

DUECENTO painting: the Art and Technique of Margarito d' Arezzo and his Contemporaries

Conference: October 9th, 10th, 11th 2025

Museo Nazionale d'Arte Medievale e Moderna, Arezzo, Italy

9th, 10th & 11th October 2025

Arezzo, Museo Nazionale d'Arte Medievale e Moderna

S = 10-minutes talk


L = 18-minutes talk

DAY 1:		
8:30 – 9:00	Registration and welcome coffee	
SESSION 1: The paintings and technique of Margarito d'Arezzo (1)		
9:00 – 11:00	Welcome & art historical context <i>Welcome</i> - Stefano Casciu (Direzione Regionale Musei della Toscana) <i>KEYNOTE</i> by <i>Sonia Chiodo</i> <i>Università degli studi di Firenze</i> Margarito within the context of contemporary Tuscan painting	S L
	The three Margarito paintings at the Museo Nazionale d'Arte Medievale e Moderna: Art historical context and preliminary observations on construction and painting methods <i>Luisa Berretti, Rossella Cavigli</i> <i>Museo Nazionale d'Arte Medievale e Moderna, Arezzo</i>	L
	The three Margarito paintings at the Museo Nazionale d'Arte Medievale e Moderna: Multi technique analytical non-invasive study <i>Paolo Romano, list the MOLAB team (to be added)</i>	L
	The Montelungo Madonna by Margarito : Revisiting the sources and new provenance data <i>Lucia Bencistà</i> <i>Freelance art historian</i>	S
	Madonna and Child Enthroned with Four Saints by Margarito at the National Gallery of Art, Washington: Insights on technique and recent conservation treatment <i>John Delaney, Kathryn Dooley, Joanna Dunn, and Kathryn Morales</i> <i>National Gallery of Art, Washington</i>	L
	11:00 – 11:30	Break

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SESSION 2: The paintings and technique of Margarito d'Arezzo (2)		
11:30 – 13:15	<p>A technical study of a less known panel painting by Margarito d'Arezzo in S. Maria in Valle at Laterina (Arezzo) <i>Stefania Bracci, Giovanni Gualdani, Ilaria Pennati</i> <i>Freelance conservator/restorer</i></p>	L
	<p>Margarito's Saint Francis panels: icons, portraits, or propaganda? Some observations on the uses of images in the Duecento <i>John Renner</i> <i>Fellow of the Society of Antiquaries, London</i></p>	L
	<p>Saint Francis of Assisi by Margarito (1965-2025): a review of studies and techniques <i>Anna Pizzamano, Federica Cecchetti, Fabio Morresi</i> <i>Musei Vaticani</i></p>	L
	<p>Il San Francesco di Margarito dalla Pinacoteca Nazionale di Siena <i>Angela Cerasuolo, Emanuela Grifoni, Axel Hémerly & Cristiano Riminesi</i> <i>Musei nazionali di Siena</i></p>	L 
13:15 – 14:15	Lunch	
14:15 – 15:30	Museum visit	

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SESSION 3: Contexts for Margarito's paintings		
15:30 – 17:00	Devotional images and imagination between the Italian Laude repertoire and Margarito's oeuvre <i>Cecilia Luzzi</i> Conservatorio Licinio Refice of Frosinone	S
	Ten Lost Gradual Folios and an Understudied Antiphony: Insights into Aretine Manuscript Illumination in the Second Half of the Duecento <i>Rebecca W. Corrie</i> Bates College, Maine	L
	Lo "scapolare" di Papa Gregorio X <i>Paola Refice</i> Freelance art historian	S 
	The intersection of painting, sculpture and performance at duecento altars with the Virgin and Child <i>Patricia Simons</i> University of Michigan	L
	Byzantine and Italian Art in the Duecento: Artistic Transfers viewed through the prism of material analysis <i>Léa Checri</i> University of Fribourg	S
17.00– 17:30	Discussion	
17.30 -19.30	Museum visit (& discussion) / Drinks reception in garden at Museum	

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DAY 2:		
SESSION 1: Margarito's contemporaries (1)		
8.30 – 10.30	<p>I dipinti romanico-bizantini della Cupola del Battistero di Parma: Tecniche d'esecuzione e organizzazione del lavoro nel cantiere <i>Bruno Zanardi</i> <i>University of Urbino</i></p>	L 
	<p>The Crucifixion of San Colombano in Bologna: Technical studies and conservation-restoration <i>Sara Penoni, Cristiana Todaro, Camilla Roversi Monaco</i> <i>Opificio delle Pietre Dure</i></p>	L
	<p>The use of organic binders in Italian Duecento mural paintings: An overlooked question <i>Chiara Arrighi e Lorenzo Riccardi</i> <i>Soprintendenza Archeologica, Belle Arti e Paesaggio per le provincie di Frosinone e Latina</i></p>	L
	<p>Mural painting and panel painting of the Maestro di San Francesco: Some observations on construction and painting methods <i>Maria Cristina Tomassetti, Loredana Gallo, Daniele Costantini, Veruska Picchiarelli, Emanuele Zappasodi</i> <i>Galleria Nazionale dell'Umbria</i></p>	L
	<p>Il percorso del Maestro della Santa Chiara: intrecci artistici e culturali tra Assisi ed Arezzo <i>Mario Cobuzzi</i> <i>Freelance art historian</i></p>	S 
	<p>Duecento Art in Split and Dalmatia: multidisciplinary research and conservation <i>Žana Matulić Bilač</i> <i>Croatian Conservation Institute</i></p>	S
10:30 – 11:00	Break	

