



ITALIAN ART SOCIETY XXVI, 3 Fall 2015

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

President's Message from Sheryl E. Reiss

September 1, 2015

Dear Members of the Italian Art Society:

I would like to begin this message by sharing with you some changes to our Board and Executive Committee. Dr. Sean Roberts (Virginia Commonwealth University in Qatar), who served as IAS Secretary from February 2014 through July of this year, has been appointed Executive Vice President, and, per our Bylaws, will succeed me as President in February of 2017. Sean is a specialist in the visual culture of early modern Europe, whose research concerns the interactions between Italy and the Islamic world and the place of prints in the histories of art and technology. He is the author of *Printing a Mediterranean World: Florence, Constantinople, and the Renaissance of Geography* (2013) and is the co-editor (with Timothy McCall) of *Visual Cultures of Secrecy in Early Modern Europe* (2013). He is currently researching skulduggery and malfeasance among the earliest engravers for a book tentatively titled *Sabotage! Rivalry, Technology, and the Making of Renaissance Prints*. Following a search this summer, Dr. Blake de Maria (Santa Clara University, Santa Clara, CA) was appointed Acting IAS Secretary until February of next year. Blake is a specialist in the art of early modern Venice and is the author of *Becoming Venetian: Immigrants and the Arts in Early Modern Venice* (2010). She is also the co-editor (with Mary E. Frank) of *Reflections on Renaissance Venice: Essays in Honor of Patricia Fortini Brown* (2013). Our Events Coordinator Gilbert Jones has been appointed Membership Coordinator until February of 2018, an important position that was previously filled by other officers.

Since I last wrote to you all, our membership has grown by more than fifty, with approximately 465 members as I write and this month we will initiate a campaign to reach 500 members by the end of the year! New members and renewing lapsed members will get up to sixteen months of membership for the price of twelve. I would like to encourage all IAS members to become more involved

with the Society by seeking nomination for open 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. These should be sent to [Nominating Committee Chair Janna Israel](#) by **September 15, 2015**. The IAS Board has recently decided to appoint a group of area representatives to advocate for the interests of members in various sub-fields served by our Society; more information on these positions will be available soon. 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 happy to work with donors to direct giving toward specific purposes. Donations to the Italian Art Society are tax deductible.

I am delighted to announce that the Samuel H. Kress Foundation has awarded the IAS a generous grant of \$8400 to continue the very successful IAS/Kress Lecture in Italy series. This series of lectures has various goals: to encourage intellectual exchange among North American art historians and the international community of scholars based in Italy; to offer members of the IAS the opportunity to engage in productive discussions about their research with a wider range of specialists in the field of Italian art historical studies than is available in the United States; and to create relationships between the IAS and cultural institutions in Italy. Previous lectures have been held in Rome, Florence, Venice, Pisa, and Naples (for which, see below). The lecture series has attracted leading senior and established scholars in the field, which demonstrates the high caliber and academic profile of the talks. The 2016 IAS/Kress Lecture will be held in Florence, with the venue to be announced soon. The application deadline will be in early January 2016.

The deadline for the [IAS travel grant for Graduate Students and Emerging Scholars](#), which funds travel to a conference at which the Italian Art Society has a presence for those presenting papers or participating in a significant way as a discussant is **November 1, 2015**. In my previous newsletter message, I mentioned that the IAS Board had recently voted to establish two new grants, one of which will support conference travel for members holding the Ph.D. whose research concerns Italian topics from the early nineteenth

century to the present (**deadline October 1, 2015**) and the other that will support dissertation related research or travel by IAS graduate student members (**deadline January, 10, 2016**). I am now thrilled to announce that thanks to the extraordinary generosity of one of our patron members, Mr. Peter Fogliano, we will be able to offer two additional new research grants of up to \$1000 - one will be for graduate students and the other will be for holders of the Ph.D., who are working on topics between 1250 and 1600. These grants will each be named in honor of Peter Fogliano and Hal Lester. More information will be available soon on the IAS website, through an e-mail announcement, and via social media. I also announced in May that, thanks to generous donations and the recent spike in membership, we are able to offer a one-time, extra IAS Research and Publication Grant of up to \$1000 for 2015. We received twenty-seven applications for this grant and will announce the recipient in mid-September. We also hope to be able to provide occasional, partial support for conferences and/or study days organized by other organizations. Please send your inquiries to me at president@italianartsociety.org

On May 15, 2015 the Italian Art Society sponsored three well-attended sessions at the 50th International Congress on Medieval Studies in Kalamazoo, MI. The sessions, organized by Max Grossman (University of Texas at El Paso), were titled "Civic Foundation Legends in Italian Art I-III;" the third panel was a roundtable discussion. The three linked sessions were followed by a reception. The Italian Art Society will sponsor two sessions in Kalamazoo in 2016. Organizers Marius B. Hauknes (Andrew W. Mellon Postdoctoral Fellow, Johns Hopkins University) and Alison Locke Perchuk (California State University Channel, Islands) seek papers that offer new research on, and new ways of thinking about, [the visual and material culture of medieval Rome](#). The deadline for proposals is September 15, 2015. In October we will sponsor a session titled "Engaging Objects: Materiality, Mobility, and the Senses in Italian Art and Material Culture 1300-1600" at the Sixteenth Century Society & Conference (SCSC) annual meeting in Vancouver, British Columbia, Canada, organized by Erin Campbell (University of Victoria). We will also be organizing an informal gathering for IAS members.

