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RIVISTE D'ARTE E DI ARCHITETTURA

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*Aftermath of Amatrice earthquake. Inquiry into the condition of artistic heritage in
the city centre and in the villas*

Rossana Torlontano

The essay aims to provide an update on the current situation regarding the cultural heritage of Amatrice and the surrounding area after the earthquake, through a series of images taken at a variety of sites during these months. These are part of a larger collection, currently being published, implemented with the intent to draw attention to this heritage and promote historical memory. Now that its urban centre is almost completely demolished with only a few towers left standing, as well as limited remains of what were its major churches, Amatrice has proved to be a necessary case study of the relationship between art historians and catastrophes. We want to give a first report, which includes the surrounding territory, of the destiny suffered by the most fragile and vulnerable parts of the buildings, the frescoes inside the churches, which were exposed and severely damaged by bad weather. The case of Amatrice is representative of how historical data and documentaries of various backgrounds can, and should be, considered useful and essential tools of knowledge to support and safeguard the cultural heritage of our country in the occurrence of a disaster. However, this chapter has yet to be written.

Identification of causes and verification of intentions in Baxandall's inferential criticism

Franco Bernabei

The purpose of this article is to examine Michael Baxandall's critical theories through his better-known publications. In particular, it focuses on the capability of critical language (in respect of which the author manifests his doubts) to grasp the essential quality of works of art. The problem of language, then, becomes a fundamental moment in his investigation of the reception of the works themselves, an investigation that expresses the expectations, the forms of knowledge, and the ability of description or reaction of a more or less cultured public in front of what is being viewed. In order to probe this problematic effectiveness of language, Baxandall posits two criteria, the assessment of causes and the verification of intentions. In this way he tries to identify a subject – responsible for the formal product – which can satisfy our need for explanation. In the course of this endeavour, Baxandall tentatively approaches the Cambridge school's analytical philosophy, Viennese logical positivism (one can perceive the influence of Wittgenstein and Popper) and aspects of historicism (from Windelband to von Wright), with the aim of pinpointing, as far as possible, the individual and social motivations of the works of art and providing them with an adequate verbal account.

Review to Robert Klein, L'Esthétique de la Technè

Claudia Cieri Via

The *Esthétique de la Technè* is the title with which Robert Klein opened the introduction of the thesis to which he had begun working since 1960 under the direction of André Chastel. The original typescript, currently in Paris in the Library of the “Institute of Histoire de l’art”, (Archives, Fond André Chastel), is the first manuscript left by the Romanian scholar to his sudden and dramatic death in 1967. This was published as 1st volume in the Inédits Collection, by the “Institute National d’Histoire de l’Art” in 2017, with scientific transcription and presentation by Jérémie Koering and a preface by Henri Zerner, colleague and friend of Robert Klein. The book is divided into two cohesive parts, dialectically connected: the first is dedicated to the “Technè” and the second one to the “Anthropologie de l’artifex”. The book opens with a chapter entitled “Artisan et artiste” and closes with the last one dedicated to “Le dieu artifex”. This publication represents an important opportunity to deepen our knowledge of Klein’s thought, an eclectic and intelligent witness of a cultural moment, in the aftermath of World War I and II, in which art theory, philosophy, and philology were deeply intersecting.

Baldinucci before Baldinucci

Laura Cavazzini

The article moves from the observation of the lack of interest for the *Notizie dei professori del disegno* by Filippo Baldinucci in the recent studies on Trecento and Quattrocento art, partly due in the very firm opinion that Giovanni Previtali had of Baldinucci (see his book *La fortuna dei primitivi. Dal Vasari ai neoclassici*, 1964). The relationship of Baldinucci with Vasari is here reconsidered in the light of the *notizie* of the first *decennali*, trying to focus the method of investigation on which the *Notizie* are based. Actually, Baldinucci's very strong point is the skill in searching both in the public and private Florence archives, as the *notizie* concerning Nanni di Banco and Giovanni di ser Giovanni detto lo Scheggia, especially focused here, can demonstrate.

