Italian masters : educational project
Museum of Modern Art

Author
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The Museum of Modern Art's exhibition history—
from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.
Michelangelo, Raphael, Titian died four hundred years ago in Italy but their names are known today to millions of Americans. Through their painting and sculpture these artists are still so much alive that the Museum of Modern Art is delighted to be able to show their work, even though the Museum is first of all interested in the arts of our own time—houses, furniture, movies, photographs, as well as painting and sculpture. An exhibition of "Modern Masters" is in fact being shown on another floor of the Museum at the same time as the Italian Masters, while movies of historic importance are shown in the auditorium.

Next to this column is an historical chart showing where and when the artists in the exhibition lived and how the older artists passed on their ideas to their followers so that traditions were formed which have come right down through the years to us today. For instance, Picasso, the most famous living artist, was influenced by Ingres, Ingres by Raphael, (no. xx in "Italian Masters"), Raphael by Leonardo da Vinci, Leonardo by Verrocchio, (no. xx), and Verrocchio by Donatello (no. xx).

In the EARLY RENAISSANCE, about 1400 to 1500, artists were excited by new scientific researches in anatomy and movement (Pollaiuolo, Verrocchio), the expression of character (Donatello), of drama (Masaccio), detailed realism (the landscape in Mantegna's St. George). They were also deeply interested in new discoveries in Greek and Roman art and legend (Pollaiuolo, Botticelli).

During the HIGH RENAISSANCE, about 1510, detailed realism and youthful enthusiasm gave way to a new sense of maturity and grandeur such as we find in the work of Michelangelo, Raphael, Titian and Palma Vecchio. But the classic dignity, self-confidence and perfection of the High Renaissance "Grand Style" soon lost its balance and fell to pieces in a number of interesting ways which, taken together, are called MANNERISM. The intimate portraits of Lotto and Parmigianino, the elongated and twisted figures of Tintoretto show two very different aspects of Mannerist art.

A little before 1600 Caravaggio staged a one-man revolution in painting. He was hardboiled both in his art and his life. He painted sensationly realistic pictures with melodramatic lighting and pretended to despise the classic art of both the Greeks and the Renaissance. He was the first great painter of the BAROQUE period, 1600-1750, and greatly influenced the Italians, Cavallino, Guercino, Gentileschi, (nos. xx, xx, xx) as well as far more famous foreign artists such as Rubens, Rembrandt and Velasquez.

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ITALIAN MASTERS

STUDENTS' GUIDE

TO THE EXHIBITION OF ITALIAN MASTERS

LEN'T TO THE MUSEUM OF MODERN ART, 11 WEST 53rd STREET, NEW YORK, BY THE ROYAL ITALIAN GOVERNMENT

JAN., FEB., WEDNESDAYS, 10 A.M. - 10 P.M.; SATURDAYS, NOON TO 10 P.M.

REGARIDING GROUP ADMISSIONS CALL MR. GRAHAM, Circle 5-8900

ITALIAN PAINTING AND SCULPTURE, 1500-1800

This glass museum (on the fourth floor of the building) is in memory of John von Neumann. It contains 500 of his works of art, including sketches, paintings, and sculpture. The museum is open daily from 9 A.M. to 5 P.M.

The foremost Baroque sculptor was the Italian Bernini (no. xx). He is known for his elaborate and detailed works, which often included intricate details of hair, eyes, and brows. His use of color and light was innovative, and his works often reflected a sense of movement and energy. 

For instance, the painting "The Kiss" by Rubens shows a couple locked in a passionate embrace, with the woman's arms wrapped around the man's neck. The use of color and light creates a sense of intimacy and passion.

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One such artist is Pablo Picasso, who is known for his innovative use of color and form. His works often challenge traditional notions of beauty and realism, and his influence has been felt throughout the art world.

Another important figure in the Italian Renaissance was Michelangelo (1475-1564). He was a prolific artist, known for his paintings, sculptures, and architecture. His "David" sculpture is a classic example of his work, with its powerful and muscular form.

The Italian Masters exhibition is a wonderful opportunity to see some of the best art of the Italian Renaissance, as well as more modern works by artists like Picasso and Bernini. It truly is a must-see for anyone interested in art.

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5. **VERROCCHIO**
(Florentine). *David*. 1485-1486. Painted about 1490-1492. Bronze, height 27 inches. Awkward group of body, subtle separation of face, full-length depiction of an ideal figure. Compare with David with Margaretta St. Ursula, both works influenced by the great Brunelleschi. At the time the David was cast Leonardo da Vinci was probably an assistant in Verrocchio's studio.

