



## **The importance of drawing in the Italian painting: a new drawing attributable to Perin del Vaga**

**Diocesan Museum of Sacred Art**

29th November 2021 - 30th March 2022

**P**art of the current fame of Perin del Vaga (Perino Bonaccorsi, Florence 1501-Rome 1547) resides in the fact that he actively collaborated with Raphael in the Vatican Lodges before his definitive consecration as a great artist in Genoa at the service of Andrea Doria and his triumphant return to Rome. However, this artist is of fundamental importance for the History of Art as he is one of the main examples of the Mannerist period that developed mainly in the Eternal City during much of the 16th century, a direct predecessor of the Baroque period that will invade -decoratively speaking - the main temples and palaces of the patricians of the capital. Today it is known that this Tuscan artist carried out a large number of commissions, both pictorial - on panel and fresco - and decorative inside important private residences, in family chapels and in

public spaces. As a result of this frenetic professional activity, this artist left behind a significant number of drawings and compositional schemes prior to the realisation of his compositions, currently divided among the main museums and private collections in the world.

The drawing, previously classified as anonymous due to its poor state of preservation, is a composition that can be associated to the art of Perin del Vaga since it presents a style that is directly comparable to other drawings



Perin del Vaga. *Classic figure in profile* (detail). Pen on paper. Inv. 480 f. Uffizi Galleries. Florence

preserved both in the Prado Museum (D001783 and D001787) and in the Uffizi Gallery (480 f and 181 f), among others.

Both the strongly developed and idealised musculature of the figures, as well as the characteristic face with an almost rectilinear profile - whose nose forms an almost right angle - are elements that are observed in the rest of Perin's artistic production, in terms of preparatory designs. The delicate expression of the figures, in a scene that should be described as one of tension, is another of the characteristics that the Tuscan painter brings to his models, an example that most likely comes from the influence of one of the best masters of the time - with whom he would actively collaborate in Rome until 1537-, Raphael.



Perin del Vaga. *Roman Soldier* (detail). Pen on paper. Inv. 481 f. Uffizi Galleries. Florence

All these indications, together with the text on the back, indicate that the drawing was a model of the commission received -an example to show the client about the approximate aspect of the final appearance of the painting-, a kind of annex to the official writing probably required by the payer to get a visual idea of the project.

Exhibition offered by the Diocesan Museum of Sacred Art of Orihuela in collaboration with Ceartum: Center of Experties of the University of Murcia.

## CURATORS

Dr. Mariano Cecilia Espinosa. Artistic Director of MAS.

Dr. Pablo López Marcos. Painting expert and collaboratore of MAS.

## SCIENTIFIC COMMITTEE

Dr. José Antonio Martínez García. Director of MAS.

Dr. Manuel Pérez Sánchez. Director of Ceartum.

Dra. Gemma Ruiz Ángel. Curator, MAS.

## ACKNOWLEDGEMENTS

Veronica Minnocci.

Orihuela Cathedral's Council.

Department of Art History of the University of Murcia.

Orihuela Council of Culture.

## ENTRY FEE

Full: 4 euro

Reduced: 2 euro

Museum + Cathedral: 6 euro

## OPENING TIMES

### From Tuesday to Saturday

10:00h. - 14:00h. / 16:00h. - 19:00h.

### Sunday and Festivities

10:00h. - 14:00h.

## INFO AND CONTACTS

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