

The Newsletter of the ITALIAN ART SOCIETY XXV, 1 Winter 2013

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

President's Message from Kirstin Noreen

February 1, 2013

Dear Italian Art Society Members:

As I am nearing the completion of my term as President of the IAS, there are many exciting things to announce. The next speaker in the Italian Art Society-Kress Foundation lecture in Italy will be Sarah Blake McHam (Rutgers, The State University of New Jersey), who will present a paper on "*Laocoön, or Pliny Vindicated*" at the Fondazione Marco Besso in Rome. We are still in the process of finalizing the exact date for the talk, but we will send a notice to the membership through our monthly Notes and will announce additional details on the website and on Facebook.

I would also like to congratulate the recipients of the IAS Travel Grants and the new IAS Research and Publication Grant. Joanne Anderson (Visiting Lecturer, University of Warwick) received a Travel Grant for her paper "Coloring the Magdalene in the Early Renaissance" and Valentina Pugliano (Postdoctoral Research Fellow, Max-Planck-Institut für Wissenschaftsgeschichte, Berlin) was awarded a Travel Grant for her paper "'Subjects which painting may serve': How Botany met Renaissance Art"; these talks, each supported by a \$520 grant, will be presented at the Renaissance Society of America annual conference in San Diego (April 2013). Felicia Else (Associate Professor, Gettysburg College) has been awarded the first annual IAS Research and Publication Grant to help fund a trip to Florence this summer to complete research for her book, *The Politics of Water in the Art and Festivals of Medici Florence: From Neptune Fountain to Naumachia* (contracted with Ashgate Press). Details of Dr. Else's project, to be supported by a grant of \$800, will be posted on the IAS website. I would like to thank the hard working members of the Awards Committee who had difficult decisions to make. I should note that we had an unusually large number of Renaissance applicants this year and I would urge those from all periods to apply for these grants, as the IAS would like to support worthy projects from all periods of Italian art and architecture.

You may have noticed that our Travel Grant recipients are receiving slightly more than our previous \$500 awards. The additional funds are the result of money received through the Amazon Affiliates Program. Purchases initiated through [the link on our website](#) result in revenue directed to the Society. Because the use of this link does not change the cost of your purchase, but can directly help a grant recipient, we urge you to consider using this resource if you shop on Amazon. I recommend that IAS members also periodically check the Affiliates and Friends section of our website, where we post discounts that may be enjoyed by our members. Most recently, we have secured a discount of 30% for *The Art Newspaper* as well as a 20% discount for Ashgate publications. We hope to continue to offer these additional perks.

I welcome all those attending CAA to join us at the IAS business meeting on Friday, February 15 from 7:30 a.m. to 9:00 a.m. in Gramercy B on the 2nd floor of the Hilton. At the business meeting, we will announce the results of the first electronic ballot conducted by the IAS. We hope that our new system will make the vote more accessible to all current members. Those interested in proposing a session for IAS sponsorship should submit proposals to Martina Bagnoli, Program Committee Chair, prior to CAA (programs@italianartsociety.org); at CAA, we will discuss proposals for the long (2015) and short (2014) sessions at CAA as well as proposals for the Renaissance Society of America (2014), Sixteenth Century Studies Conference (2013), and the Society of Architectural Historians (2014). We will further explore the possibility of expanding IAS-sponsored sessions beyond our current affiliates (CAA, RSA, SAH, SCSC, Kalamazoo). To help sustain us at the early hour of the business meeting, a continental breakfast will be served. The business meeting will start an exciting line up of IAS sessions, conveniently located in the same room: "Bad Boys, Hussies, and Villains" (9:30-12:00) and "Disegno" (12:30-2:00). If you do not plan to be at CAA, but have issues or concerns that you would like to have discussed at the business meeting, please send an email to president@italianartsociety.org.

In closing, I would like to thank the wonderful support that I have received during my two years as IAS President. Cathleen Fleck, the current IAS Vice President, has had an

active role in all IAS activities. In addition to Cathleen, Catherine McCurrach (Secretary and Membership Coordinator), Alison Perchuk (Treasurer), Martina Bagnoli (Program Committee Chair), Anne Leader (Webmaster), Kay Arthur (Newsletter), and Heather Graham (Social Media) have all generously given vast amounts of time to help sustain the growth of the IAS. Sheryl Reiss (Nominating), Andaleeb Banta (Awards), and David Boffa (GSESC) have led their committees very effectively, especially as changes in voting, a new IAS award, and enhanced support for graduate students and emerging scholars have necessitated greater responsibilities. Grazie a tutti! I look forward to seeing you at CAA!

