



The Newsletter of the ITALIAN ART SOCIETY XXVII, 1 Winter 2015

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

President's Message from Cathleen A. Fleck

February 1, 2015

Dear Italian Art Society (IAS) Members:

Buon anno nuovo a tutti! As I come to the end of my term as President of the Italian Art Society, I am pleased to share a great deal of news with you. More details appear in the newsletter below and on our website (follow the links). I would like to take this opportunity to tell you how active the [officers and committees](#) of the IAS have been in their efforts to support you and the Society. We are excited to have selected our [Sixth Annual IAS/Kress Lecturer](#), Nino Zchomelidse, who will speak in Naples on May 20, 2015 on "Sacred Stage and Civic Platform: the role of the ambo in medieval Campania." The Awards Committee has chosen from among many outstanding applications two recipients, Andaleeb Banta and Jennifer Griffiths, for IAS [Travel Grants](#), and Catherine R. Carver for our Third Annual [Research and Publication Grant](#). In the fall, I prepared a grant application to the Samuel H. Kress Foundation, for which we successfully received funds to help [scholars travel internationally](#) to present papers in IAS sessions at RSA, AAIS, and SCSC. Our [Emerging Scholars Committee](#) has changed its name (formerly called the Graduate Students and Emerging Scholars Committee), but not its commitment to helping IAS graduate students or recent graduates with making connections and planning next steps. Their new [Mentoring Program](#), launched in January of this year, needs the [support of our senior and mid-career IAS members](#) to get off the ground. Please consider being an IAS mentor! I convey my gratitude or congratulations to all in keeping with your labors!

Our [Program Committee](#) and our new Events Coordinator, Gilbert Jones, have also been quite busy over the last year. All members and prospective members are encouraged to attend and enjoy a light breakfast with coffee and tea at our [IAS annual business meeting](#) at the [College Art Association annual meeting in 2015](#), which will take place on Thursday, February 12, at 7:30-9:00 a.m. in the New York Hilton, 2nd Floor, Madison Suite.

The IAS is pleased also to be co-sponsoring a two-day symposium on February 9-10, 2015 at the new [Center for Modern Italian Art](#) in New York organized by [Sharon Hecker and Marin Sullivan](#). The symposium is titled "Untying 'The Knot': The State of Postwar Italian Art History Today" and registration information may be found on their website. The symposium has been arranged in association with our official [CAA IAS session](#): "Di politica": Intersections of Italian Art and Politics since WWII." organized by Christopher Bennett and Elizabeth Mangini. It will take place on Wednesday, February 11, 2015 at 12:30 p.m.

In addition, please see the IAS website for details about the five IAS sessions at the [Renaissance Society of America](#) annual meeting from March 26-28, 2015, in Berlin (including a possible get-together, details available soon), and about our IAS sessions and a reception at the [International Congress on Medieval Studies](#) from May 14-17, 2015 at Kalamazoo (details available soon). The IAS also sponsored two sessions at the 2014 [Sixteenth Century Society and Conference](#), held in New Orleans, in October 2014. I thank all organizers, chairs, and speakers for the success of our IAS sessions. To keep abreast of IAS session and paper proposal deadlines, see our handy [conferences calendar](#) and the [submissions guidelines](#) on our website. [Gilbert](#) is planning our meetings and receptions and welcomes input regarding events at conferences where IAS has a presence.

The IAS Board followed the recommendation of our new Committee on Membership, Outreach, and Development (yes, it's the MOD Squad!) in 2015 to launch [new membership categories](#) of Patron (\$60) and Institution (\$100) to allow generous members and groups additional ways to support our society and our initiatives, including our 30th anniversary year plans in 2017. An ad-hoc committee (myself, Sheryl Reiss, Sean Roberts, Anne Leader, and Alison Perchuk) is preparing revisions to our bylaws that would clarify aspects of Society's practices; These revisions will be put before the IAS membership for a vote.

This past fall, the Nominating Committee assembled a notable [slate of candidates](#) who all generously offered to

serve the IAS in various positions, and the results of those elections are now available. Let me send my congratulations to Sheryl Reiss and Anne Leader for their election as President and Executive Vice President respectively, to Heather Graham, re-elected as our Social Media Coordinator, to the three new members of the Nominating Committee, Cristelle Baskins, Sharon Hecker and Anne Marie Yasin, and to the one new member of the Program Committee, Lila Yawn. We have made two appointments to take the posts of individuals leaving mid-term: Mark Rosen will fulfill the second year as Webmaster for Anne Leader, and Martha Dunkelman will serve as Treasurer for the remainder of Alison Perchuk's term. Both posts will be up for election in the year of their normal election cycle in 2016. As is customary, we appointed two replacement committee chairs from within current committees as well: Frances Gage will become Chair of the Program Committee and thus Vice President of Program Coordination (2017), and Janna Israel will take over as Chair of the Nominating Committee (2017). Congratulations to you all! Let me also thank the following outgoing officers and committee members for their incredible service: Sheryl Reiss (Executive Vice President); Alison Perchuk (Treasurer); Nick Camerlenghi (Vice President for Program Coordination); Anne Leader (Webmaster); Brian Curran (Chair), Frances Gage, and Mark Rosen (Nominating Committee); and Esperanca Camara (Program Committee).