LE NOTIZIE DEL VOLTERRANO:

UN CASO DI STUDIO SUL METODO DI LAVORO DI FILIPPO BALDINUCCI

The Notizie of Volterrano: a case study on Filippo Baldinucci's method

Alessandro Grassi

As the publishing history suggests, the *Notizie dei professori del disegno* by Filippo Baldinucci had a long and troubled process. Deepening the ideas of Paola Barocchi, this essay wants to shed light on some aspects of Baldinucci's *modus operandi*, through the analysis of the biography of the painter Baldassarre Franceschini, called *il Volterrano*. Thanks to recent documentary acquisitions, it is possible to ascertain that a first draft of the text, written on the artist's memories, was re-elaborated after his death: this explains the coexistence of some extremely accurate and other wrong or non-coherent information. The son of Baldinucci, Francesco Saverio, finished publishing the *Notizie* thirty years after his father's death, but decided not to correct their inaccuracies, perhaps as a sign of a conservative choice typical of culture of the late Medici Florence.

Baldinucci, Notizie on Architecture

Mario Bevilacqua

Unlike Vasari, in his *Notizie* Baldinucci did not publish biographies of renowned architects of the past. And unlike Vasari, Baldinucci's interest in architecture was definitely limited, though his *Notizie* testify his sensibility, grown and perfected through his courtly relations, and his dialogue with artists and scholars. Baldinucci selected reliable sources, though he was unable to form original opinions on architecture. His knowledge was shallow, and mostly based on available graphic materials. And yet, from Michelangelo, Ammannati and Buontalenti, to Bernini, Borromini and Cortona, Baldinucci draws a personal vision of the development of architecture that links Renaissance Florence to contemporary, Baroque Rome.

APOLLONIO BASSETTI, FILIPPO BALDINUCCI E IL COLLEZIONISMO DEL TARDO SEICENTO
A FIRENZE: ANTICIPAZIONI DI UNA RICERCA IN CORSO

*Apollonio Bassetti, Filippo Baldinucci and the collection of late Seicento in Florence:
anticipations of a research in progress*

Elena Fumagalli

This article aims to draw attention to the figure of Apollonio Bassetti (1631-1699), the Grand Duke Cosimo III de' Medici's Secretary. He supported Filippo Baldinucci in publishing his *Notizie de' professori del disegno*, as confirmed by two unknown Baldinucci letters transcribed in the appendix of this contribution. Moreover, the role of intermediary played by Bassetti between Cosimo, his agents on the art market and the artists, was crucial for the creation of his impressive and important collection, until now little known and studied. This article anticipates some arguments that the author will develop in the forthcoming publication of the 1693 unpublished inventory of Bassetti's collection, which he compiled.

«*Che tragga più al disegno che al colorito*», *the Chiaroscuro Painting in Vasari's Theory*

Monica Latella

In the 16th century art theory the term *chiaroscuro* was referred to a genre of monochrome representation common to several artistic techniques (painting, drawing, engraving, and inlaid marble pavements). This notion is recurring in *The Lives of the Most Eminent Painters, Sculptors and Architects* by Giorgio Vasari. The present paper analyses extracts concerning *chiaroscuro* from the *Introduction* of the book and from the biographies of those artists who employed monochrome techniques during their careers. The intent is to clarify the features and the functions of the term *chiaroscuro* and explain the reasons of its significance within the Vasari's aesthetic theory. The paper will demonstrate that, according to Vasari, the *chiaroscuro* techniques were more than a means to imitate classical marble. Indeed, being able to create vivid representations through the use of just one colour, the *chiaroscuro* was the manifest expression of the supremacy of *Disegno* over *colorito*.

