



**The Newsletter of the  
ITALIAN ART SOCIETY  
XXIII, 1  
Winter 2011**

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

**President's Message from Jeryldene Wood**

January 15, 2011

Dear Italian Art Society Members:

I am pleased to begin my last Newsletter by announcing this year's speaker for the Italian Art Society-Kress Foundation lecture in Italy. Alison Luchs, Curator of Early European Sculpture at the National Gallery of Art, will present "The Wake of Desiderio: His Impact on Sculpture of the Late Quattrocento" at the Accademia delle Arti e Disegno, just across the street from Orsanmichele in Florence. We owe this historic location to Gail Solberg, a long-time resident of Florence and member of the Travel Committee whose hard work procured this wonderful venue. The precise date and time of the spring lecture have not been finalized, but Catherine McCurrach will send a notice to the membership and Alison Perchuk will post the information on the IAS web site as soon as these have been determined.

It is also a pleasure to congratulate this year's recipients of IAS Travel Grants for graduate students. Jasmine Cloud, Ph.D. candidate at Temple University, received a grant for her paper, "Reviving the Heart (of the City): The Renovations of the Churches on the Roman Forum," to be given in Montreal at the RSA conference in the IAS sponsored session "Rome Revitalized: A Reassessment." Rebekah Perry, Ph.D. candidate at the University of Pittsburgh, will present "Civic Landscape, Sacred Journey: Tivoli's Savior Triptych and the August Procession of the 'Inchinata,'" at Kalamazoo in the IAS sponsored session "The Study of the Art and Architecture of Italy: A Reassessment of the Discipline, IV, Urbanism."

There is a full agenda for the Business Meeting at CAA in New York (Friday, February 11<sup>th</sup>, 7:30 am). We will be electing new officers and committee members and chairs. I want to thank the out-going chairs and committee members who have been so generous with

their time over the past several years: Felicity Ratte, chair of the Program Committee; Maria de Prano (chair) and Gail Solberg of the Travel Committee; and Rebecca Corrie of the Nominating Committee. We will also vote on two important items of new business. The first is an IAS affiliation with the Society of Architectural Historians. A number of IAS members also belong to SAH, but becoming a "partner" of the Society will allow IAS to submit a sponsored session at its annual conference and a number of other benefits, such as reduced rates for some SAH activities and free access to the database SAHARA until the end of 2012. Second, we need to discuss and vote on the formation of the new Graduate Student Committee. As I mentioned in the last Newsletter, this committee seeks to increase IAS student members and support their retention when they complete graduate school, to create an active network of graduate students who are engaged with the IAS programs, and to provide additional opportunities for students to share their research at conferences.

As usual, the Business Meeting includes the discussion and approval of future conference sessions (for 2012 and 2013). The IAS sessions for spring conferences are available on the IAS web site; however, I want to call your attention to our upcoming CAA sessions, which are on Friday, February 11<sup>th</sup> and Saturday, the 12<sup>th</sup>. These include two sessions on "Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy," chaired by Babette Bohn and Sheryl Reiss, at 9:30 am Friday and 2:30 pm Saturday, and the shorter lunch-time session "Artists' Biographies from Antiquity to the Present," chaired by Anne Leader, at 12:30 on Friday.

My two years as President of IAS have flown by in a whirl of activities prompted by an energetic board and a very active membership. I would like to conclude by thanking Kirstin Noreen for her wise counsel as Vice President, our Treasurer Areli Marina for her astute handling of IAS finances, Catherine McCurrach and Alison Perchuk for their willingness to shape the new IAS positions of Secretary and Webmaster, and Kay Arthur for her excellent work as the new editor of the Newsletter. Kirstin will be taking over the position of President after CAA, a transition that should be

seamless because we have followed my predecessor's example of copying all IAS business to her over the past two years. I look forward to seeing everyone at the IAS sessions and Business Meeting in New York

With best wishes,  
Jeri

---

## IAS at CAA--Times & Places

### IAS Annual Business Meeting

Friday, February 11<sup>th</sup>, 7:30-9:00 am  
Hilton, Madison Suite, 2nd Floor.

### Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy, Part I

Friday, February 11, 9:30 AM–12:00 PM  
Nassau Suite, 2nd Floor, Hilton New York

### Artists' Biographies from Antiquity to the Present

Friday, February 11, 12:30pm – 2:00pm  
Rendezvous Trianon, 3rd Floor, Hilton New York

### Claiming Authorship: Artists, Patrons, and Strategies of Self-promotion in Medieval and Early Modern Italy, Part II

Saturday, February 12, 2:30 PM–5:00 PM  
Concourse A, Concourse Level, Hilton New York

---

## IAS-Kress Lecture in Florence

The Italian Art Society-Kress Foundation lecture in Italy will be presented by Alison Luchs, Curator of Early European Sculpture at the National Gallery of Art in Florence in May (exact date will be determined shortly, and announced via email and the IAS website). Her topic is "The Wake of Desiderio: His Impact on Sculpture of the Late Quattrocento." The talk will be given at the Accademia delle Arti e Disegno, located across the street from Orsanmichele in Florence.