Please explore our [website](#) or one of our social media sites to see how our Webmaster, Anne Leader, and Social Media Coordinator, Heather Graham, have been regularly changing and updating information: in addition to the website, our media presence includes the Italian art blog on [Tumblr](#), our IAS site on [Academia.edu](#), the IAS [Emerging Scholars Google](#) group, our [IAS Facebook](#) page, and our Twitter feed ([@ItalianArtSoc](#))! [Kay Arthur](#) keeps us connected to the world of Italian art through this newsletter, so please suggest a review of a book or exhibition or write about a newly renovated work of art, building, or archaeological site. As can be seen from these various notices, it is now more worthwhile than ever to [join the IAS](#).

In closing, let me thank the many colleagues who have served with me during my time as Executive Vice President and then President of the IAS, and the members at large for their support. I have been so very lucky to be surrounded by individuals who work so hard and care so much about making the study of Italian art and architecture possible—and enjoyable—for others. Please contact me with any comments or questions at president@italianartsociety.org (until February 12)!

Tanti Auguri in 2015!

Cathleen

Cathleen A. Fleck, President (2013-15)

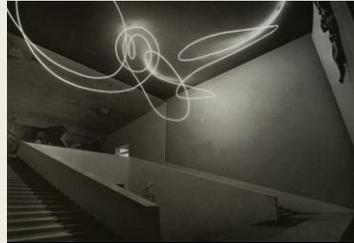
CAA 2015 at a GLANCE

Wednesday, February 11, 12:30 p.m. “Di Politica’: Intersections of Italian Art and Politics since World War II,” (Nassau Suite, 2nd Floor, Hilton New York, 1335 Avenue of the Americas)

Thursday, February 12, 7:30 a.m. “IAS Annual Business Meeting,” (Madison Suite, 2nd Floor, Hilton New York, 1335 Avenue of the Americas)

UNTYING ‘THE KNOT’: THE STATE OF POST-WAR ITALIAN ART HISTORY TODAY

Co-sponsored by the Center for Italian Modern Art (CIMA) and the Italian Art Society, this international symposium will



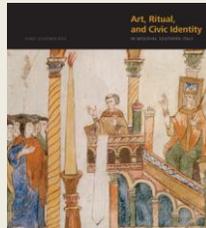
evaluate the current state of research on postwar Italian art history and highlight alternative methodologies for future inquiry. Held at CIMA (421 Broome Street, 4th Floor) on February 9-10, 2015, it will bring

together leading Italian, American, Canadian, and British scholars publishing in this expanding field. Lectures and roundtable discussions will comprehensively explore the most pressing issues and questions driving postwar Italian art history on both sides of the Atlantic. Tours of the Rosso installation led by CIMA's fellows will also be offered. This symposium was organized by Medardo Rosso scholar and art historian Sharon Hecker and art historian and professor at Keene State College Marin R. Sullivan. [Registration is available online at CIMA](#), and student discounts are offered with valid student identification.

2015 IAS/ KRESS LECTURE IN NAPLES

By Cathleen A. Fleck

We are thrilled to announce that the recipient of the sixth annual [Italian Art Society/Samuel H. Kress Foundation Italian Lecture](#) grant will be Professor Nino Zchomelidse,



who will speak on the topic of “Sacred Stage and Civic Platform: the Role of the Ambo in Medieval Campania” on May 20, 2015. We are pleased to establish a link with another respected Italian university, organized with the help of Professor Vinni Lucherini. The lecture will take place in the aula of the

[Dipartimento degli studi umanistici](#) of the [Università degli Studi di Napoli Federico II](#) at the complex of San Pietro Martire in the historic district of Naples ([Via Porta di Massa](#),

[1 - 80133 - Napoli](#)). Mark your calendars to visit Napoli if you are in Italy in late May!

IAS/ SAMUEL H. KRESS FOUNDATION INTERNATIONAL TRAVEL GRANTS

By Janis Elliot



Through the generosity of the Samuel H. Kress Foundation, the IAS offers IAS/ Kress Foundation Travel Grants to support transoceanic travel by IAS members to present papers

in IAS-sponsored sessions at any conference. Applicants must be members of the Italian Art Society, have received their Ph.D. by the time of application, and must be presenting papers on a pre-modern topic in an IAS-sponsored session. While the IAS is dedicated to the study of Italian art from prehistory to the present, the Kress Foundation devotes its resources to advancing the history, conservation, and enjoyment of European art and architecture from antiquity through the early nineteenth century; therefore, only papers on topics from prehistory through the early nineteenth century are eligible for consideration.

To apply for travel grants to be used during 2015, send in a single Word document (with your last name in the title): an introductory letter indicating your IAS membership status; a current cv; your paper abstract with IAS session title and chair contact information; a preliminary budget with hotel and travel costs; and a description of other possible travel funding sources and their likelihood of success. Questions and completed applications should be directed to the [IAS President](#). If you have submitted a proposal and have not received confirmation of receipt, please contact the IAS President.

