

1969

DE CARLI



Ettore e Andromaca

Pittura Metafisica



Becco e Chippe alle Porte Scee

Pittura Metachimica

Effetti della visita alla mostra guidata dall'Ascarino

2019

DE CHIRICO

PALAZZO REALE



Effetti della visita alla mostra guidata da Letizia





1888
10 luglio, nasce a Volos, capitale della Tessaglia.
10 July, de Chirico born in Volos, the capital of Thessaly.

1911
Lascia Monaco di Baviera e, dopo una brevissima tappa a Torino, raggiunge il fratello a Parigi (luglio).
Leaves Munich and, after a brief stay in Turin, joins his brother in Paris (July).

1912
Viene iscritta al Salon d'Automne.
Exhibits three paintings at the Salon d'Automne.

1912
Espone tre dipinti al salon d'Automne.
Exhibits three paintings at the Salon d'Automne.

1915
Entro che...







Realizzato a Parigi tra fratti di ricordi torinesi, il dipinto mette in scena una piazza portuata, d'un silenzio assordante, che ha al centro una fontana e nel fondo una chiesa. Il portico a questa data è strumento ottico e al contempo presenza magnetica.

«Il paesaggio, chiuso nell'arcata del portico, come nel quadrato o nel rettangolo della finestra, acquista maggior valore poetico, perché si solidifica e viene isolato dallo spazio che lo circonda. L'architettonico compie la natura, avrebbe scritto de Chirico nel 1930. E la realtà si solidifica in purezza assoluta, dove nelle facciate delle stazioni le lunette degli orologi segnano le due polarizzazioni».

La linearità che de Chirico, in barocchismo senza fare ritorno, in un abito ottocento, contribuisce alla creazione della Stimmung, quella data d'insieme che riporta l'artista alla famiglia dell'ulteriorismo.

Painted in Paris, but the fruit of memories of Turin, the painting depicts a portuised piazza amid a stunning silence, with a fountain in the middle and a church in the background. The portico at this date is an optical instrument and at the same time an magnetic presence.

"The landscape, enclosed by the arches of the portico, as in the rectangle or square of the window, acquires greater poetical value, since it solidifies and is isolated from the space that surrounds it. Architecture completes nature," wrote de Chirico in 1930. And reality is solidified in total squares, where "in the facade of the station the hands of the clock point to two in the afternoon".

The linearity that pulls sensually in the distance, in a silent line, contributes to the creation of the Stimmung, that state of mind that takes the artist back to the Church of his childhood.

Les plaisirs du poète
I piaceri del poeta
The Poet's Pleasures
 1912

Oil on tela / Oil on canvas
 Esther Gertler Family Collection







...the figure of the man, who is the central figure of the painting, is the most important element of the composition. The figure is shown in a seated position, with his body turned slightly to the right, but his head is turned back to look at the viewer. The figure is nude, which is a common theme in classical art, and the use of a branch in his right hand suggests a connection to nature or a specific mythological figure. The background of the painting is a simple, light-colored landscape, which emphasizes the figure and his actions. The overall composition is balanced and harmonious, with the figure's pose and the use of light and shadow creating a sense of depth and volume. The painting is a masterpiece of classical art, and its display in a museum setting allows viewers to appreciate its beauty and significance.

The figure of the man, who is the central figure of the painting, is the most important element of the composition. The figure is shown in a seated position, with his body turned slightly to the right, but his head is turned back to look at the viewer. The figure is nude, which is a common theme in classical art, and the use of a branch in his right hand suggests a connection to nature or a specific mythological figure. The background of the painting is a simple, light-colored landscape, which emphasizes the figure and his actions. The overall composition is balanced and harmonious, with the figure's pose and the use of light and shadow creating a sense of depth and volume. The painting is a masterpiece of classical art, and its display in a museum setting allows viewers to appreciate its beauty and significance.



...the figure of the man, who is the central figure of the painting, is the most important element of the composition. The figure is shown in a seated position, with his body turned slightly to the right, but his head is turned back to look at the viewer. The figure is nude, which is a common theme in classical art, and the use of a branch in his right hand suggests a connection to nature or a specific mythological figure. The background of the painting is a simple, light-colored landscape, which emphasizes the figure and his actions. The overall composition is balanced and harmonious, with the figure's pose and the use of light and shadow creating a sense of depth and volume. The painting is a masterpiece of classical art, and its display in a museum setting allows viewers to appreciate its beauty and significance.

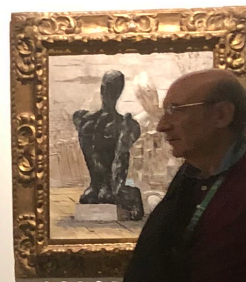
The figure of the man, who is the central figure of the painting, is the most important element of the composition. The figure is shown in a seated position, with his body turned slightly to the right, but his head is turned back to look at the viewer. The figure is nude, which is a common theme in classical art, and the use of a branch in his right hand suggests a connection to nature or a specific mythological figure. The background of the painting is a simple, light-colored landscape, which emphasizes the figure and his actions. The overall composition is balanced and harmonious, with the figure's pose and the use of light and shadow creating a sense of depth and volume. The painting is a masterpiece of classical art, and its display in a museum setting allows viewers to appreciate its beauty and significance.





Francisco Goya
The Family of Carlos III
1789
Oil on canvas
130 x 195 cm
Museum of Modern Art, New York

Francisco Goya
The Family of Carlos III
1789
Oil on canvas
130 x 195 cm
Museum of Modern Art, New York



Francisco Goya
The Family of Carlos III
1789
Oil on canvas
130 x 195 cm
Museum of Modern Art, New York

