

Veronica Sofia Tulli, *Note sulla scultura monumentale a Pisa intorno all'anno 1200*

Summary

The purpose of this essay is to examine some aspects of the sculptural production in Pisa in the years between the XIIth and the XIIIth century. The main object of investigation is constituted by the reliefs that adorn two portals of the Baptistery, namely the ones facing the Cathedral and the Camposanto, and the façade of the church of San Michele degli Scalzi. The first part of this article is dedicated to a precise iconographic exegesis of some figurative elements, which has been subject of debate for historiography especially due to the lack of adequate photographs. Thanks to a careful observation and analysis of the division of some episodes and to the reading of an epigraphical inscription on a scroll, the author sheds light on the detailed interpretation of some episodes of the Life of Saint John the Baptist and proposes a new identification of a prophet.

The second section of this contribution includes a thorough review of the most relevant bibliographical entries related to the reliefs, which have often focused on the attempt to determine the specific geographical origin of the carvers. If a part of historiography believed the sculptors to have been trained in Byzantium, numerous scholars have instead already suggested that the artists had more likely come into contact with Byzantine artifacts which travelled throughout the Latin West. The final section of the essay includes several comparisons between the Pisan and the European artistic production of the same decades. Particular attention is given to the group of artworks displayed on the occasion of the famous exhibition held at the Metropolitan Museum of Art of New York in 1970 and titled The Year 1200. The closeness of numerous traits of the figurative syntax highlighted in the last paragraphs points out the international character of the Pisan artistic production around the year 1200. These comparisons aim to give breath to a debate that has been so far limited to a mere attempt to identify the geographical and cultural origin of these artists.

Michele Amedei, *Sulle tracce «d'un nuovo stile» moderno: Ingres copista di scultura medievale toscana*

Summary

*The article investigates Jean-Auguste-Dominique Ingres' interest in thirteenth-century Tuscan sculpture through the analysis of a small group of drawings made by the painter during his stay in the Grand Duchy between 1820 and 1824. The sketches, copies of works whose source has in most cases been identified on the occasion of this study, depict details of masterpieces such as the lunettes decorating the overhangs of the Cathedral of San Martino in Lucca and sculptures inspired by details of Giovanni Pisano's pulpit for Pisa Cathedral, at the time exhibited in the Camposanto. The aim of the article is, on the one hand, to shed new light on Ingres' important stay in Tuscany, which until now has been investigated mainly in relation to his portrait production. On the other hand, this work aims to investigate Ingres' activity as a copyist, taking into account above all the broader historical and cultural context of reference which stimulated artists and a wider public to rediscover and investigate the sculpture of the Tuscan 'primitives' in the light of a debate on the statuary of the Twentieth Century in the Grand Duchy which involved influential figures such as Carlo Lasinio and the Pistoiese scholar Sebastiano Ciampi. In line with an all-Italian sensibility, underpinned by monumental works such as Leopoldo Cicognara's *Storia della scultura* (1813-1823), after 1815 the main *Accademia di Belle Arti* in Florence also encouraged locally active artists, including Lorenzo Bartolini - with whom Ingres lived with his wife as soon as he arrived in Florence in 1820 - to retrace*

and study the life and work of masters such as Nicola Pisano. According to Giovan Battista Niccolini, secretary of the Accademia di Firenze, it was Pisano's «nuovo stile» that illuminated the course of modern art, having shaken «the yoke of imitation» and dispelled «the darkness of barbarism» in the art of his time.

Giada Cocola, *Iconografia della Parigi notturna: la Danseuse obsédante di Gino Severini*

Summary

The aim of this paper is to provide a deep analysis of La Danseuse obsédante by Gino Severini from an iconographic perspective. The painting is the artist's first depiction of the dancer, a theme that distinguishes his Futurist pictorial production.

The inquiry chiefly examines the 'low' sources, the nightlife and the dance halls usually attended by Severini in Montmartre. Songs, postcards, photographs, affiches, club guides, journalistic reports and cartoons allow the understanding of the irreverent spirit that animated the Bohemian neighbourhood he lived in, therefore to identify the possible sources that stimulated his pictorial sensitivity.

An analysis and a possible interpretation of each element of the painting (the cat, the girl, the viveur and the dancer) are here proposed in order to consider the specificities of the world of the Parisian divertissement of those years.

Moreover, owing to the comments expressed by French critics on the occasion of the first public exhibition of La Danseuse obsédante, at the Galerie Bernheim-Jeune in 1912, and because of certain formal and stylistic similarities with Severini's work, the essays analyses some paintings by Kees van Dongen useful for the interpretation of La Danseuse obsédante.

Amalda Ciani Cuka, *Il Monumento al Partigiano di Parma, «nella classicità della linea un'aura stendhaliana»*

Summary

The Monument to the Partisan of Parma is one of the public works realized after World War II in memory of the Resistance. The monument was built in 1954-1955 by architect Mino Lusignoli (1920-2003) and sculptor Renato Marino Mazzacurati (1907-1969) and inaugurated in 1956. It was Mazzacurati's first work dedicated to the Resistance, but after this important commission the artist carried out numerous other public works on this theme. The location chosen for the monument was the piazzale della Pace, a symbol of the anti-fascist struggle: the ancient heart of the Duchy of Parma and Piacenza with its monumental buildings was in fact heavily affected by the allied bombing in 1944 and after the war it became apparent that the area needed to be completely redesigned. Mazzacurati and Lusignoli unanimously won the tender for the monument with a project that provided for the arrangement on a green area of two sculptures executed in realistic style – an armed partisan standing on a block of stone and another on the ground, shot down in front of a low wall. The two figures represent the two sides of the struggle, Resistance over the Apennine mountains and war in the city. Moreover, through the image of the standing partisan the monument places past and present time in direct continuity. The context of these artistic choices is the Cold War period: these are the first years after the death of Stalin, the years of conflict in Italy between the center and left parties, but above all are the years of the crisis of realist art and the reflection by politically

committed artists on the future of figurative language. The Parma monument, however, seems to be still confident in its ability to speak to the community.

