

Larte Dello Stucco Storia Tecnica Metodologie Della Tradizione Veneziana

Ser. 2, vols. 8-10 includes section "Spettacolo; storia e critica del teatro e del cinema" anno 1-3; 1961-1963.

Palazzo Leoni Montanari, a Baroque residence located in the heart of Vicenza, is the only one in the town to be declaredly Baroque in taste, characterised by a grandiose decoration in stucco and fresco. In 1999, after modification of the spaces to meet new display standards, Banca Intesa - today, Intesa Sanpaolo - inaugurated the Galleries of Palazzo Leoni Montanari. The Galleries in Vicenza represent the first project to be undertaken by the Bank in the museum sector. It is a vision of the museums mission that the Galleries of Vicenza share with other cultural and exhibition centres owned by Intesa Sanpaolo elsewhere in Italy: the Galleries of Palazzo Zevallos Stigliano in Naples, active since 2007, and those of Piazza Scala in Milan, inaugurated in 2011. Today Palazzo Leoni Montanari is the guardian of three major Intesa Sanpaolo collections: vases from Greece and Magna Graecia, Venetian painting of the 18th century, and Russian icons; a rich and varied series of works of art, and the expression of very different civilisations and figurative traditions. CONTENTS - Palazzo Leoni Montanari. Baroque art in Vicenza (by Paolo Delorenzi, Chiara Rigoni, Meri Sclosa) - Between myth and archaeology. The ceramics from Attica and Magna Graecia (by Federica Giacobello) -- The kalpis by Leningrad Painter (by Federica Giacobello) - Painting in 18th-century Veneto (by Alessandro Morandotti) -- The fortune critique of Pietro Longhi's models (by Paolo Vanoli) -- Francesco Zuccarelli, Palladio as myth and a panoramic view of Vicenza (by Paolo Plebani) - Art and spirituality. Russian icons (by Levon Nersessjan) -- Two icons and a journey from Novgorod to Palazzo Leoni Montanari (by Levon Nersessjan)

“Memoria e Materia dell'opera d'arte attraverso i processi di produzione storicizzazione conservazione musealizzazione” – Coordinamento: Maria Andarolo La crisi che attraversa la storia dell'arte oggi non è legata all'idea del suo esaurirsi, quanto all'esigenza di rinnovare le dimensioni di senso. In modo più o meno consapevole, e in modi non sempre condivisi, è in atto una svolta. Il libro si pone all'interno di questa svolta. Ne sono spia i percorsi di conoscenza compiuti dai dottorandi quando si svincolano dall'aderenza a un rigido disciplinare metodologico e si aprono agli innesti delle varie morfologie artistiche nel vasto orizzonte dei beni culturali; dove l'opera d'arte non è solo oggetto di conoscenza profonda e raffinata, ma anche contestualmente oggetto di cura, perché sia conservata e comunicata, messa cioè in relazione con la coscienza di chi l'osserva, la studia e la incanala verso percorsi di comprensione.

In recent years, art historians have begun to delve into the patronage, production and reception of sculptures-sculptors' workshop practices; practical, aesthetic, and esoteric considerations of material and materiality; and the meanings associated with materials and the makers of sculptures. This volume brings together some of the top scholars in the field, to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials, their costs, shipping and transportation issues, and technical problems of materials, along with the meanings of the usage, hierarchies of materials, and processes of material acquisition and production. Contributors also explore the implications of these facets in terms of the intended and perceived meaning(s) for the viewer, patron, and/or artist. A highlight of the collection is the epilogue, an interview with a contemporary artist of large-scale stone sculpture, which reveals the similar challenges sculptors still encounter today as they procure,

manufacture and transport their works.

The idea of the book "Science and Conservation for Museum Collections" was born as a result of the experience made by CNR-ISTEC (Faenza) in the implementation of a course for Syrian restorers at the National Museum in Damascus. The book takes into consideration archaeological artefacts made out of the most common materials, like stones (both natural and artificial), mosaics, ceramics, glass, metals, wood and textiles, together with less diffuse artefacts and materials, like clay tablets, goldsmith artefacts, icons, leather and skin objects, bones and ivory, coral and mother of pearl. Each type of material is treated from four different points of view: composition and processing technology; alteration and degradation causes and mechanisms; procedures for conservative intervention; case studies and/or examples of conservation and restoration. Due to the high number of materials and to the great difference between their conservation problems, all the subjects are treated in a schematic, but precise and complete way. The book is mainly addressed to students, young restorers, conservators and conservation scientists all around the world. But the book can be usefully read by expert professionals too, because nobody can know everything and the experts often need to learn something of the materials not included in their specific knowledge. Twenty-two experts in very different fields of activity contributed with their experience for obtaining a good product. All they are Italian experts, or working in Italy, so that the book can be seen as an exemplification on how the conservation problem of Cultural Heritage is received and tackled in Italy.

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Catalogo della mostra presso il Museo Nazionale di Castel Sant'Angelo aperta al pubblico dal 26 maggio al 29 novembre 2015 Catalogo dell'esposizione con più di centocinquanta opere (dall'archeologia ai lavori di artisti viventi), che mira ad evidenziare come le acquisizioni e le donazioni, non solo arricchiscono il patrimonio culturale ma spesso vanno a "colmare le lacune" di cui purtroppo troppo spesso le collezioni museali soffrono. Il tema centrale della mostra consiste nelle acquisizioni di opere d'arte messe a segno nel corso degli ultimi anni dallo Stato italiano, attraverso il Ministero per i Beni e le Attività Culturali e del Turismo. I curatori articolano l'esposizione in sette sezioni che, nei loro intenti, sono funzionali ad illustrare altrettante logiche sottese all'azione pubblica: nelle prime due sezioni, "Tornare a casa" e "Restare a casa" lo Stato è intervenuto con l'acquisto per mantenere o per restituire le opere al loro contesto originario, in "Integrare le collezioni" per colmare lacune esistenti nel percorso dei singoli musei e per recuperare pezzi dispersi di collezioni di proprietà dello Stato stesso, in "Continuare la tradizione", infine, per ampliare il patrimonio culturale della Nazione.

