



Opera di Santa Croce
e Opificio delle Pietre Dure
presentano

GIORGIO VASARI ULTIMA CENA

Grazie a Prada,
Getty Foundation
e Protezione Civile.

dal 4 Novembre 2016
Firenze
Santa Croce

santacroceopera.it

Opera di Santa Croce and Opificio delle Pietre Dure present

GIORGIO VASARI LAST SUPPER

Fifty years after the flood, the newly restored masterpiece of **Giorgio Vasari** returns to **Santa Croce**, with thanks to **Opificio delle Pietre Dure** and to the contribution of **Prada**, **Getty Foundation** and **Protezione Civile**.

Fifty years after the flood of Florence, reappears the great painting by Giorgio Vasari that only a few can remember to have seen: Last Supper that water and mud engulfed in a room of the Museum of Opera di Santa Croce on November of 1966. This is an extraordinary story of studies, hopes, restoration and technological development; the generosity of patrons and expectations which made the return of a masterpiece to the world possible. That which appeared shrouded in darkness forever, has returned to light and color: Last Supper is a story that looks into the future.

Irene Sanesi, president of Opera di Santa Croce

Last Supper by Giorgio Vasari from Santa Croce was considered almost impossible to recover, and thus remained for 40 years in the deposits of Superintendence. Its restoration represents a victory over a challenge than the OPD faced starting with 2004 and was brought to completion thanks to its manifold nature of operational laboratory, research institute and restoration school. Their multifaceted strategies have helped to build an innovative project which achieved better than expected results, making use of the resources provided by Protezione Civile, Getty Foundation and Prada, along with the customary support of the Ministero dei Beni e delle Attività Culturali e del Turismo.

Marco Ciatti, superintendent Opificio delle Pietre Dure

GIORGIO VASARI, *LAST SUPPER*

This picture was painted in 1546 for the refectory of the *Murate*, a monastery of cloistered Benedictine nuns in what is now Via Ghibellina. When the religious orders were suppressed in 1808-10 by the French government which ruled Tuscany at the time following its annexation to France, the *Murate* was closed and its assets impounded and moved to storage in the city. *Last Supper* was moved to the convent of San Marco and then transferred to the Castellani Chapel in Santa Croce in 1815, where it remained for over fifty years until it was moved again to the convent's former refectory in the 1880s following the decision to turn the refectory into a museum. When the museum was extended between 1959 and 1962, the picture was hung in the most recent room (currently the first room in the tour) where it was engulfed by water and mud in the flood of 4 November 1966.

RESTORATION

Giorgio Vasari's *Last Supper*, which was engulfed by floodwater and mud in a room in this museum on 4 November 1966, was stored in a Soprintendenza warehouse for decades along with many other works that had suffered flood damage. After fifty years, thanks to new technologies, to the dedication of the Opificio delle Pietre Dure and with the support of Prada, Getty Foundation and the Civil Protection Department, it was miraculously restored and rehung in the refectory. Most of the museum's works of art were moved to a higher level in areas adjacent to the basilica between 2013 and 2014, but a system of counterweights was specially designed and manufactured for this painting with also a contribution from the Fondazione CR Firenze, allowing it to be rapidly raised by mechanical means in the event of a flood warning.

The return of *Last Supper* to Santa Croce is a virtuous example of art patronage that witnessed the cooperation, over more than ten years, of Prada for the restoration of the painting, of Getty Foundation for the wooden support and initially also of the Protezione Civile for the inspection and analysis of the damaged work.

We were delighted to accept the invitation from the FAI (Fondo Ambiente Italiano, the Italian National Trust) to support, through the work of the Opificio delle Pietre Dure (Workshop of Semi-Precious Stones), the restoration, one might even say the rebirth, of a work as important as Giorgio Vasari's Last Supper. We are therefore proud to have helped to return this extremely significant work to its original location in the refectory of the Opera di Santa Croce after 50 years, and to make it accessible to the public, who can once again admire it in all its beauty.

