



Erasmus+^{KA229} *SUSTAIN OUR SOULS*



ART AND NATURE IN ITALIAN PAINTING





Giuseppe Arcimboldo ,

italian painter

born in 1527 Milan

died July 11 1593 Milan

Painted singly or in a series, the heads are composed of imaginative combinations of fruits, vegetables, flowers, and other objects appropriate to the themes Arcimboldo depicted, such as the Four Seasons and the Four Elements (Earth, Air, Fire, and Water).

By combining objects and creatures into faces, moreover, Arcimboldo transforms chaos into harmony,

the Four Seasons

Summer's smiling face reassures the viewer of the warm benevolence of the sunshine season.

Autumn shows a man whose body is a broken barrel and whose face comprises a pear (nose), apple (cheek), pomegranate (chin) and mushroom (ear), all ripe to bursting. Autumn demonstrates the fertility of the seasons and, in his protruding tongue, the artist's anticipation for these ripened fruits. Winter is an old man wrapped in a straw mat. He is made up of an aged tree stump, with pieces of broken-off branch and scratched bark for his features, and a swollen mushroom for a mouth.

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ARCINBOLDO ARTWORKS

The subject of the portrait is Flora, the Roman goddess of flowering plants, fruit and the spring. Typically for the artist, her form is composed of whole flowers, buds, petals, stems and leaves



Vegetables In A Bowl Or The Gardener

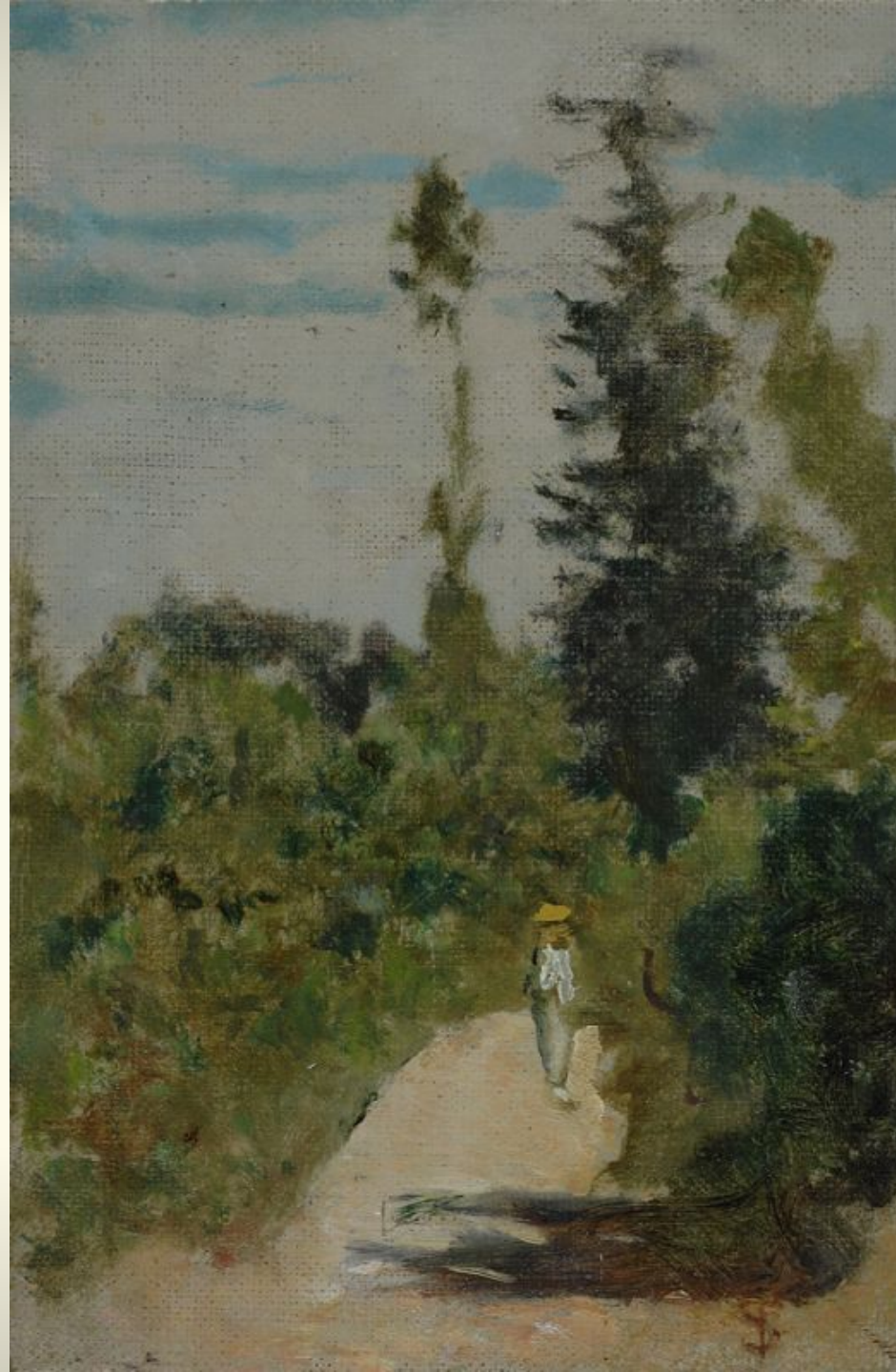
This is one of the artist's so-called "reversible" paintings, (c. 1590), where a bowl of vegetables turned upside-down becomes the image of a gardener.





