



NEWSLETTER

Summer 2017



VENICE IN
PERIL

'HOPE' PANEL WILL RETURN TO VENICE

Vasari Appeal Success

A big thank you to all our supporters who have donated to the Vasari Appeal. The target of £50,000 has been reached and the panel from the Palazzo Corner Spinelli, painted in 1542, will return to Venice later this year.

The Triumph of the Virtues, theme of Vasari's ceiling, can be celebrated again when Hope is reunited with Charity, Justice, Patience and Faith at the Accademia Galleries. Giulio Manieri Elia, from the Accademia Galleries, who has been closely involved in the project writes about its significance for this Newsletter.

Over 70% of the funds for the purchase of the panel are coming from the Italian government with Venice in Peril Fund in the UK and Venetian Heritage in Italy and the US each making up the difference.

In 2013 Venice in Peril Fund was involved in a similar campaign to save the panel with the figure of 'Faith'. We will provide further updates from Venice on the progress of the reassembly of the ceiling and conservation work ahead of unveiling to the public.



'Hope' 1541-2 by Giorgio Vasari

VASARI AT THE ACCADEMIA GALLERIES

Reassembling the Palazzo Corner Spinelli ceiling

The acquisition of the panel painting showing Hope, (or the Allegory of Hope), the final stages of which are due to complete this autumn, has been an important campaign not only because it means that a particularly good work of 1542 by Giorgio Vasari will enter the Accademia collections, but also because, significantly, it will enable the reconstruction, with this last piece, of Vasari's ceiling from Palazzo Corner Spinelli, almost in its entirety.

It has been one of the most extraordinary campaigns of recuperation of national heritage that the Italian State has ever undertaken, starting in 1987 with the acquisition of the first four panels. In 2002 a smaller panel and the main central panel, from the deposits of the Pinacoteca di Brera, were added. Then in 2013 the panel showing Faith was acquired and now, finally, Hope. Putting together the funding for these last two ceiling panels, which were both in private collections in London, has been made possible because of the successful collaboration between the Ministry of Culture, private and public institutions in Italy and the organisational and financial support of two private international charitable organisations Venetian Heritage and Venice in Peril Fund.

Vasari's ceiling is recognised as being an important developmental marker for Venetian painting, introducing the Mannerism of central Italy to Tintoretto and Veronese, as well as the elderly Titian. Its influence can be seen in their subsequent work which makes the reconstruction project exceptionally valuable. It is important too because the campaign comes at a key moment for the Accademia Galleries. This year

marks the 200th anniversary of opening the collections to the public in 1817. It will be celebrated with a major exhibition illustrating the history of the museum and its collections from the early days, curated by Paola Marini, Ferdinando Mazzocca and Roberto de Feo. In addition, work to restore the first floor, including the historic spaces of the Galleries, has just begun and will include rooms in the so-called Palladio Wing, built to a design by Andrea Palladio in about 1560. It is here that Vasari's ceiling will be reassembled and its installation will therefore form an integral part of the complex restoration and revised layout of the museum which is the last phase of the overall project known as the 'Grandi Gallerie dell'Accademia'.

Another important anniversary will be celebrated marking 500 years since the birth of Jacopo Tintoretto in 1519. Alongside exhibitions scheduled by the Fondazione dei Musei Civici Veneziani and the National Gallery Washington, the Accademia Galleries will mount a major show focussing on Tintoretto's early work, which culminates with his first masterpiece, *Il Miracolo dello Schiavo*. The Palazzo Corner Spinelli ceiling will be a key element in the exhibition confirming the role it played in the formation of the young artist's approach to handling space.

Giulio Manieri Elia
Accademia Galleries

ORATORIO DEI CROCIFERI REOPENS

Grand Cycle of Paintings by Palma Giovane

Jacopo Palma, known to art history as Palma Giovane (1554-1628) was one of the most prolific Venetian painters. His altarpieces and ceiling canvases adorn at least forty Venetian churches and a successful career brought him fame as a draftsman and colourist. Nowadays, however, he tends to be dismissed as a conventional follower of Titian and Tintoretto, recycling their effects with 'careless facility and murky chiaroscuro'.

We can best judge Palma Giovane by visiting the Oratorio dei Crociferi, in Campo dei Gesuiti, almost opposite the great Baroque church of that name. This sixteenth-century prayer hall was severely damaged in the terrible flood of 4 November 1966 and more or less abandoned for another decade before being adopted for restoration. An International Crociferi Committee was set up, its members including Venice in Peril Fund, the Swedish and Dutch committees and the Dallas Texas Friends of Venice, Doctor Cicogna who funded the restoration of two pictures of an ancestor Doge Cicogna and IRE the charitable organization which owns the Oratorio.

