



The Newsletter of the ITALIAN ART SOCIETY

XXI, 1
Winter 2009

An Affiliated Society of the
College Art Association and the
Renaissance Society of America

President's Message from Shelley Zuraw:

January 2009

Dear All,

This is my last letter. As hard as it is to believe, my stint as president of the IAS ends in a month. It seems like it was just yesterday that Roger was chairing his last meeting as president at the CAA in New York. This year we meet in Los Angeles and I will be handing the reins to Jeri Wood. I know the IAS will only get better under her guidance. In fact, we have been practicing for this day for two years. Every email I sent got cc'ed to Jeri; by now she is an old hand at all the ins and outs of this society. She will also have a great group to work with—the executive committee includes Areli Marina, treasurer, Sally Cornelison, newsletter editor, Felicity Ratte, program committee chair, and Cathleen Fleck, travel committee chair. Stepping down with me will be Scott Montgomery, nominating committee chair. His position as well as that of vice-president will be proposed and ratified at the CAA in February. We also hope to nominate and elect a secretary. But before I get to that let me thank all of the members of the executive committee, past and present for the fantastic job they did and continue to do. Not only the executive committee, each member of these committees, too, has made it possible for the IAS to continue to present stimulating and exciting events at conferences across the country.

There have been some momentous changes this year. Thanks to the careful, patient, dedicated, and amazingly intelligent guidance of Areli Marina, the IAS is now in the process of becoming a non-profit organization, legally! This was a two-prong attack—we had to become both a certified non-profit organization with the State of Illinois (where both Jeri and Areli are) and gain non-profit status with the IRS. Let me just say that when Areli sent this material to me as it neared its final draft, I understood not one word. But now we are legal—we can accept donations and award grants without ducking! The entire IAS owes Areli a debt of gratitude; she did an extraordinary job for us and for our future.

Part of the process of becoming a legal, non-profit organization included redoing the by-laws, not to change anything, but to have a document that conformed to the

standards set by the IRS. You will receive a copy of that document along with this newsletter for your information. One of the things that the revised by-laws require us to review is the position of secretary which, over the years, has fallen away. This is too bad because, despite the terminology, it is a key position for the society. The executive committee would like to call for nominations (you can nominate yourself or anyone else) for this position. Among the important roles played by the secretary, I think the most critical will be oversight of the website. So please, please consider nominating yourself or a friend. Hint, hint: this is a great early career service activity.

Finally, I hope you all saw Areli's email about the CAA. The business meeting is scheduled for Thursday morning: February 26, 7:30–9:00 AM, Los Angeles Convention Center, Concourse Meeting Room 403A, Level 2. Then, on Friday, there are two wonderful sessions, back to back: "The International Contribution to Italian Renaissance and Baroque Art" Co-chairs: Jack Freiberg, Florida State University; Patricia Waddy, Syracuse University; Friday, February 27, 9:30 AM–12:00 PM; Los Angeles Convention Center; West Hall, Meeting Room 502B, Level 2; and then from 12:30–2PM "The Imaginary Middle Ages: The Real and the Ideal in the Italian Medieval Revival" Chair: Martina Bagnoli, Walters Art Museum, Concourse Meeting Room 406AB, Level 2. Please also keep in mind that a month later, for the annual Renaissance Studies conference, also in Los Angeles, Debra Pincus is chairing the session "A Venetian Sculptor in America: Tullio Lombardo in 2009" on Friday, March 20, 2009, 2:45–4:15, Intercontinental Grand Salon III with talks by Alison Luchs, National Gallery of Art – "An Antiquity of Imagination: Tullio Lambardo in Washington, DC.," Claude D. Dickerson, Kimbell Art Museum – "Tullio in Texas," and Sarah Blake McHam, Rutgers University – "St. Mark outside Venice: The Monumental Reliefs on the Façade of the Scuola di San Marco.

I am now going to close for the last time. I want to end by saying what an honor it was to serve the society and how much I enjoyed getting to work with each and every one of you. Thank you for your patience and your good will. And see you in L.A.!

My best wishes to all,

Shelley E. Zuraw
szuraw@uga.edu

Italian Art Society 2009 CAA Business Breakfast Meeting:

Thursday, February 26, 7:30–9:00 AM Los Angeles Convention Center Concourse Meeting Room 403A, Level 2

Please join us for the society's annual business meeting. Assorted breakfast breads, pastries, sliced fruit, and berries will accompany Starbucks coffee, decaffeinated coffee, tea and chilled fruit juice.

Italian Art Society Membership 2009:

If you haven't already done so, it's time to renew your membership to the Italian Art Society.

Membership dues for 2009 are due on **25 March 2009**.

Annual membership costs \$20. Students receive a special discounted rate of \$10. You may pay online or by check. To renew, go to:

<http://www.italiansociety.org/membership.html>

Please keep in mind that treasurer Areli Marina will be on leave in Italy during the 2008-2009 academic year, so it may take a while for mailed-in membership forms and checks to be processed.

If you have questions, please e-mail Areli Marina, Treasurer, at italiansociety@gmail.com. Thank you for your support of the Italian Art Society!

Special Features:

Exhibitions of Italian Medieval Art in 2008

By Dorothy F. Glass

Aficionados of medieval Italy were recently treated to a visual feast comprised of four exhibitions held in North Italy. First up was *Exempla. La rinascita dell'antico nell'arte italiana. Da Federico II ad Andrea Pisano*. Held at the Castel Sismondo in Rimini from April 20 – September 7, it offered a wide range of classicizing works, primarily sculpture, along with some comparanda from the ancient world. Highlights included two of the figures in the Museo Campano at Capua that once graced the famed gate of Frederick II Hohenstaufen, a capital from Troia, architectural sculpture from the Castel del Monte, a thirsting figure from Arnolfo di Cambio's fountain in Perugia, as well as the frieze of clerics from the same sculptor's Annibaldi tomb. Regrettably, the exhibition also included a number of works of dubious authenticity.

The other three exhibitions, all centered on the era of Matilda of Tuscany and Canossa, opened on August 31,

2008 and closed on January 11, 2009. The smallest and most focused of the group was that held at the abbey of S. Benedetto Po where Matilda was buried until her removal to St. Peter's at Rome during the era of Urban VIII (*L'Abbazia di Matilde. Arte e storia in un grande monastero dell'Europa benedettina [1007-2007]*). The extraordinary Gospels of Matilda, illuminated at the abbey, made the trip from the Morgan Library. Highly valued was the opportunity to examine closely the remains of the Romanesque figurative sculpture from the abbey, the personifications of the months of October, November, and December. The first mentioned had long been immured at a private house in nearby Romanore.

