Centro di
Restauro
Firenze

LA MINERVA di AREZZO

Soprintendenza ai Beni Archeologici della Toscana

MINERVA di AREZZO (III a.c- III d.c. datazione incerta)

1541 Ritrovata presso la chiesa di S. Lorenzo di Arezzo)

1552 Acquistata dal Gran Duca Cosimo I

Restauro

1559 Esposizione nell'*Antiquarium* dello *Scrittoio*

1676 Menzionata nell'indice dei metalli (senza braccio destro)

Restauro

1676-1737 Applicazione del braccio in gesso

1737 Rappresentazione grafica della *Minerva*

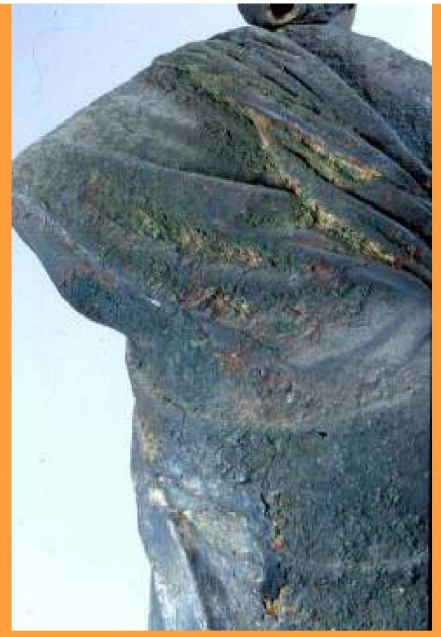
Restauro

1769 Menzione del tipo di materiale del braccio (gesso)

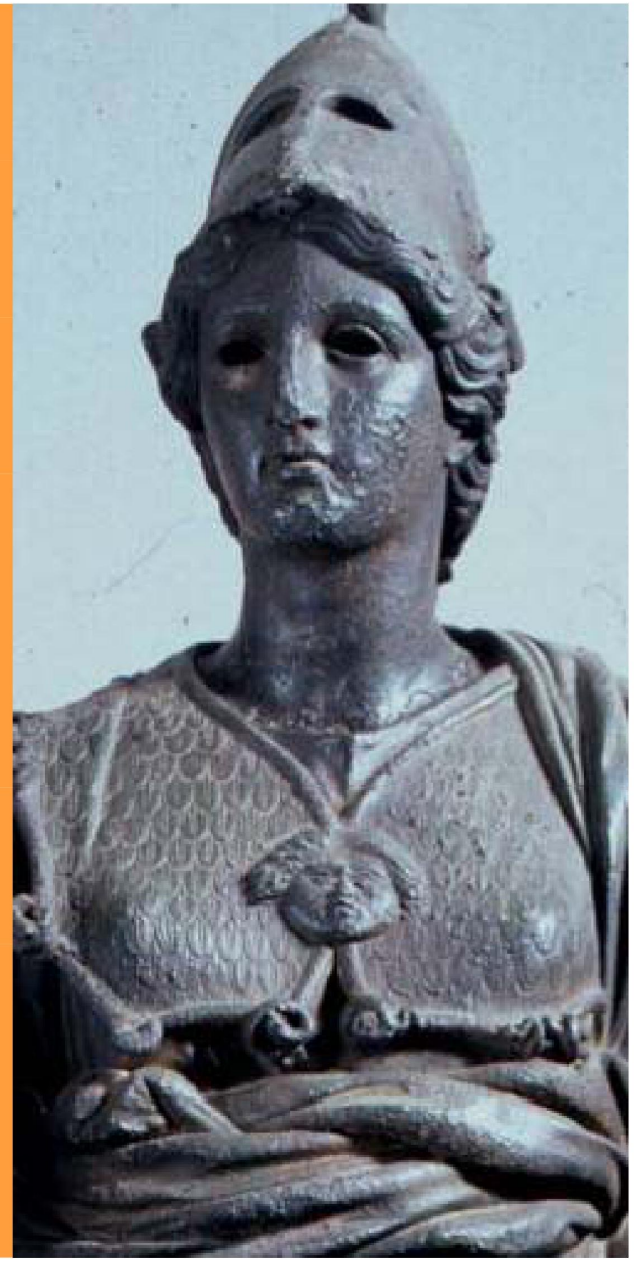
1782 Esposizione nella Galleria degli Uffizi

1785 Sostituzione del braccio in gesso con uno in bronzo

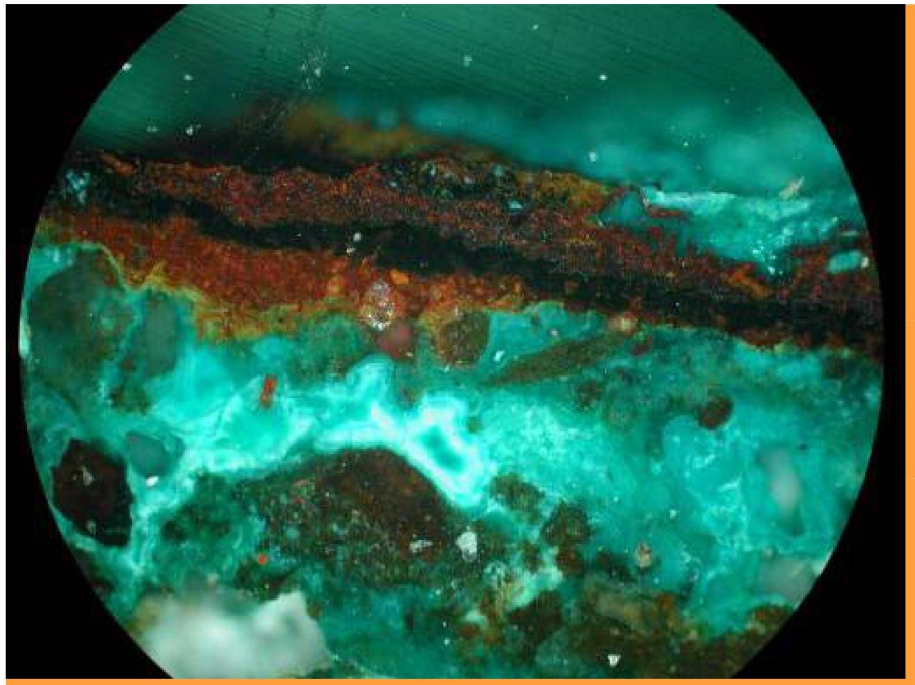
La statua esposta al museo Archeologico di Firenze fino al 2001

