

GIOVANNI BARONZIO'S 'CRUCIFIXION'

ORIGINAL MATERIALS AND LATER INTERVENTIONS

The small panel of the 'Crucifixion', attributed to Giovanni (da Rimini) Baronzio is a perfect example of the artistic achievements of the so-called School of Rimini at the outset of the Italian Renaissance movement. The non-invasive analysis revealed a rich history of interventions, re-touchings, and restorations, which allowed us to enrich the knowledge of the work's complex history.

Results showed that while the original materials used in the surface decoration of the painting conform with those used by artists in 14th-century Renaissance Europe, there are multiple later interventions: both small-scale inpainting as well as extensive overpainting of various parts of the original Crucifixion composition. A careful consideration of these interventions shed light on aspects of the panel's history of preservation as well as on issues of stylistic and compositional 'corrections', allowing us to consider the changing perceptions of works of art through time.

