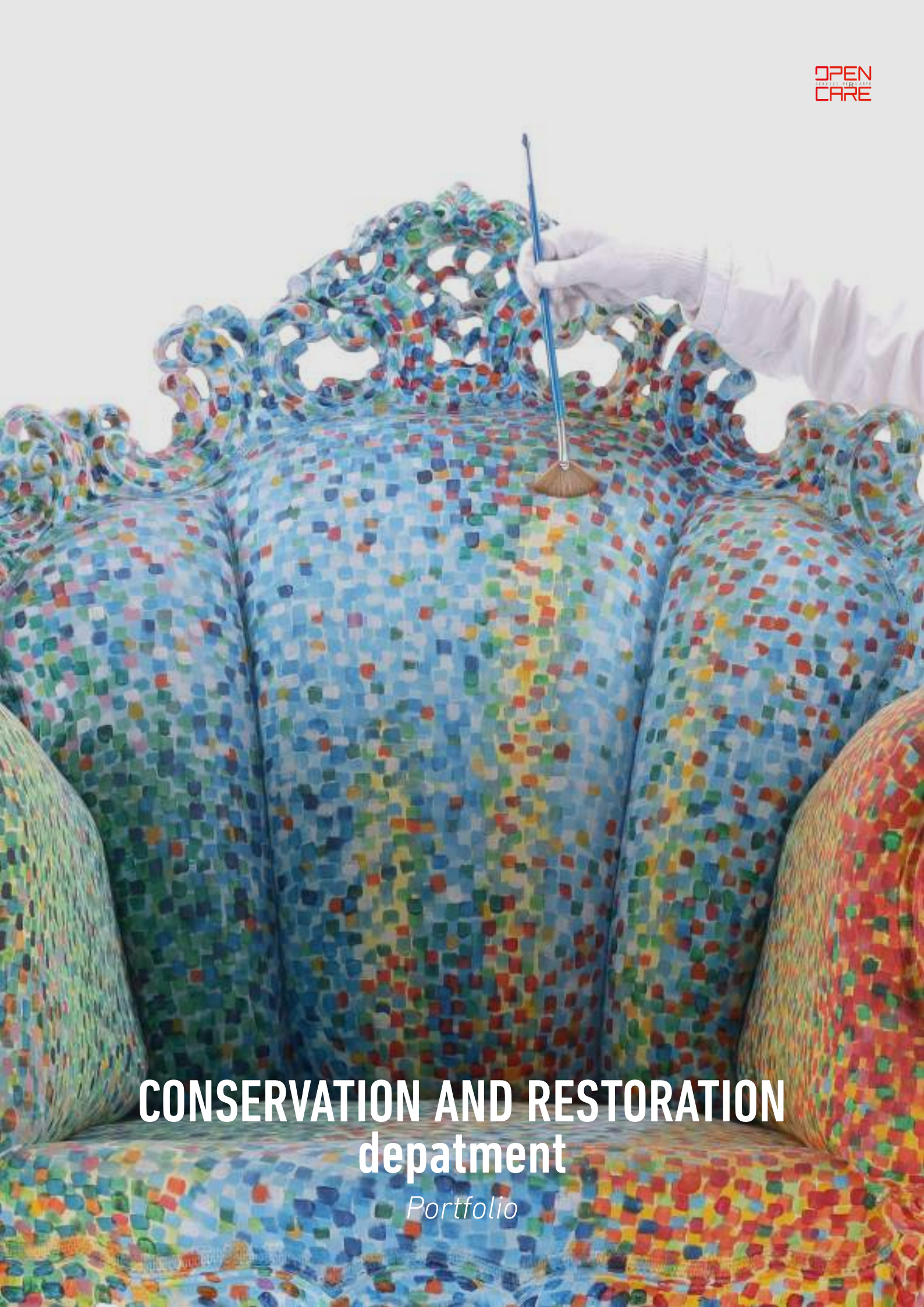
OPEN CARE
SERVIZI PER L'ARTE



CONSERVATION AND RESTORATION depatment

Portfolio



CONSERVATION AND RESTORATION

The Department of **conservation and restoration** includes **differents laboratories** for each ambit of specialization. The laboratories work synergistically to conserve and restore **works of art, collectible items, archival materials**, and **decorative elements** of prestigious buildings. The restorers, accredited by the Ministry of Cultural Heritage, also work on protected assets in close collaboration with the authorities responsible for their protection. The method follows a well-established procedure, beginning with a series of diagnostic analyses to assess the condition of the materials, and continues with the development of a dedicated project. The process concludes with the preparation of a report describing the interventions carried out, accompanied by photographic documentation of the various stages and, where applicable, recommendations for proper long-term preservation.

