





GALLERY 712 works moved

> 50% of the visitors under 25 years

1,704,451 visitors

750 meters of replaced/rehabilitated air ducts

24,176 archival documents scanned

130 meters of new 50 videos Worksites 15 new and 20 podcasts covering to describe the 3,000 Online Gallery square

acquisitions

## INTRODUCTION

As Director of the Galleria dell'Accademia di Firenze, I would like to present this report highlighting our accomplishments and the objectives achieved in recent years. The task of guiding the museum into autonomy, as required by the 2015 Franceschini reform, was certainly a great challenge. We managed to work miracles, to give a strong identity to our Accademia which today is a lively, welcoming place, loved by the citizens, which has created excellent relationships with neighbouring entities in the Lorraine district of Florence and beyond.

It was not an easy procedure, conditioned by various setbacks, starting with autonomy itself, suspended for six months from 2019 to 2020, and then followed closely by the pandemic. To date, all the papers are in order. We have started and completed most of the major worksites thanks to the considerable technical and administrative capacity of the museum staff who, notwithstanding staff reductions of 50%, work with exceptional care and professionalism. With the final steps that remain to be completed - new lighting in the Tribuna, in the Gallery of the Slaves and the reinstallation of the new Plaster Cast Gallery (Gipsoteca) - we finally bring the Accademia Gallery into the 21st century.

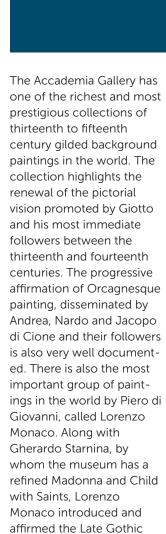
Cecilie Alla

Director of the Galleria dell'Accademia di Firenze





#### THIRTEENTH & FOURTEENTH-**CENTURY PAINTING**



pictorial culture in the

Tuscan capital.



#### FIFTEENTH-**CENTURY PAINTING**

sector dedicated to fif-

"Madonna del Mare",

Saints" by Domenico

tion of the period.



SIXTEENTH-**CENTURY** PAINTING



**SCULPTURE** 

No less important is the This section starts from the Hall of the Colossus, where masterpieces by Florentine teenth-century painting, with some of the masterpainters working in the early pieces famous throughout decades of the sixteenth the world, ranging from the century are exhibited. It so-called "Cassone Adimari" continues along the walls of by Giovanni di Ser Giovanni, the Gallery of the Slaves. called Lo Scheggia and Here, the panels depicting Masaccio's brother, to the the Prophets Job and Isaiah by Fra' Bartolomeo open a traditionally attributed to dialogue between the Sandro Botticelli, to the paintings that are contemgrandiose "Trinity and Saints" porary to Michelangelo's by Alesso Baldovinetti, to the sculpture, and which was altarpiece of the "Three later developed in the works of other important artists, Ghirlandaio. The numerous from Andrea del Sarto to altarpieces from the second Pontormo, such as the latter half of the fifteenth century artist's famous panel with offer extensive documenta-Venus and Cupid. tion, which is also morpho-Flanking Michelangelo's logical, of the rich produc-David in the Tribuna, there are large altarpieces that show the development of Florentine painting of the time moving towards the

new spirituality of the

Counter-Reformation.

Michelangelo's sculptures make the Accademia Gallery one of the most famous museums in the world. The "David", an icon of Western civilization, has been housed here from August 1873 and on exhibition since 1882 in the Tribuna built by the architect Emilio De Fabris. No less famous are the four Slaves, originally designed for Pope Julius II's tomb, and the San Matteo, which came from the Opera del Duomo. The authenticity of the so-called "Pietà di Palestrina" is much discussed. In the Nineteenth Century Hall, the Plaster Cast Gallery (Gipsoteca) is installed with plaster models by Lorenzo Bartolini, one of the most important Italian sculptors of the eighteenth and nineteenth centuries, acquired by the Italian State after the artist's death. Along with these works there are also the plaster casts of his pupil, Luigi Pampaloni.



#### NEW ATTRIBUTIONS

On the occasion of the reinstallation of the fifteenth- and sixteenth-century paintings in the Hall of the Colossus, and in the light of the latest scholarly studies, the museum labels were updated with some new attributions already present in the reference literature, suggested by Andrea De Marchi and Carl B. Strehlke, members of the museum's Scholarly Advisory Board.



Master of the Fiesole Epiphany Christ as the Man of Sorrows between the Virgin and St. John the Evangelist Tempera on panel, circa 1490 Inv. 1890 no. 8623

Previously attributed to Jacopo del Sellaio and Sebastiano Mainardi. Previously attributed to a

Florentine painter (Florence, last quarter of the century)



Domenico Ghirlandaio **The Visitation** Tempera on panel, 1470-1475 Inv. 1890 no. 8654

Previously attributed to Perugino.
Previously attributed to a Florentine painter
(last quarter of the 15th century)



Workshop of Sandro Botticelli Martyrdom and Glory of St. Lawrence Tempera on panel, around 1470-1480 Inv. 1890 no. 6186

Previously attributed to a Florentine painter (last quarter of the 15th century)



Maestro degli Edifici Gotici (Jacopo Foschi?) Eternal Father Blessing Oil on panel, circa 1505 Inv. 1890 no. 8631

Previously attributed to Cosimo Rosselli's workshop Previously attributed to a Florentine painter



Jacopo del Sellaio Madonna and Child in Heaven Crowned by Two Angels Tempera on panel, circa 1475 Inv. 1890/3205

Previously referred to the workshop of Cosimo Rosselli

## THE COLLECTION OF MUSICAL INSTRUMENTS

Inaugurated in 2001, the Department of Musical Instruments houses the Collection of the Conservatory "Luigi Cherubini" of Florence and exhibits about fifty musical instruments from the collections of the families of the Tuscan Grand Dukes, the Medici and the Lorraine. The collection's prestige lies in the exceptional nature of some instruments, such as the tenor viola and the cello built by Antonio Stradivari for the Grand Prince Ferdinando de' Medici in 1690. Mention should also be made of the cello made by Nicolò Amati in 1650 and the oval spinet together with the ebony harpsichord, designed by the great maker of musical instruments, Bartolomeo Cristofori. From 2015 to 2021, major maintenance work was undertaken on the department's display cases, with the purchase of a modern system for monitoring the microclimatic conditions of the instruments and the storage areas, with new specially-designed shelving. The Accademia Gallery joins the MIMO (Musical Instruments Museums Online) project, the largest database of musical instruments in the world. Since 2020, the department boasts a prestigious Scholarly Advisory Board made up of 6 members: Cecilie Hollberg, director of the Accademia Gallery, Giovanni Pucciarmati, director of the Luigi Cherubini Conservatory of Music, Pedro Memelsdorff, Affiliate Researcher at the University of Tours and founder of the medieval music group Mala Punica, Gabriele Rossi Rognoni, Chair of Material Culture and Music Curator of the Royal College of Music Museum in London, Roberto Neri, Chair of *Electronic Music* at the Luigi Cherubini Conservatory, and Alessandro Onerati professor of History and Technology of Wind Instruments at the Luigi Cherubini Conservatory.



Antonio Stradivari (Cremona c. 1645 – 1737) Tenor viola part of the "Medicean Quintet" 1690





Bartolomeo Cristofori (Padova 1655 – Firenze 1732) Oval spinet 1690





#### MAINTENANCE AND RESTORATION TREATMENTS

Since 2015, the Accademia Gallery has been carrying out important conservation projects consisting in major restoration treatments made necessary by the conservation conditions of some works.

