

The Newsletter of the ITALIAN ART SOCIETY XXVII, 2 Spring 2015

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

President's Message from Sheryl E. Reiss

May 1, 2015

Dear Italian Art Society (IAS) Members:

I would like to begin my first message as President of the Italian Art Society (IAS) by expressing my gratitude to my predecessor as President, Cathleen Fleck, who has worked tirelessly on behalf of the Society for the past two years. Under Cathleen the membership of the IAS expanded dramatically (as I write we have approximately 410 members!), we set up new membership levels of Patron, Benefactor, and Institutional with great success, we established a new position (Events Coordinator, filled by Gilbert Jones) and a new standing committee (Membership, Outreach and Development, chaired by Victor Coonin), and the Emerging Scholars Committee inaugurated a new mentorship program (thanks are due to Gilbert Jones for proposing this terrific idea). In addition, Cathleen appointed an ad hoc committee chaired by Anne Leader to revise the IAS bylaws, and during Cathleen's tenure our program of receptions and more informal get-togethers at conferences was significantly expanded. I welcome the opportunity to serve as President of the IAS in an exciting time of significantly increasing membership and visibility at conferences, broader outreach to scholars working in all areas of Italian art, cooperation with other cultural organizations, and increasing opportunities for the funding of research and travel for our members. I especially look forward to preparations for the celebration of the 30th anniversary of the Italian Art Society in 2017 during the CAA annual meeting in New York. Please see below for richly deserved acknowledgments to the dedicated officers and committee chairs whose terms ended in February of this year and for a list of our new officers, chairs, and committee members. *Grazie e benvenuti a tutti!*

I encourage all IAS members to become more involved with the Society by seeking nomination for officer and committee positions. Any member of the IAS in good standing may be nominated or self-nominated to any of the vacancies listed on the IAS website. The annual deadline for nominations is **September 15**, but inquiries

and nominations can be sent to [Nominating Committee Chair Janna Israel](#) at any time. Other ways to become more involved include applying for a grant or travel award, proposing a session or paper in an IAS sponsored session, or serving as a mentor. The IAS welcomes general contributions and is also happy to work with donors to direct giving toward specific purposes, including travel grant support and/or the establishment of research or publication funds. Donations to the Italian Art Society are tax deductible.

The IAS Board has recently voted to establish two new grants, one of which will support dissertation related research and travel by IAS graduate student members and the other will be a travel conference grant for members holding the Ph.D. whose research concerns Italian topics from the early nineteenth century to the present. Please look for more information soon on these new funding opportunities. In addition, thanks to generous donations and the recent spike in membership, this summer we will be offering a one-time, second 2015 IAS Research and Publication Grant of up to \$1000, which is open to all IAS members in good standing. More information about this opportunity will be available soon. We also hope to be able to provide occasional, partial support for conferences and/or study days organized by other organizations, as we did this year for the new Center for Modern Italian Art (CIMA) in New York.

The IAS is delighted to congratulate the recipients of our various grants this year. Please see the IAS [website](#) for a list of awardees. Please note that funds are still available to support transoceanic travel by those holding the Ph.D. to present a paper in an IAS-sponsored session at the annual meeting of the Sixteenth Century Society & Conference (SCSC) in Vancouver, Canada, October 22-25, 2015 (**deadline, May 20, 2015**).

I would like to invite all IAS members who will be in Italy this summer to attend the Sixth Annual IAS/Kress Lecture in Italy, which will be sponsored by the Università degli Studi di Napoli—Federico II on **May 20, 2015 at 4:00 p.m.** Professor [Nino Zchomelidse](#) (Johns Hopkins University) will present a lecture in Italian titled "*Scena Sacra – Tribuna Civica: Il ruolo dell'ambone nella*

Campania medievale” (see below for abstract and further details). The IAS is very pleased to make connections with another Italian institution and to offer a presentation on Naples and its environs. The IAS is grateful the Samuel H. Kress Foundation for their support of this lecture series and to Prof.ssa Vinni Lucherini for helping to organize this event, which will be followed by an *aperitivo*. IAS Secretary Sean Roberts will represent the Society at the lecture and reception.

In February, prior to CAA, the IAS co-sponsored a two-day conference at CIMA that was organized by Sharon Hecker and Marin Sullivan. The symposium, “Untying ‘The Knot’: The State of Postwar Italian Art History Today,” was organized in association with our official short session at CAA, “‘Di politica’: Intersections of Italian Art and Politics since WWII,” that was organized by Christopher Bennett and Elizabeth Mangini.

The IAS members’ business meeting in New York was well attended (occasional grumbles about the 7:30 a.m. slot notwithstanding). At the meeting we updated the membership on our finances and membership statistics, on the website and IAS blog, and on the activities of our various committees. We also thanked departing officers and committee members, while welcoming new ones, and we announced the recipients of various awards. The IAS will sponsor a long session at next year’s CAA annual meeting in Washington, D.C. titled “Beyond Texts and Academies: Rethinking the Education of the Early Modern Italian Artist,” which has been organized by Jesse Locker (Portland State University) (**deadline May 8, 2015**). The topic of the 2016 IAS short session for CAA will be announced soon.

In addition to our longstanding presence at CAA, the IAS sponsors sessions at the conferences of a number of other organizations with which we are affiliated and this academic year our program was particularly vibrant, with sessions on Italian art ranging from Etruscan to contemporary. In October the IAS sponsored two panels at the Sixteenth Century Society & Conference (SCSC) meeting in New Orleans and in late March of this year we sponsored three sessions at the meeting of The American Association for Italian Studies (AAIS) at the University of Colorado, Boulder. In late March the IAS also sponsored five sessions and a reception (for which, see below) at the annual meeting of the Renaissance Society of America (RSA), which was held in Berlin, Germany, affording our members the opportunity to visit the city’s extraordinary museums. Having attended all the IAS-sponsored sessions, I can attest to the exceptional quality of the papers, the engagement of the audiences, and the lively discussions that followed each panel.