---

## Travel Grants

The IAS Travel Grant Committee is pleased to announce the recipients of the 2010 IAS Travel grants. Each winner (a doctoral student or recent Ph.D.) receives \$500 toward the cost of conference travel. Jasmine Cloud is currently a doctoral student at Temple University. She will speak on the topic, "Reviving the Heart (of the City): The Renovations of the Churches on the Roman Forum" in the Italian Art Society session "Rome Revitalized: A Reassessment," at the Renaissance Society of America Conference in Montreal in March.

Rebekah Perry, a doctoral candidate at the University of Pittsburgh, will present "Civic Landscape, Sacred Journey: Tivoli's Savior Triptych and the August Procession of the 'Inchinata'," in the Italian Art Society session "The Study of the Art and Architecture of Italy: A Reassessment of the Discipline IV: Urbanism" at the International Congress of Medieval Studies in Kalamazoo in May. This is Rebekah's second paper presentation in an IAS sponsored session at the ICMS. Congratulations!

---

## Special Features

### Titian Takes a Three-City Tour

by Anne Leader



A small but impressive exhibition, *Titian and the Golden Age of Venetian Painting*, brings twelve drawings and thirteen paintings from the National Gallery of Scotland to America for a three-city tour. After a fall run at the High Museum of Art in Atlanta, the exhibition will be on view at The Minneapolis Museum of Art February 5-May 1, 2011, and will conclude at The Museum of Fine Arts, Houston, May 21- August 14, 2011. Based on the 2004 exhibition and catalogue by Peter Humfrey and Aidan Weston-Lewis (*The Age of Titian: Venetian Renaissance Art from Scottish Collections*), the current exhibition allows American audiences a brilliant view of Edinburgh's Venetian Renaissance holdings.

In Atlanta (where this reviewer saw the show), the twenty-five works were well displayed in four galleries, the first devoted to Venetian drawings, while the remainder presented a concise history of sixteenth-century Venetian painting with works by Lorenzo Lotto, Giovanni Cariani, Titian, Jacopo Bassano, Paris Bordone, Paolo Veronese, and Jacopo Tintoretto. The highlight of the exhibition was the loan of Titian's spectacular pair of canvases painted between 1556 and 1559 for King Philip II of Spain, the *Diana and Actaeon*, jointly purchased by the National Galleries of Scotland and London from the 7<sup>th</sup> Duke of Sutherland in 2009, and the *Diana and Callisto*, which the two museums

hope to acquire soon. These paintings, which have never traveled to the United States, were contrasted with two earlier works painted 1517-20, *The Virgin and Child with Saint John the Baptist and an Unidentified Male Saint* and the *Venus Anadyomene*, giving a succinct yet effective synopsis of Titian's religious and mythological works.

The other galleries were organized thematically, with the first section, entitled "Power and Piety," providing a summation of Venetian religious painting, beginning with a small *sacra conversazione* of 1504-6 by Lotto. Typical of the horizontal-format devotional pictures made popular by Giovanni Bellini, Lotto's picture reflects Bellini's far-reaching impact in its function, composition, chiaroscuro, vibrant color, lush landscape, and spiritual intensity. Venetian religious narrative was exemplified by Jacopo Bassano the Elder's lively *Adoration of the Magi* of 1542, Paris Bordone's lush *Rest on the Flight into Egypt* of the 1540s, and Tintoretto's haunting *Christ Carried to the Tomb* of around 1565. The rest of the paintings were gathered under the heading "Patronage and Private Lives," showing a mix of the portraiture and erotic pictures so favored by the Venetian elite. A *Portrait of a Gentleman* of around 1580 by a follower of Tintoretto represented the more traditional end of Venetian portraiture, while a curious *Saint Agatha* painted around 1516 by Giovanni Cariani may be an idealized portrait. A fragment of the grand altarpiece painted around 1563 by Veronese for San Francesco in Lendinara shows the patron Antonio Petrobelli with his name saint. The sudden popularity of erotic subject matter was represented by Paris Bordone's "sensuously provocative" *Venetian Women at their Toilet* of about 1545 and Veronese's humorous *Venus, Mars, and Cupid* painted around 1580-85, both of which complement the mythological nudes by Titian exhibited nearby.

The selection of twelve drawings counters the lingering perception, first promoted by Michelangelo and Vasari, that Venetians lacked *disegno*. They offer an overview of Venetian draftsmanship based on sketches by Jacopo Palma il Vecchio, Pordenone, Lotto, Domenico Campagnola, Battista Franco, Jacopo Tintoretto, Veronese, and Jacopo Palma il Giovane. Though of varying quality, highlights included two sensitively rendered portrait drawings. The first, a vigorous sketch in black and white chalk on blue paper made by Palma Vecchio around 1510-15, may be a self-portrait. A second chalk drawing by Lotto of around 1535-40 shows a bearded man in three-quarter view, who may be the artist's friend Bartolomeo Carpan. A chalk compositional sketch showing three vigorously posed nudes has been attributed by the National Gallery to Titian in the early 1550s, although it has also been given to Tintoretto and Jacopo Bassano by other scholars.