In the second half of the nineteenth century, **Telemaco Signorini**, a leading exponent of the MACCHIAIOLI movement, settled in La Spezia to further study the interaction between light and shadow.

Together with some colleagues of the artistic movement, he believed that on the shores of RIOMAGGIORE there were the ideal conditions to enhance the painting technique that the so-called Macchiaioli were defining: the combination of "spots" of strongly contrasting colors, in the refusal of the defined and perfect forms of classical painting. There are several paintings by Signorini set in the main town, but the best paintings in the area certainly have Riomaggiore as their protagonist. The dark and narrow streets, the sun's rays that manage to slip through the roofs, the melancholy of the stairways, the peace of the small squares, the pastel colors of the houses and the strong colors of nature: all these elements are typical of the villages of the Cinque Terre and perfect for the artistic poetics of Telemaco Signorini.



Casolare



La pecora smarrita



ILIBERTA' ED ARTE





italian futurism : reconstructing the universe

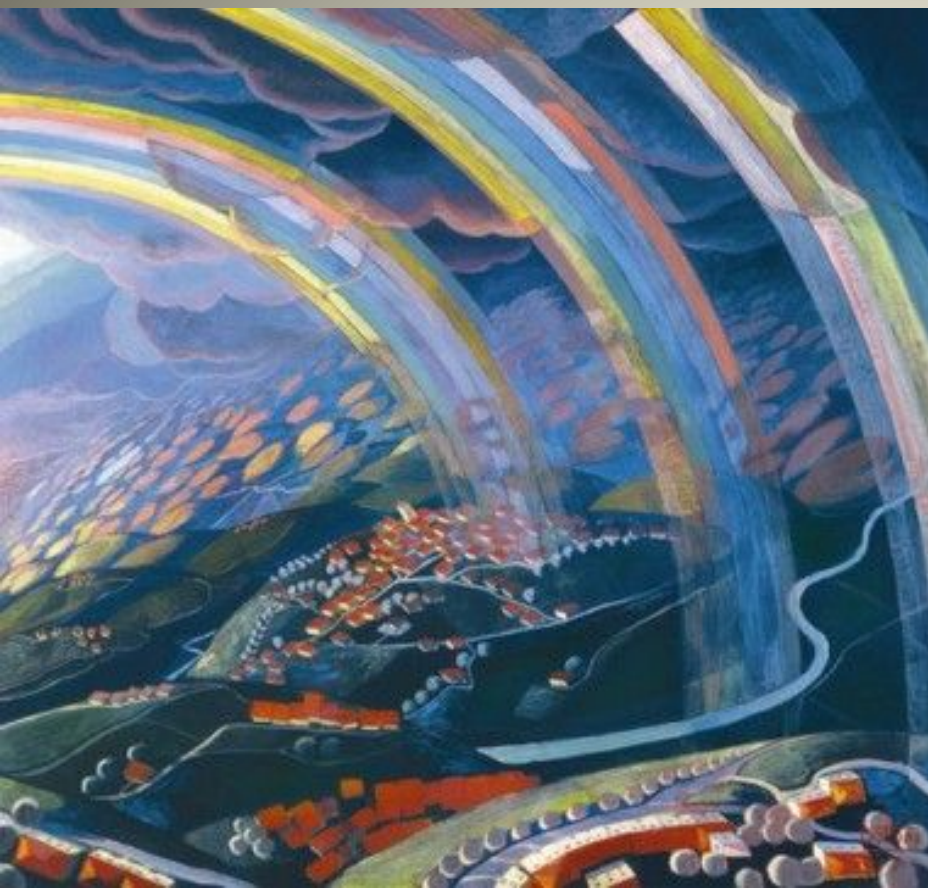
Italian Futurism was officially launched in 1909 when Filippo Tommaso Marinetti, an Italian intellectual, published his “Founding and Manifesto of Futurism” in the French newspaper *Le Figaro*. Marinetti’s continuous leadership ensured the movement’s cohesion for three and half decades, until his death in 1944.

Futurists sought to revitalize what they determined to be a static, decaying culture and an impotent nation that looked to the past for its identity

Futurists’ concept of the “total work of art” (an ensemble that surrounds the viewer in a completely Futurist environment) and their aim to achieve a “reconstruction of the universe,”

they introduced something called “universal dynamism”, they suggested that objects in reality were not separate from one another or from their surroundings but should be blended in.¹

They adopted Cubist style and methods that offered them a means of analyzing energy in paintings and expressing dynamism
