

Anna Rosa Calderoni Masetti, *Sul Reliquiario del Libretto nel Museo dell'Opera del Duomo di Firenze*

### *Summary*

*The Reliquary of the Libretto preserved in the Museo dell'Opera del Duomo in Florence consists of two elements: the Reliquary in its own right and the little "Temple" that contains it. The first, as indicated by the elegant inscription drawn above one of the gold lame in the verse, is a gift from King Charles V of France to his younger brother Louis of Anjou; the second was commissioned by the Art of Calimala in Florence to contain, protect and enhance it, in view of its destination at the Baptistery of San Giovanni.*

*The article focuses on the Parisian work, critically analyzing both the goldsmith part, and the two miniatures with the Crucifixion and the Trinity accompanied by portraits of the recipients, covering the recto and the verse of the upper lame.*

*For the first, it identifies links with works such as the Reliquary of St. Catherine of Victoria and Albert Museum in London; for the second, with some miniatures belonging to the Great Chronicles of France by Charles V, ms Fr. 2813 of the BnF.*

*It further highlights how the Reliquaries commissioned by Charles V and similar to that of the Libretto were three: the one preserved today in Florence, a second donated to the Duke of Burgundy and lost by Charles the Bold in the Battle of Grandson against the Swiss, a third preserved among himself and confiscated in the Battle of Fornovo against Charles VIII by the Venetians: these latter kept it until the sixteenth century in the Treasury of St. Mark's Basilica.*

*It then identifies at the moment when Louis of Angiò was adopted by the Queen of Naples Giovanna, becoming his heir, the probable occasion for which the french king could have given his brother such a prestigious gift. This was done in 1380, shortly before the death of Charles V on 16 September of the same year.*

*The presence on Neapolitan soil of relics taken from the Holy Chapel of the Royal Palace and the Abbey of Saint-Denis, could have witnessed the close relationship with the French monarchy and further affirmed the power of the latter in the European political chessboard.*

Chiara Guerzi, *La decorazione trecentesca a carattere venatorio della loggia della delizia di Belfiore e gli albori del tardogotico estense*

### *Summary*

*The delizia of Belfiore – no longer existing but originally located in the northern suburbs of Ferrara – represented one of the most relevant chapters of patronage the Este family between the fourteenth and fifteenth centuries. Famous above all for having hosted the famous studiolo delle muse of Leonello, Belfiore was the subject of an important decorative campaign in the years immediatly following its foundation by the Marquis Alberto V d'Este (1388-1393). According to what was reported by Giovanni Sabadino degli Arienti in the *De Triumphis religionis*, the cycle embellished the back wall of the loggia on the main façade of the building, and had as the protagonist the Marquis Alberto. Re-reading the source allowed the identification of three main narrative episodes and their interpretation on the basis of what has been postponed in the hunting camerae pictae of the XIV century from Avignon and Transalpine areas, so with that realized in the northern Italian court between the eighties and nineties of the fourteenth century. One of the central ideas of the paper is that the fourteenth century fresco cycle (probably focused on the caccia d'amore theme) was not only fundamental for the beginnings of the late gothic painting in Ferrara, but especially its execution is clear expression of the precocious and intense relation between the*

*court of Ferrara and the cultural milieu of the papal curia in the years of the reigns of Nicolò II and of succeeded to him his brother Alberto V.*

Chatia Cicero, *Un disegno all'Ambrosiana e altre copie dall'antico di Giovan Ambrogio Figino tra modelli ritrovati e nuove ipotesi di relazione*

#### *Summary*

*This paper investigates one of the most distinctive aspects of the graphic production of Giovan Ambrogio Figino, namely the interest in Antiquity, and aims to reconsider it under a new light. The graphic corpus of Figino consists of more than 400 sheets in the collections of Windsor, Venice, New York, and other international Institutions, and includes studies after both antique and modern works. One drawing in the Libro dei Disegni at the Biblioteca Ambrosiana is a relevant case study concerning this activity: it shows a togate statue, which was well-known in the Renaissance but apparently lost in the following centuries.*