The catalogue entries, summary list of provenances and selected references are adapted from the 2004 Edinburgh catalog by Peter Humfrey and Aidan Weston-Lewis. The new catalogue opens with an essay by Michael Clarke that provides a history of the Bridgewater Collection's formation and partial display at the National Gallery of Scotland in Edinburgh. Andrew Butterfield's longer essay follows, contextualizing the National Gallery of Scotland's Venetian works in a well-written new overview of Venetian painting.

---

### **Re-evaluating Vatican Splendors: A Journey through Faith and Art**

by Amber A. McAlister

*Vatican Splendors* is the fourth incarnation of a popular exhibit originally commissioned by Pope John Paul II in 1993. On view in Pittsburgh this fall at the Senator John Heinz History Center, it moves to the Museum of Art in Fort Lauderdale (FL) from January 29 through April 24, 2011. It includes two hundred art objects, artifacts, and casts, many of which are not regularly on view and twenty-seven which have never before left the Vatican. In Pittsburgh it was supplemented by seventy objects on loan from the Diocese of Pittsburgh representing the history of Catholicism in Western Pennsylvania. Curated by Monsignor Roberto Zagnoli, Director of the Ethnological Collection of the Vatican, and produced by Evergreen Exhibitions, this show departs from a less scholarly, more populist, faith-based paradigm.

The show chronicles the history of the Roman Catholic Church and is organized in ten sections introduced by a video with spectacular views of the Vatican. The first six sections present chronologically the history of the site and the evolution of the fabric of St. Peter's and its furnishings from the tomb of Peter through the Counter-Reformation, using thematic subtitles such as "Early Christian Dialogue Between Faith and Art," "The Rise of Christian Rome," "The Early Renaissance," "Michelangelo," "The Renaissance Basilica," and "Art in the Service of Faith." The last four sections, "The Art of the Liturgy," "Dialogue with the World," "The Successors of Peter – Papal Portraiture," and "Art and the Contemporary Papacy" display liturgical objects from different eras, items associated with missionary outreach, and a plethora of papal portraiture, including four fresco fragments from San Paolo fuori le mura.

One of the most touted objects is the mosaic fragment of the *Bust of an Angel* from Giotto's Navicella. The brilliant polychromy, active drapery folds, and hands placed just behind the edge of the framing tondo convey a sense of spatial illusionism and naturalism. But, as Claudia Kheel has noted, on closer examination, the angel clearly has been heavily restored. Since its rediscovery in the early 20<sup>th</sup> century, the hands and polychromy were added and the modeling greatly exaggerated.



The cast of Michelangelo's Vatican *Pietà* is another popular draw, but, nearby, a second marble *Pieta* is more interesting for scholars. This *Pieta*, apparently newly cleaned, from the Vatican Library and normally in the office of the Director, is displayed as

an autograph Michelangelo with an accompanying text suggesting that the composition is based on two drawings he presented to Vittoria Colonna. This is a rare opportunity to examine it in person and make judgments regarding the attribution of a work that is not widely accepted as the hand of the master himself. Other objects that may interest scholars include Guercino's *Veronica* (oil on silk) which is never on view, a *Madonna* by Il Sassoferrato, and a precious little 19<sup>th</sup> century micro-mosaic of the *Ruins of the Imperial Forum*.



Several parts of the exhibition have didactic value as teaching tools for students or the general public. The reproduction of the scaffolding used by Michelangelo to work on the Sistine Chapel ceiling, along with a partially completed replica of the *Creation of Adam*, makes an effective workshop

illustration of fresco painting. Buckets of plaster and paint, drawings and cartoons are strewn around the workspace, and the educated visitor can distinguish the various stages of *buon fresco*, including a fresh *giornata* with pounce marks and areas of plaster yet to be laid. Artifacts relating to the construction of New St. Peter's, such as documents signed by Michelangelo, Giacomo della Porta, Carlo Maderno, and Bernini, as well as iron calipers believed to have been Michelangelo's, dramatize the story. Etchings by Carlo Fontana from his series "Il Tempio Vaticano e la Sua Origine" illustrate the evolution of the site.

Given the circumstances of its creation, the main intent was certainly a celebration of the Church and the Papacy via art and artifacts. In this sense, the exhibit is a successful one, and its target Catholic audience is no doubt satisfied. For the scholar of Italian Medieval, Renaissance, or Baroque art history, however, the exhibit is problematic. Casts and reproductions are seamlessly intermingled with original objects, controversies regarding attribution or restorations pass unacknowledged, and inconsistencies, discrepancies, and errors exist in the exhibit texts, materials, and accompanying catalog. Still, it is definitely worth a visit, not only to see objects at leisure but also as a reminder of the power of art in service of faith and religion.

