

The Triptych of Italian Genius Leonardo in Rome

With the exhibitions and conferences dedicated to Leonardo da Vinci by the Accademia Nazionale dei Lincei begins "The Triptych of Italian Genius", a series of initiatives through which the Lincei intend to celebrate, in a single itinerary, the centenaries of Leonardo (2019), Raphael (2020) and Dante (2021).

From 1513 to 1516, Leonardo da Vinci stayed in Rome as the guest of Giuliano de' Medici, occupying an apartment in the Vatican Belvedere where, among other activities, he worked as a painter, completing some compositions he had been working on for some years and that his assistants copied.

The exhibition illustrates the influence that the artist and his workshop exerted on the Roman milieu, but also the latter's impressions on Leonardo, who found himself immersed in a period of maximum exuberance of Roman culture and painting. The statues, paintings and drawings exhibited in the various sections make clear the premises and consequences of the meeting, which left tangible signs in Villa Farnesina, an iconic building of that period.

In this context, Raphael's *La Fornarina* (displayed in a little-known 16th-17th century copy from the Fondazione Torlonia) is juxtaposed for the first time not only with the copy of the *Gioconda* painted in Leonardo's workshop (Gallerie Nazionali d'Arte Antica, Palazzo Barberini), but also with the so-called *Nude Gioconda* in the Fondazione Primoli collection, taken from a preparatory sketch by the Master, probably created in Rome. Also on view is a magnificent *Salvator Mundi* (owned by the Interior Ministry's Fondo Edifici di Culto) from the Basilica of San Domenico Maggiore in Naples, probably created in Rome. Finally, the restorations of the *Nude Gioconda* of Fondazione Primoli, the *Gioconda* of Palazzo Barberini, the *Saint John the Baptist* of the Galleria Borghese, the *Salvator Mundi* and the fresco on the eastern wall of *Alexander and Roxane's Wedding Hall* by Sodoma in Villa Farnesina are exhibited.

Ticket office and information

A single ticket for all the initiatives can be bought at
Villa Farnesina,
Via della Lungara, 230

Guided tours with mandatory booking
10.30 am (English)
12 pm (Italian)
4 pm (Italian)

For groups (from 15 to a maximum of 25 people)
reservations are required and mandatory use of earphones

OPENING HOURS

Open from Monday to Sunday, 10 am – 7 pm
(last admission 5 pm)
Closed on Tuesdays

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www.lincei.it
www.villafarnesina.it

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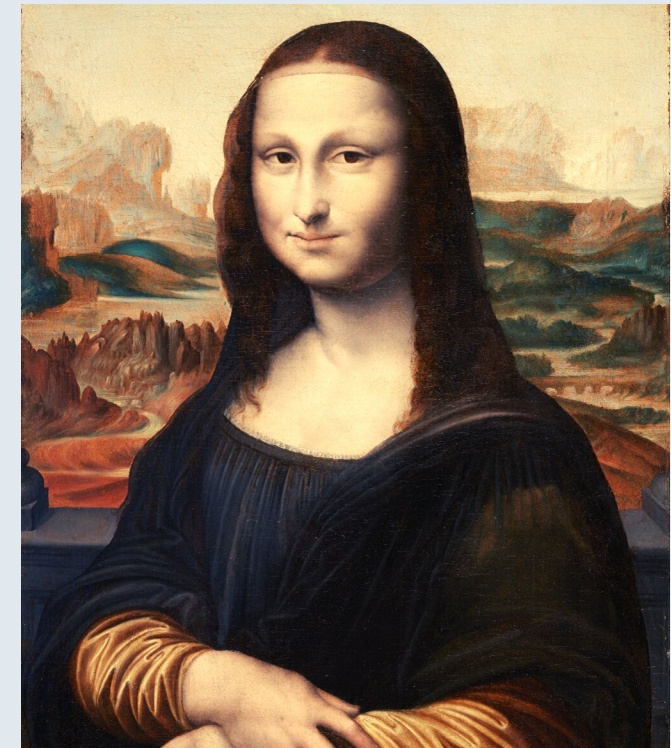
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The Triptych of Italian Genius 2019-2021

