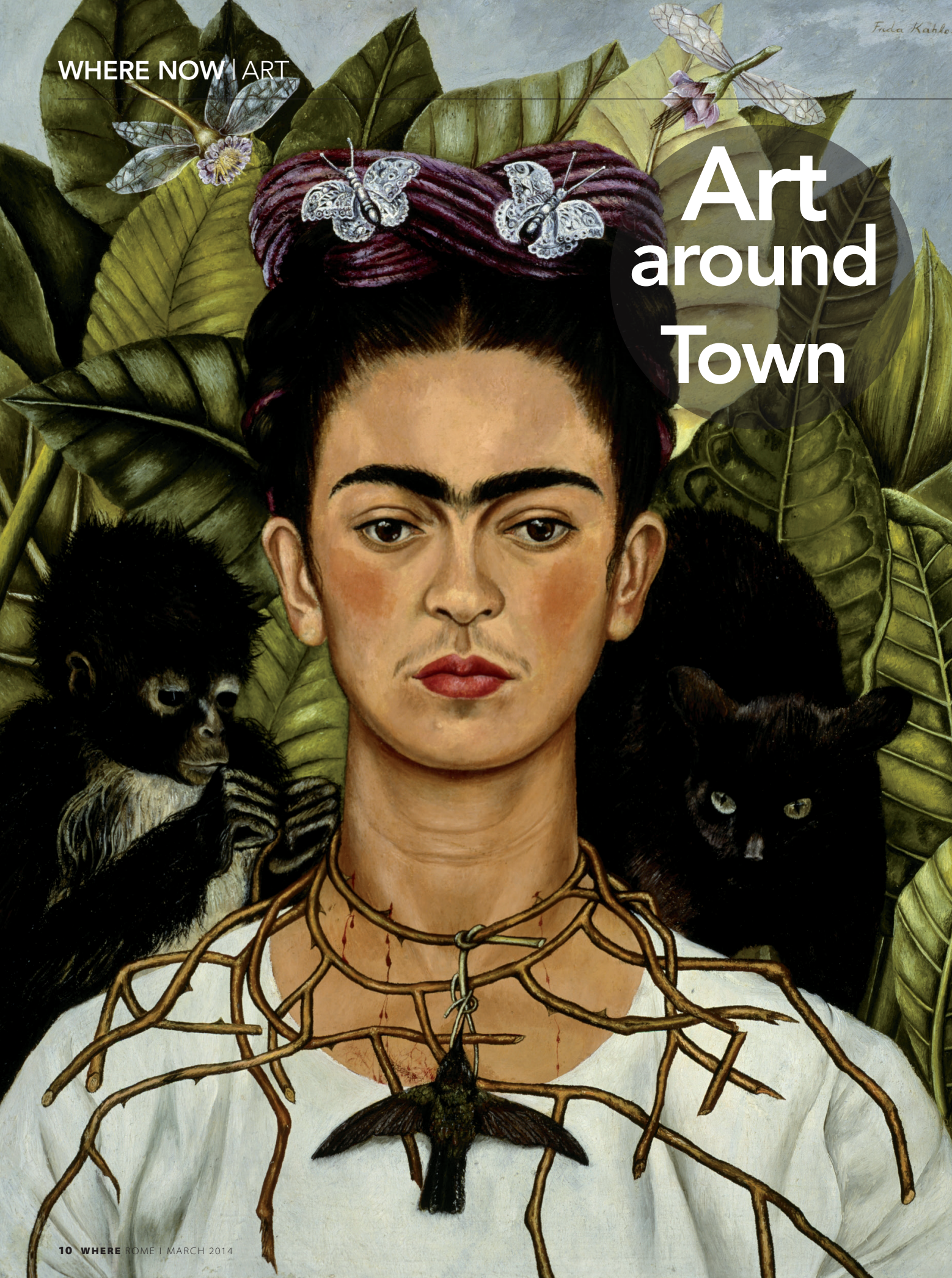


WHERE NOW | ART

Frida Kahlo

Art around Town



40.