---

## Upcoming Conferences

### The Renaissance Society of America

March 24-26, 2011, Montreal. The program is available at <http://convention2.allacademic.com/one/rsa/rsa11/>

### Society of Architectural Historians

April 13-17, 2011, New Orleans. Registration is open and the program is available at <http://sah.conference-services.net/programme.asp?conferenceID=2350>

### International Congress on Medieval Studies

May 12-15, 2011

Kalamazoo, Michigan. Registration opens in February at <http://www.wmich.edu/medieval/congress/registration.html#Online>

### Sixteenth Century Studies Conference

October 27-30, Fort Worth, Texas.

Paper proposals are invited (due by April 1) at [http://www.sixteenthcentury.org/conf\\_proposals.shtml](http://www.sixteenthcentury.org/conf_proposals.shtml)

---

## Conference Reports

### The Trecento Art Conference in memory of Andrew Ladis

by Michelle Erhardt

(Christopher Newport University)



The Georgia Museum of Art, the Lamar Dodd School of Art, and the University of Georgia hosted the Conference on Trecento Art in Memory of Andrew Ladis on November 11-13, 2010. The conference included papers on art not only in Italy but throughout the Mediterranean world. Organized by Shelly Zuraw and Asen Kirin (University of Georgia), with help from William Eiland (Director, Georgia Museum of Art), twenty-six speakers from the United States and beyond, including Russia, Poland, Austria, England, France, and Italy presented new research. It was a rare occasion for scholars from diverse backgrounds to meet and dialogue on questions facing Trecento studies.

The keynote address, entitled "Building-in-Time: Thinking and Making Architecture in the Pre-modern Era." was presented by Marvin Trachtenberg of the Institute of Fine Arts, NYU. It was based on his new book of the same title published by Yale in 2010.

The first day explored themes within Italian Trecento art. Focusing on two of Ladis's favorite artists – Giotto and Taddeo Gaddi, Sonia Chiodo (Università degli Studi di Firenze) offered a new interpretation of Taddeo Gaddi's

*formelle* from the sacristy armadio of Santa Croce. Cecilia Frosinini, (Opificio delle Pietre Dure e Laboratori di Restauro, Firenze) presented recent findings in the restoration of the Giotto's frescoes in the Peruzzi Chapel as well as his *Ognissanti Crucifix*. Through the use of florescent light, new information on Giotto's painting process has been unearthed. The preliminary results of these studies reveal a level of detail and articulation unfamiliar to the modern eye.

Franciscan influences on Trecento art occupied some scholars. Joanna Cannon (Courtauld Institute of Art) presented a new consideration of the fusion of Franciscan text and image in an enigmatic Italian panel painting of the Crucifixion in the National Gallery, Prague. Amy Neff (University of Tennessee, Knoxville) explored caves as metaphors for revelation in the stained glass of San Francisco, Assisi. Amber McAlister (University of Pittsburgh, Greensburg) discussed the artistic legacy of Giotto in the Migliorati Chapel, San Francesco in Prato and the role of Franciscan chapter houses as a means of promoting Franciscan ideals to their members. Related to Franciscan studies, Cordelia Warr (Manchester University, UK) examined the challenges of representing stigmatics in fourteenth and fifteenth-century Italian art. Perri Lee Roberts (University of Miami) spoke to the emergence of a little-known mendicant order, the friars of the sack, who were dedicated to the cult of St. Giles and founded of the church of Sant'Egidio in Florence.

New analyses of stylistic innovations were presented by others. Matthew Shoaf (Ursinus College) discussed the auditory role of figures through the manipulation of the open mouths to express anguish and vocal prayer. Peter Scholz (Kunsthistorisches Institut in Florenz) offered a new reading on painted architecture as a means of creating space and constructing identity in the work of Giusto de' Menabuoi and Altichiero. Christopher Lakey (Johns Hopkins University) examined a rare mixed media image by Pacino da Bonaguada.

Death, dying and funerary art were the focus of many scholars' work. Laura Jacobus (Birkbeck College, University of London) spoke on Pascalino and the Mask of Death. Gail Solberg (Associated Colleges of the Midwest, Florence) presented a new reading of the Tomb of Simone Saltarelli. Judith Steinhoff (University of Houston) analyzed depictions of death and lament as a means of instructing women on appropriate behavior and decorum for mourning. Jennifer Webb (University of Minnesota Duluth) presented a unique image of *Christ Standing in the Tomb* by the Salimbeni Brothers of the Marche. Issues of punishment, both moral and corporal, were brought to light by Anne Derbes and Mark Sandona (Hood College) who spoke on the moral topography of hell in the Arena Chapel, Padua and Allie Terry-Fritsch (Bowling Green State University) offered a riveting discussion of the images presented to criminal viewers

before execution in the Chapel of the Magdalene in Florence.

