



ITALY: GRANT HIGHLIGHTS

CONSERVATION



Giorgio Vasari, *Last Supper*, Santa Croce, Florence. Photo courtesy Opificio delle Pietre Dure, Firenze

Panel Paintings Initiative

OPIFICIO DELLE PIETRE DURE

As part of the Foundation's Panel Paintings Initiative, a major grant was awarded for a three-year training program for panel paintings conservators centered on the treatment of Giorgio Vasari's *Last Supper* (1546). A second grant in 2013 continued training efforts through the treatment of significant paintings by Leonardo da Vinci, Fra Angelico, Simone Martini, and Alessandro Allori. The grant also included support for the translation into English and online publication of key texts related to panel paintings conservation. A third grant is supporting the translation and publication of two key texts related to research of Giotto's Peruzzi Chapel and the conservation of *Last Supper*.

Grants: three totaling €848,000 (2010, 2013, 2018)



Hieronymus Bosch, *Visions of the Hereafter*, c. 1505–15, Venice, Museo di Palazzo Grimani. Photo by Rik Klein Gotink, image processing by Robert G. Erdmann for the Bosch Research and Conservation Project

STICHTING NOORDBRABANTS MUSEUM

The Stichting Noordbrabants Museum in the Netherlands received a grant for training and treatment related to three paintings by Hieronymus Bosch in the collections of the Gallerie dell'Accademia and the Palazzo Grimani in Venice. The project took place at the conservation studios of the Soprintendenza in Venice and the panels were featured in a 2016 Bosch exhibition at the Noordbrabants Museum. A second Getty grant supported an innovative web application (boschproject.org) that allows art historians, conservators, and the public to compare detailed images of nearly 40 Bosch paintings from museum collections across Europe and the United States.

Grants: two totaling €320,400 (2013, 2014)



Libyan mosaic technicians work on the *Pietra Papa* mosaic through a MOSAIKON training course at CCA. Photo © J. Paul Getty Trust

MOSAIKON

CENTRO DI CONSERVAZIONE ARCHEOLOGICA S.R.L (CCA)

Getty grants have supported several key training programs for mosaic restorers from North Africa and the Middle East, with two trainings led by renowned mosaics conservator Roberto Nardi. Training took place at CCA's headquarters outside of Rome. Thanks to a partnership with the Soprintendenza Archeologica di Roma, participants were able to apply their training to the conservation of Roman mosaics from the collections of the Museo delle Terme. A third grant in 2017 supported an advanced course to prepare participants to train others.

Grants: three totaling €2,628,000 (2010, 2013, 2017)



ICCROM's MOSAIKON training course participants visit Madaba Archaeological Museum in Jordan. Photo courtesy of ICCROM

INTERNATIONAL CENTRE FOR THE STUDY OF THE PRESERVATION AND RESTORATION OF CULTURAL PROPERTY (ICCROM)

As a MOSAIKON partner, ICCROM received six grants for mosaics conservation training. The first grant supported a planning meeting for representatives from twelve countries to identify key challenges for MOSAIKON. Getty support also allowed the organization to offer a 3-week training course for regional museum professionals based in Amman, Jordan, which culminated in a museum exhibition on mosaic preservation. ICCROM also helped participants (from the Getty Conservation Institute's technician training course in Tyre, Lebanon) implement pilot conservation projects at their home institutions. In 2017, ICCROM supported a training program in Byblos, Lebanon. Most recently, ICCROM oversaw the translation into Arabic and the online publication of key texts related to the conservation of mosaics.

Grants: six totaling €549,000 (2008–2018)



Overview shelter for Terrace House 2 (residential unit 3+5 and 4) at Ephesus. Photo by Nicolas Gail, ÖAW-ÖAI

THE BRITISH SCHOOL AT ROME

In fall 2013, The British School at Rome organized a workshop on protective shelters for mosaics at archeological sites. Professionals from across the Mediterranean region came together to discuss the current state of research, examine shelters at Herculaneum and Pompeii, and develop practical solutions.

Grant: €78,000 (2012)

Keeping It Modern

UNIVERSITÀ DEGLI STUDI DI ROMA "LA SAPIENZA"

A Getty grant supported a comprehensive conservation plan for Rome's Stadio Flaminio, designed by Pier Luigi Nervi and his son Antonio. Built for the 1960 Olympic Games, the stadium was a structural engineering feat for its time—transforming concrete into gravity-defying forms. The conservation plan is guiding the stadium's restoration and revitalization and includes analysis of the building's architecturally significant elements, structural investigation, and materials research.

Grant: €161,000 (2017)

UNIVERSITÀ DEGLI STUDI DI URBINO CARLO BO

A Getty grant supported a comprehensive conservation plan for the Università degli Studi di Urbino's "Collegi" buildings designed by Italian architect Giancarlo De Carlo, a core member of the radical Team Ten architecture collective. The plan addressed material deterioration, as well as adaptation, in a way that was not only sensitive to contemporary use and safety regulations but also respectful of the architect's original vision.