Patrizio Bertelli, Chief Executive Officer of the Prada Group

PULLEY SYSTEM FOR RAISING WORKS OF ART ABOVE THE FLOOD DAMAGE RISK LEVEL

The Opera di Santa Croce joined with other museums in signing a protocol in 2011 committing it to preparing emergency plans for the safety of its exhibits. In view of the fact that the warning the Protezione Civile issues is never more than eighteen hours ahead of the event at best and that it is unrealistic to expect to be able to shift all the works of art in such a short space of time, in 2014 the Opera di Santa Croce hung Cimabue's *Crucifix* and the restored works higher than the flood risk level. The *Crucifix*, a veritable symbol of the flood in 1966, used to hang in the Refectory but it now hangs in perfect safety in the Sacristy. Ahead of the return of Vasari's *Last Supper*, the problem arose of where to hang it in safety, and the choice of the Refectory was carefully evaluated. Thanks to the experience built up with the *Crucifix* using an emergency winch, research was now directed towards a simpler and more reliable system. Having discarded the idea of using electrical equipment in order to avoid any risks in the event of a power cut, time-worn methods were revived based on counterweights with pulleys, endowing the wooden structure containing the painting with a metal chassis having welded telescopic bars whose ends are fixed to the Refectory wall. Two chains connect the work of art to a counterweight on the outside wall; and finally, the whole system of mechanical cogs and gears is fitted both with a safety block to keep the painting in the position in which it is usually displayed and with a braking system. In the event the painting is raised, the braking system makes it possible to gradually reduce the speed of the movement until the painting comes to a halt at a height of roughly six metres. That is over a metre higher than the predictable high-water mark in the event of a flood. A catch then keeps the painting stable in its raised position. A single person can complete the entire operation in the space of two minutes. The design of this lifting system is the product of a joint venture between the University of Florence, Geoapp srl and the Opera di Santa Croce's own Technical Department, it was developed by Sertec sas and it was manufactured with a generous contribution from the Fondazione CR Firenze.

SANTA CROCE AND THE ARNO RIVER

In keeping with the spirit of St. Francis, the convent of Santa Croce was founded in the 13th century in a poor neighbourhood that was lower than the bed of the Arno. It was thus inevitably exposed to the danger of flooding and not a century (occasionally not even a decade) went by without a terrible flood. The most destructive floods were in 1333, 1557, 1844 and 1966, the latter being the most destructive of all. Water mixed with oil and mud reached a height of almost six metres in the museum rooms, and the works of art on display were engulfed and badly damaged. Cimabue's *Crucifix* is the symbol of the tragedy along with frescoes, panel paintings and canvases. Working with Soprintendenza staff, servicemen, volunteers and students, the friars shovelled away the mud and then helped to lay the panel paintings flat in order to prevent the paint from flaking because they lacked the materials required to fix it. The paintings were then moved elsewhere by whatever means came to hand, pending restoration which sometimes took decades - or even half a century in the case of Vasari's *Last Supper*.

The Opera di Santa Croce completed the first phase of a scheme for protecting its works of art from the danger of flooding between 2013 and 2014. The scheme began with the delicate transfer of Cimabue's huge *Crucifix* to the Sacristy and of equally imposing altarpieces to the Medici or Novitiate Chapel.

REFECTORY

The old convent refectory was built in the early decades of the 14th century when the Franciscan community in Santa Croce numbered roughly one hundred and fifty friars. Its use as a refectory ceased in the early 19th century and it was turned into a storehouse. In 1900 it was restored for use as an exhibition hall to display works of art from the church and convent. Today it forms the heart of a museum that has gradually grown since the middle of the 20th century, when the works of art it housed at the time were extremely badly damaged, several even beyond repair, in the flood of 1966. The water rose to a height of five metres and the Museo di Santa Croce was identified as the "epicentre of the disaster". Since then, the outstanding job done by the Opificio delle Pietre Dure's restoration laboratories and the Florence Soprintendenze, working in conjunction with the Opera di Santa Croce, has led to the recovery of numerous important works that are now back on public display in and around the monumental complex.