Fourteenth-century art outside the canon of Italian studies was the dominant theme in the second day. Of particular note was the exchange of ideas between Italian and Byzantine cultures. Rafal Quirini-Poplawski (Jagellonian University, Krakow) spoke on the artistic heritage of Genovese colonies in Constantinople and Costanza Cipollaro (University of Vienna) followed with a discussion of the impact of Franciscan Art in the Levant. Beyond Constantinople, Anna Migdal (Université Lumière Lyon II) investigated the development of the Italian 'picture-reliquary' in Polish painting. Jack Freiberg (Florida State University) offered a fascinating reading of the *Imago Pietatis* in Santa Croce in Gerusalemme, Rome, with its promotion by the Spanish crown and the connection to the cult of Pope Gregory the Great. Papers by Lisa Reilly and Dylan Rogers (University of Virginia) explored the influences of Norman art in Sicily. Yuri Pyatnitski (Hermitage Museum, St. Petersburg) discussed Post-Byzantine Cretan Icons and their Italian models. Asen Kirin (University of Georgia) completed the conference with a review of the Trecento inheritance outside Italy, as reflected in the Italo-Byzantine idiom of frescoes in the Cathedral of Turnovo, Bulgaria.

The rousing success of the Trecento Conference inspired discussion of making it a biennial event in honor of Andrew Ladis. It is a fitting tribute to such a worthy colleague, scholar and friend whose intellectual legacy and love for the fourteenth century will be carried on in his memory.

### Sea Crossings: Rethinking Mediterranean

#### Architecture and History

by Anna Kim (University of Virginia, Ph.D. candidate)



Among the more exciting developments in the study of

Italian art has been the exploration of cultural encounter and exchange beyond the geographical boundaries of Italy. New scholarship has charted the dynamic transfer of artistic ideas and objects within a larger network of Italian economic and political relations. Yet given the discipline's origin within a discourse of nationalism, the direction a revised art history might take-- casting traditional art historical borders aside-- remains unclear. Like a ship setting out on an open sea, the project seems at once rich in possibilities and fraught with potential hazards. "Sea Crossings," a symposium held at the University of Virginia (Nov. 19-20, 2010), engaged the larger issues at stake in the shift towards a Mediterranean framework, while offering compelling evidence of how a new history of art and architecture might be written in areas as diverse as Norman Sicily, the Ottoman Empire, Islamic Spain, and modern Egypt.

Following an introduction to the themes of the symposium by Cammy Brothers (UVa, Architecture) and Erin Rowe (UVa, History), Molly Greene (Princeton University) gave a keynote address illustrating the conceptual and practical challenges of reframing Mediterranean history. Entitled “Off-Center in the Mediterranean: On the Writing of Marginal Places,” Greene emphasized the value of foregoing traditional paths of inquiry to pursue peoples and places off the beaten track, in her own case, the seventeenth-century Greeks whom she wryly described as “the wrong Greeks at the wrong time.” Green discussed the inherent difficulties, and pleasures of scholarship that encompasses shifting borders, centers of power, and allegiance in a region characterized by mobility and cultural hybridity.

Working at the historic cross-roads of cultures in Norman Sicily, Beat Brenk (visiting professor, Williams College) gave a close reading of a monument that has long intrigued art historians for its masterful, eclectic synthesis of Byzantine, Romanesque, and Egyptian artistry— the Cappella Palatina of Roger II. The lecture was drawn from a monumental four-volume work on the chapel, *La Cappella Palatina a Palermo*, co-edited by Brenk and Salvatore Settis, to be published in 2011. With the aid of new digital photographs, which rendered the chapel in breath-taking detail, Brenk illuminated the iconography and design of the chapel as a powerful rhetorical expression of Roger’s royal aspirations: to create an extravagant, self-reflexive monument that could not be surpassed.

The theme of sixteen architectural competition and magnificence was continued by Gülru Necipoğlu (Aga Khan Professor of Islamic Art, Harvard University) whose innovative work on the sixteenth-century Ottoman architect, Sinan, has opened new lines of thought on the mutual influence of Italian and Ottoman architecture during the Renaissance. In addition to synthesizing a wealth of evidence to support her argument of architectural dialogue between the central monuments of papal Rome and Ottoman Constantinople, Necipoğlu skillfully framed some of the most interesting themes of the symposium. In particular, she noted the paradox of a methodology that combines the broad lens of Mediterranean history with the concrete focus of culturally specific case studies. Her paper offered a fresh reconsideration of architecture in terms of transfer and exchange, concepts which have until now been applied primarily to portable objects.

