



Taschen
CARAVAGGIO (I)

Gilles Lambert

KA

cm 18,5 x 23,0, 96 pp.

italiano

OUT3822859315

~~7,99€~~ **4,00€**

Disponibilità Immediata

—
CIS

CARAVAGGIO (I)

Un genio che trascende il suo tempo

Enfant terrible della pittura barocca italiana, Caravaggio (1571–1610) sta finalmente ottenendo il riconoscimento che merita. Per quanto il suo nome sia ben noto, la sua opera è stata a lungo avversata e tenuta nell'oscurità. Non era solo il suo realismo teatrale a essere fuori moda per la sua epoca: violente critiche suscitavano anche i suoi soggetti ritratti in maniera anticonvenzionale e l'abitudine di impiegare come modelli persone appartenenti ai ceti popolari. L'eccezionale opera di Caravaggio ha dovuto superare secoli di discredito ed è stata riscoperta, ormai postuma, solo nel XIX secolo, quando al pittore è stato finalmente riconosciuto lo status di maestro. Caravaggio è oggi considerato il più importante pittore del primo Barocco, senza il quale non ci sarebbero stati Ribera, Zurbarán, Velázquez, Vermeer o Georges de La Tour. E le opere di Frans Hals, Rembrandt, Delacroix e Manet sarebbero certo state diverse.

In questo libro troverete oltre 50 tra i migliori dipinti di Caravaggio, testimonianza di un genio che ha saputo trascendere la sua epoca.

A proposito della collana:

Ciascun volume della collana Basic Art di TASCHEN comprende:

- Una sintesi dettagliata che ripercorre cronologicamente la vita e l'opera dell'artista, soffermandosi sulla sua importanza a livello storico e culturale
- Una biografia concisa
- Circa 100 illustrazioni a colori con didascalie esplicative

L'autore:

Gilles Néret (1933–2005) è stato storico dell'arte, giornalista, scrittore e critico d'arte. Ha organizzato numerose rassegne d'arte in Giappone e ha fondato il museo SEIBU e la Galleria Wildenstein di Tokyo. Ha diretto riviste d'arte come *L'Œil* e *Connaissance des Arts* e ha ricevuto il premio Élie Faure nel 1981 per le sue pubblicazioni. Per TASCHEN ha curato, tra gli altri, *Salvador Dalí: I dipinti*, *Matisse* ed *Erotica Universalis*.

L'autore:

Gilles Lambert è nato a Parigi nel 1928. Innamorato dell'Italia, ha vissuto dividendosi tra le due capitali Parigi e Roma, e ha tradotto dall'italiano svariati studi sul Seicento. Insieme ad André Labarthe, negli anni '50 ha fondato la rivista *Constellation* e in seguito ha lavorato per *Le Figaro Littéraire* e *Paris Match*. È autore di opere monografiche su Auguste Mariette e Caravaggio.

#arte



The Artist as Outlaw

His life was sulphurous and his painting scandalous. Michelangelo Merisi, known as Caravaggio (the name of his native village near Bergamo), was a downright villain. Other artists had had brushes with justice before him: Duccio was a drunkard and a brawler. The quarrelsome Perugino was involved in street fights, and, as a young man, spent time in prison. And the sculptor and goldsmith Benvenuto Cellini, accused of embezzlement, murder and sodomy, was incarcerated in the Castel Sant'Angelo. Caravaggio was repeatedly arrested and imprisoned. He confessed to the murder of an opponent at tennis whom he suspected of cheating, and he was rumoured to have committed other crimes. He was a painter of genius, who worked with extraordinary speed, painting directly onto the canvas without even sketching out the main figures. His powerful patrons found it increasingly difficult to extract him from the prison cells in which he so often languished. Caravaggio risked his life escaping from his last prison, on the island of Malta, as Cellini had done escaping from Castel Sant'Angelo. The evidence suggests that he was sentenced for what we would now term paedophilia. He died, a persecuted outlaw, on a beach north of Rome, perhaps, like 1973 the film-director Pier Paolo Pasolini, a victim of murder.

Caravaggio is the most mysterious and perhaps the most revolutionary painter in the history of art. In Rome, thirty-four years after the death of Michelangelo, he originated a violent reaction to the Mannerism of his elders, which he regarded as constrained, mawkish, and academic. He created a new language of theatrical realism, choosing his models in the streets. In every subject he selected the most dramatic instant, even for the most sacred themes, like the Death of the Virgin, which he painted, almost without precedent, as a night-scene. The primacy of nature and truth was his watchword.

In painting, Caravaggio is the apotheosis of what was later called the "Baroque". On the cusp of the 16th and 17th centuries, the Baroque was a period of fury, ecstasy and excess. The Council of Trent defined the principles of the Counter-Reformation; Popes and Jesuits countered the austerity of Luther and Calvin, who had banished paintings and sculptures from the church, with a great outpouring of imagery, ornament, colours, contrasts and theatrical decors, fit to dazzle the believer and reaffirm the predominance of Rome. Claudio Monteverdi had just invented the operatic form. The work of Caravaggio entered and exacerbated this tempestuous atmosphere. Every one of his works raised a scandal, and he made many enemies. Nicolas Poussin, who arrived in Rome shortly after Caravaggio's death, observed: "He came to destroy painting".



Michelangelo
Ignudi, 1511
Detail of the Sistine Chapel fresco
Flood and above the Eritrean Sibyl

PAGE 6:
Saint John the Baptist, 1599-1600
Oil on canvas, 129 x 94 cm
Rome, Musei Capitolini, Pinacotheca

Like Caravaggio, his illustrious 6th Michelangelo frequently painted his models and lovers. But his 16th expression of beauty born of God whereas those of Caravaggio are somewhat equivocal.