

Gigetta Dalli Regoli, *Esercizi di lettura sul tema della 'Madonna in trono': Cimabue e Giovanni Pisano*

Summary

The essay analyzes two famous works, the Majesty by Cimabue (Florence, Gallerie degli Uffizi) and the Madonna of Arrigo, by Giovanni Pisano (Pisa, Museo dell'Opera del Duomo), already located above the Portal of San Ranieri in the city's Cathedral. The author highlights how two artists worked, oscillating between tradition and innovation: more linked to the scheme widespread in the thirteenth century Cimabue, more innovative the pisan sculptor.

Francesca Flores d'Arcais, *Ancora sugli affreschi trecenteschi di Casa Minerbi a Ferrara*

Summary

The fourteenth-century frescoes of Casa Minerbi-Del Sale in Ferrara, which Ragghianti had referred to an anonymous Master of Casa Minerbi, are carefully described and examined, underlining his close relationship with the Paduan pictorial culture of the middle and late fourteenth century. In particular, the recovery of some parts of the fresco in the Carraresi Castle in Padua – built between 1374 and 1378 – made it possible to bring two female heads from the room of King Louis the Great of Hungary to the figures of Virtue in one of the halls of the Ferrara's palace; in addition to the heads, also an image of the Madonna and Child frescoed in the Paduan castle seems to find very close contact with the Ferrara figures. Since this Paduan work has been reasonably attributed to Stefano da Ferrara, a painter active in Padua in the second half of the fourteenth century, it is believed that the Ferrarese pictorial cycles can be attributed precisely to Stefano da Ferrara, as Boskovits had hypothesized in 1994, but specifying the dating around the 1380.

Chrysa Damianaki, *Three little-known portraits of Beatrice d'Este and the probable commission of Isabella of one of them*

Summary

This article aims to draw attention to three little known portraits of Beatrice d'Este (1475-1497). These are a manuscript portrait (British Library, Ms. Additional 21413) assigned to Giovan Pietro Birago, and two painted portraits in the Uffizi Galleries, Florence, and in the Christ Church Picture Gallery, Oxford. These works have not yet received attention by modern scholars despite their considerable artistic value and historic importance. The author also forwards the hypothesis that the Oxford portrait may have been commissioned by Beatrice's sister Isabella d'Este. This is substantiated by Isabella's less known commissions of portraits of her Este relatives. This aspect of her artistic patronage, mainly deriving from the scrutiny of her letters, has not been highlighted in modern scholarship; it may reinforce her powerful image as a patron of arts, her pride in the Este ancestry and the Ferrarese visual culture.

Stefano Aloisi, *Antonio Carneio e il Caravaggismo riformato. Cenni sulla 'fortuna' della pittura tenebrosa in Friuli*

Summary

Caravaggio's message, in particular the use of robust chiaroscuro accents and the gory depictions, as is well known, will be belatedly popularized in Venice only in the middle of the seventeenth century. The arrival, albeit fleetingly, of Luca Giordano in Venice, first in 1653, later in 1667, imported the raw realism of Ribera into the city and marked the beginning of the diffusion in Venice and in the territories of the Serenissima of a new pictorial idiom that takes inspiration from Merisi and then starts an original inflection full of pathos, of marked chiaroscuro effects, grazing lights, plebeian models and a rawness that sometimes touches the horrid, finding in Giambattista Langetti, Francesco Rosa, Johann Carl Loth, Antonio Zanchi, Pietro Negri and also in the Friulian Antonio Carneio the major interpreters of a figurative style that will be defined as "dark painting".

The intent of this contribution is to explain, albeit briefly and with a deliberately general profile, to what extent such a pictorial current has also spread to a peripheral area, such as Friuli, in the second half of the seventeenth century, with a certain success, above all thanks to Carneio – who made much use of engravings as models – but also of various other craftsmen such as Isaac Fisches (Fischer) the Elder, Agostino Ridolfi, Antonio Zanchi and Francesco Pittoni.

The attention to certain iconographies and compositional models attests that the dark painting, even without rising to a recognized pictorial taste, found a significant appeal in Friuli, both in the Church and in the patrician and wealthy persons, as attested in the list of the titles and the inventories of these collections.

Chiara Savettieri, *Il primitivismo di Jacques-Nicolas Paillot de Montabert e il linguaggio della pittura*

Summary

The article focuses on the essay by Jacques-Nicolas Paillot de Montabert "Dissertation sur les peintures du Moyen Age" (1812), which Giovanni Previtali (1964) branded "bigot". In fact by tackling the Roman cultural backdrop and taking into account other theoretical writings by Paillot, the analysis demonstrates the originality of the essay. Paillot observes a form of continuity between ancient and medieval arts, both characterized by simplicity and essentiality, whereas he pinpoints a break in the Renaissance and the Baroque, both marked by a progressive complication of their expressive means. The praise of medieval art and the bright clarity of its language is part of a wider and more general reflection on art as a language able to express ideas and emotions through expressive signs.

Niccolò D'Agati, *Editori europei per le opere commerciali di Umberto Boccioni. Un set litografico e un'inedita serie postale*

Summary

The article presents an unpublished Dutch-themed postal series executed by Umberto Boccioni in around 1904 for the Geneva-based publisher Clément Tournier. The discovery of these works allows us to deepen our knowledge of the artistic production of the young Boccioni in the context of illustration and it provides further evidence on the direct or mediated relationships that the young artist tied with different European publishers. To further support this the article also features two lithographs on the theme of hunting titled Amazone (Amazon) and Chevalier (Knight), another commission that Boccioni received from the Parisian publisher Nilsson in 1907-1908.

Lorenzo Mingardi, *Italia '90: la costruzione di una macchina scenica. Lo Stadio San Nicola di Bari e lo Stadio Olimpico di Roma*

Summary

The 1990 World Cup in Italy opens up many possibilities for exploration: many subjects were involved in the organisation of the event and there were many repercussions on the political, cultural and social scenario of Italy. The contribution intends to analyse the stadiums built for Italia '90, contextualising them within the global phenomenon of the World Cup.

A peculiar aspect of Italia '90 compared to previous World Cups concerned the organisational dynamics of the event, aimed at strengthening the internal economic policy and conveying the 'made in Italy' in all its possibilities: communication, execution and creation of all the integrated declinations of the design culture. Italy has set its sights on the World Cup to get a makeover and relaunch itself in style on the international sports, economic, industrial and tourism markets.

The San Nicola stadium in Bari and the Olympic Stadium in Rome are two exemplary cases that will help the reader to understand the complex dynamics that led to the construction of the new sports facilities for the event.