



lesson 2

Exhibit "Maternity"

Istituto degli Innocenti 2-8 marzo 2020

The Sacred Art School promotes an exhibition on the theme "Motherhood" which will take place from 2 to 8 March 2020 in the premises of the Istituto degli Innocenti in Florence. Second year students, teachers and some ex-students personally invited are invited to present a work.

But the show is about everyone, we are all participants in this operation: we must learn that playing in an orchestra is more effective than playing alone.

When one plays alone and splits, it ruins his performance. If it plays together, the others cover it and help it. The same thing happens in the world of art.

Whoever is alone after a while dries up, ends his creative vein.

For this reason the "society of artists" were born, for this reason there are many artists' associations all over the world. Only in Italy for example there are 3 Chinese artist companies!

Van Gogh moved away from the circle of Parisian artists, he had a difficult character, he was very disturbed psychologically (and in fact he was admitted to a psychiatric clinic). But of Van Gogh, of his genius and his ability to break with previous styles, there is only one. And he broke so much that he didn't even sell a painting. But when the time was ripe, his paintings reached an enormous fame

So here at the School another aspect that we try to make understood is the work done together, it is leaving aside jealousy and rivalry, learning to live together and to share. A success of one is always a success of the whole School: the show recently set up in the cloister of Ognissanti by some former students is a success for the whole School. Working together means learning from others, nurturing each other's creativity.

Let's go back to the Exhibition: in one of the next lessons we will deal with the theme of the evaluation of a work of art. One of the elements for the evaluation is the participation in group exhibitions and personal exhibitions. Another is the presence on catalogs and magazines.

Today the great museums try to organize temporary exhibitions to attract the public inside the Museum. Also because one of the limits of the museums is the "collection" of many works of art exhibited with more or less criteria, but which generally pass through in a succession of visions that tire the visitor. How is an exhibition arranged, how is it organized? What are the objectives and how do you reach them? Which audience will visit our exhibition? Why? what drives you to visit an exhibition?

Our exhibition will take place in one of the "cult" places in Florence: the Spedale degli Innocenti,

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wanted by the city in the 15th century. "It was a testamentary legacy of the Prato merchant Francesco Datini, who in 1419 determined the construction of a large hospital for abandoned children in Florence. The Art of Silk, identified as the guarantor of the building and patron of the new body, entrusted the project to Filippo Brunelleschi. The Istituto degli Innocenti thus became the place of beauty appointed to welcome only abandoned children.

Let us dwell for a moment on this passage: "the place of beauty" for abandoned children. What is the point of making a beautiful place, entrusting the most famous and paid designer of the moment, using materials and inserting works of art (such as the fresco by Poccetti that will act as a fifth at the inauguration of the Academic Year next Saturday)? Yesterday I was at the institution of the blind and I was struck by the beauty of the entrance staircase, all in marble, with a complex workmanship and extraordinary architectural beauty.

But if the blind do not see? Years ago, in 2015 we did a sculpture course for blind artists. One day we had a gala evening, with a small concert and cocktail party in a beautiful villa in Fiesole, overlooking Florence. One of my co-workers while we were setting up for the evening told me "but who made us make him come up here, in this splendid place, with this panorama, if these are blind and do not see? "

Beauty is something extremely linked to truth, in fact it is the transcendentals of being that guide true art, and especially sacred art. We will talk about it in the lessons of art and Christianity, in the course of body theology. And the truth has eyes, senses, a capacity for perception that overcomes physical barriers. And so the blind that night thanked them for taking them to such a beautiful place, with the cypresses, the oaks, the birches, the view ... they saw through other senses.

And so for the Innocents, a beautiful place that could heal the wounds of creatures without a family, without a mother who could look after them, cuddle them, scold them, educate them, understand them and dry their tears. A gratuitous beauty, full of truth and strength, which made the stay in those walls from which men and women, not children any more, useful.

So the theme of the exhibition is "La Maternità", in full continuity with the walls that host us, which speak of welcomed and not denied maternity, of suffered motherhood, of maternity to be found. And of filiation, which presupposes motherhood. A motherhood that runs along the Bible narratives: Eve, Hagar and Sarah, Rebecca, Ruth, Bathsheba ... And the great mothers like S. Monica, mother of s. Agostino. E s. Elena, mother of the Roman emperor Constantine. Until Gianna Beretta Molla, a fearless mother who loses her life to give life.

And in the verses of poets, like Ungaretti:
*And the heart when of a last beat
will have caused the shadow wall to fall*

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*to lead me, Mother, to the Lord,
as you will once give me your hand.
Kneeling, determined,
You will be a statue before the eternal,
as he already saw you
when you were still alive.
You will raise your old arms trembling,
like when you died
saying: My God, here I am.
And only when he has forgiven me,
you will want to look at me.
You will remember waiting for me so
long,
and you will have a quick sigh in your
eyes*



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And the father? Fatherhood? Where did the "father" go? In what hidden concealment is the paternal figure hidden? Who and why did he abdicate the role of the "pater"? Why can't we talk about motherhood without a paternity: the certainty of parenthood. In the Eastern tradition the children are identified by the "patronymic": The patronymic is a way of indicating, in the personal data, the bond with one's father. The "Pelide Achilles" you studied at school in the Iliad, for example, was "Achilles son of Peleus". Sacred Art School Firenze ONLUS

In Russia, people have a name, a surname and a surname. For example, the president is called Vladimir Vladimirovich Putin. Vladimir is the name, Putin the surname and Vladimirovich the patronymic, because even his father was named Vladimir. The famous tennis player, is called Marija J revna Sharapova, because her father is Jurij.

Various nations have different approaches to the use of the surname, which has disappeared in most countries, often leaving a historical trace in the surnames. For example, in Italian, all the Di or De: Di Francesco, De Luca and so on, were originally patronymics (son of Francesco, son of Luca ...). As well as the Stefani (Stefano's sons), I Giovannini (Giovanni's sons) etc.

Participants must present the work by 31 January 2020 to the teacher of the class of the respective specialization (drawing, painting, sculpture and jewelery) which will evaluate the works to be presented to the Commission nominated for the selection of the works to be exhibited. The Commission is made up of Ignacio Valdés, Gianni Cioli and Cristina Acidini. The judgment of the Commission is final. The Commission will give the result of the evaluations by 7 February.

Each artist must present his or her work accompanied by a "narration" that concerns the conception and realization of the work. The works selected for the exhibition must be presented with the respective support (frame for the paintings, pedestal for the sculptures, jewelery box), at the expense of the artist. The works exhibited at the exhibition remain the property of the artist.

Each artist must present 5 highdefinition photographs of his work by January 31 to include them in the exhibition catalog. The photographs must be accompanied by captions and relative narration. There will be 3 in-depth sessions on the theme "Motherhood": the artists who are invited to the Exhibition will have to attend these sessions. Presence at these meetings is an indispensable premise. The works must comply with certain measures. No work should be advertised before the exhibition. Each artist grants the School all the rights to publish the works on each media.

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