The final IAS-sponsored conference sessions of the academic year will take place at the 50th International

Congress on Medieval Studies, May 14-17, 2015, in Kalamazoo, MI. The IAS will host three linked sessions and a reception with cash bar on Friday, May 15. The sessions, organized by Max Grossman (University of Texas at El Paso), are titled “Civic Foundation Legends in Italian Art I-III;” the third panel will be a roundtable discussion.

IAS Vice President for Program Coordination Frances Gage (programs@italianartsociety.org) welcomes proposals from members interested in organizing an IAS-sponsored session (or sessions) at any of the conferences where we have a presence (this includes the Society of Architectural Historians [SAH], where we did not have a session this year). I am very pleased to report that, in the spirit of outreach to sister organizations, the IAS will co-sponsor a session at next year’s RSA in Boston, and there are currently discussions with the Historians of Islamic Art Association to join together at Kalamazoo. Should you have ideas for an HIAA collaborative session (or other collaborations), please be sure to let us know (Frances can be contacted at the address above and I may be reached at president@italianartsociety.org).

I encourage you to visit our [website](#) and to explore our ever-expanding social media presence overseen by Heather Graham that includes our [IAS Facebook](#) page (with 1827 likes!), our IAS page on [Academia.edu](#) (with 242 followers), the IAS [Emerging Scholars Google](#) group, and our Twitter feed ([@ItalianArtSoc](#))! Executive Vice President Anne Leader oversees the IAS blog on [Tumblr](#), and always welcomes contributions, while Newsletter Editor Kay Arthur keeps us connected to the world of Italian art through this Newsletter. So please suggest a review of a book or exhibition or write about a work of art, building, archaeological site, or patron. In closing, let me say that, as can be seen from these notices, it is now more worthwhile than ever to [join the IAS](#)! I send you my very best wishes for a lovely spring and productive summer.

Con un saluto a tutti voi,
Sheryl

SPECIAL FEATURES

Curator’s Perspective: *Renaissance Splendors of the North Italian Courts*

[J. Paul Getty Art Museum, Getty Center](#)

March 31- June 21, 2015

Bryan Keene, Assistant Curator of Manuscripts, J. Paul Getty Museum

Q: How did the *Renaissance Splendors of the North Italian Courts* exhibition come into being?

A: The gallery exhibition resulted from collaboration with former graduate intern Christopher Platts, who initially conceived the exhibition and is the co-curator. The Manuscripts Department has established a practice of

allowing graduate interns to suggest an idea for an exhibition and then to identify items from the Getty Collection appropriate to that theme. A curator in the



department then reviews and refines the selection and the presentation. The Getty is also currently involved in an online cataloging initiative.

As a curator, I have been tracking down leaves, fragments, and other volumes related to our manuscripts collection, since historically manuscripts were cut-up and are often now dispersed around the world in different collections. With online technology it is possible to reconstruct or reunite these manuscripts in the virtual space. Besides tracing surviving fragments, of course it is necessary to study in person each related manuscript or cutting. Early on in the exhibition planning process, I decided that the physical exhibition might be enhanced by [a complementary virtual exhibition](#), where I could place related objects from different institutions side-by-side with objects that would be in our gallery. Fortuitously, my timing coincided with a number of digitization projects taking place in northern Italy. In Venice, for example, the Cini Foundation is engaged in cataloguing and digitizing their important collection of manuscripts, leaves, and cuttings, many of which are directly related to objects in the Getty collection. In Mantua, a new facsimile and commentary on the Missal of Barbara of Brandenburg-Gonzaga is being prepared, offering an intimate look at patrons' tastes, artist's private lives, and anecdotes about courtly intrigue (stories that are hinted at in the Getty physical exhibition for works by the Missal's two primary artists – Belbello da Pavia and Girolamo da Cremona – but which fully come to life online. Finally, in Milan, the Biblioteca Trivulziana participates in an innovative project, [Grafiche in Comune](#), in which they are digitizing manuscripts and sharing them online. They jumped onboard right away to become a major collaborator on the virtual exhibition and agreed to mount a separate but related physical exhibition at the Castello Sforzesco. Curators from both institutions were able to choose objects together, which exemplifies the kind of international collaboration that the Getty encourages and supports.

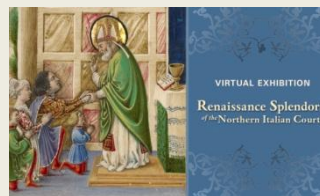
Q: What were some guiding principles in selecting the objects for the virtual exhibition?

A: Selection was mainly driven by finding objects related to manuscripts and other objects made in northern Italy from the Getty Collection or among the generous loans from private collections featured in the physical exhibition. In Verona, it was exciting to find comparable works on parchment and on panel by Turone di Maxio (the artist of a leaf loaned to the exhibition by a private collector), and finding objects made by artists from or

working in Ferrara across northern Italian collections particularly augmented the online presentation in relation to the Getty's strength in this area. However, this principle also meant that important court artists of the period, such as Piero della Francesca or Filarete, had to be omitted in order to keep a focus on relevant relationships. Several additional approaches were followed, including looking at a single court or a single artist in greater depth, like Milan or Guglielmo Giraldi. One of the great advantages of working with an online tool is that we can refine the presentation over time and add new elements as well, in order to enrich the cultural context. In addition, the virtual exhibition will continue to make the works available long after the physical exhibition closes. We see some innovative software changes which could be made in the future. At present the software tends to present a linear narrative, but the viewer could have more freedom to move around in the virtual space in future iterations. In the future, we also would like to provide greater geographical context for various artists. Working with Robert Checchi, senior designer at the J. Paul Getty Museum, it may be possible to incorporate some Google three-dimensional street views or 360 degree angle shots of interiors, such as the [Palazzo Schifanoia](#) in Ferrara, which was restored recently after the earthquake; the frescoes there can be compared to manuscripts produced in Ferrara by artists represented in the exhibition, such as Taddeo Crivelli, Franco dei Russi, and Cosmè Tura.