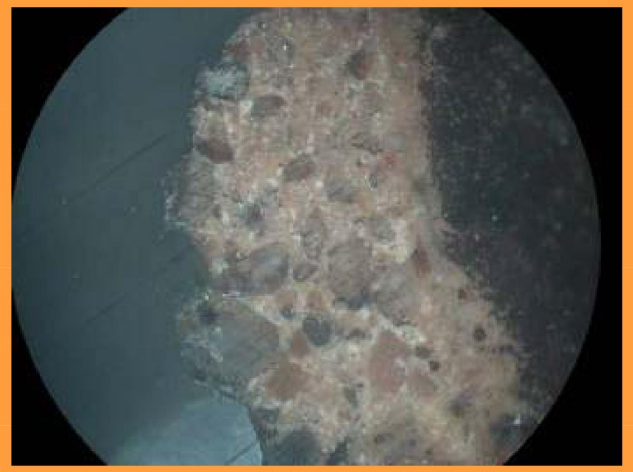


Situazione prima dell'intervento di restauro

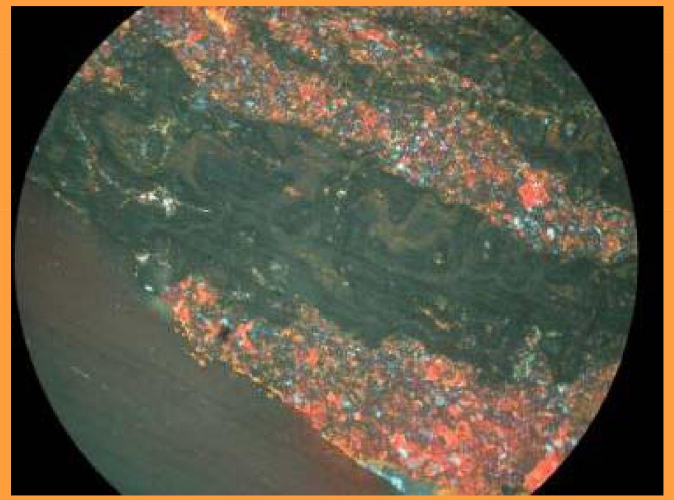


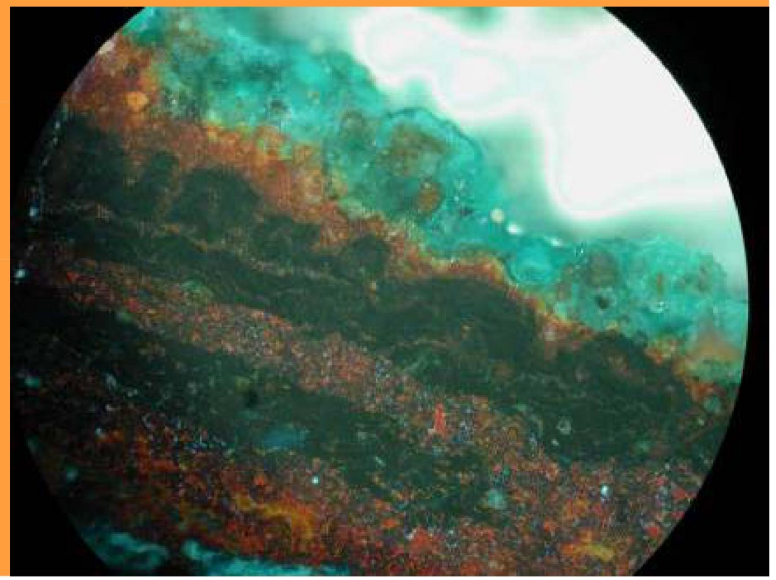
Primi prelievi per la caratterizzazione delle “vernici”
e dei prodotti di corrosione

