



The Newsletter of the ITALIAN ART SOCIETY XXV, 2 Spring 2013

**An Affiliated Society of the College Art
Association, Society of Architectural
Historians, and the
Renaissance Society of America**

President's Message from Cathleen Fleck

May 1, 2013

Dear Italian Art Society Members:

I would like to send you my first greetings as President of the IAS with some well-deserved acknowledgments. First of all, I am pleased to thank Kirstin Noreen for her fantastic work as President for the past two years. Kirstin helped expand the public exposure of the IAS with the addition of an IAS Facebook page, the extension of the annual IAS-Kress Lectures in Italy to a second series, and the institution of online voting. The latter is particularly significant for allowing the participation of more members, especially those who cannot attend our business meetings in this era of travel-budget cutbacks. I aim during my tenure as president to continue the expansion of our membership; to encourage sessions concerning the ancient and modern ends of the timeline of Italian art; and to work toward greater transparency through increased outreach and reconsideration of aspects of the by-laws. I encourage all members to get involved by nominating themselves for future positions, regularly visiting our website to check for new conferences, applying for a grant, asking to chair a session, proposing a paper topic in an IAS session, offering information to post on our [Facebook](#) page, or even making an online [Amazon](#) purchase through our special IAS link that funnels a percentage back into our research and travel grants.

I would like to thank all of the committee members whose terms ended in February 2013: Nominating Committee: Sheryl Reiss (formerly Chair, now Executive Vice President); Program Committee: Martina Bagnoli (Vice President for Program Coordination) and Jennie Hirsch; Awards Committee: Andaleeb Banta (Chair), Janis Elliott, Karen Serres; Graduate Student and Emerging Scholars Committee or GSESC: Rebekah Perry and Lisa Tom. We especially thank the first members of the Graduate Student and Emerging Scholars Committee for formulating this new and exciting group of energetic planners and doers. The continuing contributions of Alison Perchuk (Treasurer and Membership Coordinator), Catherine McCurrach

(Secretary), Kay Arthur (Newsletter Editor), Gilbert Jones (now Chair GSESC Committee), Nick Camerlenghi (now Vice President for Program Coordination), Brian Curran (now Chair Nominating Committee), and Anne Leader (Webmaster) have helped immeasurably in the smooth operation of the IAS.

All members who will be in Italy this summer are invited to hear the [IAS-Kress Lecture Series](#) speaker, Sarah Blake McHam (Rutgers, The State University of New Jersey), who will present on "*Laocoön, or Pliny Vindicated*" at the [Fondazione Marco Besso](#) in Rome (Largo di Torre Argentina) on Tuesday, May 28, at 6:00 p.m. (with a reception following). Special gratitude is due to Cristiana Filippini and Daria Borghese for their great efforts coordinating the selection of the location and the event itself.

The IAS business meeting at CAA in New York was attended by so many that we ran out of coffee—so sorry! We addressed issues such as future session topics and welcomed our new board and committee members (see below). Thank you also to those who put forward their names; if you were not elected this time, please nominate yourselves again!

NEW OFFICERS AND COMMITTEE MEMBERS

EXECUTIVE VICE PRESIDENT

Sheryl E. Reiss

NOMINATING COMMITTEE

Janna Israel

PROGRAM COMMITTEE

Dorothy F. Glass
Rebekah Perry

AWARDS COMMITTEE

Janis Elliott
Jill Pederson
Eve Straussman-Pflanzer

GRADUATE STUDENT/ EMERGING SCHOLARS

Sarah S. Wilkins
Ashley Elston

SOCIAL MEDIA COORDINATOR

Heather Graham

The IAS has been very active sponsoring sessions at a number of conferences. At the CAA conference in February, we sponsored two very well-attended panels: a long session on “Bad Boys, Hussies, and Villains” (Chair: George Bent) and a short session on “Disegno” (Chair: Diana Gisolfi). We are continuing our newer affiliations with the Society of Architectural Historians and the Sixteenth Century Society plus our long-standing association with the Renaissance Society of America and International Congress on Medieval Studies. At the Society of Architectural Historians meeting in Buffalo in April, we sponsored a session called “Perception and Experience in the Italian Garden, 1500-1750” (Organizers and Chairs: Tracy Ehrlich and Katherine Bentz). At the annual meeting of the Renaissance Society of America in San Diego, also in April, the IAS sponsored four sessions: “The Physicality of Devotion in Late Medieval and Early Modern Italy I and II” (Organizer and Chair: Esperança M. Camara); “Situating Patterns of Patronage in the Italian Renaissance City” (Organizers: Anne Leader and Sandra Weddle; Chair: Sally Cornelison); and “Collections and Objects of Knowledge: Books, Gardens, and Studioli” (Organizers and Chairs: Sarah R. Kyle and Jennifer D. Webb). Thanks are due especially to Sheryl Reiss and Anne Leader for their work to organize a first official IAS get-together at RSA, which was apparently a smashing success with more than seventy in attendance, and loads of fun to boot! We could not have such a presence at any of these conferences without the organizers, chairs, and speakers – so thank you!

Please know that Nick Camerlenghi, Vice President for Programming (programs@italiansociety.org), is always interested in hearing from members interested in proposing an IAS-sponsored session at one of these upcoming conferences. See the brief report in the newsletter by Nick about a set of sessions that the IAS sponsored at the conference of the American Association of Italian Studies ([AAIS](#)) in April. Congratulations to Dr. Rebekah Perry who received a [Kress International Travel Fellowship](#) through the IAS to present “The Medieval Wooden Deposition Groups of Central Italy: Problems of Iconography and Ritual Function” at this conference.

The next IAS sessions will be at the International Congress on Medieval Studies at **Kalamazoo** in May. We will have four IAS-sponsored sessions on “Ruptures in Medieval Italian Art and Architecture” on Friday (Fetzer 2030) and Saturday (Fetzer 1010) afternoons. Plus please do come to the **IAS business meeting** to be held on **Friday, May 10 at 12 noon in Fetzer 2030**. Please note that we will have the usual box lunches available for a modest cost. I hope to see all of you at the lunch who are in attendance at the conference!