Q: What potential benefits for the academic world do you see in virtual exhibitions?

A: The virtual exhibition has no end of possibilities as a resource for students and scholars. For professors there are many possible adaptations for the classroom. I have been teaching at Pepperdine University and experimenting with online exhibitions as student projects. In a slide presentation, it is difficult to show students a single page of a manuscript and then ask them to quickly draw conclusions about the history and attribution of the artwork without a more complete context or sense of the overall book. However,



with on-line exhibition platforms like Google Open Gallery and the Google Cultural Institute, students can gather all digital images, piece the manuscript and related content together in the virtual space, analyze it, curate it, and write about what has been learned. For scholars the extreme close-ups in digital gigapixel imagery can challenge or refine attributions. For instance, a miniature in the Getty collection is attributed to Pisanello and/or the Master of Antiphonary Q of San Giorgio Maggiore, but this attribution needs to be nuanced or explored further based on high-resolution comparisons of the Getty miniature and the eponymous manuscript and pages from Venice. As researchers, we are used to studying original works firsthand; an attribution that seems generally correct in real life or through historical prints or photographs may be challenged by mega-pixel

detail of the artwork. Often exhibitions spark new discoveries, and virtual exhibitions allow these new findings to be shared immediately. In the digital world information can be updated quickly, whereas print publications may be outdated, even as they roll off the press.

Q: How might this virtual exhibition change our definition of north Italian court style or “court artists”?

What did you discover while working on the exhibition?

A: The term “Court Style” has long been debated and I addressed this in the gallery by arranging the material by region (the other two sections are Court Artists and Court Patrons). When I followed the same pattern online, I realized that a geographic organization made less sense because many artists frequently moved from court to court, and thus “style” is a nebulous concept that might more properly be referred to as “court art” or “art at court.” New discoveries by colleagues at the [Fitzwilliam Museum in Cambridge](#), such as the use of *smalto* in illuminations attributed to the Master of the Murano Gradual, suggest more nuanced questions of style and materials as markers of artists’ movements (especially when distinguishing this artist’s hand from Belbello da Pavia). The whole definition of “court artist” was also called into question through the virtual exhibition. Is s/he the officially-designated artist on retainer by the ruler or should this category include also lesser-known, or even now-anonymous, artists working at court? When I began thinking about virtually exhibiting the *Lives of the Twelve Caesars*, illuminated by the so-called Master of the *Vitae Imperatorum*, I expected to place it in the style section (with other Lombard manuscripts), but with such a prestigious patron – the Bishop of Novara from the Visconti family – I decided to put it in the section on court artists. As art historians, we have tended to focus on named court artists, but anonymous court artists deserve further attention. If we look at choir books or Missals, they are not simply liturgical books, but often show direct court influence, as in those from Mantua where the cult of the Holy Blood would have likely reminded viewers at religious institutions across the city of the great relic at the Church of Sant’Andrea and by association, of the Gonzaga rulers who sought to align themselves with the church and with this relic (even minting coins that show a direct link between their family and Christ’s blood). Designing a virtual exhibition is a learning experience for everyone, from curators concerned with art history, to imaging services who want to insure that the highest quality images can be left online in perpetuity, to the legal department who must check the international contracts. Altogether, this has been a splendid case of team effort from our intern and co-curator Christopher Platts and Getty senior designer Robert Checchi to our international colleagues in Ferrara, Mantua, Venice, Verona, and, especially, the Biblioteca Trivulziana in Milan who is staging our “sister” exhibition. We are extremely grateful to all of

our Italian collaborators who have contributed so much to make this exhibition happen. A short post on [The Getty Iris: The Online Magazine of the Getty](#) presents additional thoughts about curating a virtual exhibition.

Sculpture in the Age of Donatello

[Museum of Biblical Art](#), New York
Martha Dunkelman, Canisius College

There has been no shortage of exhibitions of Italian early fifteenth-century art in the last thirty years. Most have been in European venues: one thinks immediately of the extensive *Springtime of the Renaissance* shown in Florence and Paris in 2013, or of *From Jacopo della Quercia to Donatello: the Arts in Siena in the Early Renaissance*, presented in 2010 in Siena. Occasionally, large-scale works have traveled from Italy to the United States, such as three statues from Orsanmichele that came to the National Gallery in Washington in 2006. Donatello himself was the center of the groundbreaking *Italian Renaissance Sculpture in the Time of Donatello*, organized in 1986 by the Detroit Institute of Arts. None of these earlier events, however, offered viewers in the United States the breadth of exposure to large scale works by major artists that is available at *Sculpture in the Age of Donatello*, on view at the Museum of Biblical Art in New York until June 14, 2015.

