



FOLIGNO

*A journey
to the center of the world
amidst nature, art, traditions and gastronomy.*

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MUSEUMS



***A journey to the center of the world
amidst nature, art, traditions
and gastronomy.***

Foligno is a blend of art, history, nature,
gastronomy, quaint villages, unique
paths and atmospheres.

This brochure guide leads you to the
discovery of the wonders of our territory.

Texts, photos, and videos come together
to provide an unforgettable experience.

Bon voyage!

FOLIGNO

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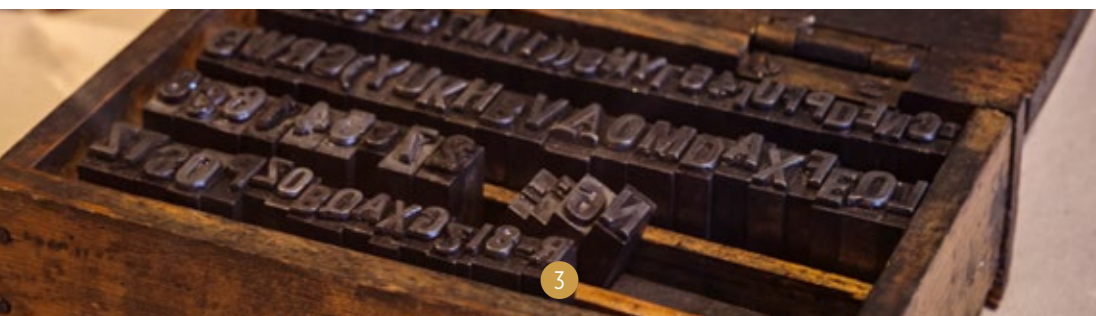
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Nunziatella Oratory - Battesimo di Gesù

MUSEUMS

Foligno boasts an extensive museum network that encompasses both the city and the surrounding territory. Particularly, the museums “within the walls” are strategically located in the historic center, facilitating a convenient walking tour.

Situated just a few hundred meters from one another, the city’s museums are clustered around Repubblica Square or its vicinity, including **Trinci Palace**, the **Museum of Printing**, the **Oratory of the Nunziatella**, the **Oratory of the Crucifix**, the **Diocesan Capitolare Museum**, the **Quintana Museum**, and the two museum locations of the **Italian Center for Contemporary Art (CIAC)**.

In Colfiorito, three active and highly interesting museum spaces contribute to a deeper understanding of the history and nature of the region: the **Colfiorito Archaeological Museum (MAC)**, the **Naturalistic Museum of the Colfiorito Park** and the **Memorial of the Concentration Camp of Colfiorito**.

At **Scopoli**, the **Ecomuseum of the Umbrian Apennine Ridge**, featuring the *Foligno Antenna* inaugurated in 2015, allows visitors to delve into specific themes of local tradition related to the Menotre River area—an historically significant hub of human activity in the Foligno territory.

Moreover, once beyond the city walls, an uninterrupted “open-air museum” unfolds seamlessly, showcasing nature and culture as a protected and recognized heritage.

Exploring this outdoor museum is as integral to your itinerary as the city tour. Over the centuries, these natural spaces, shaped by human intervention, reveal olive groves, vineyards, oak woods, springs, castles, ancient villages, and trails—a landscape to be explored on foot, by bicycle, or by intermittently leaving your car behind.



Trinci Palace

TRINCI PALACE



On the eastern side of Repubblica Square, the bustling heart of the city, stands the majestic palace once owned by the Trinci family, rulers of the city from 1305 to 1439. Serving as the seat of the **City Museum**, this palace, with its splendid frescoed interiors, is an indispensable stop on any visit to Foligno.

In the 14th century, the Trinci family already owned a palace overlooking the grand square. By acquiring additional adjacent palaces and towers, they created a single grand noble complex where they lived and hosted prominent figures of the time. After the end of the Trinci dynasty in 1439, the palace served as the seat of the Apostolic Governorate until 1860.

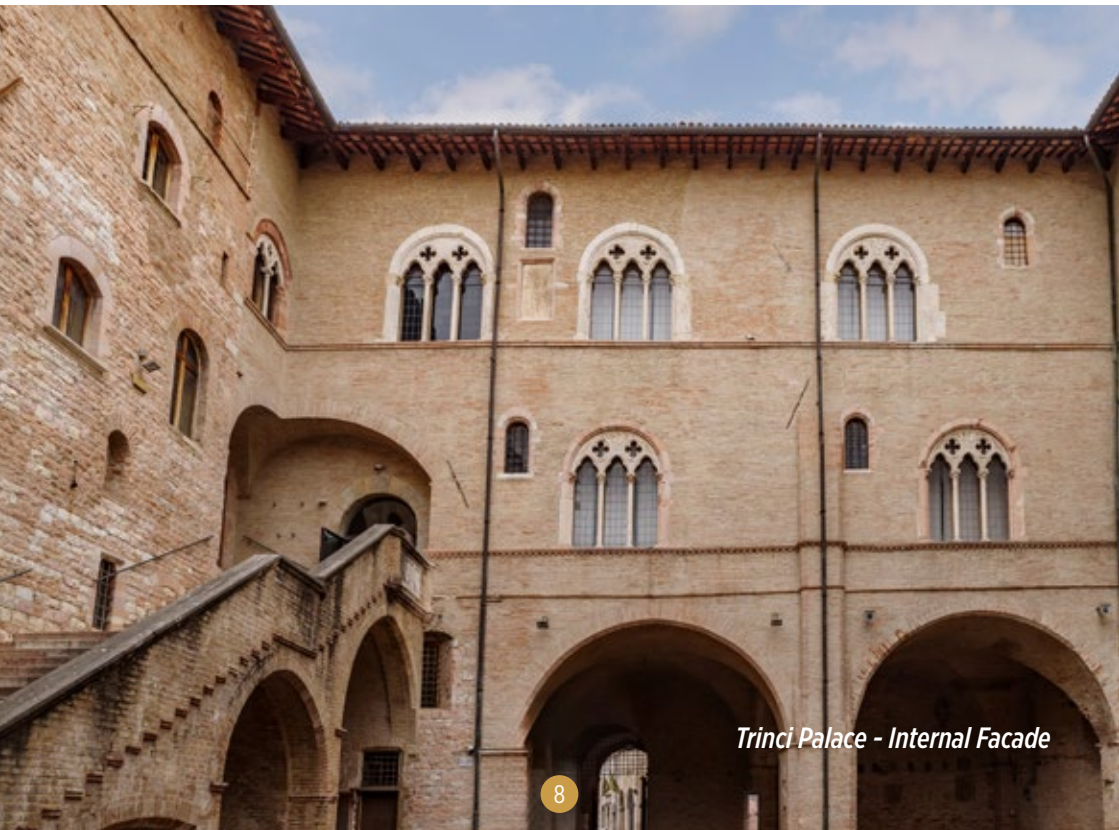
The 19th-century facade, reconstructed with neoclassical columns after the earthquake of 1832, aligns with that of the nearby municipal palace. However, upon entering the gate, a large courtyard opens up, partially

