

Sara Salvadori, *Il monastero femminile di Torba e le sue pitture murali*

Summary

This paper focuses on the analysis of the mural paintings in the Abbazia di Torba. This monastery-abbey complex is located in what originally was one of the defensive towers of the castrum of Castelseprio in late antiquity, where a female monastic community has existed since the 11th century. However, the mural paintings in the tower and the architectural and decorative phases of the church of Santa Maria di Torba testify to the presence of the nuns in even earlier centuries. Both the church and the tower have been the objects of archaeological investigations that have questioned their chronologies. Therefore, this paper examines the mural paintings based on new data presented in the recent publication Torba (Va). Scavi 2013-2019, edited by Alexandra Chavarría Arnau and Gian Pietro Brogiolo, in order to develop hypotheses about the initial stages of monastic settlement at the site.

Anna Rosa Calderoni Masetti, *Rileggendo l'episodio del Giudizio finale negli affreschi del Camposanto di Pisa*

Summary

As part of the renewed interest in the frescoes by Buonamico Buffalmacco on the walls of the monumental Camposanto of Pisa, this essay analyzes the compositional structure of the Giudizio Universale, also referring to the sinopia uncovered after being damaged in World War II. This underpainting shows no evidence of changes carried out during production, which would have inevitably broken the rigor with which the layout of the scene was conceived and created.

The essay then focuses on an episode related to the representation of the Giudizio Universale itself, which clearly stands out at the bottom center of the scene. On the left, an angel grabs by the hair a clergyman who had joined the group of the Blessed, and indicates imperiously with his left arm that his proper destination is that of the Damned. On the right, in a chiasmus composition, St. Michael himself orders another angel to lead a soberly dressed layman to the group of the Blessed, holding him by the wrist. As can be deduced from sinopia, it is a unified episode, outlined according to a single design intent, which depicts the exchange between one person and another, a genre scene with a remarkable dramaturgical flavor.

Critics have long hypothesized that the fresco of the Giudizio represents real facts and people of the time. The present essay suggests that Iacopo Gualandi is the religious figure, who appears without a tonsure – and therefore belongs to the secular clergy – as he is firmly grasped by the hair in a gesture of contempt. The archpriest of the Cathedral, Gualandi was the cousin of Ceo Maccaione dei Gualandi, who, on November 10, 1335, led an unsuccessful revolt against Fazio Novello della Gherardesca, de facto lord of the city. Consequently, the direct antagonist Fazio Novello can be identified as the layman, as already proposed by critics based on other evidence.

The liveliness of the representation leads us to identify the same dynamism in other scenes of the frescoes, including the representation of Hell, where critics have identified other protagonists of the political situation of the time in Pisa and beyond. The connection with the 'conspiracy of San Martino' supports dating these paintings to approximately between 1336 and 1441, as previously thought by critics based on other evidence. That was a time when the city of Pisa experienced peace and prosperity that would crack inexorably after the death of Fazio on December 22, 1340. Buffalmacco was also documented as working in Pisa between March and April of 1336.

Although connected to a specific local event, this episode, placed in a cemetery and inserted in the context of the Giudizio Universale, nevertheless also appears to transmit a higher and more universal message, depicting the struggle between the innocent and the guilty, between good and evil in the eternal human comedy, to the point of sanctioning the final punishment of the sinner and the ultimate victory of the just.

Gigetta Dalli Regoli, *Per Andrea del Verrocchio «prospettivo»: uno sguardo sul maestro e sull'impostazione della bottega*

Summary

The author focuses the attention on the definition, given in Vasari's Lives, of Andrea del Verrocchio as a «goldsmith, perspective artist, sculptor, painter, engraver and musician». The definition of «perspective artist» is confirmed in the painting Madonna di Piazza (Pistoia, Cathedrale), where the floor and the carpet are represented in a foreshortened view, and which were probably also executed in a drawing by Verrocchio. The marble structure, including the throne and the characters, were painted by Lorenzo di Credi; Credi's extensive participation in the creation of the altarpiece is confirmed by the third panel of the predella, recently acquired by the Louvre Museum.

Valentina Catalucci, *Le tombe di Agostino e di Francesco Del Nero*

Summary

A member of the noble Florentine Del Nero family, Agostino Del Nero had his own funerary monument erected near Fiesole in the church of San Martino in Maiano, where the family villa was located, probably at the beginning of the 1570s. The monument consists of a simple ark of sandstone (pietra serena) resting on the paws of a lion in white marble. These paws, due to their lifelike appearance, can, hypothetically, be ascribed to the field of 'animalier' sculpture which was developed in Florence by sculptor Niccolò Tribolo during the construction of the Villa di Castello. Given that Agostino Del Nero financed the completion of his brother Francesco Del Nero's funeral monument - commissioned by the deceased at the end of the 1550s from Bartolomeo Ammannati for the church of Santa Maria sopra Minerva in Rome - this article hypothesizes that the project of Agostino's tomb in Fiesole can be traced back and attributed to an artist who was active in the workshop of Ammannati's circle. In fact, the cenotaph resembles in part some funerary monuments by Ammannati like the one for Giovanni Boncompagni in the Camposanto in Pisa. Although it is not possible to identify the sculptor of Agostino's tomb, the style of the lion's paws resembles works depicting animals created by sculptors close to Ammannati – Antonio Lorenzi or Giovanni Fancelli Scherani – of which the Del Neros owned several examples. In the second part of this article, we retrace the story behind the commissioning of the most famous monument to Francesco Del Nero, brought to completion by Agostino after the death of his brother. The date of two payments to Ammannati can be deduced from archival documents, allowing us to estimate the completion of the construction of the Roman monument to between the end of 1565 and the beginning of 1566.

