

The Newsletter of the ITALIAN ART SOCIETY XXVI, 3 Fall 2014

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

President's Message from Cathleen Fleck

September 1, 2014

Dear Italian Art Society Members:

I write you with exciting news of numerous developments in the IAS. Following the explorations of a year-long ad hoc committee, the new Committee on Membership, Outreach and Development has been established by the Executive Board. Dr. Victor Coonin has graciously agreed to chair this important committee until February 2018. Please see the notice below with more information about the committee, and contact [Victor](#) with any questions.

The Executive Board has found that the inauguration of IAS receptions at some of the meetings where we have a presence has been both successful and popular. Members report that they appreciate these opportunities to network professionally, to connect with friends, to learn informally about recent scholarship, and to grow their knowledge about trends in their fields. At the 2104 meeting of the Renaissance Society of America in March, approximately 150 were in attendance at the Warwick New York Hotel. Thanks to Sheryl Reiss, Anne Leader, and Gilbert Jones for their organization of this event with the co-sponsorship of the Historians of Netherlandish Art in what we hope will be a growing partnership. At the International Medieval Congress at Kalamazoo in May, about 60 people stopped by our IAS get-together. To help with future events, the Executive Board has established a new position, Events Coordinator. Gilbert Jones has agreed to fill this role through February 2018. Please see the notice with more information about the position below, and contact [Gilbert](#) with any questions.

A new collaboration for the IAS is to co-host a two-day conference on February 9-10, 2015 at the new [Center for Modern Italian Art](#) in New York. The conference is titled "[Untying 'The Knot': The State of Postwar Italian Art History Today](#)." For more information, please contact the organizers [Sharon Hecker and Marin Sullivan](#). It will take place just prior to the annual meeting of the College

Art Association in conjunction with our [CAA IAS session](#), "Di politicá: Intersections of Italian Art and Politics since WWII," organized by Christopher Bennett and Elizabeth Mangini, on Wednesday, February 11, 2015 at 12:30 p.m. All are also invited to our IAS Business Meeting on Thursday, February 12, 2015 at 7:30 a.m. in the Madison Suite on the second floor. As usual, a light breakfast will be served.

The IAS will have a number of position openings for next year. If you are interested in serving, [Brian Curran](#), chair of the Nominating Committee, would be pleased to hear from you by the **September 15 deadline**. Click [here](#) for information about vacancies and the nominations process. We will inform you via email by mid-January 2015 when a preview listing of the nominees and their statements will be on-line, with the ballot to follow electronically.

In May, Sheryl Reiss and I had the good fortune to be able to attend the fifth annual [Italian Art Society-Samuel H. Kress Foundation Lecture](#) by Professor Jean Cadogan, who presented a talk entitled " 'Maravigliose istorie': The Mural Decoration of the Camposanto in Pisa." See our website for photos and details about the stimulating lecture in the [Gipsoteca](#) of the Università di Pisa at the Chiesa di San Paolo all' Orto, sponsored by the [Dipartimento di Civiltà e Forme del Sapere](#). Special gratitude is due to Cinzia Sicca Bursill-Hall for her help in organizing our first event in collaboration with an Italian university. The IAS currently seeks paper proposals for the [sixth annual 2015 IAS/Kress Lecture](#), hosted by the Università degli Studi di Napoli—Federico II in Naples on May 20, 2015 (**deadline: January 4, 2015**). The distinguished scholar selected to present this lecture will speak on a topic related to art of any period from Naples or its region and will receive an honorarium and supplementary lecture allowance.

In regard to conferences, I am happy to report that all five [IAS sessions proposed for the Renaissance Society Meeting in Berlin](#) in March 2015 were accepted. Look for news below about the Call for Papers for IAS sessions at the 2015 International Congress on Medieval Studies at Kalamazoo, with a **due date fast approaching on September 15, 2014**. The IAS will sponsor three sessions on the topic of "Civic

Foundations in Italian Art,” organized by Max Grossman. [Nicola Camerlenghi](#), Vice President for Program Coordination, is accepting session ideas and proposals in any stage of development for Kalamazoo 2016.

The IAS is sponsoring two sessions at the 2014 [Sixteenth Century Society and Conference](#), to be held in New Orleans in October. “Broken Bodies: Representing Pain in Early Modern Visual Art” has been organized by Tiffany L. Hunt and Heather Graham, and “Artistic Competition, Collaboration, and Exchange: Early Modern Academies of Art in Central Italy” has been organized by Tamara Smithers and Anne Proctor, with Kelley Helmstutler Di Dio, chairing the session.

I would like to highlight other news that appears in the Newsletter. [Kress Travel Grants](#) are available to those who hold the Ph.D., are IAS members whose topics date up to the early nineteenth century, and who are traveling internationally to present in an IAS session in the next year. The **new earlier deadline is September 25, 2014**, which means a fast turn-around for Kalamazoo applicants (session chairs are aware of this timetable).

The IAS is pleased to provide [Travel Grants](#) to graduate students, independent scholars, and recent Ph.D. recipients who are presenting conference papers about the art and architecture of Italy. For these grants the **deadline remains November 1, 2014**. The Third Annual IAS [Research and Publication Grant](#) will be offered to a scholar(s) of Italian art seeking support for costs related to research and publication. Its **new deadline is January 10, 2015**. Please contact [Janis Elliott](#), chair of the Awards Committee, with any questions.