Among the activities of the Department:

- Conservative and aesthetic restoration
- Non-invasive and microinvasive scientific analysis
- Preventive conservation
- Ordinary and extraordinary maintenance
- Verification of the state of conservation and drafting of condition reports for exhibitions
- Design and consultancy for exhibitions and museums set-up

Areas of intervention:

- Paintings on canvas and board
- Contemporary and polymaterial art
- Ceramics, glass and metals
- Books, papers, photographs, archival assets
- Wood furnishing and design
- Tapestries, textiles and leather
- Carpets
- Ancient scientific instruments
- Decorated architectural surfaces



Superfici decorate dell'architettura

Extraordinary maintenance of two marble busts from 1837 at **Palazzo Morando**, depicting Giulio Renato Litta and Pompeo Litta.

Piero Portaluppi, parchments and stucco decorations in the Dining Room and the Fumoir, **Villa Necchi Campiglio, FAI**, Milan.

Inlaid wooden floor, 19th century, **Complesso Monumentale della Pilotta di Parma**, Parma.

Madonna in trono col Bambino e san Giovannino, unknown, wall painting Cascina San Romano, Boscoincittà, Milan.

Stone elements, historical layout of the studio BBPR, 1956, Museo di Arte Antica, Castello Sforzesco, **Castello Sforzesco**, Milan.

Library, boiserie, monumental doors, balcony, and balustrade, (designed by Giuseppe Piermarini), 18th century, Sala Maria Teresa, **Biblioteca Nazionale Braidense**, Milan.

Vaulted ceiling, investigations and stratigraphic analysis of the decorative layers, 18th century, Sala Gerli, Biblioteca Nazionale Braidense, Milan.

Silk velvet upholstery, 1870, Sala d'oro, **Camera di Commercio**, Palazzo Turati, Milan.

Paintings on canvas and board

Giovanni Bellini, *Madonna con il Bambino in piedi benedicente, tra i santi Giovanni Battista, Francesco, Girolamo, Sebastiano e il committente - Sacra conversazione Dolfin*, 1507, Chiesa di San Francesco della Vigna, Venice.

Sandro Botticelli (workshop of), *Assunzione della Vergine e Santi*, Complesso Monumentale della Pilotta di Parma.





Bartolomeo Suardi, known as **Bramantino**, *San Sebastiano*, 15th century, oil on wood, private collection, Milan.

Giovanni Crivelli, known as Il Crivellino: *Fagiana, gallina e piccoli / Natura morta di pesci e funghi porcini / Pavone, pappagallo, conigli e quaglie / Pavone, anatre e fiori*, c. 1740, **Palazzina di Caccia di Stupinigi, Fondazione Ordine Mauriziano**, Turin.

Ambrogio da Fossano, known as **Bergognone**, *Madonna del velo*, grease tempera on wood, 1512-15, **Pinacoteca di Brera**, Milan.

Antonello da Messina, *Vergine leggente*, 1475-80, mixed technique on board, private collection, Venice, now Museo Poldi Pezzoli, Milano.

Antonio Canal called **Canaletto**, *Ingresso al Canal Grande con la Chiesa della Salute*, 1732, oil on canvas and coeval golden wooden frame, Villa Necchi Campiglio, FAI, Milan.

Gaudenzio Ferrari, *Angelo annunciante*, 1514 B.C., tempera on wood, Pinacoteca di Varallo, Palazzo dei Musei, Varallo, Sesia (Novara).

Francesco Hayez, *Maria Stuarda nel momento che sale il patibolo*, 1827, oil on canvas, **BPER Bank**, Milan.

Hans Holbein the Younger, *Erasmus of Rotterdam*, 1530, oil on panel, Complesso Monumentale della Pilotta, Parma.

Bernardino Luini, *Una famiglia di satiri compie un sacrificio a Pan, Putto vendemmiante, Il corpo di Santa Caterina d'Alessandria trasportato dagli angeli, Ninfe al bagno*, detached fresco, Pinacoteca di Brera, Milan.