reconstructed after the bombings of World War II, transporting visitors to earlier eras.

Internally, the **courtyard**, used by the city for events and cultural occasions, features a portico on three sides, while the fourth side houses the neogothic staircase built in 1927.

The staircase leads to the **City Museum**, inaugurated in 2000, a complex that includes:

- **The Archaeological Museum**
- **The Civic Art Gallery**
- **The Giuseppe Piermarini Hall**
- **The Municipal Institution Museum**
- **The Multimedia Museum of Tournaments, Jousts, and Games.**



Trinci Palace - Internal Facade

The 14th-century **Gothic Staircase** is the ancient entrance to the palace, consisting of three ramps covered by cross-vaults. It is adorned with perspective and ornamental motifs reminiscent of those found in the Giotto cycle of the Upper Basilica of San Francesco in Assisi (late 13th century).

The staircase revolves around the courtyard with a well and serves as a vertical link between the various parts of the building. Before being covered with a ceiling, the space was open-air, as evidenced by windows, descents, and a cistern for collecting rainwater.



Trinci Palace - Gothic Staircase and well



Trinci Palace - Gothic Staircase and well

Through the staircase, one reaches the **noble floor** commissioned by Ugolino III Trinci and curated by the literati of his court. In the early 2000s, thanks to the discovery of an 18th-century notebook, the “**Taccuinio Coltellini**,” containing the transcription of an ancient document from 1411-1412, the possible authors of the frescoes were revealed: a group of artists from Northern Italy, including the master **Gentile da Fabriano**.

The tour begins with the **Loggia of Romulus and Remus**, depicting the history of the Foundation of Rome. The unmistakable signature of the Fabrian painter is evident in the presence of a crescent ornament on the forehead of a horse in the scene of the execution of Rea Silvia, similar to a detail in the Adoration of the Magi at the Uffizi (1423).



Trinci Palace - The Loggia

The journey continues through the **Chamber of Roses**, or the **Hall of the Liberal Arts and Planets**, displaying a complex interweaving of frescoes with symbolic references to man and time through the **Trivium and Quadrivium Arts, Philosophy, and the Seven planets**. The Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, each overseeing a phase of human life, depicted within concentric circles where the position of the sun in the sky indicates the time of day.

From here, you reach the **Corridor**, a walkway or suspended bridge that connected the Palace to the Cathedral in the past, used to access homes built on the side nave of the church. Today, it connects the palace to the Diocesan Capitolare Museum.



Trinci Palace - The Corridor

The corridor features a cycle of frescoes depicting the Seven ages of man and eleven heroes of antiquity (Joshua, David, Judas Maccabeus, Hector, Julius Caesar, Alexander the Great, King Arthur, Charlemagne, Godfrey of Bouillon, Romulus, Scipio Africanus). Again, the hand of Gentile da Fabriano and his school is evident. A monochrome fresco related to the previous decoration, with the same theme of the age of man from the Foligno pictorial school dating back to the early 15th century, is visible on the plaster below the decorative plaster.

Continuing, you enter the **Hall of Emperors**, or the **Hall of the Giants**, for which Gentile da Fabriano received 225 gold florins from the Trinci family. Under a loggia, the great figures of ancient Rome, exemplars of virtue, courage, political skill, and love for the homeland, are depicted wearing late Gothic attire.



Trinci Palace - Hall of the Giants



Trinci Palace - Hall of the Giants



Trinci Palace - Hall of the Giants - Cincinnato

Returning to the Loggia and ascending three steps, you are surprised by the **Chapel** frescoed by **Ottaviano Nelli** on commission from Corrado Trinci, son of Ugolino, depicting the *Stories of the life of the Virgin*, signed and dated February 25, 1424.

Exiting, you find the **Sisto IV Hall**, built in 1477 as part of the renovations commissioned by the Pontiff. The coat of arms of the Della Rovere family (oak leaves and acorns) appears in the center of the wooden ceiling.



Trinci Palace - The Chapel

Municipal Art Gallery

Since 1936, Trinci Palace has housed the **Municipal Art Gallery**, featuring artworks spanning from the 14th to the 16th century. The paintings from the Foligno School, active from the late 14th to the entire 15th century, constitute the first section, divided into four rooms. In the **first and second rooms**, frescoes detached in 1909 from the Santa Elisabetta Monastery in Foligno are displayed. Attributed to the **Master of the right apse of San Francesco in Montefalco** (late 14th century), these include scenes such as *Christ in the Garden of Gethsemane*, *the Arrest of Christ*, *the Ascent to Calvary*, *the Crucifixion* (first room), and *the Deposition of Christ from the Cross*, *the Resurrection of Christ*, *Holy Women*, and *a Saint with young women* (second room).

