

MYTHS AND REALITIES



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

Since Naples had been threatened by the eruptions by Mount Vesuvius from time immemorial, the city invoked the protection of the martyr San Gennaro (St. Januarius).

Although the city was rich, inequality existed; in July 1647, a new tax triggered a revolt among the people. Tommaso Aniello, known as Masaniello, a poor young fish merchant, became the hero of this movement (*The Market Square during the Masaniello Revolt*).

In 1656, an epidemic of the plague devastated Naples,

killing over half of the population within just a few months. Gargiulo painted the terrible episode of the carrying of cadavers to the market square.



Details of the piece of art above

BAROQUE TAKES FLIGHT



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

The spirit of Roman and Venetian Baroque, which was conveyed by the powerful personalities of Luca Giordano and Francesco Solimena, drew the Neapolitan School toward a turbulent, decorative style.

Giordano was an extraordinary virtuoso who hesitated between a naturalistic vein and another, much more sensual one inspired by Venetian art (*The Death of Cleopatra; The Return of Persephone*). Francesco Solimena created a bridge to the eighteenth century. He became one of the most sought-after painters in Europe and was a specialist in large monumental

compositions such as *The Fall of Simon Magus*.

During this time, still life painting flourished and became a Neapolitan specialty. The two dynasties of the painters Recco and Ruoppolo, as well as Porpora, influenced the genre, whether in picturesque compositions of fish and crustaceans or in sumptuous and exuberant bouquets.



Paolo Porpora, *Still Life of Flowers and Fruit 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

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Full rate: €13 / Pass'Agglo – Pass' Métropole: €10.50
Reduced rate: €9.50

• AUDIOGUIDE

Available in English at the museum reception desk, €3.



VISIT THE EXHIBITION WITH YOUR FAMILY.....

• "A TRIP TO NAPLES" GUIDED TOURS (in French)

• "THE ANIMAL CARNIVAL" FOR THE SMALLEST VISITORS (in French)

• The Napoli Box (in French)

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.



LECTURES

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 metropolitan communities.

See the complete program at www.museefabre.fr



ARTISTIC WORKSHOPS (in French).....

For the whole family:

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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.

• RATES

Full rate: €10 / Pass'Agglo – Pass' Métropole: €9
Reduced rate: €8 / Family ticket: €21
e-tickets sold on www.museefabre.fr

• GROUPS

Reservations
Adults: groupe.museefabre@montpellier3m.fr
School groups: public.museefabre@montpellier3m.fr

• ACCESS

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

x wonderful - Picture © Fotolia, istock - 06/2015.



The Golden Age of Painting in Naples

FROM RIBERA TO GIORDANO



20 JUNE - 11 OCTOBER 2015



This exhibition is recognized as being of National Interest by the Ministry of Culture and Communication / General Directorate for Heritage / French Museum Service. As such it benefits exceptionally from financial support from the French State.

MONTPELLIER MÉDITERRANÉE MÉTROPOLE
EVENT



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

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

BETWEEN NATURALISM AND CLASSICISM



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

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

Through 84 major works from many French and foreign museums, and with an exceptional contribution from the museums of Naples, this exhibition with a National Interest label proposes a vast panorama of one of the most brilliant moments in Italian art: Neapolitan painting in the seventeenth century.

From the arrival of Caravaggio in 1606 to the triumph of Solimena just before 1700, Neapolitan painting evolved from an expressionistic and tragic naturalism to a sensual, baroque taste for color and movement.

NAPLES, PORTRAIT OF A CITY

In the seventeenth century, Naples was a province of the Spanish empire and was governed by a viceroy. It was one of Europe's largest cities, an important commercial crossroad and a hotbed of exchange between Italian,

Spanish, Nordic and French artists. The political, economic and cultural splendor of the city was conveyed in *vedute*, which are urban panoramas and landscapes and the specialty of the Neapolitan school.

Overleaf : Francesco Guarino, *Saint Agatha* (detail), about 1637, 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 borrowed from his uncompromising realism 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 naturalism.



Giovanni Battista Recco, *Still life with marine fish and eastern oysters*, about 1650-1660, Besançon, musée des Beaux-Arts et d'Archéologie, Picture © Charles Choffet

Ribera gave Caravaggio's realism a very strong naturalist orientation that captivated many Italians, including those who worked in his studio.

The Master of the Announcement to the Shepherds (*The Painter's Studio*) and Francesco Fracanzano (*Kitchen Interior*) endow their subjects with a very savory rustic and popular verve.

Aniello Falcone created battle scenes that were an outstanding success in Europe in the seventeenth century through the bias of his student Salvator Rosa.

In the years from 1630 to 1650, the most important painters moved away from the tenebrism of Caravaggio by lightening their palette and painting in a more spirited style. The example of the Venetians in the Renaissance and the Flemish in the seventeenth century was decisive.

Ribera initiated and continued this evolution with several masterpieces, including *Apollo and Marsyas and the Baptism of Christ*. Antonio De Bellis preferred poses with an almost Mannerist elegance, just like Bernardo Cavallino, who focused on color and emotive, sensual expressions.

Even painters who were very attached to Classicism, such as Massimo Stanzione (*Portrait of a Woman with a Cock in Neapolitan Costume*), or to Naturalism, like Francesco Guarino (*Saint Agatha*), looked for seductive colors and materials.

The King of Spain recognized the quality and variety of the Neapolitan School by asking some of its members, such as Andrea Di Lione and Aniello Falcone, to make paintings for the Buen Retiro Palace in Madrid.



Jusepe de Ribera, *The Cluefoot*, 1642, Paris, musée du Louvre, Picture © RMN-Grand Palais / Stéphane Maréchal



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