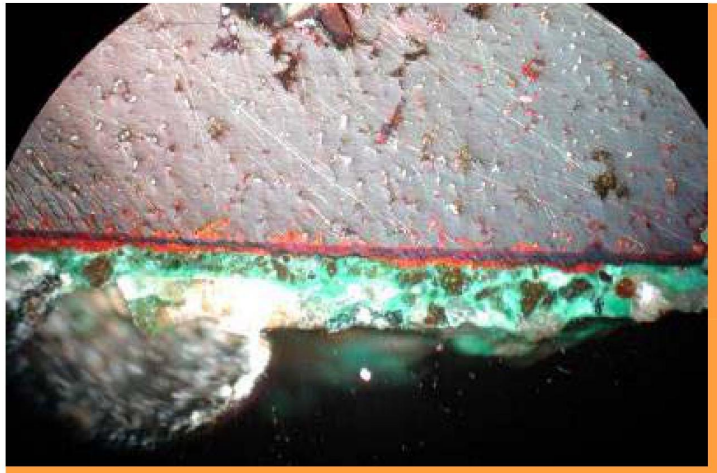


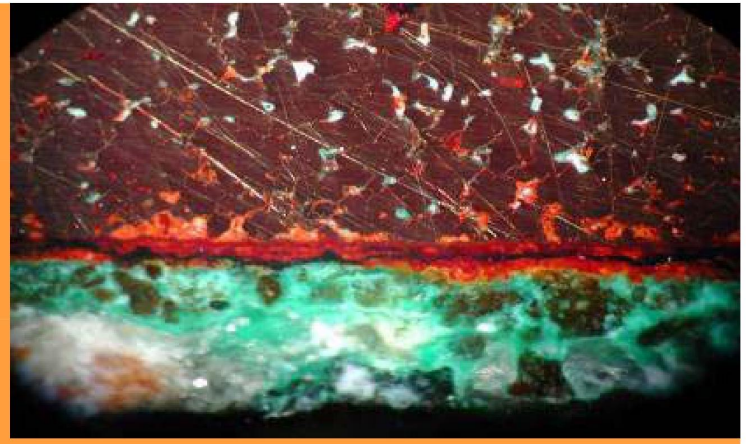


Varie stratigrafie

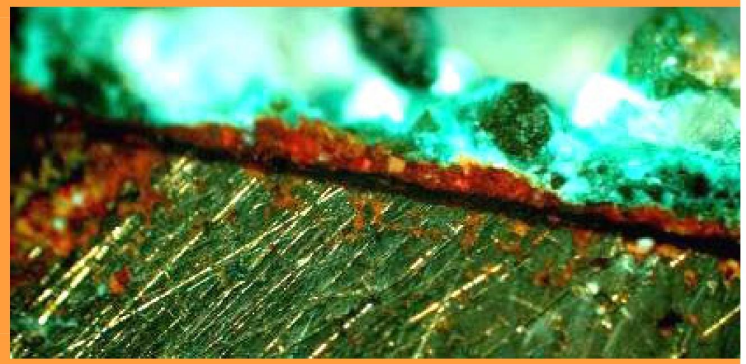


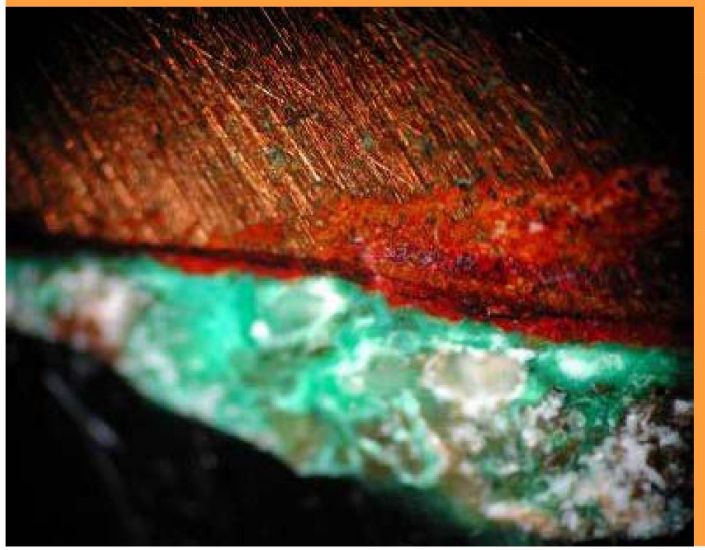


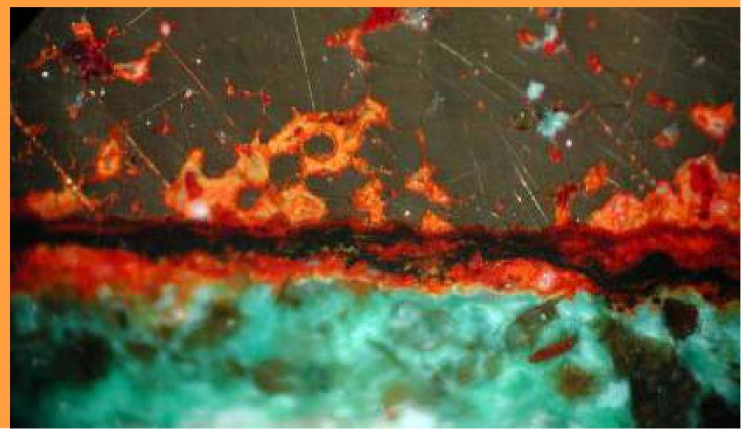


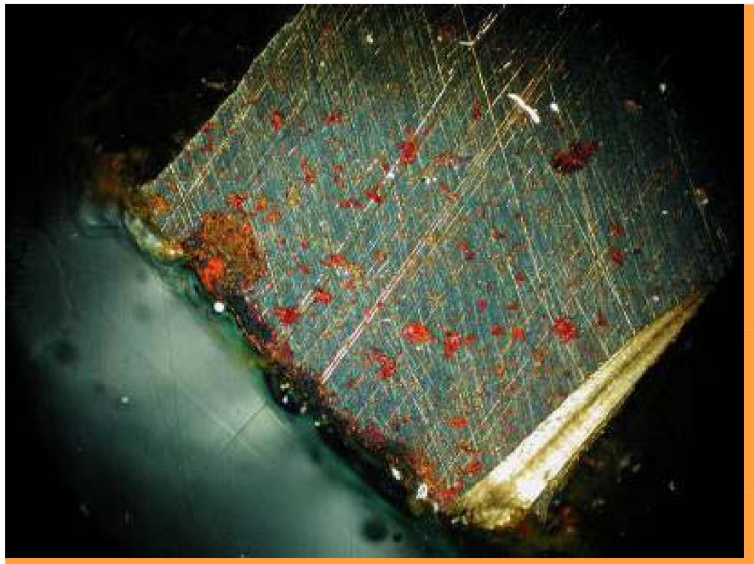


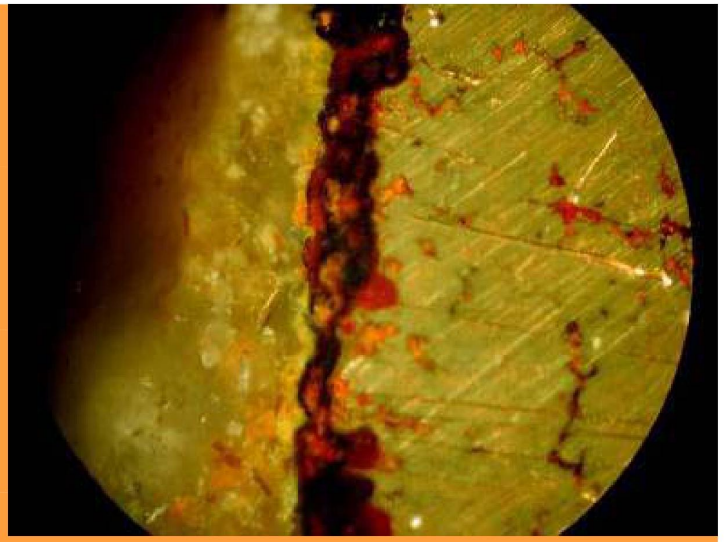
Metallografie su nuovi campioni prelevati in zone ancora metalliche e poco mineralizzate