Spring is well and truly on its way here in the Eternal City, and with it comes a fresh batch of new exhibits to delight art lovers of all tastes. **Tiffany Parks** has the scoop.



With Brush and Easel

If painting is your preference, you'll be spoilt for choice this month. Monographs, retrospectives, and themed exhibits are popping up left and right, at some of the most prestigious galleries in the city. Perhaps the most anticipated show of the season is a retrospective of the work of **Frida Kahlo** (left), presented at the Scuderie del Quirinale (p59). The undisputed icon of 20th-century Mexican culture, Kahlo was also a forerunner of the feminist movement and her exuberant and colorful works explore the social and cultural transformations that led to the Mexican Revolution. The exhibition brings together a large body of her masterpieces, including numerous self-portraits and other key works on loan from both private and public collections in Mexico, the U.S., and Europe.

Impressionism has come back in style in Rome, at least if recent exhibits are anything to go by. After the success of last year's show featuring the works of Cézanne and his contemporaries, as well as this winter's exhibition of the entire collection of Impressionist paintings from the National Gallery in Washington, D.C., Rome is pulling out the big guns. The Vittoriano Complex (p59) proudly plays host to 70 **Masterpieces of the Musée d'Orsay** (above). Works created between 1848 and 1914 by the some of the greatest French masters, including Renoir, Gauguin, Monet, Degas, Pissarro, Van Gogh, Manet, Corot, Seurat, and many others, explore not only the rich tradition of impressionism, but also the legacy it left for the avant-garde art movements that would follow. A historical section of the exhibit tells the story of the former Paris railway station that would go on to be transformed into one of the most important museums in the world.

Continue your voyage of color and light with an exhibition of the works of **Lawrence Alma-Tadema and the English Artists of the 19th Century** (right). The Chiostro del Bramante (p57) presents 50 works,



on loan from the Pérez Simón collection, by some of the greatest exponents of the Aesthetic Movement. This movement, which valued beauty and style over social and political themes, exemplified the decadence of the British bourgeois and *nouveaux riches*. By filling their galleries with paintings by the movement's greatest artists, and decorating their homes according to this new style, members of this burgeoning privileged class sought to shake the dust off the puritanical England of Queen Victoria. Discover works by John Everett Millais and Dante Gabriel Rossetti, founding members of the Pre-Raphaelite Brotherhood; Sir Alma-Tadema, whose paintings celebrated the hedonistic world of Greece and Imperial Rome; Sir Frederic Leighton, whose work combined mythology and deep introspection; John William Waterhouse, who united the Pre-Raphaelite style with Celtic legends and fairy tales; Arthur Hughes, who created paintings inspired by the works of Shakespeare and other writers; and many more.

Oh Man, Rodin!

If your passions lay with the chisel and not the brush, you're in for a real treat. Not one but two simultaneous exhibitions celebrating the work of legendary French sculptor Auguste Rodin are hitting the city this season. When the name Rodin is spoken, his magnificent bronze works, in particular *The Thinker*, immediately spring to mind. But, in fact, some of Rodin's greatest masterpieces were wrought in marble. The National Roman Museum at the Baths of Diocletian (p57) presents **Rodin: The Marble, The Life** (below), bringing together more than 60 pieces from collections across the globe in the most comprehensive exhibition of Rodin's marble works to date. The show opens with a number of his early classical-style works, including *The Man with a Broken Nose*, a portrait tribute to the great genius of Michelangelo, and *The Kiss*, the intensely sensual work which caused scandal in late 19th-century France. The exhibition goes on to present some of Rodin's most famous sculptures, created at the apex of his artistic ability. See works of great intensity, such as the bust of his lifetime companion Rose Beuret, and *Lover's Hands*, a lyric reference of love and sensuality. Lastly, the



exhibit celebrates Rodin's fascinating "unfinished" pieces, such as the portraits of Victor Hugo and Puvis de Chavannes, pieces that remind the viewer of the incomplete works of Michelangelo, one of Rodin's greatest influences.