As to our Social Media presence, we have 426 current followers on [Facebook](#) and encourage you to “like” us if

you have not done so already. Do place announcements of talks and Calls for Papers there and reach a wider audience. Thanks go to Heather Graham for setting up our new **Twitter** account as well. We will put up posts about happenings related to our conference and awards activity and welcome ideas about how best to use this new outreach tool. **Follow us at #ItalianArtSoc!**

The newest news is that we are now in conversation about the location of the next Kress-IAS Lecture (2014) at the Dipartimento di Civiltà e Forme del Sapere at the Università di Pisa. This is especially important to make connections with an Italian institution and to spread out the possibilities for speakers who work on diverse regions of Italy. For more information on applying for the lecture by January 4, 2014, please see our [website](#). I close this letter with wishes for a verdant spring and productive summer for you all. Please contact me at president@italiansociety.org.

Best Regards,

Cathleen A. Fleck, President (2013-15)

SPECIAL FEATURES

Revealing the Early Renaissance: Stories and Secrets in Florentine Art

By Gilbert Jones (Syracuse University)



On view at the [Art Gallery Ontario](#), Toronto from March 16 to June 16 2013, *Revealing the Early Renaissance: Stories and Secrets in Florentine Art* is a wonderful exhibition that explores Trecento and Quattrocento Florentine art in a variety of media. The show, previously seen at the Getty Museum, exhibits a wide array of objects which allows viewers an exceptional opportunity to see the evolution of artistic practice in painting, stained glass, manuscript illumination, and sculpture. This is the first time that many of the items on display have been reunited since their dismantlement in the nineteenth century. Arranged thematically, the show explores the relationship between artists and Florence, devotion, the reinvention of visual storytelling, and the artist’s workshop, all set against the backdrop of Trecento and early Quattrocento Florence.

The first section explores the relationship between artists and Florence. The works on display—a hexagonal relief from Giotto’s Campanile, an illuminated manuscript by the

Master of the Saint George Cycle, and other works in various media—emphasize the relationship between the work of art and the original location and/or function of the object. The objects in this first gallery draw out the relationship between apprentice and master in the workshop, a theme that is addressed in depth in the final room of the exhibition.

The next room examines the relationship between the art object and devotion of the faithful original viewer. Giotto's Peruzzi altarpiece dominates this room, with additional objects around it allowing viewers the ability to compare Giotto's innovations with other artists such as Bernardo Daddi and Pacino di Bonaguida. Objects for personal devotion provide insight into the religious experience of Trecento Florentines, and the curators flesh out this section with household objects like *deschi de parto* and other devotional objects that blur the lines between sacred and domestic spaces.



A room dedicated to the sumptuously illuminated *Laudario di Sant' Agnese*, from the 1340s, punctuates the exhibition. Visitors in this room enjoy a multisensory experience while viewing the illuminated pages: a contemporary recording of the *Laudario* music softly plays overhead. This exhibition reunites several of the dismembered pages for the first time. Due to being mounted on the walls of the gallery, visitors cannot see both the recto and verso sides of the disparate pages. This does not take away from the quality of the illuminations, which provide a rare glimpse of a lavishly illustrated manuscript that has not been reassembled in over 200 years.

A collection of secular manuscripts, including copies of Dante's *Divine Comedy* written by the hand of the author himself, occupies the penultimate room of the exhibition. Here, visitors can explore Pacino's secular *oeuvre*. As with the previous room, visitors are afforded only a limited view of the manuscripts because they are opened in display cases to specific pages. Despite this, the collection is remarkable and the assembled secular manuscripts illustrate Pacino's versatility as an artist-illuminator.



Visitors lastly examine art meant for secular venues, as well as pigments, tools, and objects associated with technical art history, including reconstructions and didactic material to show visitors how early Renaissance art objects were made.

The curators included a video in this room that details the elaborate process employed in the construction and decoration of an altarpiece.

The catalogue (available from the Getty) contains excellent essays by curators associated with the exhibition and scholars alike. The high quality reproductions and information serve as a useful companion to a fascinating show. The thorough bibliography includes staple publications and new research. The catalogue, like the show, is arranged thematically, including chapters dedicated to devotional art, the *Laudario*, and technical art history and conservation. The Getty also released a companion mobile app for iPhone and iPad that provides additional information about the objects included in the show and contextual details about Florence during the Early Renaissance. Bringing together Early Renaissance Florentine art from collections across the globe, this fine exhibition encourages visitors to recognize Florence's important place at the Dawn of the Renaissance.

Tiziano at the Scuderie del Quirinale

By Linda Nolan (John Cabot University, Rome)

When a few of the most famous painters in western art (Rubens, Velazquez, Delacroix, and Manet) stood before Titian's works they observed a revolutionary engagement with oil paint. The current exhibition dedicated to Titian (c. 1490-1576) at the [Scuderie del Quirinale](#), which is on view March 5 to June 16, 2013, provides the visitor extraordinary viewing conditions to see what the artists of the past admired.

Curated by Giovanni C. F. Villa, the exhibition opens with the monumental *Martyrdom of St. Lawrence Altarpiece* (1547-59) from Santa Maria Assunta, Venice. Titian's mature painterly style is demonstrated by the thick application of oil paint to represent flickering flames and spectral light. Titian's *Self-Portrait* (1665-66) from the Prado hangs on the adjacent wall. The mature, successful artist is introduced to the visitor by his own image (dignified, honored with gold chains, experienced) and expressive handling of oil paint in the nighttime scene showing the dramatic martyrdom of the saint.



In the first half of the exhibition, the visitor is treated to a chronological and thematic journey through Titian's sacred works for churches as well as private collections. Highlights include the *Gozzi Altarpiece* (1520) from Ancona (with reverse side visible, showing the drawings discovered during a conservation campaign in 1948-51), the *Annunciation* (1563-65) from the church of San Salvador in Venice, and *The Entombment* (1559) from the Prado. In the second part of the exhibition, the focus switches to portraits and the allegories/mythologies, including the *Allegory of Time* (c. 1565) from London's National Gallery, *Danae* (1544-45) from the Capodimonte Museum, and *The Flaying of Marsyas* (1570-76) from Kromeriz. The second half of the exhibition opens with a room dedicated to the masterful *Portrait of Pope Paul III* from the Capodimonte. The

curatorial choice to keep the “sacred and profane” almost entirely separate speaks of the variety in subjects painted by Titian throughout his long career, but also the challenges of organizing the exhibition in the Quirinal’s essentially two-part space.