The Casa del Mantegna in Mantua housed *Matilde di Canossa, il papato, l'impero, storia, arte, cultura alle origini del romanico*. Organized by historians and centered on the personality of Matilda herself, the exhibition held few rewards for art historians. Instead, there was an emphasis on material culture, documents, and the posthumous life of Matilda in myth and legend. There were, to be sure, objects of interest such as the baptismal font from the cathedral at Fidenza. The group of extraordinary sculptures from Cluny, exhibited in 2006 at an exhibition held in Paderborn (*Canossa 1077 – Erschütterung der Welt. Geschichte, Kunst und Kultur am Aufgang der Romanik*) reappeared in a section entitled "Cluny e la riforma della chiesa". Their relevance to Matilda was not entirely clear.

Matilde e il tesoro dei Canossa, tra castelli, monasteri e città, the largest and most stimulating of the exhibitions, was held in three different venues in Reggio Emilia, a town not visited often enough by medievalists. Curated by Arturo Calzona, it included a selective and highly interesting selection of manuscripts organized by Giuseppa Zanichelli. In addition to the chance to see such objects housed in Reggio Emilia as the capitals from S. Vitale di Carpineti, the portal from Castellarano, and the extensive remains of the pavement once in that city's cathedral, one also had the opportunity to see such rarely viewed works as the Wiligelmesque enthroned *Virgin and Child* from the Kunsthhaus in Zürich, the *Virgin and Child* from the abbey of Fontevivo, near Parma, and the baptismal font from Canossa.

All four exhibitions were accompanied by scholarly catalogues that included both essays and detailed analyses of the objects included (as well as some hoped for objects that ultimately were not lent). The volumes should be acquired by all universities having a serious program in art history. It is to be hoped that they, and the exhibitions themselves, will encourage greater interest in Italian art of the 12th and 13th centuries.

Exhibition Review: *Andrea Riccio. Renaissance Master of Bronze*

Frick Collection. New York City. October 15, 2008 – January 18, 2009

Catalogue: Denise Allen and Peta Motture. *Andrea Riccio. Renaissance Master of Bronze*. Frick Collection, New York,

with Philip Wilson Publishers, London. 2008. \$80 (HB); \$49.95 (PB)

By Debra Pincus

Last year was Andrea Riccio (ca. 1470-1532) year. A sculptor known primarily to specialists of small-scale bronzes, whose major work, the extraordinary nearly thirteen-foot high bronze Paschal candlestick, is nearly invisible in the choir of the Santo in Padua, whose oeuvre is swollen by pieces of impossibly varying quality, and who had never had a monographic exhibition, suddenly had two exhibitions. The looser and more widely ranging exhibition, *Rinascimento e passione per l'antico. Andrea Riccio e il suo tempo*, was held in Trent, Italy, July 5-November 2, 2008 (catalogue by Andrea Bacchi and Luciana Giacomelli, Trent, 2008). The exhibition held at the Frick, organized by Denise Allen and Peta Motture, was a monographic exhibition, and is the focus of this review.

The New York exhibition, limited to 33 pieces, was designed to put on view the sculptor's autograph style. Installed in the two lower-level exhibition rooms of the Frick, it was laid out with great taste: light grey walls, large exhibition cases with lots of space around the figures, beautiful lighting, informative labels that covered issues of style as well as subject matter. Granted that this was New York, which gets a viewing public like no other town, nevertheless the serious looking on the part of viewers that I saw on my several visits to the exhibition was a tribute to the clarity of the display and the stunning quality of the objects. Winnowing Riccio down to a core of autograph and closely autograph works—the cream of the crop—resulted in a deeply satisfying exhibition.

The objects chosen can be grouped into four categories. At the top of the list in terms of ingeniousness and astonishing virtuosity were the oil lamps: bronze sailing ships balanced on tiny supports, containers for oil to light a scholar's study, pieces that could figuratively carry the owner to realms of revelation. Three extravagant pieces of the genre that justifiably claim autograph Riccio status are known and two were on view—one from the Frick's own collection, the other, known as the Cadogan lamp, from the Victoria and Albert Museum. (The third extant example of this spectacular genre, the Rothschild lamp, recently has been bought by the Metropolitan Museum of Art, a purchase that brings out of relative obscurity another prize object in the Riccio oeuvre.) Some years ago, Anthony Radcliffe ("Bronze Oil Lamps by Riccio," *Victoria and Albert Museum Yearbook* 3, 1972) penetrated the mystery of these works in an article of major importance for Riccio scholarship, arguing for the playful and erudite absorption of classical imagery into a message celebrating inspired thought. There remains the question whether these virtuoso oil lamps were actually put to use, but there is some reason to think that they were actual functioning objects in spite of all their preciousness.

The issue of what constitutes autograph Riccio begins with a focusing on those high-quality pieces that exist in a single

exemplar. These unique pieces, of which approximately four were on view, constituted the second most important category of works in the exhibition. The *Boy with a Goose* was a particularly interesting piece in this regard, illustrating Riccio's ability to take a charming genre study from Roman antiquity and turn it into a rather frightening encounter between man and animal. The goose is virulent, the young boy adamant. With only two figures, this little jewel becomes in effect a dissertation on life's battle with the forces of nature. The *Shouting Horseman* of the Victoria and Albert Museum was hands-down the most spectacular of the unique statuettes, a piece that throws out energy and dynamism and yet eludes precise definition. Too big for a scholar's desk, one can imagine it positioned on a shelf in the scholar's special chamber. The horse and rider are in affecting synergy: no saddle, no saddle cloth, no reins, no stirrups. Only the thighs of the rider touch the flanks of the horse. The final touch is the tied-up tail, doubled-back and frilled, a bravura display that, as the technical essay in the catalogue explains, was achieved via a "lap-joint" attachment that may have been Riccio's innovation.

The third category of works confronted in the exhibition were the works known in multiples. Much of the discussion around autograph Riccio has to do with the question of whether the sculptor made replicas of his own works. The early sixteenth century was the period when experimentation with replication of small-scale bronzes was in full swing in Northern Italy. Riccio may have even been one of the pioneers in this enterprise in the course of his work on the Santo's Paschal Candlestick. For the curators, this must have been the most challenging aspect involved in putting together the exhibition given the large number of replicas that must be sorted through in order to arrive at definitive groupings. The issue was beautifully and delicately handled in a way that made it accessible to both the casual viewer and the specialist. Two principal groups of replicated works were confronted, seated shepherds and satyrs, both types that enjoyed broad popularity. My personal favorite was the case that confronted the issue of multiples in terms of the seated shepherd, a figure resonating with a pastoral antique aura yet unlike anything antiquity has left behind. Four examples were on view, each presenting a figure seated and playing the classical pipes, or syrinx—closely related but each posed in a slightly different manner. The four versions (Ashmolean Museum, Oxford; The Quentin Foundation; Walters Art Museum, Baltimore; Louvre, Paris) functioned as an extended essay on what to look for in this category of works. The favored position in the minds of the curators of the Louvre shepherd—caught in an affecting moment of tense reflection—was made clear by a display that discretely raised him up on a pedestal so as to be just slightly above the others.