Grant: \$195,000 (2015)

Earlier Conservation Projects

INTERNATIONAL CENTRE FOR THE STUDY OF THE PRESERVATION AND RESTORATION OF CULTURAL PROPERTY (ICCROM)

In the 25 years leading up to MOSAIKON, ICCROM received 17 grants to support the training of conservators. A grant highlight included PREMA (Prevention for Museums in Africa), a series of training courses in Rome and outside Italy through which hundreds of African museum staff members were trained in preventative conservation techniques.

Grants: 17 totaling \$2 million (1986–2011)



External view of Stadio Flaminio, 1960. Photo by Oscar Savio. Courtesy Pier Luigi Nervi Project Association, Brussels



View of the university, looking towards the Vela, with skylights that illuminate the interior "street." Photo by Giorgio Casali, Milan



ICCROM Generation 2001. Photo courtesy Ecole du Patrimoine Africain



Giotto, *Feast of Herod*, 1315-25, Peruzzi Chapel, Santa Croce, Florence. Photo © Gallerix

OPERA DI SANTA CROCE

The Church of Santa Croce in Florence received a grant to prepare a conservation plan for wall paintings by Giotto in its Bardi and Peruzzi chapels. The church applied advanced analytical techniques to complete research and planning for Giotto's masterpieces, which had suffered substantial losses and water infiltration. A publication disseminated the results.

Grant: \$75,000 (2009)



Paul Brill, *Paesaggio con frati in cammino*, Scala Santa, San Silvestro chapel, Rome. Photo © Padri Passionisti/Musei Vaticani

PONTIFICIO SANTUARIO SCALA SANTA

Three grants awarded to the Padri Passionisti supported a conservation survey and treatment of the fresco cycles (including work by Paul Brill) in the Choir and the San Silvestro chapel of the Pontificio Santuario Scala Santa, one of the most important pilgrimage sites in the historic center of Christianity in Rome. The resulting project established a model for the documentation of fresco conservation. The Foundation also supported a related publication on the results of the conservation.

Grants: three totaling \$514,000 (2001–2007)



Neri di Bicci, *The Coronation of the Virgin with Saints*. Photo courtesy Mudi-Museo degli Innocenti, Firenze

ISTITUTO DEGLI INNOCENTI DI FIRENZE

A Getty grant supported treatment and research related to the conservation of *The Coronation of the Virgin with Saints* by Neri di Bicci, a 15th century Florentine painter who contributed greatly to the knowledge of Quattrocento painting methods, patrons, and artistic collaborations in his working diary, *Le Ricordanze*.

Grant: €23,900 (2007)



Cloister of Santi Quattro Coronati in Rome. Photo by Lalupa [CC BY-SA 3.0](#)

BASILICA CLOISTER OF SANTI QUATTRO CORONATI

The Archdiocese of Los Angeles received a grant that made possible a partnership with specialists in Italy for the development of a comprehensive conservation plan for the 13th-century Basilica Cloister of Santi Quattro Coronati in Rome. The Cloister—the first in Rome to be constructed in the Romanesque style—was designed by the Cosmati family (celebrated Roman sculptors).

Grant: \$62,500 (1999)



The Coronation of the Virgin, apse mosaic, Santa Maria Maggiore, Rome. Photo courtesy Most Reverend Monsignor D.J. David Lewis, Apostolic Administrator ad interim of the Patriarchal Basilica and Chapter of Santa Maria Maggiore, Vatican City, Europe

SANTA MARIA MAGGIORE

Two major grants supported conservation research, planning, and treatment of the beautiful fifth and thirteenth-century mosaics in the Basilica of Santa Maria Maggiore in Rome. The project established a model for mosaic conservation.

Grants: two totaling \$436,500 (1996, 1998)



Interior courtyard of the Camposanto Monumentale at the Campo dei Miracoli, Pisa, Italy. Photo by Kbob [GFDL](#)

CAMPOSANTO MONUMENTALE

In 1993 the Opera della Primaziale Pisana received a grant for the conservation of the elaborate stonework tracery within the Camposanto Monumentale at the Piazza del Duomo complex in Pisa. The stonework was damaged by Allied bombs during World War II.

Grant: \$250,000 (1994)



Façade of Church of Santa Maria dei Miracoli, Venice.
Photo by Didier Descouens, [CC BY-SA 4.0](https://creativecommons.org/licenses/by-sa/4.0/)

SAVE VENICE, INC.

Save Venice received two grants for the conservation of the Church of Santa Maria dei Miracoli in Venice. The first grant supported a detailed study of the exterior marble panels, and the second grant funded their treatment.