Version: 1.1.2 DOI: 10.5281/zenodo.4284460 Original Repository (Zenodo):

<https://doi.org/10.5281/zenodo.4094821> This book investigates the history and decoration of one of the most important churches of Venice in the 16th century: Santa Maria Assunta dei Crociferi. Painters and sculptors of the stature of Titian, Tintoretto, Veronese, Palma il Giovane, Vittoria and Campagna all contributed major works of art, many of which survive in the present-day church of the Gesuiti. But as a result of the suppression of the order of the Crociferi (Crosiers, or Crutched Friars) in 1656, and of the subsequent demolition of their church, the art-historical significance of this ensemble had become largely overlooked. Serious study of the church was further impeded by the loss of the church's archive. Nevertheless, readers are here presented with a surprisingly wide range of alternative archival and early printed sources that document the history of the church, and integrate it with the surviving works of art. We are taken on a journey of discovery of leading members of the order, of lay patrons who supported the church's renovation, and of the productive relationships that led to important artistic commissions. Originally submitted by the late Allison Sherman to the University of St Andrews in 2010, the present doctoral thesis was edited for publication by Carlo Corsato and provided with a full set of illustrations. Two further additional essays by Allison Sherman are also included: 'Titian's Martyrdom of St. Lawrence and its Original Location in the Lost Venetian Church of Santa Maria Assunta dei Crociferi'. This was the opening chapter of the volume *La Notte di san Lorenzo* (2013), edited by Letizia Lonzi and the late Lionello Puppi. Presented here is the unpublished original English version, which summarises many of the discoveries included in the doctoral dissertation. 'Murder and Martyrdom: Titian's Gesuiti St. Lawrence as a Family Peace Offering'. This appeared in *Artibus et Historiae* (2015), and offers the most

significant investigation of the patronage of a masterpiece by Titian: The Martyrdom of St Lawrence (Church of the Gesuiti, Venice).

Palazzo Leoni Montanari, dimora barocca ubicata nel cuore di Vicenza, è l'unica residenza in città di gusto dichiaratamente barocco, caratterizzata da un fastoso apparato decorativo a stucco e affresco. Nel 1999, dopo un adeguamento degli ambienti alle nuove esigenze espositive, Banca Intesa – oggi Intesa Sanpaolo – ha inaugurato le Gallerie di Palazzo Leoni Montanari. Le Gallerie di Vicenza rappresentano il primo progetto in ambito museale intrapreso dalla Banca. Si tratta di una visione della missione museale che le Gallerie vicentine condividono con gli altri poli culturali ed espositivi di Intesa Sanpaolo presenti nel territorio nazionale: le Gallerie di Palazzo Zevallos Stigliano a Napoli, attive dal 2007, e quelle di Piazza Scala a Milano, inaugurate nel 2011. Oggi Palazzo Leoni Montanari è custode di tre importanti collezioni di Intesa Sanpaolo – i vasi greci e magnogreci, la pittura veneta del Settecento, le icone russe –, un insieme ricco e variegato di testimonianze d'arte, espressione di civiltà e tradizioni figurative molto diverse. INDICE - Palazzo Leoni Montanari: l'arte barocca a Vicenza (Paolo Delorenzi, Chiara Rigoni, Meri Sclosa) - Tra mito e archeologia. Le ceramiche attiche e magnogreche (Federica Giacobello) - La kalpis del Pittore di Leningrado (Federica Giacobello) - Un'antologia della pittura veneta del Settecento (Alessandro Morandotti) - La fortuna dei modelli di Pietro Longhi (Paolo Vanoli) - Francesco Zuccarelli, il mito di Palladio e una veduta panoramica di Vicenza (Paolo Plebani) - Arte e spiritualità. Le icone russe (Levon Nersessjan) - Due icone, un viaggio da Novgorod a Palazzo Leoni Montanari (Levon Nersessjan)

Il Seicento rappresenta, nella complessa storia di Venezia, l'Estrema occasione di reagire, anche a livello artistico, di fronte all'Ineluttabile destino che costringeva oramai la Repubblica in un ruolo di crescente marginalità rispetto alle vicende politiche europee. L'Eccesso e l'Enfasi sono la parola d'Ordine, e rappresentano un'Attitudine alla sovrabbondanza ornamentale, un gusto per il grottesco e il bizzarro. Col tempo la vocazione e lo slancio trionfali si esauriranno, e verso la fine del secolo, e all'Attacco del Settecento, s'Insinua e convive un diverso registro, più rilassato, dettato dal bon goût della nascente estetica rococò, che abbandona la simmetrica magnificenza del Barocco per volgere lo sguardo alle piccole cose, all'Effimero dei sensi stemperato attraverso la percezione di emozioni intime e impalpabili.

Il volume contiene i testi delle relazioni che sono presentate e discusse all'VIII Congresso Nazionale della Società degli Archeologi Medievisti Italiani (Matera, 12-15 settembre 2018), articolate in 1 sezione: Territorio e Paesaggio

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