The fourth principal category of objects included were the reliefs, a carefully chosen group that brought explicitly Christian imagery into the exhibition. The *Entombment of Christ* was to be seen in both the small scale version of a plaquette (Daniel Katz, Ltd.)—chosen from among the horde of plaquettes in collections around the world that lay claim to the Riccio name—and on a large scale in the National Gallery of Art *Entombment*, now shown to have been part of an altar ensemble. The *Saint Martin and the Beggar* relief (Galleria Giorgio Franchetti / Ca'

d'Oro, Venice) allowed one to see Riccio in his fully monumental mode, forming an important complement to the strong sculptural presence given off by the two terracotta pieces in the show. From the suite of reliefs from the Girolamo and Marcantonio Della Torre tomb (San Fermo Maggiore, Verona), taken by Napoleon as spoils of war and now on view in the Louvre (replicas replace them in Verona) the curators chose the *Triumph of Humanist Virtue*, a subject that speaks to the heart of Riccio's production.

The exhibition closed January 18. But the catalogue is in place, with substantive essays by the curators of the exhibition as well as by Volker Krahn, Davide Banzato and Richard Stone, and with essay-like entries on individual pieces—a glorious contribution to Riccio scholarship, destined to become an essential research tool. In terms of using the population of small-scale bronzes as an opportunity to deal with the Renaissance confrontation with the world of antiquity, it forms an honorable successor to the ground-breaking catalogue of approximately two decades ago, *Natur und Antike in der Renaissance*, ed. Herbert Beck and Dieter Blume, Frankfurt am Main, 1985, a catalogue with extended essays of an exhibition held at Liebieghaus in Frankfurt, December 1985 – March 1986.

Current and Upcoming Exhibitions:

Rovine e rinascite dell'arte in Italia

2 October 2008-15 February 2009
Colosseum, Rome

Promossa dal Comitato nazionale per le celebrazioni del centenario del primo regolamento di tutela (1909–2009), l'esposizione affronta il tema della salvaguardia del paesaggio e dei beni culturali in Italia. Si parte dai primi provvedimenti ottocenteschi, per arrivare ad una riflessione sul concetto di tutela ai giorni nostri, quanto mai attuale dopo le restituzioni di opere da musei stranieri e i numerosi ritrovamenti di reperti trafugati, oltre alle importanti iniziative di restauro per la conservazione del patrimonio.

Pompeii and the Roman Villa: Art and Culture around the Bay of Naples

October 19, 2008-March 22, 2009
National Gallery of Art, Washington, D.C.

In the first century BC, the picturesque Bay of Naples became a favorite retreat for vacationing emperors, senators, and other prominent Romans. They built lavish seaside villas in the shadow of Mount Vesuvius where they could indulge in absolute leisure, read and write, exercise, enjoy their gardens and the views, and entertain friends. The artists who flocked to the region to adorn the villas also created paintings, sculptures, and decorative arts for the residents of Pompeii and nearby towns. *Pompeii and the Roman Villa* presents some 150 works of sculpture, painting, mosaic, and luxury arts, including recent discoveries on view in the U.S. for the first time and celebrated finds from earlier

excavations. Exquisite objects from the richly decorated villas reveal the breadth and richness of cultural and artistic life, as well as the influence of classical Greece on Roman art and culture in this region. The exhibition also focuses on the impact that the 18th-century excavations and rediscovery of Pompeii and Herculaneum had on the art and culture of the modern world.

Documenting Discovery: The Excavation of Pompeii and Herculaneum

Monday-Friday, October 20, 2008–March 20, 2009
National Gallery of Art, Washington, D.C.

The ruins of the ancient cities tragically destroyed by the eruption of Mount Vesuvius in AD 79 continue to excite our imagination just as they did when they were rediscovered in the eighteenth century. The finding of such well-preserved examples of ancient civilization helped spark the Enlightenment and an interest throughout the Western world in ancient art and design, classical philosophy and literature. Assembled in the study center of the National Gallery of Art is a selection of works documenting the finds at two of the most important sites: Herculaneum, which was first excavated in 1738, and Pompeii, first excavated in 1748. From books on interior design to collection catalogues depicting artifacts found at the sites, from accounts of the tragedy and studies of daily life in these ancient cities to souvenir photograph books for travelers on their Grand Tour, this exhibition presents a cross section of the types of works produced from the mid-eighteenth through the nineteenth century. They provide not only a window to the ancient world, but also a view of how those who excavated the sites and evaluated the artifacts saw that ancient world.

Art and Love in Renaissance Italy

November 18, 2008–February 16, 2009, Metropolitan Museum of Art, New York
March 15-June 14, 2009, Kimbell Art Museum, Fort Worth

This exhibition will explore the various exceptional objects created to celebrate and commemorate love and marriage in the Italian Renaissance. The approximately 150 objects, which date from around 1400 to 1600, range widely; they encompass exquisite examples of maiolica and jewelry, childbirth trays and bowls and marriage chests and glassware, and works on paper and paintings, many of which extol the more sensual aspects of love and fecundity.

L'Amore, l'arte e la grazia: Raffaello, la Madonna del Cardellino restaurata

23 November 2008-1 March 2009
Palazzo Medici Riccardi, Firenze

La mostra vuole presentare al pubblico il risultato di un lungo e complesso intervento di conservazione e restauro condotto dall'Opificio delle Pietre Dure in accordo con la Galleria degli Uffizi, su uno dei più celebri dipinti di Raffaello: la *Madonna del Cardellino*. Le sue vicende sono narrate da Giorgio Vasari che ci racconta come «capitò poi male quest'opera l'anno 1548 a dì 17 novembre, quando la casa di Lorenzo, insieme con

quelle ornatissime e belle degli eredi di Marco del Nero, per uno smottamento del monte di San Giorgio, rovinarono insieme con altre case vicine: nondimeno ritrovati i pezzi di essa fra i calcinacci della rovina, furono da Battista figliuolo d'esso Lorenzo, amorevolissimo dell'arte, fatti rimettere insieme in quel miglior modo che si potette».

