

Silvia Borelli, *'Reliquiari a borsa'*. *Alcuni problemi di terminologia, tipologia e stile*

#### *Summary*

*Literature on the so-called 'burse-reliquaries' is wide and has evolved over decades, however some matters have not been sufficiently investigated. Recent studies have explored interesting topics related to these liturgical and devotional items (dating VII-XII s.), such as the purse as a metaphor for container of relics, but the terminology remains ambiguous and the typology needs to be further discussed. The first two parts of this article explore the origin of the terms currently used to describe these objects and they suggest a corpus of twenty-three 'burse-reliquaries' based on the structure of these artefacts rather than their shape. In fact, scholars' descriptions in the XIX s. essentially caught the shape and they probably influenced the definition of 'burse-reliquary' so far adopted. This essay shows the process mentioned above and it retrieves some archaeological approaches used by other scholars when studying these items. For instance, containers with a lid – also known as chrismals, as they could carry the communion host and small vessels – should be distinguished from those with a single wood core that have small cavities more likely designed to hold relics.*

*The third and the widest part of the essay focuses on selected pieces, some of the less known examples of 'burse-reliquaries'. These, such as the portable reliquaries of Andenne, Coira and Beauraing, are seen in relation to other early medieval objects and they let us deal with important iconographic and stylistic topics. Among the examples described, the outsider reliquary of Sarzana encourages a debate on materials and construction techniques between East and West; whereas the Monza reliquary is the final and glorious step that leads us to the Carolingian era, when these objects truly spoke with the language of precious stones.*

Valentina Cecere, *Le committenze di Santo Brasca nella chiesa Sant'Eufemia a Milano. Un'ipotesi per Ambrogio Zaffaroni (e alcuni documenti inediti sui fratelli Bergognone)*

#### *Summary*

*Santo Brasca, a diplomat and Sforza's councilor, founded a chapel in the church of S. Eufemia in Milan in 1502. It presents a fresco and a panel showing the same subject, a Mystical marriage of Saint Catherine, a commissioner, two angels and a dog, but stylistically they are different. The panel shows a Lombard tradition and, in all probability, its painter participated firsthand, or he closely followed the decorations in the Temple of the Crowned Blessed Virgin in Lodi and in the Certosa of Pavia. Only in the Nineteenth century the fresco was rediscovered in a very poor condition during the stylistic restoration work conducted by Terzaghi; it was attributed to Marco d'Oggiono by Suida but for stylistic reasons it was necessary to exclude this attribution and the artwork was dated close to the foundation of the chapel. Trough cross-checking of documents and stylistic relationships it was thus possible to propose the hypothesis that painter of the fresco is Ambrogio Zaffaroni. He was documented as a partner of Marco d'Oggiono in 1501 in the decorative yard of Savona. Zaffaroni did not conclude the fresco because of his death and the piece of art was then replaced and covered with the panel painted for stylistic reason after 1520.*

Luca Mansueto, *Un contributo per Gioacchino Vitagliano e Giacomo Serpotta: precisazioni sull'abside del Gesù di Casa Professa a Palermo*

#### *Summary*

*This paper intends to present an updated historical-artistic profile of the figure of the Palermitan sculptor Gioacchino Vitagliano, brother-in-law of Giacomo Serpotta, in particular the sculptural*

*works of the Chapel of the Rosary in Santa Cita in Palermo and the monumental sculptures in the apse of the Church of Jesus of Casa Professa in Palermo. For this last work, a new attribution proposal is presented for the scenic landscapes created with marble inlay and glass paste in the apse, 'opera di calcara', it is an artistic manufacture absolutely coinciding with the decoration of the Baroque altars with marble 'antependium'. The new paternity is supported by stylistic comparisons and above all by a rereading of the sources and archival documents, found in the State Archive of Palermo. The documents finally reveal the names of the masters Domenico Magrì and Giovanni Piscatore – until now never mentioned for this masterpiece – experts stone carvers for the altar frontals in Palermo between the late seventeenth and early eighteenth centuries. This essay reconstructs the fundamental stages of the artistic path of the sculptor Vitagliano in relation to the sculptural activity of Serpotta and the relationship of dialogue and dependence with him. This consideration, therefore, allows to bring out Vitagliano – neglected and not object of study for a long time – among the most gifted sculptors active in Sicily at the beginning of the eighteenth century. He represents the full flowering of a local tradition of sculpture.*