Caravaggio metamorphoses: on some interpretations of the “true effigy” of Michelangelo Merisi

Francesco Paolo Campione

The critical success of Michelangelo Merisi da Caravaggio has been notoriously flagged by a long disesteem, a real “*damnatio memoriae*” which ended only at the half of XXth Century with the rediscovery of the Master by Roberto Longhi. Before that, most writers who tackled the issue of Caravaggio’s painting had tried to find a causal relationship between style of the Artist and its violent and antisocial behavior. It is interesting that this mystification, that went as far as to falsify his biographical data to substantiate his image as a “killer-painter”, concerned also an aspect of the critical about the Artist that is still little know. Starting from Bellori, and all along the XVIIth and XVIIIth Century, the Artist’s face – that accompanies many biographies written in that time – has undergone a metamorphosis up to assume a decidedly far-fetched appearance. Francesco Paolo Campione’s essay retraces, on the basis of the semiotic relationship between portrait and “Vita” already established by Vasari, a review of the interpretations of Michelangelo Merisi’s “true effigy”, from deformations implemented especially during the XVIIIth Century until the total reconfiguration of his face in a perfect orthodox key, that in some ways is a prelude to its definitive aesthetic rehabilitation.

The artistic eulogy in baroque Rome: the case of Antonio Bruni

Daniela Caracciolo

The article investigates the cultural milieu of the poet Antonio Bruni, author of two anthologies, the *Tre Grazie* and *Le Veneri*, published in Rome between 1630 and 1633, illuminating how Bruni conformed to the cultural programs of the Barberini circle and the Academy of Humorists. Next to Bernini appear other names: the painters Giovanni Baglione, Guido Reni and Paolo Guidotti, Torquato Perotti, Andrea Barbazza and cardinal Guido Bentivoglio, of whom Bruni describes paintings and sculptures held by them. The essay focuses on the various typologies and aims of quotations: imitation of Giovan Battista Marino, rhetorical code of poetry. In this sense, his numerous declarations presenti in *Tre Grazie* and his *Le Veneri* are quite useful as eloquent programmatic indications revealing a progressive will to overcome Renaissance models.

The Ariadne's Lament by Guido Reni

Raffaella Morselli

Adriano Banchieri, Claudio Monteverdi and Guido Reni intertwine their biographical and artistic lives in the *Harmonic Letters* by Banchieri, published in Bologna in 1628. There is a common thread that unites these three paladins of culture between the second and third decade of the seventeenth century: it is the painting *Bacchus and Ariadne* by Guido Reni, known today in the two versions of Rome (Villa Albani, Torlonia collection) and Los Angeles (Los Angeles County Museum of Art). The theme treated by Reni in this work is as specific as it is unique to the particular staging of the two protagonists, painted as if they came out of an ancient gem. It can be traced back to a musical and literary text, and to a poetic source: the *Ariadne's Lament* by Claudio Monteverdi and the poem 64 by Catullo. With the pictorial intervention of Reni, the tradition of *ékphrasis* is fulfilled here in a perfect way: literature, music and visual arts contribute to create a memorable event at least for the whole of the seventeenth century. The present study attempts to investigate the relations between Reni and the culture in Bologna around 1620, the sources for the painting, his patrons and collectors, his fortune, his iconography, and his relationship with classical antiquity.

*Marco Benefial, the Academy of St. Luke and the "mezzerie": a re-reading of the story
through the sources*

Stefano Pierguidi

Ten years ago Kees van Dooren published an article in which the 1764 letter by Ponfredi on Marco Benefial was judged unreliable. It is now important to reiterate that that letter remains an absolutely reliable source, and indeed only through the information reported in it is it possible to identify a meaning in the surprising path of Benefial. In this article the author demonstrates how, due to the clash with the Academy of St. Luke, Benefial had to undergo a sort of ostracism in Rome, and only at the end of the 1730s, thanks to the support of the Corsini, he managed to free himself completely from the odious "mezzeria" with Evangelists. Already Anthony Morris Clark, in his pioneering, fundamental article on Benefial of 1966, had guessed how things had gone, but the confirmation comes from the analysis of another important source on the painter, an anonymous letter of 1757, probably written by Niccolò Soderini, patron and friend of Benefial. Through a careful reading of this text it is possible to better frame, chronologically, the two "mezzerie" of Benefial with Germisani and Evangelisti.