Pervenuta alle collezioni medicee, la tavola subì una infinita serie di restauri basati tutti sulla sovrapposizione di vernici, patine, ridipinture per nascondere il danno ed evitare che la sua reale frammentarietà danneggiasse la fruizione estetica dei suoi valori espressivi. Il risultato fu che l'opera presentava ampi rifacimenti ed una notevole alterazione degli strati superficiali che nascondevano la pittura di Raffaello sotto uno spesso strato di materiali sovrapposti. Con l'ultimo restauro è stato finalmente possibile scoprire e presentare in buone condizioni di conservazione la tavola di Raffaello che appare perfettamente integrata alle altre opere prodotte nella sua giovanile attività fiorentina. Al di là delle retoriche ed erronee presentazioni del restauro come recupero dell'"antico splendore", è finalmente possibile, nonostante le alterazioni prodotte dal tempo e dai danni subiti, far apprezzare in modo corretto agli esperti e al grande pubblico la straordinaria bellezza del dipinto che, in mostra, è affiancato da poche ma eloquenti opere coeve, capaci di farci comprendere, anche in maniera succinta, la stagione artistica che la vide nascere e poco dopo—a seguito a un trauma drammatico—risorgere.

Choirs of Angels: Painting in Italian Choir Books, 1300–1500

November 25, 2008–April 12, 2009

Metropolitan Museum of Art, New York

Some two dozen leaves of the most splendid examples from the Museum's little-known collection of choral manuscript illumination will be exhibited, coinciding with the publication of a Museum Bulletin devoted to the subject. With jewel-like color and gold, these precious images—which include scenes of singing angels, Hebrew prophets, heroic saints, and Renaissance princes—spring from the unique, artful marriage of painting, text, and music. The Museum's collection includes works created for churches across Italy, from Florence to Venice, from Cremona to Naples, by some of the most celebrated painters of their day.

Captured Emotions: Baroque Painting in Bologna, 1575–1725

December 16, 2008–May 3, 2009

The Getty Center, Los Angeles

Around 1575 in Bologna, the course of Italian painting was irrevocably altered by three members of the Carracci family. Their stylistic revolution influenced the subsequent development of painting in Bologna, in Italy and throughout Europe for the next two centuries. This exhibition, another in a series of collaborations with the Dresden State Art Collections, will be organized around 27 paintings from Dresden combined with Bolognese baroque paintings from

southern California private and public collections (including nine pictures from the Getty Museum). *Captured Emotions* offers a remarkably complete introduction and survey of this crucial period in Italian painting from 1575 to 1725.

Reconstructing Identity: A Statue of a God from Dresden

December 18, 2008–June 1, 2009

Getty Villa, Malibu

This exhibition traces the modern history of a monumental Roman statue of a god, on loan from the Skulpturen-sammlung, Staatliche Kunstsammlungen Dresden, that has been restored in various guises over the last three centuries. Newly conserved at the Getty Villa, the sculpture today is identified as Bacchus, the Roman god of wine. When found in Italy in the 1600s, the sculpture was missing its head, right arm, and parts of the feet and drapery. Over the next two centuries, the identity of the statue was reinterpreted, restored parts were removed and replaced, and the figure assumed a variety of titles, from Alexander the Great to Antinous in the guise of Bacchus. The exhibition explores these different phases of restoration and considers the roles that art collecting, archaeology, and aesthetics have played in reconstructing the statue's identity.

The Getty Commodus: Roman Portraits and Modern Copies

December 18, 2008–June 1, 2009

Getty Villa, Malibu

This exhibition focuses on an ancient marble bust of the Roman emperor Commodus (ruled A.D. 180–192). When the J. Paul Getty Museum acquired the bust in 1992, it was considered to be the work of an Italian sculptor active in the late 16th century. Today, however, most experts are convinced that the sculpture is ancient. The exhibition explores the statue's history and reveals how curators and conservators have established the bust's origin and date.

Raphael to Renoir: Drawings from the Collection of Jean Bonna

January 21, 2009–April 26, 2009

Metropolitan Museum of Art

This will be the first comprehensive exhibition dedicated to the European old master and 19th-century drawings from the distinguished collection of Mr. Jean Bonna in Geneva, Switzerland. Many of the 120 drawings on display are masterpieces, ranging through 500 years of art history, from the Renaissance to 1900, and representing a diversity of artistic schools in Italy, Northern Europe, France, and Great Britain, among other regions. The selection will include works by famous artists—such as Carpaccio, Raphael, Andrea del Sarto, Parmigianino, Canaletto, Rembrandt, Claude Lorrain, Watteau, Chardin, Boucher, Fragonard, Goya, Ingres, Gericault, Delacroix, Manet, Burne-Jones, Whistler, Degas, Cézanne, Renoir, Gauguin, Van Gogh, and Seurat—as well as superb and

poignant drawings by others less well-known. Accompanied by a catalogue.

The Triumph of Marriage: Painted Cassoni of the Renaissance

The John and Mabel Ringling Museum of Art, Sarasota, Florida
February 14 - April 19, 2009

Marriage was a pervasive theme in Renaissance public culture. Parades and processions, civic festivities and marriage cortèges, religious *tableaux-vivants* and political embassies could all take the form of a triumphal procession of chariots winding through the city streets. Tuscan domestic pictures on *cassoni* or wedding chests (and *spalliere* or wainscoting) draw upon a wide range of sources: ancient, medieval, and contemporary. The triumphant imagery they show—Scipio or Alexander, Solomon and Sheba, or Bacchus and Ariadne, for example—ultimately reflects on the triumphant celebration of a marriage, the event for which the pictures were made and which they continued to commemorate while on display in the home.

This exhibition provides outstanding examples of cassone panels that allow viewers to appreciate the complexity and invention of these works. One centerpiece of the show will be the entire chest from the Worcester Art Museum that represents the *Coronation of Emperor Frederick III*, along with its pendant, the *Marriage of Frederick III and Leonora of Portugal* (Sotheby's 1999). These pictures, attributed to Giovanni di Ser Giovanni, called Lo Scheggia, bridge the gap between Pesellino and Botticelli and show how contemporary political events might be included in the triumphal mode of domestic painting. This exhibition borrows important examples of Tuscan domestic painting that enlarge upon key works at the Gardner Museum. Pesellino's *Triumphs of Love, Chastity and Death and Fame, Time and Eternity*, Sandro Botticelli's *Tragedy of Lucretia*, the anonymous Siense *pastiglia* cassone, the Falconetto grisaille panel, the Siense *Roman Heroes*, etc. are currently shown along with Renaissance religious pictures, textiles, musical instruments and furniture.