Presumably detached from the San Claudio Monastery, the frescoes in the **third room** include the *face of Saint Catherine of Alexandria*, *Saint Catherine of Alexandria and Christ in Piety*, *the Trinity within an almond with Saints Paul, Stephen, two angels, and a patron*, as well as *Saint Margaret*, *Saint Helena*, and *Saint Jerome* (late 14th century). In the **fourth room**, works include *Saint Anthony Abbot* from the first half of the 15th century, detached from the conventual church of San Domenico; a *Virgin crowned by angels* from the first half of the 15th century, detached from the church of San Giovanni Decollato or degli Impiccati; and a *Verification of the True Cross* from the church of the Santa Margherita Monastery, attributed to the **Master of the right apse of San Francesco in Montefalco**. Lastly, a *Crucifixion with Saint Francis of Assisi* from the early 15th century, of unknown origin.

Moving to the second floor, two rooms still focus on the 15th century: the **minor museum room**, preserving a *Saint Catherine of Alexandria* (first half of the 15th century), detached from an unknown building; an *Annunciation* (early 15th century), detached from Nocchi Palace, attributed to **Andrea di Cagno**; a *Madonna of the Milk* (first half of the 15th century), from the monastic church of S. Claudio, a work

by **Giovanni di Corraduccio**; from the same church, *Saint Benedict receives food from a monk* (first half of the 15th century), *Saint John the Baptist* (second half of the 15th century) from an unknown building, and finally, a cycle from the church of San Giovanni Decollato or degli Impiccati created by **Giovanni di Corraduccio** (circa 1428) with the *Ascent to Calvary*, *Madonna of Mercy*, *Crucifixion*, and *Madonna enthroned with Child*.

The major museum room houses works mainly from the second half of the 14th century, including the *Martyrdom of Saint Barbara*, *Madonna of Loreto*, *Franciscan Saint and patrons*, dated 1449, by **Bartolomeo di Tommaso**. There are also works by **Pierantonio Mezzastris**: *Madonna enthroned with Child among angels and Saints John and Dominic*, *Madonna enthroned with Child and Saint Simeon*, *Crucifixion and Saints Peter and Paul*, *Cardinal Saint Jerome and Penitent Saint Jerome*, *Crowned Virgin by angels*, *Madonna with Child and Saints Cardinal Jerome*, *Catherine*, *Biagio*, *Bonaventure*, and *Sebastian*; and *Madonna enthroned with Child and Saints John the Baptist and Francis*.

Additional works include *Madonna with Child* from the Church of Madonna di Sassonia; *Announcing Angel* from the Church of San Domenico, attributed to **Benozzo Gozzoli**.

Works by **Niccolò di Liberatore**, known as **l'Alunno**, include a detached fresco with *the Annunciation*, a tempera on canvas with *Christ in Piety and two angels*, and a double-faced processional banner with the Virgin and Saint Clare. There is also a fresco of *Saint Francis receiving the stigmata* from the Santa Lucia Monastery, and a predella with *the prophets Isaiah*, *Jeremiah*, *Daniel*, and *Ezekiel*, created with his son Lattanzio, from the Church of Santa Maria delle Grazie in Todi. Lastly, there is *Saint Michael the Archangel* from the Oratory of the Nunziatella by **Lattanzio di Niccolò**; *Saint Roch and the patron* (d. 1497); a copy of the triptych from Camerino by Niccolò Alunno, reproduced by **Carmine Palmieri** in 1932 as a gift from Pope Pius XI (the original, from 1480, is preserved in the Vatican Art Gallery).

FOCUS: Niccolò Di Liberatore known as l'Alunno

A focus on Niccolò di Liberatore, l'Alunno, born in Foligno around 1430, follows.

He is the only Umbrian Renaissance artist, along with Perugino and Pinturicchio, mentioned by Vasari, who noted that he “made his figures from real-life models, and they seemed alive.” The pseudonym “Alunno” was given by Vasari himself, misinterpreting an inscription placed by the artist on the predella of the Nativity polyptych (1492), which reads *Alumnus Fulginie*, meaning “raised,” or a citizen of Foligno, but which Vasari mistook for a nickname.

A statue of Niccolò Liberatore, created in 1872 by Ottaviano Ottaviani, stands at Porta Romana, paying tribute to the city’s most illustrious painter. The two medallions on the statue’s pedestal depict the likenesses of Raffaello and Perugino.

The last two rooms on the second floor of the museum provide an overview of late 15th-century and early 17th-century painting.

The first room, dedicated to Raffaello’s *Madonna of Foligno*, currently displayed in the Vatican Museums, features a series of prints dating from the early 18th to the late 19th centuries that reproduce the image of Raffaello’s *Madonna of Foligno* from 1511. These prints were often used as gifts for liturgical or political events, including one from around 1820 by the Roman engraver Ignazio Pavon.

The room also displays a copy of Raffaello’s *Madonna of Foligno*, created by **Enrico Bartolomei** (d. 1838); the ***Madonna with Child in glory with Saints Dominic of Foligno, Feliciano bishop, and the blessed Pietro Crisci***, dating from the late 16th to early 17th century; ***Ascensidonio Spacca’s (Il Fantino) View of Foligno*** (17th century). Additionally, visitors can experience an immersive and explanatory video.

The **second room** features works attributed to **Ugolino di Gisberto**, including *Madonna of Loreto and Piety*, *Madonna and angels*, *Madonna*

with Child, angels, and patrons. Other works include *Pietà and Madonna enthroned with Child*, both from the second half of the 15th century. There is also a *Madonna enthroned with Child and Saints Michael the Archangel and Francis*, attributed to **Feliciano de' Muti** (early 16th century); *Saint Amico* attributed to **Bernardino Mezzastris**; *Pietà and Saints Francis, John, Magdalene, and Clare* (d. 1543); *Saint Augustine in prayer before the crucifix assisted by the Virgin* attributed to **Lattanzio di Niccolò**; *Madonna enthroned with Child and angels* attributed to **Bernardino di Mariotto**; *Madonna with Child* (early 16th century); *Adoration of the Magi* (mid-16th century); *Saint Bartholomew* (early 16th century); *Martyrdom and glory of Saint Catherine* by **Dono Doni**; frieze with *stories of Joseph* from Jacobilli Carrara Palace; *Nativity*, a fresco by a follower of Lo Spagna; *Madonna enthroned with Child between Saints John the Baptist and Francis* (second half of the 16th century).