The next eligible conference is the Sixteenth Century Studies and Conference to be held in Vancouver, Canada on October 22-25, 2015. The IAS/Kress Travel grant is now accepting proposals for the SCSC conference that address any issue relevant to Italian art and architecture in the long sixteenth century. Questions and proposals should be sent to the [Program Committee Chair](#), no later than March 15, 2015. The deadline for the travel grant application is May 20, 2015.

IAS TRAVEL & PUBLICATION AWARDS

By Janis Elliot

The Italian Art Society Awards Committee is pleased to announce the two recipients of the IAS Travel Grant for Emerging Scholars, in the amount of \$500 each to be used for conference travel in 2015. The recipients are Andaleeb Banta for her paper, "Simultaneous Vision in

Oberlin's 'Holy Family over Verona'" to be delivered in a session on 'Italian Painting' at the RSA conference in Berlin and Jennifer Griffiths for her paper, "Savage Beauty: A Futurist Legacy of Self Design" to be delivered in a session on 'Fashion and the Avant-Gard' at the CAA conference in New York.

The Awards Committee is also pleased to announce that Catherine R. Carver (University of Michigan and Wayne State University) is the recipient of the 2015 Research and Publication Grant in the amount of \$1000. Catherine's proposal, "Mapping Mark and Erasure: Siting Parish Architecture in Medieval Rome," builds on her previous research and makes a vital contribution to her current book project on the medieval parish churches of Rome. Moreover, through a mentorship program at the University of Michigan, her proposal includes the training of undergraduate students as research assistants in Rome. The committee was impressed by both the quality of the research proposal and the opportunity for students to undertake primary research. Need was also a factor as institutional support was contingent on the project receiving external funding. The Awards Committee was very pleased to provide some of that funding for this worthy project.

SPECIAL FEATURES

Curator's Preview-- Piero di Cosimo: The Poetry of Painting in Renaissance Florence

[National Gallery of Art](#), February 1—May 3, 2015

[Galleria degli Uffizi](#), June 23-September 27, 2015

By Dennis Geronimus (New York University)



First arriving on the scene at a most auspicious time for any hopeful young painter in Renaissance Florence, Piero di Cosimo was to leave the city's artistic landscape forever changed upon his death in 1522. A contemporary of luminaries such as Sandro Botticelli, Filippino

Lippi, Leonardo da Vinci and Michelangelo, Piero was esteemed in his day as a creative spirit of uncommon imagination, his fantastic inventions rivaling the verses of the ancient poets whose tales he set out to transform in a wonderfully strange language all his own. As his impressive list of patrons attests, Piero used his creative license to great advantage, concocting elaborate fables the meanings of which, in some cases, continue to beguile us. Once adorning the private palaces of wealthy merchant-bankers, these surreal myths proved as irresistible a siren's song to the likes of Salvador Dalí and Max Ernst five centuries later. But fantasy was not Piero's only preserve. Equally appealing to any prospective Renaissance client was Piero's versatility as a painter of many different styles, moods and subjects, sacred and profane. This artistic range is to be on full display in the National Gallery of Art's first-ever retrospective of Piero's richly varied career, an exhibition that at last will

introduce the public to an artist who is arguably one of the most spellbinding storytellers in Renaissance art. The first and only previous exhibition on Piero di Cosimo in the United States held in 1938 at the Schaeffer Galleries, New York, was a small showcase that included seven paintings attributed to the artist. As good fortune has it, Piero is one of the few masters of this period who is well represented in North American collections. Some forty-four of his most arresting works will be featured in the exhibition (together with an additional *tondo* in the catalogue), including three panels from the Gallery's own collection, highlighted by the *Visitation* altarpiece. The exhibited works will range across various themes and typologies. These flexible categories, playing on the larger themes of the observed and imagined, the pagan and the divine, may be described as follows: domestic images of devotion; altarpieces; mythological and allegorical scenes, many reunited for the first time; and male and female portraits.



For many prominent families in Renaissance Florence, from the Capponi to the Strozzi, Piero created elaborate mythological fantasies, the meanings of which continue to puzzle scholars. A strange and whimsical painting, *The Discovery of Honey* (ca. 1500, Worcester Art Museum), will be reunited with *The Misfortunes of Silenus* (c. 1500, Harvard Art Museums). So will the two other paired comparisons, capturing the stories of Vulcan in one instance, Prometheus in another. *The Hunt* and *The Return from the Hunt* (both ca. 1488–1500, The Metropolitan Museum of Art) illustrate a struggle for survival between man, satyrs, centaurs and wild beasts, with the distinctions not altogether clear among them.

Another of Piero's best-known *spalliera* panels (paintings set into the wall as wainscoting, or on large pieces of domestic furniture)—*Construction of a Palace* (ca. 1514–1518,



Ringling Museum of Art)—will be on view, along with compelling portraits, including likenesses of the famed

architect *Giuliano da Sangallo* and his father *Francesco Giamberti* (both ca. 1485, Rijksmuseum).