The exhibition is accompanied by research and educational projects. The experimental LED lighting (part of a larger project, [Tiziano Grand Tour](#)) provides an optimal viewing experience for those interested in conservation and technical issues. *Pentimenti* in the *Martyrdom of St. Lawrence* from Venice, damages in the *Annunciation* from Ancona, and issues in the *Judith/Salome* from the Doria-Pamphili are visible. Inside a small theater near the exit, a didactic installation demonstrates the visual impact of lighting. Also, the exhibition provided the opportunity for new scientific studies conducted by the University of Bergamo on technique and condition. Finally, a mobile app provides further information about the artist and the works on view.



The LED lighting makes familiar works from Italian collections appear completely new. The Vatican Pinacotheca’s *Madonna di San Nicolò dei Frari* (1522-26) lives up to Goethe’s remark that it “shines before my eyes more than any other picture I have seen to date.” Saint Nicholas, rendered with portrait-like expression and exquisite attention to

his garments, is surrounded by a world of apparitions: Saint Catherine gracefully steps up into the space while Saint Sebastian appears unnoticed by the other saints. Even Saint Peter is a hazy figure standing behind Saint Nicholas.

Under the LED lighting, the *Annunciation* (1563-65) from the church of San Salvador in Venice is a riot of colors. The clouds are a stormy blaze with tumbling angels and a dove of the Holy Spirit “dive bombing” at the Virgin who lifts her veil against the intruding angel. The scene is separated from the viewer by two illusionistic marble steps. A checker board floor recedes to an ominous smoldering detail in the background, the complete legibility of which is occluded by Titian’s brushwork. Ghostly opal colored drapery flutter off the angel Gabriele and the veil of the Virgin mingles with the clouds. At the lower right, an eye catching glass vessel filled with water reflects light from a window. In the same area, marks left from candle wax that dripped on the altarpiece are clearly visible. Although Vasari’s critique of this painting is noted in the catalogue and exhibition label, it is easy to see what later artists appreciated in Titian’s mature painterly style in the context of this exhibition.

The portrait section provides an opportunity to see comparisons of works made approximately at the same time. The Uffizi’s *Flora* (1517) hangs beside the Doria-Pamphili’s *Judith/Salome* (1516); the Kress Collection’s *Portrait of Ranuccio Farnese* (1542) from the National Gallery hangs beside Vienna’s *Portrait of Benedetto Varchi* (1540-41); and the Uffizi’s glistening *Portrait of Francesco Maria I della Rovere* (1536-38) is placed alongside the *Portrait of Giulio Romano* (1536) from Mantua’s Palazzo Te. An unexpected inclusion is the mosaic *Portrait of Cardinal Pietro Bembo* (1542) from the Bargello, based on a drawing by Titian.

The highlight of the exhibition ends with the last great, monumental painting of Titian’s career, the *Flaying of Marsyas* (1570-76) from Kromeriz. Regrettably, the painting is placed on a wall adjacent to the exit and the noise and natural light coming in takes away from the otherwise exceptional exhibition experience.

The catalogue and wall text evoke the twentieth-century Italian art historian Rodolfo Pallucchini, noting that Titian’s “expressive code” would form the base of the history of western painting from Rubens and Velazquez to Cubism. It is published by Silvana Editoriale, with essays by Giovanni C. F. Villa, Elisabetta Rasy, Mauro Lucco, Peter Humfrey, Miguel Falomir, and Roberto Contini. Tracing the origins of Modernism to the Venetian master is certainly not new. And it is a topic on the mind of other curators at the moment (i.e. a current exhibition on Manet at Palazzo Ducale, Venice, in which Titian’s *Venus of Urbino* will hang next to Manet’s *Olympia*). But the Titian exhibition in Rome provides visitors the optimal experience to understand what the early modern and modern artists appreciated in Titian’s masterful handling of his medium.

Italian Art Society-Kress *Laocoön* Lecture Set for May 28, 2013

Sarah Blake McHam (Rutgers, The State University of New Jersey) will present the next IAS- Kress Foundation lecture entitled “*Laocoön*, or Pliny Vindicated” at the Fondazione Marco Besso, Large di Torre Argentina #11 on May 28, 6 pm. On January 14, 1506, a discovery shook the artistic and antiquarian worlds of Italy. After



decades of digging up unidentifiable fragments, a major over-life-size statue group was unearthed in Rome that was both almost complete and autographed. The subject matter, Laocoön and his two sons entangled by murderous sea serpents, was unusual enough to be readily recognized as the doomed Trojans Virgil had described (Aeneid

2.201-27). Furthermore, the marble was inscribed with the names of the collaborators, Hagesandros, Polydorus and Athenodorus. The sculpture’s subject and signatures allowed it to be readily matched to the Roman Pliny the Elder’s lengthy laudatory description in his *Natural History* (c. 77 AD). If Pliny’s notice confirmed the sculpture was the

Laocoön, then its discovery had the reciprocal effect of corroborating Pliny's accuracy and reliability. The lecture will show that the *Natural History* solidified its status as a favorite reference source throughout the sixteenth century. The demonstrated unimpeachable nature of Pliny's testimony influenced period developments in both Italian art and theory.

IAS at the American Association for Italian Studies

By Nicola Camerlenghi, University of Oregon

This past April 11-14 in Eugene, Oregon the Italian Art Society sponsored five sessions at the 33rd annual conference of the American Association for Italian Studies. The complete schedule and details of the conference can be seen on [the website](#). On this occasion, hundreds of *Italianisti* from all fields (language, literature, history, cinema studies, and art history) gathered for a splendid run of sunny days in Oregon. This was the first time we at IAS forged this connection and it was a great success. Two of our sessions were dedicated to interdisciplinary approaches to architecture and to art, respectively. A third session was devoted entirely to the notion of "Romanitas" across the centuries. Additionally, we sponsored two sessions that targeted speakers who were graduate students or emerging scholars. These were among the most exciting sessions, thanks to the breadth and energy of the papers. We look forward to continue sponsoring sessions at the AAIS, which next spring will be in Zürich, Switzerland. The setting may be a good opportunity to involve some of our European members and to expand our international reputation and outreach. If you think you might be interested in chairing a session at AAIS 2014, it is never too soon to contact me, Nicola Camerlenghi, at programs@italianartsociety.org.