Chiara Marin, *Palazzo Cavalli: da residenza nobiliare a museo universitario*

#### *Summary*

*The paper reconstructs the history of Palazzo Cavalli in Padova, a baroque building whose magnificent decorative apparatus, already subject of studies, has been preserved almost intact until today. Thanks to unpublished archival documents, we reconstruct the different building works and the decorative campaigns over the two centuries, in which the palace was the Paduan residence of the noble Cavalli family. Then we devote a particular focus on the interventions of the last two centuries, when the building became public propriety, and clarify the transformations undergone by the palace to adapt it to the new demands of Padua University, which has been its perpetual usufructuary since the end of the nineteenth century. We highlight the role played, at first, by the newly established Ufficio Regionale per la Conservazione dei Monumenti del Veneto and then by the Soprintendenza di Venezia to balance the reasons of modern functionality with those of cultural heritage conservation: both institutes operated in close dialogue with representatives of the University, at first more inclined to let prevail the didactic needs of the Regia Scuola d'Applicazione per gli Ingegneri, settled in Palazzo Cavalli for thirty years; after World War I, during the works for the accommodation of the building to seat of the Institute and Museum of Geology, in favor of its ancient dignity restoration. From the correspondence between the superintendent Gino Fogolari, the restorer Mario Botter, the rector Carlo Anti, and Giuseppe Fiocco, first Padua University's Art History Professor, we can grasp the objectives and idiosyncrasies of an era, in which the predominant style arrangements only gradually give way to the museum's new display requirements.*

Niccolò D'Agati, *Carlo Carrà, 1911-1913. Simultaneità e Ritmi d'oggetti: rimaneggiamenti e puntualizzazioni cronologiche*

#### *Summary*

*Simultaneousness and Rhythms of Objects are two of the most famous futurist artworks by Carlo Carrà. The article presents the results of a research conducted on iconographical sources that range from historical photographs of the paintings on exhibition to printed reproductions of them. This research has revealed that Carrà later reworked the two paintings. Such reworking by Carrà himself not only clarifies the chronological order of his works, but also shows how the painter used to revise some formal traits of his paintings in accordance with the progression of his linguistic*

*research. Study of coeval printed sources has provided further elements, which suggest that an exhibition of Rhythms of Objects was held in December 1911. The research therefore demonstrates that the current conditions of Simultaneousness, originally painted in 1913, are results of partial reworking carried out between 1916 and 1926. Unlike the latest restoration, it also reveals that Rhythms of Objects, in all likelihood exhibited at the end of 1911, was reworked over time. The genuinely new findings of the research permanently reduce the lingering uncertainty about the chronological order and reworking of Carlo Carrà's works of art.*

Cinzia Gavello, *Emilio Pettoruti e Alberto Sartoris, fra arte e architettura*

### *Summary*

*In the last thirty years the figure of Emilio Pettoruti (1892-1971) has been the subject of numerous celebrating publications, that allowing us to glimpse new themes of research within his long academic and artistic career. For example, the analysis of the private correspondence with one of the most famous witnesses of twentieth century art and architecture, Alberto Sartoris (1901-1998), undisputed pioneer of rational architecture in Italy and abroad, highlights the milestones that characterized life and career of the Argentine painter.*

*The aim of this essay is to highlight a part of the activities of the two protagonists, still unexplored to date: on the one hand, Sartoris' contribution to South American architectural culture through the analysis of the contacts that he had with one of the most long-lived painters of the twentieth century and, on the other, Pettoruti's influence to the renewal of contemporary art through the bond of admiration and friendship established with Sartoris.*

*The analysis of the private correspondence sent to Sartoris by the Argentine painter, meticulously kept in the Fonds Alberto Sartoris, Archives de la construction moderne at the École Polytechnique Fédérale de Lausanne, also allows us to underline the fundamental phases of the different paths, intimately parallel and interrelated, of the two protagonists: on the one hand, the academic and artistic one – which firmly maintains contact with his collaborators in his own Country – led by Pettoruti, and on the other that of Sartoris, an intransigent divulger able to becoming one of the most important figures of the twentieth century in the discipline of architectural criticism.*