At the [annual meeting of the College Art Association in Washington D.C.](#) in February 2016, the IAS will sponsor a long session titled "Beyond Texts and Academies: Rethinking the Education of the Early Modern Italian Artist," which has been organized by Jesse Locker (Portland State University). The IAS short session, organized by Robert Williams (University of California, Santa Barbara) and Anna Kim (Postdoctoral Fellow, the Courtauld Institute of Art, London) will explore the topic "Rethinking the Rhetoric and Force of Images." In

addition to our sponsored sessions, the IAS will hold its annual members' business meeting with breakfast on Friday, February 5, 7:30-9:00 a.m. (alas) to which you are all cordially invited. At the meeting we will inaugurate the celebration of our thirtieth anniversary by honoring three of the Founders of the Italian Art Society: Ellen Schiferl, Anne Derbes, and Julia Miller. [The early history of the IAS](#) may be found on our website. Please mark your calendars for CAA in New York in 2017 where we will host a gala reception to celebrate the IAS at Thirty!

The IAS will sponsor several sessions at the 62nd [annual meeting of the Renaissance Society of America \(RSA\), which will be held in Boston, MA, March 31-April 3, 2016](#). In the spirit of outreach to our sister organizations, we have co-organized two sessions with the Historians of Netherlandish Art on transalpine exchange. We also plan to host a reception, continuing a tradition of such enormously popular gatherings over the past few years. 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.

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 more than 2000 likes!), our IAS page on [Academia.edu](#) (with 264 followers), the IAS [Emerging Scholars Google](#) group, and our Twitter feed ([@ItalianArtSoc](#))! Along with staff editors Alexis R. Culotta, Adriana Baranello, Martina Tanga, Costanza Beltrami, and Martina Bollini, IAS Blog Editor Anne Leader oversees our blog on [Tumblr](#) (for which see below), and always welcomes contributions, while Newsletter Editor Kay Arthur keeps us connected to the world of Italian art through this *Newsletter*. So please propose a review of a book or exhibition or write about a work of art, building, archaeological site, or patron. And please encourage your friends, colleagues, and graduate students to [join the IAS](#), which, as can be seen from these *notizie*, is now more exciting than ever! I send you my very best wishes for a wonderful autumn.

Con un saluto a tutti voi,
Sheryl

ITALIAN ART SOCIETY NEWS

Italian Art Society/Samuel H. Kress Foundation Lecture in Italy

By Sean Roberts, Virginia Commonwealth University (Qatar)

The [sixth annual IAS/Kress Lecture in Italy](#) took place on May 20, 2015, in the Aula Piovani of the Dipartimento di Studi Umanistici at the complex of San Pietro Martire, part

of the Università degli Studi di Napoli Federico II. Professor Nino Zchomelidse (the Johns Hopkins University) presented a lecture in Italian titled “*Scena Sacra – Tribuna Civica: Il ruolo dell’ambone nella Campania medievale.*” Prof. Zchomelidse is a specialist in the arts of medieval Italy and their connections with the lands of the eastern Mediterranean, and her recent work has focused especially on liturgical furnishings, manuscripts, and pulpits. I introduced the speaker, whose lecture built upon research first presented in her recent book *Art, Ritual, and Civic Identity in Medieval Southern Italy* (Pennsylvania State University Press, 2014). Approximately 35 people were in attendance, split roughly 50/50 between English speaking scholars and Italians. These included professors and students at the Università degli Studi di Napoli, Federico II, several current Fellows from the Villa I Tatti in Florence, and graduate students from American universities.