Best,
Kirstin

IAS at CAA at a Glance--

Friday, February 15, 7:30 AM–9:00 AM

IAS Business Meeting, Gramercy B, 2nd Floor

Friday, February 15, 9:30 AM–12:00 PM

Bad Boys, Hussies, and Villains

Gramercy B, 2nd Floor

Chair: George R. Bent, Washington and Lee University

Friday, February 15, 12:30 PM–2:00 PM

Disegno

Gramercy B, 2nd Floor

Chair: Diana Gisolfi, Pratt Institute-Pratt in Venice

Italian Art Society-Kress Lecture in Rome



Sarah Blake McHam (Rutgers, The State University of New Jersey) will present the next IAS- Kress Foundation lecture on “*Laocoön*, or Pliny Vindicated.” This will take place at the Fondazione Marco

Besso, Large di Torre Argentina #11, in late May or early June. Further information about the precise date will be sent to IAS members via email.

SPECIAL FEATURES

Bernini: Sculpting in Clay

[Kimbell Art Museum, Fort Worth Texas](#),

February 3-April 14, 2013

By Karen J. Lloyd (Queens University, ON)

The sharp curve of the artist’s fingernail separating neck from hair, the faint ripples of his thumbprint, the pockmarks of a rough wooden table; such are the intimate revelations of the exhibition *Bernini: Sculpting in Clay*, at the Metropolitan Museum until January 2013.



It will subsequently travel to the Kimbell Art Museum in Fort Worth, Texas, which owns three of Bernini’s clay models, including the recently restored *Moor*. Categorized as *bozzetti* or *modelli*, terms whose definitions are the subjects of debate, Bernini’s works in clay are highly fragile and thus difficult to transport. The outstanding opportunity to see almost forty of them (several that could not be included in the exhibition are discussed in the catalogue), including the noteworthy loan of all of the angels from the Fogg Art Museum, will likely not happen again in our lifetimes. This is the first monographic exhibition dedicated to the topic, and the organization by C. D. Dickerson III, Anthony Sigel, and Ian Wardropper is outstanding. The show and the accompanying catalogue, with its sensitive analysis of each object by Dickerson and Sigel, are an indisputable contribution to the study of Bernini’s working procedures and methods, his studio practice, and his creative process.

The exhibition begins *in media res*, with Bernini’s work for the Barberini. The starting point reflects a peculiarity of the material. While surviving *bozzetti* from later projects, such as the Altar of the Sacrament, show that Bernini worked through his ideas extensively in clay, there are no surviving models associated with his works before the 1630’s, including the medium-defying marbles of the Borghese collection. Dickerson takes up the problem in his catalogue essay, which provides the welcome comparative material of works in clay by Stefano Maderno, whom Dickerson convincingly posits as a likely formative influence on the young Bernini. The Bernini of the exhibition is, technically, fully developed, his facility in creating three-dimensional form everywhere on view. The remainder of the exhibition moves forward through Bernini’s career, from his fountains and chapels, to works associated with St. Peter’s, including the serial studies of the angels of the Ponte Sant’Angelo, and finally the divine worshippers of the Altar of the Blessed Sacrament.

The absence of identified early works in clay raises questions about survival rates, status, and collecting. By the second half of the seventeenth century several high-ranking individuals, including Cardinal Flavio Chigi, had notable collections of works in clay. With a few exceptions, it is unclear if Bernini produced clay models for the purposes of collecting, as it is unknown when they were fired or if they were meant to survive indefinitely. In most cases, those that were collected quickly received a coat of copper-colored paint or gilding, giving them the appearance of small bronzes, a genre that Bernini avoided but that his patrons craved from his hand.

Thus the problem of defining and studying these works: they are at a crossroads of the personal and the practical, private and public. In the surface of the material the viewer can see the hand of the artist at work, see how a finger and thumb

were pinched together to make a nose or how clay applied in strips and smoothed with a finger created locks of energetic hair. Yet these were objects with a practical function – the highly finished and astonishing model of the *Moor* no doubt won Bernini the commission for the eponymous fountain. It was also used as the basis for a second model by a studio sculptor, perhaps Giovanni Antonio Mari, likely in preparation for the carving of the marble itself. Similarly, as Sigel's meticulous examination of the models has shown, the powerful model for the *Lion* from the Four Rivers Fountain has faint marks indicating the locations of the junctures of the travertine blocks that would be used to make the stone beast for the famed fountain in Piazza Navona. Bernini's works in clay also played a role in the production of his public persona, as three-dimensional blueprints for masons and studio hands and as embodiments of his creative powers. Lelio Guidiccioni's oft-cited description of the swift surety of Bernini's hands as he worked on a model of the bust of Scipione Borghese has inscribed in subsequent literature an enduring idea of the fiery, spontaneous artist.