The Executive Board and IAS committee members have been hard at work in many areas, as evidenced by the growth in membership from 263 members a year ago to more than 375 members today. In the near future we plan to analyze membership patterns and the opportunities we offer to be sure that we are continuing to serve you. We have been working to clarify some of our guidelines and the benefits of membership. For instance, stipulations concerning [eligibility to present a paper in an IAS session](#) as a privilege of membership (by the time of the presentation) and members’ [eligibility for our grants](#) have been spelled out on our website. It is now more worthwhile than ever to [join the IAS, so please encourage friends and colleagues to join if they are not already members!](#)

In closing, let me state that I would be happy to hear from you as well with any comments or questions at president@italianartsociety.org.

Con cordiali saluti,
Cathleen A. Fleck, President (2013-15)

EXECUTIVE BOARD ANNOUNCEMENTS

Committee on Membership, Outreach, and Development



The new Committee on Membership, Outreach, and Development has been established by the Executive Board to develop ways in which the IAS can increase membership and visibility, reach out to scholars in underrepresented areas of Italian art such as Ancient and Modern, enhance our relationships with associates in Italy, and establish ties with other organizations to reflect the multidisciplinary nature of contemporary art historical practice. [Victor Coonin](#) has been appointed as its first chair (through February 2018), and committee members include Gregor Kalas, Cristiana Filippini, Kate Benz, and possibly one other. Sheryl Reiss (IAS Executive Vice President), Alison Perchuk (IAS Treasurer and Membership Coordinator) and Gilbert Jones (IAS Events Coordinator, see below) will serve as ex-officio members of the committee to share their recent experience with the committee. Keep your eyes peeled to the [committees](#) section of our website about the evolving functions of this group.

Events Coordinator



The Executive Board has established a new position, Events Coordinator. Gilbert Jones, a founding member of the Graduate Student and Emerging Scholars Committee, has been appointed to fill this role through February 2018; eventually the position will be an elected one. Our experiences organizing receptions and other events have taught us three main things: 1) members who attend are happy to be there and wish to have more such opportunities; 2) the costs of such events range vastly depending on the locale; and 3) we need help to organize, to keep costs down, and to develop these events as opportunities to create more IAS connections. With the last two points in mind, we have asked Gilbert to explore ideas about cost effective venues at our conferences and collaborations with museums, scholarly organizations, and universities in cities in which we are sponsoring conference sessions. Please contact [Gilbert](#) with any thoughts or suggestions or if you wish to help in any way at a future event.

IAS-KRESS TRAVEL & RESEARCH GRANTS

Please note: The deadline for the IAS-Kress Travel Grant applications has been moved forward to September 25. Also, due to Kress restrictions, the IAS-Kress Travel Grant will only be awarded to scholars working on topics from antiquity to the early nineteenth century.

IAS/KRESS FOUNDATION TRAVEL GRANTS FOR SCHOLARS TRAVELING INTERNATIONALLY Through the generosity of the Samuel H. Kress Foundation, the IAS offers IAS/Kress Foundation Travel Grants to support IAS members, who hold a Ph.D. and are traveling internationally, to present papers in IAS-sponsored sessions at any conference where the IAS is sponsoring a session. 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 pre-modern topics in any IAS-sponsored session.

While the IAS is dedicated to the study of Italian art from antiquity 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 in those areas are eligible for consideration for these grants.

To apply for travel grants to be used during the following calendar year, submit a single document (with your last name in the title) including: an introductory letter indicating your IAS membership status; a current two-page 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 [Cathleen Fleck](#), President of the Italian Art Society. If you submit a proposal and do not receive confirmation of receipt, please contact the IAS President. **Deadline: September 25, 2014.**

IAS TRAVEL GRANT FOR GRADUATE STUDENTS AND EMERGING SCHOLARS The IAS offers travel grants for IAS members who are graduate students at any level (M.A., M. Phil., or Ph.D.) or scholars within 10 years of receipt of the Ph.D. who do not hold a tenured position. Awards support the presentation of papers addressing some aspect of the art and architecture of the Italian peninsula and related cultural spheres from antiquity to the present. Grants may be used for any travel expenses incurred in conjunction with presentations at a conference where the IAS is sponsoring a session (at our affiliate conferences or any other conference where the IAS is hosting a session), though the paper does not need to be presented in an IAS-sponsored panel. Applicants may be of any nationality, but must be members of the Italian Art Society. Please contact [Janis Elliott](#), chair of the Awards Committee, with any questions. If you submit a proposal and do not receive confirmation of receipt, please contact the Awards Committee chair. **Deadline: November 1, 2014.**

IAS TRAVEL RESEARCH & PUBLICATION GRANT The Italian Art Society is pleased to announce its 2014-15 Research and Publication Grant competition with funding of up to \$1000 for use during 2015. Grants may be used to fund or subsidize a research trip or a publication (i.e., for purchasing image rights or as a publication subvention) relating to the study of any aspect of the architecture or visual arts of Italy from the prehistoric period to the present day. Graduate students and scholars at all levels and of any nationality are welcome to apply. Applicants must be IAS members at the time of application and award. For edited volumes, at least one editor must be an IAS member. Preference will be given to meritorious projects that advance the study of the art and architecture of Italy and that demonstrate clear need. Applicants must be members of the Italian Art Society and should submit a one-page description of the project, a two-page CV, a proposed budget, and a listing of other potential financial resources. Application materials should be submitted in English as an email attachment sent to the Awards Committee chair, [Janis Elliott](#). If you submit a proposal and do not receive confirmation of receipt, please contact the Awards Committee chair. **Deadline: January 10, 2015.**

**2014-2015 ITALIAN ART SOCIETY
CONFERENCE PROPOSAL DEADLINES—**
(Complete details on the IAS [Conferences at a Glance page](#))