Four paintings will be on view only in Washington, D. C.: *Vulcan and Aeolus* (late 1480s, National Gallery of Canada, Ottawa), *Madonna and Child with Saints Dominic, Nicholas of Bari, Peter, and John the Baptist (Pala del Pugliese)* (ca. 1481–1485, Saint Louis Art Museum), *Madonna and Child with Saints John the*

Baptist, Margaret, Martin, and Angels (ca. 1515–1518, Philbrook Museum of Art, Tulsa), and one intimately scaled work attributed to Piero, *Saint Veronica* (ca. 1510, private collection). In turn, the Uffizi exhibition will include several paintings (and Piero's drawings) that will be unable to travel to Washington for conservation reasons.



Piero is very much ripe for discovery—or rediscovery—as the case may be. This is especially so for viewers with a mind and an imagination open to magical thinking. Reality is rendered thrillingly unfamiliar in one painted myth. In the very next image of veneration, however, the divine is made immediately present, palpably real. As multivalent in meaning as they are enchanting in appearance, Piero's images thus tend to inspire an exceptionally wide array of responses. Some pose a seemingly irresolvable intellectual challenge while others evoke a profound sense of emotional empathy. Some do both. Therein lies Piero's spell, then as today.

[A fully illustrated scholarly catalogue in English](#) and Italian versions features eight essays by a team of contributors, together with individual catalogue entries on each painting in the show. Relying on close formal, technical and textual analysis, the authors not only argue for specific interpretations and cases of authorship, but, more broadly, also address the social and religious possibilities of image-making in the period. The exhibition is coordinated at the National Gallery by Gretchen Hirschauer, Associate Curator of Italian Paintings at the National Gallery of Art, and guest curator Dennis Geronimus, associate professor of Renaissance art history and chair of the art history department at New York University. Also assisting are National Gallery painting conservator Elizabeth Walmsley and Virginia Brilliant, the Ulla R. Searing Curator of European Art at the John and Mable Ringling Museum of Art, Sarasota.

Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy

By Tamara Smithers (Austin Peay State University)



Lured by the glimmering gold leaf of panel paintings and spectacular swirls of color detailed on manuscript pages, Italian art lovers in Tennessee celebrated the exhibition

[“Sanctity Pictured” at the Frist Center in Nashville](#). The exhibit, which closed on January 25, featured Italian sacred art from 1200–1550—paintings, illuminated manuscripts, prints, drawings, medallions, and a painted crucifix—

brought together from American museums and libraries as well as the Vatican Collection by curator Trinita Kennedy. Notable artists featured included Duccio, Lippo Vanni, Spinello Aretino, Sassetta, Domenico Beccafumi, and Jacopo Bassano. It was the first exhibition in “Music City” to focus solely on Italian art since 1934 when artworks from the Kress collection were displayed at the Parthenon.

The exhibit proved to be distinctive not only for this reason but also because of its unique pairing of art from the rival Dominican and Franciscan religious orders, which encouraged viewers to draw comparisons and to contemplate differences in religious spirit. Susan Edwards, director of the Frist, states in the audio guide that the exhibition “compares and contrasts the ways the two orders employed art as propaganda and as didactic tools for themselves and their lay followers.” An audio guide greatly enhanced the viewer’s sensory experience by presenting songs recorded by two Nashville choirs, a male *a cappella* vocal group *Schola Pacis* and the Dominican Sisters of Saint Cecilia. The song from Jacobellus of Salerno’s Gradual of 1270 was presented by the choir of Saint. Cecilia 744 years after it was first used by Dominican nuns in Bologna on the Feast Day of Saint. Dominic. This particular folio of the thirteenth-



century choir book, illustrated in tempera, gold leaf and ink on parchment from the J. Paul Getty Museum, is one of the most elaborately decorated pages in the manuscript where its ornamentation was meant to inspire the sisters as they sung the musical script.

The section “Art for Franciscan and Dominican Women” was another distinguishing feature of the exhibition which highlighted narrative images of Saint Claire of Assisi, founder of the Franciscan order for women, and Saint Catherine of Siena, the Dominican saint canonized in 1461. The *Saint Catherine of Siena Receiving the Stigmata* by Beccafumi from 1513–15, also on loan from the J. Paul Getty Museum, was one of the few sixteenth-century works and works painted in oil on display. The predella, showcasing Albertian linear one-point perspective, depicts Catherine receiving the stigmata, an event seen by Dominicans to oppose that of Saint Francis’ stigmata.

Another remarkable artwork, the tempera panel painting possibly attributable to Duccio di Buoninsegna, the *Madonna and Child with Saint Francis* from 1285 from the Allen Memorial Art Museum at Oberlin College, bears similarities to the artist’s famous *Ruccellai Madonna* painted for the Dominican church Santa Maria Novella now housed in the Uffizi Museum in Florence. The icon, hung across from a facsimile of the *Ruccellai*



Madonna, highlights a defining aspect of the gallery layout: large-scale reproductions of contextualizing images such as this one, Fra Angelico’s *Annunciation* from San Marco in Florence, the Basilica of Saint Francis in Assisi, and the Arca of Saint Dominic by Nicola Pisano and others in Bologna, which supplemented the original works.