6. **LAURANA**
(Naples). *Portrait of a Lady*. About 1493-1495. Tempera on panel, 26 x 19 inches. The portrait resembles an idealized, intellectual type of beauty. The face is turned to the side, the smile slight, the expression somewhat detached. The portrait is a masterful example of the use of shadow and light in painting. The costume is richly detailed and the drapery is carefully arranged. The overall effect is one of elegance and refinement. The painting is a testament to Laurana's skill in creating a balanced and harmonious composition.

7. **BOCCICELLI**
(Siena). *Madonna and Child with St. John the Baptist*. About 1480-1482. Tempera on panel, 41 x 35 inches. The painting is a typical example of the style of the high Renaissance. The figures are placed in a rigid, symmetrical composition with the Madonna and Child in the center, flanked by St. John the Baptist and Mary Magdalene. The atmosphere is one of serene contemplation, with the figures depicted in a calm, tranquil manner. The painting is a fine example of the art of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

8. **ANDREA DELLA ROBBIA**
(Florentine). *Madonna and Child*. 1485-1486. The figures are shown in a simple, linear style with minimal detail. The hair is rendered in a loose, flowing manner, and the drapery is depicted with simple, flat folds. The composition is symmetrical, with the Madonna and Child in the center, flanked by angels on either side. The painting is a typical example of the style of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

9. **GIOVANNI BELLINI**
(Venice). *Madonna with Child*. About 1460. Oil on canvas, 70 x 90 inches. The painting is a typical example of the style of the Venetian School, with its use of soft, blended colors and light. The figures are depicted in a delicate, graceful manner, with the Madonna and Child shown in a tender, affectionate pose. The painting is a fine example of the art of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

10. **PALLADIANO**
(Venice). *St. John the Baptist*. About 1515. Oil on canvas, 49 x 76 inches. The painting is a typical example of the style of the Venetian School, with its use of soft, blended colors and light. The figure of St. John the Baptist is depicted with a serene, contemplative expression, with the background showing a landscape bathed in golden light. The painting is a fine example of the art of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

11. **BERNINI**
(Rome). *David*. About 1624. Marble, height 48 inches. The sculpture is a typical example of the style of the Baroque, with its use of dramatic lighting, movement, and emotion. The figure of David is shown in a dynamic pose, with the hand on the stone and the foot on the giant Goliath. The sculpture is a fine example of the art of the Baroque and is a demonstration of the artist's skill in creating a dramatic and powerful composition.

12. **TIEPOLO**
(Venice). *St. Peter*. About 1740. Oil on canvas, 49 x 76 inches. The painting is a typical example of the style of the Venetian School, with its use of soft, blended colors and light. The figure of St. Peter is depicted with a serene, contemplative expression, with the background showing a landscape bathed in golden light. The painting is a fine example of the art of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

13. **MANTEGNA**
(North Italy). About 1430. Oil on panel, 13 x 7 inches. The painting is a typical example of the style of the High Renaissance, with its use of linear perspective and dramatic lighting. The figure of the Madonna and Child is depicted with a serene, contemplative expression, with the background showing a landscape bathed in golden light. The painting is a fine example of the art of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

14. **PALMA VECCHIO**
(Venice). *St. John the Baptist*. About 1515. Oil on canvas, 26 x 19 inches. The painting is a typical example of the style of the Venetian School, with its use of soft, blended colors and light. The figure of St. John the Baptist is depicted with a serene, contemplative expression, with the background showing a landscape bathed in golden light. The painting is a fine example of the art of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

15. **TINTORETTO**
(Venice). *St. Paul*. About 1520. Oil on canvas, 26 x 19 inches. The painting is a typical example of the style of the Venetian School, with its use of soft, blended colors and light. The figure of St. Paul is depicted with a serene, contemplative expression, with the background showing a landscape bathed in golden light. The painting is a fine example of the art of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

16. **CARAVAGGIO**
(Venice). *Boy Bitten by a Lizard*. About 1590. Oil on canvas, 26 x 19 inches. The painting is a typical example of the style of the Venetian School, with its use of soft, blended colors and light. The figure of the boy is depicted with a serene, contemplative expression, with the background showing a landscape bathed in golden light. The painting is a fine example of the art of the Early Renaissance and is a demonstration of the artist's skill in creating a harmonious and balanced composition.

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23. **GENTILESCHI**
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