Giuseppe Piermarini Hall

A room in Trinci Palace is dedicated to the architect Giuseppe Piermarini, born in Foligno in 1734.

In addition to contributing to his hometown's prestige and magnificence, Piermarini, due to his great skill, received significant commissions, culminating in the construction of La Scala in Milan. On the centenary of his death in 1908, Foligno decided to dedicate a space to him within the city's most prestigious palace. A plaque displayed in the room commemorates this event.

The room contains writings, drawings, work tools, as well as a plaster bust and two printed portraits, allowing visitors a glimpse into the life of this illustrious architect. His most important work, La Scala in Milan, built between 1776 and 1778 for Maria Theresa of Austria, is documented with three period prints and two models (1996 - 1998) reproducing the external facade and interior.



Scale Model of the Interior of La Scala Theater in Milan

Archaeological Section

The archaeological section, initiated by the Accademia Fulginia in 1762, narrates the history of the Foligno territory from the 7th century BC to the 3rd century AD through bronzes, ceramics, architectural fragments, and funerary inscriptions. Material from the early Christian period from the necropolis of Santa Maria in Campis is organized in the room overlooking the Gothic staircase. On the ground floor, Roman and early Christian mosaics are displayed, originating from INA CASA neighborhood of Foligno and from San Giovanni Profiamma.

Noteworthy is the small **archaeological collection** desired by Ugolino Trinci, a rare example of a systematic collection of that time. The materials dating between the 4th and 3rd centuries BC address secular themes important to him, such as the passage of time. **Seven Roman heads** depicting faces of deities or emperors represent the seven ages of man. The **Relief of the Circus** with the chariot race symbolizes the swift passage of life.

The private collection also includes Amor and Psyche and a relief with Hermes and the ram (2nd-3rd century).



Trinci Palace - Archaeological collection, Relief of the Circus

Museum of Municipal Institutions

Located on the second floor of Trinci Palace, the museum dedicated to municipal institutions in Foligno retraces the city's history and its systems through artifacts covering the period from the 15th century to the unification of Italy.

On display are objects of institutional use, such as the **Palio of the Roccafranca Castle**, dating from the late 15th to early 16th century, the only one remaining of all the banners designating various centers in the municipal territory during public ceremonies.

A notable piece is the carved walnut cabinet, with a foldable front decorated with inlays representing the lily and the cross, symbols of the city. Commissioned by the sitting priors between January and February 1660, it was used for the election of mayors and overseers of the countryside, still containing tickets for the draw and the corresponding olives. Also exhibited are zimarre and roboni, golden necklaces, and maces worn by magistrates and priors during public events.

The museum also showcases liturgical vestments, including a precious **chasuble** from the 16th century, and items that were part of the equipment of the Chapel of the Town Hall.



Statue of the Giostra della Quintana

Museum of Tournaments, Jousts, and Games

The Museum of Tournaments, Jousts, and Games is a space that recounts an ancient tradition of European culture: tournaments and games, offering a journey through time and space among ancient knights and ladies.

Focusing on the 17th-century reenactment of the Quintana, one of the most famous historical tournaments in Italy, the museum hosts documents dating back to the early 18th century, testifying to ancient jousting competitions. The highlight is the ancient wooden statue depicting the **god Mars**, created between the late 16th and early 17th centuries. A copy of this statue is placed in the center of the Campo de li Giochi during the Quintana Joust, supporting the rings that the knights must thread during the various rounds.

Additionally, visitors can explore a touchscreen documentation center on tournaments, jousts, and games, and watch an explanatory video about the Foligno tournament.



Printing Museum – Reconstruction of the fifteenth-century press

PRINTING MUSEUM



The Printing Museum in Foligno, inaugurated in 2012, is housed inside Orfini Palace, a surname closely tied to the history of Foligno's printing. The entrance to the museum is on Via Pertichetti, marked by an inscription on a Renaissance portal that reads *LABORANDUM UT QUIESCAS*.

In the mid-15th century, brothers Mariotto and Emiliano Orfini, papal minters, undertook an ambitious entrepreneurial project in this palace, establishing the sixth most important printing press in Italy. Through collaboration with Master Neumeister from Mainz, a student of Gutenberg, and Evangelista Angelini from Trevi, this endeavor resulted in the first print of Dante Alighieri's *Divine Comedy* using movable type.

The first printed edition of the *Divine Comedy* indeed came to light in Foligno on April 11, 1472, through the efforts of the Orfini-Neumeister prototypography, a few decades after the advent of movable type printing.

On the ground floor, the palace hosts a reconstruction of a 15th-century printing press and interesting documents narrating the centuries-old history of paper production in Foligno along the Menotre Valley.

On the third floor, the **Incunabula Room** displays watermarked papers and printing matrices.

Three print copies produced by the Orfini-Numeister prototypography are preserved in the hall: the “de Bello Italico adversus Gothos” from 1470, Cicerone’s “Epistulae ad familiares” from 1471, and a page from



Printing Museum - Matrices



Printing Museum



Printing Museum

Dante's "Commedia" from 1472, depicting Canto XI of Paradiso. Following that, **the Civil Consensus Room** exhibits commendations, epithalamiums, doctoral theses, monastic ceremonies, and newspapers published in Foligno. Finally, the **Lunari Room** showcases the famous **Almanacco Barbanera**, first published in Foligno in the mid-18th century and still distributed annually throughout Italy. The collection of Almanacchi Barbanera 1762–1962 has been recognized by UNESCO as "Memory of the World."