An illustrated catalogue accompanies the show. A gallery devoted to the domestic interior in the Florentine Renaissance will also be included to give visitors a sense of the original context of *cassoni*.

Titian, Tintoretto, Veronese: Rivals in Renaissance Venice

Museum of Fine Arts, Boston
March 15 - August 16, 2009

In the sixteenth century, Venice was one of the largest and richest cities in Europe, and steady demand for paintings from both local and international clients fostered a climate of exceptional competition and innovation. "Titian, Tintoretto, Veronese: Rivals in Renaissance Venice" is the first major

exhibition dedicated to the artistic rivalry of the three greatest Venetian painters of the sixteenth century: Titian, Tintoretto, and Veronese. Although forty years separate the birth of Titian from that of Veronese, the careers of the three painters overlapped for almost four decades, and the eloquent record of their artistic dialogue is most apparent when the powerful canvases each produced are considered side-by-side. Juxtapositions of two, three, and sometimes four paintings demonstrate how much these three artists were influenced by one another and how they used their paintings as critiques.

The exhibition includes approximately sixty paintings from the most important museums in Europe and the United States, as well as pictures that have remained over the years in the settings for which they were painted—churches in Venice.

Conferences and Symposia to Attend:

Arizona Center for Medieval and Renaissance Studies 15th Annual ACMRS Conference

The Five Senses in the Middle Ages and Renaissance
12-14 February 2009 in Tempe, Arizona

(<http://www.asu.edu/clas/acmrs/conferences/conferences.html>)

College Art Association Conference

February 25-28, 2009

Los Angeles, California

<http://conference.collegeart.org/2009/>

Sessions and Papers of Interest to IAS Members:

Art, Ritual, Public: Interaction and Meaning

WEDNESDAY, FEBRUARY 25, 9:30 AM–12:00 PM

Chairs: Giovanni Freni, Princeton University; John Beldon Scott, University of Iowa

Rituals of Punishment: Luca Giordano, Giacomo Serpotta, and the Recapture of Messina in 1678, Sebastian Schütze, Queen's University

The Disciplined Body and Rational Architecture: The Foro Mussolini in Rome as the Setting for Performative Ritual of Synchronized Gymnastics, Terry Kirk, American University of Rome

Baroque Anatomy: Motives and Methods

THURSDAY, FEBRUARY 26, 9:30 AM–12:00 PM

Chairs: Victoria Sancho Lobis, Columbia University; Karolien De Clippel, Universiteit Utrecht

The Knife and the Mirror: Self-Dissection and Self-Reflexivity in Pietro da Corona's "Tabulae Anatomicae" of 1618, David Packwood, University of Warwick

An Exploration of the Female Life Model in Early Modern Italy, Eve Straussman-Pflanzer, Institute of Fine Arts, New York University

Bernini's Heavenly Bodies, Tod Marder, Rutgers University

Kitsch in the 1960s: Modernism's Subversive Other

THURSDAY, FEBRUARY 26, 9:30 AM–12:00 PM

Chairs: Joan M. Marter, Rutgers University; Mona Hadler, Brooklyn College and Graduate Center, City University of New York

Kitsch in Italy: Umberto Eco's "Midcult" and Superstudio's Plastic Furniture, Ross Elflin, University of California, Los Angeles

Renaissance Society of America

Renaissance and/or Early Modern: Naming and/or Knowing the Past

THURSDAY, FEBRUARY 26, 9:30 AM–12:00 PM

Chairs: David Rosand, Columbia University; Janet Cox-Rearick, Graduate Center, City University of New York
Some Thoughts on Misnaming/Misreading the Past, Marvin Trachtenberg, Institute of Fine Arts, New York University
Renaissance Perspective: A Medieval Invention?, Samuel Y. Edgerton, Williams College

When the Renaissance Came to Germany, Jeffrey Chipps Smith, University of Texas at Austin

The Return of the Renaissance, David Cast, Bryn Mawr College

Society for the Study of Early Modern Women

Early Modern Women and Religious Art: What's Next?

THURSDAY, FEBRUARY 26, 12:30 PM–2:00 PM

Chair: Andrea Pearson, Independent Scholar
Interacting with the Sacred at Giambologna's "St. Antoninus Chapel", Sally J. Cornelison, University of Kansas
Women and Vasari's "Lives of the Artists", Marjorie Och, University of Mary Washington

Open Session: Fifteenth- and Sixteenth-Century Art

THURSDAY, FEBRUARY 26, 2:30 PM–5:00 PM

Chair: Mark A. Meadow, University of California, Santa Barbara; Leiden University
Convergence of Icon and Portrait in Naples around 1450
Sarah Kozlowski, Yale University

Association for Textual Scholarship in Art History

Taking It to the Streets: The Theater of Public Piety

THURSDAY, FEBRUARY 26, 5:30 PM–7:00 PM

Chair: Tina Waldeier Bizzarro, Rosemont College
Joseph as Mary's Champion: The Distinctive Connection between the "Madonna del Giglio," the "Compagnia di San Giuseppe," and the Church of San Giuseppe, Florence, Carolyn C. Wilson, independent scholar, Houston
"Menhir" Madonnas: Toward a Cultural Excavation of Street Tabernacles in Florence, Roger J. Crum, University of Dayton

Gravity and Levity in Art

FRIDAY, FEBRUARY 27, 9:30 AM–12:00 PM

Chairs: Elizabeth Bailey, Wesleyan College; Mary D. Edwards, Pratt Institute

Descent, Elevation, and Ascent: Oppositional Forces in the Strozzi Chapel and Dante's "Inferno", Kathleen G. Arthur, James Madison University

Italian Futurism, One Hundred Years Later

FRIDAY, FEBRUARY 27, 9:30 AM–12:00 PM

Chair: Jennifer Bethke, independent scholar, Pleasant Hill, California

Italian Futurism and the Legacy of the Milanese Scapigliatura.

David Gariff, National Gallery of Art

L'arte di far manifesti: Marinetti's "Collaging" of the Manifesto.

Matthew D. McLendon, Cornell Fine Arts Museum, Rollins College

The "Primitive" in Italian Futurist Art and Architecture: The Case of Capri. Michelangelo Sabatino, University of Houston
Benedetta Cappa Marinetti: Futurist, Fascist and Feminist?.