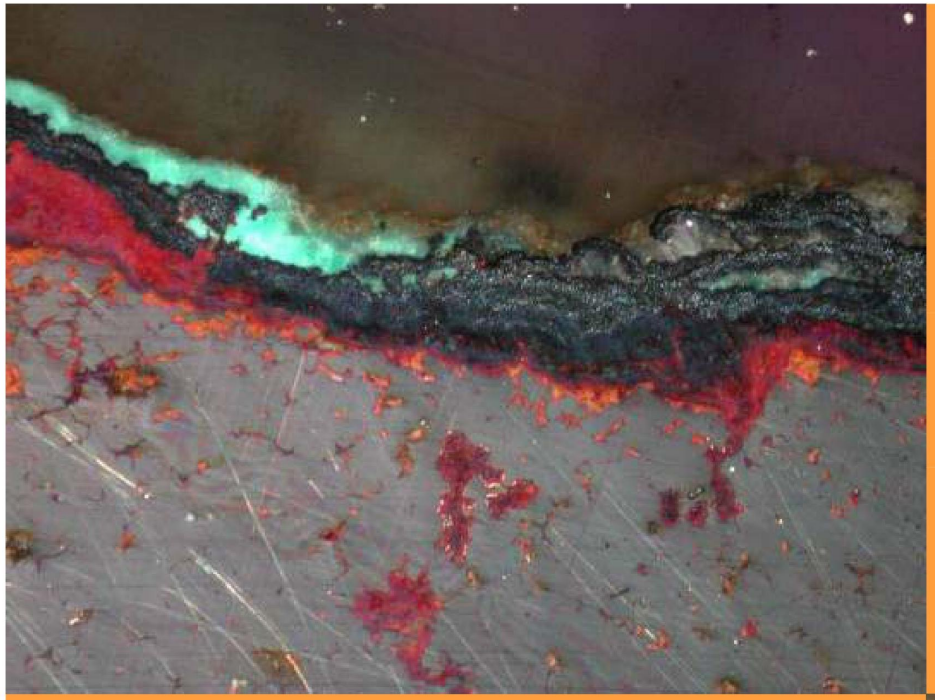




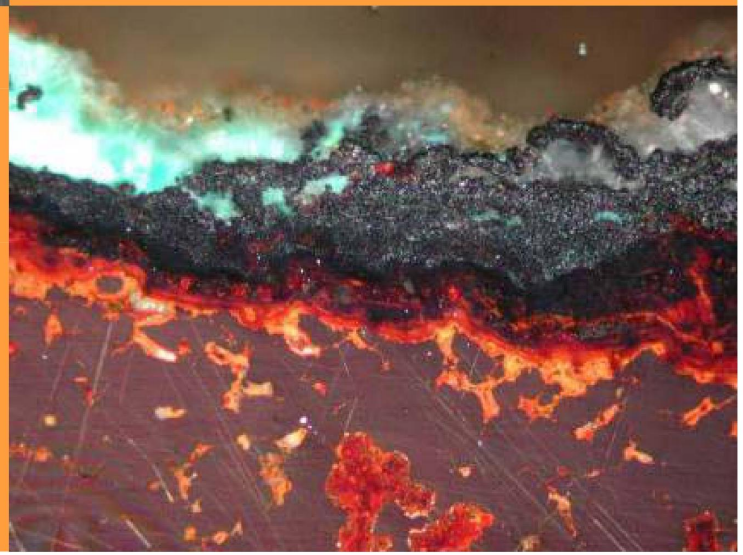


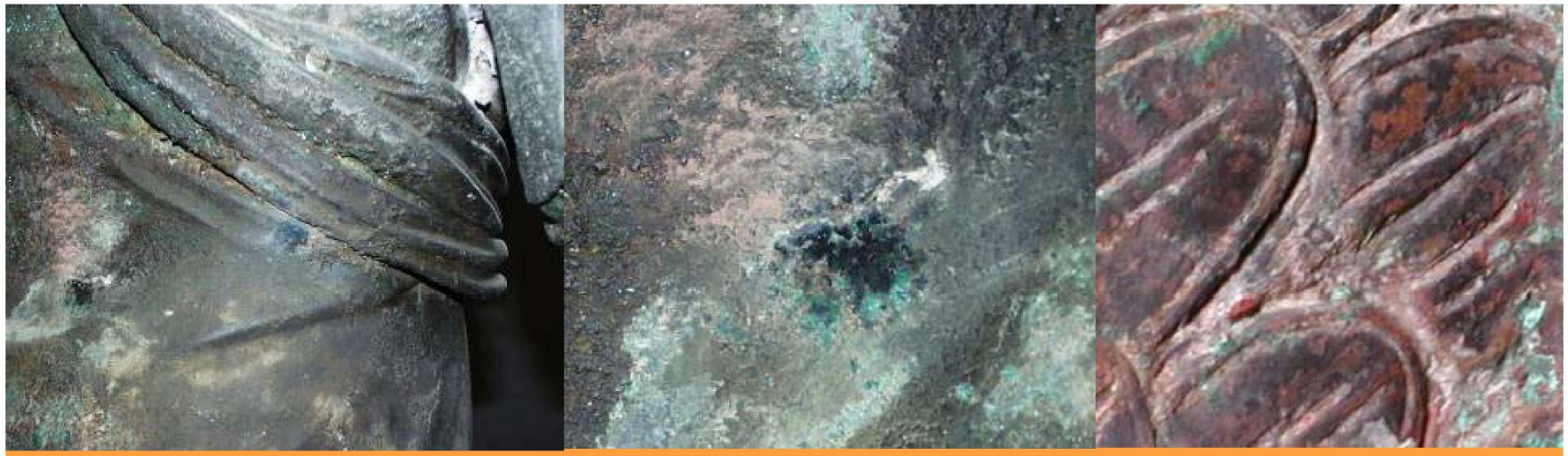


Ulteriori campioni per nuove metallografie

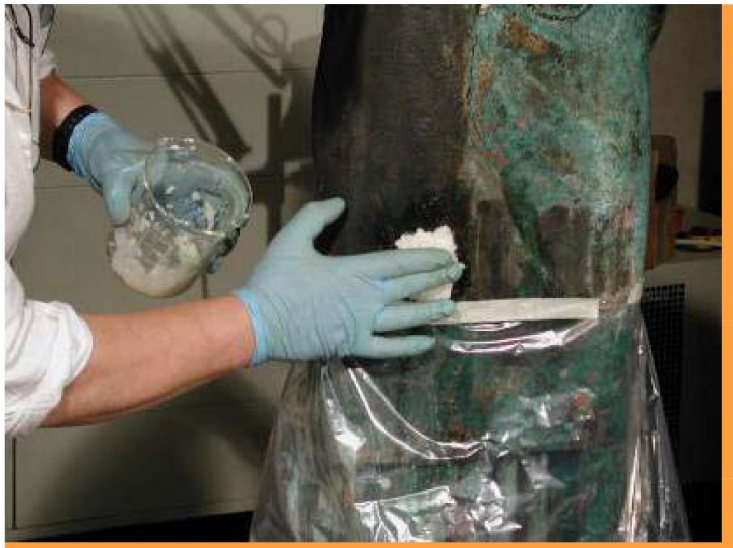


Zone parzialmente corrose e ricoperte da “vernici “

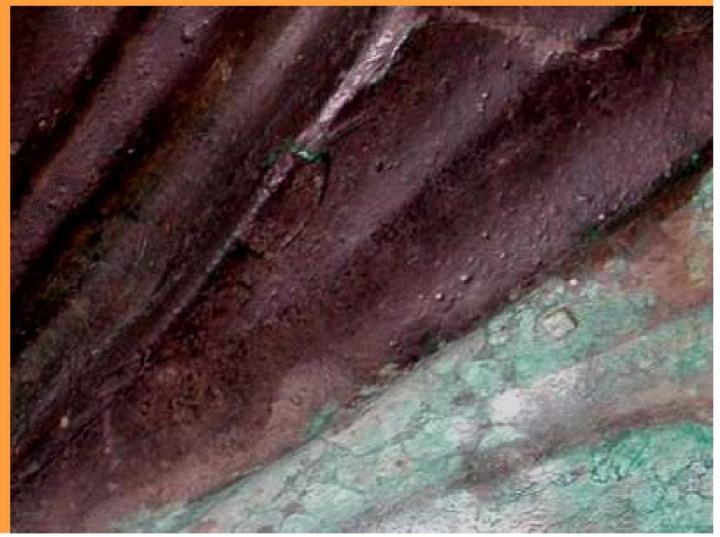




Saggi di pulitura in zone diverse alla ricerca della “ patina “



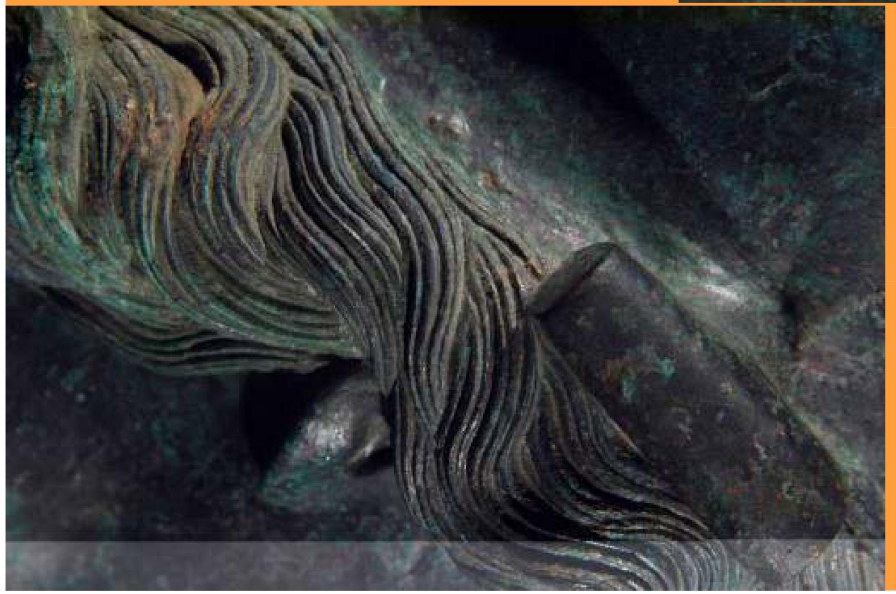
Asportazione completa delle “ vernici “



Primi risultati incoraggianti