SUMMER RESEARCH--LIBRARY NEWS

The Bibliotheca Hertziana in Rome Reopens

Ph.D. students and younger scholars may not be aware of the extensive resources available at the [Bibliotheca](#)



[Hertziana, Rome](#) which has been closed since 2000. The Bibliotheca Hertziana, Max Planck Institute for Art History is based in the historical centre of Rome in a cluster of four buildings on the Via Gregoriana: the Palazzo Zuccari, the Palazzo

Stroganoff, the so-called Villino Stroganoff on the other side of the road and the new library building designed by the Spanish architect Juan Navarro Baldeweg. Founded in 1912, the Bibliotheca Hertziana, Max Planck Institute

for Art History owes its existence to the munificence of Cologne-born Henriette Hertz (1846–1913). In 2000 the building in the garden of the Palazzo Zuccari, which had been designed by Silvio Galizia in the 1960s, was found insufficiently stable to house the 250,000 volumes of the library and no longer met current fire safety regulations. It was demolished in 2001 and replaced with a new library building comprising a reading room and high-density stacks designed by Juan Navarro Baldeweg and opened in January 2013. Baldeweg's library building is the new centre of the Hertziana and acts as an architectural and functional link between the Palazzo Zuccari and the Palazzo Stroganoff. The Bibliotheca Hertziana is now accessed by the former entrance to Federico Zuccari's garden, the gaping jaws of the iconic *mascherone*. The ground floor still features the original frescoes executed by Zuccari who also designed the celebrated *mascherone* on Via Gregoriana, which provided access to the artist's garden. The Zuccari coat of arms, a sugarloaf (*pan di zucchero*), is still the emblem of the institute. (*Courtesy of the Hertziana website*)

Renovations at the Kunsthistorisches Institut in Florence Continue

Since the autumn of 2008 the Kunsthistorisches Institute has been carrying out the last phase of a comprehensive



refurbishment of its whole building according to the most advanced standards of restoration and conservation. To ensure that the Library's holdings continue to be wholly accessible to readers on an open-shelf system even during the renovation work, the necessary

building and reorganization measures is being conducted in several stages, during which sections of the holdings will be temporarily transferred to enable individual parts of the building to be renovated in succession. After the removal of the KHI's Photo Library in January 2010 and a general renovation, the rooms at the second floor of the Palazzo Incontri-Rosselli are being used for the temporary shelving of books and for added reading places. The former lecture room was closed for further events in 2010 and keeps now individual sections of the library during the work of renovation. This work will probably be completed at the end of 2013.

The Photo Library of the Kunsthistorisches Institut in Florenz has been transferred to the Palazzo Grifoni Budini Gattai, Via dei Servi, 15. The opening hours are Monday to Friday: 10 am to 7 pm. In August 2013 the Photo library will have reduced opening hours: Monday to Friday: 10 am- 1 pm. Visitors with a valid user ID card for the KHI should enter the Palazzo Grifoni by the door on the Via dei Servi 51 (doorbell for "Photothek"). The Photo Library is on open-shelf access as usual on the *piano nobile* of its new home. Offices and Special Collections (large format photos, specialized literature) have been installed on the ground

floor. All consultation desks are provided with facilities for the integration of analogue and digital media through a PC with internet connection. A book service between the Via Giusti and Via dei Servi permits users to continue working in the Photo Library with books from the Library. (*Courtesy of the KHI website*)

CALLS FOR PARTICIPATION

This is proposal season! Please also check the Announcements page of [the IAS website](#).

IAS at CAA—Chicago, February 12-15, 2014

Periodization Anxiety in Italian Art: Renaissance, Baroque, or Early Modern?

College Art Association, Long Session
Deadline: May 6, 2013

The catchall term “early modern” is now omnipresent in art history of both the East and West, though what it means, its historical implications and its periodization, are rarely discussed in our discipline. In American academe, the study of this period has seen a broadening of geographical constraints and a shift in chronology, suggesting that the new terminology is more than the idea of a “longue-durée.” Questions that we want to address in our session are: What are the particular implications of the term for the study of Italian Art? What are this term’s methodological or ideological advantages? Is it appropriate to the period in question or are there distinct periods in early modernity? If so, how should they be signaled? Is “early modern” appropriate to non-Western art history? Does it render this period into a mere prelude to modernity? Does it reflect the tendency to occlude historical ruptures and constitute, in part, the growing marginalization of historical inquiry? We invite contributions to this session that reflect on the meaning and applicability of the term “early modern” in the history of art. To submit a proposal please send name, CAA member number, address, phone number(s), e-mail address, and paper title with a preliminary abstract of one to two double-spaced typed pages, letter of interest explaining expertise and CAA membership status, CV with home and office contact information and summer address, if applicable, to [Frances Gage and Eva Struhal](#).

“Futuro Anteriore” Cultural Self Appropriation as Catalyst in the Art of Italy

College Art Association, IAS Short Session
Deadline: May 6, 2013

The development of Italian art has been framed by a paradoxical dichotomy: even as artists produced innovative works with far-reaching effects, they rooted these endeavors in the peninsula’s own past,

appropriated and reinvented. The political and social tensions seemingly inherent in Italy’s fractured geography have more than once made the past a point of regional or national (to use the term loosely) convergence, whether as a reclamation of an era or as isolated quotations. The Italian Renaissance is only the best known of these fertile explorations of the past; other episodes include ancient Rome’s adaptations of the arts of Greece and Magna Graecia, the Counterreformation papacy’s use of Rome’s medieval artistic heritage, Mussolini’s obsession with Roman architecture and urbanism, and the wide-ranging historical references of modern and contemporary artists and architects. Each of these moments of what we might call *cultural self-appropriation* entails more than dry citations: the transformations effected by Italy’s artists presuppose deep emotional and intellectual engagement with preceding epochs undertaken hand in hand with bold projects to reinvigorate the present and re-imagine the future. This short session seeks presentations from historians, theorists, and practitioners of art, design, and architecture whose work responds to the content and spirit of this topic. We are interested in projects that aim to reveal, examine, or create asynchronous appropriations/self-appropriations as a way of constructing “Italian” cultural identity. Of particular interest are collaborative projects, and projects that envision these processes as conversations enriching the past as well as the present and future. Alternative presentation formats are encouraged. Our goal for this session is to create an environment within which to offer and discuss provisional accounts of how cultural self-appropriation operates within, and may serve as a relevant identifying marker of, Italian art (and) history. Note that this session will be submitted to CAA as a pre-formed session. Membership in the Italian Art Society is encouraged, but not required. Participants will need to be CAA members in order to speak in Chicago. To submit a proposal please send name, phone number(s), e-mail address, and paper title with a preliminary abstract of one to two double-spaced typed pages, letter of interest explaining expertise and CAA membership status, CV with home and office contact information and summer address, if applicable, to [Alison L. Perchuk](#).