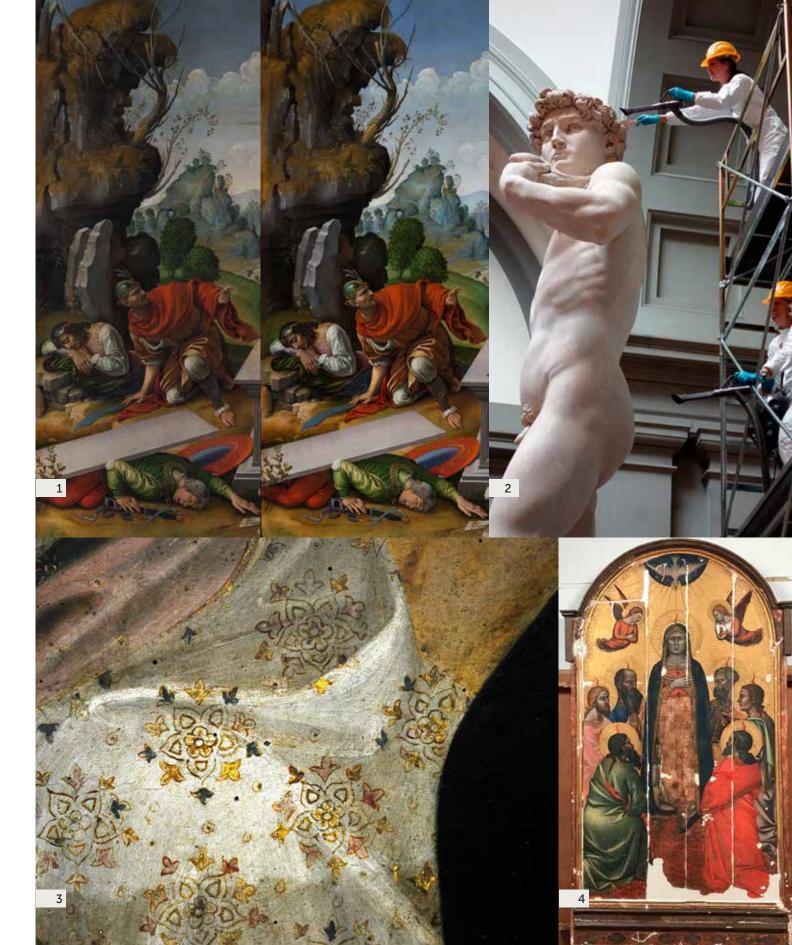
Significant structural problems have been resolved, fixing and rendering more legible the pictorial surface. Among the maintenance and restoration campaigns were: cleaning, retouching, treatments stabilizing frames and supports, dust removal, and the creation of Clima Frames. Important conservation treatments, regarding both maintenance and restoration, were also carried out on the plaster models in the Gipsoteca. All the treatments were executed by specialized restorers who worked under a specific plan managed and coordinated by the Director and the Gallery's conservation officer. Each single operation was documented with a specific photographic campaign.

> 1. Cleaning test on "The Resurrection" by Raffaellino del Garbo

2. Monthly dust removal on Michelangelo's "David"

3. Cleaning the pictorial surface on the "Coronation of the Virgin" by Giovanni dal Ponte

4. Filling lacunae on the "Pentacost" by Andrea Orcagna



#### RESTORATION

#### **RESTORATION TREATMENTS**

Giovanni di Francesco Toscani Virgin Mary Annunciate and Annunciatory Angel

Tempera on panel, 1423-1424 Inv. Annunciatory Angel, inv. 1890 n. 10805 Virgin Annunciate, inv. 1890 n. 10806 Type of treatment: restoration

Alessandro Filipepi called Sandro Botticelli Madonna of the Sea

Tempera on panel Inv. 1890 n. 8456

Type of treatment: restoration of the gilded wood frame - Year: 2020

Francesco di Cristofano called Il Franciabigio Holy Family with Young St. John

Oil on panel Inv. 1890 n. 888

Type of treatment: restoration of the gilded wood frame - Year: 2020

Giovanni di Francesco da Rimini

St. Vincenzo Ferrer and scenes from his life

Tempera on panel Inv. 1890 n. 3461

Type of treatment: restoration - Year: 2020

Lorenzo Credi

Adoration of the Child with Two Angels and St. Joseph

Tempera on panel Inv. 1890 n. 8661

Type of treatment: restoration of the gilded wood frame - Year: 2020

Raffaellino dei Carli called Raffaellino del Garbo

Christ Rising from the Sepulchre Oil on panel

Inv. 1890 n. 8363

Type of treatment: restoration of the wood panel and the monumental frame - Year: 2020

Odoardo Borrani

At the Accademia Gallery

Oil on canvas Inv. 1890 n. 10107

Type of treatment: restoration and construction of Clima Frame - Year: 2019

Andrea Orcagna

Triptych of the Pentecost

Tempera on panel Inv. Dep. n. 165

Type of treatment: anoxic treatment - Year: 2018

Master of 1419

The Holy Trinity

Tempera on panel Inv. 1890 n. 10726

Type of treatment: restoration - Year: 2018

Mariotto di Nardo

Enthroned Madonna and Child, Angels and Saints (Corsini Triptych)

Tempera on panel

Inv. 1890 n. 8612, 8613, 3258, 3259, 3260 Type of treatment: anoxic treatment - Year: 2018

Mariotto di Nardo

Coronation of the Virgin and Angels

Tempera on panel Inv. 1890 n. 10729

Type of treatment: restoration - Year: 2018

Stefano Pieri Sacrifice of Isaac

Oil on canvas Inv. 1890 n. 2133

Type of treatment: tensioning the canvas - Year: 2018

Portrait Bust of Michelangelo Buonarroti

Bronze

Inv. Scult. n. 1083

Type of treatment: restoration - Year: 2017

Rossello di Jacopo Franchi

Coronation of the Virgin with Angels and Saints

Tempera on panel Inv. 1890 n. 8460

Type of treatment: modification of the base and the battens on the polyptych; disinfestation treatment - Year: 2017

areadinent rea

Roman Art

Portrait Bust of Antoninus Pius (c.d. Pompeo

Magno) Marble

Inv. Scult. n. 598

Type of treatment: restoration - Year: 2016

Roman Art

Female Bust of a Roman Matron

Marble

Inv. Scult. n. 597

Type of treatment: restoration - Year: 2016

Roman Art Bust of Juno

Marble

Inv. Scult. n. 333

Type of treatment: restoration - Year: 2016





#### MAINTENANCE TREATMENTS

Workshop of Alessandro Filipepi called Botticelli Martyrdom and Glory of St. Lawrence

Tempera on panel Inv. 1890 n. 6186

Type of treatment: installation of non-reflective glass Luxar - Year: 2021

Cosimo Rosselli

Moses and Abraham; Noah and David

Tempera on panel

Inv. 1890 nos. 8633, 8632

Type of treatment: installation of non-reflective glass Luxar - Year: 2021

Francesco Botticini

St. Andrew Apostle in Adoration of the Cross

Tempera on panel Inv. 1890 n. 8656

Type of treatment: installation of non-reflective

glass Luxar - Year: 2021

Jacopo del Sellaio

Christ deposed in the Sepulchre

Tempera on panel Inv. 1890 n. 8655

Type of treatment: installation of non-reflective

glass Luxar - Year: 2021

Francesco Nenci

Oedipus Freed from his Bindings by a Shepherd

Oil on canvas

Inv. Cat. Gen. n. 5, Dep. GAM n. 52

Type of treatment: maintenance - Year: 2021

Byzantine Rooms, Tribuna, and First Floor Rooms

Type of treatment: moving the works in the Byzantine Rooms, and protecting the works in the Tribuna and First Floor Rooms for installation of air-conditioning system - Year: 2021

Nineteenth Century Room (Gipsoteca)

Type of treatment: repainting the wooden bases for the plaster sculptures - Year: 2021

Paolo Uccello

Scenes of Hermit Life (or Thebaid)

Tempera on panel Inv. 1890 n. 5381

Type of treatment: extraordinary maintenance

of Clima Frame - Year: 2020

Florentine Painter

Annunciation

Tempera on panel Inv. 1890 n. 8639

Type of treatment: installation of Luxar glass and

spacers - Year: 2020

Hall of the Colossus

Type of treatment: removal and reinstallation of the works in the Hall of the Colossus, checks and maintenance on all works in the room - Year: 2020