September 15, 2014—

International Conference on Medieval Studies,
Kalamazoo, 2015: Paper Proposals for “Civic
Foundation Legends in Italian Art”

October 15, 2014—

American Association of Italian Studies, Boulder, 2015:
IAS Panel Proposals due

December 1, 2014—

Society of Architectural Historians, Pasadena, 2016:
IAS Panel Proposals due

February 1, 2015---

Sixteenth-Century Society & Conference, Vancouver,
2015: IAS Panel Proposals due

April 15, 2015---

International Conference on Medieval Studies,
Kalamazoo, 2016: IAS Panel Proposals due

Renaissance Society of America, Boston, 2016:
IAS Panel Proposals due

IAS-Kress Lecture on the Mural Decoration of the Pisa Camposanto

By Cathleen Fleck



The [fifth annual lecture in Italy](#) sponsored by the Italian Art Society with the support of the Samuel H. Kress Foundation was held on May 27, 2014 in the [Gipsoteca di Arte Antica](#) of

the [Università di Pisa](#). The setting was especially suggestive— a small twelfth-century church called [San Paolo all'Orto](#), now de-sanctified and used as a lecture hall. Around the seats (and former church aisles and altar) are displayed eighteenth- to twentieth-century plaster casts of some of the most important classical sculptures in Europe, including the *Laocöon* and *Doryphorous*. We were especially excited as this was the first time that our lecture was held at an Italian university site, which seems like such a logical and fruitful place to forge academic connections.

Dr. Jean Cadogan spoke about “*Maravigliose istorie: The Mural Decoration of the Camposanto in Pisa.*” After centuries of damage, especially during World War II, the fresco decoration of this monumental cemetery has been undergoing restoration. The fresco campaigns were begun in the fourteenth century and continued into the sixteenth century. Cadogan discussed the murals painted by Benozzo Gozzoli (1469-84) in the context of the changing civic function of the Camposanto in the fifteenth century. She noted how the archbishop at the time of Benozzo was Filippo di Medici, a Florentine by birth though a great promoter of Pisa and supporter of its arts and infrastructure. She argued that the time that both Filippo and Benozzo spent in Rome before the production of these frescoes influenced the architectural background of the scenes, which are filled with fantastic vistas of imaginary architecture, combining ancient with Gothic and Tuscan Romanesque details. Dr. Cadogan’s work on the Camposanto is part of a book manuscript in preparation entitled *Art, Piety and Politics: Mural Painting in Central Italy 1390-1500*. At the reception after the talk at the Café-Foyer, the attendees had a delightful opportunity to meet new colleagues and chat with old friends over a glass of wine and tasty appetizers.

SPECIAL FEATURES

1564-2014 Michelangelo—*Incontrare un artista universale*

By Linda Nolan (John Cabot University, Rome)

In September 1534, Michelangelo moved permanently to Rome. Although he lived the last three decades of his life there, Michelangelo maintained contact with his

family and associates in Florence, and even had his favorite foods and wine shipped to him. Yet, Rome was home. Michelangelo’s interest in the city started in his early years in Florence: studying ancient sculpture in the Medici collection, learning Greek philosophy and Roman history, all of which culminated in his first visit to the Eternal City in 1496 to meet the cardinal he fooled with a fake antique sculpture. Michelangelo’s profound, evolving relationship with Greco-Roman culture and its marble remains stands out among the themes of the exhibition to celebrate the 450th anniversary of his death in Rome. The exhibition was curated by Cristina Acidini with Elena Capretti and Sergio Risaliti. The catalogue, published by Giunti, includes essays by the curators and prominent Italian scholars.

The exhibition occupies several spaces of the Capitoline Museums complex. A full-scale copy of *David* confronts the colossal fragments of the statue of Constantine in the courtyard of Palazzo dei Conservatori. Moving upstairs, the



Sala Orazi e Curiati serves as the primary space for original marble sculpture: the first version of the *Minerva Christ*, *Brutus* (Bargello), two unfinished trophies (Medici Chapel), and the *Madonna of the Stairs* (Casa Buonarroti). The room presents Michelangelo’s engagement

with the three primary types of Greco-Roman sculpture: the freestanding nude, relief, and portraiture. Yet, Michelangelo was not a slave to the Classical past. The placement of the Bargello’s *Brutus* between a marble portrait of the Roman emperor Caracalla (Musei Vaticani) and the Capitoline’s bronze *Brutus* demonstrates how Michelangelo drew inspiration from the Caracalla-type bust. Yet, Michelangelo’s ideal, unfinished portrait does not have the same sharply inclined head or irritable glance as Caracalla.

There are many highlights in this exhibition. The most extraordinary (and used as the lead image in all the publicity materials) is the surprisingly languid first version of the *Minerva Christ*. A black vein appeared in the marble exactly on the face of Christ, prompting Michelangelo to abandon the sculpture and start over. It was cited in sixteenth- and seventeenth-century sources, but then disappeared. The sculpture was rediscovered at the church of S. Vincenzo Martire at Bassano Romano (Viterbo) in the 1990’s during research on the Giustiniani collection. Silvia Danesi Squarzina’s essay in the catalogue summarizes the



collecting history and debates about the seventeenth century reworking of the sculpture, with reference to her publications and a selection of others. As Squarzina notes, several parts of the sculpture (especially the feet, drill holes outlining the left leg, and the left hand and drapery) appear to show the presence of Michelangelo’s hand. The artist likely worked out the composition and completed the bulk of the

carving on the front and left side before discovering the black vein on the face of Christ. The relaxed left arm and sensuous pose of the first version is in stark contrast with the dynamic pose of the sculpture currently in the Minerva. Excellent lighting and the surrounding Prussian blue display walls provide optimal viewing of the sculpture from all sides, including the largely unfinished back.