For a relatively small building like this one (annexed to what was originally a hostel for crusaders - Crociferi - returning from the Holy Land) the task of restoration was immense. Foundations needed strengthening and an entirely new floor had to be installed. Further problems arose with damp-proofing the walls and reconstructing the altar. In addition, the Fine Art Superintendency, in charge of restoring Palma Giovane's paintings, ran out of funds, requiring extra help from Venice in Peril Fund. Though the work was completed in 1983 and opened by the Queen Mother in 1985, the Oratorio has subsequently been inaccessible for many years.

It is now open again, with Palma's grand cycle of twenty canvases on display. Several of these take broad hints from Titian and Tintoretto. The former's old egg-seller from the Accademia 'Presentation' makes several guest appearances here, as does the latter's

'Risen Christ'. Now and then, however, Palma shows genuine originality, as in the two grief-stricken women in his 'Deposition', beneath a starkly-defined Calvary. Most of the paintings celebrate the doge Pasquale Cicogna (1585-1595) a dedicated supporter of the charity. Cicogna means 'stork' and this canting heraldry figures on the west side of the Rialto bridge, begun during his dogeship. At the Oratorio dei Crociferi, in his ducal cap and gold brocade robe, Cicogna is shown visiting the church on the feast of the Assumption. His generosity remains an example to us for our work in Venice today.

Open: Fri – Sat 10.00-13.00 and 14.00-17.00. The Oratorio belongs to Fondazione Venezia (formerly IRE). To book tickets at other times and to visit their other properties, the Scala del Bovolo, the Sala Tintoretto and the Sala della Musica in the Ospedaletto, (a VIPF project with other committees in 1987-91) www.scalacontarinidelvevobolo.com



Pasquale Cicogna, in ducal vestments, visits the Oratorio, Palma Giovane, 1583-92 ©Cameraphoto Arte, Venice

NEW PROJECT

Tintoretto 500 Anniversary



A VIPF €15,000 grant has been agreed to fund preliminary cleaning and consolidation tests on Tintoretto's magnificent Sala Capitolare ceiling of 1577, illustrating stories from the Old Testament, in the Scuola Grande di San Rocco. The work will be carried out under the supervision of the Superintendency by Ca'Foscari and IUAV universities ahead of a full-scale restoration project to celebrate the 500th anniversary of the birth of Tintoretto in 2019. The work should take place from September to December on raised mobile platforms and in the loft. IUAV will make a 3D photogrammetric survey of the entire ceiling and Ca' Foscari will study a sample group of paintings to determine their condition but also the techniques and materials used originally and subsequently.

The results will be incorporated into a single, layered, interactive information resource.

Ceiling by Tintoretto, Sala Capitolare ©Scuola Grande di San Rocco

Look out for Tintoretto exhibitions from September 2018 at:

Accademia Galleries
Palazzo Ducale
Scuola Grande di San Marco
National Gallery of Washington

The following Tintoretto paintings are being conserved by SAVE Venice

Wedding Feast at Cana at the Church of the Salute
Saint Martial in Glory in the Church of San Marziale
Crucifixion in the Accademia Galleries
Four allegorical paintings in the Palazzo Ducale
Saint Justine and the Treasurers in the Correr Museum

NEW PROJECT

Urgent work at the Scuola Grande di S. Giovanni Evangelista



Monumental staircase by Mauro Codussi, 1498 © SGE



Buttressing & 19th-century brick reinforcement © SGE

The Scuola Grande di San Giovanni Evangelista, founded in 1261, is home to one of the six great lay confraternities, modelled on, and supervised by, the city's ruling Council of Ten. It commissioned the best artists and architects to express its

commitment to Christian good works and spirituality – and to rival the richness of other Scuole.

In 1369 it acquired its most significant treasure, a relic of the True Cross and its best known architectural splendour is the decorated screen wall spanning the campiello outside the Scuola, built in 1484 by Pietro Lombardo. The confraternity followed this up a few years later, in 1498, when it commissioned Mauro Codussi to build a monumental staircase up to the Chapter Hall. He had already built one for the Scuola Grande di San Marco in 1495 as well as churches and palaces, which show how he helped to graft the ideas of the early Renaissance onto Venetian traditions. The site at the back of the Scuola was cramped, awkward and marshy but Codussi built a staircase of two flights with intermediate landings, that meet in a bridge at the top, with a chapel in the space below. To make it seem larger he manipulated the perspective so that the staircase widens from bottom to top by 70 cm. The dome above is stretched to match the illusion, and the architectural ornament and distinctively Codussian window complete the design.

The Scuola was suppressed by Napoleonic Edict in 1807 and many of its paintings were removed to the Accademia, but in the 19th century a group of Venetians revived it and the Confraternity is still active today.

Now the monumental staircase is at grave risk and in need of major conservation because it is pulling away from the back of the building while the 19th century tie-rods, that indicate this is not a new problem, are no longer effective.