The exhibition is a fortunate result of the temporary closing of the Museo dell’Opera del Duomo in Florence, which is undergoing a major renovation and expansion. Organized and curated by Monsignor Timothy Verdon, director of the Museo dell’Opera, and Daniel Zolli of Harvard University, the show includes some two dozen works of sculpture, many of which have never before traveled more than a few hundred feet from where they were created six centuries ago. Several objects are monumental in scale, dwarfing anything from their time and place that has ever been available in America. Almost all are examples of the groundbreaking projects underway in the late fourteenth and early fifteenth centuries for the cathedral of Florence and its associated Campanile and Baptistery. At least half a dozen, depending on one’s opinion about attributions, are sculptures by Donatello himself, including three that are over life size. These large-scale statues by Donatello are the major public draw of the show, but there are also important works by Luca della Robbia, Nanni di Banco and other members of the cathedral workshop.



While readers of this newsletter do not need much analysis of the sculptures themselves, their installation at MOBIA deserves special attention. The range in size of the objects and the small size of the exhibition space must have been a curatorial and design challenge. (One reviewer has compared the gallery to the size of a New York City two-

bedroom apartment, but that seems a rather generous estimate.) The trial has been gracefully and ingeniously met by the architectural firm Studio Joseph, whose projects include work for the Museum of the City of New York as well as several other museums and universities. Their design has strategically subdivided the space at MOBIA by hanging wide and sometimes curving panels of transparent white cloth, which separate the objects into small related groups but do not create wall like barriers. One is encouraged to concentrate on a few works at a time, but without feeling completely cut off from the exhibition as a whole, since views of it can be glimpsed through and between the thin dividers.



The lines of sight that appear as the visitor moves through the space are eye-catching and often even breathtaking, beginning with the vision from the entrance door of the two enormous seated evangelists on the farthest wall, a view that remains unobstructed even as it passes by intervening groups of sculpture and several vertical scrims. Labels and informative text are provided on narrower banner-like hangings that remain unobtrusive but helpful, including diagrams that show to which part of the cathedral complex each object belongs. The fixtures and walls are limited to shades of white, a device that sets off the golden hues of the marbles with surprising clarity. The installation and its subtly modulated lighting are admirable for the quiet respect for the objects, and provide a welcome contrast to the spotlighting and drama of many recent exhibits.



The simplicity and elegance of the installation is a suitable foil to the powerful expressiveness of many of the works included in the show. The evangelists by Donatello and Nanni di Banco intended for the cathedral façade, for example, weighing in at close to two thousand pounds each, gaze down at the viewer with an austerity that is both calm and fierce. The misty barrier that has been placed between these seated figures and Donatello's two emotion packed prophets for the Campanile, the *Zuccone* and the *Abraham and Isaac*, allows each set, although not completely separated from the other, to communicate with the viewer at full intensity. The latter two, until recently dirt streaked and displayed a-historically at eye level in Florence, are now lifted up several feet, but remain close enough that one can experience the emotional impact of their faces and body language.

One of the most useful functions of the exhibition, especially for those familiar with the objects, is to see

them in a new setting, a circumstance that always provides new insights. Many works, such as the fragments from the decoration of the *Porta della Mandorla*, seem more amenable to detailed study, perhaps in part because of the restraint of the installation. Side and sometimes rear views of the statues have been made more accessible, as well, and these are often very surprising. The unexpectedly finished back of the *Zuccone* has already been widely illustrated, perhaps exemplifying of one of the ways this show will educate the public.

Despite its small size, the exhibit is worthwhile for a broad range of audience members. Newcomers, for whom the Renaissance means only Leonardo or Michelangelo, will profit from an encounter with Donatello and his compatriots, whose power and skill is impossible to overlook. Architectural historians will be glad to circle the wooden models related to Brunelleschi's dome; scholars of religion will focus on the various facets of a cathedral complex in the early fifteenth century; restoration experts will see the results of recent conservation efforts. Specialists in early Renaissance sculpture will enjoy the close access to familiar works as well as the opportunity to examine objects which have been less available, such as part of a set of fifteenth century *pietra serena* replicas of panels from Ghiberti's north doors, thought to have been made in the Abruzzo region.

The show is accompanied by a catalog that reviews some of the literature on the works on display and publishes a large number of excellent photographs. *Sculpture in the Age of Donatello* is an event that is unlikely to be replicated. The scale and importance of its objects offer a unique and rewarding experience, and the installation enhances the value of the experience and sets a new standard for exhibiting sculpture.

Il Laboratorio del Genio. Bernini disegnatore
[Galleria Nazionale di Arte Antica, Palazzo Barberini](#)

March 11--May 25 2015

By Linda Nolan, John Cabot University, Rome

The Palazzo Barberini exhibition dedicated to the drawings of Bernini (1598-1680) brings together a diverse body of work produced over the course of his long life. Most drawings come from the extraordinary collection (over 200 Bernini drawings) held at Leipzig's *Museum der bildenden Künste*. What makes this exhibition different from the 1981 show of the Leipzig drawings is the inclusion of material from other major collections (Windsor, Uffizi, and others) which provide an overview of his entire career. The current exhibition in Rome is a slightly reduced version of the one in Leipzig. The drawings are grouped according to genre and chronology of projects: self-portraits, portraits and caricatures, studies after life and antiquity, chapels, angels, saints, Piazza Navona, Saint Peter's basilica, and decorative arts. It was curated by Jeannette Stoschek, the Director of

the Prints and Drawings collection in Leipzig, in collaboration with Sebastian Schütze and Giovanni Morello. At the time of writing this review, the Italian exhibition catalogue (based on the German edition) was forthcoming.

The juxtaposition of the early self-portrait (ca. 1630, Ashmolean, Oxford) and the famous late self-portrait (ca. 1678, Royal Collection, Windsor), shows the marked difference between the youthful artist's studied approach to drawing in red, black, and white chalk and the later ephemeral quality of chalk that appears as if it could be blown off the page. Comparing the rendering of the eyes, the youthful artist is careful to follow nature: highlight overlaps with pupil and iris, a heavy black line suggests eye lashes, and the sanguine in the corner of the eye suggests the flesh surrounding the eye. It is this careful attention to nature that would launch his career. The eyes in the late portrait are blurred; the left one even appears oversized and distorted. Yet, the penetrating gaze still remains, even as his hand lost interest in the repetition of lines.