Nineteenth Century Room (Gipsoteca)

Type of treatment: extraordinary maintenance on all plaster works in the Gipsoteca in preparation for removing them from the room - Year: 2020

Giuliano Bugiardini

Madonna and Child with Young St. John the Bantist

Oil on panel Inv. 1890 n. 3121

Type of treatment: checks and updating on

Clima Frame - Year: 2019

Exhibition Halls in the Accademia Gallery
Type of treatment: maintenance and overhaul of

display cases - Year: 2019

Alessandro Filipepi called Botticelli

Madonna and Bambino with Young St. John and Two Angels

Tempera on panel Inv. 1890 n. 3166

Type of treatment: technical adjustment on

Clima Frame - Year: 2018

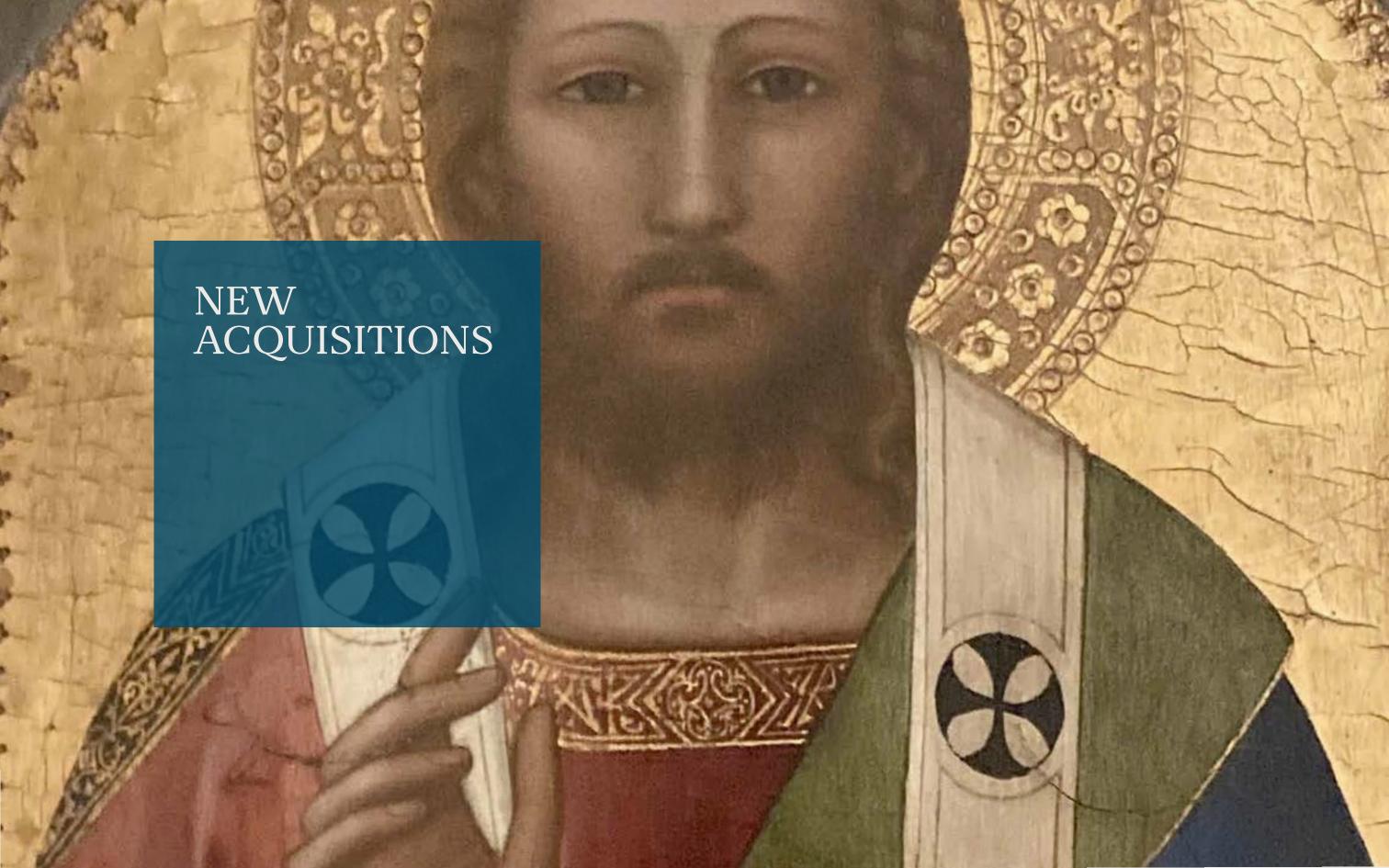
Museum of Musical Instruments

Type of treatment: extraordinary cleaning of the display cases with musical instruments; purchase of ProSorb (silica gel for RH stabilization) for the cases - Year: 2018

Accademia Gallery Exit Hall

Type of treatment: maintenance and dust

removal - Year: 2017



#### NEW ACQUISITIONS

In recent years, the Accademia Gallery was able to acquire fifteen new works. They came to the museum in the most diverse ways, from donations to purchase, assignment and, finally, as a result of confiscation.



Lorenzo Bartolini Portrait of Giovanni Battista Niccolini White marble on a green marble base, 1827 Donation from the Association of the Galleria dell'Accademia di Firenze (Friends of David) (donation 2017)



Mariotto di Nardo St. John the Baptist and St. Nicola di Bari / St. Anthony Abbott and St. Julian Tempera on panel, circa 1420 (bought 2017)



Mariotto di Nardo Annunciatory Angel / Virgin Annunciate Tempera on panel, circa 1420 (bought 2017)



Maestro della Cappella Bracciolini Madonna of Celestial Humility and Four Saints Tempera on panel, circa 1410 (confiscation 2018)



Niccolò di Pietro Gerini St. James and St. Julian Tempera on panel, circa 1385 (confiscation 2018)



Maestro del 1416 Enthroned Madonna and Child with Angels Tempera on panel, circa 1410 (assignment from the Certosa del Galluzzo 2016)



Bicci di Lorenzo Madonna and Child between Sts. Peter, John the Baptist, Lucy (?) and Catherine of Alexandria Tempera on panel, 1420-1425 (assignment from the Certosa del Galluzzo 2016)



Maestro del 1419 The Holy Trinity Tempera on panel, 1420-1425 (assignment from the Certosa del Galluzzo 2016)



Mariotto di Nardo Coronation of the Virgin with Angels Tempera on panel, 1420-1424 (assignment from the Certosa del Galluzzo 2016)



Tommaso del Mazza St. Leonard Tempera on panel, circa 1375 (compulsory purchase initiated by the Genoa Export office)



Giovanni di Francesco Toscani Annunciatory Angel Tempera on panel, 1423-1424 (bought in 2021)



Giovanni di Francesco Toscani Virgin Mary Annunciate Tempera on panel, 1423-1424 (bought in 2021)



Nardo di Cione Christ Blessing Painting on panel, circa 1410 (confiscation 2021)



#### **TEACHING**

From 2016 to the present, education and mediation projects and specific educational workshops have been developed in order to bring diverse audiences closer to the Gallery's collections. From March 2020, with the closure of museums due to the Covid-2019 pandemic and the forced lockdown of adults, adolescents and children, we have developed online educational projects: videos, podcasts and a weekly newsletter that talks about all the activities carried out by the staff working behind the scenes in the Gallery. The meetings held in the Gallery were also video recorded and remain accessible in the Accademia Online section of the Galleria dell'Accademia website.