IAS at RSA—New York, March 27-29, 2014

Painted Objects: Furniture Ornament and the Arts in Renaissance Italy

Deadline: May 24, 2013

This panel explores the arts of domestic furniture decoration in Italy, c. 1300-1600, with attention to the effects this class of objects should have on the theorization of painting and representation. We welcome papers focusing on painted objects of use such as chests, beds, and musical instruments, as well as more broadly defined ornaments including painted *spalliere*, friezes, and portrait covers. What are the characteristic subjects and styles of such paintings, how were they manufactured and used, and how should their interactive value inflect art historical interpretation? What

distinguishes these paintings from framed pictures, both in artistic discourses of the time and in later scholarship? What roles did painted furniture play in social rituals and larger decorative programs? Papers addressing hierarchies of the arts, critical attitudes, the potential for innovation and experimentation in decorative genres, and the historiography, collection, and display of this class of objects are especially encouraged, as are proposals from curators and conservators. Please send a 150 word abstract and a one-page CV to [Chriscinda Henry](#) or [Susannah Rutherglen](#).

On "Naturalism" in Early Modern Italian Art

Deadline: May 25, 2013

Although "naturalism" is often evoked by art historians describing the character and development of the art of early modern Italy, the meaning of this "naturalism", or indeed the very legitimacy of the application of the term itself, has not always been evaluated in a rigorous fashion. This panel seeks papers that examine and/or problematize conventional ideas about naturalism in period images of all mediums, looking especially for assessments grounded in formal analysis, interdisciplinary research, period writings about art, historiography, and contemporary critical theory. Also welcome are papers that consider naturalism through such prisms as visibility, linear perspective, natural philosophy, foreign artistic influence, theology, and poetry. Please submit a 150-word abstract and one-page CV to [Christian Kleinbub](#).

Stillness in Early Modern Italian Art

Deadline: May 27, 2013

Keeping pace with our digital, mobile, and globally conscious reality, in recent years art historians have recast the discipline through ideas of performance, time, geography, and exchange. Movement, it would seem, is the paradigm of our age. Movement was, of course, also of interest to early modern Italian art theorists, who sought the adept depiction of the *affetti* and praised paintings in which the figures seem to move and breathe. Yet, the focus on movement belies an inherent limitation of the painted image: its stillness. Stillness is more than an objective fact in the history of Italian painting; it is also an important theoretical and critical construct. Stillness is a defining quality in the continuum between icon and narrative and in the formulation of devotional art such as the *sacra conversazione*, it is a precondition of single point perspective, and it is an element of decorum, as seen in later sixteenth-century condemnation of the *figura serpentinata*. Art, according to Winckelmann, "can express her own peculiar nature only in stillness." In our current age of mobility, is it possible to reflect on the significance of stillness? This panel seeks papers that examine any aspect of stillness in early modern Italian art: as a problem in the depiction of

narrative (as in Caravaggio's stories 'without action'), an issue of categorization (ie. 'classical' vs. 'baroque'), a defining quality of devotional art and spiritual experience, a stylistic trait (eg. Guido Reni), the setting for aesthetic response, a condition of perspectival constructions of space and fictional architecture, a corollary of silence and part of the debate of painting versus poetry, or as a trope of sleep or death. The goal is to theorize stillness as the necessary counterpart to movement, and as a critical component of the aesthetic and devotional function of early modern Italian art. Please send a paper title; 150-word abstract; keywords; and a 300-word CV to [Karen Lloyd](#).

Blood: Representation, Materiality and Agency in Italian Renaissance Art

Deadline: May 26, 2013

In *Wonderful Blood: Theology and Practice in Late Medieval Germany and Beyond* Carolyn Walker Bynum asks "Why blood?" This period witnessed a proliferation of blood cults, relics and shrines, sanguineous images of Christ and martyrs and meditations focused on Christ's bleeding body. What made blood so central to late medieval and Renaissance theology and devotion? What did blood and its effusion signify for the period viewer? How did blood imagery convey divine presence and impact debates over holy matter? What role did blood imagery play in Renaissance anti-Semitism ("miracle of the host") and the development of affective piety? What types of responses did blood evoke? How did the materials used to contain and represent blood enhance its agency? What more can a consideration of blood relics, shrines and images contribute to the current scholarly interest in material agency? This session seeks papers that explore these themes in Italian art. Please send a 150-word abstract and a 300-word CV to [Theresa Flanigan](#).

Italian Sculpture, a Social History: the Practice of the Craft from Nicola Pisano to Michelangelo

Deadline: May 25, 2013

This session proposes to examine the realities of sculptors' lives (1250-1500) and the factors that determined the appearance of the sculpture they produced. Papers are welcomed that address the following issues: the social status and reputation of the sculptor; their training and organization in workshop and guild; how they made a living as employees or entrepreneurs, the roles of patrons and employers, and of contracts, drawings and models in the manufacturing process. As regards the sculpture, speakers might consider the following: the advantages, disadvantages, popularity and prestige of different media (e.g. bronze, marble, wood) or examine how the appearance of an artist's work changed depending on the medium employed; the factors that affected its appearance (e.g. the sculptor's training, his travels, his need to adapt to local taste or to the audience for whom the work was made); tradition and innovation in the choice of subjects across the period; the

display of sculpture at various sites (e.g. city portals, the town square, the home); the materiality and connotations of sculpture in various media and the language used by contemporaries (e.g. laymen, priests and poets) to describe, eulogize or condemn it; and the purposes that sculpture served and how people responded and behaved towards it (e.g. crying, laughing or kissing it, decorating or mutilating it). The above are only suggestions, they are not meant to be prescriptive. Consideration will be given to any proposal that addresses the general theme. Please submit a 150-word abstract and a one-page CV to [Brendan Cassidy](#).

Envisioning the Eucharist: Transcending the Literal in Medieval and Byzantine Art

February 11, 2014

Deadline: Sept. 1, 2013

The Association of Scholars of Christianity in the History of Art (ASCHA) seeks papers that examine how Eucharistic doctrine was propagated-- or challenged-- in Byzantine and medieval art from the twelfth to fifteenth centuries. We are especially interested in how artists envisioned the Eucharist theologically and transcended literal representation of the Last Supper to convey other dimensions of the Eucharistic Mystery. 300-word proposals should be submitted, with a cover letter and two-page CV to Dr. [Matthew Milliner](#) and [Dr. James Romaine](#).