The catalogue edited by Kennedy, with essays on a range of topics from the changing imagery of Saint Francis in the Basilica of Assisi to paintings and devotion to experiencing Franciscan and Dominican churches to Franciscan women, provides detailed entries and brilliant color plates of each work in the show. A symposium took place in conjunction with the show. A film *Stories of Saint Francis* by director Luca Criscenti made in 2010 was also shown. Visitors from Nashville and elsewhere will certainly agree that the multi-sensory, creatively curated and well-contextualized exhibit was worth the eighty-year wait.

A Crazy Success! Pazzi Chapel Kickstarter Campaign Sets Precedent for Funding the Arts in Italy

By Alexandra Korey ([The Florentine.net](http://TheFlorentine.net))

From November 17 to December 19, 2014, Opera di Santa Croce (the non-profit responsible for the daily running of the church complex of the same name) ran the first ever crowd-funding campaign by a major Florentine institution. Using the American platform Kickstarter, they set the goal of raising \$95k toward the restoration of the loggia of the Pazzi Chapel, collecting individual donations in exchange for rewards that ranged from being listed in the institution’s historical archive to exclusive visits to the restoration site.

The world responded immediately to the call by sharing, supporting and pledging to the crowd-funding project, which



closed at \$102,426 with 859 backers. Pledges ranged from one dollar to \$10,000 by people in thirty countries around the world. The campaign raised an average of about \$3,000 per day, and the average pledge was \$119. Two-thirds of pledges came from beyond Italy, primarily from the U.S.A (where Kickstarter is best known), with a few backers from Indonesia, Peru, the Netherlands, Australia and New Zealand.

Giuseppe De Micheli, director of Opera di Santa Croce, commented upon the campaign’s conclusion: “The campaign marks a new beginning for the city of Florence, and we hope that our experience in this innovative field may be of help to other institutions that face similar issues in the preservation of cultural legacy.” The unprecedented success

of this Florentine campaign demonstrates that crowd-funding is an effective means of communication and community-building as well as a democratic and ethical fundraising method for the arts. Indeed, it is an experience that can be extended to various aspects of cultural production in Italy.

The experience of [the #CrazyforPazzi campaign](#), as it came to be dubbed, provides a few guidelines for anyone



wishing to replicate it. The first lesson is that taking on such a project requires an extended and expert team, months of planning, and a lot of dedicated hard work. In

order to run this crowd-funding campaign, Opera di Santa Croce partnered with two expert consultants. Ares Games has raised over a million dollars in five Kickstarter campaigns for historical-themed board games, and served as technical and financial consultant, while local English newspaper *The Florentine* (for whom this author works) took care of content, communications and event organization, both online and off.

The second important element is that a campaign does not end with its launch. The amount of promotion one does for a crowd-funding project has to be proportionate to the sum requested and the fame or importance of the subject. While we were convinced that the names “Florence,” “Santa Croce” and “Pazzi Chapel” were big draws for an international public, we had to spread the word in every way possible in order to reach those interested. We held a press conference that was well attended by all the local outlets, and we sent out a series of press releases internationally, not only for the launch and conclusion of the project but for two planned interventions during the campaign that were specifically created to keep interest high. Locally, we held an Instagram event attended by 120 of the city’s most active digital photographers, while internationally we spoke with the world during a Tweet Chat. In addition, the Kickstarter page itself had to be kept alive with text, photo and video updates every two to three days. The topic of the Pazzi Chapel provided numerous exciting declinations— one could talk about architecture, history, the Pazzi family, and so much more— so this was an opportunity to get the public actively involved in art-historical storytelling.



This campaign is one of four major successes in crowd-funding for the Italian cultural sector. Other examples include the restoration of Saint Francis’s cell in the church of San Francesco a Ripa, Rome via Kickstarter, the restoration of the portico of San Luca in

Bologna that raised €300,000 over the course of one year on an independent website, and the acquisition of a

porcelain set by Palazzo Madama that raised €89,576. Beyond restoration and acquisitions, museums and cultural institutions can use crowd-funding to create new exhibitions or bring temporary exhibitions into their space, or in smaller amounts to create educational programming or print publications.

As the newness of the method wears off, what will become more and more important in crowd-funding for the arts, alongside good storytelling, is to create a strong emotional connection that motivates the public to donate, but beyond that, to get involved. While crowd-funding is often used in the private sector for product pre-sales, in the arts we’re selling something more profound: an experience, a connection to something that comes from human genius, past or present.

Among the sixty comments posted on Santa Croce’s project we read numerous declarations of love for Florence and for this church, from locals and non-Florentines alike: “As a Florentine citizen I am so happy and proud to have supported this funding for my beloved Firenze and for a magnificent church & chapel” and “I’m looking forward to seeing the work when I return to Firenze in 2016. Very happy to be part of this project, we have nothing like this in Australia and to be a part of it is exciting!”