The upstairs galleries of Palazzo Caffarelli present the bulk of the exhibition: Michelangelo's works on paper, models, and ephemera, and works by contemporaries and followers. The paper trail that Michelangelo left behind offers a diverse body of objects: poems, letters, figural and architectural drawings, lists, annotated drawings of blocks of marble. The bulk of the autograph drawings and letters come from the Casa Buonarroti and Archivio Buonarroti. The British Museum and the Uffizi also made numerous loans. A large-scale cartoon after Michelangelo's lost *Leda and the Swan*, attributed to Rosso Fiorentino, from the Royal Academy, London, is a highlight of the drawings by followers of Michelangelo.

The architectural drawings and prints by contemporaries give a sense of Michelangelo's experience with Roman building sites. Giovanni Antonio Dosio's drawing (ca.1557-63, Uffizi) depicting a view of the crossing of new St. Peter's basilica shows the chaotic worksite that Michelangelo took over: the base (*tamburo*) of the dome not yet complete and a cobweb of pulley ropes swing over Bramante's *Tegurium*. The dome would not be complete until nearly thirty years after Michelangelo's death. An anonymous mid-sixteenth-century print of the incomplete Capitoline project displayed above Stefano Dupérac's print (1569) of Michelangelo's design, reminds the visitor of the slow process to finish the Capitoline project, the bulk of which was not complete until the middle of the seventeenth century.

The richness of the materials presented in the exhibition is without question. Unfortunately, the cramped temporary galleries render illegible the apparent themes grouping the objects. The first corridor alone touches on Michelangelo's life, patrons, impact of the antique, and working methods and experience: the famous self-portrait caricature of Michelangelo painting the Sistine Chapel ceiling with a sonnet (Archivio Buonarroti), an annotated drawing of marble blocks (Archivio Buonarroti), portraits of all his major patrons and noble associates, the biographies, sixteenth century medals, ancient gems, an early drawing of a draped figure (Casa Buonarroti, inv. 39 F), the possible ancient model for his forged *Sleeping Cupid* (Uffizi), prints and small bronzes after famous ancient sculptures, the bronze bust of a youth from the circle of Donatello (Bargello, inv. Bronzi n. 8), and a striking pair of marble *tondi* attributed for the first time to Andrea Bregno. This is all before the visitor turns the first corner!

The exhibition continues roughly chronologically with sketches and prints related to the Sistine Chapel and the Medici Chapel, drawings and the large-scale model for the San Lorenzo façade (Casa Buonarroti), drawings for the Capitoline, Saint Peter's Basilica, and Porta Pia, to note just the key projects. Unfortunately, due to the size and layout out of the rooms, the wooden Santo Spirito Crucifix disrupts the chronological flow by being placed after the Sistine Chapel ceiling. Placed with two small-scale wooden crucifixes (Louvre and Bargello), the juxtaposition allows for the comparison between the (now considered) autograph Crucifix from Santo Spirito and the two other sculptures attributed to Michelangelo, the details of which are discussed in the catalogue.

Pontormo e Rosso Fiorentino. Divergenti vie della "Maniera"

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

Pontormo and Rosso Fiorentino were born in Florence in 1494, just a few kilometers apart. They both trained under Andrea del Sarto and became the most famous painters of the 1520s. While it is easy to see why they have been lumped together under the label of "Mannerism," the recently closed exhibition *Pontormo and Rosso Fiorentino, Diverging Paths of Mannerism* at Palazzo Strozzi focused on their differences. While most twentieth-century discussions of their work highlight these artists' eccentricity and deviant, rebellious nature, curators Antonio Natali and Carlo Falciani argue in the catalogue that this approach "affects the very understanding of the artists given [the label of Mannerism] and often leads to exegetic distortions about them." They posited that the two were like non-identical twins, born of the same master, but taking divergent paths. Despite the challenging topic, the show was deemed highly successful in terms of the number of attendees-- 150,000 visitors, the second largest number in the history of Fondazione Palazzo Strozzi.

The show included 70% of the two artists' total output



(except Pontormo's *Deposition* in Santa Felicitá and Rosso's Volterra *Deposition*) and ultimately proved the curators' thesis of divergent paths by laying out the artists'

careers to demonstrate where they parted ways. Their teacher Andrea del Sarto was referred to in his lifetime as a painter 'without error,' and his students reacted to his work and built on their training in differing ways. The curators proposed that Rosso was nostalgic and strongly linked to the Florentine tradition, citing Masaccio, Ghiberti and Donatello in his work. On the other hand, Pontormo was closer to the high Renaissance innovations of Leonardo and Michelangelo, who were active in Florence while he was

young, as well as to Raphael whose work he saw in Rome. Comparisons of artworks that have never before been juxtaposed in the same room aided the viewer in understanding these differences: Pontormo's *Pucci Altarpiece* for the Church of San Michele Visdomini versus Rosso's *Spedalingo Altarpiece* (now in the Uffizi), with Andrea del Sarto's Uffizi *Madonna of the Harpies* placed in between illustrated these ideas. Rosso's is a staid Quattrocentese *Sacra Conversazione* while Pontormo arranges his figures as if a cyclone had hit them.