In her lecture, Prof. Zchomelidse sharpened the broad geographic scope of her previous project to focus on mutable conceptions of ecclesiastical space, and their relationship to a changing tradition of liturgy, aptly within the environs of eleventh through thirteenth-century Naples and especially its environs in Campania. In particular, through readings of both extant examples and illustrations in period manuscript illumination, she explored the evolving function of the ambo, or pulpit, in the churches of medieval Campania. Through a fine-grained analysis of the use of these pulpits for staging readings of Scripture, as well as the iconography of their decoration, she presented a compelling case for the ways in which liturgy was celebrated as a distinctive and highly localized practice that varied widely from region to region. The early twelfth-century pulpit at the cathedral of Ravello, for instance, employed the motif of Jonah being swallowed by and subsequently emerging from the whale both to emphasize a typological relationship to the liturgy and simultaneously as a galvanizing image for the local congregation as the story played a particularly prominent role in the Easter Mass in Campania. In this way, Prof. Zchomelidse convincingly demonstrated the ways in which pulpits served the dual purpose of re-staging scriptural, and especially Christological, spaces and events for believers while helping to craft a civic identity specific to medieval Campania. A lively question and answer session followed the talk.



The IAS is deeply grateful to Vinni Lucherini, Professoressa di Storia dell’arte medievale in

the Dipartimento di Studi Umanistici, [Università degli Studi di Napoli Federico II](#), Naples, who organized the

lecture as well as to Dr. Alessandra Rullo who provided invaluable assistance in Naples and to Professore Francesco Aceto of the Università degli Studi di Napoli Federico II who welcomed attendees. We are also grateful to Dr. Stefano D’Ovidio, who assisted Events Coordinator Gilbert Jones with the lovely reception held in the *cortile* outside the Aula.

Deadlines Approaching for Three IAS Grants

By Janis Elliott

Please note that three IAS grants deadlines are coming up in the next few months. Travel awards for the International Congress of Medieval Studies, Kalamazoo, MI, in May 2016 are due **September 20, 2015**. Please send the following in a single WORD document only (with last name in title) via e-mail to the IAS President, Sheryl Reiss, at president@italianartsociety.org: a cover letter indicating your IAS membership status, a current two-page C.V., your paper abstract with IAS session title and chair contact information, a preliminary budget including airfare and hotel information only, and a description of other possible travel funding sources (and their likelihood of success). Applicants may not have received an IAS award in the previous two years. IAS officers and committee members are not eligible to apply.

The new IAS Conference Travel Grant for Modern Topics (up to \$1000) will be available to subsidize transoceanic travel to present a paper on the art or architecture of Italy from the early nineteenth century to the present-day in an IAS sponsored session at a conference. Applicants must be U.S. or foreign scholars, must already hold their Ph.D., and must be undertaking transoceanic travel to any conference where IAS is sponsoring a session on Italian art or architecture of the nineteenth or twentieth centuries. Applicants are asked to submit an introductory cover letter indicating IAS membership status, a current two-page CV, paper abstract with session title and chair information, a preliminary budget, a description of other possible travel funding sources (and their likelihood of success). Applications should be submitted in English as a single Word or PDF document (with last name in title) as an email attachment. Please send your applications to the Chair of the IAS Awards Committee, Janis Elliott at awards@italianartsociety.org by **October 1, 2015**.

The IAS also offers travel grants for IAS members who are graduate students at any level (MA, MPhil, or Ph.D.) or scholars within 10 years of receipt of the Ph.D. who do not hold a tenured position. Applicants must be presenting a paper or participating significantly as a discussant in a session about the art or architecture of ancient to contemporary Italy at any conference where the IAS is sponsoring a session, but not necessarily in an IAS session.

Click here to view the 2015 [call for applications](#). Applicants may be of any nationality, but must be members of the Italian Art Society. Please send applications to the Chair of the IAS Awards Committee, Janis Elliott, at awards@italianartsociety.org by **November 1, 2015**.

IASblog Expands its Reach

By Anne Leader, IASblog Editor

[IASblog](#) celebrated its second anniversary on July 2, 2015. Over the last thirteen months, over 8,000 visitors have looked at our blog, averaging a little over two pages per session for a total of 24,508 page views. At time of writing, the blog has hosted 1,388 posts and garnered 6,732 followers. Posts are linked to the IAS [Facebook](#) and [Twitter](#) feeds, which bring even more exposure to the blog's content. Given this success, we have expanded our staff to include an editor as well as staff writers. Blog founder Anne Leader continues to write and also serves as editor. Five IAS members, Adriana Baranello, Costanza Beltrami, Martina Bollini, Alexis R. Culotta, and Martina Tanga, have joined IASblog [as Staff Writers](#). A scholar of modern and contemporary Italian literature, Baranello earned her Ph.D. in 2014 at UCLA with her dissertation, "Fillia's Futurism: Writing, Politics, Gender and Art after the First World War." She teaches Italian at SUNY Cortland. Beltrami, a medievalist, earned her MA from the Courtauld Institute of Art where she is pursuing her Ph.D. on Spanish gothic architecture. Bollini earned her MA in art history at the University of Bologna and is now completing a doctorate at the University of San Marino with a focus on early modern Italian history and visual culture. A Renaissance scholar, Culotta completed her Ph.D. in Art History in 2014 at the University of Washington with her dissertation, "Finding Rome in Rome: Raphael's Transformative Role at Agostino Chigi's Villa Farnesina." She currently is associated with the Art History department at Chicago's American Academy of Art. An expert on postwar Italian art, Tanga earned her Ph.D. from Boston University earlier this year with her dissertation, "Arte Ambientale and Arte nel Sociale in Italian Art of the 1970s." In addition to regular contributions from its staff writers, IASblog welcomes individual submissions from all IAS members. Submission guidelines can be [found on the IAS website](#) as well as [on IASblog](#). Suggestions, questions, and posts should be submitted to Anne Leader at iasblog@italianartsociety.org