On January 12, 2015, restorers began setting up scaffolding outside the Pazzi Chapel for the 6-month long project, which will involve a complete consolidation and cleaning of the exterior of the structure. This historic moment is taking place because 859 people got involved directly by donating to the campaign. That is 859 people who will always hold Santa Croce closely in their hearts, and who Santa Croce will remember forever.

WINTER/ SPRING EXHIBITIONS

Disegni del Ottocento e del Novecento

[Gallerie dell’Accademia](#), Venice

October 11, 2014—March 1, 2015 (extended date)

Curated by Annalisa Perissa, the director of the Gabinetto dei Disegni for the Venice Academy, the exhibition contains 110 eighteenth- and nineteenth-century drawings ranging from Francesco Hayez to Emilio Vedova, and Andrea Appiani to Giuseppe Santomaso. The drawings, many of which are unpublished, are displayed to the public for the first time.

Medardo Rosso

[Center for Italian Modern Art](#), New York

October 17, 2014—June 27, 2015

CIMA presents a major installation of sculpture, drawing, and experimental photography by Medardo Rosso,

revealing the masterful range of an artist known chiefly for his three-dimensional work. Anchored by a major loan from the Museo Medardo Rosso in Barzio, Italy, the presentation explores the broad range of materials—from gesso, wax, and bronze, to photography and drawing—in which Rosso worked. The installation marks the first time that a comprehensive group of drawings by Rosso will be on view together. In tandem with the Rosso, CIMA presents two works by the American artist Cy Twombly, including the painting *Untitled (New York City)*, 1956, and the work-on-paper diptych *Idillion*, 1976.

Tullio Lombardo's Adam--A Masterpiece Restored
[Metropolitan Museum of Art](#), New York
 November 11, 2014—June 14, 2015

The life-size marble statue of *Adam*, carved by Tullio Lombardo (Italian, ca. 1455–1532), is among the most important works of art from Renaissance Venice to be found outside that city today. Made in the early 1490s for the tomb of Doge Andrea Vendramin, it is the only signed sculpture from that monumental complex. The serene, idealized figure, inspired by ancient sculpture, is deceptively simple. Carefully manipulating composition and finish, Tullio created God's perfect human being, but also the anxious victim of the serpent's wiles. In 2002, Tullio's *Adam* was gravely damaged in an accident. Committed to returning it to public view, the Museum undertook a conservation treatment that has restored the sculpture to its original appearance to the fullest extent possible.



Titian: Danaë, Venus and Adonis. The early poesie
[National Museum of the Prado](#), Madrid
 November 19, 2014—March 1, 2015

The exhibition displays several recently restored works by Titian known as "Poesie", the *Danaë* (London, Apsley House), and *Venus and Adonis* (Madrid, Museo del Prado). The conservation has given the paintings back their original lighting and coloring, and the *Danaë*, owned by Lord Wellington, is now confirmed as the original second version of the subject which Titian painted for Philip II in 1553.



Bramante a Milan-- Le Arti in Lombardia 1477-99
[Pinacoteca Brera](#), Milan
 December 4, 2014—March 22, 2015

The exhibition is presented on the 500th anniversary of the death of Bramante. The architect received his



education at the court of Urbino, where he had contact with many artists employed by Duke Federico, especially Piero della Francesca. Bramante was present in Milan from 1481; the exhibit traces his works and influence on Vincenzo Foppa, Ambrogio Bergognone, and Bramantino.

Painting Music in the Age of Caravaggio
[Metropolitan Museum of Art](#), New York
 January 20—April 5, 2015



What did people "hear" when they looked at paintings of musical performances by Caravaggio and his contemporaries? There is no doubt that these pictures had an intentionally aural, as well as visual, component: silent music is their theme. The period during which the three paintings on view—Caravaggio's *The Musicians*, Valentin de Boulogne's *The Lute Player*, and Laurent de La Hyre's *Allegory of Music*—were created witnessed the birth of opera and the promotion of the solo voice performed by professional singers. It also witnessed the creation of new instruments that challenged the primacy of the lute. The exhibition pairs the three paintings with musical instruments similar to those depicted, and an audio component allows visitors to hear music played on them.

Piero di Cosimo: The Poetry of Painting in Renaissance Florence
[National Gallery of Art](#), Washington
 February 1—May 3, 2015
[Galleria degli Uffizi](#), June 23–September 27, 2015

The first major retrospective exhibition on Piero di Cosimo premieres at the National Gallery. Some forty paintings will include beguiling mythologies and religious works (some on loan from churches in Italy), as well as one of his greatest works, the *Madonna and Child with Saints Elizabeth of Hungary, Catherine of Alexandria, Peter, and John the Evangelist with Angels* from the Museo degli Innocenti, Florence. (See "Curator's Preview," in the Special Features section of this newsletter).