La testa ancora in fase di pulitura

Particolari significativi di come, probabilmente, si presentava la superficie della statua al momento della sua realizzazione



Smontaggio di tutti i frammenti

Alcuni dei frammenti smontati

Studio di alcune delle “MINERVE” simili per la ricostruzione del braccio edelle pieghe del vestito

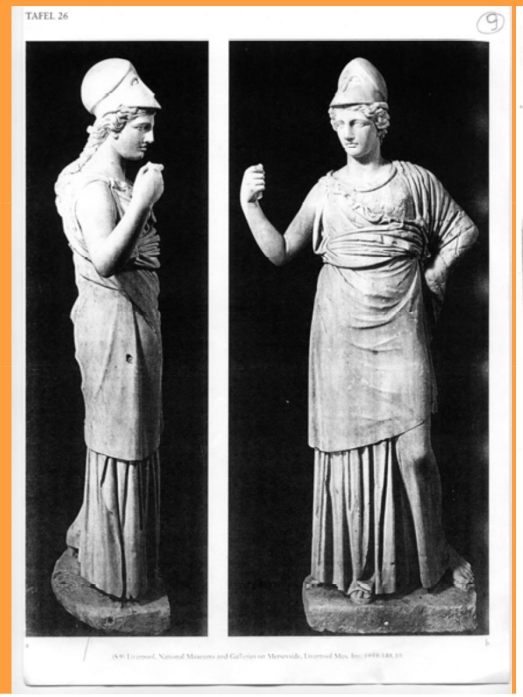


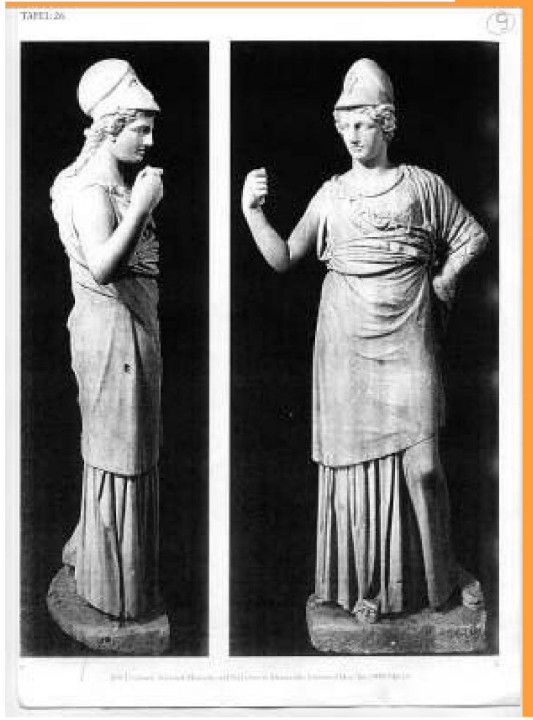
Abb. 6 (S 2) St. Petersburg, Ermitage Inv. W 27

(S 6) Castle Howard (Yorkshire)