*The allure of ancient art and the complexity of cross-references, which are not totally clarified yet, lead to extend the research to the sheets held in the Cabinet of Drawings and Prints of the Gallerie dell'Accademia in Venice. For example, the drawing of a Bearded profile is a copy of a relief in the Vatican Museums from the home-workshop of Bartolomeo Cavaceppi, as well as two Studies after the statue of Venus show a model never traced before but documented in the 16th century through many copies and derivations. Moreover, a drawing generally identified as a copy of the Laocoön is more likely interpreted as a copy after the so-called Dying Alexander head in the Uffizi in Florence. Each case study is analysed through comparisons with materials and documents tied to different cultural contexts and collections. The research leads to rediscover little-known or just apparently lost ancient works, such as the Little female torso traced in the international antiques market in the more recent times.*

*In the future, the accurate exploration and identification of all the works copied by Figino will allow to hypothesise the original sequence of the drawings and to shed light on the possible transfers and travels of the artist.*

Giuliano Colicino, *La collezione di stampe di Giacomo del Po (1652-1726) nella Napoli del secondo Seicento*

#### *Summary*

*The inventory of Giacomo del Po (1652-1726) describes, alongside paintings, a large number of prints. Part of the collection was originally owned by his father and first master Pietro del Po, who died in 1693. Since his early formation this material allowed Giacomo to look up to Raphael, Pietro da Cortona, Nicolas Poussin and others. Moreover, being so close to this material made Giacomo not only a great artist but also a connoisseur as remembered by the biographer Bernardo de Dominici. During his life and career Giacomo added numerous pieces to the collection and made a large use of these prints for his own work.*

Carolina Trupiano Kowalczyk, *Da Van Wittel a Vanvitelli. Dal concepimento della veduta alla realizzazione architettonica. Elementi d'architettura nell'opera grafica di padre e figlio*

#### *Summary*

*The Vanvitelli were not only a family of artists, but a dynasty that with Gaspar, Luigi and Carlo, through almost two centuries, leaved a perennial trace in the field of the arts, whose most glorious achievement was the creation of the Royal Palace of Caserta. A legacy that is here investigated from a new and unusual point of view: by means of the graphic production of the training's years of the young architect Luigi Vanvitelli in relation to the paternal teachings. Through the study of the drawings of Gaspar and Luigi, belonging to the collections of the Cabinet of Drawings and Prints of the Caserta Palace, the Museum of San Martino in Naples, the Central Institute of Graphics in Rome, the Morgan Library & Museum in New York, is here investigated the period of apprenticeship that Luigi had at the father's house, his acquiring of graphic techniques in architectural definition and landscape, his growing mastery in the scenographic sketching, also thanks to the fruitful bond with Filippo Juvarra, likely due to the privileged relationship that the Sicilian architect entertained with the Dutch painter. In the foreground the differences between the two: the rocaille ductus, nervous and lively of Luigi; firm, precise and poetic of Gaspar, in the delineation of the same subjects, as in both Veduta di Urbino. With precise comparisons with the pictorial work, the different ways of understanding architecture are closely analyzed, having been often confused by the critic lead to erroneous attributions. It is instead the publication of the Album di Disegni, begun by Gaspar and filled with sketches by the very young Luigi, which demonstrates the action of his father as a spur and patronage of his talent, in the elitist Roman aristocratic world. It is analyzed in the graphic work of both the conception of an exuberant and magnificent nature, which leads Luigi to conceive and build the Royal Palace of Caserta, following an inspiration and a landscape model directly derived from the paternal teachings.*

Matilde Stefanini. *L'impossibile fedeltà. Qualche considerazione su alcuni 'cartoni' di Goya e gli arazzi che ne derivarono*

### *Summary*

*A comparison of the paintings produced by Goya between 1774 and 1792-1793 as exemplares for the Madrid tapestry of Santa Barbara with the related tapestries, and the numerous documents and letters contained in the Diplomatario, reveal the way that the painter felt about this collaboration, especially from the '80s, almost chafing at it. He seems to make no concession to the unwritten rules that the cartoonist must follow when preparing a work for the loom and even goes so far as to propose drawing courses for tapestry weavers to make them more independent and aware. From an analysis of the differences between the visual language of the thread and that of the brush one can see the difficulties confronting even a good tapestry weaver. He must translate with thread, which inevitably has a perpendicular weave and a precise grain, paintings in which the brushstroke is freed from any precise directional constraint, making it creative even if at times imprecise, «tanto da far trasparire 'a risparmio' l'imprimitura della tela» priming to be transparent on canvans.*