IMPARARE L'ARTE SENZA MAESTRI: L'ESSAI SUR LES MOYENS D'ENCOURAGER LA PEINTURE, LA SCULPTURE, L'ARCHITECTURE ET LA GRAVURE (1795) DI JEAN-BAPTISTE PIERRE LEBRUN

Learning the arts without masters: the Essai sur les moyens d'encourager la peinture, la sculpture, l'architecture et la gravure (1795) by Jean-Baptiste Pierre Lebrun

Chiara Savettieri

This article focuses on the *Essai sur les moyens d'encourager la peinture, la sculpture, l'architecture et la gravure* (1795) by Jean-Baptiste Lebrun. This work, which has never been properly studied – with the exception of Edouard Pommier's relevant remarks in his essay *l'Art de la Liberté* – presents radical positions on the teaching of arts. According to Lebrun, the young artist does not need any tutor, because teachers try to impose their style without considering the personal inclinations of their pupil. On the contrary, by showcasing many different models to the young artist, the museum allows for a full understanding of one's own talent and the undertaking of the most suitable artistic path. In this article, these ideas shall be discussed against the backdrop of the French Revolution, the political and commercial activity of Lebrun as an art dealer, and the ideas of David, Girodet and Quatremère de Quincy on art learning.

LO STRANO CASO DI M^{ME} SOYER, NÉE LANDON

The odd story of M^{me} Soyer, née Landon

Ornella Scognamiglio

The article outlines the figure of Pauline Soyer, daughter of the painter and publisher Charles-Paul Landon. As a devout engraver, Pauline contributed to her father's artworks – from *Les Annales du musée et de l'école moderne des Beaux-Arts* to the *Galerie Historique des hommes les plus célèbres de tous les siècles et de toutes les nations* – asserting herself as an artist in her own right, also by virtue of her collaboration with her husband Louis-Charles Soyer. Through an analysis of her life and artistic evolution, the article examines the contribution of engraved panels to art publishing companies enjoying great fortune at the beginning of the nineteenth century.

LA FORTUNA DEI PRIMITIVI ITALIANI NELLA CULTURA CATALANA DELL'OTTOCENTO:
IL CASO DI PABLO MILÁ Y FONTANALS

The fortune of Italian primitives in the Catalan culture of the 19th century: the case of Pablo Milá y Fontanals

Carolina Brook

Based on scrutiny of the collections of drawings and watercolours by the painter and theorist Pablo Milá y Fontanals, now housed at the Sant Jordi Academy in Barcelona, this article aims to highlight the importance of the rediscovery of the Italian primitives between the 18th and 19th centuries in the process of giving definition to a specifically Catalan culture in Iberia, a process in which Milá, with the intellectuals of his generation, assumed a leading role. This ferment, known to history as the era of the *Renaixença*, went back to the Middle Ages for its founding myths, and in particular to masters such as Giotto, Cimabue, Beato Angelico, Benozzo Gozzoli and many others, on whom Milá focused assiduously during his stay in Italy, from 1832 to 1841, profiting from the teaching of Tommaso Minardi in his atelier and at the Accademia di San Luca. The study of the Italian primitives, coinciding with the renewed Christian spirit then permeating European culture, provided Milá with the instruments for the many activities he engaged in on his return to Spain, from the training of young artists to the protection of the Catalan monumental heritage.