While both artists' anti-establishmentarianism has been exalted in the past, this exhibition reminded us of their differing political and geographic alliances. Both worked for powerful rulers, but their patrons were from opposite sides of the cultural and political divide. Pontormo was the Medici's favorite artist; the darling of aristocrats loyal to the values of the Florentine Republic and the religious legacy of Savonarola. While Pontormo always worked in Florence, Rosso traveled widely: first to Piombino possibly to escape financial woes and public humiliation, then to Naples, Volterra, Rome, Sansepolcro, Città di Castello, Arezzo and, in later life, Paris and Fontainebleau under the French king François I.

For those who have not seen much of Rosso Fiorentino's *oeuvre*, the show was either a difficult task or a special treat. Rosso's style is inimitable, with a disturbing rendering of flesh that later consolidates with an aspiration for abstraction that is surprisingly modern. Few scholars will admit to having "issues" with Rosso, but critic Jasper Rees put it well in his blog when he said "where Pontormo's strangeness is always alluring, Rosso's grows ever more alienating." The exhibition provided the opportunity to see both sides of Rosso, who was perfectly capable of creating naturalistic portraits or a graceful altarpiece like the *Ginori Altarpiece* for San Lorenzo (1523) around the same time as he was painting more disturbing works like the *Villamagna Altarpiece* in Volterra.

For scholars, few exhibitions can dig deep enough to be completely satisfying; the catalogue is a necessary tool for those who wish for greater analysis and contextualization of the works. The curators pointed out that the show "allows people to take a fresh look at the paintings, most of which have been specially restored for the occasion, and presents two new works: one by Pontormo that was known only from an old photograph and a portrait by Rosso that was hitherto unknown." These new works, the unprecedented comparisons and the hefty catalogue made the show a valuable contribution to the scholarship on these two artists. The careful avoidance of the term "Mannerist" is perhaps the most important issue, suggesting that personal circumstances and patronage trump larger stylistic labels

any day. (A version of this review was published in March 2014; Korey also blogs about art in Florence and Italy at www.arttrav.com.)

David Rosand (1938-2014): *In Memoriam*

By Babette Bohn

David Rosand, Meyer Schapiro Professor of Art History Emeritus at Columbia University, passed away on Friday,



August 8, 2014, after a long illness. A brilliant scholar and beloved teacher, Rosand spent virtually his entire career at Columbia University, where he received his undergraduate and graduate degrees, writing his doctoral dissertation on Palma Giovane and setting the

groundwork for a lifetime of devotion to the study of Venetian art. He taught at Columbia from 1964 until his formal retirement in 2010, though he continued to offer annual seminars until the spring of 2013, also serving twice as chairman of the Department of Art History and Archaeology.

Best known as a leading scholar of Venetian sixteenth-century art, Rosand published such ground-breaking studies as *Titian and the Venetian Woodcut* (1976, with Michelangelo Muraro); *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* (1982); *Places of Delight: The Pastoral Landscape* (1988, with Robert Cafritz and Lawrence Gowing); and *Véronèse* (2012). Whereas many of his early publications focused on Titian, his later works demonstrated a growing interest in Paolo Veronese, who had been the subject of his M.A. thesis in 1962. But Rosand's scholarly interests were always marked by unusual diversity. His first two major articles (in the *Art Bulletin* in 1966 and 1969) were devoted to Rubens; and he published occasional studies on central Italian art and Rembrandt and even ventured on occasion into Abstract Expressionism and Chinese calligraphy. He worked on paintings, drawings, and prints with equal aplomb; his first book, *Titian and the Venetian Woodcut*, reshaped critical understanding of the woodcut in early modern Venice; and his *Drawing Acts: Studies in Graphic Expression and Representation* (2002) brought phenomenology to the study of drawings, a radical methodological shift for the conservative field of old master drawings

Equally important to his legacy was Rosand's lifelong dedication to teaching. In the nearly fifty years he spent teaching at Columbia, he trained literally generations of young scholars, imparting a love of Venetian painting, an appreciation of prints and drawings, and a theoretical sophistication that were unforgettable to all of us who had the privilege to study with him. As a teacher, Rosand presented a formidable intellect that was accompanied by an enthusiasm for his subject and a warm sense of humor, a combination that made him approachable and accessible.

When he got caught up in his passion for a particular subject and misspoke on occasion, it was always engaging: I will never forget a class on Venetian Renaissance painting, in which Rosand periodically and accidentally exchanged the names “Titian” and “God” and, on one memorable occasion, Erwin Panofsky (remember, this was a long time ago, when *Problems in Titian, Mostly Iconographic* was a seminal work). How could aspiring art historians fail to adore a man for whom Titian was the equal of God?

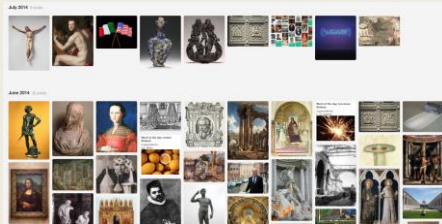
At annual meetings of the Renaissance Society of America, Rosand could usually be seen, scurrying from one of his student’s presentations to another. He served on the Executive Board of that organization, which also presented him with the Paul Oskar Kristeller Award for Lifetime Achievement in 2007. Rosand was appointed to many other boards as well, such as the International Advisory Board of the Fondazione Cini in Venice. At his death he was the project director for Save Venice, Inc., which is dedicated to the protection and conservation of Venice’s art and monuments.

David Rosand will be sorely missed by all who knew this warm and wonderful man, but his legacy lives on. Donations in his honor may be made to the [David Rosand Memorial Fund at Columbia University](#) or to [Save Venice](#).