Siobhan Conaty, LaSalle University

Discussant: Ara Merjian, Harvard University; New York University

Italian Art Society

The International Contribution to Italian Renaissance and Baroque Art

FRIDAY, FEBRUARY 27, 9:30 AM–12:00 PM

Chairs: Jack Freiberg, Florida State University; Patricia Waddy, Syracuse University

The "Greek Style" in Sixteenth-Century Italian Art and Theory, Andrew Casper, Miami University

A "Young Spaniard" Arrives: Alonso Berruguete in Italy, Dennis V. Geronimus, New York University

Caravaggio, Spanish Citizen and "Italian" Painter: Evidence of Iberian-Italian Cultural Hybridization in Baroque Art, Kathy Johnston-Keane, University of Pittsburgh

Jewish Art in the Venetian Baroque Style, Gail Ann Wingard Gould, University of Oregon

Oppenord in Italy: The French Academy in Rome and the Debate over the Baroque, Jean-François Bédard, Syracuse University

International Center of Medieval Art

Byzantine Art as Medieval "lingua franca"

FRIDAY, FEBRUARY 27, 9:30 AM–12:00 PM

Chair: Cecily J. Hilsdale, Northwestern University

"Byzantine" Art in Post-Byzantine Southern Italy, Linda Safran, University of Toronto

Disrupting Reality: Limiting Pictorial Illusion in Early Modern Art

FRIDAY, FEBRUARY 27, 9:30 AM–12:00 PM

Chairs: Todd M. Richardson, University of Memphis; John Roger Decker, Georgia State University

Perspective Disrupted: Projection and Inversion in Fifteenth-Century Italian Painting, Patricia Simons, University of Michigan, Ann Arbor

Traversing the Distance: From Caravaggio's Cellar to Heaven's Realm, Anne Muraoka, Temple University

Italian Art Society

The Imaginary Middle Ages: The Real and the Ideal in the Italian Medieval Revival

FRIDAY, FEBRUARY 27, 12:30 PM–2:00 PM

Chair: Martina Bagnoli, Walters Art Museum

The Eve of "Roma Capitale" and the Discovery of Early Christian San Clemente, Cristiana Filippini, Temple University,

Rome

Making the Medieval Hilltown: Visions of Modern San Gimignano, Charles Griffith Mann, Cleveland Museum of Art

Opening the Holy of Holies: Early-Twentieth-Century Explorations of the Sancta Sanctorum, Rome, Kirstin Noreen, Loyola Marymount College

The Secret Spaces of Early Modern Europe

FRIDAY, FEBRUARY 27, 2:30 PM–5:00 PM

Chairs: Timothy McCall, Villanova University; Sean Roberts, University of Southern California

The Material Culture of Secrecy: Anonymous Drop-Boxes and the Transmission of Shame in Early Modern Florence, Allie Terry, Bowling Green State University

A Secret Space for a Secret Keeper: Cardinal Bibbiena at the Vatican Palace, Henry Dietrich Fernández, Rhode Island School of Design

Michelangelo's Open Secrets, Maria Ruvoldt, Fordham University

Interpreting Spolia in Medieval Architecture and Art

FRIDAY, FEBRUARY 27, 2:30 PM–5:00 PM

Chair: Jenny H. Shaffer

Roma Aeterna after the Fall: Coin-Set Objects and the Spoliation of the Imperial Image in the Early Medieval West, Ashley Jones, Yale University; Center for Advanced Study in the Visual Arts, National Gallery of Art

Armchair Cosmopolites and Worldly Travelers: The Dialogue between Real and Vicarious Travel in the Greco-Roman World

SATURDAY, FEBRUARY 28, 9:30 AM–12:00 PM

Chairs: James F. D. Frakes, University of North Carolina, Charlotte; Celeste Lovette Guichard, Savannah College of Art and Design

Trojan Myth on Roman Walls: Epic Exempla in the Domestic Sphere, Jennifer Ledig, Harvard University

Modeled, Cast, or Carved: Reevaluating Sculptural Reproductions from the Eighteenth to the Twentieth Century

SATURDAY, FEBRUARY 28, 9:30 AM–12:00 PM

Chairs: Jennifer Wingate, St. Francis College; Jenny Mayfield Carson, Maryland Institute College of Art
The Fallen Warrior: The Odd Fabrication at the Capitoline, Sandra Barr, University of Arizona

The Northern Court Artist, 1400–1650

SATURDAY, FEBRUARY 28, 2:30 PM–5:00 PM

Chairs: Heather Madar, Humboldt State University; Ashley West, City College of New York, City University of New York

Jacopo Strada: Court Antiquarian/Court Artist, Sarah E. Lawrence, Cooper-Hewitt, National Design Museum

South-Central Renaissance Conference

March 5-7, 2009

Hot Springs, Arkansas

<http://www.cwrl.utexas.edu/~nydam/scrc/archives/2009conference.shtml>

The Fifty-Fifth Annual Meeting of the Renaissance Society of America

Los Angeles, California

19-21 March 2009

<http://rsa.org/meetings/annualmeeting.php>

Friday, March 20, 2009, 2:45 – 4:15

A VENETIAN SCULPTOR IN AMERICA: TULLIO LOMBARDO IN 2009

Sponsor: THE ITALIAN ART SOCIETY

Organizer & Chair: DEBRA D. PINCUS, NATIONAL GALLERY OF ART

ALISON LUCHS, NATIONAL GALLERY OF ART. “An Antiquity of Imagination: Tullio Lambardo in Washington, DC.”

The poetic approach to classical antiquity in sculpture will be celebrated in a major exhibition opening 4 July 2009 at the National Gallery of Art, Washington, DC. Venetian sculptors around 1500 created their own antiquarian ideal, one which is epitomized in two mysterious reliefs with busts of young couples by Tullio Lombardo, in the Ca' d'Oro, Venice and the Kunsthistorisches Museum, Vienna, works which will form the centerpiece of the show. This talk will deal with some of the major themes of the exhibition, emphasizing the creation and impact of Tullio's powerful romantic expression, hypnotic design and brilliant carving technique.

CLAUDE D. DICKERSON, KIMBELL ART MUSEUM.

“Tullio in Texas”

In 2005, the Kimbell Art Museum became the first collection in Texas to own a work attributed to the great Venetian sculptor Tullio Lombardo: an exquisitely carved relief showing Christ's head in profile. This paper will investigate the validity of the attribution and consider the possibility that it might be by an unknown member of his late workshop. Careful comparison will be made to works that are usually assigned to Tullio's later career. The investigation will also highlight several works — including a spectacular head at the Louvre — that, while never attributed to Tullio, must have been produced in his immediate orbit.