*The end result is two different and antithetical visual end-products: the main characteristic of the chromatic range in paintings is the colour accord while in tapestries it is the contrast. A study of the lexicon used by Goya in the letters and in the documents for delivery of the paintings for the tapestry also helps reveal how he perceives his canvasses: never are they defined as modeli, patrón or cartón, but he always writes of 'quadro' o «cuadro dovendo serbir de exemplares para tapices; de esemplar; servir da ejemplares» giving them the value of examples but not of something to be duplicated.*

*So then, does it make sense to continue to call the paintings of the Spanish artist cartoons?*

*The text also examines possible relationships between paintings for tapestry weaving, drawings and some models.*

Francesco Paolo Campione *Le 'maschere' di Macke: una pagina esemplare delle poetiche primitiviste del Novecento*

*Summary*

*Among the fifteen writings of the celebrated almanac Der Blaue Reiter, August Macke's article Die Masken ('The masks') peremptorily exemplified the primary ambition of the work. As Franz Marc wrote in January 1912, the Almanac sought to embrace «the most recent developments in painting in France, Germany and Russia, showing their links with the Gothic and the Primitive, with Africa and the great East, with the genuine expressiveness of folk and children's art, without forgetting the modern musical awakening in Europe and the new ideas of its time».*

*The translation and detailed commentary of Macke's article helps identify two clearly distinct parts. In the first, using a connotative language typical of the expressionist literature, the author performs a sort of rhetorical exercise whose subject is the organic interplay between authentic creativity, the immanent forces of nature and the manifestations of culture and social life, among which he also includes technology and art. In the second part, Macke shows a series of examples of non-Western art whose form and meanings stem from a profound link with a universal idea that needs to be understood in the peculiarity of its manifestations. Almost every work of art cited by Macke finds a direct correspondence with the illustrations accompanying the text or present elsewhere in the Almanac and, by the way, highlights its participation in the conception and editing of the work. The rich apparatus of critical notes intends to point out the peculiar heterogeneity of Macke's sources and outlines the social and cultural background in which his artistic career took place. The aim is to allow a better interpretation of an articulated and sometimes intricate ideological system, that although complex emblematically introduces the reasons and values of the primitivist poetics of the twentieth century.*

Martina Iele, *Sguardi transatlantici attraverso i diari di Claudio Cintoli*

*Summary*

*In September 1965, about a month before his arrival in New York, Claudio Cintoli starts writing the first of a series of thirteen personal journals to which he will dedicate himself throughout his entire artistic career until 1977 (the year previous to his death).*

*Cintoli's journals follow a chronological order, marked by the starting date which was usually written on the second cover, and by the closing date which was generally recorded on one of the last pages. The first seven journals date back to the artist's stay in the United States, while the remaining six journals were written in Italy.*

*While devoting his time to journal writing, Cintoli manages to carry on with his artistic production. Nevertheless, towards the end of his american sojourn, his numerous sketches and notes, bound to the realization of kinetic sculptures, will compensate for his failure to give actual life to his projects. These sketchbooks are also valuable testimonies of the artist's linguistic experimentations, of his extravagant association of ideas, of his profound reflections on the surrounding artistic context and of the witty critical attitude which guided him in the redaction of many different articles. In his journals, one can find several excerpts of these articles which were published by the most important Italian magazines of the avant-garde.*

*The recent acquisition of Cintoli's journals by the archives of Galleria Nazionale d'Arte Moderna e Contemporanea of Rome (16th April 2019) has enabled to shed some light on one of the most polyhedric Italian artists of the 60s and 70s. Moreover, it has finally been possible to investigate the artist's point of view in relation to the ever-changing international artistic landscape of that period.*

*Through a reading of the artist's journals, this paper aims to retrace two crucial phases for Cintoli's artistic and critical activity, which coincide with the artist's stay in New York and Rome. These journals have proved to be valuable records and have provided the opportunity to further explore content-related and formal aspects of the artist's prolific writing activity.*

