MYTHS AND REALITIES



Carlo Coppola, The beheading of St Gennaro and his companions at Pozzuoli, about 1650, Paris, Private Collection, Picture © Galerie Canesso

Luca Giordano, The Return of Persephone, about 1660-1665, Chalon-sur-Saône, museum Vivant Denon, Picture © Museum Denon, Philip Bernard

BAROQUE TAKES FLIGHT

threatened by the eruptions population within just a few by Mount Vesuvius from time months. Gargiulo painted the immemorial, the city invoked terrible episode of the carrying the protection of the martyr

inequality existed; in July 1647, a new tax triggered a revolt among the people. Tommaso Aniello, known as Masaniello, a poor young fish merchant, movement (The Market Square during the Masaniello Revolt).

In 1656, an epidemic of the



The spirit of Roman and compositions such as The Fall Venetian Baroque, which was of Simon Magus. conveyed by the powerful During this time, still life personalities of Luca Giordano painting flourished and became and Francesco Solimena, a Neapolitan specialty. The drew the Neapolitan School two dynasties of the painters toward a turbulent, decorative Recco and Ruoppolo, as well

Giordano was an extraordinary between a naturalistic vein and crustaceans or in sumptuous another, much more sensual and exuberant bouquets. one inspired by Venetian art (The Death of Cleopatra; The Return of Persephone).

a bridge to the eighteenth of the most sought-after painters in Europe and was a specialist in large monumenta

genre, whether in picturesque



with an Oriental Vase and Birds (detail), about 1660 - 1673, Valence, museum of Art and Archeology, Picture © Eric Caillet

AROUND THE EXHIBITION



• GUIDED TOURS

Guided Tours in English, Spanish and Italian on demand. Reservations : groupes.museefabre@montpellier3m.fr. Full rate: €13 / Pass'Agglo – Pass' Métropole: €10.50 Reduced rate: €9.50

AUDIOGUIDE

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A veritable treasure chest, this box is filled with surprises and activities for the youngest visitors that comprise a playful introduction to the works for families at their own pace. Rate: €3 rental at the reception desk.

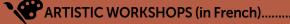
Game booklet (in French)

Designed for children, this book presents a selection of some of the most remarkable paintings in the exhibition through simple, enjoyable activities. Available free of charge at the reception desk.

THE AMBASSADORS (in French)

Preview of the exhibition on The Golden Age of Painting in Naples, from Ribera to Giordano in various cultural venues located in the

See the complete program at *www.museefabre.fr*



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• ACCESS





USEFUL INFORMATIONS

• **OPENING HOURS**

Tuesday to Sunday, from 10 a.m. to 7 p.m. Closed on Monday. Open on 14th July and 15th August. Ticket window closes 30 minutes before museum closing.

Recommended A9 highway exit: Montpellier Est / Follow "Centre Historique" / Enter Montpellier and follow "Le Corum" Recommended parking: Corum

> View of an exhibition gallery : The Golden Age of Painting in Naples, from Ribera to Giordano, musée Fabre, Picture © Montpellier Méditerranée Métropole



The Golden Age of Painting in Naples

FROM RIBERA TO GIORDANO



20 JUNE - 11 OCTOBER 2015

inp Institut national departmente 🗄 INHA 占

MONTPELLIER MÉDITERRANÉE MÉTROPOLE FVFNT



From June 20 to October 11, 2015, the musée Fabre of Montpellier Méditerranée Métropole presents The Golden Age of Painting in Naples, from Ribera to Giordano in collaboration with the French National Institute of Art History (INHA) and the National Heritage Institute (INP) in Paris.



Domenico Gargiulio, Naples Market Square (detail), about 1654, Seville, Casa de Pilatos, Fundación Casa Ducal de Medinaceli, Picture © Martin García

Through 84 major works From the arrival of Caravaggio foreign museums, and with Solimena just before 1700, an exceptional contribution Neapolitan painting evolved from the museums of Naples, from an expressionistic and this exhibition with a National tragic naturalism to a sensual, Interest label proposes a vast baroque taste for color and panorama of one of the most movement. brilliant moments in Italian art: Neapolitan painting in the

NAPLES, PORTRAIT OF A CITY

Naples was a province of artists. The political, economic the Spanish empire and was and cultural splendor of the city an important commercial landscapes and the specialty crossroad and a hotbed of of the Neapolitan school.

In the seventeenth century, Spanish, Nordic and French one of Europe's largest cities, are urban panoramas and

Museo e Gallerie Nazionali di Capodimonte, Picture © Pedicini/Archivio dell'Arte - per gentile concessione del Museo di Capodimonte

IN THE FOOTSTEPS OF CARAVAGGIO



Giovanni Battista Caracciolo, The Baptism of Christ (detail), about 1610, Naples, Monumento Nazionale dei Girolamini, Picture © Pedicini/Archivio dell'Arte







Francesco Fracanzano, The kitchen interior, about 1640, Naples, Museo e Gallerie Nazionali di Capodimonte, Picture © Pedicini/Archivio dell'Arte - per gentile concessione del Museo di Capodimonte



Jusepe de Ribera, *St Andrew*, about 1615-1618, Naples, Monumento Nazionale dei Girolamini, Picture © Pedicini/Archivio dell'Arte

During his stays in Naples, Caravaggio left a lasting impression on his contemporaries and on local artists. Other artists borrealism and his dramatic chiaroscuro. The appropriation of his art by painters like Giovanni Battista Caracciolo, Carlo Sellitto and Filippo Vitale crystallized in the Caravaggisti style in Naples, which until then had been under the influence of Mannerism. In 1616, the arrival of Jusepe de Ribera gave a new impetus to the school of Caravaggio, six years after the death of the Lombard master, by accenting his natu-



Besançon, musée des Beaux-Arts et d'Archéologie, Picture © Charles Choffet

THE TEMPTATION OF COLOR



Andrea Di Lione, Elephants in a Circus, about 1640, Madrid, Museo Nacional del Prado, Picture © Dist. RMN-Grand Palais/ picture of Prado

century was decisive.

this evolution with several Mannerist elegance, just like Madrid. Bernardo Cavallino, who focused on color and emotive, sensual expressions.

1650, the most important attached to Classicism, such painters moved away from as Massimo Stanzione (Portrait the tenebrism of Caravaggio of a Woman with a Cock in by lightening their palette and *Neapolitan Costume*), or to painting in a more spirited style. Naturalism, like Francesco The example of the Venetians Guarino (Saint Agatha), looked in the Renaissance and the for seductive colors and

The King of Spain recognized Ribera initiated and continued the quality and variety of the Neapolitan School by asking masterpieces, including *Apollo* some of its members, such as and Marsyas and the Baptism Andrea Di Lione and Aniello of Christ. Antonio De Bellis Falcone, to make paintings preferred poses with an almost for the Buen Retiro Palace in



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