

The exhibition aims to increase the knowledge of Leonardo's Last Supper painting showing the reproductions of some rare and incredibly precious pictures granted by the Superintendence of Archaeology, Fine Arts and Landscape of Milan.

Through the photographs of the XX Century, it will be possible to retrace some of the most important events that have marked both the history and the image of this piece of art, reaffirming the photographic and journalistic value of the document.

The exhibition of a relevant selection of photographic documents that trace the history of the XX Century, was also the occasion to complete the computerization and cataloging process of the whole material which is stored in the photographic archive, in order to create a digital high definition catalogue, that can be consulted without deteriorating the delicate original material.



The *Ultima Cena per immagini* project is part of the commemorative events for the 500th anniversary of Leonardo da Vinci's death. The Italian Ministry for cultural heritage and activities in collaboration with the Leonardo's Last Supper Museum and the Superintendence of Archaeology, Fine Arts and Landscape of Milan, The Fondazione Cineteca Italiana, with the support of Intesa Sanpaolo and Epson, pays homage to the genius of Leonardo with a project that narrates the Last Supper through cinema, documentaries and historical pictures.

From Friday 31 May 2019 inside the MIC-Interactive Museum of Cinema (Viale Fulvio Testi 121 Milan, MM Bicocca), it will be possible to visit a video installation dedicated to the exhibition.



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LEONARDO
1519-2019



LEONARDO'S LAST SUPPER MUSEUM

www.cenacolovinciano.org

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OPENING HOURS:

