

## Paragone Arte 157

F. Ceretti, *Giacomo Ceruti e Tortona tra gli Schulenburg e i Busseti*

*The author focuses on Giacomo Ceruti's mature period, after his sojourn in the Veneto during the late 1730s. Specific attention is given to the patronage of the cycle of genre canvases painted for Palazzo Busseti in Tortona, whose original arrangement is investigated through the rediscovered inventory of the collection. This casts new light on the identities of other patrons of Ceruti during his years of itinerant activity in Piacenza, Milan and Tortona, for example Ludwig Ferdinand von Oeynhausen-Schulenburg, identified here as the military commander portrayed in a celebrated canvas of 1743. In conclusion, the identification of the group of pictures in Palazzo Busseti allows for a more solid reconstruction of the early activity as genre painter of Paolo Borroni of Voghera, an imitator of Ceruti.*

F.M Ferro, *Attorno a uno "schizzo" su Guala di Giovanni Testori*

*Ideas jotted down by Giovanni Testori for an exhibition on Pier Francesco Guala provide a starting-point for presenting unpublished or little-known paintings selected for that occasion, with the addition of further unknown canvases and a drawing for a lost altarpiece. These works by Guala, a native of Casale Monferrato, are arranged in a sequence revealing his evolution from seventeenth-century culture to a startlingly Rococo style, fully attuned to the parallel development of Giuseppe Antonio Pianca from the Valsesia. Testori uses a pastry-based metaphor that becomes a leitmotif for a reading of Guala's agitated manner, following his creative talent in portraiture and sacred subjects, so as to understand his felicitous handling, which was not without a subtle sense of disquiet and far more dramatic than Pianca's perceived storminess. These two artists offer splendid examples of intense originality and non-academic painting in the heart of Piedmont and on its borders with Lombardy.*

G. Testori, *Il "rococò-dessert" del Guala*

*In 1992 Giovanni Testori thought of holding a small exhibition in a Turin gallery to highlight certain aspects of painting unaffiliated with eighteenth-century Piedmontese academic art, and focusing in particular on two masters he loved and keenly studied: Pier Francesco Guala from Casale Monferrato and Giuseppe Antonio Pianca from the Valsesia. Testori sketched out two texts, one of which, on Guala, has remained unpublished and is presented here. Together with his writings on Giacomo Ceruti, these two parallel lives offer outlines of the most vital elements of eighteenth-century painting in Northern Italy, with special attention given to portraiture. These few pages, of disarming beauty and lightness, are an admirable example of how Testori naturally combined critical acumen and felicitous writing.*

S. De Mieri, *Leonardo Grazia da Pistoia intorno al 1550*

*This article presents unpublished documents and works by the Pistoiese painter Leonardo Grazia, among the most significant artists active in Naples during the 1540s and 1550s. This makes it possible to cast new light on the last phase of his career, which has received little scholarly attention. Of special interest is the addition to his oeuvre of a triptych with Saint John the Baptist*

between Saints Zechariah and Elizabeth *in the Cathedral of Tricarico, in Basilicata, painted in 1550 at the request of the archdeacon Stefano Monaco. This work confirms the links already hypothesized by scholars connecting the painter and this region, which provided a decisive stimulus for the development of minor local masters in the closing decades of the sixteenth century.*