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SESSION 2: Margarito's contemporaries (2)		
11:00 – 13:00	Supports of panels by the Master of the Franciscan Crucifixes <i>Diego Cauzzi, Pierpaolo Monfardini (freelance conservator/restorer), Gisella Pollastro, Claudio Seccaroni</i>	L
	Tecniche di pittura su tavola nella Pisa del XIII secolo <i>Caterina Bay, Pierluigi Nieri</i> <i>Ministero della Cultura// Museo Nazionale d'arte Medievale e Moderna</i>	L 
	Duecento Panel Paintings in the Acton Collection, Villa La Pietra: Recent Technical Findings <i>Annika Svendsen Finne, Scarlett Strauss, Anna Majeski, Kimberly Frost & Shan Kuang</i> <i>Institute of Fine Arts, New York University</i>	L
	Technique, style and history in Meliore's dossal at the Uffizi Galleries, Florence <i>Sonia Chiodo, Andrea Santacesarea</i> <i>Università degli studi di Firenze</i>	L
	Study and technical analysis of the Madonna with Child and Angels of the former Oblate Convent in Florence <i>Maria Luisa Reginella</i> <i>Opificio delle Pietre Dure</i>	S
13:00 – 14:00	Lunch	

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SESSION 3: Margarito's contemporaries (3)		
14:00 – 15:15	Two Tuscan duecento painting fragments in the Rijksmuseum <i>Giulia Sara de Vivo, Francesca Gabrieli and Annelies van Loon</i> Rijksmuseum	L
	From 'rude beginnings' to Aretine sophistication: The context and treatment of Margarito d'Arezzo's <i>The Virgin and Child Enthroned, with Scenes of the Nativity and the Lives of the Saints</i> <i>Imogen Tedbury, Kristina Mandy</i> National Gallery, London	L
	Technique and restoration of the Bardi Altarpiece in Santa Croce, Florence <i>Maria Letizia Amadori (Università degli Studi di Urbino), Lucia Biondi, (restauratrice, Firenze), Gianluca Poldi (Università Degli Studi di Udine)</i>	L
	Madonna and Child with Four Saints: The Conservation Treatment and Technical Study of a Late Duecento Dossal <i>Ruth Waddington and Derek Lintala</i> Metropolitan Museum of Art, New York	L
15:45 – 16.15	Break	
SESSION 4 : Margarito's contemporaries (4)		
16.15 – 17.30	La tavola di San Francesco a Pistoia: vita e trasformazioni di un capolavoro del XIII secolo <i>Giacomo Guazzini</i> Musei Civici di Pistoia	L 
	The Technical and Art Historical Study of a Pair of Duecento Dolenti Polychrome Wood Sculptures in the Acton Collection <i>Ruth Waddington, Scarlett Strauss and Michele Marincola.</i> Metropolitan Museum of Art, New York and New York University	L
	Glimmering pages: two overlooked Choral Books from the late-Duecento Città di Castello <i>Virginia Caramico, Martina Bordone, Marta Vizzini</i> Università di Bologna	L

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DAY 3:		
SESSION 1: The paintings and technique of Margarito d'Arezzo (3)		
8.30 – 10:00	<p>Margarito d'Arezzo's <i>The Virgin and Child Enthroned, with Scenes of the Nativity and the Lives of the Saints</i>. New discoveries using a multi-analytical approach <i>Helen Howard, Kristina Mandy, David Peggie</i> <i>National Gallery, London</i></p>	L
	<p><i>Virgin and Child enthroned with four scenes from the life of the Virgin, by Margarito & Ristoro d'Arezzo in Santa Maria delle Vertighe Sanctuary in Monte San Savino, Arezzo (Italy): Art historical context and preliminary examination on painting methods and technique</i> <i>Rossella Cavigli, Francesca Piqué, Helen Howard, and Luisa Berretti</i></p>	S
	<p><i>Virgin and Child enthroned with four scenes from the life of the Virgin, by Margarito & Ristoro d'Arezzo in Santa Maria delle Vertighe Sanctuary in Monte San Savino, Arezzo (Italy): Multi technique analytical non-invasive study</i> <i>Francesca Rosi, list the MOLAB team (to be added)</i> <i>University of Perugia</i></p>	L
	<p>A comprehensive study of the 13th-century wall painting decorating the apse of Santa Maria delle Vertighe Sanctuary, Arezzo <i>Patrizia Moretti (SUPSI), Francesca Piqué, Silvia Mariani, Helen Howard, David Peggie, Umberto Senserini</i></p>	L
10:00 – 11:00	Discussion, summing-up & closing remarks Stefano Casciu (Direzione Regionale Musei della Toscana)	
<p>Visit to Vertighe church and monastery 11.00-13.30 Transfer to Vertighe</p>		