Vagando attraverso il sorriso della mente

La caricatura, rappresentazione che provoca un effetto satirico o comico, ha svolto un ruolo nella storia dell’arte, anche per il suo significato culturale e scientifico. Fu studiata dai neuroscienziati per comprendere i rapporti fra mente e comico, fra espressione corporea esagerata e percezione potenziante alcune facoltà mentali, come l’attenzione e la memoria. La caricatura nacque in pieno umanesimo e gli artisti italiani la diffusero. Con l’avvento della stampa il disegno caricaturale e i suoi messaggi, anche scientifici, divennero popolari: nel tempo si è instaurata una relazione privilegiata tra “caricatura e mente”. Il percorso culturale proposto consente di esporre “tesori artistici” conservati da importanti istituzioni cittadine. Esso inizierà dalla Pinacoteca Ambrosiana con alcuni esempi di scuola leonardesca, esposti in Sala Federiciana. Il Castello Sforzesco accoglierà esemplari a stampa del Seicento e Settecento della Raccolta Achille Bertarelli. Si documenterà la nascita di un genere, la sua diffusione popolare, il legame con i trattati sulla fisiognomica. Gli approcci scientifici settecenteschi costituiranno la terza tappa ospitata dalla Biblioteca Nazionale Braidense, presso il Palazzo di Brera. Grazie ai materiali del Fondo Haller si introdurranno le ricerche frenologiche di Franz Joseph Gall, volte a cercare di localizzare le zone del cervello preposte a determinate funzioni. Il materiale ottocentesco esposto all’Istituto Lombardo Accademia di Scienze e Lettere illustra l’origine delle moderne neuroscienze. Esse trovarono eco nella grafica caricaturale: una selezione di testate satiriche europee tra Ottocento e Novecento – del Centro Apice dell’Università degli Studi di Milano – chiuderà il percorso approfondendo alcuni temi, come la rappresentazione dei sentimenti attraverso la deformazione facciale e l’associazione tra fisionomia umana e animale.

Wandering through the Smile of the Mind

The caricature, seen as a representation that arouses satirical or comic effects, carried out an important role in art history, also because of its cultural and scientific significance. It has been studied by neuro scientists in order to understand the relationship existing between the mind and the comedian, that is, between an exaggerated expression of the body and the perception strengthening some mental capacities, like attention and memory. The caricature appeared during Humanism and was spread over by Italian artists. With the creation of printing, grotesque design, including its messages and scientific ones, became popular: as time passed, a privileged relationship between “caricature and mind” was established. The cultural itinerary proposed is an occasion to expose “artistic treasures” preserved by important city institutions. The itinerary will start at Pinacoteca Ambrosiana with the exposition of some examples of “Leonardesca” school. Materials will be exhibited in Sala Federiciana. In Castello Sforzesco will be shown some examples of prints from 17th and 18th century from the Collection Achille Bertarelli. It documents the birth of a new kind of art and its progressive spread among the public, as well as the original legacy with the treaties on physiognomy. The third itinerary hosted by Biblioteca Braidense, at Palazzo di Brera will show the 18th century scientific approach. Thanks to materials from the Haller Fund, the Franz Joseph Gall phrenological researches will be introduced, which are meant to localize which area of the mind are accountable for such functions. The 19th century material exposed at the Istituto Lombardo Accademia di Scienze e Lettere, illustrates the origin of modern neuroscience. They were known as grotesque graphics: a selection of satirical European texts between 19th and 20th century – from the Apice Centre of the University of Milan – will terminate the itinerary by recalling some of the themes, such as the representation of feelings through facial deformation and the association between human and animal features.
XVI Secolo/XVI Century

The production of late Renaissance and early Baroque art is notable for its emphasis on the classical principles of symmetry and balance. Artists such as Titian, Tintoretto, and Veronese, among others, created grandiose compositions that were both visually stunning and conceptually profound. The Art Gallery is housed in a building located on the corner of the Rialto and San Giacomo di Rialto, and is known for its collection of paintings, sculptures, and drawings on the theme of the Rialto Bridge.

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