Bergio Marini
Dante e la prima edizione a stampa della "Commedia"
Foligno 2010

Dante and the first printed edition of the "Comedy"



Nunziatella Oratory

NUNZIATELLA ORATORY



In Via dell'Annunziata, not far from the main square, you'll find **Nunziatella (1494)**, an oratory under municipal jurisdiction that houses a valuable fresco by **Pietro Vannucci, known as il Perugino**.

The history and notoriety of this place stem from a miraculous event related to an Annunciation frescoed by an unknown artist on the ground floor of a private house owned by Nicolò di Giacomo. Following the miracle in 1491, the building was acquired by the municipality, transforming it into a civic sanctuary in honor of the Virgin Annunziata. The rectangular oratory features a balanced distribution of spaces adorned with altars placed inside large niches.

The fresco that was the object of the miracle is placed inside an elegant wooden shrine finely carved and gilded.

The background displays a fresco dated 1575, attributed to Giovanni Antonio Pandolfi from Pesaro or Ercole Ramazzani from Arcevia, depicting the Holy Spirit among angels, and, below, Saint Feliciano

and the blessed Pietro Crisci. In the lunette, the Eternal Father among cherubim.

Around 1513, Giovan Battista Merganti, a Foligno gentleman and Rector of the Society of the Annunciation, commissioned **Pietro di Cristoforo Vannucci, il Perugino**, to create the work “*The Baptism of Jesus*” (1505-1508 or 1512-1513). The commission is evident from the inscription below the lunette and the family crests in the upper left of the painting.

In the center of the scene, Saint John is about to pour baptismal water on the head of a praying Christ, dressed only in a light cloth knotted under the hips. The two figures seem almost suspended above the waters of the River Jordan. On the riverbanks, four elegant angels witness the scene, while two others, surrounded by cherubs, flank the Holy Spirit represented by a white dove. In the upper lunette, God, seated on the clouds with the Globe in hand, blesses the scene, honored by two angels holding the symbol of purity, the lily.

The entire painting has suffered damage over the centuries due to humidity and underwent several restorations between the eighteenth and nineteenth centuries, with the reintegration of gaps for a better overall understanding of the scene.

In the altar of the Crucifix are featured fresco paintings of the *Madonna*, *Mary Magdalene*, and *Saint John*, attributed to the French artist Noël Quillerier.

In the center, there is the Crucifix itself, a gessoed canvas artwork created by a local artist from the 17th century.

The Deposition altar in the sacristy depicts the Lamentation over the Dead Christ, recently attributed to the Pavese Benedetto di Maestro Gaspare, documented in Foligno in 1511.

The oratory, as seen today, is the result of restoration work carried out by architect Vincenzo Vitali in 1830, substantially modifying the building's facade.



Nunziatella Oratory - Il Battesimo di Gesù

DIOCESAN CAPITULAR MUSEUM



Upon returning to the square, perhaps interspersing the tour with a break in one of the center's cafes, you can access the Diocesan Capitular Museum from the main facade of the Cathedral, located in the Delle Canoniche Palace.

Inserted between the two facades of the Cathedral of San Feliciano, with an entrance on Largo Carducci, the Delle Canoniche Palace was likely part of the city's original *castrum*, later becoming the residence of the cathedral canons.

The palace underwent several redesigns: in the mid-16th century, then in 1764 by the architect Giuseppe Piermarini, and finally revised by the architect Giorgio Sorbi in Neo-Gothic style between 1923 and 1925.

The Museo Capitolare e Diocesano di Foligno, with its bookshop and ticket office on the ground floor, extends to the next two floors via an external staircase.

The **first floor** hosts temporary exhibitions, while the **second floor** is the true heart of the collection.

The museum features about 40 works, including two busts by *Bartolomeo and Diana Roscioli* from **Gian Lorenzo Bernini's** workshop and the 15th-century **wooden statue of San Feliciano, the patron saint of the city**, recently recovered and included in a path that traces the construction phases of the Cathedral.

Notable is also an altarpiece with the *Workshop of Saint Joseph* attributed to Northern European environments from the 17th century, which arrived in Foligno from Serrone after the earthquake of 1997. Also remarkable is the 14th-century Venetian rock crystal staurotheca (reliquary of the True Cross), displayed alongside a part of the cathedral's precious silverware and an imposing ostensorium designed by Master Pietro Berrettini da Cortona in the second half of the 17th century. The museum tour also includes a visit to the recently recovered **Crypt of San Feliciano**.



Candiotti Palace

QUINTANA MUSEUM - CANDIOTTI PALACE



The splendid **Candiotti Palace**, built at the end of the 18th century by the Brunetti family and passed to the Candiotti family of Orvieto in 1819, spans three floors and an attic. It is a place rich in history, and its halls witnessed the signing of the armistice between the French Republic and the Kingdom of Naples on February 18, 1801. Almost a century later, in 1899, it hosted King Umberto I.

During WWI Czechoslovak Legion was stationed here and a plaque on the facade commemorates this moment. Today, it serves as the headquarters for Giostra della Quintana organization and houses the Quintana Museum.

Entering the entrance hall, the internal facade presents a double order of loggias overlooking the courtyard, once a beautiful Italian garden, illustrated by a photo by Rinaldo Laurentini from the early 20th century. The noble floor (accessed by climbing the staircase on the right) is where a remarkable pictorial cycle unfolds, explicitly following the model proposed in the Casino degli Imperatori in Villa Borghese,



Candioti Palace



Candioti Palace - Quintana Museum

such as mosaics on a gold background, canvases with picturesque views attributed to the ornamentalist Francesco Bottazi, and vaults frescoed by the Foligno artist Francesco Pizzoni.

In the rooms of the ancient Candiotti Palace, home to the Ente Giostra della Quintana, the **Quintana Museum** has been set up since 2021, an **interactive multimedia exhibition** dedicated to the Quintana Joust. It employs augmented and virtual reality techniques to narrate the history and secrets of life in the 17th century and what is unanimously considered the Olympiad of Italian Horse Jousts. ▶



Candiotti Palace - Quintana Museum



Crucifix Oratory

CRUCIFIX ORATORY



Adjacent to Candiotti Palace and bordering the Auditorium of San Domenico is the **Crucifix Oratory**.

