

## CARAVAGGISM AND THE BAROQUE IN EUROPE

Including FRENCH, DUTCH AND FLEMISH CARAVAGGESQUE PAINTINGS FROM THE KOELLIKER COLLECTION (Part II)

28 November – 19 December 2007, Monday – Friday 10am – 6pm

**ROBILANT + VOENA**, 1<sup>st</sup> Floor, 38 Dover Street, London, W1S 4NL  
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Edmondo di Robilant and Marco Voena are pleased to announce that they will be hosting a major survey of *Caravaggism and the Baroque in Europe*, including Part II of *French, Dutch and Flemish Caravaggesque Paintings from the Koelliker Collection*, at their London gallery from the 28<sup>th</sup> November until 19<sup>th</sup> December 2007.

This follow up to their 2005 inaugural show aims to continue the discourse brought about by the original exhibition, once again bringing together a selection of paintings from the caravaggesque movement recently assembled by the Milanese collector Luigi Koelliker, whilst also retracing the two main stylistic elements – naturalism and the baroque – that typify the artistic production through the seventeenth century, the golden age of European art.

Included in the selling exhibition *Caravaggism and the Baroque in Europe* will be several important recent findings, amongst them: a stunning *Allegory of Music* by **Antiveduto Grammatica** (Siena 1571 – 1626 Rome), relevant not only due to the importance of the work, the existence of which art historians have long suspected due to other replicas, but also as it constitutes one of the very few signed works by the artist, as discovered during recent restoration. A distinguished work by **Bartolomeo Manfredi** (Ostiano 1582 – 1622 Rome) depicting *The Meeting of Drinkers* offers a more caravaggesque approach, whilst being of equal importance to the progress of European painting throughout the first half of the seventeenth century. Also on show will be a rare work by **Bernardo Cavallino**, which Prof. Spinosa of Capodimonte, Naples calls an ‘extremely human self-portrait’. Finally, **Mattia Preti’s** (Taverna 1613 – 1699 Valletta) imposing work *The Suicide of Lucretia*, most likely executed in Malta towards the end of the artist’s career, represents another important discovery.

Other significant works on show will be *Euclid with a follower* by **Pier Francesco Mola** (Coldrerio 1612 – 1666 Rome), pendant to *Apelles* which sold in auction in 2002 at the record price of 4.39 million euros (Christie’s, New York), as well as an 1630s masterpiece by **Guido Cagnacci** (Santarcangelo di Romagna 1601 – 1665 Vienna), already much studied and lauded by critics, depicting the *Suicide of Lucretia*. The painting is to be included in the monographic exhibition dedicated to the artist in Forlì in 2008, curated by Daniele Benati and Antonio Paolucci.

Amongst the recent additions to the Koelliker collection **ROBILANT + VOENA** will show a beautiful *Allegory* by **Nicolas Regnier** (Mauberge 1591 – 1667 Venice), the French Caravaggesque painter who has a forthcoming catalogue raisonné, and amongst the Northern painters that worked in Rome during the 1610s will be important works by **Hendrick Ter Brugghen** (Deventer 1588 – 1629 Utrecht) and **Claude Vignon** (1593 – Tours – 1670), with the latter’s *David* being one of the artist’s most stylistically sophisticated works. An important new addition to the oeuvre of the little known **Wolfgang Heimbach** will be exhibited: a sensitive and atmospheric portrayal of a *Girl by Candlelight*, as well as **Dirck van Baburen’s** (1595 – Utrecht – 1624) painting *The Lute Player* which appears to lean towards the viewer out of the composition.

Both strands of the exhibition will be accompanied by extensive academic catalogues, written by some of the leading scholars in the field, including Wayne Franits, Christopher Wright, Gianni Papi, Cecilia Grilli, Daniele Benati, Erich Schleier and Claudio Strinati. For further information,

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