LEONARDO IN ROME INFLUENCES AND LEGACY

curated by Roberto Antonelli and Antonio Forcellino

Villa Farnesina - Via della Lungara, 230
3rd October 2019-12th January 2020



Leonardo da Vinci's workshop
(maybe Leonardo's participation?), *La Gioconda*, 16th century, oil on wood
(transferred to canvas) Rome, Gallerie Nazionali di Arte Antica
Palazzo Barberini. © Gallerie Nazionali di Arte Antica, Roma (MIBAC)
© Arcanes/R. Bellucci

LOGGIA OF GALATEA

Leonardo and Raphael's relationship with the antique

Celebrated by contemporaries as the highest expression of Raphael's research into antiquity, the scene of Galatea sailing the sea on a shell pulled by dolphins is unimaginable without the precedent of Leonardo's *Leda*, whilst the *Fornarina* lies within Raphael's research on ancient models revival according to the trend followed by great contemporary artists like Leonardo. The *Nude Gioconda* from the Fondazione Primoli, to be seen in close relationship with La *Fornarina*, is exhibited alongside the copy of the *Gioconda* from Palazzo Barberini, created in Leonardo's workshop, perhaps with the direct collaboration of the Master. These paintings refer one to another, displaying the influence of Leonardo's work in Rome and his exchanges with Raphael and contemporary artists.

LOGGIA OF CUPID AND PSYCHE

Leonardo and the antique

The Loggia of Cupid and Psyche, an intervening space between the naturalness of the garden and the artifice of architecture, is a typical example of an ancient model revival into an early Renaissance Villa. The loggias will be the closest precedents of the "Gallerie" for exhibiting ancient sculptures. *Aphrodite of the Troad* (2nd century A.D.; Rome, Museo Nazionale Romano) and *Leda with the Swan* (2nd century A.D.; Rome, Musei Capitolini) evoke, in particular, the close bond between Leonardo's and Raphael's portraiture with classic statuary, as exemplified by the comparison between the posing of Raphael's *Fornarina* and the twisting of the *standing Leda*, also reiterated in the *Galatea* frescoed by Raphael itself in Villa Farnesina, as well as in the drawings and engravings displayed in the Frieze Hall.

FRIEZE HALL

Drawing and manuscripts: Leda with Swan, Saint John the Baptist and the theory of painting

In the Frieze Hall, two autograph drawings by Leonardo are exhibited: the *Study of drapery*, a youthful folio owned by the Accademia Nazionale dei Lincei, preserved at the Istituto Centrale per la Grafica, and the *Angel in the Flesh* from the Rossana and Carlo Pedretti Foundation, perhaps executed in Rome between 1513 and 1515. The latter is connected to the later research by da Vinci upon the figure of Saint John the Baptist, exemplified by the lost drawing of the Museo Baroffio in Varese. For *Leda with the Swan*, an engraving by Giovanni Vendramini is displayed (fundamental evidence of an autograph drawing, now disfigured), showing the connection with the later version of the *standing Leda*, for which the drawing of the Museo del Sannio in Benevento and the nineteenth-century engraving by Jean Marie Leroux can be examined. The section is completed with two precious manuscripts of the *Book of painting*, an unfinished treatise by Leonardo, on which he also worked during his stay in Rome.

PROSPECTIVES HALL

Between Saint John the Baptist and the Salvator Mundi

Among the subjects that engaged Leonardo throughout his life, Saint John the Baptist was certainly one of the most significant. Some important works attributed to Leonardo's workshop and to his influence are exhibited in the hall: *Saint John the Baptist* (with the bowl) from the Galleria Borghese, two copies of Raphael's *Saint John the Baptist* (Galleria Spada and Galleria Borghese). Diligent work was also conducted on the *Salvator Mundi* theme, of which a magnificent example is exhibited (owned by the Interior Ministry's Fondo Edifici di Culto) from the Basilica of San Domenico Maggiore in Naples, also from Leonardo's workshop.