Built in various phases from the late 16th century to the early 18th century by the homonymous Confraternity, named for the cult of the Cross and Saints Peter and Paul, the church is currently consecrated but also frequently hosts cultural events.

Thanks to the income guaranteed by frequent bequests from Confraternity members, the church has expanded and adorned itself to become a **remarkable example of late Baroque architecture**, with gilded stuccoes, extensive ornamental motifs, and striking paintings. The structure is structurally distinguishable in three parts: the oldest section near the entrance, with a ceiling decorated with wooden coffers, probably completed in the 1500s; the central section, covered by a dome dated 1643; the terminal section above the altar, with a barrel-vaulted lunette plan from the early 1700s.

During restoration work, a beautiful fresco attributed to the Frenchman



Oratory of the Crucifix - Vault



Oratory of the Crucifix - Altar

Noël Quillerier emerged, dating back to 1626 and depicting the cult of St. Helena. The bell tower is from 1754.

The oratory, now owned by the Municipality, underwent a total restoration and reopened to the public in 2015.



Crucifix Oratory

ITALIAN CENTER FOR CONTEMPORARY ART

The Italian Center For Contemporary Art , established in 2009 and supported by the Fondazione Cassa di Risparmio di Foligno, comprises two museum locations—the CIAC and the former Church of the Most Holy Trinity in Annunziata. These spaces house a valuable permanent collection of contemporary art along with temporary exhibitions.



CIAC Italian Center For Contemporary Art

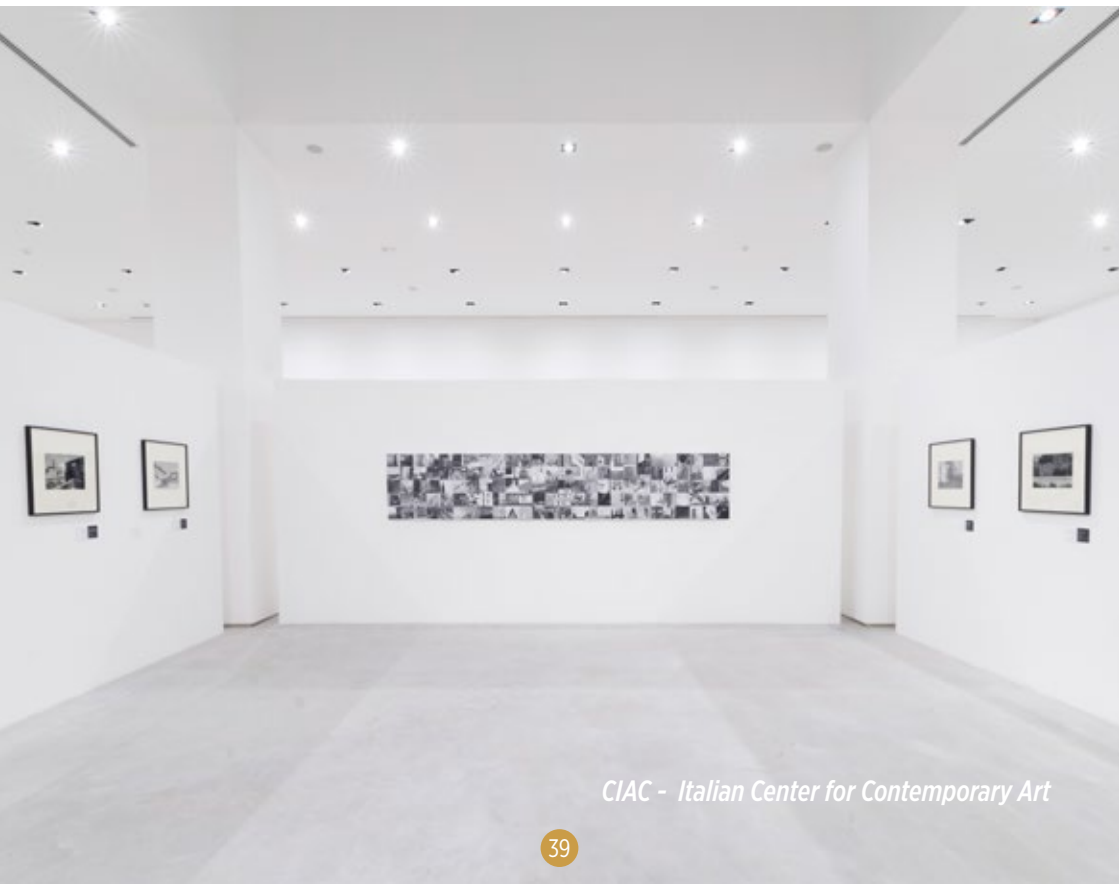
CIAC



The CIAC, an iconic contemporary steel parallelepiped located in the historic center, stands on the ruins of a former milk center and post office, nestled between a medieval church, the church of S. Francesco, and Liberty-style buildings on Via del Campanile. Its harmonious contrast between old and new is achieved through the purity of its geometry and the changing surface resulting from the natural rusting process on iron.

Inside, light and space take center stage. Lacking windows, it spans three floors, illuminated by a central skylight supported by pillars that articulate the interior volumes. The exhibition halls are spread over two floors, with the ground floor spaces reserved for **national and international exhibitions** and as a venue for cultural events, screenings, and conferences.

In 2019, the CIAC inaugurated a **permanent collection of contemporary art**, owned by the Fondazione Cassa di Risparmio di Foligno, currently displayed on the lower floor of the CIAC. The collection is inspired by the principle of preserving one work from each artist exhibited at CIAC.