Bernini's caricatures also appear within the portrait section. The pen and ink scrawls let us imagine his quick hand as he filled out the curly mass of hair of Cardinal Flavio Chigi, compared to the more carefully ordered, cascading curls of Cardinal Antonio Barberini (ca. 1644, Istituto Nazionale per la Grafica, Rome). There is nothing offensive about these images; Cardinal Barberini simply receives an enlarged nose. On the other hand, a caricature of Cardinal Scipione Borghese (ca. 1633, BAV, facsimile) shows him as a sourpuss with a single curved line rendering his tight-lipped frown. With just a few dozen lines, Cardinal Borghese is presented as grim and bloated, which is in striking contrast to the famous (flawed) portrait Bernini made (twice) for the cardinal. Would the cardinal really have laughed at his caricature? Or does the drawing hint at the changing relationship between patron and artist? The exhibition label fails to enlighten us on this subject upon which scholars disagree.

The section dedicated to Bernini's study of ancient sculpture and the nude displays the red chalk drawing of the torso of the *Laocoön* (Leipzig), rendered as a fragment, and set next to the marble copy after the head of *Laocoön* (Galleria Spada, Rome). The exhibition label notes how the drawing and the sculpture are subtle reinterpretations of the ancient models. Three large-scale, highly finished life studies (two from Windsor, and one from the Uffizi) show Bernini's invention as he places the male nude on rocks and amidst branches, prefiguring the sculptures he would design for the *Four Rivers* fountain.

Two sketches of the head of Saint Theresa in the Cornaro Chapel (Santa Maria della Vittoria, Rome) demonstrate his experiments in rendering expression. One drawing (Leipzig, inv. 7882) includes a profile and view from below the chin. The second drawing (Leipzig, inv. 7881) shows the same view from below. The addition of shadows coupled with the subtle differences in the weight of the black chalk line transforms the emotion of the saint from pain to exaltation. Bernini's drawings from below suggest the misleading nature of photographs of Saint Teresa's face from above.

A series of drawing studies and *bozzetti* show how these can be used in developing the scale and conception of an artwork. Drawings for the sculpture of Daniel in the Chigi Chapel (S. Maria del Popolo, Rome) move the viewer through drawing as a tool. The changes are quite subtle: a leg slightly moved or shortened while the torso twists a bit further. The drawings lead to the well-preserved terracotta *bozzetto* for the final sculpture (ca. 1655, Vatican Museums). Another terracotta *bozzetto*, found in 1972 during construction work in Sicily (ca. 1661, Museo Comunale, Termini Imerse) was made for the Saint Jerome sculpture (Chigi Chapel, Siena). Although missing the cross, nose, left hand, and feet, it includes the sculpture's final niche, which appears too small for the saints. The *bozzetto* is displayed together with drawings of two statues for the Chigi Chapel. One shows Saint Mary Magdalene (Leipzig) inside her niche. Seeing them together gives a sense of how Bernini thought of the impact of the scale of the setting on his freestanding sculpture.

The first room dedicated to Bernini's projects at the new Saint Peter's basilica makes it clear that his work was highly collaborative. Borromini's hand in designing the *baldacchino* is highlighted by the exquisite drawings of the tasseled fabric, the bees, and the crowning features. It is easy to become entranced by these, due to their extraordinary attention to fantastical details that would--or would not--appear on the *baldacchino*. Grotesque masks and dolphins fill the frieze in a drawing for the Barberini's emblem of the sun. But Bernini shows his own wit and attention to detail in his architectural drawings. Saint Peter's keys serve as the wind vane for the demolished bell tower. Clinging to the tower pinnacle are a delightful serpentine sea creature and a single bee.



The highlights in the Saint Peter's basilica section are many. In particular, the project drawings for the *Cathedra Petri* and the *Veronica* niche at the crossing are impressive. Another project drawing for the tomb of Urban VIII clearly shows more than one hand (or one hand on different days?). In heavy pen and ink, two reclining figures similar to two sculptures removed from the tomb of Paul III are added to the top of a broken

pediment that does not appear in the final monument. We know that Bernini was responsible for moving the tomb of Paul III from the niche now containing Duquesnoy's Saint Andrew sculpture to its current location in the west apse. Although Bernini was reluctant to reuse ancient materials due to technical limitations, this would have been an interesting reuse of recent materials rather than the esteemed early Christian and medieval materials from the old basilica.

The last room is dedicated to decorative arts designs from the end of Bernini's career, including fireplace sculptures and over-doors. The well-known drawing of a mirror for Queen Christina stands out for its invention and finish. Drawings assigned to Bernini for a reliquary of the True Cross show two angels holding a cross-shaped container designed to make it clear what relic is inside the reliquary. Although this type of "speaking reliquary" that takes the shape of the relics inside was popular centuries earlier (especially for body parts), none combined dynamic angels in such a way as to appear that we are looking at a reduced version of the entire relic.

No doubt, the current exhibition at Palazzo Barberini and the earlier presentation of the materials in Leipzig will inspire and facilitate much new scholarship on Bernini's drawings.