### Specific guided tours for groups and educational workshops

- Musical Instrument Laboratories.
- Casa degli Orsi (Pistoia) guided visit with a "treasure hunt".
- Guided visits for upper school students, educational laboratories for elementary school students.
- "Un fumetto in Galleria" ("A Comic Strip in the Gallery"), guided visits for children (6-10 years).
- Guided visits for individuals with cognitive disabilities.
- PILOT PROJECT, in collaboration with the psychologist, Settimo Saadun, from the Jewish Hospice, Florence.
- Visite speciali per carcerati nel museo

#### Tactile visit

- Agreement with I.R.F.o.R. Regionale Toscano Onlus, for consultation on touching visits for the nonseeing and visually impaired.
- Contract with the Liceo Alberti (secondary school, Florence) for creating a touching route. Participating in the project as a partner of the school is the University of Florence Department of Architecture and the Fine Arts Academy in Florence.

## Internship training for university students

 Agreement with the Università degli Studi di Firenze, active since 2017.

#### Visitor support

- Audioquides for adults and children.
- Publication of an early-childhood book in three languages, "Davidino".
- Updating all the museum labels by the end of 2022

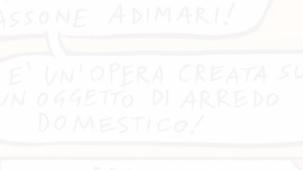
#### Training internships

Alternanza Scuola-Lavoro (ASL) - school-work experience; "Art Ambassadors"

- Agreement with the Istituto Russell Newton (Scandicci), activities since 2017.
- Agreement with the Istituto Buontalenti (Firenze), activities since 2018.

Project – Constitutional Article 9 National Competition. Mibact/Miur

 Artistic Secondary School at Porta Romana, Florence (former State Institute for Art in Florence). March 2017.











#### Online projects

Beginning in 2020, instructional and educational videos have been uploaded to the internet. The first series called Didactics began with a video entitled "In a Night Full of Stars" dedicated to the Nativity by Lorenzo di Credi and the story of Jesus and continued with Rinascimento Maestri e Botteghe (Renaissance Masters and Workshops). These first videos were followed by many others - for children and adults - using different imagery to understand fantasy-historical films and animated videos.

- "Wunderkinder. Bambini prodigio", an historical-cinematographic fantasy dedicated to the genius of young Mozart, in collaboration with the foundation Stiftung Braunschweigischer Kulturbesitz (D), the Staatsorchester Braunschweig orchestra (D), Theater der Jugend di Vienna (AU). 2020
- Educational videos aimed at developing the artistic themes tied to the collections in the museum: "The Saints in Fifteenth-Century Florentine Painting"; "The Altarpiece"; "Renaissance. Masters and Workshops"; "In a Night Full of Stars"; "Characteristics of Works in Plaster"; "From the Early Renaissance to Savonarola"; "From the gilded background to landscape.../and back"
- "#iorestoacasa...e imparo con Davidino!" (#istayathome and learn with Davidino!) A visit for children and their families. An online visit for families and children for discovering the iconography of the saints, the "polyptych" and the masterpieces in the collection. 2020

- Voices from the Gallery: the museum's collections are presented by the director and the professionals who work each day to conserve and make available the masterworks. "Worksites. Restoration and consolidation"; "Music. The Collection of Musical Instruments."; "Prospectives. The Museum that Awaits"; "Restoration Days"; "Michelangelo's David"; "Paintings from the 1500s. 2021
- "Discover the Gallery" historical video clips curated by experts and scholars meant to delve into some aspects of the collections in just a few minutes: Cecilie Hollberg, Carl B. Strehlke, Carlo Sisi, Enrico Colle, Paolo Zampini, Giovanni Cipriani, Timothy Verdon, Elena Marconi, Graziella Cirri, Pedro Memelsdorff. 2021
- "Radio Accademia" a series of podcasts made in collaboration with the Academy of Fine Arts in Florence presented by the students. A captivating narrative in search of unknown details of some of the great masters and masterworks in the Gallery's collections. 2021-ongoing
- OPEN ART laboratories dedicated to the very young in order to work in class and at home.
- Animated videos to recount the magic of the museum's collections in a different way: "In the Divine Accademia. The Artists Speak", animated video, 2020; "Lorenzo Bartolini and his models: a portrait". 2021
- "The Gallery...behind the scenes" / "Backstage in the Gallery" a weekly newsletter in Italian and in English announcing the news on the museum's activities and to expand the history of the Gallery, artistic terms, techniques, symbolism, each time with a different work in the collection. 2020 ongoing.

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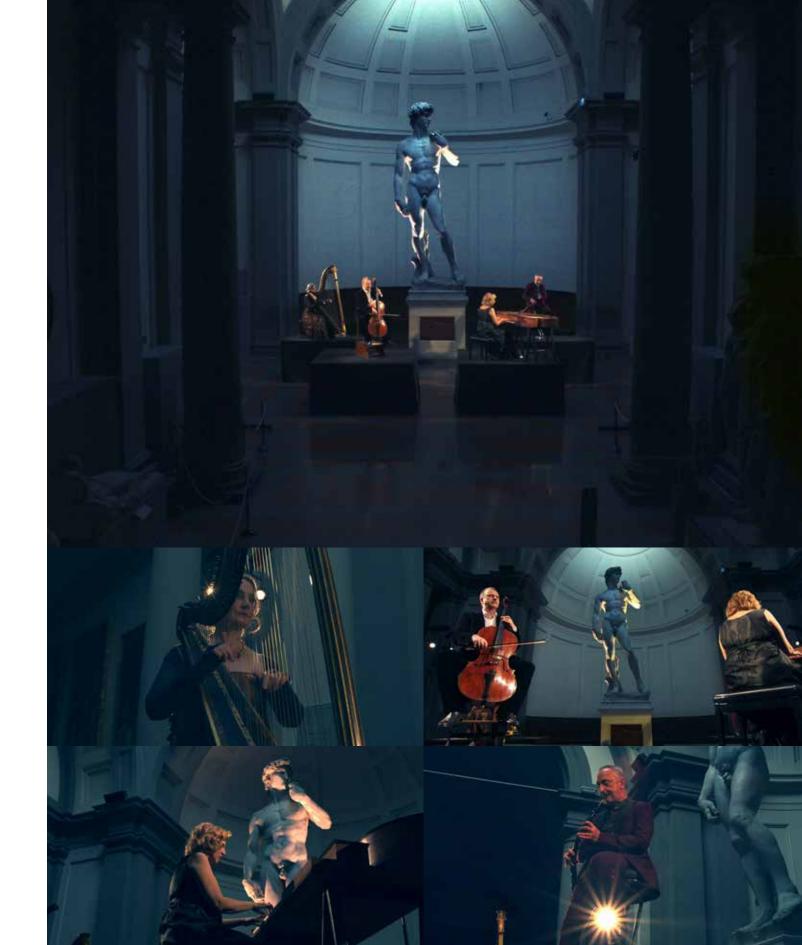




## CREATIVE/ALTERNATIVE COMMUNICATION PROJECTS

In the search for new ways to communicate the richness of the Gallery's collections, specific projects have been created that have seen the involvement of multidisciplinary skills:

- "Wunderkinder. Bambini prodigio", an historical-cinematographic fantasy dedicated to the genius of young Mozart, in collaboration with the foundation Stiftung Braunschweigischer Kulturbesitz (D), the Staatsorchester Braunschweig orchestra (D), Theater der Jugend di Vienna (AU). 2020
- Animated videos to recount the magic of the museum's collections in a different way: "In the Divine Accademia. The Artists Speak", animated video, 2020; "Lorenzo Bartolini and his models: a portrait". 2021
- "Quartetto", 2021 musical suite commissioned for the museum from Giorgio Ferrero with Rodolfo Mongitore for four ancient instruments inspired by the collection of musical instruments exhibited in the museum. The musical supervision of the project was entrusted to the musician and musicologist Pedro Memelsdorff. The video was shot in the museum rooms closed to the public and shows the progress of the major worksites in an evocative way.





In the past few years, important collaborations have developed among Italian and foreign museums, institutes, academies and universities. The Galleria dell'Accademia di Firenze has also presented its activities at numerous conferences.