SPECIAL FEATURES

Visualizing Venice at Duke University

By Kristin Huffman Lanzoni (Duke University)



[The Visualizing Venice](#) project uses digital technologies to enhance understandings of the art and architectural history of this city. While digital approaches have many capabilities, *Visualizing Venice* stresses the transformation of the built environment over time: both particular structures and how they relate to the urban fabric. The project, conceived by Caroline Bruzelius and Donatella Calabi in 2010, was an experiment to test three areas: the potential of digital tools to model process and change in urban space; the need to train the next generation of teachers and scholars about these new technologies; and the ways in which scholarship could address a wider public. Rapidly expanding into a larger collaborative enterprise that involves Duke University's Department of Art, Art History and Visual Studies, the Istituto Universitario di Architettura di Venezia, and the University of Padua, *Visualizing Venice* is now staffed by a team of about thirty scholars with a range of expertise.

One current *Visualizing Venice* project aimed at reaching a broader public is [the upcoming exhibition *Acqua e Cibo*](#), to be held in Venice in the Doge's Apartments of the Ducal Palace from September 26, 2015 until January 14, 2016. The show considers how Venice harnessed its natural resources to become one of the largest and most thriving metropolises in early modern Europe. As a city built on the brackish waters of a lagoon, Venice required unique forms of water management and food provisioning for residents and visitors in addition to the large influx of itinerant people who resided there temporarily due to mercantile or pilgrimage activity. The exhibition demonstrates the dynamic movement of food and water within Venice proper and among the islands of the lagoon. The curators have chosen a variety of objects (maps, paintings, sculptures) that celebrate this theme. The exhibition is divided into five sections, each of which will have multi-media installations. These digital visualizations will animate and reconstruct lost aspects of the city in an effort to permit the public to explore the city's history in greater detail. One section (which I curated) focuses on



banquets and festivals that presented opportunities for elaborate displays of food, often involving great state-sponsored ceremony and ritual. As a multimedia component, a small team at Duke, in collaboration with the University of Padua, is creating a video that features the reconstruction of a palace on the Giudecca, Ca' Nani, known not only for its architecture and extensive gardens, but also for a banquet held in 1755 to honor the Elector Bishop of Cologne and his entourage. Only through the process of re-constructing the palace did we gain insights into the ways in which individuals would have accessed and then moved within the

space, and how 125 guests would have been received in the *portego*, or large-scale central hall.

Joining the *Visualizing Venice* team as a scholar has allowed me to contribute art historical training in early modern Venice to larger collaborative projects that have wider-ranging objectives. In previous research I had explored how early modern monuments were transformed over time. Beginning with the Napoleonic occupation in 1797, the urban fabric was greatly altered; the need to develop a better understanding of how the city was structured prior to the collapse of the Republic was obvious. In reconstructing altered or lost spaces, I have focused on deliberately constructed spatial relationships and their intended meanings: this could be a siting within a given structural context, such as a church,



administrative building, or confraternity as well as the extension from that context to other nearby monuments, to its exterior, to the larger urban fabric. My study of San Geminiano, originally located in

Piazza San Marco, a project developed with Iara Dundas, a Ph.D. candidate at Duke, offers an example of how digital treatments may help scholars discover aspects of architectural monuments. Since the church was demolished in 1807 to make way for Napoleon's ballroom, (the present-day *Museo Correr*), a digital reconstruction based on archival and visual sources has enabled an understanding of how a problematic dome would have fit under the roofline. Only after re-building the structure did we understand how the dome would have appeared and how the interior space would have been experienced.

At [Duke in the Wired! Lab](#), the example of Venice is being used as a means to introduce new ways of teaching and learning. The lab has a team of faculty and students developing a "Venice Virtual World." The purpose is to recreate life in early eighteenth-century Venice using an interactive gaming platform—*Open Simulator*—that will assess learning outcomes of a serious game. Students have recreated the zone of Santa Lucia, reconstructing buildings, bridges, gardens, thoroughfares and waterways.