Aurelio Luini, *Noli me tangere*, 1581-1587, oil on canvas, Parrocchia San Tomaso in Terramara, Milano.

Antonio Mancini, *L'ispirazione*, 1874, oil on canvas, **Fondazione Cariplo** Collection, Milan.

Alberto Piazza called Piazza da Lodi, *San Gerolamo tra i Santi Pietro e Paolo*, 1515 ca., tecnica mista su tavola, Banca Popolare di Lodi collection, Lodi.

Camillo Procaccini, *Ultima cena*, 16th century, oil on panel, Facoltà di Teologia dell'Italia settentrionale, Milan.

Gaetano Previati, *Madonna dei Gigli*, late 19th century, Galleria d'Arte Moderna **GAM**, Milan.

Gaetano Previati, *Maternità*, 1891, oil on canvas, Banco Popolare di Milano collection, Novara.

Frans Snyders, *La caccia al cervo*, 1620 ca, Pinacoteca di Brera, Milano.

Giambattista Tiepolo, *Ulisse scopre Achille tra le figlie di Licomede*, *Apollo scortica Marsia*, *Ercole soffoca Anteo*, 1724, oil on canvas. Rome Cavalieri, Waldorf Astoria Hotel, Rome.

Francesco Zuccarelli, *Il ratto di Europa*, secolo XVIII, oil on canvas, Banca Intesa Sanpaolo collection, Turin.

Modern, contemporary art and mixed-media works

Valerio Adami, La *congestione del traffico*, 1964, mixed technique on canvas, Galleria GioMarconi, Milano.

Karel Appel, *Personage*, 1961, oil on canvas, private collection, Padua.

Andrea Appiani, *Angelo musicante; Apollo Citaredo fra Venere Con Amore e le tre Grazie; Apollo e Dafne; Flora e Zefiro; Ritratto di Antonio Canova*, late 18th – early 19th century, drawings and mixed media, **GAM**, Milan.

Charles Avery, *Untitled (Kline)*, 2009, mixed technique, private collection, Milan.

Giacomo Balla, Auto-Stato d'animo, 1920, GAM, Milan

Agostino Bonalumi, *Composizione*, 1967, shaped canvas, **UniCredit Banca Collection**.





Davide Boriani, *Superficie magnetica*, 1961–76, anodized aluminum, glass, iron powder, permanent magnets, gear motor, **Museo del Novecento**, Milan

Alighiero Boetti, *Mappa*, embroidery on canvas, 1989 -1992, **Alighiero e Boetti Foundation**, Rome.

Alberto Burri, *Nero Plastica*, 1964, burning of plastica on canvas, **corporate collection Marzotto**, Valdagno.

Fernando & Humberto Campana, *Chandelier*, chandelier, blown glass, Venini, 2010, private collection, Milan.

Carlo Carrà, *Due figure / Estate*, 1931, oil on canvas, Museo del Novecento, Milan.

Enrico Castellani, *Superficie bianca*, 1970, acrylic white on shaped canvas, UniCredit Banca Collection, Milan.

Marc Chagall, Gli sposi, 1946, oil on canvas, private collection, Milan.

Gianni Colombo, *Strutturazione pulsante*, polystyrene, wood, rope, gears, 1959, **Gianni Colombo Archive**.

Marc Couturier, *Il ne reste plus qu'à demander à Dieu*, 1987, Fondation Cartier pour l'art contemporain, Paris – Homo Faber exhibition, Venice.

Lucio Fontana, *Concetto spaziale - Attese*, water-based paint on canvas, 7 cuts on red background, 1968, private collection, Florence.

Lucio Fontana, *Ambiente spaziale a luce nera*, 1976, paper mache, fluorescent paint and Wood light, **Lucio Fontana Fondation**, Milan.

Damien Hirst, *Rich Love*, 2008, butterfly, synthetic diamonds and synthetic colours on canvas, private collection, Lecco.

Vassily Kandinsky, *Warm – Kühl*, 1927, oil on cardboard, private collection, Milan.

Anselm Kiefer, *Buch (The Secret Life of Plants)*, mixed technique on lead, 2002, **Maramotti Collection**, Reggio Emilia.

Jannis Kounellis, *Rosa bianca*, enamel on canvas,1967, Museo del Novecento, Milan.

