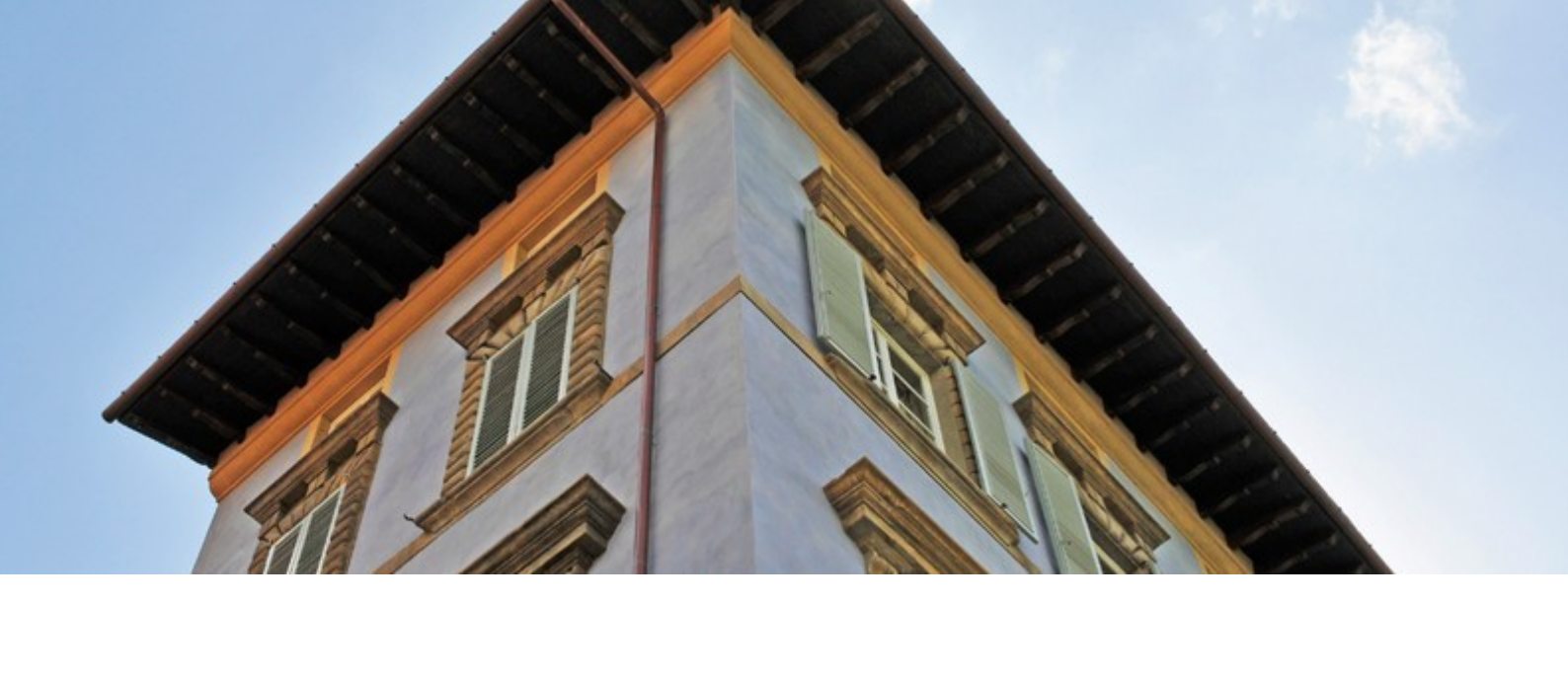


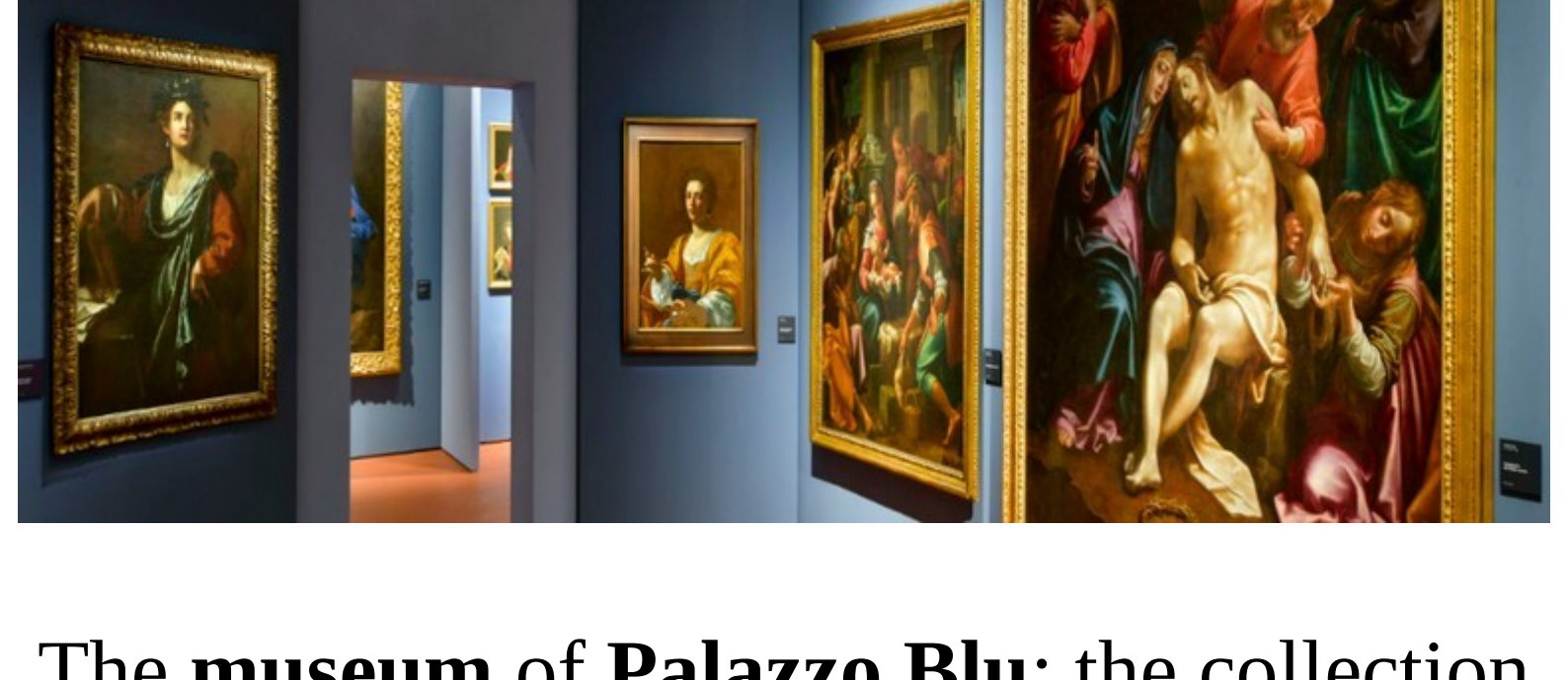
Palazzo Blu, lungarno Gambacorti



The palace is one of the most characteristic of the Pisan Lungarno. Founded by **Doge Giovanni dell'Agnello** in 1356 over a pre-existing nucleus of tower houses dating from the 12th and 13th centuries (of which numerous traces can be seen inside the construction itself), the building is today a **centre of art and culture** renowned all over the world. In 1495, it welcomed the **King of France Charles VIII**, during his descent into Italy, which led to the liberation of Pisa from Florence. The numerous families who lived in these halls over time added new rooms and decorations. It was the home of the Del Testa family and of doctor **Cesare Studiati**, director of the Greek-Russian Imperial College in 1773, which was based here. It was at that time that it was decided to paint the façade with a shade of **blue sky**, typical of the palaces of St. Petersburg. The palace then passed into the hands of the Bracci Cambini family, whose beautiful coat of arms painted by **Antonio Niccolini** is still visible, and of the Milanese count Luigi Archinto.

The last owners were Counts **Giuli Rossellini Gualandi** who restored almost all the interiors. In 2001, after years of neglect, it was bought by Ente Cassa di Risparmio di Pisa, which established the **Fondazione Blu** and turned it into **Blu, a palace of art and culture**.

For years the museum has hosted international exhibitions, with the likes of Picasso, Dalì, Modigliani and Toulouse Lautrec.



The **museum of Palazzo Blu**: the collection consists of the works that belonged to the Cassa di Risparmio di Pisa. Other works have been added over the years, such as the Simoneschi Collection.

The exhibition space spreads over four floors:

- **Cellars of the Palazzo Blu**, with a rich collection of **archaeological** finds coming from the numerous excavations carried out in the vicinity of the palace. Of great interest is a graphic reconstruction of the Kinzica district in the 14th century.
- **Ground floor**, some portraits of the Bank's presidents are exhibited in the vestibule, through which we enter the **Giuli library**, which preserves the prestigious **ceiling** decorated by **Niccola Torricini** (who also designed the ceilings of the main floor). The access area to the temporary exhibitions section is embellished by the presence of the Harpy by the **Tribolo**, a pupil of Michelangelo, coming from Palazzo Toscanelli, which overlooks a balustrade that allows us to see the **thirteenth-century flooring** of the ancient via Æmilia Scauri, in addition to the medieval remains of the palace.
- The **main floor** it is furnished in nineteenth-century style and exhibits works by post macchiaioli artists, such as **Luigi Gioli**, the portrait of the noble Roncioni by **Jean Baptiste Desmarais** (1793) in the music hall, the whims by **Gherardo** and **Giuseppe Poli**. A numismatic and archaeological (Etruscan-Roman) collection follows. Of great impact is the **red hall**, decorated in 1903 on the occasion of a great ball organised by counts Giuli.
- The **picture gallery**, on the top floor, is the flagship of the museum. From the fourteenth century in Pisa, with the polyptych of Agnano by **Cecco di Pietro** and the tables by **Agnolo Gaddi** and **Getto di Jacopo**, to the Renaissance of **Benozzo** and **Vincenzo Foppa**. The sixteenth century is represented by the Penitent San Gerolamo by the **Cigoli**, but the absolute protagonist is the **Lomi** hall, with works by **Aurelio**, **Baccio** and **Orazio**, better known as the **Gentileschi**, of which we can see the Madonna and Child with Saints. In the centre of the room is the Muse Clio by **Artemisia Gentileschi** dated 1632. Works by **Giovanni Battista Tempesti**, like the liberation of St. Peter follow.

