



The Newsletter of the ITALIAN ART SOCIETY XXV, 3 Fall 2013

**An Affiliated Society of the College Art Association,
International Congress of Medieval Studies,
Renaissance Society of America, Sixteenth-Century
Society and Conference,
and Society of Architectural
Historians**

President's Message from Cathleen A. Fleck

September 1, 2013

Dear Italian Art Society (IAS) members,

I hope that your summer has been enjoyable and productive. Some members have reported a hot summer in Italy, but I trust that all of you still managed to conduct some fruitful work there—or at home, wherever that may be. We have exciting news that our membership numbers have grown recently, and we are close to 300 members! Encourage your friends and colleagues to join so we can offer more opportunities to more members!

Following the [IAS annual business meeting](#) at the College Art Association meeting in February 2013, the Ad Hoc Committee on Membership, Outreach, and Development was established to explore ways in which the IAS can increase membership and visibility, reach out to scholars in under-represented areas of Italian art such as Ancient and Modern, enhance our relationships with associates in Italy, and establish ties with other organizations. IAS Executive Vice President Sheryl Reiss chairs the committee. Committee members include Anne Leader (Webmaster), Heather Graham (Social Media Coordinator), Alison Perchuk (Treasurer and Membership Coordinator), Janis Elliot (Awards Committee Chair), Frances Gage (Nominating Committee), Rebekah Perry (Program Committee), and Sarah Wilkins (GSESC). The committee presented preliminary thoughts and suggestions at the Kalamazoo business meeting and will present a full report to the Board and subsequently to the members at the annual business meeting in Chicago at CAA. It is hoped that a permanent committee will be formed to further the work of this ad hoc committee.

As part of its outreach activities, the IAS (along with our sister organization the Historians of Netherlandish Art) is lending partial support for an informal study day to accompany the exhibition "Face to Face: Flanders, Florence, and Renaissance Painting" (on view September 28, 2013 to January 13, 2014 at the Huntington Art Gallery in San Marino, California. On September 26

participants will spend time in the display discussing the works of art. Space was strictly limited and available on a first-come, first-serve basis. However, please email [Sheryl](#) if you have ideas about other such opportunities.

With the help of Webmaster Anne Leader, Social Media Coordinator Heather Graham, and Graduate Student and Emerging Scholars Committee Chair Gilbert Jones, the IAS is also seeking new ways to promote IAS-sponsored sessions at conferences and to publicize our grant opportunities. The IAS continues to reach out into the digital world with an exciting new Italian art blog on [Tumblr](#) by Anne. Visit the blog to see interesting entries on Italian art topics across the centuries and around the globe. To stay current, visit the [website](#) or [Academia.edu](#), join the [Google](#) group, like IAS on [Facebook](#), and follow IAS on Twitter ([@ItalianArtSoc](#))! If you have any ideas or relevant news for the IAS webpage, please contact [Anne](#). Also, members are welcome to contribute news items and articles for the IAS Newsletter: please contact [Kay Arthur](#), our newsletter editor.

The fourth annual [Italian Art Society/Samuel H. Kress Foundation Italian Lecture](#) was a great success on May 28, 2013, at the [Fondazione Marco Besso](#), in Rome. The lecturer was [Sarah Blake McHam](#), Distinguished Professor of Art History at Rutgers, The State University of New Jersey on the topic of "Laocoön, or Pliny Vindicated." A diverse audience of approximately eighty scholars and students enjoyed the engaging lecture and enticing food at the reception that followed. The IAS currently seeks paper proposals for the fifth annual [IAS/Kress Lecture Series](#) in Italy, which will take place in Pisa on May 29 or June 16, 2014 (deadline: Jan. 4, 2014). The distinguished scholar selected to present will speak on a topic related to art of any period from Pisa or Tuscany and will receive an honorarium and supplementary lecture allowance.

I would also like to highlight some other announcements that appear below in the newsletter. The IAS is pleased to provide [Travel Grants](#) to graduate students, independent scholars, and Ph.D. recipients (within ten years of receiving their degree) presenting conference papers about the art and architecture of Italy (due November 1, 2013). The Second Annual IAS [Research and Publication Grant](#) (due November

1, 2013) will be offered to a scholar of Italian art seeking support for costs related to research and publication. [Kress Travel Grants](#) are available to those who hold the Ph.D., are IAS members, and are traveling to present in an IAS session from abroad in the next year. As can be seen from these various opportunities, it is now more worthwhile than ever to [join the IAS](#): for details on the application requirements for the Lecture Series, Travel, and Publication Grants, please visit the IAS [website](#).

Look for news below about a Call for Papers for IAS sessions at the International Congress on Medieval Studies at [Kalamazoo 2014](#), with a due date fast approaching on September 15. The IAS will sponsor three sessions on the topic of *Medieval Art and Architecture in Southern Italy*, organized by Nino Zchomelidse and Nicola Camerlenghi (IAS Vice President for Program Coordination). Please consider proposing a paper for one of the three panels: Multi-ethnic and Multi-religious Environment; Mobility and Materiality; or Learning, Production and Exchange in Schools, Monasteries and Courts. For details on submission, see later in the Newsletter or the [website](#).