This particular area experienced significant change due to the construction of the train station, which adopted the name of the Augustinian church and convent of Santa Lucia (demolished in 1861). Using historical maps, students created the terrain and carved out the waterways. One of the greatest learning outcomes is that students and players understand that inhabitants and visitors to the city navigated it quite differently than people today. These interventions bring scholarship to

life for different audiences, including a public that extends far beyond academic communities or even geographic boundaries. The engaging methodological approaches of digital applications are opportunities to rethink the faculty-student dynamic, at times extending beyond the classroom to include undergraduate and graduate students in long-term research projects. VIVA (Venice Interactive Virtual Atlas), encapsulates such a project. The highlight will be an upcoming collaborative exhibition at the Nasher Museum of Art at Duke and the Minneapolis Institute of Art that presents a digital treatment of Jacopo de' Barbari's *View of Venice*, ca. 1500, a stunning bird's eye view of the city.

Digital technologies have the potential to stimulate new understandings of well-studied works of art and architecture, or even lost monuments. The implementation of digital technologies transforms our understanding of art, architectural and urban history and allows audiences to understand how those in Venice experienced space in the past. Insights garnered from working on *Visualizing Venice* spatial media and mapping projects might be applied more broadly to art historical teaching and research, indeed to history more generally. The value of digital approaches lies in their ability to develop more nuanced understandings of spatial arrangements over time, both at the micro-level (in the study of a particular building) and at the macro-level (in the examination of an entire city or region) over time.

Italy Hires Twenty New Museum Directors

By Anne Leader, IASBlog Editor

On August 18 the Italian ministry of culture announced the appointments of twenty new museum directors for Italy's most acclaimed museums in Caserta, Florence, Genoa, Mantua, Milan, Modena, Naples, Paestum, Perugia, Reggio Calabria, Rome, Taranto, Turin, Urbino, and Venice. The experts, chosen from among 1,222 applicants include ten women and ten men, seven of whom have been described as a "foreign-legion" of non-Italian art experts" by ANSA news service. Others are Italians who have trained or worked



abroad, such as Martina Bagnoli, Andrew W. Mellon Curator in charge of Medieval Art and Manuscripts at The Walters Art Museum (and former member/ Program Committee Chair of the Italian Art Society), who was selected to head the Galleria Estense, Modena. The sweeping overhaul brings with it high expectations and some criticism. The new directors are tasked not only with protecting Italy's cultural patrimony but also with developing exhibitions and other programs to attract visitors from home and abroad as cost-effectively as possible. Given the limited funds available from cash-strapped government coffers, the new directors are expected to balance their budgets through gift shops, cafés, and private donations as well as greater efficiency. Paolo Baratta, who oversaw the hiring process, told the *La Repubblica* that the Italian "museum system was

sclerotic. A weak system: inadequate resources and paralyzing rules.”

Culture Minister Dario Franceschini (seen below) celebrates the new hires as part of his cultural reforms: “these twenty appointments of such great international scientific standing the Italian museum system turns the page and catches up on a delay of decades.”



Other arts professionals, including critics, historians, and former museum directors have criticized the move as “a dangerous political act” (Vittorio Sgarbi); “an unprecedented thing,” (Cristina Acidini); and “overall, mediocre” (Tomaso Salvatori).” Acidini, former director of Florence’s museums, defended those who have been replaced, “I directed twenty-seven museums during my career and I don’t believe there was this delay that the minister talks about. The art historians who work in state museums, professionals of international prestige, have been very much underestimated.”

Many of the new hires have worked for non-Italian institutions that are known for dynamism and efficiency,



something not typically associated with Italian bureaucracy. The new head of the Uffizi, German Eike Schmidt (seen at left), has extensive international experience and will move from the Minneapolis Institute of the Arts. Though Italy is home to many of the best-known art works in the world, its museums do not attract the volume of visitors seen in other countries. No Italian museum ranks among the world’s ten most visited institution. However, it may not be fair to judge the Uffizi, with its annual tally of 1.9 million visitors, with the much larger Louvre, Paris (8.5 million visitors) or British Museum, London (5 million). Moreover, anyone who has visited the Uffizi lately would likely argue that there are too many people crammed into the galleries already and that drives to increase mass tourism would be counter-productive.

More dynamic websites, including pages in languages other than Italian, would be a welcome change, as would initiatives to encourage more visitors to lesser-known collections. As James Bradburne, most recently director of the Palazzo Strozzi in Florence and new director of Milan’s Brera, has assessed: “Italy manages about 80 per cent of the cultural heritage of all of Europe. After the [second world] war they created a tremendous superstructure to take care of this stuff. The problem is that it became very unwieldy and inefficient. It is paradoxical that Italy has so much great stuff, and some great museum professionals, but its permanent collections are undervalued and under-visited.”