Sculpture in the Age of Donatello
[Museum of Biblical Art](#), New York
 February 20—June 14, 2015



Twenty-three masterpieces of early Florentine Renaissance sculpture—most never seen outside Italy—will be exhibited as the centerpiece of the Museum's tenth anniversary season. MOBIA will be the sole world-wide venue for this once-in-a-lifetime exhibition. This tightly focused exhibition features works all created as components of larger programs for the exterior and interior of the Cathedral from around

1400 until 1450. The significance of the exhibition derives in part from its single-site specificity. *Sculpture in the Age of Donatello* brings together objects made for the same location by artists who knew each other personally, offering a moving, close-up look at the project which more than any other shaped the early Florentine Renaissance: the completion of "Il Duomo".

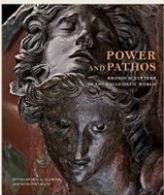
Il Laboratorio del Genio: Bernini Disegnatore
[Galleria Nazionale di Arte Antica di Palazzo Barberini](#)
 March 3—May 24, 2015



Derived in part from the collection of Queen Christina of Sweden, the Museum der bildenden Künste Leipzig has one of the largest holdings of drawings by Giovanni Lorenzo Bernini. This treasure was forgotten on the shelves of the municipal library until they were rediscovered and published in the early twentieth century. Currently on display in Leipzig, in Rome the show will include all types of drawings from the entire chronological span of his career, in particular, Bernini's work for Saint Peter's basilica, the Chigi Chapel, and examples of his caricatures.

Power and Pathos: Bronzes of the Hellenistic World

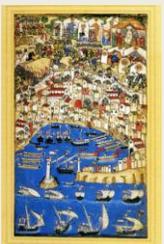
[Palazzo Strozzi](#), Florence
 March 14—June 21, 2015



Using outstanding large-scale bronze sculptures, the exhibition sets out to explore the development of art in the Hellenistic age as it spread from Greece throughout the Mediterranean between the fourth and first centuries BCE. The use of bronze allowed artists to impart an unprecedented level of dynamism to their full-figure statues and of naturalism to their portraits, in which psychological expression became a hallmark of the style.

The Middle Ages on the Road

[National Museum of the Bargello](#), Florence
 March 20—June 21, 2015



This exhibition marks the 150th anniversary of Florence as the capital of Italy and the Bargello's inauguration as a museum. The Bargello joins several other European museums to present some of the loftiest aspects of medieval civilization, taking its cue from the notion of travel as reality and as imagination to display a fascinating array of everyday items and works of art of the period.

Renaissance Splendors of the Northern Italian Courts

[The Getty Center](#), Los Angeles
 March 31—June 21, 2015



The Renaissance courts of northern Italy, among the wealthiest and most sophisticated in Europe, attracted innovative artists who created objects of remarkable beauty. Princes and other nobles offered painters and illuminators favorable contracts and social prestige in return for lavishly decorated panels and books. These works prominently displayed their owners' scholarly learning, religious devotion, and elite status. Drawn from the Getty Museum's permanent collection of manuscripts, this exhibition celebrates the magnificent illuminations that emerged from this courtly context—an array of visual riches fit for the highest-ranking members of Renaissance society.

Leonardo da Vinci and the Idea of Beauty

[Museum of Fine Arts](#), Boston
 April 15—June 15, 2015

This exhibition features a number of the most admired drawings of Leonardo da Vinci (1452-1519). Organized by the Muscarelle Museum of Art (Williamsburg, Virginia), this exhibition explores the artist's concepts of ideal beauty. Throughout his career, Leonardo experimented with different types of drawings: scientific studies made from life, grotesque caricatures, and the most beautiful images of men and women that he could envision. Because he left so few paintings, Leonardo's drawings have been recognized for centuries as the deepest window into his thinking. *The Codex on Flight*, an important loan from the Biblioteca Reale, Turin, features a newly discovered self-portrait from 1505.

Leonardo 1452-1519

[Palazzo Reale](#), Milan
 April 15-- July 19, 2015



Palazzo Reale in Milan celebrates the genius of Leonardo da Vinci with the largest exhibition ever organized in Italy. It will highlight da Vinci's ability to combine scientific thought with creative talent, art and technology. Biblioteca Ambrosiana will contribute over thirty drawings from the *Atlantic Codex*. Musée du Louvre has allowed three da Vinci paintings to travel to Milan: *Saint John the Baptist*, the *Annunciation*, and *La Belle Ferronnière*, which has just been restored. The *Vitruvian Man* will be included, showing the correlations of ideal human proportions with geometry. The drawing, rarely seen out of storage at the Gallerie dell'Accademia, Venice, will be on display for the maximum time permitted by conservators.

Drawing in Silver and Gold: Leonardo to Jasper Johns

[National Gallery of Art](#), Washington
May 3—July 26, 2015



This first comprehensive exhibition to examine the history of metalpoint—the art of drawing with a metal stylus on a specially prepared ground—presents some ninety drawings from the late Middle Ages to the present, from the collections of the British

Museum, the National Gallery of Art, and other major museums in the United States and Europe. Often regarded as a limited and unforgiving medium, metalpoint is capable of a surprising range of effects, as seen in these drawings by Leonardo da Vinci, Raphael, Rogier van der Weyden, Albrecht Dürer, Rembrandt van Rijn, and Jasper Johns.