IAS is also sponsoring a session for the attendants at the 2013 [Sixteenth Century Society and Conference](#), to be held in San Juan, Puerto Rico, October 24-27. Cynthia Stollhans of Saint Louis University will chair the panel titled "Pope Julius II (1503-1513): The Arts in Rome 500 Years after his Death." News about an IAS get-together at the SCSC appears below in the newsletter and on our Facebook page. More information will appear in the winter newsletter about our [CAA sessions](#) in 2014 at [Chicago](#), CFPs for CAA 2015 in New York, and our [Renaissance Society of America conference sessions](#) and get-together in New York 2014.

I close this letter with wishes for a pleasant autumn. Please contact me with any comments or questions at president@italianartsociety.org.

Regards,
Cathleen

SPECIAL FEATURES

A Renaissance Dream--In which Beauty Leads to Inspiration

By Alexandra M. Korey (Florence)

An early morning visit to the "The Renaissance Dream" at Palazzo Pitti is like returning to a suspended state of sleep for an hour or so. It is a joy to experience such a cohesive grouping of works that offer close visual comparisons and suggest literary references. Though a scholarly show, it contains enough high-quality pieces to capture public interest, and, in my opinion, is the best exhibition of Anno dell'Arte 2013 in Florence.



Classical philosophers and Renaissance theorists after them reflected much on sleep and dreams. Hippocrates linked good dreams with good health; Aristotle connected dreams with melancholy and metaphor; Cicero, Macrobius and just about every other classical author expressed an opinion on the matter. All this was available to Renaissance humanists, especially to Marsilio Ficino, who, more than all the others, influenced the way dreams are depicted in the visual arts. Ficino believed that when we sleep, the soul transmigrates: a kind of vacation for the soul in which it elevates itself from the body towards a superior and divine principle, hoping to reach divine, poetic or prophetic inspiration.

Ficino's concept of dreams, which is part of the wider Platonic theory that shaped much of humanistic thought and art, is often conveyed through the juxtaposition of a nude, sleeping woman and a landscape, though it is not she, but the one who contemplates her, who might actually reach the state of divine inspiration. Exactly how this happens is not made entirely clear in the exhibit or catalogue, but requires the added knowledge of the importance of the consideration of beauty in Platonic theory (and perhaps a leap of faith, too). Plato posits that 'true love is a desire for perpetual possession of the Good and Beautiful,' which Ficino extends by saying that true love is directed at God, but the first step towards getting there is appreciation of beauty and physical love, after which one proceeds to the soul, mind and, finally, to God. All this was used to justify numerous titillating illicit relationships in the Renaissance, such as that between Michelangelo and Tommaso Cavalieri, or between Francesco de' Medici and Bianca Cappello, both of whom are represented by works in this exhibition.



Much theory lies beneath the selection of the paintings, which, although grouped by visual and iconographical type, also (in a rare feat) cohere as a whole across the sections. Along with works from local Florentine and Italian museums are a remarkable number of excellent loans: the Dosso Dossi *Allegory with Pan* from the J. Paul Getty Museum, Malibu, and the Raphael *Vision of a Knight* from London's National Gallery particularly stand out. One could almost miss the undisputed star of the exhibit, Lorenzo Lotto's small panel of the *Allegory of Chastity*, from the National Gallery of Art in Washington, D.C. (ca. 1506). To see this enigmatic painting in person is truly a dream, for no reproduction contains sufficient detail and number of colors to render its delicacy. A woman sleeps against a laurel tree trunk in a landscape and, above, a putto showers her with tiny white flowers. Representing Chastity, she is contrasted by a satyr couple on either side in the foreground—a

satyress spying on a drunken and aroused satyr who attempts to get the last drops out of a jug. Look at the treatment of light in this painting, which could be either dusk or dawn. I vote for morning, because Lotto creates the most calming, soft light that seems to just come up from the horizon, starting to brighten the leaves on the trees in the right of the painting, which seem almost afire. Meanwhile, the detail of the tiny white flowers, each petal a daub with a little paintbrush, was added last of all, and is incredibly delicate. This painting is very close to Giorgione in elements like the tree trunk and the chromatism.



Giorgione, in fact, is missing in this show, perhaps because none of his known paintings show a dreaming figure of the iconographic sort featured in this exhibit, though it is

likely that he depicted some, for there are two prints that reproduce them. One is Giulio Campagnola's marvelous dotted print of a reclining nude in a landscape (not in the exhibit). The second is Marcantonio Raimondi's engraving from circa 1508, commonly called *The Dream of Raphael*, perhaps because much of Raimondi's work does reproduce themes invented by Raphael. However, in his early years he also took in Venetian inspirations, and this design says more about Giorgione than it does Raphael, mainly in the figure seen from behind, which is very close to the one Campagnola rendered after Giorgione. Here the subject is a nightmare, with strange hybrid animals trotting out of an inky lake—these could only be influenced by Bosch, two of whose works were present in a Venetian collection probably already by 1505, before this engraving, and presumably before the painting upon which it is based.