Among the major museums with new directors are: the Museo di Capodimonte, Naples (Sylvain Bellenger), the Galleria Borghese, Rome (Anna Coliva, the only director

who retained her previous position), the Galleria Nazionale d’Arte Moderna, Rome (Cristiana Collu), the Gallerie Nazionali d’arte Antica, Rome (Flaminia Gennari Santori); the Galleria degli Uffizi, Florence (Eike Schmidt), the Galleria dell’Accademia, Florence (Cecilie Hollberg), the Museo Nazionale del Bargello, Florence (Paola D’Agostino), the Galleria Estense, Modena (Martina Bagnoli); the Pinacoteca di Brera, Milan (James Bradburne), and the Gallerie dell’Accademia, Venice (Paola Marini). For fuller commentary on the new directors and their training, see Artnet.com, La Nazione, and The Florentine.net.

SYMPOSIA & WORKSHOPS

Raphael’s Collaborations: A Symposium at the Worcester Art Museum

September 12, 2015

Throughout his brief career, the prolific and exceptionally productive Raphael relied on a network of collaborators to assist him in carrying out his altarpieces and smaller devotional images, frescoes, and architectural projects, and to realize the sculpture, tapestries, prints, and precious objects he designed. Some of Raphael’s collaborators, like Giulio Romano and Gianfrancesco Penni, were pupils and longstanding members of his workshop; others, like Timoteo Viti and Lorenzo Lotto, were friends or fellow artists who worked with the master briefly on a specific project. Expediency was often the motivation behind these short-term collaborations, as Raphael enlisted others to help him carry out a work that he was too inexperienced--or increasingly, too busy--to realize fully on his own, or that he abandoned in the course of his peregrinations that led him from Urbino to Perugia, Florence, and Rome.

The symposium has been occasioned by the pairing of Raphael’s *Small Cowper Madonna* from the National Gallery of Art in Washington with the enigmatic *Northbrook Madonna* from the Worcester Art Museum. The latter work may be the product of such an artistic partnership, although the precise nature of the collaboration (if one was operating in this instance) has yet to be explicated. The works remain on display



together in Worcester through September 27.

The program will include an introduction by Linda Wolk-Simon and the following speakers: Session One: Urbino and Umbria: Kim Butler Wingfield (Raphael, son of Giovanni Santi); Robert G. La France (Domenico Alfani and Timoteo Viti: Parallel Lives?); Session Two: Florence: Sheryl Reiss (Raphael’s Patronage Networks during his Florentine Years); Tom Henry (“*ciò che haveva dell’arte, l’aveva da me*” – When does learning and collaboration cross the line? Raphael’s artistic strategy in Florence); Session Three: Rome: Lisa Pon (Raphael, Marcantonio Raimondi, Baviera,

and prints); Robert Williams (Collaboration Reconsidered: Raphael, Gianfrancesco Penni, and the question of workshop *modelli*); Yvonne Elet (Collaboration in the design of Raphael's Villa Madama). Discussants include Luke Symon, Paul Joannides and Patricia Emison. This symposium has been generously supported by the Robert Lehman Foundation and the Samuel H. Kress Foundation.

**Nanotechnologies for Cultural Conservation:
Allentown Art Museum/Lafayette College**
October 30-31, 2015



The workshop includes discussion of cutting-edge advances in art conservation from leaders in the field, a public lecture and hands-on workshop led by Piero Baglioni, pioneer of nano-based conservation technologies and director, Consorzio Interuniversitario per lo Sviluppo dei Sistemi a Grande Interfase-CSGI. The Keynote lecture will be given by Dianne Dwyer Modestini, Senior Research Fellow and Paintings Conservator for the Samuel H. Kress Program at the Conservation Center of the Institute of Fine Arts. There will also be poster presentations and a discussion forum for conservation practices. It is hosted by the Allentown Art Museum of the Lehigh Valley and the IDEAL Center of Lafayette College, and sponsored by The Samuel H. Kress Foundation. The workshop can host up to 100 conservators and museum professionals from ninety institutions holding works from the Kress Foundation, as well as those from educational institutions, museums, galleries, and libraries across the Northeast. Students in the conservation field are also welcome. Awards of up to \$250 to defray expenses will be offered to twenty participants who submit questions for discussion and prepare poster presentations on the state of their collections. The workshop thus will serve as a professional forum for evaluating conservation practices and encouraging exchanges. Online registration (August 10—October 16, 2015) and a complete description is found on the Nanoforart website.

**Report on 2015 Research Seminars at the
American Academy in Rome**

By Jennifer Griffiths (The American University of Rome)

The American Academy in Rome and the Terra Foundation for American Art, co-organized a much-anticipated pair of research seminars in January and March of 2015, which aimed to look more closely at the artistic narratives characterizing postwar Rome. The seminars aimed to draw out the latest research, particularly archival work, on Rome's important, yet often overlooked, role as a site of inspiration, artistic

exchange, and innovation during this period.