Andrea del Sarto: The Renaissance Workshop in Action

[The Getty Center](#), Los Angeles
June 23—September 13, 2015



of the art of drawing by Andrea del Sarto (1486–1530). Moving beyond the graceful harmony and elegance of his elders and peers, such as Leonardo da Vinci, Raphael, and Fra Bartolommeo, del Sarto brought unprecedented realism and immediacy to his art through the

rough and rustic use of red chalk and the creation of powerful life and compositional studies. Comprising rare drawings and panel paintings, the exhibition illuminates Andrea del Sarto's inventiveness, creative process, and workshop practice. The exhibit was co-organized by the J. Paul Getty Museum and the Frick Collection, New York, where it will be displayed next fall.

NEWS AND ANNOUNCEMENTS

The Ministero dei Beni e delle Attività Culturali e del Turismo seeks new directors for major Italian museums. On January 8, 2015 an international call for applications was issued for the posts of Director for twenty world-class museums including the Galleria degli Uffizi and dell'Accademia (Florence), the Galleria Borghese and Galleria Nazionale d'Arte Moderna e Contemporanea (Rome), the Galleria Estense (Modena), the Gallerie dell'Accademia (Venice), the Pinacoteca di Brera (Milan), and many others. [Application forms are online at the MiBAC site.](#) The decision of the Italian Ministry has attracted [wide publicity.](#)

Alessandra Marino has been appointed interim superintendent of Florence's state-run museums by the Italian ministry of cultural heritage and activities following the departure of Cristina Acidini.

The Venice Biennale, which is among the most important contemporary art exhibitions, was founded in 1895 and is [celebrating its 120th anniversary in the summer of 2015.](#)

The Gallerie dell'Accademia, Venice will expand its gallery space beginning April 2015. [According to The Venice Times](#), 600,000 Euros will be spent to open five new rooms on the ground floor. This will allow around 300 artworks that have never been on display to be exhibited to the public.

La Bella Principessa, the profile portrait in ink and chalk on vellum with a disputed attribution to Leonardo da Vinci, has been on display in Urbino and then will be shown in the [Milan, April 23 through October 31, 2015.](#)

5,361 rare antiquities looted from Italy were discovered during raids on Swiss warehouses belonging to a Sicilian former art dealer. The vases, kraters, bronzes and frescoes were on display January 21, 2015 at the Baths of Diocletian Museum [during the press conference.](#)

A hitherto unknown life of Saint Francis written in the 1230s has been found and acquired by the Bibliothèque Nationale de France. André Vauchez stated that [it is the most important hagiographic discovery in over a century.](#)

The “Art History Mystery” in the winter 2014 IAS Newsletter brought to light another painting [by the mysterious Neapolitan artist “Maggiulo” or “Caggiulo.”](#) Art historian Pamela Simpson (Washington & Lee University) wrote IAS webmaster Anne Leader to say she had purchased an acrylic or oil on paper by the same artist.

Many thanks to all Italian Art Society members who have renewed their membership for 2015! Treasurer Alison Perchuk notes that we also received an anonymous donation. A special thanks to the [more than twenty members who took advantage of the new institutional and patron categories!](#)

IAS members who published books in 2014 include: Lynn Catterson, Annette Condello, A. Victor Coonin, Liana De Girolami Cheney, Douglas N. Dow, Adrian R. Duran, Diana Hillier, Evelyn Karet, Lorenzo Pericolo and David M. Stone, and Mark Rosen. Congratulations to all! You can purchase these books through the Amazon link on [the Member Publications page](#), which earns IAS a small percentage return.

IAS members who published articles in 2014 include: Charles Burroughs, Jean Cadogan, Liana De Girolami

Cheney, Jodi Cranston, Martha Dunkelman, Gillian B. Elliott, Katherine McHale, Luba Freedman, Frances Gage, Steven F. Ostrow, Lorenzo Pericolo, and Anna K. Tuck-Scala. Please see [the Member Publications page](#) for specific titles.

Italian Art Society Membership and Donations

Please join or renew your IAS membership today. Members are encouraged to pay on-line through [our user-friendly website](#). After February 12, checks should be mailed to Martha Dunkelman, 1 Mayfair Lane, Buffalo, New York, 14201. Annual membership costs \$30. Students receive a special discount rate of \$20. A new patron membership at \$60 allows generous members to support additional programming, including our Thirtieth Anniversary celebration and awards in 2017. An institutional membership of \$100 has also been added.

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 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 the treasurer at treasurer@italianartsociety.org

Newsletter Contributions Invited

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the spring 2015 issue, we are looking for special features on winter exhibitions (Donatello, Hellenistic Bronzes, Travel in the Middle Ages, and any of the Leonardo da Vinci shows). In addition, articles on restoration projects, or new teaching strategies or online research databases are welcome. Please [contact the editor Kay Arthur](#) to discuss possible topics or news in the field that should be included in the next newsletter. If you are interested in writing a feature (approximately 800-1200 words), let the editor know by around March 15 for the May 1 publication of the next issue. Please use standard *Chicago Manual of Style* format. Deadlines for submitting material to 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.

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