region of Lazio - Presidency and Department of Culture, entertainment and Sport -, the Province of Rome - the Presidency and Department of Cultural Policies - Under the patronage of the Italian Senate, Chamber of Deputies and the Ministry of Foreign Affairs. The exhibition is organized and carried out by Communicate organized Alessandro Nicosia.

Many prestigious museums around the world together with leading galleries and private collections, have supported this ambitious project and stands out among them: The Art Institute of Chicago, The Metropolitan Museum of Art and The New York Public Library in New York, The National Gallery of Art and The Corcoran Gallery of Art in Washington, Toledo Museum of Art and the Kimbell Art Museum, Musée Marmottan and Bibliothèque nationale de France in Paris, and still Musée Fabre in Montpellier, Hamburger Kunsthalle.

The exhibition "From Corot to Monet. The symphony of nature ", edited by Stephen F. Eisenman, Professor of Art History, Northwestern University, Chicago, in collaboration with Richard R. Brettell, International Commissioner of the Exhibition, Professor of Art History, University of Texas, Dallas, makes use of a prestigious Scientific Committee composed by John House, Walter H. Annenberg Professor, Courtauld Institute of Art, London; Maria Grazia

Messina, Professor of History of Contemporary Art, University of Florence, Greg M. Thomas, Associate Professor in Art History, The University of Hong Kong, Hong Kong, MaryAnne Stevens, Director of Academic Affairs and Senior Curator, The Royal Academy of Arts, London, Michael Zimmerman, Deputy Director of the Zentralinstitut für Kunstgeschichte, Monaco di Baviera .

At the beginning of the exhibition, visitors will find a movie in which the poet Valerio Magrelli provide an interesting reflection on nature.

The exhibition

Impressionism is certainly an art historical period to which were devoted countless exhibitions, studies and publications, but this exhibition at the Complesso del Vittoriano, proposes for the first time really in-depth and comprehensive analysis of the relationship between Impressionism and nature and how the Impressionists, with their innovative artistic language, not only have made visual evidence of the impact of modernity on the French landscape, in a coexistence of past and present, but have embraced a new holistic perspective, which reveals the dynamism and contingency of any social system and natural.

The show opens with a selection of contrasting works: one classical landscapes in the style of the Salon, as the impressive view of the island of Capri Harpignies other hand the new approach of the artists of the Barbizon School, who chose instead to depict places less spectacular and create compositions less faithful to the dictates of tradition.

The Barbizon school includes those artists, including Corot, Rousseau, Diaz de la Peña, Dupré and Daubigny, who, beginning in the thirties of the nineteenth century, settled in Barbizon own, a place in the forest of Fontainebleau, where he began to draw, and sometimes even to paint en plein air, with particular attention to the transitory effects of light and air, while maintaining a high respect for the artistic tradition, depicting rural scenes lonely, as well as elements linked to the vision and material life.

The forest of Fontainebleau, not far from Paris, the French era represented a veritable natural monument, to be protected and preserved. Stephen Eisenman writes in his essay: "In 1860 CF Denecourt, the celebrated writer of travel guides, he appealed to Emperor Napoleon III that the forest would be protected: 'With its magnificent views, superb masses of rocks, antediluvian, shaded valleys, the empty spaces and trees. .. [the forest] was a gift from God to France as a model of landscape ground 'Théodore Rousseau, for his part, described the forests as' the only memory of the heroic age of the mother is still alive, from Charlemagne to Napoleon' and in 1852 Napoleon III urged to establish a nature reserve in the forest, which it did in 1861. This réserve artistique of 1097 hectares was one of the first national parks in the world. (...) The paintings of Barbizon, including photographs of Cuvelier, Le Gray, Le Secq and others - shown here - they were so intensely nostalgic, since evoke the dream of an era in which - or so they believed - noble and farmers living in harmony, the land was fertile and peaceful and the only significant traces of the passing of time was the changing of the seasons and the different intensity of light during the day. "

"The Impressionists, who admired Daubigny and in the seventies of the nineteenth century followed him in Auvers" - says Eisenman - amplified the most of developments and to minimize the conservatism of the artists of Barbizon. Claude Monet was built in 1872 a study on the example of floating Daubigny (author of the series of engravings *En bateau*, 1872, New York Public Library, included in the exhibition), but instead of looking down at the river banks to represent the particular morphology usually embraced with her eyes water, sky, bridges, picnickers, hikers, boatmen, laborers, and all forms of nature and culture shores. And instead of portraying this complex world gradually, with short strokes, measured and relatively uniform, use any large and expressive, stains, touches of color curls and commas. By combining an animated picture surface and a new range of subjects, in fact, Monet and the Impressionists opened a series of critical questions about modernity that would stimulate the ambitious European art for decades to come. They replace the nominalism of the Barbizon artists a compelling new holism: artists have become greener. "

Representation of Nature as a living force, in its perpetual-generating activities, devoid of human figures, and those submitted by artists such as Courbet, Boudin and Cazin.

In the works of the Impressionists therefore appears to reflect this new reality will be a balance and that is the result of the admixture between all inseparable parts of the natural world. Taking a cue from developments in science in their own time as evidenced in the exhibition a few copies of the journal *Nature* by Gustave Tissandier and publications of the geologist the radical Elisée Reclus, the Impressionist painters represented "the economy of nature", or the earth as a whole human and natural systems linked together, with all parties equally vital and mutually bound.