Subsequent papers provided provocative models of scholarship and further reflection on the challenges of writing Mediterranean history. Cynthia Robinson (Cornell University) took on the formidable task of untangling competing theories of the definition and interpretation of the hybrid ornament of Islamic

architecture in Spain. She highlighted the daunting array of languages required to competently conduct research in Islamic art, an impediment common to many fields of Mediterranean study. Mercedes Volait (Director of Research at the Centre National de la Recherche Scientifique in Paris) urged a collaborative approach to surmount rigid disciplinary frameworks. As the geographic borders of the European Union continues to shift, so too must the boundaries of art’s history within the region and beyond. If it is true, as the old saying goes, that every age has the Renaissance it deserves, then perhaps it is appropriate that ours should increasingly reflect a complexly interrelated and global one.

---

## Exhibitions

### Closing Soon--

#### **Bronzino: Painter and Poet at the Medici Court**

September 24, 2010- January 23, 2011

<http://www.palazzostrozzi.org>

#### **Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection**

October 10- January 24, 2011

<http://www.huntington.org/>

#### **Self-Portraits by Women Artists ‘di capriccioso e destrissimo ingegno’**

Sala dei Reali Poste, Uffizi Gallery, Florence

December 15, 2010- January 30, 2011

<http://www.uffizi.firenze.it/english/mostre/mostra.asp?id=226>

### New York during CAA—



#### **Passion in Venice: Crivelli to Tintoretto and Veronese**

Museum of Biblical Art, Broadway & 61st St., New York

February 11- June 12, 2011

<http://mobia.org/exhibitions/passion-in-venice>

Rooted in Byzantium, the Christ as Man of Sorrows or “Cristo Passo,” entered Venetian art in the late Middle Ages after which it flourished locally for centuries. Drawn from international loans and curated by William Barcham and Catherine Pugliesi, this show examines the rich visual tradition of the sorrowful Christ across different media, including illuminated manuscripts, paintings, prints, sculpture, and liturgical objects. The exhibition also addresses the issue of how this iconography reflected and shaped Venetian piety in the Renaissance. IAS members are invited to the opening on Thursday, Feb. 10, 2011, 6-8 pm. The museum is located at 1865 Broadway (second floor). There will be a free tour of the exhibition on Sat., Feb. 12 at

5:30 pm. Those interested can sign up through the CAA website.



**A Renaissance Masterpiece Revealed: Filippino Lippi's *Madonna and Child***

January 15, 2011–April 25, 2011  
Metropolitan Museum of Art, New York  
<http://www.metmuseum.org>

Commissioned by Filippo Strozzi for his villa at Santuccio, this painting was bequeathed to the Metropolitan Museum by Jules Bache in 1949. In preparation for an exhibition on the artist that will be held in Rome next year, the picture was taken to conservation for examination this fall. A test cleaning revealed that beneath a thick, discolored varnish there was a beautifully preserved, richly colored painting. So striking is the transformation that the picture seems a new acquisition.

**Mannerism and Modernism: The Kasper Collection of Drawings and Photographs**

January 21 through May 1, 2011  
The Morgan Library & Museum, New York  
<http://www.themorgan.org/exhibitions/upcoming.asp>

The show focuses in three areas: sixteenth- and seventeenth-century old master drawings from the Mannerist period, modern and contemporary drawings, and photography. Most of the great Mannerist draftsmen—primarily Italian but also Northern European—are represented, including Perino del Vaga, Polidoro da Caravaggio, Giorgio Vasari, and Hendrick Goltzius. Modern and contemporary drawings include works by Pablo Picasso, Juan Gris, Henri Matisse, Jean Dubuffet, Richard Serra, Ed Ruscha, and others.

**Spring/Summer Shows--**



**In a New Light: Bellini's *St. Francis in the Desert***

May 22, 2011- August 28, 2011  
Frick Collection of Art, New York

<http://www.frick.org/exhibitions/future.htm>

Bellini's *St. Francis* underwent a detailed technical examination in the Department of Paintings and Conservation of The Metropolitan Museum of Art in 2010, using X-radiography, infrared reflectography, and microscopy to survey its wooden panel construction, the ground and preparatory layers, under drawings used to plan the composition, and the application of pigment. Discoveries yielded by this unprecedented study will be featured in a dossier exhibition of Bellini's painting. The

picture will be accompanied by documentation and an explanation of the new findings — and the questions they raise.

**George Inness in Italy**

February 19, 2011 - May 15, 2011  
<http://www.philamuseum.org/exhibitions/398.html>

George Inness (1825–1894) is widely admired as the pioneer of the evocative aesthetic known as Tonalism, which is distinguished by soft focus and diaphanous layers of paint. This is the first exhibition to examine the artist's two Italian sojourns (1851–52 and 1870–74) and their formative impact on his work. Italy offered Inness a font of inspiration as he developed his own unique artistic vision.

**Views of Venice: Canaletto and His Rivals**

February 20--May 30, 2011 National Gallery, Washington  
<http://www.nga.gov/exhibitions/veniceinfo.shtm>

This major London/ Washington exhibition brings 20 of the finest *vedute*, of Venice by Canaletto (1697-1768) together with 40 by his rivals Bernardo Bellotto, Francesco Guardi, and others. In addition to offering a virtual pictorial tour of Venice, as well as a history of Venetian view painting, the exhibition will focus on the rivalries that pitted Canaletto—the greatest practitioner of the genre—against his fellow painters, as each sought to dominate a lucrative market driven largely by the British Grand Tour.