TWO NIGHTS WITH VASARI

Friday, Nov 4th and Saturday, Nov 5th, 2016
from 8pm to midnight

special and free entrance

a project by Opera di Santa Croce
and Opificio delle Pietre Dure
thanks to Prada, the Getty Foundation
and Protezione Civile

Florence
piazza Santa Croce 16

#VasariSantaCroce



TWO NIGHTS WITH VASARI

On the occasion of the 50th anniversary of the Flood of Florence,
Opera di Santa Croce celebrates the return of the restored masterpiece by **Giorgio Vasari**, with two special and free openings:

Friday, November 4th and Saturday, November 5th 2016
from 8pm to midnight

free entry to Cenacolo of Santa Croce



Opera di Santa Croce is a secular entity whose chief purpose is to administer, safeguard and optimise the Monumental Complex of Santa Croce in Florence, a complex owned by the **Fondo Edifici di Culto del Ministero dell'Interno** and by the **Comune di Firenze**. Originally established in the 14th century, the Opera di Santa Croce has been an ONLUS (not-for-profit organisation) since 1998. In its capacity as a *Fabbriceria*, it is governed by the Lateran Pacts of 1929 between the Italian State and the Catholic Church and by Presidential Decree 33/1987 stipulating that it must be run by a collegial entity comprising seven board members appointed by the Interior Ministry every three years.

The Opera di Santa Croce is regulated by a **statute** which lays down as its institutional aim the **safeguard, promotion and optimisation** of the religious, civic, cultural and historical aspects of the Monumental Complex of Santa Croce.

Board of the Opera di Santa Croce

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The Basilica of Santa Croce has been served by a community of Franciscan Friars Minor Conventual ever since its foundation.

Giorgio Vasari's *Last Supper* is the property of the Fondo Edifici di Culto del Ministero dell'Interno .



The **Opificio delle Pietre Dure e Laboratori di Restauro di Firenze**, today an institute of the Ministero dei beni e delle attività culturali e del turismo, began as a national agency in 1975 when two Florentine institutions active in the fields of artistic production and conservation of works of art were combined. These were the **historic and renowned Opificio delle Pietre Dure**, founded in 1588 as a grand-ducal workshop, and transformed into a restoration centre towards the end of the nineteenth century, and the **Laboratori di restauro** (restoration laboratories), created in 1932 as part of the Florentine Soprintendenza and greatly expanded in the new centre at the Fortezza da Basso after the 1966 flood.

The **Historic Opificio** was founded by Ferdinando I de' Medici as a workshop specialised in the semiprecious stone inlay called "pietre dure" and was part of the "Galleria dei lavori" (grand-ducal workshops) inside the Uffizi. The Opificio workshop continued its activity during the Lorraine dynasty (18th - 19th centuries), and up to the late nineteenth century worked on its masterpiece of pietre dure decoration: the Chapel of the Princes in the Basilica of San Lorenzo. During its three centuries of artistic activity, the Opificio workshop also created impressive objects in pietre dure to furnish the grand-ducal residences or to be presented as gifts to the luminaries of Europe. This splendid era of artistic production is presented in the **Museum** of the Opificio in the historic building on Via degli Alfani. After the establishment of the Kingdom of Italy and the end of the Tuscan grand duchy, the Opificio lost its main patron and risked closure in the ensuing crisis. But the long tradition, the technical ability of the craftsmen, and the energy of the new director, Edoardo Marchionni, revitalised the Opificio, expanding activity into the restoration field, an activity emerging as the means for conserving material memory and national identities throughout Europe.