If the tacity of his terracottas creates a sense of unmitigated creative vitality in clay, the surviving works also document Bernini's almost obsessive approach to

sculptural problem solving. The studies of angels for the Altar of the Blessed Sacrament, like those for the Ponte Sant'Angelo, record his subtle, shifting considerations of drapery and human form. The twenty-two models (in wax?) for the *Longinus* that Joachim von Sandrart mentioned as in Bernini's studio suggest that such repeated study was not unusual for the artist. If there is spontaneity in the individual works, it is a serial spontaneity, developed *a fuoco lento*.

As in any strong scholarly exhibition, the questions raised are as important as the knowledge gained. What remains, understandably, beyond the scope here is the larger context of Seicento works in clay. Comparatively, we know little about Bernini's collaborators and contemporaries, sculptors such as Antonio Raggi and Ercole Ferrata. Raggi is best known as a stuccoist; the exhibition presents his model for a fountain in Sassuolo, which has its own idiosyncratic and vital modeling style. Works such as the model for *Habakkuk and the Angel*, attributed here to Ercole Ferrata, and a *Charity* given to Giuseppe Mazzuoli, whet the appetite for more. Many surviving works in clay that have been determined to be 'not Bernini' exist in an attribution limbo, without the comparative material that might situate them comfortably with one sculptor or another. The questions that attend works such as the *Head of St. Theresa*, with its mysterious monogram, or the bronze *Charles II on Horseback*, are legion.



The exhibition was also the occasion for a whirl of lively scholarly activity, including a conference in Toronto (*Material Bernini*), and lectures and a workshop at the Metropolitan Museum; the Kimbell Museum will hold further lectures in early 2013. The occasion of the exhibition has been, like the works themselves, a meeting of the public and the private, the academic and the aesthetic. For it is difficult to concentrate wholly on questions of attribution, process, or even technique, when standing before a work like the *Head of St. Jerome*. The sense of a physical, pained presence evoked by Bernini's study of the weeping saint dispels, for a moment, probing questions and repays close looking at these objects. As Dickerson and Sigel observe, the saint's closed eyelids droop slightly and deliberately at the centre to suggest a teardrop, about to fall; the subtlety of the minute detail is breathtaking. On Jerome's right cheekbone, the parallel lines of a claw-tooth chisel show Bernini thinking about how light would fall on the finished work and animate the marble. The *Head of Jerome* thus adds an additional medium to the earth and clay on display here: light, the immaterial material that everywhere in Bernini's work creates a link between the physical and the spiritual, elevating the former and bringing the latter almost within fingertips' reach.

Italian Art at the Bob Jones Museum & Gallery [Bob Jones Museum & Gallery](#)

By Tamara Smithers (Austin Peay State University)



The Bob Jones University Museum and Gallery in Greenville, South Carolina is home to one of the largest collections of Christian art in North America. In 1948, the founder of the museum, preacher and teacher Dr. Robert Reynolds Jones, began to channel his passion for art into collecting. Exhibiting his works together for the first time in 1951 as twenty-five paintings on display in two rooms, the museum now comprises twenty-seven galleries on campus. Additionally, a public-outreach center, which opened downtown at Heritage Green in 2009, features rotating exhibits from the permanent collection as well as interactive, educational displays. Today BJU Museum & Gallery owns over four hundred paintings, sculptures, prints, and decorative objects from Europe dating from the early-fourteenth to the late-nineteenth century. Although Dr. Bob Jones, Jr. died in 1997, the museum continually seeks to augment its holdings. The most recent acquisition, donated by Michael Riley in 2009, is the group of Cinquecento engravings from *Ecclesiae Militantis Triumphus Sive. Deo amabilium Martyrum* (1583) by Giovanni Battista de' Cavalieri after Niccolò Circignano's sixteenth-century frescoes of martyrs in Santo Stefano Rotondo.

Of special interest to IAS members is the substantial Italian

Art Collection, totaling two hundred and two paintings. The museum owns twenty gold-gilded Gothic panels, including four triptychs. On permanent display are works by Renaissance painters such as Sandro Botticelli, Francesco Granacci, Andrea del Sarto, Il Sodoma, Titian, and Paris Bordone, and sculptors such as Mino da Fiesole and Antonio Rosellino. A notable tiny treasure, at 10 ¼” in diameter, is the *Madonna del’ Lago* by Marco d’Oggiono who worked under Leonardo da Vinci in Milan. John Nolan, curator since Dr. Jones Jr.’s death, believes the Leonardesque oil-on-panel tondo was once in the personal collection of Josephine Bonaparte.



Italian Baroque painters represented include Guido Reni, Carlo Dolci, Il Domenichino, Carlo Maratti, and Salvator Rosa to name a few. The Italian Baroque paintings are the core of the museum’s collection with ninety-five works, and according to Nolan, is the fourth largest collection

in the nation. Many of these sacred images were purchased inexpensively by Dr. Jones, Jr. in the 1950s when the Baroque style was not in high demand in the art market.