SARAH BLAKE MCHAM, RUTGERS UNIVERSITY, NEW BRUNSWICK. “St. Mark outside Venice: The Monumental Reliefs on the Façade of the Scuola di San Marco”

The occasion of the first exhibition in the United States on Tullio Lombardo prompts reevaluation of sculptures that could not cross the ocean. This paper focuses on two monumental reliefs of St. Mark that flank a major portal of the Scuola Grande di San Marco, attributed to Tullio as early as the mid-sixteenth century by the authoritative Francesco Sansovino. They are dated to ca. 1489–90, part of the documented completion of the building's lower façade, on which Tullio worked alongside his brother, Antonio, and father, Pietro, head of the family's architectural and sculptural dynasty. These reliefs are the earliest

narrative sculptures in which Tullio's, and perhaps Antonio's, distinctive styles can be seen. The sculptures' extraordinary size, outdoor location, format and composition have eclipsed recognition of their equally unusual content, an investigation undertaken here.

Medieval Academy of America

2009 Meeting

Chicago, IL 26-28 March 2009

<http://www.illinoismedieval.org/imappal/index.htm>

Midwest Art History Society Annual Conference 2009

Nelson-Atkins Museum, Kansas City, Missouri

April 2-4, 2009

http://www.mahsonline.org/annual_meeting.asp

Notices of Grants and Awards:

2009 IAS Travel Grants

The Travel Grant Committee is pleased to announce the recipients of the 2009 IAS Travel Grants:

Andrew Casper, recent Ph.D. recipient, University of Pennsylvania, for "The 'Greek Style' in Italian Art and Theory of the Sixteenth Century" to be presented at the College Art Association conference in the session *The International Contribution to Italian Renaissance and Baroque Art*, February 2009.

Christopher Lakey, current Ph.D. Student, University of California at Berkeley for "Introduction: Practical and Theoretical Geometry in Medieval Art" to be presented at the International Congress on Medieval Studies in the International Center of Medieval Art-sponsored session, *Practical and Theoretical Geometry in Medieval Art*, May 2009.

Italian Art Society Travel Grants

The Italian Art Society is pleased to announce a competition for two grants of \$500 each to support travel to:

- 1) the College Art Association in Chicago in February 2010 and
- 2) the International Congress for Medieval Studies in Kalamazoo in May 2010

This competition is open to PhD students or recent PhD recipients (within three years of the degree) presenting a paper at these conferences about the art or architecture of

ancient to contemporary Italy. Please send an introductory letter about your paper with your IAS membership status, your current c.v., your paper abstract with session title and chair information, a preliminary budget, a description of other possible travel funding sources, and contact data for your academic advisor as a *single* Word or PDF document (with last name in title) via email to the Chair of the IAS Travel Committee, Cathleen Fleck, at: cfleck@artsci.wustl.edu.

The **deadline** for both grant applications is **1 November 2009**. Award notification will be by 1 December. The IAS expects each grant recipient to become a member and to attend our business meeting at the relevant conference.

For membership see:

<http://www.italianartsociety.org/membership.html>.

PLEASE SHARE THIS INFORMATION WITH YOUR STUDENTS!

Online Resources for the Study and Teaching of Italian Art

Google Earth Ancient Rome 3D

<http://earth.google.com/rome/>

Google has released an "Ancient Rome 3D" layer for their popular Google Earth geographic browser. The new layer shows many of the buildings, structures and topography that made up the city during the rule of Constantine the Great. Some of the buildings even have interiors. The Ancient Rome 3D feature was created in conjunction with the Rome Reborn Project 2.0 at University of Virginia's Institute for Advanced Technology in the Humanities. It is directed by Bernard Frischer, who started version 1.0 of Rome Reborn at UCLA in 1996. The purpose of the project is to depict a moment in time in Ancient Roman history, specifically June 21, 320 A.D., which was more or less the apex of the city's development as the capital of the Roman Empire. Google Earth 4.3 (beta) can be downloaded for the PC, Mac or Linux. The Ancient Rome 3D layer can be found under Galleries in the Navigating Toolbar.

CASA VASARI IN FLORENCE: An Online Exhibition by the photo library of the Kunsthistorisches Institut in Florenz 27 October 2008 - 22 February 2009

http://expo.khi.fi.it/gallery/casa-vasari-inflorence/greetings/view?set_language=en

When people hear the name "Casa Vasari", they first think of the Casa Vasari in Arezzo (1542-48), which became a museum in 1955. However, the online exhibition presented here is dedicated to the Casa Vasari in Florence. It was the residence of the painter of Duke Cosimo I of Tuscany, but was previously little-known among the public for various reasons and was also relatively neglected by the academic world until now. From Vasari's original residence, which is not easily accessible even today, only the frescoes in the Sala Grande (around 1572) have survived, and they are in a precarious state of conservation.

Thanks to the generosity of the owners and the intervention of the Fondazione Horne and the restorer, Guido Botticelli, the Photo Library was able to meticulously document the Sala Grande in photographs in January and June 2008, which on the one hand documented the restoration that Botticelli has been working on since 2002, and on the other hand illustrates how important it would be to restore the parts of the frescoes that have not yet been included. The Ente Cassa di Risparmio (savings bank) of Florence has responded to this urgent appeal by the Fondazione Horne, so that the restoration work will be able to proceed in the near future. As always, the photo campaign of the Casa Vasari combines the documentary task of the Photo Library with the interests of research, in particular with the studies of Vasari by the Nova Directorate, which culminated in a recent congress and in the new edition of the "Lives" published by Wagenbach Verlag. After the Casa Zuccari, this online exhibition opens the doors of the Casa Vasari in virtual form and gives the residence of one of Florence's most famous citizens back to the city.

Announcements:

Free Digital Image Service from the British Museum

http://www.britishmuseum.org/about_this_site/terms_of_use/free_image_service.aspx

The free digital image service is determined by usage rather than user. A non-exclusive licence is granted to use the selected material free of charge, and registered users may use the digital images that are emailed to them by the British Museum conditional upon meeting all the following Terms:

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Vatican Library News

(Excerpted from the newsletter of the Biblioteca Apostolica Vaticana)

We are now at a crucial stage in the works. Work on the Numismatic Cabinet is making good progress, and the Photographic Laboratory (including the new photographic archive) is practically finished. In addition, the Stacks for Periodicals have now been entirely emptied of books and of their internal structures; and, after many decades, the gate which opens from the Library building directly onto the carriageway of the so-called "Grottone" has been reopened (this gate was intended for the passage of the pontifical carriages, which were kept there until the early twentieth century; today it will allow easier access to the materials kept in the Stacks). The construction of the new elevator on the East side of the Library's internal courtyard has also begun: this will connect the courtyard to the Manuscript Reading Room and to the Photographic Laboratory, and will also be accessible from a new entrance to the Library on the other side of the building ("La Galea"), which will be reserved for merchandise.