IASblog One Year On

By Anne Leader

July 2, 2013 saw the roll out of [IASblog](#), complementing our [newsletter](#) and [website](#) with short essays geared toward a general-interest audience, in keeping with the Italian Art Society’s [mission](#) to promote “the study of the architecture and visual arts of Italy, from prehistory to the present day.” Initiated by Webmaster [Anne Leader](#) at



the suggestion of her assistant [Amy Martin](#), IASblog began as an experiment

to see whether an audience existed for short notes on Italian visual culture. Following the lead of museums like [the Getty](#), the [Philadelphia Museum of Art](#), and the [Art Gallery of Ontario](#), art publishers like [Oxford University Press](#), and institutions like the [Institute of Fine Arts](#), IASblog uses Tumblr as its platform. Since 2007, [Tumblr](#) has grown to host over 193 million blogs, [favored by those](#) who like its ease of use and combination of micro-blogging (typically short posts accompanied by images or video) and social networking capabilities. [About 50% of Tumblr users](#) are under 25,

offering the IAS an opportunity to connect with current and would-be students. As of this writing, IASblog has 4,206 followers and has published 758 posts. Most posts celebrate an event from the history of Italian art attached to a particular date in history. Other entries alert readers to current exhibitions and breaking news regarding archaeological discoveries, conservation, and historic preservation. While only Tumblr members can like or reblog a post, anyone can enjoy the site by visiting [our URL](#).

Tumblr offers some statistical analysis of the site on a monthly basis, tracking the number of “likes” and “re-blogs” as well as new followers and top posts. Perhaps unsurprisingly, posts on High Renaissance heroes have attracted the most attention with the [birthday of Leonardo da Vinci](#) earning 1,280 likes and re-blogs, and the [anniversary of Raphael’s death](#), 1,129. (To date [Leonardo’s death](#) has garnered 921 notes.) Possibly less expected is the fourth-place position held by the anniversary of the [dedication of the Temple of Venus Genetrix](#) by Julius Caesar with its 782 likes and re-blogs. The remaining top-ten favorites are [Pietro da Cortona’s death](#), the [birth of Mona Lisa Gherardini](#), the [death of Giovanni Battista Piazzetta](#), the [return of a Nazi-looted painting](#) by Bernardo Strozzi, the [death of Benvenuto Cellini](#), and [Gianlorenzo Bernini’s birthday](#). We also use Google Analytics to monitor traffic to IASblog (though this does not capture those who use the Tumblr app on their phone or tablet). Since inception, 6,748 individual users have logged on to the site 9,461 times to view 22,172 pages. On average, users look at two pages per visit for about two minutes. A little over 28% of our visitors return. The majority of our viewers are American (39%), followed by Italians (12%), Brits (5%), Canadians (4%), French (3%), Brazilians (3%), Spaniards (3%), Russians (2%), Germans (2%), and Australians (2%). Our blog has reached 98 countries on six continents. By point of comparison, during the same period, our website has welcomed 10,637 individual users in 16,843 sessions that saw 33,718 pages for about the same duration each time. More of our website users return for a second visit (38%). Demographically, top visitors to the website hail from the same four countries (America, 55%; Italy, 12%; the United Kingdom, 7%; and Canada, 3%) but shift in the remaining six spots among Australia (2%), India (2%), Germany (2%), France (1%), Spain (1%), and Switzerland (1%).

IAS members are encouraged to write for IASblog as well as promote it among students and colleagues. Posts should be 100-300 words and may include up to ten images. Text should be submitted as a word document or within the body of an email (not as a .pdf). Images should be submitted as individual .jpg files (not embedded within another document or file) with captions that include artist, title, date, and location. Include hyperlinks to source material and/or further reading on the topic. Popular posts include topics that are linked to a specific day. If you plan to write for a specific calendar date, please allow 5-7 days minimum to allow for editing and publication. To submit, use the Submit button on

[the blog site](#) or send text and images [by email](#) to the Webmaster. Include your name and affiliation as well as a URL for your personal/professional website.

Medardo Rosso Exhibition and Study Days at the Center for Italian Modern Art

By Heather Ewing (Center for Italian Modern Art)

The Center for Italian Modern Art (CIMA) launches its second season in October 2014 with a major installation of sculpture, drawing, and experimental photography by acclaimed modernist Medardo Rosso. A photo (left) taken by Rosso in his studio on the Boulevard des Batignolles, Paris around 1908 exemplifies his two-dimensional experimental work.



On view October 17, 2014 through June 27, 2015, “Medardo Rosso” reveals the exceptional range of an artist known chiefly for his three-dimensional work. The presentation, anchored by major loans from the Museo Medardo Rosso in Italy, marks the U.S. debut for the majority of the works, and is the first time that a comprehensive group of drawings by Rosso will be on public display. In CIMA’s tradition of juxtaposing modern and contemporary art, the Rosso installation is complemented by the presentation of two works by the American pioneer of abstraction Cy Twombly.

CIMA will host a rich roster of programming throughout the duration of the Rosso season. Details on these programs, including a means to RSVP, will be posted in September to [CIMA’s calendar](#). Highlights include a program on October 30, 2014, exploring the results of a conservation study on the *Bambino Ebreo* series conducted by Sharon Hecker and colleagues; a program exploring the ties between Rosso and Twombly in November 2014; a Study Day focused on Rosso’s photographic practice in April 2015; and a series of events featuring contemporary artists discussing Rosso’s influence on their work. CIMA Advisory Committee member Vivien Greene and CIMA executive director Heather Ewing will also co-chair a panel on Rosso at CAA in February 2015, with Rosso expert Sharon Hecker serving as respondent.