Fausto Melotti, *Con gli specchi*, 1979, private collection, Hong Kong.

Fausto Melotti, *L'angelo dell'apocalisse*, glazed earthenware, 1949, private collection, Milan.

Bruno Munari, *Polariscop*, 1966, mixed media, **Fondazione Vodoz Danese**, Milan.

Clemen Parrocchetti, *Urlo verso la speranza*, 1978; untitled couple, 1978. fabric with applications and embroideries, FM Centro per l'Arte Contemporanea, Milan.

Pablo Picasso, *Tetè d'homme*, 1964, oil on canvas, private collection, Milan.

Pablo Picasso, white earthenware plates, private collection, Milan.

Giò Pomodoro, *Grande radiale tondo*, 1968, bronze, **BFF Bank**, Milan.

Giò Pomodoro and Arnaldo Pomodoro, *KA*, sculpture in iron, tin, and silver paint, 1956, **Fondazione Fiera Milano**, Milan.

Marc Quinn, *Kiss*, 2004, white Carrara marble, private collection, Milan.

Emilio Vedova, *In Continuum 120 Compenetrazioni, Traslati '87 (IV)*, 1987, mixed media on canvas, corporate collection, Milan.

Bernardi Roig, *L'Uomo della luce*, 2007, painted bronze and neon, **Città Metropolitana di MIlano**, Milan.

Carlo Scarpa, chandelier, glass and metal, forties, private collection, Milan.

Alberto Savinio, *Untitled*, 1929, tempera on canvas, private collection, Padua.

Kiki Smith, *Forest*, 2006, ink, silver foil on Nepalese paper, private collection, Milan.

Emilio Vedova, *Ciclo 60/61*, 1960-61, mixed media on canvas, diptych, corporate collection, Milan.

Oggetti polimaterici, Civiche Raccolte Artistiche del **Castello Sforzesco**, Raccolte Extraeuropee, Milan.

Forty-six Sicilian objects collection in golden bronze with coral decorations, 1500-1700, Palazzo Bellini, **Banco Popolare di Milano**, Novara.

Papers, books, photographs, archival materials

Edgar Degas, *Ballerine*, second half of the 19th century, technique mixed on tracing paper, private collection, Milan.

Giacomo Rossetti, *Prospetto della Chiesa di Santa Maria dei Miracoli a Brescia*, 1873, collage of albumin prints, **Fondazione Brescia Musei**, Brescia.

Unknown, *Crocifisso*, 1500, polychrome papier-mache, wood and canvas, Cappella di San Rocco, Muggiò, Monza e Brianza.

Historical archival folders of Chavent Peré & Fills company's textile sample, around 1850, **Fondazione Antonio Ratti**, Como.

Drawings on paper, posters, advertising material and archival, 20th century, **historical archive Fondazione Pirelli**, Milan.

190 volumes from 1902 to 2008, coated paper, **RAMO Collection**, Milan.

274 "Domus" magazines, 1928 - 1953, coated paper, DOMUS Editorial, RAMO Collection, Milan.

Tughra of Suleiman the Magnificent, paper, Ottoman period, 1520–60; Qur'an folio in Kufic script, parchment, Near East or North Africa; Large Qur'an page, paper, Iraq or western Iran; Manuscript of poems by the poet Saadi, Iran; Qur'an in Naskh script, Iran or Turkey — works dating from the 9th to the 18th century, **Museum of Oriental Art (MAO)**, Turin.

Archival collection, restoration and cataloging of samples of historical fabrics, Ratti S.p.A., **Marzotto Group**, Como.

Wood furnishing and design

Neoclassical kneehole inlaid desk, late 18th – early 19th century, property of **Palazzo Moroni**, FAI, Bergamo.

Three highchairs, lacquered and gilded wood, 16th-17th century, **Fondazione Musei Civici di Venezia**, Palazzo Grimani.

Pair of cabinets from the Baroque period supported by Moors, wood, brass, tortoise shell, and semi-precious stones, 17th century, **Palazzo Borromeo, Isola Bella**, Stresa.

Commode Louis XV signed H. Hansen, mid-18th century, various types of wood and marble top, **Villa Necchi Campiglio, FAI**, Milan.

Piero Portaluppi, furnishings of the Prince's Room, 1930 c.a., **Villa Necchi Campiglio**, FAI, Milan.