In 2007 **Opificio delle Pietre Dure** has been recognised as an autonomous Istituto Centrale (central institute) of the ministry, under the Direzione Generale Educazione e Ricerca (education and research general secretariat). Today, the Opificio extends its research and conservation across all media divided into the following departments: tapestries; bronzes and antique arms; paintings on canvas and panel; parchment and paper; ceramics, glass, wax; stone; mosaics and pietre dure (Florentine stone mosaic); metalwork and jewellery; wall paintings; polychrome wood sculptures; textiles. It also has a scientific laboratory divided by discipline including environmental management and preventive conservation and an archaeological service. The Institute employs about 90 individuals, among these: art historians, conservators, conservation scientists, laboratory technicians, and administrative and auxiliary personnel. Its activities take place in three different sites in Florence: the historical building on via degli Alfani; the premises inside the Fortezza da Basso; the Sala delle Bandiere (Hall of the Banners) in Palazzo Vecchio. Additionally, the Opificio conducts activities outside its walls, contributing directly to both conservation projects and consulting for technical and scientific problems. The Opificio houses one of the three Italian state conservation schools with the title: **Scuola di Alta Formazione e di Studio**. The Opificio carries out research collaborations on cultural heritage, especially in the fields of technical art history and the study of conservation materials. Institutional partners include national and international public entities, universities, and research institutes. In some instances, these collaborations have resulted in the stipulation of conventions establishing common lines of research.

Since 1986, the Institute has published its annual journal, **OPD Restauro**, dealing technical, scientific, analytical, theoretical and historical aspects of conservation. Additionally, high-profile, complex conservation treatments are of ten presented in monographs, such as those in the series, *Problemi di conservazione e restauro*.

CONSERVATION SCIENCE: ANALYSIS AD RESEARCH

Conservation science and, in general, the application of scientific disciplines to the conservation of cultural heritage represent an important and well-established part of the Opificio. The scientific laboratories provide assistance to the conservators while at the same time carrying out research in the fields of technical art history and conservation science for cultural heritage. They also are responsible for science education and training in the Scuola di Alta Formazione e di Studio. These laboratories have been active for many years, and they constitute an important authority in conservation science for conservators, scientists, art historians, and archaeologists at both national and International levels. The two departments working in diagnostics, analysis, and research are the Laboratorio scientifico (conservation science department) and the Climatologia e conservazione preventiva (environmental management and preventive conservation department).

THE MUSEUM belonging to the Opificio is a direct descendent of the pietre dure workshop founded in 1588 by Ferdinando I de' Medici. The holdings of the museum do not reflect a single collecting vision but instead represent the production activities over the centuries: the 'life and times' of the workshop. The most prestigious creations, often given as gifts by the Florentine grand dukes, can be found in palaces and museums throughout Europe. The works that remained to be incorporated into the museum in 1882 were those that survived the nineteenth century dispersal of much of the collection. The collection contains very evocative and refined works and illustrates the evolution of the workshop, extending over three centuries. In 1995, the museum was renovated following the design of Adolfo Natalini. The collection was reorganised thematically: the areas around the entrance hall document the production during the eras of the Medici and Lorraine grand dukes; the small nineteenth century rooms document post Unification (1860) activity; the mezzanine floor is dedicated to techniques of craftsmanship. An extensive display in this area contains samples of the stones, the workbenches, the tools, and demonstration examples that show the phases in the making of a masterpiece in Florentine stone inlay.

THE SCHOOL AT THE OPIFICIO began teaching conservation in 1978. The diploma issued by the Opificio is equivalent to laurea magistrale (a five-year university degree) in Conservation and Restoration of Cultural Heritage (LM-R / 02). The five year programme consists of 300 credit hours. Courses are carried out in the Opificio's laboratories and include theoretical lessons and hands on experience. Course structure varies based on the following tracks: 1. Stone and stone derivatives. Decorated architectural surfaces; 2. Paintings on panel and canvas. Three-dimensional wooden sculpture; 3. Painted and/or synthetic multimaterial objects; 4. Textiles and leather objects; 5. Ceramics and glass. Metals and alloys; 6. Documents and books. Paper-based objects. Photographic, film and digital material

DOCUMENTATION AND RESEARCH SERVICES

The record and research activities of the Institute include the Library, the Archives of conservation documentation, and the Historical archives located at the Via degli Alfani site, and the **Photography studio**, located at the Fortezza da Basso. The "**Ugo Procacci**" library, named in honour of Ugo Procacci, dates from the period after the 1966 flood. **Archives of conservation, documentation** on Via degli Alfani contain documentation of conservation treatments since 1934 when the modern Opificio was created. The archives contain photographs and treatment reports, some of which have been digitalised.