In the days leading up to CAA on February 9-10, 2015, CIMA will host, in collaboration with the IAS, a two-day conference at its SoHo seat entitled, “Untying the Knot: The State of Postwar Italian Art History.” Organized by Sharon Hecker and Marin R. Sullivan, this program will feature more than twenty presentations addressing the most pressing issues and questions driving the study of postwar Italian art on both sides of the Atlantic today. Further details can be found on [the CIMA website page](#)

devoted to the conference. A place to register or RSVP will also be posted shortly on CIMA’s website.

FALL/WINTER EXHIBITIONS

Building the Picture: Architecture in Italian Renaissance Painting

[National Gallery of Art, London](#)

April 30–September 21, 2014

The exhibition is the result of an unusual research partnership between the National Gallery and the University of York. It offers a fresh interpretation of some of the National Gallery’s own Italian Renaissance collection. Other masterpieces are also featured, such as Sebastiano del Piombo’s *The Judgment of Solomon* (Kingston Lacy, The Bankes Collection, National Trust), on display in London for the first time in thirty years, and *The Ruskin Madonna* by Andrea del Verrocchio (National Gallery of Scotland). Five short films provide modern perspectives on real and imagined architecture.



I Papi della Speranza—Religiosità nella Roma di Seicento

[Museo Nazionale di Castel Sant’Angelo](#)

May 16—November 15, 2014

This exhibition includes more than one hundred paintings and sculpture by Caravaggio, Gian Lorenzo Bernini, Alessandro Algardi, Pietro da Cortona, and others. After an introduction regarding early Christian Rome, it highlights the transformation of the city during the four Jubilees of 1575, 1600, 1625 and 1650. For instance, Pope Gregory XI undertook massive urban redevelopment for the Jubilee of 1575. The third section concentrates on art and devotion in seventeenth-century Rome, including the canonizations of saints and the influence of Filippo Neri and the Oratorians.



Arte Pura, Semplice e Naturale nell’Arte a Firenze tra Cinque e Seicento

[Uffizi Gallery, Florence](#)

June 17—November 2, 2014

This exhibition is designed to challenge the historical cliché of a highly conservative Florentine culture between the fifteenth and seventeenth centuries and reveal the strength of novelty expressed in the city’s artistic vein that remained faithful to its models, shedding light on the “novelty of tradition.” Giorgio Vasari extolled the “Modern Manner” as the eclipse of the archaic



fifteenth-century tradition, and placed Leonardo, Michelangelo and Raphael at the center of this period of “sublime perfection.” Alongside these giants, he placed those whom he considered supporting characters: Fra Bartolomeo and Andrea del Sarto, exemplary draughtsmen, meticulous imitators of nature, and creators of devout works of art. Court artist of the sumptuous royal entourage of duke Cosimo I de’ Medici, Vasari was a far cry from these masters, exponents of a “pure, simple and natural” tradition, and interpreters of a trend that he considered to be outmoded and without an artistic future.

La Fortuna dei Primitivi: Tesori d’Arte dalle Collezioni fra Sette e Ottocento

[Accademia Gallery, Florence](#)

June 24—December 8, 2014



This exhibition looks at the phenomenon of *collectionismo* that arose in Florence between about 1750-1820. It coincides with the fiftieth anniversary of Giovanni Previtali’s publication of *La Fortuna dei Primitivi*, which explored the pre-Renaissance artists who preceded Michelangelo and Raphael. Forty-two collectors are represented in the display of 130 artworks lent by numerous museums. The show reconstructs the different types of environments in which the original collectors displayed their artworks.

Titian’s Danaë from the Capodimonte Museum, Naples

[The National Gallery of Art, Washington, D. C.](#)

July 1—November 2, 2014



One of the most sensual paintings of the Italian Renaissance will be on view to celebrate the commencement of Italy’s presidency of the Council of the European Union (EU). The

Danaë is one of several examples of the genre of erotic mythologies in Western art popularized by Titian. The richness of the Gallery’s collection of Venetian sixteenth-century painting includes the largest holdings in the United States of works by Titian and his studio, with thirteen paintings, eight prints, and two drawings. Earl A. Powell III, director, National Gallery of Art stated, “We are most grateful for the generosity of the Capodimonte Museum in Naples and are pleased to present the *Danaë* in such close proximity to other related works by Titian, celebrating the genius and legacy of one of the world’s most influential painters.”

Adriano e La Grecia—Villa Adriano tra classicità e ellensimo

[Villa Hadrian, Tivoli](#)

April 9—November 2, 2014

This exhibition concerns cultural exchanges in the ancient world, and examines the role that Hadrian played in the two-way relationship between the Greeks and Romans. It looks



at the way in which the Greeks are portrayed in Tivoli and the way the Greeks saw Hadrian. It features more than fifty artworks and artifacts from museums in Athens, Loukou, Marathon, Piraeus and Corinth.

“Make A Joyful Noise”: Renaissance Art and Music at Florence Cathedral

[The High Museum of Art, Atlanta, GA](#)

October 25, 2014-- January 11, 2015



Three marble panels from Luca della Robbia’s famed organ loft created for Florence Cathedral will travel to the U.S. for the first time. Della Robbia began his Cantoria, originally designed as an organ loft but later used to hold choir singers, for the Cathedral of Florence in 1431. He

worked for seven years on the project, eventually producing ten exquisitely detailed panels that depict the celebratory text of Psalm 150. The exhibition will bring these panels back into the musical environment for which they were created by displaying them with other musical objects, including choir books from the cathedral and a lectern designed to hold them. Music from the choir books will be performed on the audio tour and live concerts and recitals by professional singers and musicians, church choirs, school groups, and others will be held in an adjoining gallery, further exploring the relationship between the visual and performing arts.