Francesco De Carolis, *Per Giovanni Camillo Sagrestani storiografo. Il caso dei Ritratti di diversi pittori e un'inedita Notizia biografica di Antonio Magliabechi*

Summary

The essay examines a manuscript written by Giovanni Camillo Sagrestani dated March 1, 1715. The title page of this collection is Ritratti di diversi pittori and the manuscript is held at Biblioteca Nazionale Centrale di Firenze (BNF Palatino 473). This compilation is a sort of dossier with twenty-five pen and ink portraits of Venetian painters copied from Le Maraviglie dell'arte by Carlo Ridolfi, in some cases enriched with brief information about the subjects' lives. On the final page of the document, the Florentine painter added a previously unknown biography of Antonio Magliabechi. After Sagrestani's death, the manuscript became the property of Francesco Maria Niccolò Gabburri, and it was overlooked until now. This article focuses on the historiographic skills of Sagrestani, who also wrote two well-known collections of Vite di artisti. In his Ritratti, the author refers to famous painters such as Paolo Veronese and Jacopo Tintoretto, but also to overlooked artists like Sante Peranda and Pietro Malombra. By seeking to clarify the reasons behind the creation of this document, which was written during the span of time between the publications of the posthumous last two volumes of Filippo Baldinucci's Notizie de' professori in 1704 and 1728, this research examines the Florentine context in which Sagrestani provided his information. This paper particularly analyses the Medici family's appreciation for the artists mentioned in this manuscript, and the knowledge of them by contemporary scholars. The second part of this study demonstrates the deep connection established by Sagrestani with Magliabechi, since the biography devoted to the famous librarian of the Medici family is one of the earliest tributes to him after his death on July 4, 1715. Indeed, the manuscript reported habits and characteristics of Magliabechi's lifestyle, defending him against the attacks made to his good reputation.

Elisa Bassetto, *I Centri d'azione per l'arte. Per una politica del contemporaneo*

Summary

The present essay is the first part of a broader contribution that aims to reconstruct the genesis and development of the Centri d'azione per l'arte. The objective is to critically frame the role that the Centri played in the context of the policies on contemporary art promoted by Giuseppe Bottai in close collaboration with Marino Lazzari, offering further clarifications on a subject which aroused the interest of historians of art and culture under fascism.

Stefano Setti, *Concetti multipli. Le opere in serie di Lucio Fontana 1948-1968*

Summary

Lucio Fontana's debut in the realm of reproducible techniques coincided with the groundbreaking proposals he put forward within the first 'Spatialist' manifestos, written in Milan in the immediate aftermath of World War II. Following some experiments in the field of graphic design, Fontana created multiple objects – small sculptures conceived in series of limited editions – in a short span of

time, mostly in the last five years of his life. With the exception of a catalog in the guise of a compendium, secondary literature has scarcely devoted attention to this production. Through the analysis of selected multiple objects, the aim of this paper is to investigate the historical, critical and political significance of these works starting with the context of their production, presentation and dissemination. Alongside the exaltation of the 'gesture', Fontana's multiples seemingly dissolved the aura that had always distinguished his most well-known unique pieces, opening up for possible reflections on the serial nature of his entire body of work.

Enea Abbaticchio, *Giovanni Bandini tra Bandinelli e Giambologna*

Summary

This paper considers Giovanni Bandini in order to update his figurative language in light of the sculptural models proposed by Giambologna in late 16th-century Florence, while also recognising a Bandinellian influence on his sculpture. To arrive at this conclusion, I first analyse the case of the reliefs depicting Santi e profeti in the choir of the cathedral of Florence. Based on comparisons with certain works by Giovanni Bandini and Baccio Bandinelli, I propose attributions for all twenty-four reliefs in the Museo dell'Opera del Duomo. Subsequently, the hypothesis of Giambologna's influence is supported through comparisons with works by the Flemish artist. Besides Bandini's Crucifix for Urbino, similarities with Flemish models can also be found in the Caccia di Meleagro in Madrid, with the Ercole e l'Idra in Camugliano and with the silver statuette of Ercole e il centauro in a private collection. In conclusion, Giovanni Bandini should be considered as a sculptor who remained connected to Bandinelli's language, but, above all, also as one who was able to adapt in a world of significant changes.

Massimo Maiorino, *Venturi e Morandi: scritture ed esposizioni di un itinerario attra-verso gli Stati Uniti (1945/1957)*

Summary

The aim of this essay is to trace the complex itinerary outlined by Lionello Venturi's thoughts on Giorgio Morandi. Venturi's interpretation, often overshadowed in the critical literature on Morandi, is an important passage in the artist's critical history, above all for the significant contribution it made to aniconism and abstraction and to the recognition of his work in the United States.

Starting with some occasional writings and theoretical texts from the 1940s such as Pittura contemporanea (1945), we arrive at the middle of the 1950s, when a particular convergence occurred between Venturi and Morandi. This is presented as a verification of the critical itinerary designed by Venturi after World War II, but also as an account of the critical reception of Morandi's work in the United States.

The present essay, following the tracks scattered by Venturi across his theoretical and exhibition writings, detects the novelty of a 1945-1957 chronicle that highlights the centrality of Morandi in the theoretical system of Venturi and the originality of the critic's proposal that projects the artist towards an abstract interpretation of his works.

The pinnacle of this relationship occurred in 1957 with the presentation by Venturi of an important solo exhibition of Morandi's works at the World House Galleries in New York and with Morandi's

participation – in dialogue with other young Italian artists – in the collective exhibition Painting in Post-war Italy 1945-1957, also curated by Lionello Venturi at the Casa Italiana at Columbia University in New York, occasions which marked a significant step in Morandi's international consecration.