**From Renaissance Palace to French Embassy**

December 17, 2010- April 27, 2011  
Farnese Palace, Rome  
<http://mostrapalazzofarnese.it/it/index.html>



Built for Cardinal Alessandro Farnese, elected Pope Paul III in 1534, by Antonio da Sangallo the Younger, Michelangelo, Vignola, and Giacomo della Porta, the palace served as Paul III's artistic and humanistic legacy. Frescoes by Salviati, Zuccari, and the Carracci remained in situ, whereas most everything that wasn't nailed down was carted off to Parma, Piacenza and Naples, and subsequently dispersed among public and private collections. More than 150 pieces have been returned to the palace for the exhibition, including Titian's "Portrait of Paul III," El Greco's "Miracle of Christ Healing the Blind," Sebastiano del Piombo's "Portrait of Clement VII," as well as ancient statues of emperors and mythological figures. Sketches, studies, tapestries, and coinage related to the Palazzo Farnese also will be exhibited.

**Ghirlandaio: A Family of Renaissance Painters between Firenze e Scandicci**

Palazzo Medici-Riccardi, Florence  
November 21, 2010-May 1, 2011

<http://www.ghirlandaio.it/>



The show presents some of the most beautiful works of this family of artists-- the paterfamilias Domenico, the brothers David and Benedetto, the son Ridolfo, and students, among whom are Lorenzo di Credi and Granacci. It offers insight into a Florentine family workshop which was active for almost 100 years, from c. 1450 to the mid-1500s. Besides the Florence site, the main venue is the recently renovated Castle of Acciaolo, Scandicci.

### Caravaggio and his Circle in Rome

June 17 –September 11, 2011

National Gallery of Canada, Ottawa

October 16, 2011–January 8, 2012

Kimbell Art Museum, Fort Worth, TX

<http://www.gallery.ca/english/592.htm#exhib2881>

This exhibition intends to explore the profound impact of the work of Caravaggio (Italian, 1571-1610) on a wide range of painters of Italian, French, Dutch, Flemish and Spanish origin who resided in Rome either during his lifetime or immediately afterwards. It was organized by the National Gallery of Canada and the Kimbell Art Museum in Fort Worth, Texas. For an overview of the “Caravaggiomania” provoked by the anniversary, see Richard Spear’s article in *Art in America*, at <http://www.artinamericamagazine.com/features/caravaggiomania/>

### From Morandi to Guttoso

Masterpieces from the Alberto della Ragione Collection

January 12- April 3, 2011

Estorick Collection of Modern Italian Art, London

<http://www.estorickcollection.com/exhibitions/>

---

## News and Announcements

Martina Bagnoli (Walters Art Museum) co-curated the exhibition “Treasures of Heaven: Relics, Saints and Devotion in Medieval Europe,” which opened at the Cleveland Museum of Art on October 17, 2010. It will be on view at the Walters Art Museum, Baltimore, February 13-May 15, 2011, and then travels to the British Museum in June. The exhibition, co-curated with Griffith Mann, Holger Klein and James Robinson, has a sumptuous catalogue, published by the Walters and distributed by Yale University Press.

William Barcham (Fashion Institute of Technology) and Catherine Puglisi (Rutgers) co-curated an exhibition on the Man of Sorrows in Venetian/Venetian art at the Museum of Biblical Art (Broadway and 61st St.). IAS members are invited to the opening on Feb. 10, 2011, 6-8

pm, and an afternoon tour of the exhibition on Sat., Feb. 12. The catalog is now available at <http://www.gilesltd.com/books/catalogue/art-decorative-arts/passion-in-venice/>. A symposium will take place March 19, 2011, 9-5 pm at the Institute of Fine Arts, NYU. Registration is required, and can be done at <http://arthistory.rutgers.edu/sorrows/>

Dorothy F. Glass has published *The Sculpture of Reform in North Italy, ca 1095-1130: History and Patronage of Romanesque Facades* (Farnham, Surrey England; Burlington, VT: Ashgate, 2010).

William R. Levin, (Centre College) received two citations at the 2010 Southeastern College Art Conference: the Award for Excellence in Teaching, for a member "who demonstrates an exceptional ability to teach effectively, impart knowledge, and inspire students" and the Award for Exemplary Achievement, "the organization's most prestigious award, given in recognition of personal and professional development as well as long-standing service to SECAC."

Marvin Trachtenberg, Edith Kitzmiller Professor of Art History (IFA-NYU), was honored by his students at a symposium focused on Medieval and Renaissance Architecture, held November 6, 2010 at the Institute of Fine Arts, NYU. Ten speakers presented papers on subjects ranging from Roman architecture to medievalism in Boston.