(S 12) Turin, Museo Civico Inv. D 53

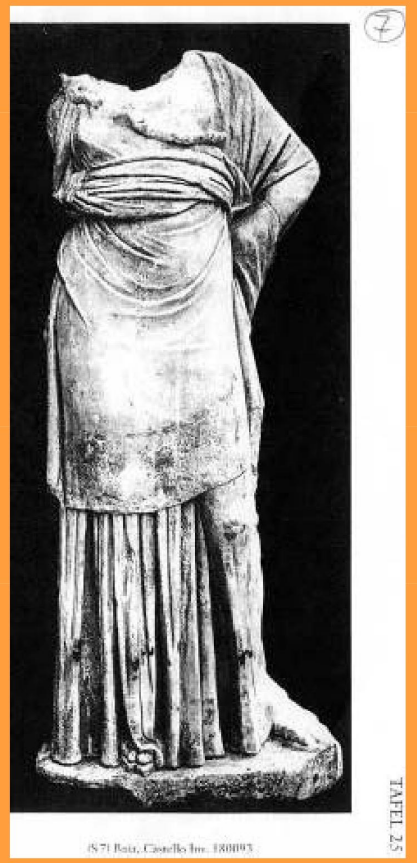
Rilievo grafico durante lo smontaggio

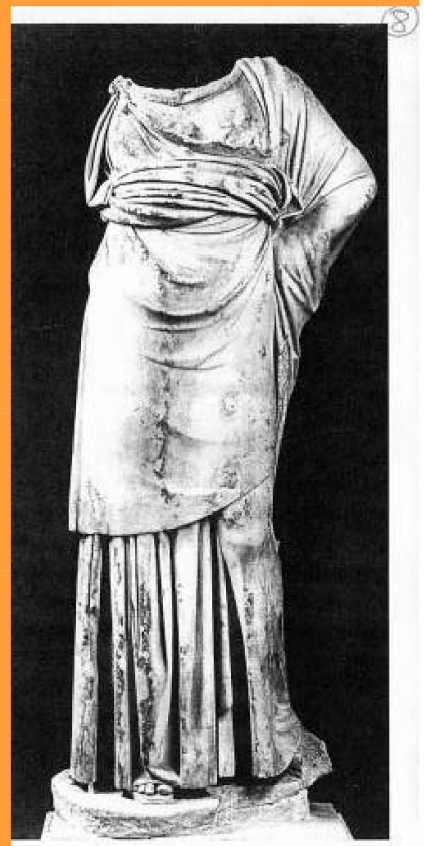
Fasi del rimontaggio

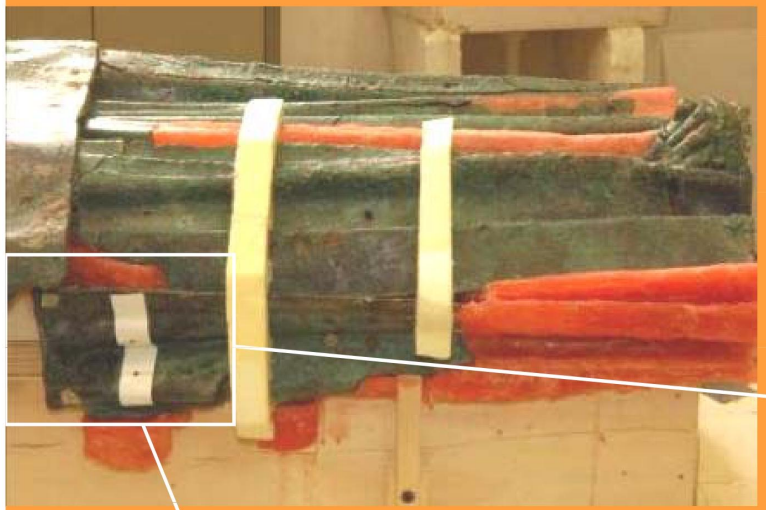


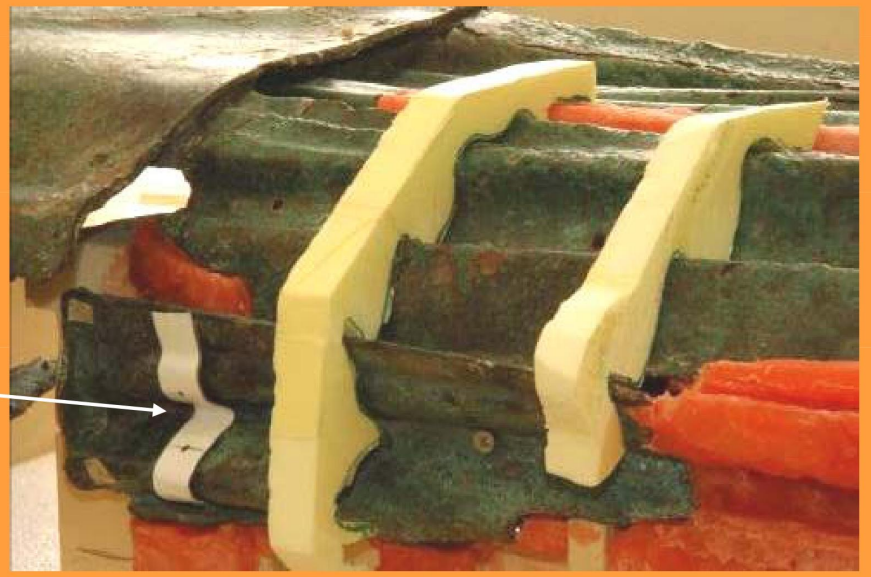
Confronto iconografico con statue affini in marmo