## COLLABORATIONS AND PRESENTATIONS (A SELECTION):

DICEA - Department of Civil and Environmental Engineering, University of Florence

- 2016 memorandum of understanding for the study of the seismic risk assessment
- creation of a BIM model for Facility Management
- realization of a finite element computational model (FEM model) for the evaluation of the seismic risk of the building and works
- experimental application of BIM for Museum (M-BIM) to the Hall of the Colossus and the Gallery of Slaves and David's Tribuna
- digitization of Michelangelo's David
- Accademia di Belle Arti di Firenze
- Museo del Tessuto di Prato
- Martin-von-Wagner Museum der Universität Würzburg (Germania)
- Musei del Bargello
- Opificio delle Pietre Dure
- Istituto degli Innocenti
- Saci College of Art & Design
- Università Bocconi
- IULM Libera Università di Lingue e di Comunicazione
- University of Florence Department of Architecture Florence Accessibility Lab Interdepartmental Research Unit
- Georgia Museum of Art, Georgia University USA
- Rotary Club Firenze "Service Rotary Club Firenze" in support of Federagit Firenze and the associations of tour guides in Florence.
- Salone del Restauro di Firenze

6° Salone dell'Innovazione in Sardegna

Salone del Restauro di Ferrara

RO.ME Museum Exhibition

Convegno Alumni del DAAD Italia, Università degli Studi Roma Tre

Cultural Hertitage, Narratives and Communication, Villa Vigoni

MiC - Ministero della Cultura

Ministry of Foreign Affairs, Italian Commissioner for Expo 2020 Dubai

Friends of Florence

Agreements with universities for internships and collaboration:

- Accademia di Belle Arti di Firenze
- Università degli Studi di Firenze
- IED Firenze
- Università degli Studi di Venezia Ca' Foscari
- Università IULM di Milano
- Università Bocconi di Milano
- Università Roma Tre
- Universität Bremen (D)
- Università di Jena (D)
- Universität Innsbruck (AU)
- Universitat Politècnica de Catalunya, Barcelona (ES)
- EUI Università Europea la Badia

## PARTICIPATION IN INTER-INSTITUTIONAL RESEARCH PROJECTS:

Call for joint higher education projects through the activation of research grants in the cultural field.

Project presentation: "Defense of Cultural Heritage and Assessment of Vulnerability through Innovative Technologies & Devices", acronym D.A.V.I.D.

Partner: University of Florence, Department of Civil and Environmental Engineering (DICEA); Galleria dell'Accademia in Florence (50% cofinancing)

Call for joint higher education projects through the activation of research grants in the cultural field.

Inclusion with the Opera. The plan for the accessibility of the monumental complex of the Opera di Santa Maria del Fiore in Florence, acronym N.E.A.R.

Martin-von-Wagner Museum der Universität Würzburg

Study project on the reconstruction of the altars by Gherardo Starnina (Italy-Germany-Spain collaboration)

M3Dici project - Horizon Europe: Virtual Renaissance Studies at Your Fingertips (interactive ways of Cultural Heritage).

EU call with nine international partners: European University Institute in Fiesole; I Tatti - The Harvard University Center for Italian Studies, Florence; Universität Bremen (D); Washington and Lee University, Virginia (US), Biblioteca Medicea Laurenziana, Florence; Universität Innsbruck (AU); Center of Image and Multimedia Technology, Universitat Politècnica de Catalunya, Barcelona (ES); Libnamic, Cadiz (ES) www.m3diciproject.eu

Research project on a digital basis and 3D scans of the bronze effigy of Michelangelo by Daniele da Volterra.

Musée du Louvre, Paris; Musée Jacquemart-André, Paris; the Ashmolean Museum of Art and Archaeology, Oxford; Casa Buonarroti Museum, Florence; National Museum of the Bargello, Florence; Sforzesco Castle, Milan; Municipal Museum, Rimini; Capitoline Museums, Rome in collaboration with Roma Tre University Sponsorship of the Intesa Sanpaolo Innovation Center and Gallerie d'Italia - the museums of Intesa Sanpaolo. 2021-2022

Digitization of Michelangelo's David

in collaboration with DICEA-Department of Civil and Environmental Engineering of the University of Florence, Hexagon Italia and Ministry of Foreign Affairs, 2019-2020

3D reproduction project of the David for Expo Dubai 2020
In collaboration with the Ministry of Foreign Affairs and International
Cooperation, Expo Dubai 2020 Commissioner, Ministry of Culture,
2020-2021

Audio visual project

In collaboration with the Bargello Museums, the Opera di Santa Maria del Fiore, the Academy of Fine Arts of Florence, the Municipality of Florence, Fondazione Sistema Toscana, 2021-2022

#### WEBINARS

Comic Strips in the Museum - Webinar by the Istituto Italiano di Cultura di Abu Dhabi for the 20th Italian Language in the World Week, 22 October 2020

https://www.youtube.com/watch?v=JdRvSYlyTxU

- Training for directors of provincial museums in Alto Adige
- ILI Editore ILI TV CHANNEL Arteconomia Women as protagonists in museums, 8 March 2021
- LuBec-Lucca Cultural Heritage Conference "Museums and the Challenges post-COVID" 9 October 2020
- Salone del restauro di Firenze Webinar "In the Divine Accademia. The Artists Speak a new way to get to the Galleria dell'Accademia!" 15
  October 2020
- ILI Editore ILI TV CHANNEL Arteconomia Museums and Virtual Reality. What are the prospects? 8 February, 2021



#### **EVENTS AND CONFERENCES**

Temporary exhibitions, conferences, study days, conferences and concerts are some of the initiatives that best promote the Museum's collections and scholarly activity aimed at education and inclusion.

The dissemination and enhancement of historical and artistic heritage are activities laid out in the Institution's Statute, ensuring the best conditions for the public's use and enjoyment.

Between 2016 to 2021, the Galleria dell'Accademia has hosted a series of conferences, meetings and congresses as well as participating in international conferences including the LUBEC 2020 dedicated to Museums and the challenges of post-Covid 2019; in 2020 the Gallery took part in the webinar by the Ministry for Cultural Activities for Tourism and participated in the 20th week of the Italian language in the world with the "Comics in museums" project promoted by the Italian Cultural Institute of Abu Dabi. In 2021 the Gallery was the protagonist of Expo 2020 Dubai in the Italian pavilion with the clone of David made from a scan of the original and printed in 3D. Conference on the bronze effigy busts of Michelangelo by Daniele da Volterra, 21 February 2022



Michelangelo: The bronze effigy by Daniele da Volterra (21 February 2022)



Florentine Voices



The State Museums Present



Recent Restorations



The Triptych by Gherardo Starnina



Concerts Capella de la Torre



Textiles and Wealth in Florence in The Fourteenth Century. Wool, Silk, Painting



The Lorraine Quarter



Art between Market and Museum



The Dispute over the Immaculate Conception in sixteenthcentury Tuscany



Concerts Igor Levit at the Accademia

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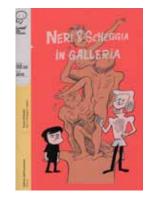
#### **DAVIDINO** SCOPRE I SANTI **NELL'ARTE**

Edited by Cecilie Hollberg Livorno, Sillabe, 2017 - in Italian, English, German



The inventory and cataloguing of the bibliographic material owned by the Gallery was completed, including:

- The Gatti-Kraus Bibliographic Collection, donated to the Museum, consisting of 247 volumes on historical-musical topics and 384 opera booklets dating from the late eighteenth and the early nineteenth centuries, as well as the additional musical bibliographic endowment that includes about 600 volumes and about 60 individual issues of magazines.
- The general bibliographic endowment of the Museum, for a total of over 1400 publications, including volumes, conference proceedings, periodicals and bulletins.