Giotto’s Ognissanti Crucifix was re-installed in the left transept chapel at the Ognissanti church on November 6, 2011 after a seven-year restoration by the Florentine Opificio di Pietre Dure. Infrared reflectography revealed preparatory drawings and cleaning restored the brilliant lapis lazuli background.

Small furnished attic studio apartment for rent in Sto. Spirito neighborhood (via della Chiesa), Florence. Beautiful view of surrounding houses. Suitable for one person. Available from October for one year. 500 Euros per month plus utilities. Security deposit required. Please write or call: [m\\_mosco@tiscali.it](mailto:m_mosco@tiscali.it) Tel. 0039-055-663951. Cell. 348-7489766.

Small one-bedroom apartment for rent, close to Ponte Vecchio, Florence. Rentals for brief periods of time (including semester or academic year). Recently restored. Second floor (top floor) of a small building with stone façade. Bedroom, living room with kitchen, modern bathroom. Own air conditioning and heating for apartment. Tel. +39 055 219411, Cell: +39 349 4651857, or email: [lucia.monaci@gmail.com](mailto:lucia.monaci@gmail.com)

Studio apartments available at the Centro Vittore Branca (Giorgio Cini Foundation) on the Isola San Giorgio in Venice. In fall 2010 the cost was thirty euros per night. The new residence opened about six months ago. For details, see



[http://www.cini.it/index.php/it/content/show/id/112/sf\\_highlight/residenza](http://www.cini.it/index.php/it/content/show/id/112/sf_highlight/residenza)

British filmmaker Peter Greenaway's "Leonardo's Last Supper: A vision" was presented at the Park Ave Armory in December 2010. A review entitled, "Last Supper for the Laptop Generation," can be seen at [http://www.nytimes.com/2010/12/03/arts/design/03greenaway.html?pagewanted=2&\\_r=2&sq=last%20supper&st=cse&scp=1](http://www.nytimes.com/2010/12/03/arts/design/03greenaway.html?pagewanted=2&_r=2&sq=last%20supper&st=cse&scp=1)

The Artemisia Gentileschi film, "A woman like that," produced by the 7<sup>th</sup> St Film Syndicate, will be previewed during the College Art Association meeting, on February 11, at 6:30 and 8:30 pm, in a screening room 4 blocks from the convention, on 57th Street. The film will also be shown at the Cleveland Art Museum in April, where curator Jon Sedyl will likely give an introduction. Another screening will take place at the National Gallery, Washington, D.C. on March 5, 2011.

---

## Italian Art Society Membership

[http://italianartsociety.org/?page\\_id=46](http://italianartsociety.org/?page_id=46)

You will be able to renew your 2011 IAS membership online shortly. Members are encouraged to pay on-line through our user-friendly website. Alternatively, checks may be mailed to Catherine McCurrach, Secretary, 2366 Heather Way, Ann Arbor, MI 48104. Annual membership costs \$20. Students receive a special discount rate of \$10. A suggestion to return to a January 1 annual renewal date will be discussed at the IAS business meeting at CAA. Thank you for your continued membership. Please encourage other colleagues to join. If you have questions, please e-mail Areli Marina, [treasurer@italianartsociety.org](mailto:treasurer@italianartsociety.org)

---

## Newsletter Contributions and Notices

Members are encouraged to write for upcoming issues of the IAS Newsletter. Share your thoughts on exhibitions, conferences, or workshops, and let others know about your recent awards or publications. If you are interested in writing an exhibition review or feature (approximately 600 words) for the next issue, contact Kay Arthur at [newsletter@italianartsociety.org](mailto:newsletter@italianartsociety.org). The deadline for inclusion in the Spring 2011 Newsletter is March 15, 2011.

---

## Italian Art Society Officers

President: Jeryldene Wood, University of Illinois  
([president@italianartsociety.org](mailto:president@italianartsociety.org))

Vice President: Kirstin Noreen, Loyola Marymount University  
([vicepresident@italianartsociety.org](mailto:vicepresident@italianartsociety.org))

Secretary: Catherine McCurrach, Wayne State University  
([membership@italianartsociety.org](mailto:membership@italianartsociety.org))

Treasurer: Areli Marina, University of Illinois  
([treasurer@italianartsociety.org](mailto:treasurer@italianartsociety.org))

Chair, Nominating Committee: C.D. Dickerson, Kimbell Art Museum  
([nominations@italianartsociety.org](mailto:nominations@italianartsociety.org))

Chair, Program Committee: Felicity Ratté, Marlboro College  
([programs@italianartsociety.org](mailto:programs@italianartsociety.org))

Chair, Travel Grant Committee: Maria De Prano, Washington State University  
([travelgrants@italianartsociety.org](mailto:travelgrants@italianartsociety.org))

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

Webmaster: Alison Perchuk, Occidental College  
([webmaster@italianartsociety.org](mailto:webmaster@italianartsociety.org))