idem

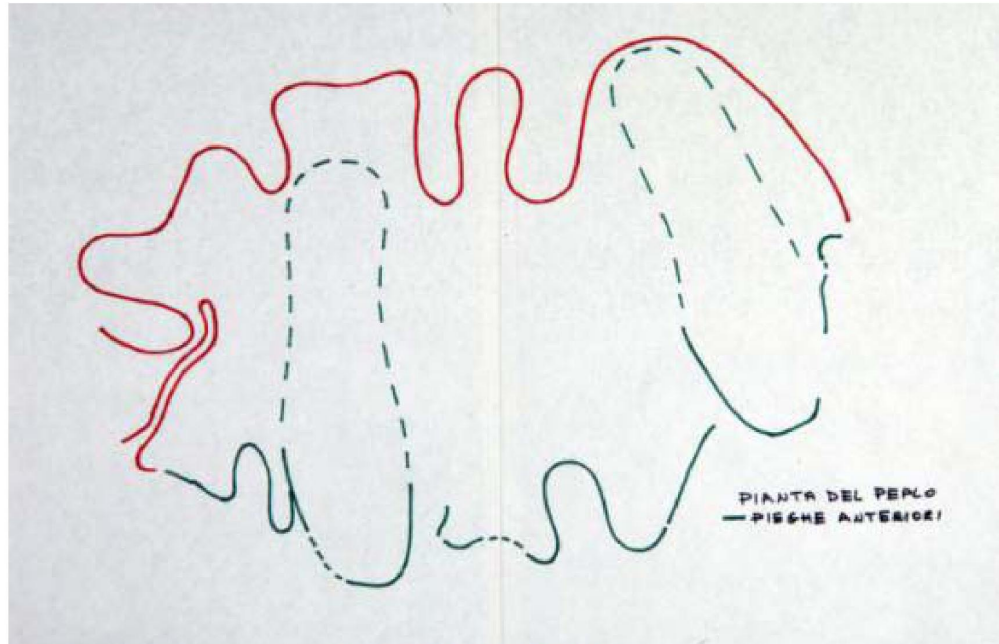


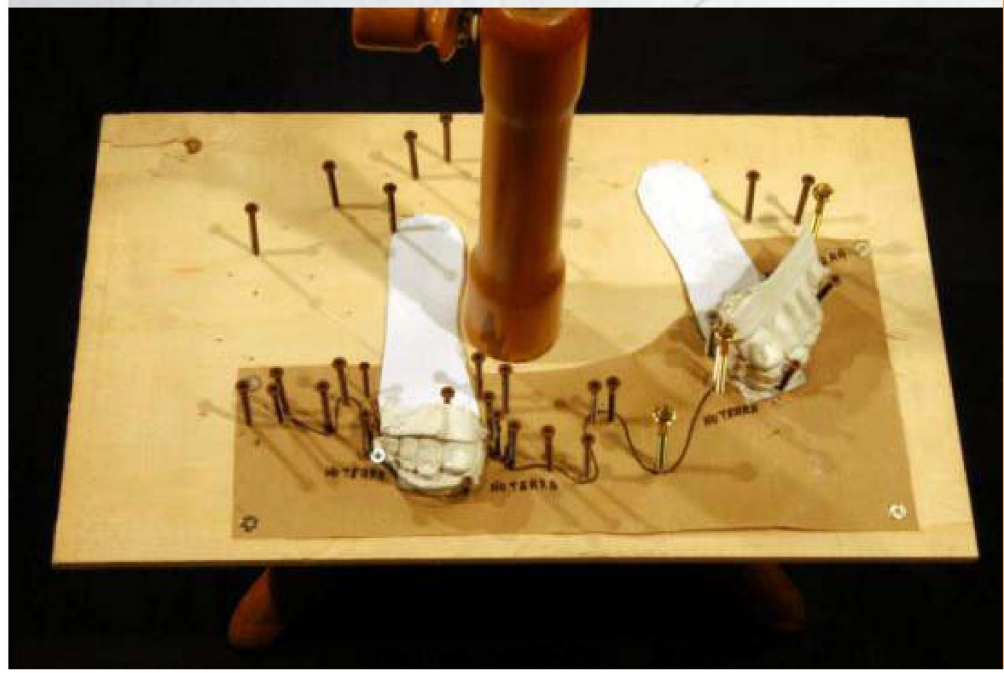






Sezioni trasversali delle pieghe nelle zone più significative



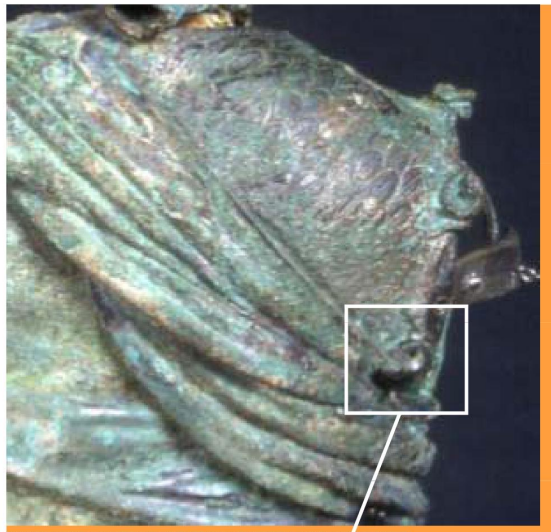


Pianta del ”peplo”

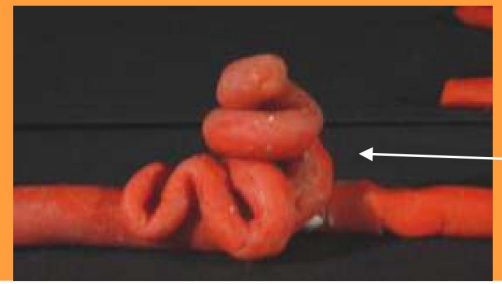
Trasposizione, con sagome, su un modello in tessuto, delle sezioni rilevate dall'originale

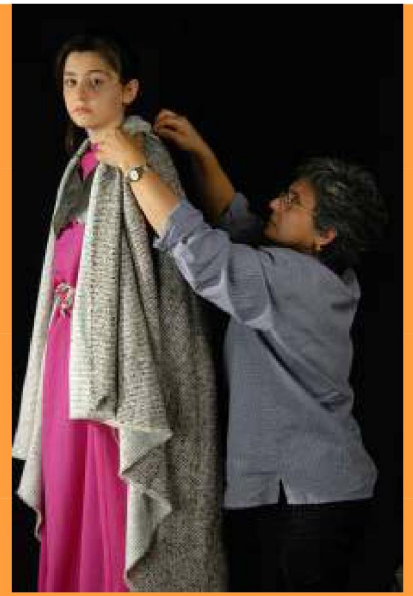
ricostruzione sperimentale del “peplo” e dell’ ”egida” in base agli elementi rilevati dall’originale e da confronti di opere simili

