

Cinello

NEUMEISTER

Exhibition Guide

20 October - 5 November

LIVING MASTER

An Italian Digital Collection

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medagliani

Cover Image:

Amedeo Modigliani: Testa di Giovane Donna (Head of a Young Lady)

Conceived in 1915, digitised in 2021,

DAW® (Digital Artwork), 46 x 38 cm

cinello.com

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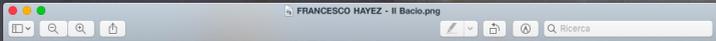
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Foreword

Living Master: An Italian Digital Collection

Neumeister and Cinello are proud to present a ground-breaking show of digital counterparts of six treasured Italian masterpieces. A refined selection of extraordinary valuable works of art, produced in partnership with three major Italian cultural institutions: Pinacoteca di Brera, Pinacoteca Ambrosiana and Fondazione Querini Stampalia.

The masterpieces, recreated as DAW® (Digital Artworks, physical reproductions of the original artwork), are patented with a new technology registered in Italy, Europe, China and North America, which allows original files granted by proprietary Museums to become unique, certified, numbered and not copyable. Through this innovative format, it is now possible to admire and collect some of the most iconic paintings in the history of art from all over the world.

Each DAW® is created with the consent of the Museum that houses the original artwork and is accompanied by a certificate of authenticity signed by both Cinello and the Museum. Cinello was founded to support the holders of this precious heritage: primarily Museums and Institutions. All net revenues from DAW® and exhibitions are shared equally with our partners to ensure a new revenue stream without introducing any restrictions on ownership or current rights.

Living Masters features works of art, some of which have never been seen in Germany, by Italian Masters such as Leonardo Da Vinci, Caravaggio, Modigliani, and Francesco Hayez.

The six masterpieces span several different historical art movements, from the Renaissance period to 19th Century Romanticism and Modernist abstraction.

Cinello takes things to the next level by introducing a new category of masterpieces by the Great Masters in an authenticated digital version, thus opening a new market.

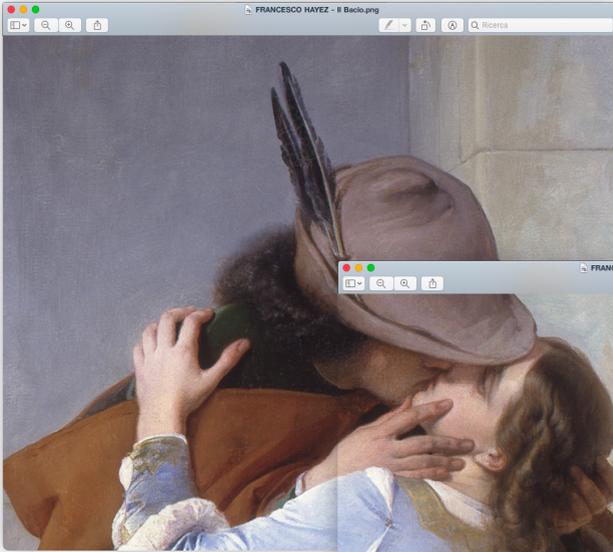
The extraordinarily high technological content makes the DAW® impossible to copy and guarantees its uniqueness.

Artworks:

1. Francesco Hayez: The Kiss - Pinacoteca di Brera
2. Caravaggio: Basket of Fruit - Pinacoteca Ambrosiana
3. Leonardo da Vinci: Portrait of a Musician- Pinacoteca Ambrosiana
4. Amedeo Modigliani: Head of a Young Lady - Pinacoteca di Brera
5. Giovanni Bellini: The Presentation of Jesus in the Temple - Fondazione Querini Stampalia
6. Lorenzo Di Credi: The Virgin and young St. John adoring the Child - Fondazione Querini Stampalia

“Is it a reproduction, a copy or a new original? I do not see disharmony between them. Rather, I see the Cinello initiative as a spectrum in which the works of art can be viewed and enjoyed and that lead us towards a deeper connection with our culture”

JAMES BRADBURNE — GENERAL DIRECTOR OF PINACOTECA DI BRERA.