A recent on-campus exhibition “Likely and Unlikely Pairings” offered a traditional art history pedagogical exercise for the members of the general public, students, and scholars alike. Here, placed side by side is an Italian Renaissance painting next to a Northern Renaissance one of the same subject, for example, providing the opportunity for in-person comparative viewing. Perhaps of interest to a more academic audience are the master-protégé relationships where more relevantly connected paintings not typically displayed together are coupled. These “likely pairings” include Il Tintoretto’s *The Visit of the Queen of Sheba to Solomon* and an allegory by his daughter Marietta Robusti, as well as two works entitled *The Expulsion of Hagar*, one by Francesco Ruschi and a smaller version of the same subject by his student, Antonio Zanchi.

The Bob Jones Museum and Gallery features many lesser-known works by well-known masters and master works by lesser-known artists. The large-scale gilded tempera on panel triptych by the late-Trecento, pre-Renaissance painter Tommaso del Mazza, one of the earliest works in the collection, recently underwent technical analysis and restoration at the J. Paul Getty Museum. Notable too is the unusual small-scale oil on canvas entitled *Philosopher Holding a Book* by Giambattista Tiepolo dated to the mid-1750s. As one of the latest Italian artists represented in the collection, Tiepolo exhibits his exceptional skill in creating texture in oil, a rare example of a work in this medium by the fresco painter. Not only in date, but also in style, medium, and size, these two paintings embody the collection’s depth and range of Italian art. A visit to

South Carolina would be well worth it for teachers in the region planning field trips, scholars seeking unique collections, or anyone desiring to experience the art of the Old Masters. Dr. Jones, Jr., who was not only an art connoisseur but also an enthusiast of the performing arts, expressed over fifty years ago at the museum’s dedication, “You may not be artists yourselves, but you have the eyes to see and hearts to appreciate and souls to respond.” (Photos courtesy of the museum)

The “Repristinization” of S. Benedetto in Piscinula in Rome

By Catherine C. McCurrach (Wayne State University)



The verb *repristinare*, according to the third edition of the *Oxford English Dictionary*, means “to restore to the original condition or position, to revive, to renew.” Its noun form, *repristination*, certainly is a term not in common parlance amongst many art historians, particularly those of us who focus on medieval monuments in Italy. Rather, we routinely interchange the Italian noun *restauro* and the English term

restoration, “the process of carrying out alterations and repairs with the idea of restoring a building to something like its original form.” However, there is a distinct difference between “repristinization” and “restoration,” or *restauro* – “repristinization” alludes to an intentional agenda of reclaiming authenticity absent from works of restoration. This difference becomes apparent when considering the interventions undertaken on the church of S. Benedetto in Piscinula, a Roman church in the *riione* of Trastevere.

The small parish church sits in the far corner of the Piazza di Piscinula, just across the Tiber Island from the Ponte Cestio. Marked by a single point of entry, it might be easy to miss, save for the diminutive two-storey campanile that rises above the façade. The interior contains a nave of five bays and two small side aisles. The capitals and columns consist of *spolia* of varying quality; a lovely cosmatesque pavement covers much of the nave floor. Masonry analysis dates the construction of the basilica and the campanile to the twelfth century, consistent with remnants of the twelfth-century Last Judgment on the interior west wall and fragments of the offering of Cain and Abel in the southwest corner. The narthex was reconfigured in the thirteenth century to house an oratory dedicated to the Virgin. This space also contains the famous “cella di San Benedetto.” It is believed, that St. Benedict, founder of the Abbey of Montecassino and author of the monastic *Rule of St. Benedict*, stayed here as a student in Rome and, more importantly, that here he prayed to an image of the Virgin and child. Indeed, it has been suggested that his activities in the oratory exhibited the religious passion that led to his abandonment of his studies and his conversion to the religious life. It is very likely that the

power of the legend of Benedict's presence saved this parish church from destruction in the post-medieval period. It is also the power of this association that moves the recent history of this church in the last ten years from the realm of restoration to that of repriminization.

The later history of San Benedetto in Piscinula follows a fairly common trajectory. It is recorded in church lists of 1192 and 1320; a parish registry survives from 1571. The earliest written record of the tradition of Benedict's activities at the site dates to 1625 in Ottavio Panciroli's *I tesori nascosti dell'alm città di Roma*. In that same period, the church underwent the first of a number of drastic refurbishments, with alteration to the façade. Two more interventions in the next fifty years saw the addition of a fourth altar. In the eighteenth century conventual spaces above the nave were added. In 1824, the parish was suppressed and the church closed. Carlo Massimo rescued the site by annexing it for his local school for impoverished children. The school closed in 1910, and the site was abandoned yet again. In 1929 it was given to Carmelite nuns, but by the end of the twentieth century, the number of nuns had dwindled to a handful, and San Benedetto in Piscinula was falling in disrepair. The exterior was a dirty brown, and the façade blended into the continuous expanse of building in the piazza. Access to the interior was sporadic, and the campanile was completely forbidden. With fortuitous timing, one could obtain permission to see the remnants of the twelfth-century frescos, and the oratory. The columns, capitals, and floor of the basilica notwithstanding, these spaces were the only places in the site with visible medieval masonry. The rest of the walls of the church had layers of plaster painted a drab brown; a curious red line outlined the nave arcade. Overall, the site was dank, depressing, and completely unremarkable.



