

## Duomo of Camerino: Theories and Conclusions Symposium



### Overview

Displaced from its original location by 1725, partially destroyed by an earthquake in 1799, and dispersed among several museums around the world, the Duomo of Camerino altarpiece by Carlo Crivelli and workshop has had a long and complex history. This symposium seeks to interrogate this history while grappling with physical condition of its extant pieces. It will reevaluate Federico Zeri's largely accepted 1961 attribution of twelve small panels of saints to the altarpiece framework against technological and iconographical evidence assembled by art historians, curators, conservators, and conservation scientists. Physical and digital reconstructions of the altarpiece and its original architectural surrounding will further test claims posed by Zeri and others while incorporating insights from technical studies of Crivelli's works.

### Objectives

- To contextualize Kress Collection paintings thought to be included in the Duomo of Camerino altarpiece framework, *St. Francis receiving the stigmata* and *The Blessed Andrea Gallerani* at the Portland Art Museum
- Assemble art historians and conservators affiliated with disparate repositories of the Duomo of Camerino panels
- Create a forum for exchanging technical information gleaned from large, comprehensive studies of Crivelli panels of the sort undertaken by the National Gallery, London, with that of significant discoveries like the one at the Art Institute of Chicago

## Program Structure

Sessions could be focused on the following themes, with scholarly contributions relating but not limited to the points listed below.

### 1. Iconography

- Explore the unusual unifying feature of cherub heads on the side panels of saints. When did the golden glory of heaven develop as a theological concept and a visual motif? Can it be reasonably applied to this group of paintings?
- Evaluate the theory of self-vindication and rivalry posed by Ronald Lightbown. What is the likelihood that the Duomo of Camerino altarpiece responded in part to other convent altarpieces such as San Domenico and San Pietro di Muralto?

### 2. Physical Condition

- Catalog the effects of partial destruction by earthquake and dissolution. How have issues of condition been managed by the various repositories responsible for these panels?
- Share the results of examinations and technical analysis undertaken at various museums. Can a collective approach to documentation aid in further research and understanding?
- Exhibitions and/or installations that relate the panels to one another. What can be learned from viewing and installing the panels in their present state in one location?

### 3. Conceptual Reassembly

- Commissioning and unveiling of a digital and/or interactive reconstruction of the altarpiece based on technical analysis and documentary evidence
- Architectural reconstruction of the Duomo of Camerino for which Crivelli created the altarpiece (prior to NeoClassical remodeling of 1802-32)

## Sources

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Zampetti, Pietro. *Carlo Crivelli*. 2<sup>nd</sup> edition. Florence: Nardini, 1988.

Zeri, Federico. "Cinque schede per Carlo Crivelli." *Arte antica e moderna* 13-16 ( January-December 1961): 158-176.

Internet Resources:

["Carlo Crivelli Historical Reconstruction" on the Kress Reconstruction Website](#)