ITALIAN ART SOCIETY NEWS

ACKNOWLEDGMENTS AND WELCOME

By Sheryl E. Reiss, IAS President

I would like to thank the dedicated officers and committee chairs whose terms ended in February of this year: Nicola Camerlinghi (Vice President for Program Coordination); Alison Perchuk (Treasurer); Anne Leader (Webmaster); and Brian Curran (Chair, Nominating Committee). I would also like to express my gratitude to departing committee members Frances Gage and Mark Rosen (now Webmaster) (Nominating Committee) and Esperanca Camara (Program Committee). I would also like to welcome new officers, committee chairs, and committee members. Special thanks are due to IAS members who were appointed to serve out uncompleted terms: Martha Dunkelman (Treasurer and Membership Coordinator until February 2016) and Mark Rosen (Webmaster until February 2016) and to Social Media Coordinator Heather Graham, who will continue in this position until February 2017. Newly elected members of the Board include Anne Leader (Executive Vice President) and Frances Gage (Vice President for Program Coordination and Chair of the Program Committee). Janna Israel now serves as chair of the Nominating Committee. New IAS committee members who will serve three-year terms include Cristelle Baskins, Sharon

Hecker, and Ann Marie Yasin (Nominating Committee) and Lila Elizabeth Yawn (Program Committee).

IAS AT RSA IN BERLIN

By Gilbert Jones, Events Coordinator

On Friday, March 27, 2015 the Italian Art Society hosted a reception at the Renaissance Society of America annual meeting in Berlin. The event was co-sponsored with the Historians of Netherlandish Art. Over 100 members and guests from both the Italian Art Society and Historians of Netherlandish Art were in attendance, with approximately twenty-five members coming from HNA.



Attendees enjoyed a buffet of light Mediterranean fare and a complimentary drink in the Studentenwerk Café on the campus of the Humboldt-Universität in Berlin. Members were able to eat and chat with old colleagues and new friends. Anne Leader, Vice President of the Italian Art Society, reported that the reception was "awesome," and she is still receiving praise and appreciative comments.

IAS hosts events at most major conferences with an Italian Art Society presence. The purpose is to allow members to meet one another and to foster an exchange of ideas in a relaxed setting. We also hope to encourage a dialogue between scholars working on northern European topics and



those working on Italian and southern Europe. To that end, the Italian Art Society and the Historians of Netherlandish Art will be co-sponsoring a panel session at RSA in Boston next year examining artistic exchanges between Italian art and the Netherlands (1300-1700).

The next event will be during the Fiftieth Annual International Congress on Medieval Studies at Kalamazoo. A reception with cash bar will be held on May 15, 2015 from 5:15 pm to 6:45 pm in Bernhard 213. Also, looking further ahead, there will be, we hope, a reception at the Sixteenth Century Studies Conference in Vancouver, BC in October. Information will be provided as it becomes available. Please contact [Gilbert Jones](#), IAS Events Coordinator, with comments or suggestions for future events.

IAS/ KRESS LECTURE IN NAPLES: PREVIEW

Scena Sacra – Tribuna Civica: Il ruolo dell'ambone nella Campania medievale

By Nino Zchomelidse

Among the most striking artistic creations of medieval Campania are the stunningly beautiful monumental ambos, lavishly decorated with mosaics and/or marble sculpture.

The specific and often eclectic ways in which this form of micro-architecture was decorated reflects the historical situation of medieval Campania, a region subject to successive, century-long invasions by foreign rulers. The lecture will explore the decorative programs of two related and yet entirely different types of ambos that were made in and for the cities of Ravello and Naples.



The specific allegorical meaning of the mid-twelfth-century Rogadeo ambo in Ravello was meant to reveal itself during the performance of the Easter rites, according to the local Beneventan rite. The formal aspects, decorative program, choice of material, and spatial setting within the church were consciously orchestrated strategies. They connected the ambo during its service in the cult with the ancient theatrical tradition of the pagan stage that was revived in the development of the Early Christian liturgy, particularly in the Eastern Mediterranean.

Different historical conditions determined the creation of the mid-thirteenth-century pulpit for the cathedral of Naples. It will be argued that the so-called Santa Restituta panels, which show several extensive narrative cycles, were originally part of the pulpit in the Ianuarius cathedral of Naples. The life and martyrdom of the Early Christian bishop saint Ianuarius, whose relics were venerated in Naples, features prominently in the sculptural program. The saint functioned here to forge a sense of civic identity connecting the spiritual leader of the city, the bishop, with his people, a strategy that was later applied to the monumental Easter Candlestick in Gaeta. The panels explicitly used aspects of the local cult and episcopal past in order to hypostatize the figure of the bishop. The pulpit hence provided an efficient medium to fuse the historical reality of the patron saint with that of the medieval community.

Both pulpits unfolded their evocative power, although by different visual means, allegory and narrativity, when activated in the liturgy. They created a specific form of civic identity, a type of public sphere that is tightly connected with the local church. The lecture will raise broader questions about the performative aspects of medieval art, liturgical and artistic interconnectivity within the medieval Mediterranean, and the role of ritual as vehicles for political ideology and civic identity.

IAS/ SAMUEL H. KRESS FOUNDATION INTERNATIONAL TRAVEL GRANTS

By Janis Elliot

Through the generosity of the Samuel H. Kress Foundation, the IAS offers Travel Grants to support



transoceanic travel to present papers in IAS-sponsored sessions at any conference. Applicants must be members of the Italian Art Society, have received their Ph.D. by the time of application, and must be

presenting papers on a pre-modern topic in an IAS-sponsored session. While the IAS is dedicated to the study of Italian art from prehistory to the present, the Kress Foundation devotes its resources to advancing the history, conservation, and enjoyment of European art and architecture from antiquity through the early nineteenth century; therefore, only papers on topics from prehistory through the early nineteenth century are eligible for consideration. Questions should be sent to the Program Committee Chair, and the deadline for the travel grant application is May 20, 2015.