CAVALCASELLE E CROWE A ROMA. IL FASCICOLO 17 DEL CODICE IT. IV 2032 [12273] DELLA BIBLIOTECA NAZIONALE MARCIANA DI VENEZIA

Cavalcaselle and Crowe in Rome. The file 17 of the code It. IV 2032 [12273] of the Marciana National Library in Venice

Valentina Fraticelli

A New History of Painting in Italy, by Giovanni Battista Cavalcaselle and Joseph Archer Crowe, published in London between 1864 and 1866, represents the culmination and synthesis of more than ten years of studies and research, conducted with scientific and technical instruments and with entirely new purposes. The thousands of papers kept at the Marciana Library in Venice and the National Art Library in London represent the most complete and precious collection of reproductions of Italian works of art from the Middle Ages to the seventeenth century, which was conceived to study the monuments, compare them, master their distinctive features, analyze their stylistic and typological characteristics and the ways of artists. Starting from the systematic study of the drawings conducted at the two libraries, this essay aims to highlight the unpublished interest of the two authors in the history of medieval art, in particular in that of the city of Rome, for which the relevant papers are collected in box 17 of the code It. IV 2032 (12273) of the Marciana Library.

Adolfo Venturi and Genova. A study on the travel notebooks

Marco Casamura

The essay presents an investigation of the manuscript notes by Adolfo Venturi about his travels to Genoa. In particular, they concern two trips undertaken in the first decade of the twentieth century, the former before 1905 and the latter after 1906. The notes represent a work tool for the preparation of the first volumes of his monumental *Storia dell'Arte Italiana* dedicated to the painting and the sculpture in the fourteenth and fifteenth centuries. Venturi recorded observations about artworks viewed at Accademia Ligustica, Palazzo Bianco and Palazzo Reale. Although he focused his attention on the paintings made in the second half of the fifteenth century, he did not omit paintings and sculptures from other periods, namely from the thirteenth to the seventeenth century, thus providing evidence of his wide interests. The papers also contain notes on issues of museum set-up, a theme to which he had dedicated himself during his ministerial office.

Giorgio Castelfranco's La pittura moderna (1934), between Crocean and Bergsonian aesthetics

Emanuele Greco

The text focuses on *La pittura moderna*, a book published by the critic Giorgio Castelfranco in 1934, regarding modern painting from the 1860s to the 1930s. The book, written between 1932 and 1933, is based on two conferences held by the author. The methodological path is a key feature in the book, which is based on the main idea of art as “intuition of life”. Castelfranco fuses together the aesthetics of Benedetto Croce, whose philosophy was predominant in the Italian cultural context, with the precepts of Henri Bergson, whose ideas were not admired. The book has an international perception, particularly oriented towards France, a counter-trend from the nationalistic rhetoric diffused in Italy during Fascism. Moreover, Castelfranco analyzes the protagonists of the impressionism era, from Manet to Cézanne as well as the avant-gardes, from Matisse to Picasso. Only three Italian artists feature in the book: Modigliani, Boccioni and de Chirico, who with his unique way of transfiguring reality into art starting with perception, fully represents Castelfranco's concept of contemporary art.

DA WÖLFFLIN A HIBBARD: L'ARCHITETTURA A ROMA TRA CINQUE E SEICENTO E IL DIBATTITO SUL BAROCCO NELL'ITALIA DEL SECONDO DOPOGUERRA, 1948-1970

From Wölfflin to Hibbard: the architecture in Rome between the 16th and 17th centuries and the debate on Baroque in post WWII Italy, 1948-1970

Gianpaolo Angelini

The contribution aims to investigate the critical debate that arose in the post-war period regarding architecture in Rome during the transition from Renaissance to Baroque, with particular attention to the re-examination of Wölfflin's theory, which Howard Hibbard stigmatized in a "divorce" between art and the artistic personalities that created it. Hibbard's studies, in particular the Maderno monograph, advocated a vision in which «artistic biography is the basic approach to understanding a work of art», suggesting that individual contribution of artistic personalities and singular monuments is fundamental. The debate, above all in the 1960s, involved scholars such as W. Lotz, P. Murray, J. Wasserman, G. Panofsky-Soergel and touched on issues that are still very topical in the definition of the early Baroque architecture.