ALEXANDER E ROXANE'S WEDDING HALL

Sodoma and Leonardo

The decoration of Alexander and Roxane's Wedding Hall, once the bedroom of Agostino Chigi and his bride Francesca Ordeaschi, was painted by Giovanni Antonio Bazzi, known as "il Sodoma", in the second decade of the sixteenth century, probably in the same years Leonardo, to whom Sodoma reveals his debt here, also stayed in Rome. In fact, compared to his previous works, a clear stylistic change can be observed in this fresco, with a general softening of the figures and the first use of the sfumato technique.

HALL OF LEONARDO'S PUPILS THE DISSEMINATION OF MODELS

Giovanni Antonio Boltraffio and Marco d'Oggiono are the only Leonardo's pupils recorded by Vasari, whilst Leonardo mentions them in his writings, along with others. *The Portrait of a lady with an otter* by Boltraffio (Galleria Borghese) can be referred to Leonardo's female portraiture style, according to three-quarter length framing. Martino Piazza's *Madonna with Child*, on the other hand, documents the success of da Vinci's compositions with the famous *Madonna of the Yarnwinder*, while the embrace of the *Infant Jesus and Saint John the Baptist* in the small panel from Capodimonte is once again a reworking, also echoed in the Flemish area. The pose of the figures in the large canvas with the *Three Fates* from the Gallerie Nazionali di Arte Antica, formerly attributed to Sodoma but, more recently, to his Siense follower Marco Bigio, seems to have been inspired by the *Leda*.

Other events and places

In close connection with the exhibition, other events are underway in the same period, coordinated into a unitary system

On the first floor of Villa Farnesina the itinerary is completed by the exhibition *Leonardo in translation: from Calamatta's Gioconda to the Lincei's publishing activity*, which illustrates the role played by engravings and publications about Leonardo in disseminating the artist's work between 19th and 20th centuries. Matrices and prints from the Corsini Fund and the National Fund are on display, along with the most representative sheets of the facsimile edition of the Codex Atlanticus sponsored by the Accademia Nazionale dei Lincei.

In the Auditorium Palace (Villa Farnesina district): the reproduction of *Leonardo's Workshop*, whose dimensions and essential parts of the furnishings will be reconstructed and will make it possible to immerse oneself in the creative atmosphere in which Leonardo conceived and created his works.

In the Auditorium Palace (Villa Farnesina district): *Leonardo, an impossible exhibition* by Renato Parascandalo brings back to Rome the artist's opera omnia in a futuristic and immersive digital reconstruction of Leonardo's entire pictorial production, which should be visited in correlation with the *Leonardo in Rome* exhibition hosted in Villa Farnesina.

On Palazzo Corsini's first floor (in front of Villa Farnesina, via della Lungara, 10): in the rooms of the Corsinian Library, the exhibition *Leonardo and his books* investigates one of the lesser-known aspects of Leonardo's culture, that is the last phase of the Master's intellectual and artistic activity, reflected in the books he owned and studied.

ACCOMPANYING THE EXHIBITIONS

Records of the Lincei Conferences, *Leonardo. The human body* (Rome 8th-9th April 2019), Rome 2019, Bardi Edizioni.

International conference: *Leonardo and his circle: painting technique in the light of restorations and scientific studies* Accademia Nazionale dei Lincei – Palazzo Corsini, Via della Lungara, 10 Rome (29th and 30th November 2019).

Seven conferences: *Leonardo da Vinci: 7 keywords*, in collaboration with the Foundation "I Lincei per la scuola". With the contribution and participation of the Lincei's speakers and scientists, as well as prestigious national and international experts, all aspects of Leonardo's life and production will be considered: his relationship with nature, human body, writing, figurative art, material, experience and machines.