tried to capture the sensation of movement.



nature is a dynamic force in Nature
the paintings present bird's-eye views of
vast expanses, painted in stolid earthy and
celestial tones

Marinetti developed techniques in order to
express speed and motion. These
techniques included blurring and repetition.
They also made use of lines of force – a
method which had been adapted from the
Cubists.





Enrico Castellaneta (1864-1953) - Terrace on the sea
Oil on cardboard - Signed - Early 1900s

Enrico Castellaneta

Enrico Castellaneta (Gioia del Colle, Bari, 1862 - Bari, 1953) was an Italian painter.

He began his studies in Altamura, at the technical school and followed the drawing courses of F. Lorusso.

After attending technical schools in Naples and Bari, he enrolled at the Institute of Fine Arts in Naples, debuting at the Promotrice of 1891 with an interior, In Church and two studies in pastel.

Graduated in 1893, between 1894 and 1906 he stayed in Capri where he was in contact with Italian and foreign artists living there, attracted in particular by the visionary painting of K. W. Diefenbach.

The period caprese was intense works, especially landscapes made with technique post impressionist,
The return to Gioia, in 1906, marked a turning point in the creative journey of the artist, started more and more decisively towards the rediscovery of the Apulian landscape.

Committed to promoting the cultural recovery of his land, since 1920 he also assumed the direction of the school of drawing of Gioia del Colle.

He died in Bari in 1953.



"In this always seeking the essential note of things, the region reveals itself. April in Puglia is an almost elementary picture. Two deep solitudes: a green plain, a blue sky." it is dated 1917 - an icon of the Apulian landscape. An "elusive" landscape and in some ways irreducible to the colors of the palette, since, "the sun of this region dazzles, enchants and deceives".



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IIS AUGUSTO RIGHI TARANTO