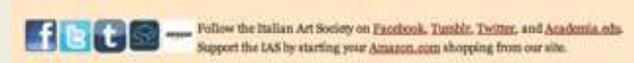
The print is displayed next to a much later rendering of the same subject with a very different composition: Giorgio Ghisi's engraving of 1561. Here is a history of printmaking summed up in less than a meter, an opportunity to compare the techniques up close. Raimondi uses hatching at 90 degrees and with space between the lines the size of a rough linen waft, while by the time Ghisi was working, the technical aspects of engraving had evolved to include many different types of lines and flecks. The earlier print is technically excellent nonetheless, and the grayish hue seems in line with Giorgione's paintings and the subject of dreams. In the depth of Ghisi's black background, if you practically press your nose to the glass, you'll be rewarded with visions of strange demons and owls. Between Lotto, Raphael and Dossi, with shadows of Michelangelo and Giorgione, an exhibit of this caliber helps the viewer

understand how contemplation of these works might truly have led to Platonic inspiration.

(Reprinted from theflorentine.net of July 11, 2013. Korey (PhD, Italian Renaissance Art, University of Chicago, 2007) writes for this English-speaking news magazine and works in social media project management for cultural and educational institutions in Florence.)

IAS Online – New Media/New Audiences

By Anne Leader. IAS Webmaster



Since the redesign of the IAS website in 2010, webmasters Alison Perchuk (2009-2011) and Anne Leader (2011-2013) have worked to enhance the Italian Art Society's online presence. Numerous additions and improvements have taken place this summer, and we encourage you to explore the website. Revised pages contain useful information regarding our [mission and history](#); IAS-sponsored sessions and other [conferences](#) of interest to our membership; [grants and opportunities](#), including our own [IAS Travel Grants](#) and our new [IAS Research and Publication Grant](#), as well [Resources](#) relevant to the study of Italian art and architecture. Members should submit their recently published books and articles for inclusion on our [Member Publications](#) page (2012 or later); and emerging scholars should keep us informed when their dissertations change from [in progress](#) to [recently completed](#) (we list all dissertations on Italian subjects as [published by CAA](#), currently through 2012.) Finally, we have revamped our online payment system, making it easier than ever to [join or renew your membership](#). If your membership has lapsed, or you are not sure whether your dues are current, please [review and update your membership information](#) or contact your [webmaster](#). If you would like to make an additional contribution beyond annual dues, you may do so at any time through our [easy online payment module](#). We will [recognize your generosity](#) on the website, unless you prefer to remain anonymous.

The IAS website has become a portal for discounts with publishers and revenue sharing with Amazon.com. Any purchase that starts through [an Amazon link](#) on our website will benefit the society. It does not change the cost of your purchase, but a percentage of purchases made will be returned to the IAS. Revenue helps to support IAS annual operations, including travel and research grants and sponsored lectures. No records are kept of your purchases, but Amazon does know when users begin their Amazon shopping from our site. In 2013, seventy-three purchases made by IAS website users have returned \$116.34 to the IAS. We encourage you to [bookmark the IAS website](#) and [start your Amazon](#) shopping with us as we know this amount represents only a small fraction of our members and friends.

IAS members can take advantage of discounts for *The Art Newspaper* and Ashgate Publishing by contacting the [webmaster](#) for discount codes.

Under the supervision of our Social Media Coordinator, [Heather Graham](#), IAS members and friends can now follow us on [Facebook](#), [Twitter](#), and [Academia.edu](#). Members can choose to subscribe to the website directly to receive alerts of major announcements. It is not necessary to follow all, or any, of these sites, but we encourage members to have a look. These various platforms are used as a means to reach as wide an audience as possible, expand our membership, and support our mission. Facebook allows us to post items with a short shelf-life and also enables IAS friends to communicate directly with each other. As of this writing, 535 users like us on Facebook – a 25% increase since our webmaster’s report at Kalamazoo in early May. Twitter is primarily a forum for announcements. Whenever an IAS platform is updated, a Tweet informs followers of the news. Our website includes a Twitter Feed in the sidebar, allowing visitors to see easily whether any updates have been made since their last visit. In this way, users can enjoy the benefits of Tweets without having to join Twitter, although we have acquired 34 new followers since May – a 377% increase! Academia.edu is a social media site designed specifically for scholars. It is a great forum for posting papers and research queries and enhances the results of search engines. We recommend that IAS members establish an Academia.edu profile as a way to draw attention to their new research, publications, and papers. The IAS profile has enhanced readership of the IAS Newsletter and attracted an international audience, inspiring several followers to join the society. Our page has seen a 22% increase in profile views and a 38% increase in followers since May.



