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Serena Romano

Giotto e il paesaggio romano.

La torre delle Milizie e la data dei dipinti Peruzzi

Abstract

Depicting the Roman Torre delle Milizie in his fresco in the Peruzzi Chapel (Florence, Santa Croce) Giotto made an important statement. The Torre, one of the most prominent in Roman urban landscape, has a story, and its story is strongly linked to the patrons of the chapel and its pictorial cycle. Moreover, it is also related to the historical context: the struggle between Florentine Guelphs and emperor Henry VII in 1312-1313. Discussing this rather neglected detail, the article proposes a new date for the frescoes and contributes to clarify the still nebulous chronology of Giotto's works and career during the second decade of the 14th century.

Claudia Terribile

Non Contarini ma Calergi:

i ritratti di Paolo Veronese di Filadelfia e Dresda

Abstract

In this paper the author proposes to identify the sitter of two twins portraits by Veronese (today in Philadelphia and Dresden) as Matteo Calergi, a wealthy member of a Cretan-patrician family in Venice, Galley captain and Veronese's patron. The family documents in the Correr Library mention several paintings in his venetian palace, Ca' Giustinian on the Grand Canal, including the three already identified Veronese's canvases (see n. 9/2018 of «Ricche Minere») and also two portraits, "uno in arme bianche l'altro da senator" (or magnifico messere). This new identification is confirmed not only by the resemblance of the sitters but also by checking the provenance of the Dresden painting and the coat of arms in the Philadelphia's one.

Vincenzo Mancini

Palma il Giovane & compagni in villa

Abstract

Building on the little-known decorative cycle inside Villa Foscari Bon in Sambruson di Dolo, the essay reconsiders the problems of the fresco production of late-sixteenth-century artists, such as Palma il Giovane, Antonio Aliense, Matteo Ingoli and others, known as specialists in the execution of large canvases, the so-called 'teleri'. In fact, many of them also worked in the fresco technique. The Foscari villa enterprise is an example. On the basis of an erudite iconographic program, the patron Lorenzo Foscari, turned to Palma around 1620. The elderly caposcuola limited himself to preparing the preparatory drawings by sending one or more of his collaborators to the villa for their pictorial translation.

Enrico De Iulis

La via dell'ambrosia: lettura iconologica dell'affresco di Guido Reni nel Casino Rospigliosi Pallavicini

Abstract

This research tries to give a new meaning to a unique iconography of the Chariot of the Helius. This Guido Reni's masterpiece is in the roman Rospigliosi Pallavicini Palace and it is as known as "l'Aurora" ("The Dawn"). Its unique iconography is given by the presence of seven ladies around the chariot, never seen before this frescos. The research starts from the comparison with other works representing the Chariot of Helius, their meaning and the differences with the Reni's work. It continues with the analysis of the traditional meaning of the ladies presence in guise of the Hours or in guise of the Muses, recording that their number mismatch with the seven in the fresco. Than the proposal is to recognize the seven ladies as the Pleiades from an episode in a greek script called "Deipnosophistae" by Athenaeus, translated just a few years earlier in France. Two known preparatory drawings of the work, witness the processing of this rare iconography that had some fortune in the decoration of the XVII and XVIII centuries palaces.

Jan-Christoph Rössler

Dai Gradenigo ai Morosini: la dimora del Peloponnesiaco

Abstract

A series of unpublished documents sheds light on one of the more complex private residences of Venice. Property of a branch of the Gradenigo family during the 14th century, the huge medieval complex on the campo San Vidal was split up during the following centuries and was finally reassembled and reconstructed in the late 17th century by doge Francesco Morosini, called the Peloponnesiaco, and his half-brother Lorenzo. Despite the differences in style, both facades on the canal and on the campo Santo Stefano can be ascribed to the venetian architect Iseppo Benoni.

Delia Volpe

La nascita del Museo di Ca' Rezzonico: un'idea di Settecento veneziano

Abstract

A new museum opened in Venice on 25th April 1936. It was the Museo del Settecento veneziano in the prestigious Palazzo Rezzonico (Ca' Rezzonico) on the Canal Grande, still existing as a municipal museum. Since then, the space designed by Baldassare Longhena and completed by Giorgio Massari in 1756 hosts an exposition of furniture, porcelains, frescoes, paintings and pastels all dating to the 18th century. The works of art sheltered in the palace were partly already there since the 18th century and were partly collected from the Italian State and Comune di Venezia

to decorate the apartments. The noble family who gave its name to Ca' Rezzonico left long before the museum was created, nonetheless the palace preserved some memories of the ancient tenants. Actually, the last owner of the palace was Lionello de Minerbi: he was a Count, an antique dealer, a deputy in the Italian Parliament and a collector. He was facing financial problems when, during the 1930s, the Venetian Soprintendenza and the Italian government decided to create an exhibition in his palace in an effort to avert the likelihood of a clearance sale of the building, which was an integral part of the urban skyline of Venice. On the basis of an archival, bibliographic and historical analysis, this paper aims to reconstruct the facts that led to the opening of the former Palazzo Rezzonico in Venice as a museum, in a period when futurists condemned those institutions as dead and some scholars, gathered within the OIM (Office International des Musées), animatedly debated the roles and functions of exhibitions. The solution adopted for Ca' Rezzonico was a kind of nostalgic and reactionary outcome if compared to the debates in museology that took place in the OIM and in the «Museum» journal. Nino Barbantini and Giulio Lorenzetti, the men who set up the display and collection of the Museo del Settecento, chose to show a fancy and seamless apartment of a family like the Rezzonicos, almost following the model of the period rooms. The sale of some Venetian collections such as that of Donà dalle Rose, together with the remembrance of some exhibitions such as the one dating back to 1929 (Mostra del Settecento italiano) at the Giardini della Biennale allowed the curators to recreate the very environment and atmosphere they wanted to emphasize. In the end all was set up as a reconstructed entity, deeply rooted in the Italian culture and in the artistic awareness of the first decades of the 20th century.

Daniele Galleni

Fortuna figurativa e politica del Medioevo: Galileo Chini in palazzo Vincenti a Pisa

Abstract

The paper focuses on reconstruction and analysis of the renovation and new decoration of Pisa Camera di Commercio, inside the historical Palazzo Vincenti in the late Twenties. The protagonists and the different steps of the workshop are presented through a reading of archival documents and period articles, in order to acknowledge a new role to the architects Buoncristiani and Severini. The decorative cycle painted by Galileo Chini, showing famous episodes in Pisan medieval history is read on a new light, willing to identify both historical and stylistic sources and references, to understand the meaning and the value given to the conscious revival of themes and historical figures in the context of the new Fascist Pisa.