NERI **E SCHEGGIA** IN GALLERIA

Illustrations by Tuono Pettinato Edited by Ministero dei Beni e delle Attività Culturali e del Turismo, 2018



**CARLO PORTELLI** Pittore eccentrico fra Rosso Fiorentino e Vasari

Edited by Lia Brunori and Alessandro Cecchi Firenze, Giunti, 2015 Exhibition Catalogue: Firenze, Galleria dell'Accademia, 21 December 2015 - 30 April 2016



GIAMBOLOGNA. Il Ratto delle Sabine e il suo restauro

Edited by Susanna Bracci and Lia Brunori Il luogo del David, Restauri n. 5 Livorno, Sillabe, 2016



GIOVANNI DAL PONTE. Protagonista dell'Umanesimo Tardogotico Fiorentino

Edited by Lorenzo Sbaraglio and Angelo Tartuferi Firenze, Giunti, 2016 Exhibition Catalogue: Firenze, Galleria dell'Accademia, 21 November 2016 - 12 March 2017



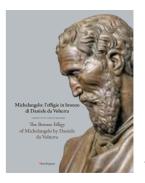
TESSUTO E RICCHEZZA A FIRENZE NEL TRECENTO. Lana, seta, pittura

Edited by Cecilie Hollberg Firenze, Giunti, 2017 Exhibition Catalogue: Firenze, Galleria dell'Accademia, 5 December 2017 - 18 March 2018



IL TARDOGOTICO

Scholarly Catalogue, III volume Edited by Cecilie Hollberg, Angelo Tartuferi, Daniela Firenze, Giunti 2020



Michelangelo: l'effigie in bronzo di Daniele da Volterra

Edited by Cecilie Hollberg Exhibition Catalogue: Firenze, Galleria dell'Accademia - volume 1 e 2. Firenze, Mandragora 2022



La disputa sull'Immacolata Concezione nella Toscana del Cinquecento. Atti della giornata di studio

Edited by Cecilie Hollberg Firenze, Centro Di, 2022 Study Day Proceedings, 13 May 2019





Giovanni dal Ponte. Protagonista dell'Umanesimo tardogotico fiorentino



Curators: Angelo Tartuferi and Lorenzo Sbaraglio

includes artists such as

Lorenzo Ghiberti, Paolo

Uccello, Masolino da

Panicale.

**Curators**: Angelo Tartuferi and Lorenzo Sbaraglio



Tessuto
e ricchezza
a Firenze
nel Trecento.
Lana, seta,
pittura

of the city, which allowed

for investments of crucial

importance, not only in

the same sector, but also

in luxury goods and in the

field of architecture and

**Curator**: Cecilie Hollberg

artistic production..



New Acquisitions 2016 - 2018



Open to the public from 22 January to 9 June 2019, the exhibition presented some masterpieces that have been brought into the Museum's permanent collections thanks to the commitment of various entities, expertly coordinated by the Director who also conceived and curated the exhibition project. The works were purchased, restored and saved from certain dispersion and returned to the State patrimony. The fragments of some works have entered the museum collections thanks to donations, purchases, assignments or confiscations. Curator: Cecilie Hollberg

Curator: Cecilie Hollberg

For the first time. between 15 February and 19 June 2022, all the early examples of the bronze busts depicting Michelangelo and attributed to Daniele da Volterra, are exhibited together in a single location. The works come from various international museums such as the Louvre Museum, the Musée Jacquemart-André in Paris and the Ashmolean Museum of Art and Archaeology in Oxford, thus addressing the complex relationship between originals and derivations. The exhibition offers the unique opportunity to closely compare the works to verify their respective aesthetic and technical values.

Curator: Cecilie Hollberg



Temporary installation of the fifteenth- and sixteenth- century



Temporary installation of the plaster models along the Gallery of the Slaves



#### TUTELAGE OF THE IMAGE AND COPYRIGHT

An international-level, epoch-making victory for the Gallery was the tutelage of the image of Michelangelo's "David", a verdict handed down by the Court of Florence in 2017, which thwarts its unlawful use for commercial purposes. The ordinance is a source of income and paves the way for the protection of many other Italian cultural assets, also studied in other European countries. Numerous complaints have been brought to the judiciary and having had a positive outcome in the court, these represent a source of income which, to date, has generated over a hundred thousand euros for the Galleria dell'Accademia. The ordinance represents a singular precedent that paves the way for cultural heritage in Italy and is also studied in other European countries. By fulfilling this ordinance many other museums are following in our footsteps.

#### Tribunale di Firenze



Il giudice condanna i gadget abusivi Firenze, la direttrice dell'Accademia: una vittoria per i beni culturali



\*\*\*

zione della legge». Di cordinanza storica e molto positiva» par la il senatore del Pd Andrea Maretteei, che è anche presi dente della Commissione Beni Culturali. Lo stesso vale per il sindaco di Firenze Dario Nar della che amplia il ragionamen to a tutta la città affermando: «L'ordinanza e' un pelmo se guale concreto, Ora il compito di tutti, istituzioni, cittadini e imprese, c' quello di applicaria e farla rispettare». Di più: «L'immagine di Firenze non de ve essere sfruttata commercial mente senza limiti e regole» Un concetto ribadito dall'asses sora al turismo Cecilia Del Re: « Ci auguriamo che l'onfinanza ci consenta di raffotzare le pre scrizinni che avevarno già intenzione di indicare per il puovi regulamento del commencios Tradotto: Palazzo Vecchio si aspetta di avere più forza nel-'imporre 'l divieto di impos! zione di quei gadget che, secon-do il Comune, feriscono l'im

salvaguardia dei capolavori d'arte dei amselltallani. Il mini-

stem continuerà a vigilare e a denunciare tutri i casi di viola

manine e l'identità della città Chiara Dino

contanoerà a denunciore le violazioni della legge

CORRIERE FIGRENTING

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# AMICI GALLERIA ACCADEMIA FIRENZE

#### THE FRIENDS OF DAVID

The first Association of the *Friends of the Accademia Gallery* was born from the idea by Cecilie Hollberg to create an association that would support the activities of this important institution, involving young people, Florentines and more, the many foreigners who adore this museum: a way to regain possession of the Accademia, to live it.

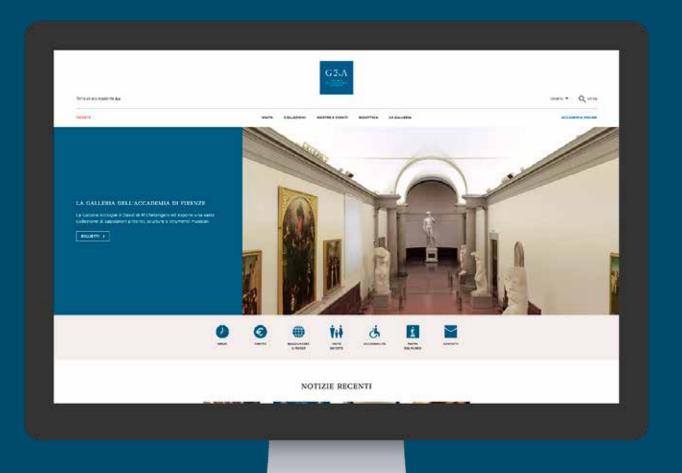
Cecilie Hollberg's appeal was immediately welcomed with great enthusiasm by personalities linked to the world of business, banking, art and antiques, Italian and international (from Leipzig to Brussels, from London to New York). The President of the Association is Fausto Calderai, an art expert, who is joined by the lawyer Nicola De Renzis Sonnino as Vice President.

The Association, formed on 6 March 2017 (on the occasion of Michelangelo's 542nd birthday), is a member of FIDAM (Italian Association of Friends of Museums).

