

Saggi:

Antonietta Capo, *Giuseppe Valeriano: ipotesi di un trattato di architettura*

Summary

The paper is a study of the architectural drawings of the Compagnia di Gesù contained in the Gamma I. 1.50 manuscript of the Campori Collection of the Estense University Library of Modena. This manuscript is catalogued under the name "Piante e disegni" (Blueprints and Drawings) and is presented as a collection of autographed drawings with six text cards and 26 sheets of various sizes, containing architectural drawings of churches attributed to the first architects who were members of the Compagnia di Gesù: P. Giovanni Tristano, P. Giovanni De Rosis and P. Giuseppe Valeriano. The peculiarity of the manuscript is that, in addition to the presence of architectural plans of churches with the annexed seminar buildings of the Compagnia, there are others plans that apparently have no connection with the Order, for example the Duomo of Milan, La Sapienza of Rome, San Pietro in Rome, and the Holy Sepulcher of Jerusalem. At first, the manuscript gives the impression of a random collection of drawings, put together without a precise order; also, the written parts are from at least three different hands; but a more careful analysis shows a logical thread that binds all parts of the manuscript together.

The essay explains in detail the results of my research, and the process of cataloguing the drawings that resulted from philological analysis and, above all, from the comparison between the different tables of the Campori manuscript, which made it possible to attribute some of the tables more precisely, even where the bibliographic was incomplete or non-existent, but only supported by documents of the time.

Chiara Savettieri, «L'intelligence dans l'imagination»

Summary

By means of an in-depth analysis of Delacroix's writings, this article aims to shed new light on the painter's aesthetic thought and, in particular, on one of its most complex facet, that is, the requirement of logic and synthesis in the artistic creation, usually interpreted as expression of a neoclassicist stance. This supposed Neoclassicism has been considered as a dialectic component against the backdrop of other statements and positions by Delacroix that are close to Romantic aesthetic. The author shows how the categories of Classicism and Romanticism do not explain in any way Delacroix's art theory, whose originality stems from the full appreciation of the expressive means of painting and a deep comprehension of the logic of the artistic expression.

Niccolò D'Agati, «Arte Libera, 1911»: nuovi documenti e contestualizzazioni tra arte spontanea, passatismo e Futurismo

Summary

Starting from an unpublished documentary collection found at the Grubicy Fund (Archivio del '900, MART), the essay examines Arte Libera ("Free Art"), the exhibition held in Milan in 1911, known for having hosted the futurists. The lack of specific studies on the exhibition, which has been investigated only to reconstruct the exhibit of the Futurist group, has so far not allowed to evaluate Arte Libera in its entirety.

The essay explains the dynamics of the Milanese exhibitions of 1910-1911, and how this particular exhibition can be inscribed in this context. Considering the promotional texts that accompanied the exhibition, the field of culture and conceptual development of the Arte Libera project is, therefore, defined. Unlike what has been indicated in the studies so far, this paper tries to demonstrate how the exhibition was not supposed to be tied to Futurist ideas but, on the contrary, both for underlying political and educational ideals, it reflected the Socialist and didactic ideals of Milan's Umanitaria, an institution that sponsored the initiative. This study clarifies how the inclusion of workers and children in the exhibition's works was mainly linked to the presence of visitors from schools

managed by this organization.

Analysing a second declaration, Artisti d'Italia, which was never fully transcribed, and of which only some passages were known, an attempt was made to define the precise moment in which the original intent of the exhibition, set out by the Umanitaria changed the focus of Arte Libera and made it the set of the futurist controversy with a change of approach and a higher adherence to the French model of the Salon des Indépendants.

Francesco Bosetti, *Moses Levy acquarellista*

Summary

The study aims to contribute to the reconstruction of a general critique of the artistic experience of Moses Levy (1885-1968) and to define the meaning of his watercolor works, demonstrating that Levy used them as an expressive tool for new languages and means of expression. This particular production is scarcely known by critics, since most of the works remained in possession of the author until his death.