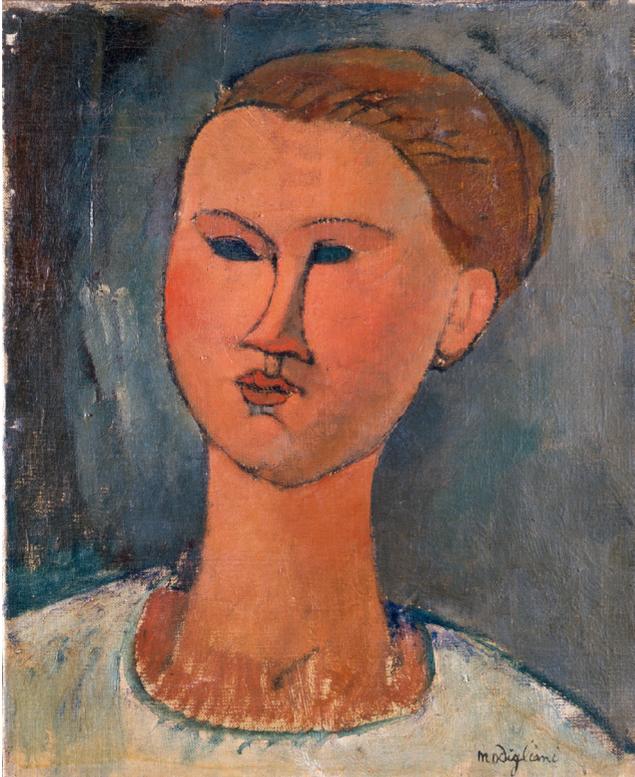




FRANCESCO HAYEZ

Il Bacio (The Kiss) - Pinacoteca di Brera,
Conceived in 1896, digitised in 2021,
DAW® (Digital Artwork)
112 x 88 cm

Regardless of the romantic allusions, *The Kiss* is a political painting that was exposed to the public three months after the victorious arrival to Milan of the future king, Vittorio Emanuele II and his ally Napoleon III. When Alfonso Maria Visconti di Saliceto commissioned Hayez to produce a painting that could represent patriotic hopes of creating an alliance with France, the artist painted two lovers. Set in the hall of a medieval castle, *The Kiss* can be interpreted as a portrayal of a young Italian soldier going off to fight for Italy against the Austro-Hungarian Empire, kissing his love goodbye.



AMEDEO MODIGLIANI

Testa di Giovane Donna (Head of a Young Lady) - Pinacoteca di Brera
Conceived in 1915, digitised in 2021,
DAW® (Digital Artwork)
46 x 38 cm

Head of a Young Lady embodies Modigliani's characteristic approach to portraiture, presenting the figure of a young girl; her head slightly tilted as she gazes towards the viewer with a striking intensity. Dating back to 1915, this work is thought to portray Beatrice Hastings with whom the Livorno artist had a tormented love affair between 1914 and 1916.



MICHELANGELO MERISI (CARAVAGGIO)

Canestra di frutta (Bowl of Fruit) - Pinacoteca Ambrosiana

Conceived circa 1597 - 1600, digitised in 2021,

DAW® (Digital Artwork)

47 x 61 cm

Dignifying the moments of everyday life, *Basket of fruit* is the only work still housed in the artist's hometown and is considered to almost be a prototype of the "still life" genre. The fruit is represented in the process of decay, symbolizing the "vanitas" of human existence and the fleeting nature of life.

Cardinal Federico Borromeo, the founder of the Ambrosiana, searched in vain for a work that can bear comparison, writing "for its incomparable beauty and excellence, it remained alone".



LEONARDO DA VINCI

Ritratto di Musico (Portrait of a Musician) - Pinacoteca Ambrosiana

Conceived in 1940, digitised in 2021,

DAW® (Digital Artwork)

48 x 32 cm

This only known male portrait by Da Vinci was traditionally thought to depict Ludovico il Moro, Duke of Milan. However, during its restoration in 1905, the overpainting was removed to uncover a hand holding a musical scroll in the lower part of the painting, suggesting that the portrait is of a musician.

Ritratto di Musico should be considered as an expression of a transitory phase in Leonardo's artistic career, which starts from the *Virgin of the Rocks* and leads to the *Last Supper*, and therefore has a great importance in the analysis of the Great Master's oeuvre.



GIOVANNI BELLINI

Presentazione di Gesù al tempio (The Presentation in the Temple) -

Fondazione Querini-Stampalia

Dated circa 1460, digitised in 2022,

DAW® (Digital Artwork)

80 x 105 cm

The Presentation in the Temple is a tempera painting on wood panel (80x105 cm) by Giovanni Bellini. It is kept at the Querini Stampalia Foundation in Venice and dates from around 1460. In September 2018, the painting left the Querini Stampali Foundation to be included in the great exhibition dedicated to Andrea Mantegna and Giovanni Bellini, first in the National Gallery of London, and then in the Gemäldegalerie of Berlin. In the centre and slightly in the background, you can see St. Joseph, while on both sides Bellini has added two more figures, composing a small group. The characters have had various identifications, but they have always been within the family members of the artist.