Above all, work has begun on the main entrance area: the so-called statue of Hippolytus, which normally welcomes those who enter the Library, has been temporarily removed (it will return to an appropriate place in due time) and a direct passage is being built, underneath the main staircase, leading to the elevator which allows access to the Reading Rooms. In addition, this elevator, which is being enlarged and improved, will extend all the way up to the *Salone Sistino*, where Pope Sixtus V relocated the Library at the end of the sixteenth century and which was the Library's home until the renovations carried out by Leo XIII at the end of the nineteenth century.

It is, indeed, with pleasure that I am able to announce that the *Salone Sistino*, which today is part of the circuit of the Vatican Museums, is destined to become once again a Reading Room of the Vatican Library. Adapting this hall to its new use is an operation which will require careful planning and execution, and which will certainly not be completed in time for the reopening of the Library. Still, I am pleased to be able to give advance notice of this development, which will, in time, provide more space for readers and for books at their disposal on open shelves.

To conclude: the building and related works are in full swing and are proceeding on schedule. Have no fear regarding the reopening in 2010!

University of Georgia Studies Abroad, Cortona Instructor in Art History

The UGA Studies Abroad, Cortona Italy, is hiring a part-time instructor in art history for a minimum of 3 semesters: Summer, Fall (2009), and Spring, 2010. This studio art program has been in operation for forty years. The successful candidate will be responsible for a middle-level survey of Italian Renaissance Art

(ARHI3020), which is taught on site in Naples, Rome, Florence, Venice, and weekly field trip sites and on the campus of the Cortona Study Abroad Program in Cortona. The candidate will also teach an upper-level course for advanced students and graduate students on a topic reflecting the expertise of the instructor, relative to the location and travel schedule. Minimum requirements include a PhD in art history with a demonstrated proficiency in teaching survey curricula. Candidate should possess strong communication skills especially within group and communal environments. The candidate should also be prepared to reside in Cortona, a small, historic, and close-knit Tuscan hill town.

For information on the program, the schedule of courses and tours, and the modern facilities operated by Cortona Studies Abroad, see the website: <http://art.uga.edu/cortona>. Salary is based on qualifications and experience; besides a base salary, the Cortona program is able to underwrite the instructor's expenses for airline tickets (at least one round trip), a stipend for lodging, and 5 free dinners a week with the students and faculty at a fine local restaurant and expenses related to scheduled trips outside the city.

The application should include a CV, a statement explaining the candidate's interest in and qualifications for teaching in Italy, graduate transcripts, and three letters of recommendation (at least one of which should address the candidate's knowledge of the Italian language and Italy). The application must arrive in Athens no later than February 15, 2009. The UGA Studies Abroad, Cortona, program is intending to interview likely candidates at the CAA in Los Angeles.

Please send the complete application to:
Rick Johnson, Director
UGA Studies Abroad, Cortona
Lamar Dodd School of Art
270 River Road
Athens, GA 30602

An Invitation for Present and Former Kress Fellows

The Samuel H. Kress Foundation is assembling a contact database for all current and former Kress fellows in art history, art conservation, historic preservation, and related fields. The main purpose of this database is purely administrative and our intention is to keep all supplied contact information confidential.

Having said that, we have also heard that it would be helpful to the community of Kress fellows to be able to communicate with one another for a variety of professional purposes, ranging from developing mentoring relationships to identifying colleagues with similar professional interests to simply comparing notes on fellowship experiences.

We are therefore considering the idea of reserving a section of the Kress Foundation's new web site www.kressfoundation.org for a password-restricted directory of current and former Kress fellows, to which only those fellows would have access.

We wish to invite all Kress fellows to fill out a very brief survey registering whether they would be willing to supply contact information for a confidential directory of Kress fellows; their interest in extending access for such a directory to Kress fellows themselves; and the value they would derive from having access to such a directory. The survey should take no more than 5 minutes to complete.

To take the survey, please go the following link:
<http://www.zoomerang.com/Survey/?p=WEB228P6S9VD9M>

If you have any questions, please send an email to fellows@kressfoundation.org.

Max Marmor
President, Samuel H. Kress Foundation

Call for Papers

New e-Journal, KUNSTGESCHICHTE. Open Peer Reviewed Journal

On December 1st, KUNSTGESCHICHTE. Open Peer Reviewed Journal was launched. This innovative art historical e-journal is based on the principle of public peer reviewing. An article submitted to the e-journal is put up for public discussion by named reviewers over a period of six months, after which the authors have the option of revising their work according to the public comments. Only then will the definitive article be published. Starting immediately, we invite scholars to submit articles from the whole range of art historical scholarship to KUNSTGESCHICHTE.

Besides the publication of new and innovative research, this e-journal wishes to establish a forum for the reassessment of elder scholarly literature. Therefore, we also expressly invite contributions under the keyword „reconsidered“. Papers and commentaries may be in English, French, German or Italian.

Please submit your paper to our editorial office, which is also at your disposal should you require further information. The homepage of KUNSTGESCHICHTE. Open Peer Reviewed Journal will be activated for its official launch on December 1st, 2008.

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KUNSTGESCHICHTE. Open Peer Reviewed Journal has been made possible by the generous support of LMUexcellent

William R. Levin, Centre College, has been granted a sabbatical leave for 2008-09 to work on projects in the area of Italian Late-Medieval and Renaissance art. His article titled "The Canopy of Holiness at the Misericordia in Florence and Its Sources (Part One)" has been published in *The Southeastern College Art Conference Review*, vol. 15, no. 3 (2008), pp. 309-325. At the Sixth Quadrennial Conference on Italian Renaissance Sculpture, convened in Memphis from 30 October to 1 November 2008, he presented a paper titled "Focus, Scope, Persistence, and Dexterity in the Sculpture Program for the Exterior of the Florentine Baptistry." In mid November 2008 he covered the same ground at greater length as the annual Julius Fund Lecturer in Renaissance Art at the Cleveland Museum of Art, in association with the Department of Art History and Art at Case Western Reserve University, with a presentation titled "A Sculptural Juggling Act and Iconographical Agility on the Exterior of the Baptistry in Florence."

Newsletter Contributions and Notices:

Members are welcome and encouraged to write for upcoming issues of the Newsletter and are asked to bring ideas for upcoming Newsletters to the attention of Sally Cornelison (sjc@ku.edu). The deadline for inclusion in the Spring 2009 Newsletter is March 15, 2009.

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