ABSTRACT

Scuola di Alta Formazione dell'ISCR: inaugurazione dell'anno formativo 2011-2012

The ISCR advanced training school: inauguration of academic year 2011-2012

The inauguration of the academic year 2011-12 for the advanced training school of the Higher Institute of Conservation and Restoration (ISCR) was held on 18 October 2011, seventy years after the founding of the original Central Institute for Restoration (ICR) by Giulio Carlo Argan and Cesare Brandi. For the occasion, two leading experts, art historian Rosalia Varoli-Piazza and restorer Giovanna Martellotti, presented papers, each in their own professional field, providing a historical overview of the birth and evolution of the method that has always been a distinguishing feature of the Institute's activities and on which the current theory of restoration is based.

Il *Polifemo* di Sebastiano del Piombo e la Galatea di Raffaello. Nuove acquisizioni tecniche

Polyphemus *by Sebastiano del Piombo and the Triumph of Galatea by Raphael: new technical acquisitions*

Analysis by X-ray fluorescence combined with the study of stratigraphic sections held in the historical archive of the ISCR made it possible to acquire more information about the materials and the execution techniques used for the cycles of paintings on the loggia walls of villa della Farnesina in Rome. The stratigraphic sections were examined by optical microscope and electronic scansion microscope, together with X-ray microanalysis. Close examination of Polyphemus revealed the presence of ultramarine blue, while the preparatory layer of plaster is made up of lime and pozzolana particularly rich in vitroclastic elements (glass-shards) produced by grinding pumice into powder. The same type of plaster is also found in Raphael's *Triumph of Galatea* alongside *Polyphemus*, and in the Loggia di Psiche.

L'*Allegoria della Virtù* Doria Pamphilj: tecnica e critica

Correggio's Allegoria della Virtù *in the Doria Pamphilj gallery: technique and analogies*

The technique used by Correggio for his *Allegoria della Virtù*, now in Rome's Doria Pamphilj gallery, arouses particular interest for at least two reasons. The first is that the work was never completed, thus making it possible to examine the composition process, compared to his finished paintings, and to see how the artist worked. The second reason concerns the use of tempera on canvas – a technique that was fairly common in northern Italy in the Po valley area, especially amongst Mantegna's circle of artists. The Allegoria in the Doria Pamphilj gallery was examined by means of non-destructive analysis using X-ray fluorescence (XRF) and infrared reflectography. In addition, stratigraphic studies were carried out on a small number of samples, showing the complex layer-by-layer composition of a work that was never fully completed. Comparing the results of the XRF analysis with those carried out on the definitive version of the *Allegoria della Virtù* in the Louvre and its pendant consisting of the *Allegoria del Vizio*, revealed close analogies in the range of colours used on the palette, also in cases where different materials were used for paintings on panels or canvas, by artists who were contemporaries of Antonio Allegri, otherwise known as Correggio.

Lorenzo Lotto, *Madonna Assunta con san Andrea e san Girolamo*, 1535

Lorenzo Lotto, Assumption of the Madonna with Saints Andrew and Jerome *(1535)*

The restoration of the Madonna Assunta con Sant Andrea e San Girolamo provided the occasion not only for looking back over the work's extraordinary conservation history but also for acquiring important information on the execution technique. The occasion was unique because the work is not normally on display and can-

ABSTRACT

not be examined closely since it is privately owned. Fortunately, this work by Lorenzo Lotto, which is signed and dated, was rediscovered by chance in the 1980s. It shows details of the artist's execution technique in his maturity: the refined damask fabric used for the support, the composition of the preparatory layers combining the artist's experience of working on panels and on canvas, as well as the paint palette which is marked by cold tints masked with lacquer. Preliminary analysis conducted during the restoration (ultraviolet fluorescence and infrared reflectography) provided information on details of the under-drawing while showing the work's lack of homogeneity due to its conservation history. Further physical and chemical analysis (X-ray fluorescence, false colours in the infrared range, examination of stratigraphic sections by optical and electronic microscope) made it possible to come up with ideas and to give more detailed answers on the composition of the paint palette and the technique of execution. The fabric support was also examined in order to evaluate the state of conservation and to determine the type of weave and the fibres used to make it. The removal of deteriorated paint and retouching made it possible to experience the true colours of the work.

Le suture testa-testa nei dipinti su tela: valutazioni sugli adesivi e proposta di una metodologia

Seam-to-seam joints on painted canvas: assessment of adhesives and a proposed methodology

Repairing cuts and tears by using adhesives is common practice in the field of restoring paintings on canvas, and it is the only solution for works that are painted on both surfaces. Looking more closely at this methodology, experiments were carried out comparing the synthetic adhesives commonly used for this purpose in recent years with alternative products not directly linked to this operation. The study was carried out on the banner of St John the Baptist from the Città di Castello collection, which was produced by Luca Signorelli's workshop in the late fifteenth century. The appearance of this work is damaged by the presence of many cuts and tears on the support. After establishing the optimal concentration and density of the materials, based on criteria of workability and applicability, seam-to-seam joints were created on samples of the fabric. To assess the behaviour of the fabric-adhesive system over time, the samples were then exposed to artificial aging. The final results were obtained by comparing the data relating to the breaking-point load, the way in which the joint tore, as well as its chemical reversibility and resistance to microbial attack.

6 aprile 2009, terremoto a L'Aquila. Il recupero di un dipinto di Giovanni Paolo Cardone

6th of April 2009: the earthquake in L'Aquila (Italy). The rescue and recovery of a painting by Giovanni Paolo Cardone

The painting (oil on canvas) representing *Madonna and Child, St. Joseph, St. Francis and St. John* by Giovanni Paolo Cardone was retrieved beneath the rubble of the National Museum of Abruzzi, which had partially collapsed during the earthquake of the 6th of April 2009. The painting, with a large number of tears running through it from side to side, shrank dramatically after being submerged in water during rain falls. Consequently the paint film overlapped in many areas. The mechanics of the shrinking action were transcribed and analyzed in order to obtain the correct path to follow to newly achieve a planar surface and a recomposed image. A 'wave' method was conceived in order to do this through the use of water vapour, weights and magnets. Humidification, heat and pressure cycles contributed in achieving a perfectly planar surface, after which lining was possible. The structural treatment was completed by creating inserts and by replacing all the loose fragments. Cleaning and inpainting were particularly challenging due to the extreme conditions of the painting.