

PROVA N.1: SIENESE ART AT THE MET

THE METROPOLITAN MUSEUM OF ART ANNOUNCES FIRST MAJOR EXHIBITION IN AMERICA ON EARLY SIENESE ART.

(New York, NY, April 4, 2024)—This fall, The Metropolitan Museum of Art will open the first major exhibition in the United States focusing on early Sieneese painting. ***Siena: The Rise of Painting, 1300–1350*** will examine an exceptional moment at the dawn of the Italian Renaissance and the pivotal role of Sieneese artists—including Duccio, Pietro and Ambrogio Lorenzetti, and Simone Martini—in defining Western painting. In the decades leading up to the catastrophic onset of the plague around 1350, Siena was the site of phenomenal artistic innovation and activity. While Florence is often positioned as the center of the Renaissance, this presentation will offer a fresh perspective on the importance of Siena, from Duccio’s profound influence on a new generation of painters to the development of narrative altarpieces and the dissemination of artistic styles beyond Italy. The exhibition will be on view October 13, 2024, through January 26, 2025.

“Siena was an epicenter of artistic innovation and ambition in the 14th and 15th century. Its impact on the development of European art and on the development of painting cannot be underestimated.” said Max Hollein, The Met’s Marina Kellen French Director and CEO. “This monumental exhibition will bring together the most important group of early Sieneese paintings ever assembled outside of Siena—offering a once-in-a-lifetime chance to explore the influence of this extraordinary artistic center.”

Drawing on the outstanding collections of The Met and the National Gallery, London, as well as rare loans from dozens of other international lenders, the exhibition will highlight more than 100 works by a remarkable group of Sieneese artists. It will feature paintings alongside sculptures, metalwork, and textiles, ranging from large works made for public display to intimate objects created for private devotion. Highlights will include Duccio’s *Stoclet Madonna*, Ambrogio Lorenzetti’s *Annunciation*, and historic reunifications of major pictorial ensembles, such as the back predella of Duccio’s *Maestà* and Simone Martini’s *Orsini Polyptych*. Although none of these painters survived the plague of circa 1350, their achievements had an immeasurable impact on painters and theorists in the centuries that followed.

PROVA N.2: LAST SUPPER IN POMPEII (LEGION OF HONOR)

***LAST SUPPER IN POMPEII: FROM THE TABLE TO THE GRAVE.* LEGION OF HONOR MUSEUM \ MAY 7–AUGUST 29, 2021**

SAN FRANCISCO—As the ash from Mount Vesuvius began to rain down on Pompeii in AD 79, the people of the city were engaged in two of their most important daily activities: eating and drinking. The Fine Arts Museums of San Francisco are proud to host *Last Supper in Pompeii: From the Table to the Grave*, the first exhibition to focus on the love of food and drink in Pompeii. The original exhibition, organized by the Ashmolean Museum, University of Oxford, has been adapted and expanded for a California audience and will bring to San Francisco a treasure trove of about 150 objects, including magnificent Roman sculpture, mosaics, and frescoes; household furnishings and tableware; objects of precious materials; and more, with many of these wondrous pieces traveling to the United States for the very first time.

“The incredibly preserved art, furnishings and eatables of Pompeii give us the rare opportunity to explore the Romans’ infatuation with food and wine—which is analogous to our own enjoyment of the activity today,” states Thomas P. Campbell, Director and CEO of the Fine Arts Museums of San Francisco.

Located in the sunny paradise of southern Italy, the city of Pompeii was nestled between the bountiful Bay of Naples and the vineyard-covered slopes of the formidable Mount Vesuvius. Due to the powerful eruption, Pompeii and nearby villages were completely buried under pumice and hot ash, killing thousands in the midst of their daily activities and freezing the city in this moment of time for centuries. From frescoes and mosaics, to casts of Vesuvius’s victims, to actual food carbonized by the heat of the eruption, the exhibition gives us a picture of what life was like in this thriving Roman city.

“*Last Supper in Pompeii* brings us into the world of ancient Rome by focusing on the particulars of everyday life, influenced by the extensive, rich, and complex relationships between food, drink, and society,” says Renée Dreyfus, Distinguished Curator and Curator in Charge of Ancient Art at the Fine Arts Museums of San Francisco.

PROVA N.3: THE HAND OF GOD PRESS RELEASE

PROVA ESTRATTA

THE HAND OF GOD BY PAOLO SORRENTINO

In *The Hand of God*, Paolo Sorrentino returns to the Naples of his youth to tell a story of a boy's turbulent coming-of-age—a story charged by its intimate link to Sorrentino's own past.

It is the 1980s. Everyone in Naples is talking feverishly about Maradona, the illustrious soccer legend who it seems, almost miraculously, might come to play for the underdog local team. Promise is in the air, and teenaged Fabietto Schisa is drinking it all in. He might be an awkward outsider at school, but life is alright. His parents are volatile, flawed, yet still in love. Their family is boisterous, sometimes troubled, yet great fun. Lunches are long, family dramas play out daily, laughter is constant, and the future still seems far away. Then, an inexplicable accident overturns it all.

With the past shattered, yet his entire life before him, Fabietto charts his own course through loss and into the new. This mix of devastation and liberation is something Sorrentino experienced at the precipice of his own adulthood.

Born in 1970, Sorrentino was raised in the Vomero Quarter of Naples. When he was 16, both his parents passed away suddenly, wholly unexpectedly, of carbon monoxide poisoning from a faulty heater in the family's vacation home. By all rights, Sorrentino should have been with his parents that weekend. The only reason he wasn't also killed in the catastrophe is that he had been granted permission, for the first time in his life, to stay home alone to go see Maradona play away for Naples.

Sorrentino came to perceive Maradona, a man already tinged with divinity on the soccer field, as a force that protected his life. But it was also cinema that became a means of salvation for him, a detour from anguish. Escaping into filmmaking with a passion, Sorrentino started working as an assistant director. He made his screenwriting debut co-writing *The Dust of Naples* with Italian writer-director Antonio Capuano, himself a key character in *The Hand of God*. From then on, Sorrentino wrote and directed his own films and gained global renown as a vivid stylist given to a wildly kinetic camera and exuberant storytelling.