HISTORICAL ARCHIVES This archive extends from 1789 to 1975 and documents the transformation of the Opificio from a court workshop under the patronage of the Grand Duchy (1789-1859) to an artistic production facility and, at the end of the nineteenth century, to an institution for restoration. The historic material at the Opificio is divided into two distinct collections: the first is older and consists of a series of manuscript files that document the production of pietre dure artworks. This portion of the archive covers the late-eighteenth century to the end of the Grand Duchy of Tuscany (1859) with a few subsequent additions through to the end of the nineteenth century. The more recent collection is composed of handwritten, typewritten, and photographic documents relating to the Opificio's activity beginning in the 1880s.

CULTURAL PROMOTION OFFICE This office is responsible for the institutional communications of the Institute, providing information to the general public on conservation activities, scientific research and experimentation of new treatment technology, new diagnostic techniques and educational activities. The office organizes conferences and meetings both on and offsite in collaboration with other departments or with external partners; manages participation in various conservation and restoration expositions; functions as a press and public relations office; manages the editorial office for the journal "OPD Restauro" and the other publications put out by the Opificio; manages the website in collaboration with the IT services department; collaborates with the Associazione Amici dell'Opificio (Opificio's Friends) in organizing guided visits to the conservation laboratories.

THE ASSOCIATION AMICI DELL'OPIFICIO (*Opificio's Friends*) was founded in 2005 as show of solidarity and pride in the Opificio. The purpose of the association is to offer substantial, ongoing support for the Opificio's many activities. The main goal of the association is, therefore, **to promote the activity of the institute** in its three-fold mandate: as the heir of the Medici pietre dure displayed at the museum, as the important and **multifaceted conservation institution**, and as the **academic training centre** for conservation professionals. There are many benefits for members, including free entry to the **museum**, specially **organised visits** to the exhibitions coordinated by the Opificio, and the possibility of participating in **conferences**, and other occasions to disseminate and celebrate the accomplishment of the institution.

PRADA

Prada was founded in 1913 by Mario Prada, Miuccia Prada's grandfather, in Milan. Located in the prestigious Galleria Vittorio Emanuele II, Prada was an exclusive, stylish store selling luggage, accessories and luxury goods, in fine materials and of sophisticated workmanship. The Milan store quickly became a firm favourite with the aristocracy and the most sophisticated members of the European elite. In 1919 Prada received the warrant of "Official Supplier of the Italian Royal Household", and since then has been entitled to display the royal Savoy coat of arms and figure-of-eight knots alongside the company logo. Miuccia Prada and Patrizio Bertelli started working together in the late 70's, laying the foundations of the international expansion that was to come. Patrizio Bertelli broke new ground in the luxury goods sector, introducing a new business model in which he kept direct, internal control over all processes, applying uncompromised quality criteria across the entire production cycle. Miuccia Prada's creative talent and avant-garde approach attracted the attention of the global fashion industry, while her ability to look at the world from an unconventional vantage point allowed her not only to anticipate, but quite often, to set new trends. Prada casts its creative eye beyond the boundaries of fashion, to include art, architecture, cinema and culture as key reference to the brand's core values. Today the Prada brand includes men's and women's leather goods, ready-to-wear and footwear which synthesize an innovative, sophisticated and modern design coupled with the high quality typical of handcrafted products. Prada is also active in the eyewear and fragrance sectors. Together with Miu Miu, Church's, Car Shoe and Marchesi 1824, the Prada brand is part of the Prada Group, a global powerhouse in the luxury goods market, as well as a business icon capable of combining industrialized processes with sophisticated workmanship, top quality and the level of detail characteristic of craft production. www.prada.com www.pradagroup.com
For further information, please contact ufficio.stampa@prada.com