The most recent initiative has been to join the “blogosphere” with [IASblog](#), hosted by [Tumblr](#). Launched in July 2013, IASblog has already attracted 195 followers and over the three-week period from 25 July through 14 August had 435 visits from users in the U.S., Italy,

Australia, Spain, Russia, Canada, the U.K., Mexico, Germany, and Finland. The blog is aimed at a general-interest audience, with news and notes on Italian art and architecture from prehistory to the present day. The blog complements, rather than repeats, our website and other social media outlets. Tumblr users tend to be young (according to a recent [Pew Research Center poll](#), 13% of 18-to-29-year-olds use Tumblr), and we anticipate that IASblog can be a way to get a younger audience interested in Italian art and architecture. While reaching a

relatively small [segment of internet users](#) (of the 67% of internet users who engage with social networking sites, only 6% use Tumblr), the IAS is following the lead of several museums ([The Getty](#), the [Philadelphia Museum of Art](#), and [LACMA](#), to name only a few) and other institutions ([Oxford University Press](#), [ARTStor](#)) that are using blogs to expand their reach. To date, IAS webmaster Anne Leader has edited the blog, but she welcomes contributions from other members. Those interested in participating should [contact Anne](#) for more information. You do not have to have a Tumblr account to enjoy the [IASblog](#). Simply visit <http://italianartsociety.tumblr.com>. If you would like to see an overview of all blog posts to date, you can visit the [IASblog archive](#).

Visitors to our website, and now to IAS blog, are tracked using Google Analytics. As of this writing, 4,719 unique visitors viewed our website for about three minutes per visit. More than half are in the United States, but we also attract viewers from Italy (12%), the U.K. (7%), Canada (3%), Australia (1%), India (1%), and elsewhere in Europe, South America, Africa, and Asia. Together with our blog and social media sites, we are truly promoting the art and architecture of Italy around the world. Please send comments and suggestions to webmaster [Anne Leader](#) and/or social media coordinator [Heather Graham](#).

IAS/KRESS ITALIAN LECTURE SERIES

Kress Report: The Laocoön, or Pliny Vindicated

By Kirstin Noreen, Loyola Marymount University



On May 28, 2013 the fourth annual talk in the Italian Art Society-Samuel H. Kress Foundation Italian Lecture Series took place at the Fondazione Marco Besso, in the center of Rome. This lecture was presented by Dr.

Sarah Blake McHam, Distinguished Professor of Art History at Rutgers, The State University of New Jersey. Speaking on “Laocoön, or Pliny Vindicated,” Dr. McHam expanded on her research dealing with Pliny’s text, *Natural History*, which has recently been published by Yale University Press. The Fondazione Marco Besso, located in a historic palazzo in Largo di Torre Argentina, served as an ideal setting for the talk; the Fondazione Besso, frequent sponsor of cultural events related to the contents of its library collection, is known for its resources and scholarly texts dealing with Rome, Dante and Etruscology.

Dr. McHam explored the influence of the discovery of the Laocoön on 14 January 1506 on the critical fortune of Pliny’s text, *Natural History*. Beginning with a discussion of the importance of Pliny for an understanding of ancient painting and sculpture, Dr. McHam pointed out that *Natural*

History provided an indispensable source for art and artistic theory in the Renaissance, as demonstrated in the use of the text in treatises by Alberti, Ghiberti and Leonardo. By the late fifteenth century, however, Pliny's popularity diminished due to an increasing emphasis on empirically-based learning and questions related to his accuracy. Dr. McHam noted, however, that the early sixteenth-century discovery of the Laocoön, a work that had been described in detail in *Natural History* and associated with the sculptors Hagesandros, Polydorus and Athenodorus, assured Pliny's reliability. The verification of the content of *Natural History*, as demonstrated by the existence of the Laocoön, led to Pliny's revival and his continuing significance for both artists and theorists of the sixteenth century and beyond. The Laocoön quickly became an example of artistic virtuosity and inspired numerous copies that often referenced Pliny through their accompanying inscriptions. Dr. McHam's talk clearly described the vindication of Pliny and his relevance for developments in sixteenth-century Italian art and theory.

The lecture had wide scholarly appeal and engaged a mixed audience of approximately eighty scholars and students; attracting art historians, specialists in classical studies, graduate and undergraduate students participating in study abroad programs and universities in Rome. Dr. McHam's presentation was introduced by Kirstin Noreen, former President of the Italian Art Society, and was followed by a reception in an adjacent room of the Fondazione. Sponsored by the Kress Foundation, this provided an informal environment for scholars to interact.

Special thanks are due to the President of the Fondazione Besso, Ms. Orsa Lumbroso, for providing such a beautiful venue, and to Laura Bassotti, secretary of the Fondazione, who provided help in the planning of the event. Cristiana Filippini and Daria Borghese, representing the Italian Art Society, provided invaluable assistance in coordinating all logistical aspects of the talk and its reception.