Gianluigi Mangiapane e Beatrice Zanelli, *Sguardi paralleli sull'Arte Irregolare: dalla critica d'arte all'arte dei 'pazzi' al MAET*

### *Summary*

*The article takes into consideration the artistic production of the early twentieth century preserved at the Museum of Anthropology and Ethnography of the University of Turin (MAET), renamed only a little over twenty years ago Art Brut, referring to the definition of Jean Dubuffet (1901-1985) of 1945. This collection consists of about two hundred artifacts made by artists who are distinguished by the fact that they do not work «for an audience but for themselves» (Roger Cardinal, 1972). The (re) signification of this heritage in Italy is due to the work carried out by the art critic Bianca Tosatti who, through publications, conferences and exhibitions, has translated and widened the definition of Outsider Art into Irregular Art. In recent years, it has been possible to witness a growing interest from the academic world and from the contemporary art sector towards similar productions, such as the 2013 Venice Biennale curated by Massimiliano Gioni, which showed unknown and irregular artists, great authors of the global art scene and artifacts of populations of ethnographic interest. However, there is still a lack of a detailed analysis of these works, at best considered Art Brut, often hidden among the shelves of ethnographic museums, which could be useful tools to contextualize historical periods, giving voice to unknown artists, often recognized by the local artistic milieu. In particular, for this contribution we will focus on some artists present in the MAET collection and, starting from the exegesis of these works, we will try to trace their critical fortune, enumerating what was the literature that modified, through the passage of a century, the reception, allowing its conservation.*

Biancalucia Maglione, *«Prima di tutto il ritratto». Un'aggiunta al catalogo di Marino Marini*

### *Summary*

*As part of Marino Marini's vast portrait production, it is possible to identify a series of sculptures, usually dated around 1937, having as subject the sculptor Fausto Melotti, probably known by Marini in the context of Galleria Il Milione, Milan, during the 1930s. To understand the importance that the portraiture had in Marini's oeuvre we can consider what the artist himself had to say in 1939 about his 'concerns' in sculpture: «first of all, the portrait». The purpose of my paper is to update the analysis carried out around the Portrait of the sculptor Fausto Melotti by the most recent critics, who recognized only four examples of the series (two sculptures in bronze, a polychrome plaster and a portrait in wax), neglecting a stone version of the portrait – already cited by Raffaele Carrieri in 1948 and exhibited at the Venice Biennale in 1938 – , and, especially, totally ignoring a version of the sculpture, unpublished in the field of Marini's studies, made in terracotta and re-emerged for the first time on the occasion of this research. The addition to the Marini's corpus of this sculpture – presented in an exhibition held in Florence in 1940, the so called 'Mostra dei dodici', a collective show never recorded in the exhibition registries relating of the Tuscan artist – allows us to concretely understand the need to revise the catalogue*

*raisonné of the sculptor and allows, together with the analysis of the other versions of the sculpture, a discussion on some fundamental characteristics of Marini's work, such as the revival of the ancient models – especially from the Tuscan tradition – and the artist's tendency to use, without any kind of hierarchy, a wide variety of constituent materials to create his sculptures.*

*Cristina Casero, La pittura di Alfredo Chighine tra naturalismo e ricerca linguistica. Un'ipotesi di lettura della produzione dell'artista tra gli anni Cinquanta e l'aprirsi del decennio seguente attraverso le interpretazioni della critica coeva*

#### *Summary*

*This work proposes a reflection on the painting of Alfredo Chighine at the turn of the fifties and sixties, when the artist reaches his expressive maturity. In particular, the article focuses on the analysis of the works exhibited at the 1960 Venice Biennale, which well represent that phase of Chighine's production in which he moves towards more personal paths, always showing attention to the cultural context in which he operates. The reflection is conducted on the basis of some contemporary critics' interpretations. Among the most interesting readings, the positions of the authors who have established interpretative canons still used to investigate the artist's work, first of all Francesco Arcangeli, are carefully examined. A comparison between them tries to clarify some misunderstandings that have often conditioned the reception of Chighine painting over the years.*