That is a challenge to the picturesque impressionist conventional, both in the technical virtuosity of the essential, both in the composition. As John House in his catalog essay: "The works performed by Pissarro and Monet from the seventies and eighties of the nineteenth century further clarify these issues. In the seventies Pissarro created a sequence of views on the banks of the Oise where the factories are playing a prominent role (see eg. *On display feels du Chou*, Douai, Musée de la Chartreuse). This intrusion of the contemporary equivalent of a rejection of conventional images of the river made popular by the paintings of Charles-Francois Daubigny, where the green and misty shores are presented as a pristine refuge (eg. *Sull'Oise exposed* AM, Oshkosh, Paine Art Center and Gardens). At first glance, the factories seem common with parody Pissarro Renoir's harvest, but between the two there is a substantial difference: while in Renoir had especially the decision to decline the theme of harvest in key antipittoresca in Pissarro rupture is caused from physical intrusion into the landscape itself, that of the factory on the riverbank. (...) Viewed as a whole, this project suggests that the presence of modernity can take many forms and that a truly modern painting should bring together those elements that the contrasting performances of traditional landscapes were excluded. "

Even Monet, in the views of Argenteuil conducted in this same period, explores a wide range of tones and moods. Sometimes the place is portrayed as a rural village, but more often are the signs of modernity to take root, despite their extreme diversity, factories and railway bridges, but also suburban villas, chalets on the banks of the river and boats in motion, with a continuous tonal variation of works that explore all of the most diverse climatic variations in a range of

visual effects really extraordinary.

The man entered the landscape, as in the masterpiece of Frederic Bazille from the Musée Fabre in Montpellier, in which the woman in the foreground is completely immersed in nature, calling our attention to sink into the landscape of verdant valley near the village of Castelnau.

As explained by Eisenman, Alfred Sisley, instead, devoted his career to represent the cycles of nature and the power hydrology: "His paintings are more subject to rivers, lakes, oceans and floods. Examples are - among the works on display - Flood at Port-Marly (1872, Washington, National Gallery of Art), Flood at Moret (1879, Brooklyn Museum) and The Seine at St.-Mammès (ca. 1882, Muskegon Museum of Art): they vividly depict what Tissandier and Reclus described in words, or that the increasingly frequent flooding of rivers in France, including the Seine, the Rhone, the Loire and the Garonne, was a consequence and abuse of the man, who cut trees and hedges destroying forests to make way for agriculture. In fact, the great floods of 1846, 1856 and 1875 were largely attributed to deforestation. But the paintings of Sisley also highlight another aspect of the vision of inmates, or that the communities are able to adapt to the cycles of nature disaster and even exacerbated by agency of man. "

The advent of the Third Republic in 1879 significantly changed the political art of the French state, which, though in the past had favored the more traditional forms of rural landscape, are now actively encouraged the depiction of the contemporary scene. It was perhaps this that contributed to the transfer of money to Vétheuil and a new attitude: abandonment of the subjects explicitly modern, minimization of human presence.

The merger between artistic practice and personal life that Monet implementing it, then, in the house and gardens in Giverny is a perfect example of the tendency of modern anti-urban and introspective fin de siècle. Eisenman explains "nearing the end of the life and career, Monet thought of the works of the great painters of the Barbizon Rousseau, Diaz, Dupre, Daubigny and Harpignies and photographers Eugène Cuvelier, Gustave Le Gray and Henri Le Secq, who all had place the water - especially the rivers and marshes - in the center of their vision. Like these artists, who also viewed the water - as he wrote the naturalist Justus Liebig in 1845, during the heyday of Barbizon - "the intermediate agent of all organic life." His water lilies were perhaps "the small, warm pond" described by Darwin, the primordial soup from which they develop all forms of life. "

The exhibition concludes with a testimony of the beautiful cycle of lilies, now called Grandes Decorations, installed at the Orangerie in Paris and opened in 1927, a year after his death. "These huge panoramic canvas, which can become an extension totaling more than three hundred feet, which marks a clear shift from the original objective conceptual art by Monet, which is to go to the countryside and paint all on which rested his eyes - earth, sky, water, boats, people, buildings - provided that the result was a remarkable and consistent composition.

The artist depicts nature as a more immediate and eternal moment together, is no longer interested in setting the fuse on the canvas of past and present, ancient and modern, but creates rather a place for the soul, an ideal retreat from the contingency everyday life.

Eisenman concludes: "This monumental effort is far away from the deliberate and contingency of the previous contemporary ecological vision Pissarro, Sisley and the same coin. The artist had then abandoned the ecology of inmates, with its emphasis on change and dynamic interdependence of nature and culture, to return to a version of nature or nature paysage naturans (the kind that generates itself) School Barbizon, but this time without the support structure of classicism. The result is an extraordinary emancipation from the forces of modernization daunting, but also a terrible retreat in a private island of dreams and anxieties. "

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INFORMATION

Rome - Complesso del Vittoriano

Via San Pietro in Prison (Fori Imperiali)

Exhibition opening: Friday '5 March 2010 - 18:00

Open to public: Saturday, March 6, 2010 - 9:30 am

Closed: Tuesdays' March 29, 2010

Hours: Monday 'to Thursday' 9.30-19.30, Fridays' and 9.30-23.30 Saturday: 9.30-20.30 Sunday

Ticket price: 10.00 euros full price - reduced euro 7.50

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