Strokes of Genius: Italian Drawings from the Goldman Collection

[Art Institute of Chicago, Chicago](#)

November 1, 2014—February 1, 2015

Focusing on the periods of Mannerism and the early Baroque, *Strokes of Genius* showcases over eighty masterpieces of Italian



draftsmanship selected from the collection of Chicagoans Jean and Steven Goldman, including nearly 60 drawings never before seen in public. Recent acquisitions, ranging from a figure study by Baccio Bandinelli to a composition drawing by Salvator

Rosa, are shown with masterpieces by Pietro da Cortona, the Carracci, and Francesco Salviati. In addition to working drawings, the exhibition includes meticulously finished virtuoso presentation renderings that were executed as works of art in their own right, including a set of the Four Evangelists by Guercino (1591?–1666). The increasing demand for presentation drawings reflects the value placed

on drawing as its own medium, capable of conveying artistic genius and worthy of collecting for its singular merits.

From Neoclassicism to Futurism: Italian Prints and Drawings 1800-1925

[The National Gallery, Washington, D.C.](#)

September 1, 2014 – February 1, 2015



After centuries of singular genius and absolute primacy, the quality of Italian art continued in the nineteenth and twentieth century, although it was much less known in America. This exhibition proposes that the decades between 1800 and 1925

produced some of the most vital and diverse schools since the Renaissance. In recent years, the National Gallery has taken on the task of developing a broad, deep, and exceptional collection of modern Italian prints, drawings, watercolors, and collages that prove this point. This selection will celebrate many of the Gallery's finest works of the period.

Dangerous Perfection: Funerary Vases from Southern Italy

[The Getty Villa, Pacific Palisades, CA.](#)

November 19, 2014–May 11, 2015

Thirteen elaborately decorated Apulian vases provide a rich opportunity to examine the funerary customs of peoples native to southern Italy and the ways they used Greek myth to comprehend death and the afterlife. Displayed following a six-year conservation project at the Antikensammlung Berlin and the Getty Villa, these monumental vessels also reveal the hand of Raffaele Gargiulo, one of the leading restorers of nineteenth-century Naples. His work exemplifies what one concerned antiquarian described as "dangerous perfection," and the vases on view offer a window into the ongoing debate concerning the degree to which ancient artworks should be repaired and repainted.

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 Italian Art Society donors Jodi Cranston, Julia DeLancey, Peter Fogliano, Anne Leader Guether, Sheryl E. Reiss and two anonymous donors for their gifts. Recent contributors will be acknowledged at the end of the year.

IAS members who have published books in 2014 include: Lynn Catterson, A. Victor Coonin, A. Victor

Coonin and Debra Pincus, Douglas N. Dow, Diana Hillier, Evelyn Karet, Lorenzo Pericolo and David M. Stone. 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 have published articles in 2014

include: Charles Burroughs, Jean Cadogan, Liana De Girolami Cheney, Jodi Cranston, Martha Dunkelman, Gillian B. Elliott, Luba Freedman, Frances Gage, Steven F. Ostrow, Lorenzo Pericolo, and Anna K. Tuck-Scala. Please see [the Members Publications page](#) for specific titles.

The Camera degli Sposi in Mantua is open until October 5, 2014 to show the restoration progress, after which it will be closed again for the last phase of restoration of Castello San Giorgio.

The Ministero dei Beni e delle Attivita Culturali e del Turismo (MiBACT) will be reorganized to promote a more centralized and efficient administration it was announced in July. The changes will include a fuller integration of the bureau with the offices of Tourism.

Michelangelo's David, which weighs 12,000 pounds, has developed several cracks in the ankle of the supporting leg. Experts are concerned about further potential damages caused by earthquakes or construction nearby the museum, and have called for moving the sculpture to an earthquake-proof room.

Guercino's Madonna with Saints John the Evangelist and Gregory, just returned from an exhibit "The Italian Courts: The d'Este" in Turin, was stolen from a church in Modena on August 10, 2014. According to the British newspaper *The Telegraph*, a shortage of funds meant the alarm system was not operating.

Three fifteenth-century Cremonese paintings were stolen from Castello Sforzesco, Milan in August. According to *The Art Newspaper*, the panels were not exceptionally valuable, but the theft must have been planned because they were taken from the only gallery in the museum without surveillance cameras.

Drawings by Botticelli and "Andrea del Verrocchio /workshop of Leonardo" sold for record-breaking prices in July at [Christies, London](#). The Botticelli drawing of Saint Joseph sold for £1.1 million, a record for a work on paper by this artist. Two drapery studies earned £1.5 and £1.3 million each.

The 2014 Studi di Memofonte volume, dedicated to Professor Francis Haskell, is now available [online](#). It contains articles in the categories Painters and Patrons, Rediscoveries in Art, and Concerning Taste and the Antique.

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](#). Alternatively, checks may be mailed to Dr. Alison Perchuk, Art Program-Madera Hall 2414, CSU Channel Islands, One University Dr., Camarillo, C.A., 93012. Annual membership costs \$30. Students receive a special discount rate of \$20. Thank you for your continued membership. Please encourage other colleagues to join.

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

Newsletter Contributions and Notices

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the winter issue, we are looking for reviews of fall shows listed in the exhibition section, news of recent restorations in Italy, and articles on research topics or new methodology. If you are interested in writing a feature (approximately 800-1200 words), please [contact the editor Kay Arthur](#) anytime, or by November 15-December 1 for the next issue. 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.

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