IAS/KRESS Lecture in Pisa in 2014

By Janis Elliott, Texas Tech University

The Samuel H. Kress Foundation and the Italian Art Society jointly sponsor a series of lectures intended to promote intellectual exchanges by offering established North American scholars the opportunity to present their research to the international community of scholars living or working in Italy. Since its inception the IAS/Kress Lecture in Italy has been held in Rome (May 2010), Florence (June 2011), Venice (June 2012), and Rome (May 2013). Through the generous assistance of the Samuel H. Kress Foundation, the IAS has received a continuation of funding to support lectures through 2015.



The IAS is actively seeking a speaker for the 2014 IAS/Kress Lecture in Pisa. The Gipsoteca of the Università di Pisa

will host the lecture either on May 29 or June 16, depending on the speaker's availability. The speaker must be an established scholar based in North America with a solid publication record. The proposed lecture may address any period in Italian art, but must be related to Pisa and/or its environs in Tuscany. The lecture may be given in Italian or English, should be approximately 45 minutes in length, and may not have been previously published or presented at another conference or venue. The selected presenter must be a current member of the Italian Art Society, and will receive an honorarium of \$700 and a \$900 supplementary lecture allowance, which can be used for travel, lodging, or translation expenses.

Proposals should include a letter of introduction, a one-page abstract of the paper to be delivered, and a current CV. The application deadline is January 4, 2014. If you have questions, have submitted a proposal and have not received confirmation of receipt, or have suggestions for a future locale, please email [Janis Elliott](mailto:Janis.Elliott@kresslecture.org), Kress Lecture contact.

Exhibitions Close Up: Bernini Sculpting in Clay

By Sheryl E. Reiss, Editor-in-Chief, *caa.reviews*



Thanks to a generous grant from the Mellon-funded Alliance for Networking Visual Culture (<http://scalar.usc.edu>), *caa.reviews* has been able to complete a pilot project using the Scalar multimedia digital

platform to create a "book" that will permit its readers to experience virtually the recent exhibition *Bernini: Sculpting in Clay* (in its showing at the Kimbell Art Museum in Fort Worth, Texas). The *caa.reviews*/Scalar project features a number of elements including an [introductory essay](#); a [video walkthrough](#) that permits visitors to this website to experience the exhibition as if moving through galleries, circulating around vitrines, and looking closely at objects; a [floor plan](#) of the exhibition; [comparative illustrations](#) of some of Bernini's finished works; [educational videos](#) on [Bernini's modeling techniques](#) as seen in his *bozzetti* for the Ponte Sant'Angelo in Rome, on his [Kimbell modello](#) for the *Fountain of the Moor*, and on his [transformation of the city of Rome](#); critical reviews by a [scholar](#) and an [artist](#); an [interview](#) with one of the exhibition's curators; and [suggestions for further reading](#) with links to books reviewed on *caa.reviews* (as well as to book reviews and articles on Bernini in *The Art Bulletin*). This project will permit readers

of *caa.reviews* and others who were unable to visit this important show to experience it in a number of ways enabled by the Scalar digital platform. It is our hope at the journal that the project will demonstrate the usefulness of multimedia capabilities to enhance future exhibition reviews on *caa.reviews*.

IAS RESEARCH & PUBLICATION GRANTS

The Italian Art Society (IAS) is pleased to announce its second annual [Research and Publication Grant](#) (deadline: November 1, 2013). Up to \$1,000 will be offered to a scholar of Italian art and architecture of any period to support costs related to research and publication. The society is also accepting applications for two \$500 [Travel Grants](#) to support graduate students and/or emerging or independent scholars giving conference papers on Italian art in 2014 (deadline: November 1, 2013) and to support IAS members abroad to travel and present papers in IAS sessions at American conferences (deadline: October 7, 2013).

IAS had well-attended sessions at the 2013 meetings of the College Art Association, the Renaissance Society of America, the Society of Architectural Historians, and at the International Congress of Medieval Studies. In 2014 IAS will sponsor sessions at the same conferences, as well as other venues. For details on the application requirements, visit [the IAS website grants page](#) or contact [Janis Elliott](#).

CONFERENCES/ SYMPOSIA TO ATTEND

Sixteenth Century Society and Conference

San Juan, Puerto Rico, October 24-27, 2013

IAS Session: Pope Julius II (1503-1513): The Arts in Rome 500 Years after his Death

Organizer/ Chair: Cynthia J. Stollhans, St. Louis University

Speakers include Carolyn Wilson, Independent Scholar, "Further Focus on the Inclusion of St. Joseph in Raphael's Madonna of the Veil displayed in Santa Maria del Popolo with the Portrait of Julius II," and Stephen Bartlett, Kennesaw State University, "'Che io non so lettere' Art and the Creation of Public Image in the Renaissance."

