

VASARI Codex

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candle obituary calendar today Monday, July 13, 2026

Patrizia Nitti (1944-2026)



Summarized from outside reporting. This is an AI-assisted Vasari Codex summary that cites and links to the source coverage below. For corrections, rights concerns, or takedown requests, use the [content concern form](#) or email support@vasari.art.

Patrizia Nitti, the Italian-born French exhibition curator and artistic director, died on July 10, 2026, in Arezzo at age 82. Born in Paris during her family's antifascist exile, she was the granddaughter of Francesco Saverio Nitti, Italy's prime minister in 1919-1920. After studying art and working in finance in Rome, she was recruited in 1986 to work on the valorization of Pompeii. She later became known in France when the president of the Senate entrusted her with organizing Renaissance exhibitions at the Musée du Luxembourg in 1999, where she served as artistic director with logistical support from SVO. Her deep network of Italian curators and superintendents enabled a celebrated series of shows including "Raphaël. Grâce et beauté" (2001), "Botticelli. De Laurent le Magnifique à Savonarole" (2003), "Véronèse profane" (2004), "Titien. Le pouvoir en face" (2006), and "Arcimboldo" (2007). After a financial conflict with SVO ended her tenure at the Luxembourg in 2008, she took on the artistic direction of temporary exhibitions at the Musée Maillol from 2009 onward. She also presided for 25 years over the Association Francesco Saverio Nitti in Melfi and helped create a foundation dedicated to her grandfather's political work.

Nitti's career mattered because she exemplified a model of cross-border cultural diplomacy between Italy and France, leveraging personal relationships with Italian museum directors and superintendents to bring major Old Master exhibitions to Paris. Her ability to negotiate loans, assemble scientific committees, and produce scholarly catalogues made her a pivotal figure in the early 2000s revival of Italian Renaissance exhibitions in France. Her story also highlights the often-fragile relationship between public institutions and private operators in the museum world, as her departure from the Musée du Luxembourg amid financial disputes and legal proceedings underscored the tensions that can arise in such partnerships.

COVERAGE (1 SOURCE)

This summary is based on the outside reporting linked here. Read the original coverage for the underlying reporting and full context.

Newspaper [Le Journal des Arts](#) Jul 13 by [Jean-Christophe Castelain](#)

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