IAS at ICMS KALAMAZOO



Civic Foundation Legends in Italian Art I: Rome and the City-Republics Sponsor: Italian Art Society Organizer: Max Grossman, Univ. of Texas–El Paso; President: Judith Steinhoff, Univ. of Houston

“A City Divided: Geographic Hierarchy and Civic Identity in Late Medieval Rome,” Catherine R. Carver, Univ. of Michigan–Ann Arbor.

“The Ponte Vecchio in Giovanni Villani’s History of Florence,” Theresa Flanigan, College of St. Rose Janus.

“John the Baptist, and Neptune: Foundation Myths in Medieval and Renaissance Genoa,” George Gorse, Pomona College. Respondent: Judith Steinhoff.

Civic Foundation Legends in Italian Art II: The Southern Kingdom Sponsor: Italian Art Society Organizer: Max Grossman, Univ. of Texas–El Paso President: Nino Zchomelidse, Johns Hopkins Univ.

“A Phoenician Past for Norman Palermo,” Evanthia Baboula, Univ. of Victoria.

“Angevin Cult or Cult of the Angevins? The Procession of the Santa Maria Patrona Statue in Lucera,” Alexander Harper, Bryn Mawr College.

“Imperial Fabrications: The Habsburgs in Messina and Palermo,” Tamara Morgenstern, Independent Scholar. Respondent: Nino Zchomelidse.

SPRING/SUMMER EXHIBITIONS

Medardo Rosso & Cy Twombly

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

October 17, 2014—June 27, 2015

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

Anchored by a major loan from the Museo Medardo Rosso in Barzio, Italy, the presentation explores the broad range of materials—from gesso, wax, and bronze, to photography and drawing—in which Rosso worked. In tandem, CIMA presents two works by the American artist Cy Twombly, including the painting *Untitled (New York City)*, 1956, and the work-on-paper diptych *Idilion*, 1976.

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



The life-size marble statue of *Adam*, carved by Tullio Lombardo (ca. 1455–1532), is among the most important works of art from Renaissance Venice to be found outside that city. Made for the tomb of Doge Andrea Vendramin, the serene, idealized figure, inspired by ancient sculpture, is deceptively simple. Carefully manipulating composition and finish, Tullio created God's perfect human being, but also the anxious victim of the serpent's wiles. After being damaged in an accident in 2002, the museum undertook a conservation treatment that has restored the sculpture to its original appearance.

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

Twenty-three masterpieces of Florentine Renaissance sculpture, most of them never seen outside Italy, are exhibited for MOBIA's tenth anniversary season. The works were all created as components of larger programs for the exterior and interior of the cathedral. The single-site specificity brings together objects made for the same location by artists who knew each other personally, offering a moving, close-up look at the project which more than any other shaped the early Florentine Renaissance (see Newsletter review).

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

Derived in part from the collection of Queen Christina of Sweden, the Museum der bildenden Künste, Leipzig has one of the largest holdings of drawings by Giovanni Lorenzo Bernini. This treasure was forgotten on the shelves of the municipal library until they were rediscovered and published in the early twentieth century. In Rome the show includes all types of drawings from the entire chronological span of his career (see Newsletter review).

Arte Lombarda dai Visconti agli Sforza
[Palazzo Reale, Milan](#)
 March 12—June 28, 2015



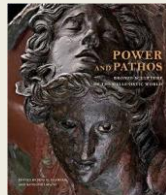
This exhibition reconstructs the extraordinary flourishing of the arts during the Visconti and Sforza dynasties, through a selection of paintings, sculptures and precious jewelry. It is a continuation of the exhibition held in 1958, with the same name and at the same location. Besides bringing together an extraordinary number of works, it was an affirmation of a Lombard identity, proof of the greatness of a cultural and artistic tradition.

Modigliani e La Bohème di Parigi
[Galleria Civica d'Arte Moderna e Contemporanea](#), Turin
 March 14—July 12, 2015



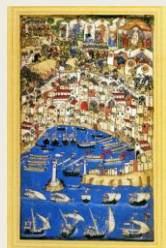
Revolving around the central figure of Amedeo Modigliani (born in Livorno in 1884), this exhibition displays ninety paintings, sculpture and drawings that capture the vitality of the school of Paris in the first Post-War years. Artists include Modigliani, Brancusi, Utrillo, Chagall, Gris, Marcoussis, Survage and Picasso.

Potere e Pathos: Bronzi del mondo ellenistico
[Palazzo Strozzi](#), Florence
 March 14—June 21, 2015



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

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



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

Renaissance Splendors of the Northern Italian Courts

[The J. Paul Getty Museum, Getty Center](#), Los Angeles
March 31–June 21, 2015

The Renaissance courts of northern Italy, among the wealthiest and most sophisticated in Europe, attracted innovative artists who created objects of remarkable beauty. Princes and nobles offered painters and illuminators favorable contracts and social prestige in return for lavishly decorated panels and books. These works displayed their owners' scholarly learning, religious devotion, and elite status. Drawn from the Getty Museum's permanent collection of manuscripts, this exhibition celebrates the magnificent illuminations that emerged from this courtly context (see Newsletter interview).

Leonardo da Vinci and the Idea of Beauty

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



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

Leonardo 1452-1519

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



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

Venice, will be on display for the maximum time permitted by conservators.

Drawing in Silver and Gold: Leonardo to Jasper Johns

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



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

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

Trésors du ghetto de Venise, Restaurés par Venetian Heritage

[Musée d'Art et d'Histoire du Judaïsme](#), Paris
May 13—September 13, 2015



In September 1943, two people responsible for the religious services in the Spanish and Levantine synagogues in the Venice ghetto placed around forty objects in hiding before the Nazis entered the city. Deported, these two men never returned from the concentration camps. Recently, the objects were rediscovered and returned for the restoration of the Spanish Synagogue. This treasure of liturgical metalwork (mostly in silver) includes decorative parts of a torah (*keter torah*), the reading hands (*yad*), censers (*bessamim*), decorative Hannukah lights, synagogue lamps, torah containers (*tiq*) and other religious objects.