Grants: two totaling \$285,000 (1989, 1992)

RESEARCH



Hummingbird Miter, (owned by Charles Borromeo), 16th century, feathers of tropical birds, glued on agave & canvas paper background, Museo del Duomo, Milan. Photo © Veneranda Fabbrica del Duomo di Milano

Connecting Art Histories

COLUMBIA UNIVERSITY

Scholars based at Columbia University received Getty support for a series of international research seminars examining the cultural interactions between Spanish Italy and the Iberian Americas in the 16th century. A team of younger scholars from Italy and Latin America worked with a group of distinguished faculty to study the artistic ties between these two regions during the so-called "Golden Age." They identified a common corpus of key objects to be studied, developed a shared historical narrative, and explored new models for conceiving and analyzing artistic influence. The first seminar took place in Italy, focusing on the historically Spanish territories of Milan, Palermo, and Naples. The second seminar took place in New York.

Grant: \$247,000 (2015)

HARVARD UNIVERSITY

Two grants allowed Chinese scholars to attend intensive research seminars on the arts in Renaissance Italy at the Villa I Tatti in Florence. Through regular discussions and site visits across the city, scholars created new intellectual networks. Many teachers of Renaissance art had the opportunity to view Florentine masterpieces in person for the first time.

Grants: two totaling \$323,000 (2013, 2014)



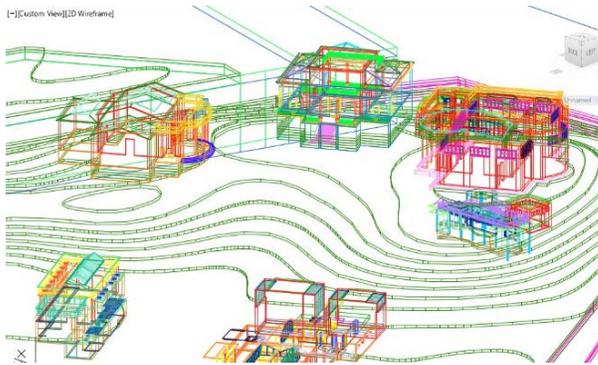
Connecting Art Histories participants studying frescoes in the Casa Vasari palace in Florence, Italy. Photo © 2013 J. Paul Getty Trust



Norman Stanza, Royal Palace, Palermo, Sicily. Photo by Bill Tronzo



The *Art, Space and Mobility* research team visits the Shah-i Zinda in Samarqand. Photo by Mirela Ljevakovic 2012



Mapping image produced by the Visualizing Venice team.

AMERICAN ACADEMY IN ROME

The American Academy in Rome organized a series of seminars on medieval art and architecture across the Mediterranean (including North Africa, the Middle East, and the Balkan coast) to produce a more integrated history of the period and uncover the distinctive blend of Judaism, Christianity, and Islam that has shaped the region's art and culture. The project team was interdisciplinary, bringing together leading scholars who worked in diverse contexts, from museums and academia to archaeology and cultural heritage.

Grant: \$222,000 (2013)

MAX-PLANCK-GESELLSCHAFT ZUR FÖRDERUNG DER WISSENSCHAFTEN E.V.

Professor Gerhard Wolf, director of the Kunsthistorisches Institut in Florence, led research seminars, workshops, and symposia around the theme *Art, Space and Mobility in the Early Ages of Globalization*. The project established a strong scholarly network in the Mediterranean region across Florence, Berlin, East Anatolia, Tunisia, Spain, Morocco, and the Bibliotheca in Rome. Results were compiled and presented in a Getty-supported publication.

Grants: four totaling \$736,000 (2009-2013)

Digital Art History

DUKE UNIVERSITY

For three consecutive years, Duke University has received Getty support for the Visualizing Venice summer institute organized through its Wired! Lab in partnership with Venice International University (VIU) and the Architectural University of Venice (IUAV). This intensive training program introduces participants to current digital humanities theories, methods, and tools. The third grant is supporting an advance digital summer institute in 2018 focused on geospatial analysis, a computational method for art historical research that includes mapping of cities (or archaeological sites) to create interactive visualizations of places of artistic production and display.

Grants: three totaling \$387,000 (2015-2018)

Earlier Research Projects

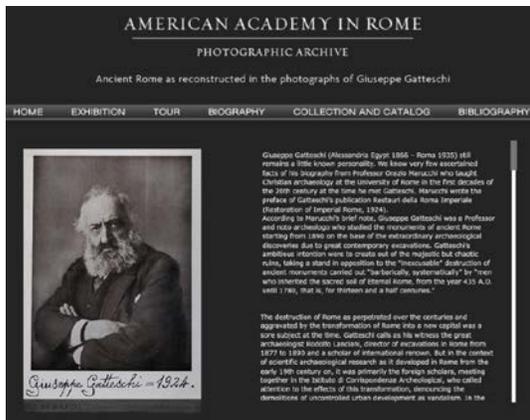
SOPRINTENDENZA SPECIALE PER IL PATRIMONIO STORICO, ARTISTICO ED ETNOANTROPOLOGICO PER IL POLO MUSEALE DELLA CITTÀ DI ROMA

This project allowed the Soprintendenza to prepare a catalogue of the sculpture collections of the Museo Nazionale del Palazzo di Venezia.