San Benedetto in Piscinula's fortunes changed, however, in the new millennium, and the last decade has witnessed its transformation from a little known medieval parish church to a "must-see" tourist stop. In the period 2000-2004, the church underwent some significant repriminization. The façade was cleaned, the campanile repaired, and on the interior the plaster was removed from the walls to expose the medieval masonry of the nave. The work uncovered numerous fresco remnants that provide glimpses of decorative campaigns spanning centuries. A fragment of the twelfth-century fresco program was found on the north wall; an image of St. Anne and the Virgin and child, perhaps dating to the late thirteenth-century, occupies the south wall beside the apse. A framed fresco fragment of St. Benedict holding a codex and a Tau-staff has been moved from the narthex and now hangs in the south aisle. The apse itself contains quite the mélange,

artfully arranged in harmonious balance: directly above the altar is a fourteenth-century depiction of St. Benedict holding his staff and the Rule; framed above that an image of the Madonna and child perhaps of a similar date; post-medieval images in the apse include representations of S. Nicola of Bari and S. Biago, while the conch displays a Coronation of the Virgin. The intervention included work on the narthex and oratory as well. The area was cleaned up, a formal altar was established in front of the "cella of St. Benedict," and a display cabinet selling numerous religious articles associated with the cult of Benedict was added.

This activity at S. Benedetto in Piscinula is tied to a significant event toward the end of John Paul II's papacy, one that speaks to the mingling of local Roman activities and global Catholicism. On February 22, 2001 the Pope formally affirmed the "Herald of the Gospels," a new religious movement rising from Brazil, as an International Private Association of Christ's Faithful of Pontifical Right. Now in 78 countries, this organization looks to youth involvement and parish revitalization as part of its mission. On May 31, 2003, the church of S. Benedetto in Piscinula was granted to the Heralds, who bore much of the financial obligation for its renovation. This has not only revitalized the local parish community, but also witnessed a remarkable period of promotion of the site and of the site's association with St. Benedict. The church now keeps hours compatible with many Roman churches, and the Heralds themselves are welcoming tourists and scholars interested in the building.

Here we can recognize a fascinating element of Roman architectural history repeating itself before our eyes. The renovation consistently looks to highlight the "ancient" and "authentically medieval" associations of the site. The Heralds promote the cult of Benedict as he was promoted in Rome in the medieval period, not only as abbot of Montecassino and author of a seminal monastic Rule, but also as a quintessentially Italian intercessory saint. Their promotion draws directly from narratives constructed in the seventeenth century, yet it recasts these traditions under the guise of historical fact. In short, we see the pattern that has repeated itself in Rome for a millennium. A new movement appropriates a site of resonance, and it establishes legitimacy in the process. We are witnessing repriminization in action. (interior photo courtesy of Erik Gustafson).

CONFERENCES/ SYMPOSIA TO ATTEND

New Approaches to Painting and Illumination in the Time of Giotto

[The Getty Center](#), Los Angeles
February 5, 2013

This symposium evaluates the artistic and cultural world of early fourteenth-century Florence with interdisciplinary presentations by art historians, curators, conservators, conservation scientists, and

musicologists. Papers will address devotional life, the original function of panel paintings in a church context, the music of lay confraternities, and the artistic production in Tuscan cities surrounding Florence in the Trecento, in addition to papers that approach the objects through technical art history and connoisseurship. Speakers include Ann Derbes, Mark Sandona, Amy Neff, Ada Labriola, Joanna Cannon, Francesco Zimei, Marco Ciatti and Cecilia Frosini.

Discovering the Italian Trecento in the Nineteenth Century

[The National Gallery](#), London, March 1-2, 2013
Venice, Italy, November 15-16, 2013

The growing interest in the early Italian Renaissance during the 'long' nineteenth century has become a major and developing area of study, for students of both the Renaissance itself and the nineteenth century. Although the artistic culture of the 14th century had previously been dismissed as 'primitive' or 'ugly', it became an inspiration for the fine and applied arts and architecture in the 19th century. On Day One, a panel of speakers at the National Gallery will discuss themes ranging from the historic interpretation of the trecento in the 19th century to the impact it had on artists and collectors of the period. The second day, hosted by the Wallace Collection, will focus on the effect of this new interest in early Italian art on architecture and the decorative arts as well as literature and music.