Venice in Peril Fund is contributing €15,000 to the Scuola for the most urgent work to support the vault below the landing, strengthen the brick buttressing and renew the tie-rods ahead of the main €1million project, which will include discrete phases of work that can be done as funds are raised.

For visiting hours: www.scuolasangiovanni.it

CURRENT PROJECT

S. Angelo Raffaele Manuscript Conservation



Following our appeal in the Winter Newsletter, Venice in Peril Fund decided to adopt two manuscripts, a Kyriale and a Corale, from the church of S. Angelo Raffaele. Some readers will know the church which is close to S. Nicolo Mendicoli and where Venice in Peril funded the conservation of the gilded canopy over the altar in 2004 and a wayside crucifix outside the church in 2003.

Both manuscripts are bound settings of church music and are now in the Archivio Patriarcale. Additional funding would be needed to conserve a further Gradual and

Kyriale manuscript from Church of S. Angelo Raffaele
©Archivio Patriarcale

two single illuminated initials with a different provenance.

Conservators Eleonora Abate and Gaia Petrelli will begin the project in late September and tests are being done now to devise how best to separate out the compacted pages of the Kyriale.

Conservation costs for the two manuscripts amount to €12,000 and there is still time to contribute to the project.

Thank you to all our donors listed below and those who wish to remain anonymous. Jane Ades, Dr Charles Avery, Awareness Fund, Katie Bradford, JAT Caulfeild, Chiara Chabanne (Medici Terzaghi), Lady Clarke, David Dell, Anne Dewe, JFF Charitable Trust, Mr Forman Hardy, Alan and Janet Frost, William Gibson, Nicholas and Judith Goodison, Peter Goodwin, Guy Haas, Edward and Diana Hornby Charitable Trust, Kirker Holidays, Professor Deborah Howard, Estate of Terence Kelly, Marina Morrisson Atwater, Sally and Franco Nogara, Annabel Owen, Lord Phillimore, Basil Postan, Jonathan Radford, Pizza Express and the Veneziana Fund, Sanderson Foundation, Peter Smallpeice, Society of Dilettanti, Lord True, Rob van Mesdag

And many thanks to our wonderful lecturers from the 2016/7 programme, Frank Salmon, Martin Drury, Paul Hills, Sir John Eliot Gardiner and Robin Lane Fox.

AUTUMN 2017 LECTURE SERIES

All lectures will be held at the Society of Antiquaries, Burlington House, Piccadilly, W1J 0BE

Doors open 6.30 for 6.45pm. Tickets to include a glass of wine afterwards: £18 Friends, £20 Others except the Ashley Clarke Memorial Lecture: £30 Friends, £35 Others (includes reception). Available from www.veniceinperil.org or 020 7736 6891

25 SEPTEMBER

Lucy Whitaker, Senior Curator of Paintings, with **Rosie Razzall**, Curator of Prints and Drawings, Royal Collection Trust **Canaletto and the Art of Venice**

16 OCTOBER

Rosa Barovier Mentasti
Venetian Glass

13 NOVEMBER

Ashley Clarke Memorial Lecture
Noel Malcolm, Fellow of All Souls, Oxford University
Venice and the Balkans

Venice in Peril is taking part in 'Venice in Focus', a Thursday 'Late' event for Canaletto & the Art of Venice, 6.30-9pm on 26 October at the Queen's Gallery.

Friends of Venice in Peril Fund can buy reduced price tickets for this (quote 'Learning 10') and for an 'In Conversation' event with Andrew Graham-Dixon and Russell Norman of Polpo restaurants on 9 November. Tickets: www.royalcollection.org.uk or 0303 123 7340

LOOKING TO THE FUTURE: A NEW AGREEMENT WITH THE ITALIAN MINISTRY OF CULTURE

At the April AGM of the Association of Private International Committees funding conservation in Venice, a new chapter opened with the signing of an agreement which recognises the successful co-operation between state heritage authorities and private funding over 50 years and lays down the framework for future collaboration.

After the floods of 1966, the Soprintendenze (the city and regional heritage departments of the Ministry of Culture), proposed urgent and significant projects for which it sought help. In response a process evolved whereby the committees, under the auspices of UNESCO, gathered funds and, either individually or jointly, financed repair and conservation that was designed and directed by the Soprintendenze to meet the criteria and standards of the Italian government.

The 2017 agreement is part of wider government efforts to try and free up its systems and enable smoother-running public-private partnerships. It was drafted by the Ministry (known by its acronym MiBACT, the Ministero dei Beni e delle Attività Culturali e del Turismo) together with the Regional heritage authorities. As a model, the agreement between the state and the Association of Private Committees, is innovative and seen as a mark of appreciation. It also allows for the continuation of the procedure by which UNESCO plays a formal role in awarding contracts and disbursing funds with the financing committee and the Soprintendenze.

To find out more about our projects and how you can donate please contact
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