CONFERENCES



International Congress of Medieval Studies

May 9-12, 2013 Kalamazoo, MI

[Schedule of Sessions](#)

IAS sessions begin with the Luncheon Business meeting on Friday, May 10 at noon and continue through Saturday, May 11 at 5pm. This excerpted schedule also includes papers by IAS members in other sessions, and presentations relating to the study of Italian art.

Thursday, 3:30 pm, Session 155: Bernhard Brown & Gold Room

Reading Doubt and Faith in the Chapterhouse Frescoes of Santa Maria Novella, Florence, Jonathan Kline, Temple Univ.

Friday 10:00 am, Session 208: Italian Ecclesiastical Art, Schneider 1125

Presider: Holly R. Silvers, Minnesota State Univ.–Moorhead

Temporal and Eternal: The Decorative Evolution of Santa Maria Antiqua Rome, Stephen J. Lucey, Keene State College

The Absent Archetype: Images and the Vita Apostolica at Monte Cassino, Amy Gillette, Temple Univ.

The Fresco Program of the Basilica of Monte Cassino: A Reconstruction, Teemu Immonen, Turun Yliopisto

Friday 10:00 am, Session 225: *Per Singulos Dies*: The Liturgy of Holy Week in Medieval Rome, Schneider 2345

Organizer: Joseph Dyer, Independent Scholar

Presider: Daniel J. Di Censo, College of the Holy Cross

Sacred Spaces and Holy Week in Medieval Rome

Catherine Carver McCurrach, Taubman College of

Architecture and Urban Planning, Univ. of Michigan–Ann Arbor

Rabban Sauma and Holy Week at Rome in the Thirteenth

Century, John F. Romano, Benedictine College

Reconciliation, Blessing, and Commemoration in the Holy

Thursday Liturgy of Medieval Rome, Joseph Dyer

***Friday, 12 noon, Italian Art Society Business Meeting, Fetzer 2030**

***Friday, 1:30 pm, Session 257: Ruptures in Italian Medieval Art and Architecture I: Ruptures in Historiography, Fetzer 2030**

Organizer: Martina Bagnoli, Walters Art Museum

Presider: Linda Safran, Pontifical Institute of Mediaeval Studies

Ruptured Historiography: The Case of Italian Romanesque Sculpture, Dorothy F. Glass, Univ. at Buffalo

A Case of Mistaken Identity: A Historiographical Rupture, Janis Elliot, Texas Tech Univ.

Brunelleschian Rupture or Historiographic Rapture?

Nick Camerlenghi, Univ. of Oregon

***Friday, 3:30 pm, Session 315: Ruptures in Italian Medieval Art and Architecture II: Ruptures in Architecture, Fetzer 2030**

Organizer: Martina Bagnoli, Walters Art Museum

Presider: Catherine Carver McCurrach, Taubman College of Architecture and

Urban Planning, Univ. of Michigan–Ann Arbor

The Anti-Architecture of Francis of Assisi

Gregory Caicco, Art Institute of Pittsburgh/DePaul

Univ./Univ. of Phoenix

Santa Maria Novella and the Birth of Gothic Structural

Thinking in Florence, Elizabeth B. Smith, Pennsylvania State Univ.

The Church of Santo Stefano in Verona and the Problem of Veronese Romanesque Architectural Style

Meredith Fluke, Columbia Univ.

Stained Glass and the Long Path of Italian Medieval Art

Nancy M. Thompson, St. Olaf College

***Saturday, 1:30 pm, Session 423: Ruptures in Italian Medieval Art and Architecture III: Ruptures in Forms I, Fetzer 1010**

Organizer: Martina Bagnoli, Walters Art Museum

Presider: Cathleen A. Fleck, St. Louis Univ.

After the Fall of Acre: Siena and Images of the Virgin around the Adriatic, Rebecca W. Corrie, Bates College
 Pacino di Bonaguida: Artistic Innovator in the Time of Giotto, Christine Sciacca, J. Paul Getty Museum
 Crucifixi Dolorosi: A Violent Break in Late Medieval Italian Crucifixion Imagery, Meredith D. Raucher, Johns Hopkins Univ.

***Saturday, 3:30 pm, Session 479: Ruptures in Italian Medieval Art and Architecture IV: Ruptures in Forms II, Fetzner 1010**

Organizer: Martina Bagnoli, Walters Art Museum
 Presider: Rebecca W. Corrie, Bates College
 Continuity of Devotion: A “Crusader” Psalter in the Thirteenth and Fifteenth Centuries, Cathleen A. Fleck, St. Louis Univ.
 Stylistic Dialogue and Millenarianism in the Painted Life of Saint Benedict: Signorelli and Sodoma at Monte Oliveto Maggiore, 1497–ca. 1508, Katherine T. Brown, Walsh Univ.
 Giotto for Lawyers: Assimilation and Disruption of Giotto’s New Realism in Bolognese Legal Illustrations of the First Half of the Fourteenth Century, Gianluca Del Monaco, Univ. di Bologna

Sunday, 8:30 am, Session 548: Bernhard 209

Painting Paradise: The Use of Terra Verde in the Chiostro Verde, Santa Maria Novella (Florence), Amber McAlister, Univ. of Pittsburgh–Greensburg

Revision, Revival and Return: The Italian Renaissance in the Nineteenth-Century

[The Harvard University Center for Italian Renaissance Studies at Villa I Tatti](#)/ Scuola Normale Superiore, Pisa.
 June 5- 7, 2013

The object of this conference is the Renaissance revival as a Pan-European phenomenon of critique, commentary and re-shaping of a nineteenth-century present perceived as deeply problematic. Sweeping the humanistic disciplines—history, literature, music, art, architecture, collecting etc—it marked the oeuvre of as diverse a group of figures as Ingres and EM Forster, Geymüller and Hildebrand, Michelet and Burckhardt, HH Richardson and Rilke, Carducci and De Sanctis. Though some perceived it as a “Golden Age”, a model for the present, some cast it as a negative example, thus showing that the triumphalist model had its detractors and that the reaction to the Renaissance was more complex than it may at first appear. This three-day event then proposes to recover some of the multi-dimensionality of the reaction to, transformation of and commentary on the Italian Renaissance and its ties to nineteenth-century modernity, as seen both from within (by Italians) and from without (by foreigners, expatriates, travelers).