Continuing with the same theme, across town the National Gallery of Modern Art (GNAM) (p58) is presenting **Through Rodin**, an exhibit exploring Rodin's influence on the Italian sculptors who would follow in his footsteps. At the Venice Biennale of 1901,

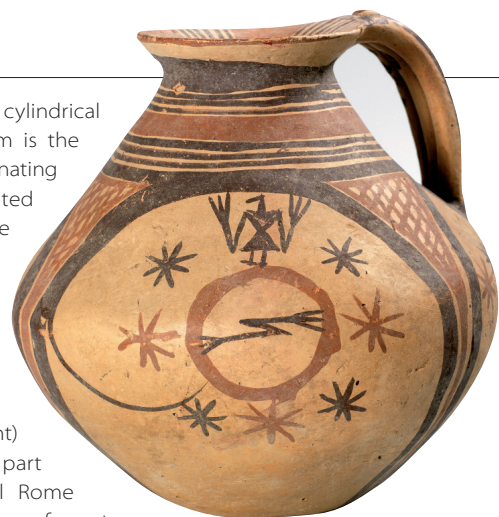
20 of Rodin's sculptures were presented with a remarkably enthusiastic response, triggering a rebirth of Italian sculpture in the first decade of the 20th century. Rodin's frequent participation in major Italian expositions inspired a new generation of sculptors who yearned to cast off the tired formulas of academicism, naturalism, and symbolism, looking instead to the revival of ancient statuary as a vital source for modernity. With his structural innovations and the eloquence with which he confronted the human figure, Rodin's influence spread deep into the 20th century, long after his death in 1917, leading him to be considered the progenitor of modern sculpture. See Leonardo Bistolfi's "unfinished" work *Beauty Liberated from the Material*, Emilio Quadrelli's *Head of a Woman*, the series of six *Bas-Reliefs in Pink Marble* by Libero Andreotti, Angelo Zanelli's *Sleeping Nymph*, and many other exquisite pieces.

Becoming Divine

Before it was transformed into a medieval fortress and later a papal palace, the Castel Sant'Angelo (p57) was one of the most imposing mausoleums in the western world. Built in the 2nd century AD to house the ashes of Emperor Hadrian and other members of the Nerva-

Antonine dynasty, the cylindrical tumulus-style mausoleum is the ideal setting for a fascinating new exhibition dedicated to the concept of the apotheosis, the moment when a deceased human, generally an emperor or empress, is transformed into the divine. **Apotheosis: From Men to Gods** (right)

explores this integral part of the cult of Imperial Rome through ancient works of vast historical and artistic value, such as the jug of Ripacandida, the Cameo of Nancy depicting Emperor Caracalla on the wings of an eagle, and the impossibly intricate ivory diptych illustrating the apotheosis of Quintus Aurelius Symmachus. The exhibition explores the origin and evolution of this mystical and celestial journey, as well as shedding light on the original function and appearance of the Mausoleum of Hadrian.



Point and Shoot

Photography lovers will delight in a visit to **The Italian Landscape** (below), at the Museum of Rome in Trastevere (p59). In one of the largest ever exhibitions of landscape photographs taken throughout the Italian peninsula, tourists can get a more complete vision of the diverse country they are visiting. The average traveler might have the chance to visit only two or three cities on their trip to the *bel paese*, but by visiting this exhibit they will be able to see the dramatic outcroppings of Capri, the industrial urban sprawl of Milan, the miles of broken aqueducts that snake across the Roman countryside, the rock dwellings of Matera, the mountains of Friuli, the beaches of Puglia, the flooded squares of Venice, the ruins of Pompeii, and the crater of Mount Etna, all without leaving Rome. Since the exhibition spans more than six decades, the styles and techniques of the photos also vary greatly. From black and white shots of the 1940s to double-exposed film to digitally enhanced images of the 21st century; from neorealism to pictorialism to photojournalism, the exhibit highlights the different ways in which some of Italy's greatest photographers have captured their native land.