Pair of cabinets, ebony with coral and brass decorations, 17th century, Banco Popolare di Novara, Novara.

Seven highchairs, in wood, from different eras, **Museo Bagatti Valsecchi**, Milan.

Furniture and objects belonging to Alessandro Manzoni, 18th and 19th centuries, **Museo Casa del Manzoni**, Milan.

Furniture and decorative art objects from **Villa Santo Sospir, Saint-Jean-Cap-Ferrat** (France), decorated by the artist **Jean Cocteau** in the 1950s.

Charles Eames, *Lounge Chair and Ottoman*, 20th century, private collection.

Cini Boeri, ***Strips* armchair**, 1972, Arflex, Museo dell'arredo contemporaneo, Ravenna.

Carlo Mollino, set of six armchairs from the Lutrario Ballroom in Turin, 1959, Milan, private collection.

Giò Ponti, desk with suspended chest of drawers, 1950 ca., private collection, Milan.

Lodovico Pogliaghi, Couple of display cases, walnut wood, 1930, (restoration and technical adjustment), Biblioteca Trivulziana, Castello Sforzesco, Milan.

Lodovico Pogliaghi, Desk and couple of stools, walnut wood,1886, **Biblioteca Nazionale Braidense**, Sala Gerli, Milano.

Paul Evans, cabinet with faceted front,1965 c.a., private collection, Milan.

Gaetano Pesce, *UP7* armchair, polyurethane foam, and green paint, 1969, C&B **Museo dell'Arredo Contemporaneo**, Ravenna.

Marco Zanuso, *Martingala* armchair, 1954, Arflex, Museo dell'arredo contemporaneo, Ravenna.

Frank Gehry, *Power Play* armchair, maple plywood, produced from 1993 to 1999, Knollliste, private collection, Milan.

Ordinary maintenance of Museo dell'Arredo Contemporaneo design collection, Ravenna.





Couple of Baroque craved and golden armchairs with punto grande stitched coatings, 1600-1700, private collection, Milan.

Couple of Neoclassical coffers inlaid with various wood types and marble countertops, 1700, private collection, Rome.

Nuptial coffer, gilded wood, 1400, Villa Necchi Campiglio, FAI, Milan.

Couple of Neoclassical commodes, various wood types and marble countertops, 1700, inspired by Giovan Battista Piranesi's engravings attributable to G.B.M. (Giovanni Battista Maroni) Monogrammist, private collection, Milan.

Tuscan coffer in Baroque style inlaid with bone, Mother-of-pearl and metallic threading, 1500, Hotel Principe di Savoia collection, Milan.

Madonna di Terranova, dressed polychrome sculptured, Museo Diocesano di Padova, Padua.

Banconi, boiserie and décor, wallnut wood, historical site in Via Mengoni, 1871, Banca Cesare Ponti, Milan.

Guglielmo Ulrich, Chest of drawers, wood, Prince's Bedroom, Villa Necchi Campiglio, FAI, Milan.

Tapestries, textiles and leather

Japanese clothes and fabrics, Edo-era armor, metal tesserae from the pre-Columbian era, **Museo Delle Culture (Mudec)**, Milan.

Traditional Ossola clothes, Civic Museo di Palazzo San Francesco, Domodossola, Verbano-Cusio-Ossola.

Clothes, costumes and accessories, 18th-20th century, Civiche raccolte di Arte Applicata ed Incisioni, **Castello Sforzesco**, Milan.

Installation and maintenance of the collection of artefacts (armours, dolls, and textiles), **Museo Orientale di Venezia**, Venice.

Five historical carpets of **Villa Fogazzaro** Roi, villa comasca FAI.



Collection of garments from the historic Gianfranco Ferré atelier, **Politecnico di Milano – Gianfranco Ferré Research Centre**.

Historical clothing collection of the Mila Schön tailor shop, 1960-90, **Mila Schön collection**, Milan.

Turandot stage costume, dress worn by Gina Cigna, **Teatro alla Scala Foundation**, Milan.

Ten stage dresses of the dancer Charlotte Bara, 1930, **Complesso Museale Monte Verità**, **Ascona**, Switzerland.

Giuditta e Oloferne, tapestry, Villa Santo Sospir, Saint-Jean-Cap-Ferrat.