SPRING/ SUMMER EXHIBITIONS

Pietro Bembo e l’Invenzione del Rinascimento

[Padova, Palazzo del Monte di Pietà](#)

February 2- May 19, 2013



Literary giant, patron, and creator of the Italian language that we speak today, Pietro Bembo was the inventor, along with Aldo Manuzio, of small-format portable books which, far from the heavy university volumes, became the focus of book design by the ambitious young men of his day. After 500 years, the wonderful works of Bembo’s artist friends who surrounded him at his house in Via Altinate, which became the first “museum” of the Renaissance, will be brought together. The exhibition begins in Venice in the late Quattrocento, with works of Bellini, Giorgione and Aldo Manuzio. Then it moves to Ferrara where Bembo loved Lucrezia Borgia, then Mantua with Isabella d’Este, where he discovered Mantegna, then Urbino, where he found Raphael, Perugino, and Gian Cristoforo Romano.

Piero della Francesca in America

[Frick Collection, New York, NY](#)

February 12- May 19, 2013



The Frick Collection will present the first monographic exhibition in the United States dedicated to the artist. It brings together seven works by Piero della Francesca, including six panels from the Sant’Agostino altarpiece — the largest number from this masterwork ever reassembled. Completing the group will be one of the most important Renaissance works in America, Piero’s *Virgin and Child Enthroned with Attendant Angels* from the Sterling and Francine Clark Art Institute. This intact altarpiece encapsulates Piero’s singular ability to paint monumental figures of profound dignity and spiritual grandeur. As with his frescoes in Italy, which hardly ever travel, this large panel is rarely lent by its home institution. *Piero della Francesca in America* is organized by guest curator and former Andrew W. Mellon Fellow Nathaniel Silver.

Revealing the African Presence in Renaissance Europe

[Princeton University Art Museum](#)

February 16- June 9, 2013

This exhibit invites visitors to explore the roles of Africans and their descendants in Renaissance Europe, as revealed in compelling paintings, drawings, sculpture and printed books of the period. Africans living in or visiting Europe during

this time included artists, aristocrats, saints, slaves, and diplomats. The exhibition of vivid portraits created from life—themselves a part of the wider Renaissance focus on the identity and perspective of the individual—encourages face-to-face encounters with these



individuals and poses questions about the challenges of color, class, and stereotypes that a new diversity brought to Europe. Aspects of this material have long been studied by scholars, but this exhibition marks the first time the subject has been presented to a wider American public.

Tiziano

[Scuderie del Quirinale, Rome](#)

March 5- June 16, 2013

The exhibit retraces this great Italian painter's uncontainable rise, from his early days in the workshops of Giovanni Bellini and Giorgione in Venice to the independence that he won with his large canvases for the Doges and for the D'Este and Della Rovere families, and ultimately with his imperial commissions from Charles V and his son Philip II. The *Concert* and *La Bella* from Palazzo Pitti, *Flora* from the Uffizi, the *Gozzi Altarpiece* from Ancona, *Danaë and the Shower of Gold* from Capodimonte, *Charles V with a Dog* and the *Self-portrait* from the Prado, or the *Flaying of Marsyas* from Kromeriz are some of the most celebrated works displayed.

Norma e Capriccio: Spanish Artists in Italy in the Early Mannerist Period

[Galleria degli Uffizi](#)

March 5- May 23, 2013



“Thus I also say that no nation and no people (other than one or two Spaniards) can perfectly assimilate or imitate the Italian manner of painting (which is that of ancient Greece) without being immediately and easily recognized as foreigners, however much they

may try or work at it.” These words, spoken by Michelangelo Buonarroti and recorded by Francisco de Hollanda in his *Roman Dialogues* (Lisbon, 1548), provided the inspiration for the first exhibition ever devoted to the work of those Spanish artists who came to Italy between 1500 and the 1520s to partake of the effervescent cultural climate in Florence, Rome and Naples.

The Spring Time of the Renaissance-- Sculpture and the Arts in Florence 1400-1460

[Palazzo Strozzi](#), March 23-August 18, 2013

Musée du Louvre, September 26, 2013- January 6, 2014



The exhibition illustrates the origin the "miracle" of the Renaissance in Florence, through masterpieces of sculpture. It deals with the rediscovery of the ancient world—from Nicola Pisano to Arnolfo and their successors—and following assimilating the expressive richness of the Gothic style, especially of French origin. Monumental public sculpture by

Donatello, Ghiberti, Nanni di Banco, Michelozzo and others in the Cathedral and Orsanmichele were the first and loftiest testimony to this exaltation of Florence and its leading citizens. From the 1420s on, the new standards of sculpture perfected by the great masters and illustrated by masterpieces—like Donatello's *Pazzi Madonna* from Berlin and the Fiesole *Madonna* attributed to Brunelleschi—spread via a strong market for bas-reliefs for private devotion. The exhibition offers a retrospective of sculpture that was to have a crucial impact on the development of the other figurative arts, from the tombs of the Humanists, to the inspiration provided by ancient sarcophagi, to the rebirth of the equestrian monument and the carved portrait.

Nello Splendore Mediceo: Papa Leone X e Firenze

[Museo della Cappelle Medicee](#)

March 26- October 6, 2013



The Museo delle Cappelle Medicee is celebrating the figure of Pope Leo X, the first Medici pope, five hundred years after his election to the Holy See. Taking a Florentine's eye view, the exhibition devoted to Pope Leo X tracks the life of

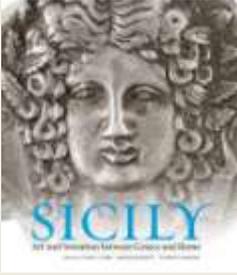
Giovanni, Lorenzo the Magnificent's second son, from his birth in Florence in 1475 up to 11 March 1513 when he was elected to the papacy, to his brief return home in 1515, and up to his death in Rome in 1521. The first few sections of the exhibition are devoted to the future pope's education and upbringing. Growing up in the rarefied environment of his father's sophisticated Humanist entourage, Giovanni was educated by the leading scholars of the day and came into contact with the greatest artists of the time.

Sicily: Art and Invention Between Greece and Rome

[The J. Paul Getty Museum, Los Angeles](#)

April 3- August 19, 2013

The exhibit presents masterpieces of ancient art from the crossroads of the Mediterranean. On the island dear to Demeter and blessed with agricultural abundance, former Greek colonies emerged as powerful kingdoms during the fifth to third centuries B.C. Innovations in art, architecture, theater, poetry, philosophy, and science flourished, leaving



an enduring stamp on mainland Greece and later on Rome. Some 150 objects bear witness to the athletic and military victories, religious rituals, opulent lifestyles, and intellectual attainments that shaped Classical culture at its peak.