The South-Central Renaissance Conference

March 21-23, 2013 Omaha, Nebraska

The Keynote Lecturer will be Norman Land, (University of Missouri) presenting "Pingo and Fingo: A Concise History of a Joke." The William B. Hunter Lecturer will be Liana De Girolami Cheney, (University of Massachusetts Lowell) presenting "Giorgio Vasari's Vision: The Arts and the *Belles Lettres*." [See the conference website for the program \(forthcoming\).](#)

The American Association of Italian Studies Conference

April 11-14, 2013 Eugene, Oregon

An extraordinary five IAS sessions will take place at the American Association of Italian Studies in Oregon in April. This conference offers IAS scholars a new venue for presenting papers in an interdisciplinary setting. The IAS sessions are chaired by James Harper (University of Oregon), Nicola Camerlenghi (University of Oregon), Rebekah Perry (Università della Tuscia), and Jessica Maier (Mount Holyoke College). [See the conference](#)

[website for the program.](#)

Early Modern Rome 2 (1341-1667)

October 10-12, 2013, University of California, Rome

This conference aims to bring together scholars from a range of disciplines—history, art and architectural history, literature, music, dance, religious studies, food studies, philosophy, history of medicine or science, and others—to investigate the city and the *campagna romana*. We hope scholars will venture outside of their own disciplinary parameters to enter into dialogue with others and explore concurrent forms of cultural production or social and political events. Please note that EMR 2 will extend the confines of the city by organizing sessions on the *campagna romana*, in particular on the Orsini-Odescalchi Castle of Bracciano. See the conference website for the program (forthcoming).

CALLS FOR PARTICIPATION

Fellowships for Columbia University Libraries

New York, N.Y.

Deadline: February 15, 2013.

[The Columbia University Libraries \(CUL\)](#) invites applications from scholars and researchers to a new program designed to facilitate access to Columbia's special and unique collections. CUL will award ten (10) grants of \$2500 each on a competitive basis to researchers who can demonstrate a compelling need to consult CUL holdings for their work. Participating Columbia libraries and collections include the Avery Architectural and Fine Arts Library, The Burke Library at Union Theological Seminary, Butler Library, the Lehman Social Sciences Library, and the Rare Book & Manuscript Library. Award notifications will be sent to applicants by April 19, 2013 for research conducted at Columbia during the period July 1, 2013 – June 30, 2014.

Negotiating Boundaries: The Plural Fields of Art History

[Barber Institute of Fine Arts](#), University of Birmingham, UK

July 1 - 02, 2013

Deadline: Feb 22, 2013

The formation of art history as a discipline was underpinned by the claim to a special area of expertise which, in the late nineteenth and twentieth centuries, was accompanied by the development of particular concepts and methods, from the formal and spatial analysis of Wölfflin, Riegl or Schmarsow to the iconology of Panofsky. Linked to the emergence of the concept of autonomous art, the discipline was established by means of certain exclusions; a rigid line of demarcation was drawn between art history and archaeology, aesthetic judgments were deemed irrelevant and the decorative and applied arts became the objects of a separate, less prestigious, domain of inquiry. Why are certain art historical topics still the domain of researchers in other disciplines?

What are the consequences? Given the contemporary skepticism towards totalizing forms of thought, should it be even seen as a problem that discourse on art is so plural? Proposals are invited that address either general theoretical issues or examine specific case studies. Abstracts (250-300 words) should be submitted to Matthew Rampley, m.j.rampley@bham.ac.uk

NEH Seminar at American Academy in Rome

Italy in the Age of the Risorgimento-- New Perspectives
July 1- August 1, 2013
Deadline: March 4, 2013

Directed by John A. Davis and David Kertzer, the seminar is designed to provide college and university teachers with an intensive introduction to new, more comparative and transnational approaches to nineteenth-century Italian history that have emerged in recent years. A product of collaborative work of Italian and non-Italian historians, these new approaches enable us to set Italy's nineteenth century more firmly in comparative European, transnational, and global contexts, at the same time placing greater emphasis on cultural and social dimensions. The seminar is designed for teachers in the humanities and social sciences, with special emphasis on the political, social, and cultural history of Europe in the contemporary era. For more information see neh.seminar@aarome.org.

WINTER/SPRING EXHIBITIONS

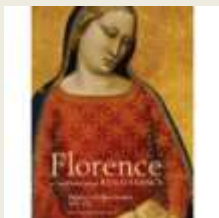
Masterpieces of Italian Renaissance Maiolica
[The Victoria and Albert Museum, London](#)
September 22- May 6, 2013



The V&A has the greatest collection of Italian Renaissance maiolica in the world. This exhibition explores the extraordinary imagery of this revolutionary type of tin-glazed pottery painted with a dazzling palette of colors that never fades and which was treasured by popes and princes. It also highlights maiolica's many uses including the important social rituals surrounding courtship, marriage and birth.

Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350

[The Getty Center, Los Angeles, CA](#)
November 13, 2012– February 10, 2013



From 1300 to 1350, Florence witnessed rapid civic and church growth and was home to the revolutionary painter Giotto di Bondone and the iconic literary figure Dante Alighieri. In this 50-

year period, accomplished and prolific Florentine panel painters and illuminators developed devotional art and narrative painting, disseminating new religious and humanist texts composed in the city at this time. In a fresh approach to this material, the exhibition incorporates new findings about artistic techniques and artists' workshops based on conservation research and scientific analysis. This major international loan exhibition reveals a more complex and nuanced picture of the beauty and creativity of artistic production in Florence at the dawn of the Renaissance.

Michelangelo's David-Apollo

[National Gallery of Art, Washington, D.C.](#)
December 13, 2012– March 3, 2013



The presentation of the *David-Apollo*, a marble statue by Michelangelo lent to the National Gallery of Art by the Museo Nazionale del Bargello in Florence, opens the nationwide celebration 2013—*The Year of Italian Culture*. The graceful figure of a youth in a twisting pose is mysterious in both mood and subject; the elements that would confirm an identity as either the biblical giant-killer David or the pagan sun-god Apollo were never completed. With flesh areas covered by a fine network of chisel marks, the statue is a fascinating example of the *non-finito*, the unfinished condition that allows viewers to study the sculptural process in many works by Michelangelo.

Bernini, Sculpting in Clay

[Kimbell Art Museum, Fort Worth Texas](#)
February 3-April 14, 2013

The brilliantly expressive clay models created by Bernini in preparation for his masterful works in marble and bronze offer extraordinary insights into his creative imagination. Marked with impressions from the artist's fingers and tools, these models give the viewer a sense of looking over Bernini's shoulder as the sculptures were taking shape. Most of the terracottas are executed in a loose style that conveys great speed and dexterity, as well as the artist's concern with developing the best possible design. The models have been long admired and continue to be much sought after by major museums in Europe and the United States; the Kimbell is fortunate to own three of the very best. *Bernini: Sculpting in Clay* seeks a deeper understanding of the sculptor through a careful analysis of 49 terracotta models. The majority of these are by Bernini—virtually all the ones known today that can be securely attributed to him.

Piero della Francesca in America

[Frick Collection, New York, NY](#)
February 12- May 19, 2013

The Frick Collection will present the first monographic exhibition in the United States dedicated to the artist. It



brings together seven works by Piero della Francesca, including six panels from the Sant'Agostino altarpiece — the largest number from this masterwork ever reassembled. Completing the group will be one of the most important Renaissance works in America, Piero's *Virgin and Child Enthroned with Attendant Angels* from the Sterling and

Francine Clark Art Institute. This intact altarpiece encapsulates Piero's singular ability to paint monumental figures of profound dignity and spiritual grandeur. As with his frescoes in Italy, which hardly ever travel, this large panel is rarely lent by its home institution. *Piero della Francesca in America* is organized by guest curator and former Andrew W. Mellon Fellow Nathaniel Silver.

Revealing the African Presence in Renaissance Europe

[Princeton University Art Museum](#)

February 16- June 9, 2013



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

visiting Europe during this time included artists, aristocrats, saints, slaves, and diplomats. The exhibition of vivid portraits created from life—themselves a part of the wider Renaissance focus on the identity and perspective of the individual—encourages face-to-face encounters with these individuals and poses questions about the challenges of color, class, and stereotypes that a new diversity brought to Europe. Aspects of this material have long been studied by scholars, but this exhibition marks the first time the subject has been presented to a wider American public. Organized by the Walters, it features 75 works of art drawn from the Walters, major museums in the U.S. and Europe, and private collections.

Barocci: Brilliance and Grace

[The National Gallery, London](#)

February 27- May 19, 2013



Federico Barocci is celebrated as one of the most talented artists of late sixteenth-century Italy. Fascinated by the human form, he fused charm and compositional harmony with an

unparalleled sensitivity to color. The exhibition will showcase his most spectacular altarpieces, including his

famous 'Entombment' from Senigallia and 'Last Supper' from Urbino Cathedral, thanks to the cooperation of the Soprintendenze delle Marche. In total 14 of his most important altarpieces and devotional paintings and four of his finest portraits will be on display alongside their preparatory drawings and oil sketches, revealing the fertility of Barocci's imagination, the diversity of his working methods and the sheer beauty and grace of his art.

Tiziano

[Scuderie del Quirinale, Rome](#)

March 5- June 16, 2013



The *Concert* and *La Bella* from Palazzo Pitti, *Flora* from the Uffizi, the *Gozzi Altarpiece* from Ancona, *Danaë* and the *Shower of Gold* from Capodimonte, *Charles V with a Dog* and the *Self-portrait* from the Prado, or

the *Flaying of Marsyas* from Kromeriz are some of the most celebrated works of the great Venetian painter Titian. The exhibit retraces the salient moments of this great Italian painter's uncontainable rise, from his early days in the workshops of Giovanni Bellini and Giorgione in Venice to the independence that he won with his large canvases for the Doges and for the D'Este and Della Rovere families, and ultimately with his imperial commissions from Charles V and his son Philip II.