Particolari
dell'"egida" e del
panneggio



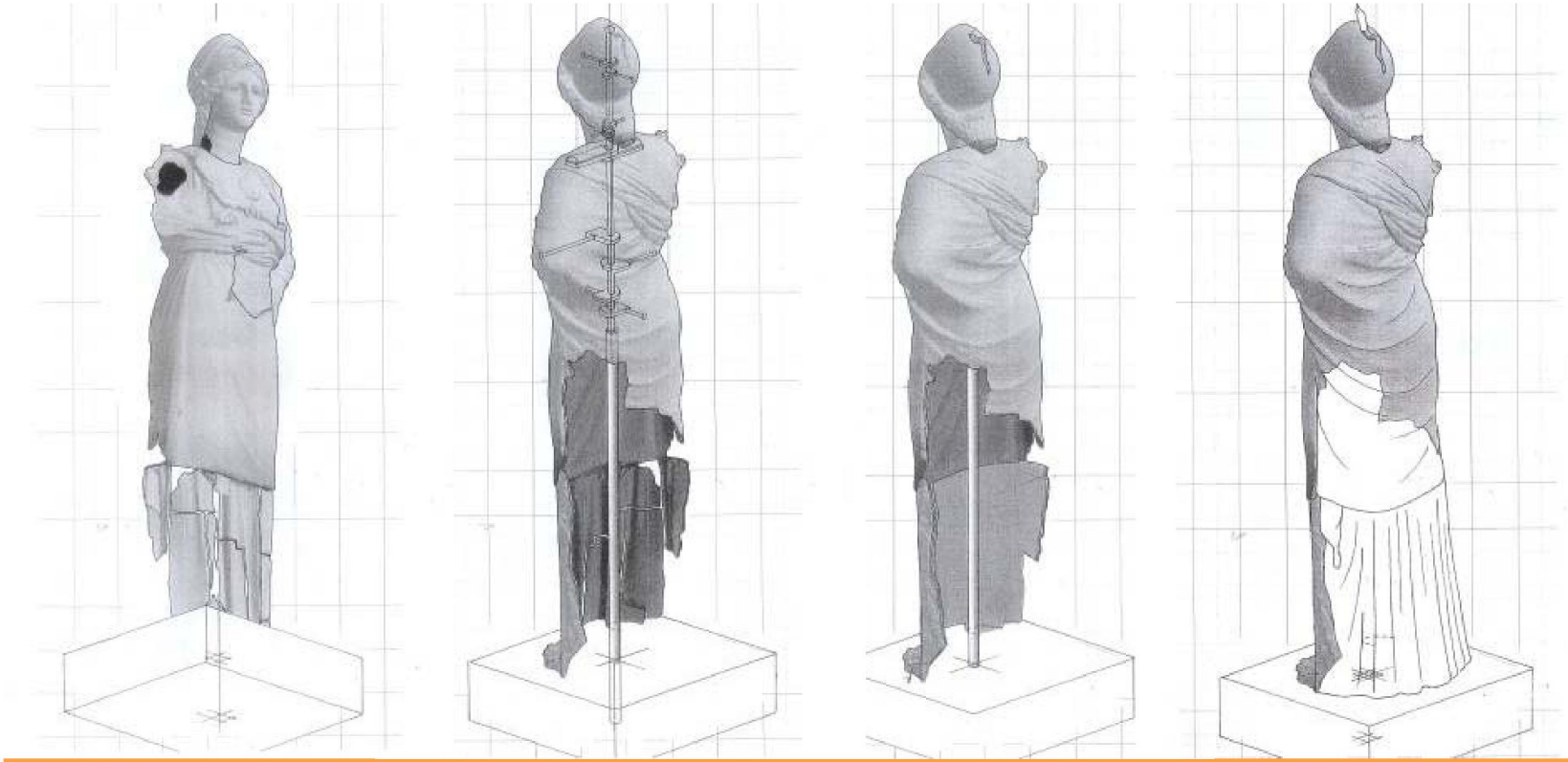
Egida: particolari delle squame e del bordo a serpentelli con ricostruzione in cera



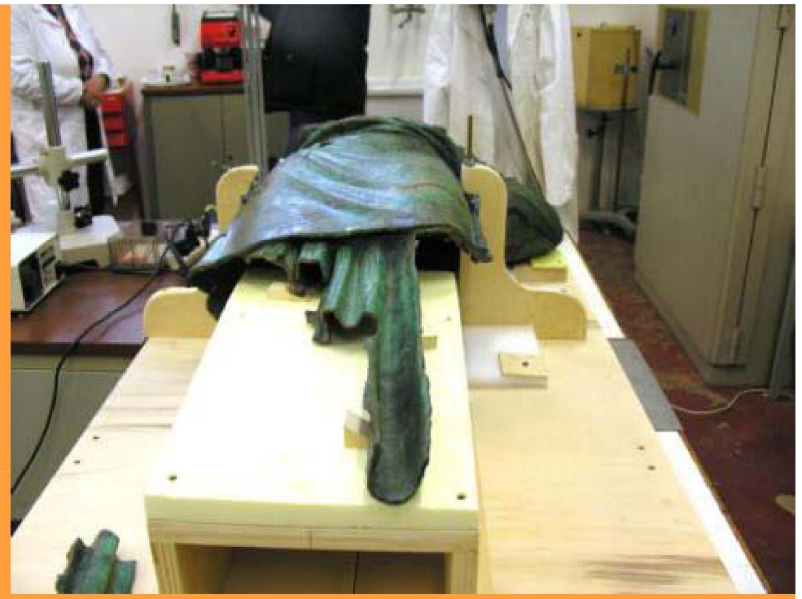


Fasi della realizzazione del panneggio dell'"himation" e confronto con l'originale

Confronto della posizione del panneggio del modello con l’originale

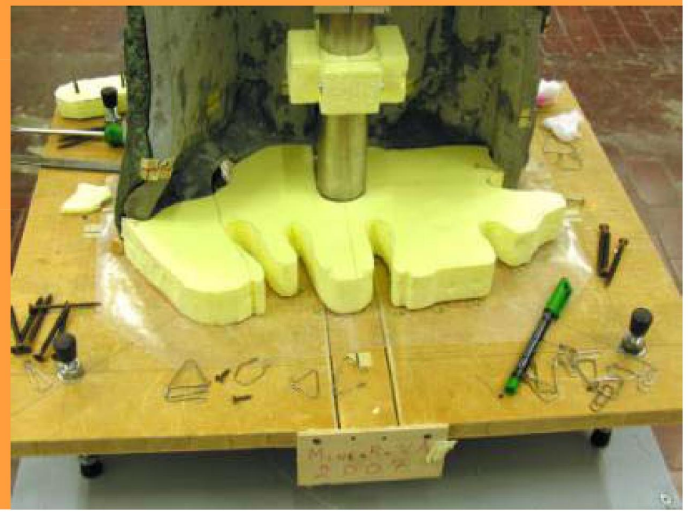


Sintesi del progetto espositivo



Fasi del rimontaggio

Preparazione di tela cerata



Ricostruzione della veste in tela cerata

Supporto per la testa

Progettato e realizzato un nuovo stativo in acciaio inox in sostituzione del vecchio di legno e staffe di ferro

Tutte le parti mancanti sono state ricomponete in resina e rese indipendenti ed asportabili al reperto originale. E’ una ricostruzione frutto di un lungo studio, ma alcuni particolari potrebbero non essere fedelissimi

La statua senza integrazioni

Come si presenta la “Minerva di Arezzo” dopo la sua lunga e laboriosa degenza nei laboratori del Centro di Restauro Archeologico di Firenze