In recent years, the Friends of the Accademia Gallery have given their support to restoration treatments, conferences, meetings, concerts and projects such as the weekly newsletter (2020-ongoing), the artificial intelligence project "Chat with David" (2021 - ongoing), the game "Ricci ad arte" launched in the summer of 2021 on the museum's social networks, to a questionnaire. In 2017, the Association donated the sculpture by Lorenzo Bartolini, *Portrait of Giovanni Battista Niccolini*, white marble on a green marble base, 1827, to the museum.



www.friendsofdavid.org



## COMMUNICA TION

On 1 July 2019 we presented the new image of the Galleria dell'Accademia di Firenze and in June 2021 the new web portal.

#### THE NEW IDENTITY

To ensure an increasingly contemporary and international offer, in July 2019 we presented the project for the new visual identity of the Galleria dell'Accademia di Firenze. The new visual identity comes from an in-depth study to find out what our museum needed. Hence a logo was born that unites the historical name, not always easy "Galleria dell'Accademia di Firenze" with the initials "G A", centred by the image of "David".

The colours were developed from the museum's collections: the cerulean blue of the Madonna's robes in the paintings and the white from the marble sculpture and plaster models.



New Logo

ABCDEFGHIJKLM NOPQRSTUVWXYZ 0123456789

New Font "Galleria Accademia Firenze"

#### NEW WEBSITE FOR THE MUSEUM

In June 2021 the Gallery's new website was put online. It is a real web portal that offers a wide range of digital content, Accademia Online, and is one of the richest and most innovative for a single museum in Italy. The portal contains virtual reality visits, documentary mini-series, podcasts, educational formats, artistic videos and focus on works intended - in line with the projects promoted by the MiC, Ministry of Culture - for a broad audience. Contents that constitute the museum's new digital heritage, enhancing a cultural offering of inestimable value.

Since April 2020 we have implemented the creation of specific contents on our social networks: Facebook and Instagram.

Since September 2020 we communicate our activities on a weekly basis through the newsletter "The Gallery ... behind the scenes". In the summer of 2021, we launched the #ricciadarte game on our social networks to engage those who follow us on social channels in a playful and active way.







the grand artiste To serve à l'instant quelques liques de won him Louis Briscolot has let quelles , approud à sua pande sur him an oom me sardes is in this andle famlacque canonine. he cerité l'en mis trover plus prine que Inspiris - le penenis que wout, chions asses comme hour will be part pad aise went a sheer in maloutender bute nous. Ineign il in doit fet laises moi out hersecader out it is a mine parme unage dans notre anevenne Amilie, mais lout an plus suclaus boufies de Takae of mannaise humeus dont je vai que à me troubler prosque bow en ages of on dising, permetty mon de sous



In recent years, a great deal of effort has been dedicated to the digitization of the Gallery's collections to make the heritage preserved here increasingly accessible and to guarantee the highest standards for monitoring and conservation of the works.

#### High Definition from 2019

A complex and sophisticated work in the experimental phase started in August 2019 which led to the digitalization in high definition of over 50 works including paintings, musical instruments, plaster statues. The works are now visible on the Gallery website.

By adopting Gigapixel technology, which is totally non-invasive, every aspect of the shot is designed so that there are no interactions and consequent risks for the work of art (object of the shot). The technique of "stitching", thousands of macro-photographs with the details of a single subject are "sewn" together, obtaining an image where every single detail can be enlarged while constantly maintaining a very high definition.

#### Digitalization of Michelangelo's David 2020

The David digitization campaign, aimed at an accurate and sophisticated reproduction of Michelangelo's masterpiece, made it possible to acquire new information on Michelangelo's sculpture, updating the data collected about twenty years ago. This was a fundamental step for further studies down the road and for conservation, allowing us to keep pace with the technical times. The digital and three-dimensional data acquired, archived and stored by the Gallery, are also aimed at protecting the image of David.

The scanning was carried out by DICEA - Department of Civil and Environmental Engineering of the University of Florence - with sophisticated and cutting-edge instrumentation that guaranteed a resolution of 146 thousandths of a millimetre with an accuracy greater than six hundredths of a millimetre.

#### Reproduction of the David using 3D printing 2020-2021

The digital clone of David, which represented Italy at the Dubai 2020 Universal Exposition, was reproduced thanks to the interaction between 3D technology and craftsmanship. A collaboration between the Ministries of Culture and Foreign Affairs along with the University of Florence has led to an excellent result. The pieces of the reproduction were printed in resin in the Veneto region and were assembled and finished in the workshop of a specialized restorer in Florence.

#### Digitalization of the Lorenzo Bartolini archive 2021

The health crisis and the consequent closure of museums and places of culture, also according to the intentions of Mibact, has brought to the forefront the issue of remotely consulting archives and their digitization became more pressing than ever.

Divided into nine series, the archive contains personal and business correspondence, correspondence relating to the commissioning of the works, minutes, legal and accounting documents, notebooks with drawings, and printed material. The Archive includes about 12,800 handwritten papers; it also consists of about 870 pages of printed material, mostly from the 19th century, including books, brochures and newspaper articles.

#### Artificial Intelligence "Chat with David" 2021 (underway)

This is the development of an automated software capable of interacting with users in the form of chat. The development of the chatbot takes place through the Deep Learning system - which provides for a progressive increase over time of its ability to understand and respond, in accordance with the requests made by users. The one published in the first instance is a "beta" version, which will grow with the collaboration of the users themselves. The project has the support of the Association of Friends of the Accademia Gallery of Florence and collaboration with the Academy of Fine Arts of Florence and with the students of the Ca 'Foscari University of Venice and Friedrich-Schiller-Universität Jena (D). The students were involved in both the processing and testing phases. The software development was entrusted to the company Querlo - Customized Artificial Intelligence Solutions, New York.











During 2019, the Accademia Gallery participated in two international initiatives (the first in May in Milan, and the second in Crete, in June), together with the Department of Civil and Environmental Engineering of the University of Florence, with a pioneering application in Italy of BIM (Building Information Modelling) to a historic building, aimed at both a more efficient maintenance management and conservation and the development of a computational model for structural analysis and assessment of the seismic risk of the complex and its collections.

With the arrival of an institutional architect in March 2019, Management was able to launch fundamental projects and undertake work not visible to the public, but which concern the improvement of the functionality of the building, such as: doubling the water tanks to ensure the functioning of the air conditioning system and the use of the bathrooms; bringing the structure up to code from the point of view of safety; the revision of the roofs and gutters. The telephone system was updated to improve connectivity, connecting to the ultra-broadband of the GARR national network. The restoration and consolidation of the roof trusses and the replacement of the windows in the Gipsoteca, as part of the big "Air Conditioning Masterplan" project, have been completed.

In July 2019, the major worksites began, with essential interventions involving the rehabilitation of the air conditioning and ventilation systems in

the rooms on the first floor, and on the ground floor, in the thirteenth and fourteenth centuries in Florence rooms, in the Gipsoteca and in the Hall of the Colossus.

The major architectural-structural restoration of the Gipsoteca and the consolidation of the eighteenth-century trusses in the Hall of the Colossus were carried out between 2019 and 2021. The work also involved upgrading the Gallery lighting system with LED projectors, guaranteeing the correct illumination of the works in terms of conservation, energy savings and reduction of heat emission.

At the same time, extraordinary maintenance operations were carried out on the systems serving the Tribuna with the David and the Gallery of the Slaves.

The reopening of the rooms scheduled for 2022 will also see changes in the museum layout with a new installation of the works, with a new room for the display of fifteenth-century panel paintings in one of the rooms previously used for temporary exhibitions.

During the months of closure for the major worksites, most of the works remained visible thanks to extraordinary and temporary installations. The interventions also concerned the non-exhibition spaces of the museum.

This is the case for the bathrooms that have a new look thanks to the designs for the doors, created in collaboration with the students of the Academy of Fine Arts in Florence.