CIAC - Italian Center for Contemporary Art

Former Church of the Most Holy Trinity in Annunziata

In 2011, after extensive restoration, the second museum location of CIAC was inaugurated inside the eighteenth-century Ex-Chiesa della SS. Trinità in Annunziata. This site is dedicated to a monographic museum showcasing the masterpiece *Calamita Cosmica* (*Cosmic Magnet*) by **Gino de Dominicis**, an artist from Ancona who was born in 1947 and passed away in 1998.



Former Church of the Most Holy Trinity in Annunziata - *Calamita Cosmica* (Cosmic Magnet)

The church, an unfinished work by Carlo Murena (1713-1764), a student of Luigi Vanvitelli and a master of Giuseppe Piermarini, has significant architectural and cultural value. Over time, it served various purposes, from being used by passing troops during war to transforming into a bakery, granary, silos, and finally a police barracks and garage. Damaged extensively in the 1997 earthquake, the church was transferred from the state to the Municipality of Foligno, which made it available as a museum.

The artwork ***Calamita Cosmica (Cosmic Magnet)*** measures 24 meters in length and 4 meters in width, representing a detailed human skeleton with a large bird beak in place of the nose. The skeleton lies on its back, supporting a golden iron rod balanced on the last phalanx of the right middle finger. The rod symbolizes the magnet connecting the earth to the sky, intending to evoke a sense of inferiority and subjection of humans to the superhuman and inaccessible.



Former Church of the Most Holy Trinity in Annunziata - *Calamita Cosmica (Cosmic Magnet)*



Former Church of the Most Holy Trinity in Annunziata - Calamita Cosmica (Cosmic Magnet)



Former Church of the Most Holy Trinity in Annunziata - Calamita Cosmica (Cosmic Magnet)

Gino De Dominicis was an artist-philosopher who concretized the theme of eternity through his work. He was a revolutionary figure who opposed the reproduction of his works and, consequently, their publication in catalogs. Opposing internationalization in museum circuits, he advocated for the “masterpiece.”

The artwork was first exhibited in 1990 at the Museum of Contemporary Art Magazin in Grenoble and later, in 1996, at the Reggia di Capodimonte in Naples.

After becoming part of the Foundation’s heritage, the piece underwent an important enhancement journey with exhibitions at Mole Vanvitelliana in Ancona, then in Milan at the Royal Palace square, at Maxxi in Rome, at the Palace of Versailles in Paris, in Mons at the Museum of Contemporary Art, and finally in Florence for an exhibition in Italy.

In addition to the sculpture, this location houses a comprehensive and rigorous documentary-educational apparatus related to the artist Gino De Dominicis and the artwork itself.



MAC Archaeological Museum of Colfiorito

MAC ARCHAEOLOGICAL MUSEUM OF COLFIORITO

Situated on the Colfiorito plateau, which emerged from the draining of a karst lake, the MAC Archaeological Museum of Colfiorito unveils an Umbrian settlement from the Iron Age (10th-7th century BC). The remains of this settlement were buried by Roman buildings, and from the 7th to the 5th century BC, the Umbrian population of Plestini permanently occupied the hilly area until their Romanization (4th-3rd century BC).

Human presence in these areas is ancient and deeply rooted, justified by the centrality of the territories and the fertility of the soil. The Colfiorito area was located along primitive routes connecting the Adriatic and Sabina, offering a fertile environment for human settlement due to water availability.

A visit to the MAC - Archaeological Museum of Colfiorito provides an opportunity to understand the cultural development dynamics of this part of Umbria, crucial for reconstructing the history of central Italy. The museum houses approximately 1450 artifacts describing the ancient

Plestina civilization, from its origins to Romanization, highlighting its role as a key player in the extensive network of cultural exchanges for centuries in central Italy and beyond.

Among the most fascinating exhibits are four bronze plates from the 4th century BC applied to votive objects, all bearing the same dedication in the Umbrian Safine language: “Cupras matres plestinas sacru esu,” meaning “I am consecrated to Cupra Mother Plestina.” These objects come from the Sanctuary of the Goddess Cupra, whose name in Old Umbrian meant “good,” referring to the Great Mother of life and nature.

The museum tour is organized into thematic sections, with informative panels, multimedia stations, and reconstructions of some discovery contexts.

The **ground floor** is entirely dedicated to the pre-Roman necropolis of Colfiorito, frequented from the 9th to the 3rd century, displaying grave goods and two reconstructed tombs in real dimensions. Also on the ground floor is a lapidary, featuring artifacts from the Roman city area



MAC Archaeological Museum of Colfiorito

and the Plestina territory: basins, frames, columns, and inscriptions. The **first floor** illustrates settlements and sanctuaries, notably the fortified settlement of Monte Orve and the sanctuary of the goddess Cupra, from which the four bronze plates originate. The tour concludes with a section illustrating the Romanization of the Plestina territory (late 4th-3rd century BC) when the settlement of Plestia downstream consolidated, and rustic villages such as Annifo, Piani di Ricciano, and La Franca emerged simultaneously.

Mac, Archaeological Museum of Colfiorito, inaugurated in 2011, was created through the structural reimagining of a pre-existing block that once housed the infirmary of the internment camp known as “Casermette.” In the museum’s reconstruction was added a new central structure made of steel and glass designed by the architect Roberto De Rubertis.



MAC Archaeological Museum of Colfiorito

NATURAL HISTORY MUSEUM OF COLFIORITO PARK

Located inside one of the former military barracks in the complex of the Casermette, the Museo Naturalistico del Parco di Colfiorito narrates the geomorphological evolution, fossil peculiarities, botanical features, and the fauna and flora characteristics of the Colfiorito Plateau. All informational material is gathered and organized in educational panels delving into the biology of the Park's flora and fauna.

In addition to scientific information, the museum preserves and displays a collection of insects, herbarium, and a collection of stuffed birds representative of the Park area (Piscini Collection).