CALLS FOR PARTICIPATION

IAS at Medieval Studies Congress, Kalamazoo 2014 Medieval Art and Architecture in Southern Italy

Organizers: [Nicola Camerlenghi and Nino Zchomelidse](#)

Deadline: September 15, 2013

For the first time this series of sessions brings into comprehensive scholarly focus the exceptionally high standard and wide range of artistic and architectural creativity in medieval southern Italy. The overarching aim is to shed light on the importance of the region with an eye to recent developments in medieval art history and medieval studies at large. The specific historical situation of Italy's southern regions and islands--which were exposed to a long sequence of military invasions, subjected to foreign rulers and centrally positioned within the Mediterranean--resulted in a fascinating, often interconnected, artistic and architectural landscape. Papers raising larger theoretical and historiographic aspects are particularly welcome. This series of sessions at Kalamazoo provides a platform for the different viewpoints and varied aims of the growing number of scholars working on southern Italian medieval art and architecture. We will host three sessions: I. Multi-ethnic and multi-religious environment; II. Mobility and materiality, and III. Learning, production and exchange in schools, monasteries and courts. Please submit the following materials to the organizers 1) a one-page abstract – please specify the session 2) completed participant information form available at [the website of the Medieval Congress](#) and 3) one-page CV.

American Academy in Rome Prize

[American Academy in Rome](#)

Deadline: November 1, 2013

The American Academy in Rome is the oldest American overseas center for independent study and advanced research in the arts and the humanities. For one hundred years the Academy's eleven acre-center in Rome has provided an inspiring environment for those who practice the fine and liberal arts. The Rome Prize is awarded annually to about thirty candidates, each selected by a jury of distinguished peers through a national competition. The winners are invited to Rome to pursue their work for periods ranging from six months to two years. They are provided with stipends, residential accommodation, meals, private studies or studios, and most important, an atmosphere conducive to intellectual and artistic freedom, interdisciplinary exchange, and innovation. The application forms will be available in early September on the [Academy's website](#).

Second Annual Symposium on Medieval and Renaissance Studies

June 16-18, 2014

[Center for Medieval and Renaissance Studies](#), Saint Louis University, St. Louis, MI

Deadline: December 31, 2013

The Annual Symposium on Medieval and Renaissance Studies provides a convenient summer venue in North America for scholars in all disciplines to present papers, organize sessions, participate in roundtables, and engage in interdisciplinary discussion. The goal of the symposium is to promote serious scholarly investigation of the medieval and

early modern worlds. We invite proposals for papers, sessions, and roundtables on all topics and in all disciplines of medieval and early modern studies. The deadline for proposal submissions is December 31, 2013. The plenary speakers for 2014 will be John W. Baldwin (Johns Hopkins University) and Robert Hillenbrand (University of Edinburgh).

Nineteenth Biennial New College Conference on Medieval and Renaissance Studies

New College, Sarasota, Florida

March 6-9, 2014

Deadline: September 15, 2013

The program committee invites 250-word abstracts of proposed twenty-minute papers on topics in European and Mediterranean history, literature, art, music and religion from the fourth to the seventeenth centuries. Interdisciplinary work is particularly appropriate to the conference's broad historical and disciplinary scope. Planned sessions are welcome; please see the [new guidelines](#). In memory of the conference's founder Lee Daniel Snyder (1933–2012), we are pleased to announce the establishment of the [Snyder Prize](#), which will be awarded for the first time in 2014. The prize carries an honorarium of \$400 and will be given to the best paper presented at the conference by a junior scholar (untenured/part-time faculty or graduate student). Further details are available at the [conference website](#). To submit an inquiry click [here](#); to submit an abstract, click [here](#).

FALL 2013 EXHIBITIONS

Amid Medicean Splendor-- Pope Leo X and Firenze

[Museo delle Cappelle Medicee, Florence](#)

March 26-October 6, 2013



The Museo delle Cappelle Medicee is celebrating Pope Leo X, the first Medici pope, five hundred years after his election to the Holy See. The exhibition tracks the life of Giovanni, Lorenzo the Magnificent's second son, from his birth in Florence in 1475, to March 11, 1513 when he was

elected to the papacy, to his brief return home in 1515 and up to his death in Rome in 1521. Giovanni, portrayed here in a *Bust* attributed to Antonio di Orsino Benintendi from the Victoria and Albert Museum in London, lived (until the Medici were hounded out of Florence in 1494) in the family home in Via Larga, where a "chamber" assigned to him is evoked through such works as a *Madonna and Child* by Andrea della Robbia and Antonio del Pollaiuolo's *Hercules and Antaeus*.

From the Fleur de Lis to the David: Civic Art in Florence in the Era of the Commune

[Galleria dell 'Accademia, Florence](#)

May 14-December 8, 2013

The Galleria dell 'Accademia's retrospective adopts an unprecedented approach to the works of art commissioned from the 14th century onwards to adorn the public buildings in Florence that hosted the administrative magistracies, the ancient guilds or "Arti", and the offices tasked with overseeing the city walls. The leitmotif permeating this complex expressive genre, so rich in allegorical references to both the sacred and the secular, is the splendid workmanship of the master artisans involved and the beauty of the items they produced.