Grant: \$160,000 (2009)



Terracotta sculptures, Gorga Collection, Museo Nazionale del Palazzo di Venezia. Photo courtesy Polo Museale del Lazio



Screenshot of the virtual exhibition on the Gatteschi collection. <http://gatteschi.aarome.org/>

AMERICAN ACADEMY IN ROME

From 1985 to 2008, the American Academy in Rome received grants for library acquisitions, publications, and a joint bibliographic database for the Unione Internazionale degli Istituti di Archeologia, Storia e Storia dell'Arte in Rome. The most notable was a series of grants for the Academy's photographic archive which is used extensively by Italian scholars. Getty funds supported a master plan for the photo archive's automation. Grants were also awarded to the Fototeca Unione, which belongs to the various research institutes in Rome but is housed in the American Academy.

Grants: eight totaling over \$1 million (1985–2008)

THE BRITISH SCHOOL AT ROME

The British School catalogued four of its historic 19th and early 20th century photographic collections and used international standards to allow flexible, web-based access to a key portion of this material for the first time to scholars around the world.

Grants: two totaling \$443,000 (2003, 2008)



Sulmona (Italy), Piazza Garibaldi formerly Piazza Maggiore, with market. Photo courtesy BSR Photographic Archive, Dora & Agnes Bulwer Collection, dab-V.099



Grayscale photograph of a painting, subject is presumably Italian commedia dell'arte actor Francesco Andreini, c. 1620-25 (painting), c. 1900-40 (photograph). Fondazione Federico Zeri, Università di Bologna. Photo by Justus Sustermans

FONDAZIONE FEDERICO ZERI

This archival grant supported the processing of photos of 16th and 17th century Italian paintings in the photo study collection of Federico Zeri, the Italian art historian whose papers are housed at the University of Bologna.

Grant: €195,000 (2006)



Alessandro Allori, *Verkündigung an Maria*, Escorial, Oberer Kreuzgang. Photo © Patrimonio Nacional Madrid

THE MEDICI ARCHIVE PROJECT INC.

A collaborative research team undertook the research project *Coleccionismo artístico en el reinado de Felipe II: el caso del bufón Gonzalo de Liaño, agente del rey en Italia*. The team investigated Liaño's status as the artistic agent of King Philip II of Spain and as the key figure in the contemporary Italian art market.

Grant: \$197,000 (2004)



Leonardo da Vinci, *Study of a female head*. From the catalogue *Gabinetto Disegni e Stampe degli Uffizi*. Photo © Web Gallery of Art

UFFIZI DRAWINGS CATALOGUES

A series of Getty grants enabled the publication of four catalogues from the renowned drawing collections of the Gabinetto Disegni e Stampe of the Uffizi Gallery in Florence, published by Leo S. Olschki.

Grants: three totaling \$122,000 (1985–2005)



Marble relief, *The Last Judgment*, Orvieto Cathedral, Italy, Photo by Georges Jansoone CC BY-SA 3.0

UNIVERSITÀ DEGLI STUDI DI MILANO

A team of scholars received support for the collaborative research project, *The Medieval Sculptor at Work: The Façade Reliefs of Orvieto Cathedral*, which examines the creators and design schemes behind this outstanding example of late Gothic sculpture.

Grant: \$123,000 (2002)



Santa Maria del Fiore, Florence, Photo by John Kellerman / Alamy Stock Photo

OPERA DI SANTA MARIA DEL FIORE

A major grant supported the creation of a database of early 15th century documentary sources related to the iconic Florence Cathedral, Santa Maria del Fiore. Over 15,000 records chronicle the building's storied construction and artistic life during the time of the construction of Brunelleschi's famous dome.

Grant: \$142,000 (2000)



Monastery of San Vincenzo al Volturno, Castel San Vincenzo, Molise, Italy. Photo by Bryan (Abbazia de Vincenzo) [CC BY 2.0](#)

PAOLO DELOGU, RICHARD HODGES, AND JOHN MITCHELL

San Vincenzo al Volturno in Italy was once one of the great monasteries of early medieval Europe. Excavations since 1980 have provided a unique opportunity to study the construction of this major 9th-century building complex. In 1995, a team of three scholars came together to study the complex through the collaborative research project *Culture and Politics from the Carolingian to the Romanesque Renaissance: San Vincenzo al Volturno*.

Grant: \$100,900 (1995)