74



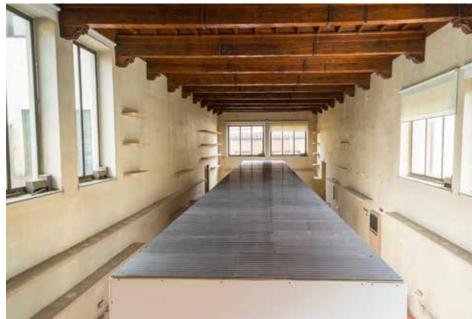
In these past years, basic photographic campaigns have been carried out for both the works in the collection and of the worksites during transformations of the Gallery.

To start this off, an accurate photographic campaign of the plaster models by Lorenzo Bartolini was carried out, which made it possible to equip the museum with a complete digital set of the works by the Tuscan sculptor. In 2019, photographic documentation of the paintings on canvas and wood panel was carried out.

Since 2019, the major worksites and the interventions and the consequent temporary installations of the collections were documented by photographic campaigns.

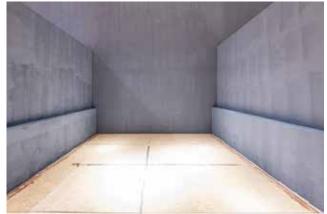
At the same time, a video documentation of the events and meetings that took place in the Gallery was completed.













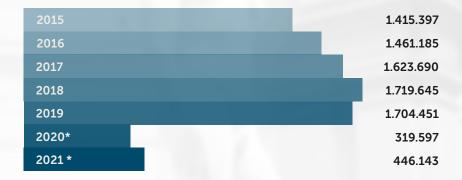




#### **VISITORS**

The number of visitors over the last three years was very positive, with an average growth of 13.15%.

Currently, an evaluation limited to the first seven months of 2019, sees results very close to the excellent results in 2018.



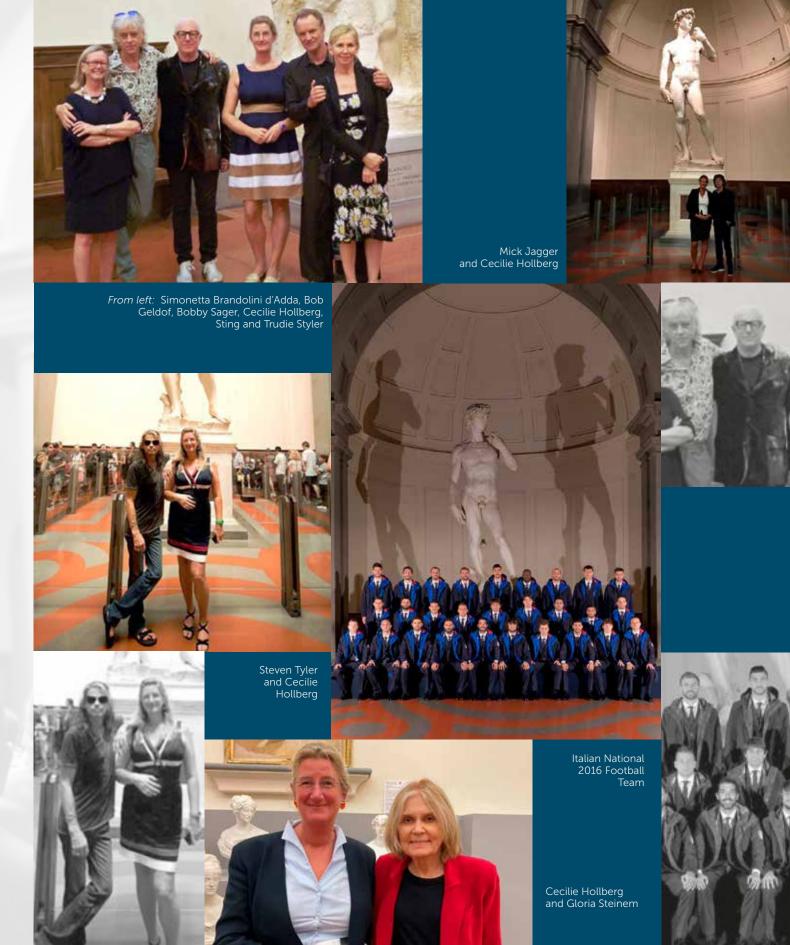
#### REVENUES

The revenues of the Galleria dell'Accademia di Firenze are in constant growth with an average increase in the three-year period 2016 - 2018 of 14.74%.

The 2019 data, following the increase in the cost of the entrance ticket, indicate a growth in revenues that already exceeds 45% as of 31 July 2019.



<sup>\*</sup> For the data relating to the years 2020 and 2021 it must be borne in mind that due to the Covid-19 pandemic the museum was closed from 8 March 2020 to 2 June 2020 and from 6 November 2020 to 6 June 2021.



#### ADMINISTRATIVE ACTIVITY

Ever since the Galleria dell'Accademia di Firenze has come under the special autonomy regime to current day, there has been an exponential increase in administrative activities, above all, thanks to the arrival in 2018 of the officer for the sector. This is clear from the number of managerial determinations issued in each year between 2016-2019 and the exponential increase obtained from the administration surplus, against a simultaneous increase in costs.

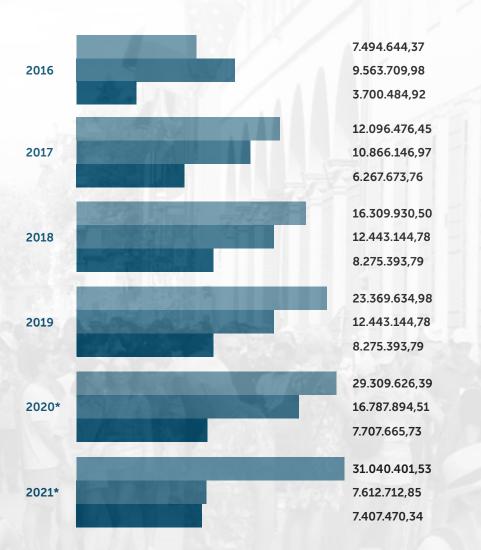
Administrative

surplus

Assessments

Commitments

#### FINANCIAL DATA

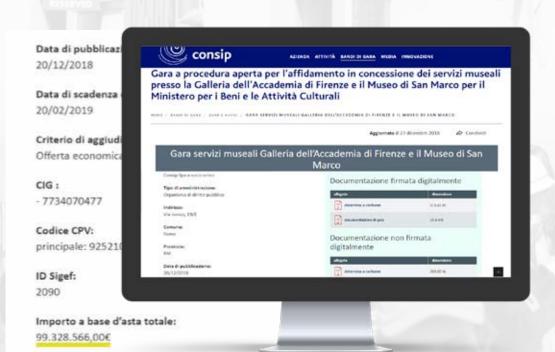


<sup>\*</sup> For the data relating to the years 2020 and 2021 it must be borne in mind that due to the Covid-19 pandemic the museum was closed from 8 March 2020 to 2 June 2020 and from 6 November 2020 to 6 June 2021 - Administration surplus 2021 under precise definition

#### NUMER OF MANAGERIAL DETERMINATIONS ISSUED



After 22 years at the end of 2018, in collaboration with Consip Spa, the tender for the concession of the additional services for the Accademia Gallery in Florence and the San Marco Museum was issued. These museums were the first to start the procedure in the city of Florence and among the first to publish an all-inclusive tender for additional services at the national level. The auction base amount of the tender is a total of  $\leqslant$  99,328,566, a figure that certainly attracts various types of interest. The objective - as requested by the Auditors - is to proceed with a new assignment of these services, through transparent and competitive tender mechanisms and in full compliance with European legislation, allowing for more efficient management that supports projects for the enhancement of cultural heritage.



#### ACKNOWLEDGMENTS

All this was only possible thanks to commitment and dedication of the staff of the Galleria dell'Accademia di Firenze – even in light of staff having been reduced by 50% - and external staff:

SCIENTIFIC BOARD Andrea De Marchi, Carl Brandon Strehlke, Alessandro Tomei

AUDITORS Presidente Daniela Nutarelli, Riccardo

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