Andrea del Sarto: The Renaissance Workshop in Action

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



This major loan exhibition celebrates the transformation of the art of drawing by Andrea del Sarto (1486–1530). Moving beyond the graceful harmony and elegance of his elders and peers, such as Leonardo da Vinci, Raphael, and Fra Bartolommeo, del Sarto brought unprecedented realism and immediacy to his art through the rough and rustic use of red chalk and the creation of powerful life and compositional studies. Comprising rare

drawings and panel paintings, the exhibition illuminates Andrea del Sarto's inventiveness, creative process, and workshop practice. The exhibit was co-organized by the J. Paul Getty Museum and the Frick Collection, New York, where it will be displayed next fall.

Piero di Cosimo Pittore “fiorentino” eccentrico fra Rinascimento e Maniera

[Galleria degli Uffizi](#), Florence

June 23–September 27, 2015



The Uffizi exhibition of Piero di Cosimo will differ from the National Gallery of Art in Washington show. "No artist has given the world more rare and singular inventions while remaining in the shadow of the Renaissance greats of his time than Piero di Cosimo," said Cristina Acidini, Superintendent of Cultural

Heritage for the City and the Museums of Florence. "His beguiling pictorial creations will linger in the imagination of all those who see the exhibition."

Fausto Pirandello

[Estorick Collection of Modern Italian Art](#), London

July 8—September 6, 2015



Fausto Pirandello was one of the most significant and influential painters working in Italy between the 1930s and the 1950s. Best known for his powerful, psychologically intense depictions of figures located in spatially

ambiguous interiors, Pirandello's densely-textured work was greatly admired by Eric Estorick, who included a number of his paintings in the touring exhibitions he organized during the post-war period.

Giotto, L' Italia. Da Assisi a Milano

Palazzo Reale, Milan

September 2, 2015—January 10, 2016



The exhibition will follow the footsteps of Giotto through the early decades of the fourteenth century. His works can be found all over Italy, from several

Franciscan churches in Assisi, Rimini and Padua, to altarpieces for the Baroncelli Chapel in Florence and Saint Peter's in Rome. Late in his career, Giotto went to Milan and created the now lost *Gloria del Mondo*.

The Exhibition Calendar was compiled by Editor Kay Arthur with assistance from Jennifer Griffiths. A comprehensive list of art exhibitions in Italy organized

by region and city is found on the [Ministero dei beni e delle attività culturali e del turismo website](#).

NEWS AND ANNOUNCEMENTS

Leonardo's Sala delle Asse in [the Castello Sforzesco, Milan is being restored](#). This was an important hall in which foreign ambassadors were received at the Sforza Court. The last time it was restored was in the 1950s.

The Villa of the Mysteries in Pompeii, whose restoration began more than two years ago, is almost ready to return to its former splendor. Frescoes and mosaics are being cleaned with a new laser technology, [according to the Ministero dei beni e delle attività culturali e del turismo](#).

Christies Auction House held a special “Italian Sale” in October 2014 [which achieved the highest ever total sales \(\\$43,968,896\) for Italian contemporary art](#). The top price was paid for Alighiero Boetti's *Colonna*, from 1968, which sold for \$3,880,593 and set a world record price for the artist.

Visitors to the IAS website in 2014 used one of our [Amazon.com](#) shopping links to make almost \$6,000 in purchases. Amazon returned \$350.79 to the society, which will be used to fund programs, receptions, and grants.

Uffizi “Sale dei Primitivi” will reopen April 21 after being restored as part of the campaign “I Nuovi Uffizi.” [According to the Uffizi press release](#), an additional fourteen artworks by Lippo di Bienvieni, Pacino da Bonaguada, Lorenzo Monaco, and others will be displayed.

Many thanks are due to Italian Art Society members who renewed their membership for 2015. A special thanks to the [more than thirty-five members who took advantage of the new institutional and patron categories!](#)

Congratulations to Mark Rosen whose book [The Mapping of Power in Renaissance Italy: Painted Cartographic Cycles in Social and Intellectual Context](#) (Cambridge: Cambridge University Press, 2015) has won the Sixteenth Century Society and Conference Founders' Prize.

IAS members who published articles or book chapters in 2014/2015 include Sharon Hecker, Mark Rosen, Charles Burroughs, Jean Cadogan, Liana De Girolami Cheney, Jodi Cranston, Martha Dunkelman, Gillian B. Elliott, Katherine McHale, Luba Freedman, Frances Gage, Steven F. Ostrow, Lorenzo Pericolo, and Anna K. Tuck-Scala. Please see [the Member Publications page](#) for specific titles.

Italian Art Society Membership and Donations

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

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

Newsletter Contributions Invited

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the fall 2015 issue, we are looking for special features on summer and fall exhibitions, as well as articles on restoration projects, new teaching strategies or online research databases are welcome. Please [contact the editor Kay Arthur](#) to discuss possible topics or news in the field that should be included in the next newsletter. If you are interested in writing a feature (approximately 800-1200 words), let the editor know by around July 1 for the September 1 publication of the next issue. Please use standard *Chicago Manual of Style* format. Deadlines for submitting material to the IAS newsletters are: Fall Newsletter: news deadline August 15/ publication September 1; Winter Newsletter: news deadline January 15/ publication date February 1; Spring Newsletter: news deadline April 15/ publication May 1.

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