January sessions considered "Artistic Exchange, Reception and the Market" and "Postwar Art in Rome." Highlights from January included a talk by Emily Braun on "Alberto Burri's Roman *Bianchi*" and Elisabetta Cristallini's look at "New Trends in Italian Art at the Rome-New York Art Foundation." The four panels organized for the March seminar examined "Americans in Rome," "Interdisciplinary Projects," "Artists, Architecture, Exhibition Design" and "Pop Art in Rome." Ara Merjian spoke on "Heretical Aesthetics: Pier Paolo Pasolini and the Problem of Abstraction" while Romy Golan spoke on "Vitalità del negativo nel arte italiana 1960/70: Flashback on Pop." Andrew Heiskell Arts Director Peter Benson Miller reports that the productive discussions that developed out of both seminars will form the basis of a fully illustrated book currently in the planning stages of publication.

FALL/WINTER EXHIBITIONS 2015-16

L'arte di Francesco: Capolavori d'arte italiana e terre d'Asia dal XIII al XV secolo

Accademia Gallery, Florence
March 15—October 11, 2015



The exhibit highlights Franciscan art connected with missionary work undertaken by this order in eastern Asia between the Dugento and Quattrocento, a period when travel to this region was difficult. Artists who are represented include Nicola Pisano, Giunta Pisano, Andrea della Robbia and the Master of the Crocifissi. Among the unusual objects on display is the horn that Saint Francis received from the Egyptian Sultan Malik-al-Kamil when they first met in 1219.

Pompeii e L'Europa 1748-1943

Museo Archeologico Nazionale, Naples
May 27—November 2, 2015



The exhibition aims to analyze the influence of Pompeii and Herculaneum from the beginning of the excavations in 1748 until the dramatic bombardment during World War II. In particular, it will demonstrate the influence of classicism on the development of the modern aesthetic. One part of the show takes place in Naples and focuses on the impact on European artists from the eighteen to twentieth century. At Pompeii, the newly restored plaster casts of the victims will be on display, as well as photographs documenting the history of the site.

Recent Acquisitions of Italian Renaissance Prints: Ideas Made Flesh

[National Gallery of Art](#), Washington, D.C.
June 7—October 4, 2015



This exhibition provides an opportunity to appreciate both the importance and the quality of sixteenth-century Italian prints. It presents some thirty works, all recently acquired, that represent the principal techniques, types, and phenomena of the period: the extravagant invention of Roman and Florentine artists early in the century; the refined artifice of Parmigianino and his interpreters; the technical advances and incipient naturalism of Venetian printmakers; and the compelling expression of masters associated with the Counter-Reformation, especially the Bolognese. Many of the prints are rare, and most of the impressions are exceptionally fine, of the kind briefly printed and seldom seen.

Andrea del Sarto: The Renaissance Workshop in Action

[The J. Paul Getty Museum, Getty Center](#), Los Angeles
June 23—September 13, 2015
[The Frick Collection](#), New York
October 7, 2015—January 10, 2016



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, Andrea 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 exhibit 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. [The Getty Museum exhibition website](#) allows visitors to download both the illustrated exhibition checklist with images and gallery texts.

Power and Pathos: Bronze Sculptures of the Hellenistic World

[The J. Paul Getty Museum](#), Getty Center, Los Angeles
July 28—November 1, 2015

From the death of Alexander the Great in 323 B.C. until the establishment of the Roman Empire in 31 B.C., the medium of bronze drove artistic innovation. Sculptors

moved beyond Classical norms, supplementing traditional subjects and idealized forms with realistic renderings of physical and emotional states. Bronze—surpassing marble



with its tensile strength, reflective effects, and ability to hold fine detail—was employed for dynamic compositions, dazzling displays of the nude body, and graphic expressions of age and character. Bronze

statues were produced in the thousands: honorific portraits of rulers and citizens populated city squares, and images of gods, heroes, and mortals crowded sanctuaries. Few, however, survive. This unprecedented exhibition unites fifty significant bronzes of the Hellenistic age. New discoveries appear with works known for centuries, and several closely related statues are presented side by side for the first time.

Giotto, L'Italia. Da Assisi a Milano

[Palazzo Reale](#), Milan
September 2, 2015—January 10, 2016



This exhibit is a voyage in the footsteps of Giotto during the first decades of the 1300s via a series of masterpieces that will be exhibited in Milan for the first time and which retrace the phases of the artist's career across Italy until his arrival in the city of Milan.