The essay followed a strictly phenomenological criterion, placing at the center of the analysis a significant selection of works, all unpublished. Due to consistency of method and lack of indisputable data, the comparative historiographic examination was deliberately limited to the few references that were useful to place the works in the appropriate historical context. The research demonstrated that the watercolor technique was the most important means of internal research for Levy, especially in the Paris, Tunis and Nice periods, between 1930 and 1945. Furthermore, through a close examination of the images, it was eventually argued that the expressive language of the artist moved progressively to a reductionist synthesis, confirmed by the analysis of his subsequent pictorial production, between 1940 and 1960. This made it possible to acknowledge an internal homogeneity and coherence in Levy's work, which developed, until its final results, as the work of an eclectic and skilled author of the twentieth century.

Lorella Giudici, *Raffaello Giolli. Un critico tra due secoli*

Summary

In January 1945 Raffaello Giolli died in the Mauthausen concentration camp; he was not yet fifty years old. His death leaves an unbridgeable void in the Lombard artistic environment. In Milan, the city where he had decided to live and work, he had arrived as a boy when, aged only nineteen, he had started collaborating first as an editor and then as a critic for the influential publishing house Alfieri & Lacrois.

His militancy brings him into contact with the world of art and architecture, but if much has been written about Giolli as a theoretical architect, little has been said and documented about Giolli's work as a critic (a staunch supporter of our nineteenth century and authoritative voice of twentieth century art) and as a publisher (founder of the reviews «Problemi d'arte attuale», «Poligono», «Vetrina» e «Colosseo»)

This essay aims at filling this gap shedding light on Giolli's thought, critics and ideas, and on his activity as a contributor of «La Critica d'Arte», «La Sera», «Domus», and «Ambrosiano» which made him an important voice of the 1920s and 1930s Milanese cultural environment.

Alessandra Acocella e Beatrice Mazzanti, *Un'architettura medicea per la città contemporanea.*

Il recupero del Forte Belvedere e l'antologica di Henry Moore, 1955-1972

Summary

This contribution presents the first results of research aimed at clarifying the history of the Forte Belvedere's architecture and exhibition history. Unlike other Florentine monuments, the fort was not

restored until the second half of the twentieth century, a fact that resulted in a delayed utilisation for purposes of tourism and a radical change in identity. The study examines in particular the historic phase that altered the exclusively military character of the fort, transforming it into a monumental site with extraordinary potential for tourism and exhibition activities. The consecration of this site as a venue for the appreciation of art took place in 1972 with the opening of the major exhibition of the works of the sculptor Henry Moore. The exhibition was an enormous success and inaugurated a long series of initiatives that continue to be held in the site, generating an original fusion between the Renaissance language of military architecture and contemporary artistic language.

Note:

Antonino Caleca, *Postille pisane a Simone Martini*

Summary

The article focusses on some notes on the Simone Martini's panels of the Museo Nazionale di San Matteo in Pisa which can be summarized in three points.

First, the year 1320, generally indicated as the date of the composition of Martini's Polyptych for the church of Santa Caterina d'Alessandria, can be refuted. The correct date can not be inferred from the convent's Annales, a document written during the 16th century. The image of Saint Thomas Aquinas, painted in the predella as a saint, confirms that the polyptych must have been completed after his canonization in 1323.

Secondly, the essay examines the back of the table of St. Mary Magdalene in the Saint Catherine of Alexandria Polyptych, where an extremely harmonious female head and two minor drawings can be identified. These works, made by Martini, have been so far ignored.

Lastly, it is argued that a small wooden tympanum panel representing a Dio Padre benedicente, (Blessing God Father) and preserved in the Pisan museum is the missing tympanum of the Madonna of the Wallraf-Richartz Museum in Cologne and it can be identified as the central element of a pentiptic signed by Martini and made for the church of Sant'Agostino in San Gimignano, whose other panels are now in Cambridge and Florence.

Marco Collareta, *Le "tre prospettive" di Leonardo*

Summary

In his writings on painting, Leonardo often refers to the "three perspectives", i.e. the fact that distance affects the perception of objects in terms of size, color and plastic articulation. While this thought is usually considered a specific fruit of Leonardo's mind, the present article suggests that its roots can be found in a wider textual tradition, which, via Leon Battista Alberti, goes back to Aristotle.