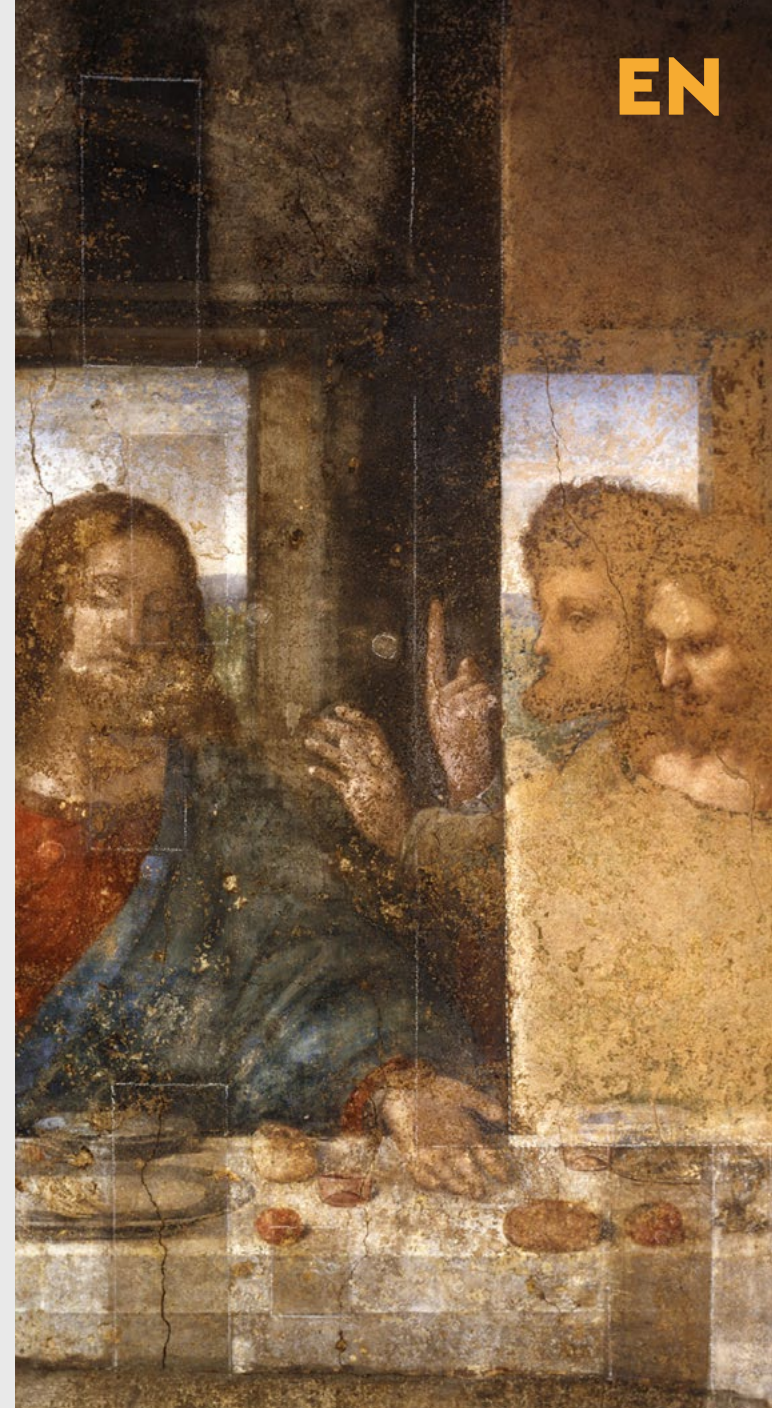
Tuesday to Sunday 8:15am - 7pm

last entrance 6:45pm

closed every Monday and on 1 January and 25 December

booking compulsory

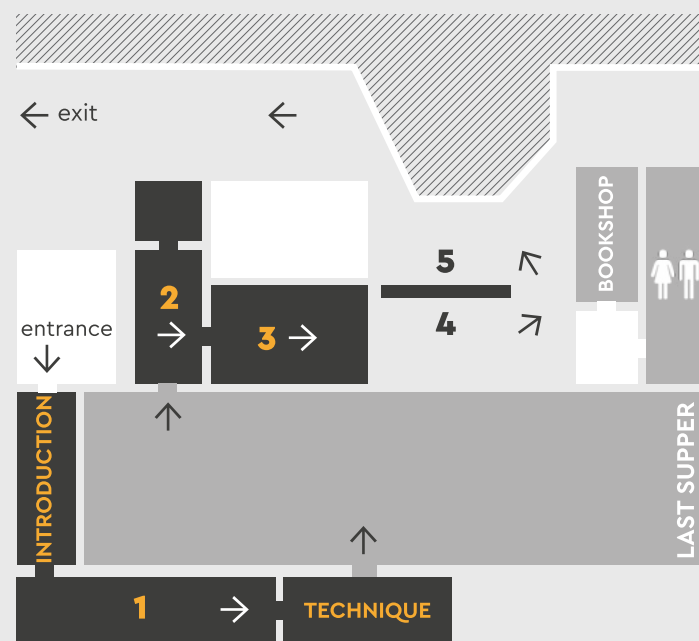
Piazza Santa Maria delle Grazie, 2 - Milan

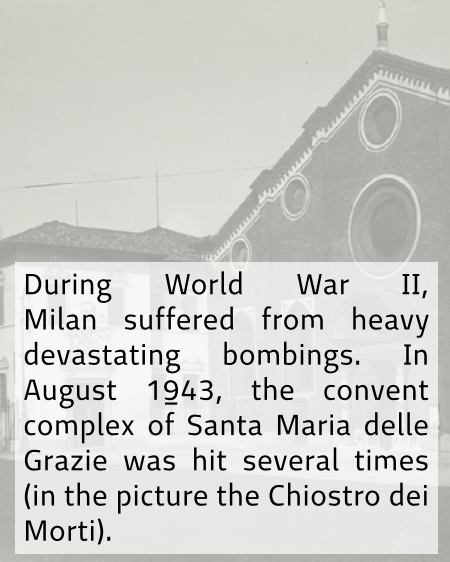


L'ULTIMA CENA PER IMMAGINI

Photography narrates the history of XX Century

28.05-08.12.2019



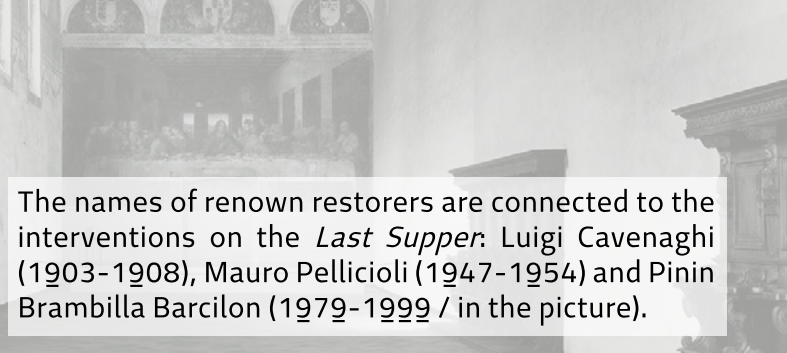


During World War II, Milan suffered from heavy devastating bombings. In August 1943, the convent complex of Santa Maria delle Grazie was hit several times (in the picture the Chiostro dei Morti).



1

To paint the *Last Supper* Leonardo used a dry technique rather than the fresco technique: his choice was to support his way of layering paint by glazing, obtaining the desired chromatic effects. But combined with environmental humidity, it represented the main element of the work's fragility.



The names of renowned restorers are connected to the interventions on the *Last Supper*: Luigi Cavenaghi (1903-1908), Mauro Pelliccioli (1947-1954) and Pinin Brambilla Barcilon (1979-1999 / in the picture).



2



5

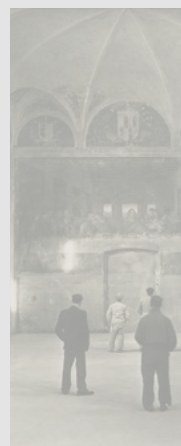
The idea of a Last Supper Museum began to develop at the end of the XIX Century; this is why through the years widely varying setups succeeded one another in the refectory spaces (in the picture the 1895 setup).



4



3



Immediately after Italy entered the war, the *Last Supper* was protected with heavy sandbags and scaffoldings, in order to minimise the risk of serious damages.



Over the centuries, attempts to halt the deterioration were repeatedly done, but it was only at the beginning of 1900 that, in order to develop a more suitable intervention, they tried to understand the technique used by Leonardo and the causes of the damage. (in the picture the head of Philip, 1977).