

Artists in Lucca
at the time of Paolo Guinigi

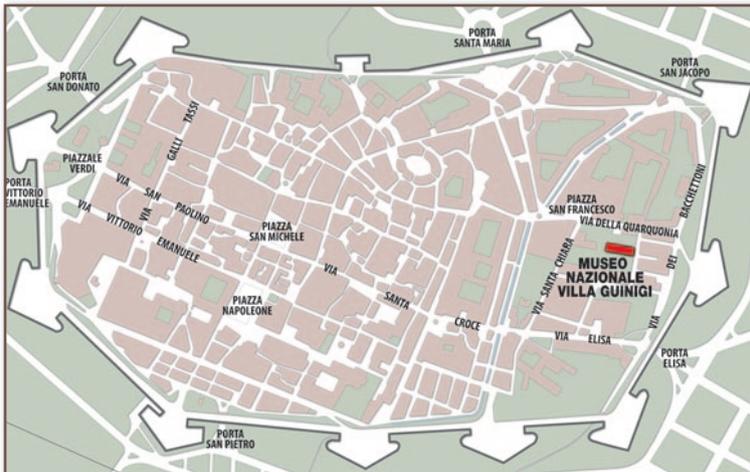
Battista di Gerio

in the San Quirico all'Olivo Church

Lucca
Museo Nazionale di Villa Guinigi
July 6th 2012 – January 6th 2013



Via della Quarquonia - Lucca
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How to get to Lucca

BY CAR from Florence: A11 Firenze-Pisa Nord Highway
from Pisa: SS12 Abetone and Brennero State Road
from Viareggio: A12 Viareggio-Lucca Highway
BY TRAIN Lucca Central Station
reached from Firenze-Viareggio line, Pisa-Aulla line
BY PLAIN from Pisa International Airport «Galileo Galilei»



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SOPRINTENDENZA PER I BENI
ARCHITETTONICI, PAESAGGISTICI,
STORICI, ARTISTICI ED ETNOANTROPOLOGICI
PER LE PROVINCE DI LUCCA E MASSA CARRARA

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Since the Middle Ages, the geographical position of Lucca has favored the development of business, which first started with trading, then finance and banking, becoming more and more open to countries beyond the Alps; the city was given back its independence and as a result the rise to power of the Guinigi family was facilitated.

Paolo Guinigi's profuse commitment, the only lord of the city from 1400 to 1430, in his political mediation at international level, in encouraging trade in financial businesses and artistic production, enhanced the role Lucca already had, as an extraordinary and refined cultural aggregation point, where many artists found a very fertile ground, upon which to launch their personal stylistic careers.

In accordance with what was happening in construction (for example, starting from 1413, the construction of the suburban villa, which got its name from him, where the traditional Lucchese style is put aside in favor of a typology which reminds us of the region of Veneto with portico and loggia and municipal buildings of the Padana valley), the initiation of Paolo Guinigi therefore favored an excellent debate among artists, not only local ones, who, while passing through the city, left an indelible trace.

The exhibition «Artists in Lucca at the time of Paolo Guinigi – Battista di Gerio in the San Quirico all'Olivo Church», not only intends to tell us about the cultural climate in Lucca between the end of the XIV and the middle of the XV centuries: Spinello Aretino, Giuliano di Simone, Angelo Puccinelli, Gherardo Starnina, Priamo della Quer-

cia, Borghese di Pietro Borghese, but also how they became the synthesis of that fertile cultural debate, which contributed to the growing style of Battista di Gerio, born in Pisa and documented between Pisa and the Lucca area from 1414 to 1418.

The fulcrum of the exhibition is the rearrangement of the triptych which Battista di Gerio painted in 1417 for the Church of San Quirico all'Olivo, which is private property and closed for worship today and whose parts were dispersed between Lucca, Avignon and Philadelphia. It refers to the *Madonna in trono con Bambino* (*Mother Mary and Child on the Throne*), in the Johnson Collection in the Philadelphia Museum of Art, which made up the central part of the work of art; *Saints Giuliano, Luca and a Donor*, purchased in 1980 by the Musée du Petit Palais di Avignon, made up the left side of the triptych; and the panel which portrayed the *Saints Quirico, Giu-ditta and Sisto Papa*, purchased in 1999 by the Ministry of Cultural Heritage and Activities, and destined to the Museo Nazionale di Villa Guinigi of Lucca, representing the right side.

Tracing back the artist's historical events, by using slides, didactic panels and audiovisual aids, the exhibition illustrates the techniques executed, analytical research and restoration carried out on the panel paintings at the same time by the Laboratorio di Restauro della Soprintendenza BAPSAE of Lucca and Massa Carrara and from the Musée du Petit Palais in the Commune of Avignon in collaboration with the CICRP (Interregional Centre for the preservation and restoration of Artistic Heritage) of Marseilles.