A complex and nonconformist masterpiece: La pittura riminese del Trecento by Carlo Volpe

Mario Cobuzzi

La pittura riminese del Trecento is a book written by Carlo Volpe and published in 1965; it is a cornerstone for the study of the Riminese painters of the Fourteenth century: Volpe reconsidered this problematic context bringing to life a great historical reconstruction, with delineation of corpus, chronology, new attributions, some painters such as Giovanni and Pietro da Rimini achieving definitive consecration in these pages. In this article the author discusses the principal arguments of Volpe's book, connecting with the successive critical positions of other scholars about Riminese paintings, who in many points contested Volpe's approach and historical reconstruction. The present paper attempts to sketch out a methodological analysis of the problematics of the study of Fourteenth century Riminese paintings and to verify the validity of Volpe's approach: for example, the fundamental problem of the unification of various corpuses of paintings within the catalogues of a limited number of painters.

“LA CASA BELLA” (1928-1932) E IL CONCETTO DI “MODERNITÀ” NELL’ARREDO E NELLE
ARTI DECORATIVE CONTEMPORANEE

*“La Casa Bella” (1928-1932) and the concept of “modernity” in contemporary
furnishing and decorative arts*

Stefania Cretella

The concept of “modernity” seems a *leitmotiv* that recurs with surprising insistence in the titles and in the pages of “La Casa Bella”, a magazine founded in January 1928 to examine problems related to “arts and furnishing industries” and to present the latest trends in the field of furniture and architecture. The transformations of meaning that this term has taken over the years into the magazine can be retraced through reviews, articles on new architectures and reports on manufactures or individual artistic personalities, that represented the standard of modernity. In the first issues of the magazine, realized under the direction of the founder Guido Marangoni, the “modern” was often contaminated by traditional forms and models, but as time went on, the modern ideal slowly began to prefer the geometric and rigorous lines of Art Déco, Novecento and Rationalism, extensively discussed in the magazine’s issues published during the direction of Arrigo Bonfiglioli.

I QUADRI DI PAPA CLEMENTE XIV GANGANELLI (1769-1774). LA FLAGELLAZIONE DI LOUIS CRETEY, UNA NEGAZIONE DI PIETRO DI VALENTIN DE BOULOGNE E ALTRE VICENDE STORICHE E CRITICHE DI UNA COLLEZIONE DIMENTICATA

The paintings of Pope Clement XIV Ganganelli (1769-1774). The Flagellation of Louis Cretey, a Negation of Peter by Valentin de Boulogne and other historical events and criticism of a forgotten collection

Giulio Zavatta

Some unpublished documents and photos belonging to Vittorio Belli's heirs unveil his collection. The previous provenance of some paintings from the collection of Pope Clement XIV was also included in the documents, in particular a Van Dyck *Flagellation* identifiable with the painting by Louis Cretey which today is collocated at Musée des Beaux Arts in Marseilles. Several printed sources, in particular a little book by Francesco Alberi, have allowed to connect to the collection of the pontiff of Sant'arcangelo di Romagna other important paintings such as the *Negation of Peter* by Valentin de Boulogne from the Longhi Foundation and *Christ between the crosses* by Lelio Orsi. Moreover, a nineteenth-century inventory of Tondani Ganganelli family has shown that the paintings they were collocated at the Pope's heirs, in Rimini, even in the XIX century.

New places for the wonder. Astonishing museums and exhibitions

Stefania Zuliani

An increase amount of exhibitions, art works and essays prove that, at the beginning of XXI century, the wonder has a starring role in the contemporary exhibition scene. Overcoming the boundaries, less and less certain and incisive, between the disciplines, in the last few years the wonder has led to both the work of the artists and curators (sometimes artist-curator) and the institution's exhibition politics. More and more often the preeminent periodical exhibitions and museums propose models of exhibitions that, freed from chronological borders and stiff thematic categories, recognize themselves in a fluid space and a risky *mise-en-scene* in between the *theatrum mundi's* retrotopia (according to Zygmunt Bauman) and the exponential combinatory blow up that the internet currently reifies. This essay focuses on some crucial questions underlining how the phenomena affects the definition of the art work status and the history of art.