Italian Renaissance and Baroque Bronze Sculpture from the Robert Lehman Collection

[Metropolitan Museum of Art, New York](#)

May 21-November 17, 2013



In celebration of the recently published catalogue of Robert Lehman's collection of European sculpture and metalwork, this exhibition presents a selection of sixteenth- and early seventeenth- centuries Italian bronze sculpture of the, displayed as a group for the first time. Featuring bronze casts after models created by masters such as Severo da Ravenna and Desiderio da Firenze, the exhibit includes independent figural statuettes as well as functional objects created in bronze-making centers such as Padua and Venice. During this time, bronze statuettes were generally displayed in private studies, where they were accompanied by functional aids to scholarship such as inkwells, writing boxes, and candleholders. The scholars who inhabited these studies often had a profound interest in classical antiquity. Thus, classicizing motifs and figures from Greco-Roman mythology abound in these small works in bronze.

Leonardo da Vinci: The Mechanics of Man

[The Queen's Gallery, Holyrood House, Edinburgh](#)

August 2-November, 10, 2013



Leonardo's studies of the human body are presented alongside state-of-the-art modern medical imagery, revealing a Renaissance man centuries ahead of his time. This Royal Collection Trust exhibition includes 30 sheets, each crammed with studies and notes made in the artist's distinctive mirror-writing. Many drawings were produced during the winter of 1510-11, when Leonardo made some 20 human dissections. This work allowed him to illustrate almost every bone in the human body and many of

the major muscle groups. These illustrations are displayed alongside CT and MRI scans, computer simulations and 3D films of the body in order to show his level of artistic skill and scientific accuracy.

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

[Musée du Louvre, Paris](#)

September 23, 2013-January 6, 2014



The Spring Time of the Renaissance deals with the genesis of this major artistic and cultural movement, which first arose in Florence in the early years of the fifteenth century. Sculpture, an essential aspect of this rebirth, is the central focus of this exhibition. Some 140 works are presented, including several monumental ones, grouped into ten thematic sections. In addition to sculptures, the exhibition also features paintings, drawings, manuscripts, silver and gold pieces, and tingly glazed earthenware (majolica). The show offers a retrospective of sculpture that had a crucial impact on the development of the other figurative arts, in a direct debate with its classical predecessors, from the tombs of the Humanists, to the inspiration provided by ancient sarcophagi, to the rebirth of the equestrian monument and the carved portrait.

Face to Face: Flanders, Florence, and Renaissance Painting

[Huntington Art Gallery, San Marino, California](#)

September 28, 2013-January 13, 2014



This exhibit will be the first in the United States to explore how Flemish artists helped make the innovative, sophisticated, and beautiful works of the Italian Renaissance possible. With 29 paintings and about six illuminated manuscripts by artists such as Jan van Eyck, Hans Memling, Pietro Perugino, and Domenico Ghirlandaio drawn from The Huntington's collections and those of several other institutions in the United States and Europe, the exhibition will mark the first time viewers in the Los Angeles area will be able to see The Huntington's acclaimed [Virgin and Child](#) (ca. 1460) by Flemish painter Rogier van der Weyden (ca. 1400–1464) displayed alongside its companion diptych panel, [Portrait of Philippe de Croÿ](#), on loan from the Royal Museum of Fine Arts in Antwerp, Belgium. IAS is sponsoring a "Study Day" before the exhibition.

The Renaissance Dream/ Rever à la Renaissance

[Palazzo Pitti, Florence](#) (thru September 15)

[Musée de Luxembourg, Paris](#)

October 9, 2013- January 26, 2014

The dream was considered to be of particular importance in ancient mythology and in the culture of the Renaissance, as shown by its widespread popularity in the figurative arts, particularly religious art or in connection with the rediscovery of Classical mythology. Whether prophetic or premonitory, illustrated with famous stories from the Old Testament (Joseph explaining the dreams of the pharaoh, Jacob's dream) or from visionary hagiography (the dreams of Constantine, St. Francis, and St. Ursula), the dream presents itself first and foremost as a manifestation and a revelation of a different world. It also displays, in a secular sense, the speculative and inductive potential that it offers the human mind; it transfigures daily life and reveals its erotic dimension; it plays a valuable role in the theory and practice of art, which focus just as much on dreams as they do on literature, philosophy and medicine.

Matthias Corvinus and Florence: Art and Humanism at the Court of the King of Hungary

[Museo di San Marco, Florence](#)

October 10, 2013-January 5, 2014



To mark the year dedicated to cultural exchange between Italy and Hungary, the Museo di San Marco will host an exhibition focusing on the splendid season of 15th century Humanism at the court of Buda and the powerful personality of King Matthias Corvinus, a keen lover of books and patron of the arts who was a personal friend of Lorenzo the Magnificent. The exhibition also investigates the many Florentines who flocked to Hungary, such as the mysterious "fat woodcutter" lampooned by Brunelleschi or mercenary captain Pippo Spano, and helped to strengthen the ties between the two Renaissance centers.