Banners of the City of Milan, Municipality of Milan, **Palazzo Marino**, Gabinetto del Sindaco, Ufficio del cerimoniale.

L'ingresso in Palestina dell'esercito di Vespasiano e Tito, tapestry, c. 1480, **Fondazione Giorgio Cini**, Venice.

La Battaglia su Ponte Milvio, tapestry, circa 1656-1677, Anversa, **Museo Diocesano**, Milan.

La Crocefissione, tapestry, 17th-18th century, Antwerp; Basilica di Santa Maria Maggiore, Bergamo.

La festa per gli ambasciatori polacchi, L'assalto all'elefante, tapestries, 1582-85, Brussels, Polo Museale Fiorentino, **Galleria degli Uffizi**, Florence.

La Resurrezione di Cristo, tapestry, Medici manufacture based on a design by Francesco Salviati, 16th century, **Fondazione Musei Civici**, **Venice**.

Napoleon and Alcova del Berthier's bed, fou-posters bed's textile paraments, silk and trimming, 1600, Palazzo Borromeo, Isola Bella, Stresa.

Duilio Cambellotti, *Ricamo dei Leoni*, decorative panel, 1914, **Regione Lombardia**, Milan.

Giò Ponti/Alfredo Ravasco, *Gonfalone d'onore con Annunciazione e stemmi dei benefattori*, 1935, Fondazione Ospedale Maggiore Policlinico, Milan.

Napoleon's cloak, mantle worn for the coronation in the Duomo, 1805, **Museo del Risorgimento**, Milan.

Missale Ambrosianum Gasparis S.E. Mediolanensis Archiepiscopi, 1594, **Museo Diocesano di Milano**, Milan.

Putti with Gonzaga's crest, Passaggio del Mar Rosso, Mosè e il serpente di bronzo, Mosè e le tavole della legge, tapestries, 1500-1600, Fabbrica del Museo del Duomo, Milan.

Forty-five fabric with ethnological interest, Galleria dei Donatori e dei Restauri, **MUDEC**, Milan.

Six patchwork tapestries compositions, 1981, Missoni, Archivio storico Intesa Sanpaolo, Milan.

Seven stage customes of Fondazione Teatro alla Scala, Milan.

Seven historical costumes from the collection of the Civiche Raccolte Storiche of Palazzo Morando, displayed at the exhibition The Art of Fashion in Forlì.

Three tapestries entre fenetre, around 1580, Bruxelles, Sala da Pranzo, **Villa Necchi Campiglio**, FAI, Milan.

Three hundred historical clothes, extraordinary maintenance, set-up and dismantling, cataloguing with SIRBEC system, **Palazzo Morando, Raccolte Storiche del Comune di Milano**, Milan.

Tablecloth in Burano's lacework, Venetian manifacturing, 1900, Fondazione Paolo e Carolina Zani, Brescia.

Carpets

Five historical carpets belonging to **Villa Fogazzaro Roi**, **FAI**

Fragment of the *Tappeto di Caccia*, Tabriz 16th century, **Museo Poldi Pezzoli**, Milan.



Holbein in small drawing, Isfahan, Tabriz, three carpets sec. XVI, Zaleski collection, on the occasion of the *Serenissime trame* exhibition, Galleria Giorgio Franchetti at the **Ca' d'Oro**, Venice.

Ningxia carpet, 17th-18th century, China, **Museum Fünf Kontinente**, München, Germany.

Persian Safavid carpet known as ***Tappeto delle tigri***, 16th century, Museo Poldi Pezzoli, Milan, exhibited at Il Giardino del Paradiso exhibition at the Museo Poldi Pezzoli.

Sanguszko carpet, Persia, 16th century, fragment of Spanish carpet, 15th century, **Istituto Valencia De Don Juan, Madrid**, Spain.

Three Ushak carpets, Western Anatolia, 16th century, Civic Collections of Applied Art and Engravings, Castello Sforzesco, Milan.

Elisabetta Benassi, *Shadow work installation*, 13 carpets, 2017, **Maramotti Collection**, Reggio Emilia.

Barbara Bloom, *Lolita Carpet*, carpet, 1999, private collection, Milan.

Zehra Dogan, *Kismet (Fate)*, carpet, 2020, private collection, Milan.