Livia de Pinto, *'Scene di conversazione' tra Giulio Paolini e Carlo Quartucci: dalla collaborazione sulla scena alla teatralità dell'opera*

### *Summary*

*Since the sixties the theatrical dimension of the work has been central to the artistic path of Giulio Paolini. This attitude has become stronger since the eighties, when in his works and installations the artist starts to search for a pure dimension of the scenic space, a metaphysical and ethereal essence. In this way, the work constantly announces itself to the eye of the spectator and, tended towards an impossible fulfilment, establishes with him an atmosphere of incessant wait. With this typology of works Paolini reflects on the concepts of opera and theatre, seeking silent but explanatory points of conjunction. The curtain element becomes particularly significant, because it announces the vision as a space between the gaze, the spectator and the scene. The essence of the theatre and of the work of art are thus intertwined for their common characteristic of being a threshold, a place able to contain every possible representation.*

*The encounter with the scene has been fundamental for the development of the theatrical dimension of Paolini, for which he has worked on numerous sets since 1969. The collaboration with the director*

*Carlo Quartucci, with whom the artist established a long creative relationship between 1970 and 1989, was particularly significant.*

*Through the analysis of a group of theatrical sets created by Giulio Paolini for Carlo Quartucci, the contribution aims to investigate on the one hand the nature of the stage collaboration between the artist and the director and, on the other hand, the mutual influence exerted on the development of their production, in search of references and points of contact capable of providing new indications for their deeper understanding.*

Polona Tratnik, *Microperformativity. Bioengineered Organisms Performing in the Art Context*

#### *Summary*

*Within the biotech era, art that addresses the issues of life, and brings biological life into the artistic context, cannot avoid using biotechnology as the technology that enables interventions into the living matter. Art is not only intervening into the living matter in the laboratories, but aims at showing and cultivating tissues and various living cultures in the gallery space. The galleries have turned from spaces for showing artefacts into spaces of events, performances and workshops. In this context, the idea to grow living entities within art testifies of a performative turn, a shift from representational to performative modes of art. Because of the imperative of performativity, art addressing biotechnology requires the presence of living tissues and other living substances in the gallery spaces or spaces meant to show art to public. The author identifies three sorts of microperformativity carried out by biotechnological art in the sense of managing life at the micro level. The most original of these and specific for art working with living organisms means a real-time action of the living microorganisms or bioengineered tissues within the artistic context in front of the public. For this sort of performativity, the artist gets the microorganisms or engineered tissues to perform by themselves for the audience.*

Gigetta Dalli Regoli, *1474: Botticelli a Pisa*

#### *Summary*

*This essay considers an often-neglected episode about Botticelli's life: he has been working in Pisa in 1474. He was invited by the Opera del Duomo for realizing some frescoes in the Camposanto. He also realized another fresco in the Cathedral to demonstrate his abilities. This last work has been lost and apparently Botticelli did not participate in the actual execution of the Camposanto decoration. Nevertheless, it is difficult to imagine that he has been working for months in the Cathedral without looking carefully at the Giovanni Pisano's pulpit, realized at the beginning of the 14th century. In the essay, the author highlights some analogies between Botticelli's artworks and the celebrated Giovanni Pisano's pulpit.*

Chiara Savettieri, *L'uomo fisico, intellettuale e morale (1857) di Carlo Blasis e il filo rosso dell'estetica sensista*

#### *Summary*

*The article focuses on the treatise *L'uomo fisico, intellettuale e morale (1857)* by the Italian choreographer Carlo Blasis and some writings by the French art theoretician Jacques-Nicolas Paillot de Montabert (*La théorie du geste, 1813; Traité complet de la peinture, 1829*). Two main issues are shared by all these writings: on the one hand, the same idea of drawing and of its ability to synthesize the structure of gesture in a clear and precise way; on the other, the possibility to*

*suggest feelings and meanings by means of combinations of lines. Both Blasis and Paillot de Montabert rely on a sensualist theoretical approach, according to which given visual patterns can convey ideas and sensations.*