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Bulletin: 15

**The Cenart exhibits Opera Omnia, high-resolution reproductions of some of the most important paintings of the Italian Renaissance**

**\*\*\* Following the success in 2015 of Leonardo, Raphael, Caravaggio: An Impossible Exhibit, a new exhibition is presented at this venue**

**\*\*\* Sixty real-size pieces by Giotto di Bondone, Piero della Francesca and Sandro Botticelli**

**\*\*\* The reproductions are exhibited in the Cenart's galleries and in the Blas Galindo Auditorium hall, from March 21 to June 16**

The National Center for the Arts (Cenart, in Spanish), in cooperation with the Rai (Radiotelevisione Italiana), presents Opera Omnia. Works of art in the era of digital reproduction II, which consists of 60 high-resolution, real-size digital reproductions of paintings and frescoes by three great artists of the Italian Renaissance: Giotto di Bondone (1267-1337), Piero della Francesca (1412-1492) and Sandro Botticelli (1446-1510).

This exhibition brings together masterpieces of the Italian cultural heritage found in different enclosures. Their value, both monetary and historical, makes it impossible to transfer them. Opera Omnia allows us to appreciate these pieces through high-resolution, real-size reprographics, in which it is even possible to perceive the smallest details, such as the effect of the passage of time seen on the originals, which is difficult to observe in museums.

Opera Omnia is a continuation of Leonardo, Rafael, Caravaggio: An Impossible Exhibit, which was a successful exhibition that in 2015, over the course of 94 days, brought 186 thousand 14 visitors for free to the Cenart. In this exhibition, 57 digital reproductions of paintings and frescoes by the above-mentioned artists were presented.

The exhibition also seeks to disseminate the importance of these works. In the same vein, it invites us to reflect upon the Renaissance and its influence on the history of civilization and art. This movement, which emerged in Western Europe, dates approximately from the end of the thirteenth century to the sixteenth century, and it was characterized by a boom in humanistic culture, science and philosophy. As for art, the classical ideals predominated: the search for beauty, balance and harmony.

Giotto di Bondone, Piero della Francesca and Sandro Botticelli are emblematic of this great cultural movement that marked the end of the Medieval era and the beginning of the Modern Age. Giotto is an example of this transition; his works show a figurative language and an early approach to the notion of perspective, perfected by his successors.



Piero della Francesca stands as the disseminator of classical values. In his paintings, he highlights deeply religious features that he consciously adapted to the old models, while Botticelli is a symbol of the fifteenth century Italian painting, showing a mastery of harmony and perspective, which he combined with religious and allegorical meanings, as well as with references to Greco-Roman mythology that have become a main feature of his legacy.

Opera Omnia is an initiative in which digital technology acts as a powerful access tool to culture and art, making possible an approach to masterpieces that are sheltered in different parts of the world or that are impossible to transfer due to their high management cost, administration and conservation.

The reproduction of works of art is not something new. After the invention of photography, at the beginning of the twentieth century, these reprographies were discussed as a practice that, since the beginning, influenced how art was made and seen. However, one of the limitations of the images that circulate daily is that their quality and size are insufficient so as to show the details and complexity of the originals. In this context, the Radiotelevisione Italiana (Rai) has a project through which it creates high-definition, real-size replicas, so that the public can appreciate them in a more complete and direct way.

In order to achieve these reproductions, different processes are combined, both analog and digital. In the first stage, the registration of each painting is carried out on a slide, through high-definition cameras. The image catalog focuses only on the work, leaving aside elements such as frames or, in the case of the frescoes, a portion of the walls; even the lighting is increased to differentiate the digital reprography from the original. The second stage consists of making a photographic reproduction that is made from the original slide.

For this, a digital copy of the positive photograph is made, so that it can be manipulated from a computer in order to revise the color. Then, this digital copy is printed with the original measurements, using a large, high-resolution laser printer. In the last stage, the printed copy is pasted on a rigid, transparent surface, so as to project light from its back and generate the visual effect that is characteristic of these pieces.

To date, several reproductions, achieved through the Rai's project, have toured cities in Italy, the United States and Mexico, as an initiative that seeks to democratize art and turn it into "a means of mass communication". In this sense, the idea of generating high-quality, digital works that are globally transferred aims to disseminate art's knowledge and experience, making technology a common and essential resource for access to culture.

Public program



In the context of Opera Omnia, an extensive program of various parallel activities, which will create spaces for reflection on the different themes that surround the cultural movement emerged in Western Europe, will be presented as well.

The Coordination of Exhibitions of the National Center for the Arts will hold the Opera Omnia. A look at the Renaissance: readings and conversations discussion forum in order to motivate a contemporary reading of the cultural and scientific movement that took place approximately between the 13th and the 16th century.

Through five sessions (guided by specialists), which start on Thursday, March 28 and continue until May 8, a dialogue about the influence that the Renaissance had on the development of later eras will be proposed, since it is still considered a point of reference to understand the history of Western thought.

For film lovers, a commented film series will be held from March 26 to May 22, which will open up a space for reflection on the life and thought of Renaissance artists and the context in which they evolved.

Film selection: The Decameron (1971), directed by Pier Paolo Pasolini; The Gospel according to St. Matthew (1964), directed by Pier Paolo Pasolini; The Adventures of Baron Munchausen (1988), directed by Terry Gilliam; The English Patient (1996), directed by Anthony Minghella; as well as the following documentaries: Summa Pittorica. The Italian Renaissance (1999); and Violence and Beauty: Botticelli's drawings for The Divine Comedy (2001).

From April 12 to May 30, there will be a series of six concerts with ensembles and groups created for the most part by students from institutions such as the National Conservatory of Music and the Higher School of Music of INBAL. They use Renaissance instruments, like the lute, the viola da gamba, the recorder, the harpsichord and the harp. The purpose is to show that the Renaissance still influences how contemporary music is understood and made.

There will also be a discussion group entitled Perspectives of Ancient and Renaissance Music, in which three talks will be offered between May 2 and May 16. These talks will address the importance of ancient music in the current era, the dissemination and creation of new audiences interested in safeguarding ancient music and the training and specialization in this musical genre.

Finally, a program of guided tours will be offered, in which, from a general context of the Renaissance painting in Italy, a guide will explain how Giotto, Piero della Francesca and Botticelli managed to develop theories about perspective, geometry and mythology, which were embodied in their works. These tours will be in charge of the Coordination of Exhibitions and will take place on Saturdays, April 6 and 20 and May 4 and 25, and in June 15, at 12:00 hours, with a maximum duration of 90 minutes.

Opera Omnia. Works of art in the era of digital reproduction II will be open until June 16, 2019. The opening hours for the exhibition are, from Tuesday to Sunday, from 10:00 a.m. to 5:30 p.m. Admission is free. For details, go to the page that has all the information about this exhibition: <http://operaomnia.cenart.gob.mx>.

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**2019**

AÑO DEL CAUDILLO DEL SUR  
EMILIANO ZAPATA

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