Ushak Holbein carpet, Anatolia, 1500 and China's carpet, 1800-1900, Villa Necchi Campiglio, FAI, Milan.

Scientific instruments

Eighteenth-century clocks: table clock, Luigi Manfredini 1808 - 1810 ca; mantel clock e gable type Boulle, France, late 18th century; table clock, France 1770-80; table clock, France late seventeenth century - early eighteenth century; clock table, France, late 18th century, **Fondazione Querini Stampalia**, Venice.

Clock with polychrome inlays in the manner of Boulle, signed Charles Lomet Paris, Museo Poldi Pezzoli, Milan.

Scientific instruments from different periods, Osservatorio Astronomico di Pino Torinese, Turin.

Exhibition assistance, scheduled maintenance, and works set-up

Guttuso, De Pisis, Fontana... L'Espressionismo Italiano, SpazioARCA, Vercelli.

Il genio di Milano. Condition assessment and preparation of condition reports (CR) for the exhibition at Gallerie d'Italia, Milan.

Felice Carena. Condition assessment, maintenance and preparation of condition reports (CR) for the exhibition at **Gallerie d'Italia**, Milan.

Una collezione inattesa. Condition assessment, maintenance, and preparation of condition reports (CR) for the exhibition at **Gallerie d'Italia**, Milan.

Chen Zhen, Short-circuits. Condition assessment of the artworks, **Pirelli HangarBicocca**, Milan.

Chiara Camoni, Chiamare a raduno. Sorelle.Falene e fiammelle. Ossa di leonesse, pietre e serpentesse. Condition assessment and preparation of condition reports (CR), Pirelli HangarBicocca, Milan.

Mirdidingkingathi Juwarnda Sally Gabori. Maintenance and preparation of condition reports (CR) for the Fondation Cartier exhibition at **Triennale Milano**, Milan.

Ron Mueck. Maintenance and condition reporting (CR) for the **Fondation Cartier** exhibition at Triennale Milano, Milan.

Dal cuore alle mani: Dolce&Gabbana. Installation and maintenance of 192 garments for the exhibition at Palazzo Reale, Milan.

Art Déco. Il trionfo della modernità. Maintenance and installation of garments belonging to Palazzo Morando, exhibited at Palazzo Reale, Milan.

Da Cindy Sherman a Francesco Vezzoli. 80 artisti contemporanei. Maintenance and preparation of condition reports (CR) for works from the Giuseppe Iannaccone Collection. Exhibition held at **Palazzo Reale**, Milan.

Italiana – L'iltalia vista dalla moda 1971–2001. Environmental monitoring and condition reporting for the exhibition at Palazzo Reale, Milan.

Happy Birthday Louise Parker di Roe Ethridge. Condition assessment and preparation

of condition reports (CR) for the exhibition at 10 Corso Como, Milan.



Baj + Milton "Paradiso Perduto" i paradossi della libertà. Maintenance and preparation of condition reports (CR) of artworks set-up at Casa BFF, Milan.

Romanticismo. Maintenance and set-up of four theatrical costumes, for the exhibition. Fondazione Teatro alla Scala, Gallerie d'Italia, Milan.

Collezionare il Novecento. Claudia Gian Ferrari collezionista, gallerista e storica. Maintenance and set-up of four Issey Miyake clothes, previously owned by Claudia Gian Ferrari, at Museo del Novecento, Milan.

TRAVELOGUE – Storie di viaggi, migrazioni e diaspore. Conservation and maintenance of the works on display at **Mudec**, Milan.

La Grande Brera. Maintenance and condition reporting for works from the collection exhibited at **Palazzo Citterio**, Milan.

Ferré e Comte: Dettagli.Grandi interpreti tra moda e arte. Maintenance and installation of seventeen Haute Couture and Prêt-à-Porter garments from the Gianfranco Ferré Foundation for the exhibition at **Palazzo del Governatore**, Parma.

Collection of artefacts owned by the Museo Orientale di Venezia, exhibited at the **Museum of Nature and Humankind in Padua**.

Il Montefeltro e l'Oriente Islamico. Design and installation of suspension systems for six sixteenth-century carpets for the exhibition at **Palazzo Ducale, Urbino**, 2018

Le trecce di Faustina. Acconciature, donne e potere nel Rinascimento. Set-up and preparation of condition reports (CR) for the exhibition, Gallerie d'Italia, Vicenza.





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