The study proposes some reflections on these themes and explores the historical context in which the announcement was issued, the developments of the competition, some reactions of the press and the work of Mazzacurati and Lusignoli.

Alberto Franchini, *A «lesson in modern architecture set into the mountains»: the Murer Studio by Giuseppe Davanzo (1970-1972)*

Summary

Italian architecture of the second half of the twentieth century is still bound to a few well-conceived historical narratives anchored to a few architects of great power and influence working in the main cities. This type of historical reconstruction has the defect of leaving out many figures who, although less influential and sometimes considered marginal in the rich Italian context of the time, produced works that were sometimes more interesting, successful and conceptually stronger than any theoretical or built statement promoted by the protagonists of the stories cited.

The case in point, Giuseppe Davanzo's Studio Murer, is a perfect demonstration of this. This building, unknown to most, is analysed not so much as a finished object, but as an attempt to reconstruct the entire design process, interpolating documents from the archives of the artist-client and the architect in order to return a narrative that is as multifaceted and multivocal as possible. Another instrument of investigation adopted is intertextual analysis, as developed by Bruno Reichlin, to contextualise the work both within the architect's production and in the Italian context of the time.

The methodological tools adopted highlighted the centrality of the relationship between architect and artist-client. To the latter we owe the idea of thinking of his studio as an exhibition space and to the first the successful dialogue between the building and the natural context. At another level we find the processuality of Murer's artistic work at the centre of Davanzo's scrupulous preliminary investigations, which lead to the conception of this work as a space 'tailor-made' to suit the artist's movements and creative process. This is the key to understanding Davanzo's intentions, which in this sense allow us to bring him closer to Giuseppe Samonà, one of his masters. Lastly, the analysis of the formal dynamic, rather than the formal result, allows us to compare him to another of his masters, Carlo Scarpa.

Elisabetta Trincherini e Davide Turrini, *La mostra Ettore Sottsass: un designer italiano alla Biennale di Venezia del 1976. Un'opera deduttiva, variata, sintetica*

Summary

The article deals with the many exhibition design interventions of Ettore Sottsass for the 1976 edition of Venice Biennale, with a specific focus on the first Italian solo review contextually dedicated to the designer in the Napoleonic wing of Palazzo Correr: the exhibition Ettore Sottsass: un designer italiano, produced by the Biennale in collaboration with the International Design Zentrum in Berlin and other partners, was curated by François Burkhardt together with Sottsass himself; the setting up was signed by the latter together with his Finnish collaborator Ulla Salovaara; the presentation text in the catalogue was by Alessandro Mendini.

The exhibition, consisting mainly of drawings and photographs, but also of furniture and glass or ceramics objects, exhaustively documented Sottsass's diversified activity as an artist and as a designer at that time. It presented the Olivetti production as well as those for Poltronova and Bitossi, the Italian companies that had given the designer the greatest professional opportunities in the previous twenty years.

The choice of a first retrospective event extremely rich in terms of project typologies, is an element that distinguishes it within the logic of design exhibitions. The neoclassical setting of Palazzo Correr represents both a cultured pre-existence and a complex and problematic palimpsest to harmonize with what is presented.

The article, based on mainly unpublished sources, aims to analyse Sottsass's presence at 1976 Biennale and to investigate how Sottsass's all-round activity coincided not only with the construction of products or settings but also with the development of a fertile and peculiar creative processes.

Raffaele Campion, *Giovan Francesco Maineri e Martin Schongauer. Una nota sulla Pala Strozzi*

Summary

The relation between German engraving and Ferrarese Renaissance painting has been investigated since the last century. Scholars have underlined how painters based in the Estense capital – from Domenico Panetti to Garofalo – studied elements, figures and specific compositions found in prints with interest. Among these artists was Giovan Francesco Maineri. Born in Parma, he later settled in Ferrara, where he met and worked closely with Ercole de' Roberti, one of the most important painters of the period.

One of Maineri's works, the Flagellation of Christ (formerly in a Milanese art collection, before in Francis Cook collection), shows an accurate study of German prints. Art historians have noted similarities to some of Martin Schongauer's engravings from the Passion series, in particular Flagellation and Ecce Homo. However, the study of Schongauer's influence on Maineri has never exceeded this case.

This paper focuses instead on the Pala Strozzi, now at the National Gallery, of disputed attribution. One of the hypotheses sees Maineri as the first painter and Lorenzo Costa as the one who completed painting. Recently, in the new National Gallery Catalogues, Maineri has been excluded as a potential artist. One of the scenes of the Pala Strozzi that has never been attributed to Costa, the Nativity, might help scholars to reconsider the role of Maineri in the realisation of the artwork. In the scene, St. Joseph has the same beard, hair, facial expression and pose as Schongauer's St. Peter from Christ in the Garden of Gethsemane, a print of the Passion series. Considering the circulation of engravings of those years, Maineri might have kept Schongauer's works in his studio and used them first for the Flagellation and then for the beginning of the Pala Strozzi. The similarities between the two figures are proof of elements transmission from prints to painting, common in many Ferrarese artists of the late 1400s and early 1500s.