Natural History Museum of Colfiorito Park

Taxidermy, or the art of preserving animals, allows the perpetuation of an animal's life over time, serving scientific and educational purposes. Pierluigi Piscini combined scientific and technical knowledge with a remarkable ability to faithfully observe and reproduce the poses and attitudes of animals in their natural environment.

Recently, a section dedicated to nests of various sizes and made from different materials by birds in our woods and cities has been added. These nests highlight the incredible construction capabilities of birds, using natural materials (straw, twigs, inflorescences) and anthropogenic materials (twine and various types of plastic).

The **insects** are cataloged and stored in entomological boxes, with the most represented families being Lepidoptera and Coleoptera, and some specimens belonging to protected species and of particular naturalistic interest.

The naturalistic section is enriched with educational panels that delve into collection-related themes and a reproduction of a notebook dating back to the early 1900s, illustrating a study method adopted for natural sciences. The Colfiorito marsh, recognized as an internationally important site, remains a place of great attraction for many bird species, some of which are highly threatened, such as the bittern.

The museum was established in 2002 through the collaboration of various institutions, including UNICAM, the Archaeological Superintendence of Umbria and Marche, Gal Valle Umbra e Sibillini, and the Municipality of Foligno.

MEMORIAL OF THE CONCENTRATION CAMP OF COLFIORITO



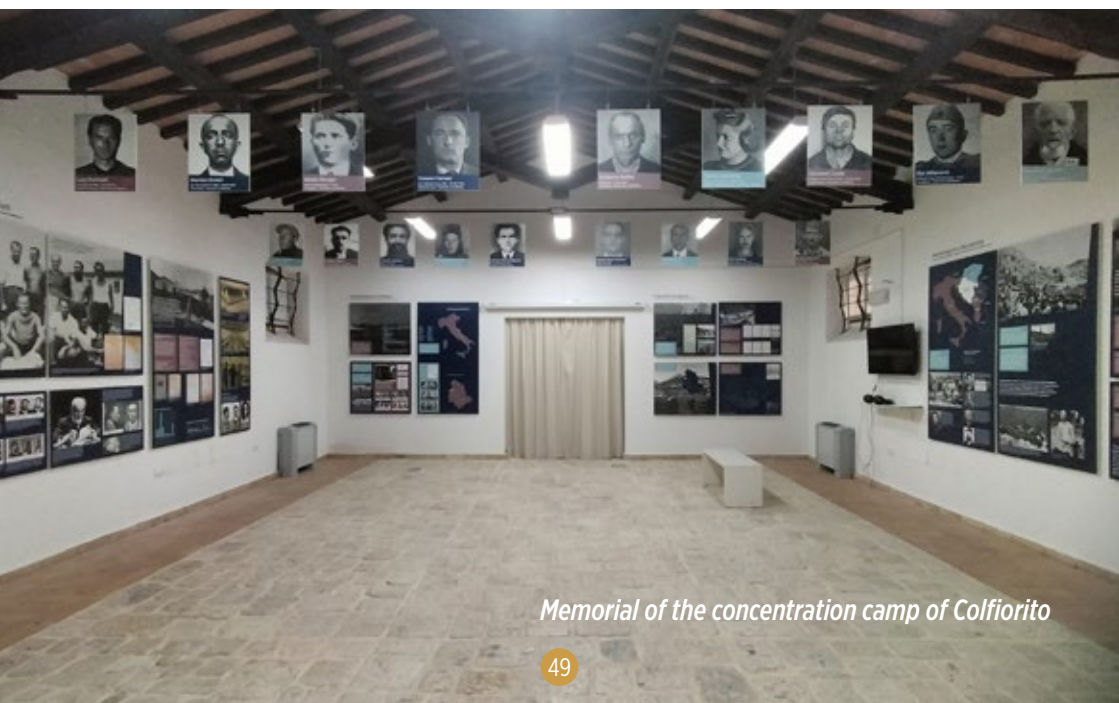
Center for the Study of Internment and Deportation “Olga Lucchi”

The Colfiorito Memorial, created by the Officina della Memoria Association, commemorates the events of the fascist concentration camp active in this location from 1939 to 1944.

Set up in one of the renovated “casermette” it houses a photo-documentary exhibition and video testimonials from those who were interned by the regime. Through photographs, documents, and the architecture of the Memorial, visitors have the opportunity to discover and delve into a less-known aspect of World War II history.

The educational path, enriched with informative materials, provides meaningful learning experiences especially for school groups.

Memorial also organizes special events, conferences, and commemorations on significant dates of the civil calendar and anniversaries of historical events that occurred in the area.



Memorial of the concentration camp of Colfiorito

ECOMUSEUM OF THE UMBRIAN APENNINE RIDGE THE MENOTRE VALLEY: ANTENNA OF FOLIGNO (SCOPOLI)

Among the twelve reference stations chosen to address the themes of the Ecomuseum in the Apennine section of the Umbrian ridge along the Spoleto-Norcia railway line is the so-called **‘Antenna’ of Foligno**, inaugurated in the **Civic Center of Scopoli** in 2015.

The Foligno antenna describes places, landscapes, and activities in the Menotre River valley, a rich and strategic area along historic routes and ancient Tyrrhenian-Adriatic communication routes, the backbone of the entire mountainous area of Foligno’s territory.

The exhibition, created with informational panels and multimedia devices, offers an itinerary that traverses and unites various mountain settlements from Rasiglia to Scopoli, Pale, Casenove, Serrone, Leggiana, Ponte Santa Lucia, and descends to Belfiore. It narrates human settlements, the productive and economic system of the entire basin.

FOCUS: Ecomuseum

The Ecomuseum aims to create conditions for the exercise of activities and ancient crafts with traditional structures, equipment, and methods, to preserve a rich heritage of materials and artifacts in the cultural and environmental contexts where they were produced and used until today. It is committed to recovering knowledge and operational techniques still present in local communities, a valuable heritage of skills to be safeguarded. The Ecomuseum’s structure is organized into Antennas, visitation centers where specific themes of local tradition can be explored.



COMUNE DI FOLIGNO



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