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

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

Musée du Louvre, September 23, 2013-January 6, 2014



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

Donatello, Ghiberti, Nanni di Banco, Michelozzo and others in the Cathedral and Orsanmichele were the first and loftiest testimony to this exaltation of Florence and its leading citizens. From the 1420s on, the new standards of sculpture perfected by the great masters and illustrated by masterpieces—like Donatello's *Pazzi Madonna* from Berlin and the Fiesole *Madonna* attributed to Brunelleschi—spread via a strong market for bas-reliefs for private devotion. the wooden model of Brunelleschi's *Cupola for Santa Maria del Fiore*—the exhibition offers a retrospective of sculpture that was also to have 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.

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 Enrico De Conti and an anonymous donor for their donations to the Italian Art Society.

If you missed the "Leonardo at the Court of Milan" exhibition in London, you can download the room-by-room guide from [the National Gallery website](#).

Images of Shame: Infamy, Defamation and the Ethics of 'oeconomia' was held November 16-17, 2012 at the [Kunsthistorisches Institut, Florence](#). Matteo Ferrari (Scuola Normale Superiore, Pisa), presented a talk on "Early defamatory painting in Italian city-states II: images as documents and images as facts."

On January 15, 2013 Paolo Uccello's Battle of San Romano returned to its customary place in Room 7 in the Uffizi Gallery, after restoration studies and participation in the Bagliati Dorati Exhibition.

On January 27 at 2:00 pm Alison Luchs, curator of early European sculpture, National Gallery of Art, presented a lecture in the East Building Concourse Auditorium, entitled "Michelangelo's David-Apollo: An Offer He Couldn't Refuse."

On February 13, 2013 a one-day seminar "Cappella e Cripta Scrovegni: Problemi Aperti" will be held at the Kunsthistorisches Institut, Florence. The construction of two large towers near the chapel has raised concern on the part of Italian scholars. Potential de-stabilizing effects on the crypt (closed to the public) could be felt, since the excavations for the towers have already gone down 27 meters. The recent earthquake damage to the Basilica of Saint Anthony suggests more study would be beneficial.

On May 4, 2013 the Frick Collection Symposium, "Local Heroes: Artists and the Importance of Place," will be held in conjunction with the Piero della Francesca exhibition. Speakers have not yet been announced.

The 2013 San Gemini Preservation Studies Program (Umbria) will offer the following field projects: Restoration of the Porta Burgi (12th century city gate in San Gemini), Surveying the 12th century San Giovanni Battista Church complex, Archaeological survey of the public baths in Carsulae and the Archives Project (restoration and digitalization of 16-18 Century archival material). [See website](#) for more information.

A Titianesque portrait of Doctor Girolamo Fracastoro, owned by the National Gallery, London since 1924, has been re-attributed to Titian himself. Results of its recent restoration were published in the *Burlington Magazine* by Jill Dunkerton, Jennifer Fletcher and Paul Joannides.

In 2012, five IAS members (Mary D. Edwards & Elizabeth Bailey, Sally Ann Hickson, Anne Leader, and Areli Marina) published books on Italian art, architecture and patronage. Numerous member scholars published articles. See [the IAS website](#) for details.

Carolyn C. Wilson has published three essays: "Saint Joseph in the Early Cinquecento: New Readings of Two Parmigianino Drawings and a Rediscovered Bedoli," in *New Studies on Old Masters: Essays in Renaissance Art in Honour of Colin Eisler*, ed. J. Garton and D. Wolfthal, (Toronto: Centre for Reformation and Renaissance Studies, 2011), 329-49; "Joseph as Mary's Champion: The Distinctive Connection between the 'Madonna del Giglio,' the 'Compagnia di San Giuseppe,' and the Church of San Giuseppe in Florence," *Joseph of Nazareth through the Centuries*, ed. J. Chorpenning (Philadelphia: Saint Joseph's University Press, 2011), 77-102; "Georges de La Tour's Two Saint Josephs: Theology, Veneration, and Connections with Renaissance Italy," in *Georges de La Tour: Adoration of the Shepherds, Christ with St. Joseph in the Carpenter's Shop*, ed. V. Merline, D. Storti, and D. Salmon (Milan: Skira, 2011), 101-07.

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 Catherine McCurrach, Secretary, 2366 Heather Way, Ann Arbor, MI 48104. Annual membership costs \$30. Students receive a special discount rate of \$20. Thank you for your continued membership. Please encourage other colleagues to join.

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

Newsletter Contributions and Notices

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

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