For a complete listing of exhibitions currently on view in Italy, see the “Mostre in Evidenza” section of [the Ministero dei Beni Culturali website](#).

NEWS AND ANNOUNCEMENTS

Special thanks to Laurie Taylor-Mitchell and an anonymous donor for their donations to the Italian Art Society.

On May 4, 2013 the Frick Collection Symposium, “Local Heroes: Artists and the Importance of Place,” is being held in conjunction with the Piero della Francesca exhibition.

Kimberly Bowes (University of Pennsylvania and currently Mellon Professor at the American Academy in Rome) and **William Tronzo** (University of California, San Diego and affiliate of Università degli Studi Roma Tre) have been awarded a multi-year grant from the Getty Foundation for their project, “Framing the Medieval Mediterranean: Museums and Archaeology in National Discourse.” This project will bring together scholars and museum professionals from North Africa, the Middle East, Europe and America, in order to discuss their common and divergent aims, methodologies, approaches and techniques and the consequences of their field and institution-specific goals. The grant is part of the Getty Foundation’s Connecting Art Histories initiative, which aims to increase scholarly exchange among individuals in key international regions whose economic or political realities have prevented previous collaboration.

ARTstor Travel Awards are now open to undergraduate students! This year the theme is cities: their histories and development, their depictions in art and documentation, their architecture, their ruins, their governments, their peoples, their myths. See the [ARTstor website](#) for more information.

Machiavelli’s *The Prince* celebrates the 500th anniversary of its composition. A version was distributed in manuscript form before the 1532 publication five years after the author’s death.

2013 has been designated the “Year of Italian Culture,” and numerous exhibitions and events have been scheduled across the US. [A complete listing](#) is found online.

Velasquez’s *Portrait of Francesco I d’Este* is on loan to the Metropolitan Museum of Art, April 15- July 14, 2013. This coincides with the re-installation of the museum’s collection of Old Master paintings, and calls attention to the severe damage suffered throughout Emilia Romagna after the earthquake in May 2012. The Galleria Estense has been temporarily closed due to the damage sustained in the earthquake.

Sheryl E. Reiss has recently published “A Taxonomy of Art Patronage in Renaissance Italy,” in *A Companion to Renaissance and Baroque Art*, ed. Babette Bohn and James M. Saslow (Chichester, West Sussex UK: John Wiley & Sons, 2013), 23-43; “*Beyond Isabella* and Beyond: Secular Women Patrons in Early Modern Europe,” in *The Ashgate Research Companion to Women and Gender in Early Modern Europe*, ed. Allyson M. Poska, Jane Couchman, and Katherine A. McIver (Farnham, Surrey, UK and Burlington, VT: Ashgate: 2013), 445-67; “Pope Clement VII and the Decorum of Medieval Art,” in *Rethinking the High Renaissance: The Culture of the Visual Arts in Early Sixteenth-century Rome* ed. Jill Burke (Burlington, VT: Ashgate, 2012), 289-316; “From ‘Defender of the Faith’ to ‘Suppressor of the Pope’: Visualizing the Relationship of Henry VIII to the Medici Popes Leo X and Clement VII in *The Anglo-Florentine Renaissance: Art for the Early Tudors* ed. Cinzia M. Sicca and Louis A. Waldman (New Haven and London: Yale University Press, 2012), 235-64.

Italian Art Society Membership and Donations

If you have not joined IAS for 2013, please do so immediately. Members are encouraged to pay on-line through [our user-friendly website](#). Alternatively, checks may be mailed to Dr. Alison Perchuk, Art Program-Madera Hall, CSU Channel Islands, One University Dr., Camarillo CA 93012. Annual membership costs \$30. Students receive a special discount rate of \$20. Thank you for your continued membership. Please encourage other colleagues to join.

As a non-profit organization, the IAS seeks donations from individuals and organizations wishing to promote the study of the visual arts and architecture of Italy, from antiquity to the present. Funds will help support the IAS’s annual operations, including travel grants for graduate students and emerging scholars who are presenting their work at conferences in the USA and abroad, and a lecture series that fosters exchange between the North American and Italian scholarly communities. The IAS seeks general operating contributions, and is also happy to work with donors to direct contributions toward specific purposes, including travel grant support and the establishment of research or

publication funds. If you have questions, please e-mail Alison Perchuk, treasurer@italianartsociety.org

Newsletter Contributions and Notices

Members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the fall issue, we are looking for reviews of the summer shows listed in the exhibition section, news of recent restorations in Italy, or short notes (650 words) for a new section on teaching and new media. If you are interested in writing a feature (approximately 800-1200 words) for the next issue, please contact Kay Arthur around June 15 at newsletter@italianartsociety.org. Deadlines for the IAS newsletters are: Fall Newsletter: news deadline August 15/ publication September 1; Winter Newsletter: news deadline January 15/ publication date February 1; Spring Newsletter: news deadline April 15/ publication May 1. If you have any other suggestions or comments, please contact the Newsletter editor (as above).

Italian Art Society Officers

President: Catheen A. Fleck, Saint Louis University
(president@italianartsociety.org)

Executive Vice-President: Sheryl E. Reiss, University of Southern California
(vicepresident@italianartsociety.org)

Vice President for Program Coordination: Nicola Camerlenghi, University of Oregon
(programs@italianartsociety.org)

Treasurer: Alison Locke Perchuk, California State University, Channel Islands
(treasurer@italianartsociety.org)

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(membership@italianartsociety.org)

Chair, Graduate Student & Emerging Professionals Committee: Gilbert Jones, Syracuse University
gradstudents@italianartsociety.org

Chair, Nominating Committee: Brian Curran, Pennsylvania State University
(nominations@italianartsociety.org)

Chair, Awards Committee: Janis Elliott, Texas Tech University
(travelgrants@italianartsociety.org)

Newsletter Editor: Kay Arthur, James Madison University (newsletter@italianartsociety.org)

Social Media Coordinator: Heather Graham, Metropolitan State University of Denver
(socialmedia@italianartsociety.org)

Webmaster: Anne Leader, Atlanta College of Art & Design
(webmaster@italianartsociety.org)