**Tabula Picta.**

**Italian Paintings between Late Gothic and Renaissance**”

Salamon Gallery, Milan

23 November 2018 – 1 February 2019

More info and images for the press available on [www.studioesseci.net](http://www.studioesseci.net/)

Press preview: 21 November 2018, h10.30 am

**Press Release**

In November 2018 the Salamon Gallery in Milan is presenting an exhibition dedicated to “gold backgrounds”: a “precious” event, to say the least, for the researches it involved and the artworks displayed, deeply appreciated by art collectors and currently increasingly in demand.

In the exhibition “**Tabula Picta. Italian Paintings between Late Gothic and Renaissance**”, curated by Matteo Salamon, 15 panels dated to between the last quarter of the XIV and the beginning of the XVI century will be displayed from 23 November 2018 to 1 February 2019 in the Salamon Gallery, in the Palazzo Cicogna (Milan).

The exhibition retraces a **journey across Italy, from Lazio and Marche to the North East through Tuscany and Lombardy**, something different from a traditional exhibition on Tuscan gold backgrounds.

The panels document a country made of territories, where all the artists try to communicate in the same language yet with original and different inflections and substrates, resulting in important cultural encounters throughout the XV century: to put it with Roberto Longhi’s words, a time in which, instead of having a formal style irradiating from a “centre” to many “outer areas” as in France in the same years, various languages were expressed simultaneously.

**Each one of the 15 panels represents a pivotal chapter of the history of Italian art of the XV century.** Among the Masters: **Niccolò di Pietro Gerini**, who trained in Orcagna’s workshop and was the painter of preference of the great Florentine patrons since the 1370s; **Antoniazzo Romano**, representative of Rome’s most active workshop in the second half of the century, with a masterpiece of the mature years of his stunning career; the so-called **Master of the Fiesole Epiphany**, among Ghirlandaio’s most talented pupils, with a painting that expresses an autonomous language that skilfully merges his master’s manner with Botticelli and Jacopo del Sellaio’s new style; and the **Master of the Scandicci lamentation**, most likely Perugino’s pupil, with a masterpiece that stands out for the finesse of the landscape.

“The artworks, all painted by Italian authors, - states Matteo Salamon – are in an extraordinary state of preservation, which is quite rare for paintings of that period. “

Another important element characterises the artworks of this so refined exhibition: the certainty of the author’s authenticity. The precise, irreproachable attributions result from researches and contributions of scholars who are experts in each cultural context, and often from the importance of the volumes that have published the artworks. An essay by Mauro Minardi authoritatively opens the catalogue, while the technical entries of the panels, which could be considered as brief essays due to the length and the degree of the researches, are written by Federico Giannini. Moreover, every artwork features a condition report by Carlotta Beccaria.

**Info**

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Opening hours: Mon-Fri, 10am – 1pm and 3pm – 7pm

Free entrance

Catalogue available in the gallery

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