Violence and Virtue: Artemisia Gentileschi's Judith Slaying Holofernes

[Art Institute of Chicago, Chicago](#)

October 17, 2013-January 9, 2014



Rediscovered by feminist art historians in recent decades, Gentileschi has inspired a spate of books and films. But it is the sensational painting *Judith Slaying Holofernes* (c. 1620) that epitomizes her career. The museum is thrilled to present this masterful and shocking work, an exceptional loan from the Uffizi Gallery in Florence. The exhibition draws on the rich holdings of the Art Institute as well as a private collection in Chicago, putting Artemisia Gentileschi's extraordinary work together with paintings and works on

paper by such artists as Lucas Cranach, Jan Sanders van Hemessen, Jacopo de' Barbari, and Felice Ficherelli.

Venetian Glass by Carlo Scarpa: The Venini Company, 1932-1947

[The Metropolitan Museum of Art, New York](#)

November 4, 2013- March 4, 2014



This exhibit is devoted to the work in glass of the Italian architect, Carlo Scarpa

(1906–1978). Known primarily for his architectural designs, Scarpa's glass work can be traced to an earlier stage in his career. In 1932, he was hired by Paolo Venini, founder of Venini Glassworks, to be an artistic consultant to the company. From 1932-47 he worked closely with Venini master glass blowers and Mr. Venini himself to create over two dozen styles, in the process pioneering techniques, silhouettes, and colors that thoroughly modernized the ancient tradition of glass blowing. The exhibition will present the results of this unique collaboration, featuring nearly 300 works that highlight the significant contribution that Scarpa made to the art of Venetian glass.

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 George Gorse and Anne Leader Guether for their donations to the Italian Art Society in the spring of 2013.

At the Renaissance Society Meeting in San Diego, an informal social gathering at the conference hotel patio bar was a great success, attracting about seventy-five IAS members.

IAS members attending the Sixteenth Century Society and Conference (SCSC) in San Juan, Puerto Rico are invited join IAS colleagues for a gathering on Saturday, October 26 from 5:30 – 7:00pm at the Oasis Bar of the conference hotel, [the Caribe Hilton](#).

Several petitions to prevent sale of artworks from the Detroit Institute of the Arts (DIA) are being circulated. IAS members are asked to consider signing a petition, such as the one initiated by Jeffrey Hamburger on [the change.org website](#).

The Museo dell'Opera del Duomo, Florence was the scene of a recent tourist mishap: a 55-year old American from Missouri broke off a restored plaster finger from

Ambrogio di Giovanni's Virgin Annunciate. Timothy Verdon, the museum's director, was quoted [in the Daily Mail](#) as saying that fundamental rules for museum-going have been forgotten.

Dissertations in Italian Art are listed under "Research and Resources" on [the IAS website](#). If you would like your dissertation listed, or need to update an in-progress dissertation to completed, please send relevant information to the webmaster, using the following format: Author Last Name, First Name, "Title of PhD Dissertation in Quotes" (Name of Institution, Advisor's First Initial and Last Name), and date of completion. Please identify the subject area(s) according to the following categories: Prehistoric / Etruscan Art; Roman / Late Antique Art; Early Medieval/Romanesque/Gothic Art; Renaissance/ Baroque Art; Eighteenth-/ Nineteenth-Century Art; or Modern / Contemporary Art.

IAS Amazon shoppers are reminded to use [the IAS Amazon link](#) on the Affiliates and Friends page of the website. There is no extra cost to you, and every sale returns a small percentage to the IAS. No records are kept of what you buy, only that the purchase originated with the IAS website. Anyone can use the link, so please encourage your family members and friends to support the IAS!

"The Eternal Baroque: Jennifer Montagu Symposium" will be held at The Wallace Collection, London September 6-7, 2013. The study days celebrate her contribution to Italian Baroque sculpture. Advanced booking is required and the program can be found at the [Wallace Collection website](#).

A new website, [Your Paintings](#) is a joint initiative between the BBC, the Public Catalogue Foundation (a not-for-profit) and over 3,000 participating collections from across the United Kingdom. This is the result of the PCF's ten-year project to digitise the UK's entire national collection of oil paintings. 80% of these paintings are typically in store whilst the vast majority had not been photographed before this project. These artworks are now free to view on the BBC's website.

The Mona Lisa investigation continues with DNA testing of dead relatives. According to NBC, specialists have begun a series of DNA tests on three different skeletons found in an Ursuline convent in Florence. They are turning to the Gherardini family tomb, located in Florence's Basilica della Santissima Annuziata, where they hope to excavate the skeletons of the supposed muse's sons. They plan on comparing DNA evidence from the convent excavation to the bones in the basilica in order to verify that they indeed have access to Gherardini's remains.

The Uffizi re-opened six new rooms in June. New displays include artists working in Rome during the first half of the 15th century, Correggio, Parmigianino, Giorgione and

Sebastiano Del Piombo, Titian and painters from Lombardy, in particular, Moroni, Lotto and Savoldo.

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 discounted 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](mailto:Alison.Perchuk).

Newsletter Contributions and Notices

Members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the winter issue, we are looking for reviews of the shows listed in the exhibition section, news of recent restorations in Italy, or short notes (650 words) for the 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](mailto:Kay.Arthur) by around November 15. 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).

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