CORPORATE SOCIAL RESPONSIBILITY

The Prada Group pursues economic growth in conjunction with sustainable development in the immediate and long term, with the objective of building the foundation for the company of the future. The constant evaluation of the outside world is a fundamental part of the Prada Group, and consequently, the company's DNA is naturally aligned with the issues on which society is largely focused today: respect for people, for the environment, for communities and for artistic heritage. The year 2015 saw the launch of the corporate website www.csr.pradagroup.com, a new perspective on the Prada Group. The website highlights the steps that have been undertaken towards sustainability, initially subconsciously, and then increasingly consciously, in over thirty years of industrial development. This site aims to be a major contributor to the diffusion of practices and values within the Group, along the supply chain and among the main stakeholders, whilst demonstrating the Group's commitment to them to continue along that path.

PRADA AND FAI - FONDO AMBIENTE ITALIANO

Knowledge, tangibility, consistency, independence, quality.

These are the five principles that inspired Prada in 2010 to recognize FAI as a sensitive and caring partner with whom to plan and implement initiatives to give back to the community precious elements of local artistic heritage. The project highlights Prada's strong artistic and cultural ties, which constitute an integral part of the brand's values and inspiration for all its activities. A long-term, continuing collaborative process has been set in motion involving actions that speak to the local area, its history and its special qualities. Whenever Prada opens a new store in Italy, it supports local restoration and values enhancement projects. The partners choose their initiatives with great care so that they will speak to the entire world while addressing the specific local community.

Florence, 2014 - 2016 *Innovation in the service of conservation*

Turin, 2014 *A new house curtain for the Teatro Regio*

Bari, 2013 *Franciscan saints and a timeworn well*

Padua, 2012 *A new light on artistic treasures*

Bologna, 2010 *The historic university centre*

To know more, please visit <http://csr.pradagroup.com/en/project/tributes-artistic-heritage/#prada-group-and-fai>



The Getty Foundation

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. Through strategic grants initiatives, it strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. It carries out its work in collaboration with the other Getty Programs to ensure that they individually and collectively achieve maximum effect.

Since its inception in 1984, the Getty Foundation has provided grants to support over 7,000 projects in 180 countries on all seven continents. Among the Foundation's most prominent recent initiatives was Pacific Standard Time: Art in L.A., 1945-1980, the largest cultural collaboration ever undertaken in the region culminating in more than 60 related exhibitions on postwar art in Los Angeles that took place across Southern California in 2011-2012. The newest initiative in this effort is Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles opening September 2017.

Other Foundation initiatives include: Keeping It Modern, which is advancing the conservation of 20th century buildings around the world; the Panel Paintings Initiative, which is supporting the next generation of conservators of paintings on wood and conserving some extremely important works of art; the Online Scholarly Catalogue Initiative (OSCI), which is helping museums face the challenges of moving collections catalogues online; and Connecting Art Histories, which is bringing together scholars across national boundaries, especially from regions where economic or political constraints have hampered their research.

In addition, the Foundation supports the Getty Leadership Institute at Claremont Graduate University, Graduate Internships at the Getty, and the Multicultural Undergraduate Internship program in Los Angeles County. For further information about these and other grant programs, visit the Foundation's website at www.getty.edu/foundation.

Opera di Santa Croce and National Civil Protection

The relocation of Vasari's masterpiece to the inner sanctum of Santa Croce is the result of a strong, ten-year collaboration between "L'Opera" and the Civil Protection Department to achieve activities aimed at the protection of the cultural heritage in flood-prone cities.

Development of Italian Civil Protection

After the 1980 Irpinia Earthquake, there was a general attempt to overcome the previous method of the rescue procedure from how it had been structured by a single minister. The former emergency experiences from the '60s and '70s showed a general direction towards a Civil Protection System. It is no longer traceable to a single, speciality technique but, on the contrary, to a combination of several techniques, including both public and private, volunteers, scientific and last but not least, the local autonomous government.