LORENZO DI CREDI

La Vergine e San Giovannino adoranti il Bambino (Our Lady and the young St John the Baptist adoring the Child) - Fondazione Querini-Stampalia

Dated circa 1480, digitised in 2022,

DAW® (Digital Artwork)

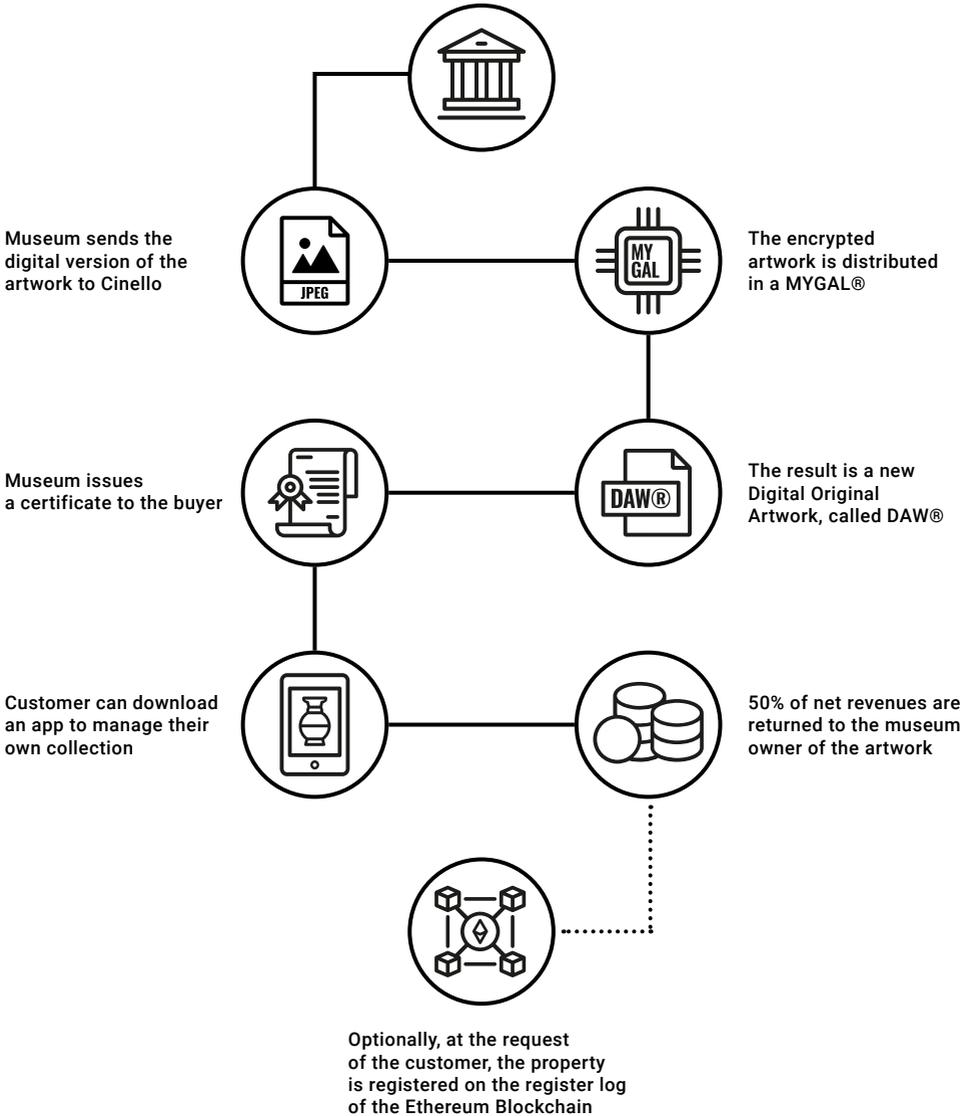
diameter 27 cm

Lorenzo di Credi (Florence 1459/1460 – 1537) was an Italian painter also known as Lorenzo d'Andrea d'Oderigo, and a pupil of the master Verrocchio, who named him his heir. He managed Verrocchio's workshop while he was engaged in Venice working on the equestrian statue of Colleoni and he brought Verrocchio's deceased body back to Florence from Venice when Verrocchio died in 1488. The tondo is an early work by the Florentine artist. Despite the evident resemblance to Leonardo's schemes, visible especially in the triangular compositional layout and the landscape in the background, the typical characteristics of the art of the Credi can be seen in his preference for a clear and engraved drawing instead of atmospheric rendering, together with the analytical rendering of reality.

What is a DAW®?

Created by Cinello, in partnership with the museum that houses the original work, DAW® - Digital Art Work: is a digital multiple in 1:1 scale, in a limited series, certified and not duplicable thanks to an innovative patented technology that guarantees its management. Each DAW® is unique, numbered, authenticated, not reproducible, and respects all the constraints and requirements of the artwork, starting with its uniqueness. With the approval of MIC, Cinello has entered into agreements with the most important public and private Italian museums - Monumental Complex of the Pilotta in Parma, Accademia Galleries of Venice, Museum and Real Bosco di Capodimonte, Uffizi Galleries, Brera Art Gallery, Veneranda Biblioteca Ambrosiana, Palazzo Pretorio di Prato Museum, Monte Foundation dei Paschi di Siena, Fondazione Querini Stampalia - who have authorized the reproduction of a wide selection of their most famous masterpieces.

Partnership Agreement
between Cinello and
the selected Museum



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