In 1982, to manage this complex frame work, the Civil Protection Department was established within the Presidenza del Consiglio dei Ministri in order to ensure a strong collaboration and supervision not only in the rescue phase, but also for the Prevision, Prevention, Emergency and during the Recovery of the threatened communities' previous condition of life. Thus, in 1992, the Civil Protection Law, entitled "Establishment of the Civil Protection National Service" was declared. The word "Service" highlights the management of a coordinated complex system, split up into four responsibility levels based on the constitutional principle of Subsidiarity: Municipal, Provincial, Regional and National,.

Over the years, this organizational method, interpreted as a "Service", has proved its efficiency and has been taken on as a model by other foreign organizations of Civil Protection.

In time, as often occur for organizational experience in both private and public sectors, norms change the competences, procedures and organizational structures at the central government, regional and local autonomy levels. No changes, however, involve the basic principle of the 225/92 norm. It defines the Civil Protection as a complex service that coordinates and decentralizes to identify different decision-making levels both for prevention and emergency-recovery activities closer to the citizens to protect their private property and both the collective heritage and the landscape cultural heritage. For these key activities, during the second half of '90s, after Umbria and Marche Earthquake, Italian Civil Protection had also developed an intense collaboration with MIBAC for the safeguard of Cultural Heritage.



The Fondazione Cassa di Risparmio di Firenze "We Produce Culture !"

The Fondazione Cassa di Risparmio di Firenze is a bank foundation established in accordance with the so-called Amato Law (218/90), whose statutory task is to devote its energies to triggering and sustaining projects and schemes designed to contribute to the development of society and of the community within its purview. Picking up the legacy of the original Cassa di Risparmio, the Foundation works in Tuscany, focusing in particular on the area of Florence and on those areas where the bank has traditionally been a presence. It achieves its statutory goals by using a part of the revenue generated by the management of its assets and above all, in this new phase, by seeking to foster projects and schemes involving several players working in the same field and capable of playing a multiplying role in financial and economic terms and in the creation of jobs.

The Foundation works predominantly in the fields of art, cultural assets and activities, environmental quality and protection, scientific research and technological innovation, charity and philanthropy, and growth and training for young people. The Foundation works both with its own projects and by supporting third-party initiatives allowing it to achieve and to meet its planned goals. It has three instrumental entities through which it intervenes indirectly in the conservation of environmental and historic heritage, in the promotion of the region and in the development of financial studies: the Fondazione Parchi Monumentali Bardini e Peyron [Bardini and Peyron Monumental Parks Foundation]; Tecnologie per i beni culturali e l'Artigianato (Tema) [Technologies for Cultural Assets and Craftsmanship]; and the Fondazione Cesifin. Working in conjunction with the Banca CR Firenze, it has also set up the Fondazione Biblioteche della Cassa di Risparmio di Firenze [Florence Savings Bank Libraries Foundation], and it holds a stake in Intesa Sanpaolo SpA (2.615 %), in Cassa Depositi e Prestiti SpA (0.7%) and in Toscana Aeroporti (6.58). It is both a founder and a supporting member of Florence's chief cultural institutions, including the Opera di Firenze, the Fondazione Palazzo Strozzi, the Fondazione Teatro della Toscana, the Accademia dei Georgofili, the Scuola di Musica di Fiesole and the Museo Novecento.

Our relationship with art and restoration is part and parcel of our history, explains the Foundation's President, Umberto Tombari, which is why we could not fail to take part in the restoration of a masterpiece of the calibre of Giorgio Vasari's Last Supper, though this is only one of our many initiatives designed to mark the 50th anniversary of the flood back in 1966. Thus we felt it appropriate to direct our contribution towards an absolutely crucial aspect of the restoration plan which was to make the painting safe by putting in place a system as simple in construction as it is indisputably effective in execution. Setting the Foundation's name on this project, which comes in addition to the many that we have promoted in this important part of Florence, is a source of pride for the institution and a tangible and concrete token of our commitment, which we are delighted to offer the city and its community.

Florence, 4 November 2016

Riccardo Galli

Public Relations, Institutional Communications and Press Office Manager

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