Acqua e Cibo a Venezia—Storia della Laguna e della Città

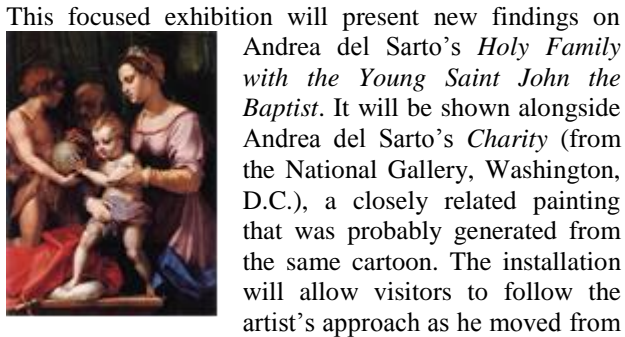
[Palazzo Ducale](#), Venice
September 26—February 14, 2016



The exhibition was planned in conjunction with the theme of Expo 2015 taking place in Milan. It presents archival sources, the grand historical maps of the lagoon, and documents beside digital reconstructions, multi-media and interdisciplinary analysis of the movement of water and food to sustain the population of the city. Paintings such as Jacopo Tintoretto's *Creation of the Animals* (1553), on loan from the Gallerie dell'Accademia, suggests the diversity of birds and fish in the environment. Many archival sources document both festivals and everyday life around the theme of food. (See the feature article above).

Andrea del Sarto's Borgherini Holy Family

[Metropolitan Museum of Art](#), New York
October 14, 2015—January 10, 2016



This focused exhibition will present new findings on Andrea del Sarto's *Holy Family with the Young Saint John the Baptist*. It will be shown alongside Andrea del Sarto's *Charity* (from the National Gallery, Washington, D.C.), a closely related painting that was probably generated from the same cartoon. The installation will allow visitors to follow the artist's approach as he moved from

drawings on paper to the preparatory under drawing on the panel, and then to the final painting, emphasizing the crucial role of drawings and cartoons in his workshop. The exhibition will complement a more extensive survey of the artist's work, *Andrea del Sarto: The Renaissance Workshop in Action*, seen at the J. Paul Getty Museum this summer, which will be on view at The Frick Collection.

D'Apres Michelangelo. La Fortuna dei disegni per gli amici

[Castello Sforzesco](#), Milan

September 16, 2015–January 10, 2016

The show examines a selection of drawings that the master executed as gifts for some of his most intimate friends. Some, based on mythological themes, allude symbolically to his sentimental attachment to Tommaso Cavalieri, for whom Michelangelo sketched the head of Cleopatra. The show explores the fortune of Michelangelo's drawings as reflected in copies, prints and applied arts by later masters.

Giorgio Morandi

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

October 9, 2015–June 25, 2016



Featuring over fifty paintings, etchings, and drawings by the acclaimed Italian modernist, the installation marks the first time in decades that many of these works have been on view in the

USA. The installation also presents select works from the very beginning of Morandi's career in the 1910s and from the very end of his career in the 1960s, shedding light on the influence the artist had on the emerging American minimalists.

Alberto Burri: The Trauma of Painting

[Guggenheim Museum](#), New York

October 9, 2015–January 6, 2016

This large retrospective exhibition, the first in the United States in more than thirty-five years and the most

comprehensive ever mounted, showcases the pioneering work of Italian artist Alberto Burri (1915–1995).

Firenze Capitale 1865–2015: I doni e le collezioni del Re

[Galleria d'arte moderna](#), Palazzo Pitti, Florence

November 19–April 3, 2016



In celebration of the 150th anniversary of Florence's designation as the capital of a newly united Italy, the exhibition is principally devoted to the works of art and furnishings acquired by King Victor Emmanuel II for his sumptuous Florentine residence in

Palazzo Pitti during the years that he spent in the city.

*This list compiled with the help of Jennifer Griffiths. For a complete listing of exhibitions currently on view in Italy, see *Mostre in Evidenza* on [the Ministero dei Beni Culturali website](#).*

NEWS AND NOTES

Two Centuries of Italian Portrait Painting 1580–1780, an exhibition from Bologna, was loaned to the "Riga Bourse" Art Museum, Latvia from February to April 2015 to celebrate Latvia's assuming the [presidency of the Council of the European Union](#). Very few examples of Italian art have been seen previously in Latvia.

The mystery of the Mona Lisa's smile depends on the viewing distance and retinal blurring effects, according to research by [British scholars published in *Vision Research*](#). The half-smile has also been found in the recently discovered *La Bella Principessa*.

The Domus Aurea in Rome is being liberated from the tons of soil and trees in the public garden of the Parco del Colle Oppio above the ancient architecture. The park will be rebuilt on a subsurface infrastructure designed to seal off the underground architecture from moisture and regulate temperature and humidity, [according to lead archaeologist Fedora Filippi](#).

Leonardo's *Annunciation* painted in 1472 was denied as a loan to the comprehensive Leonardo show in Milan this summer. Despite appeals by the mayor of Milan to Dario Franceschini, the Italian Cultural minister, it stayed home in Florence. The painting is on the Uffizi Museum's [list of twenty-three "unmovable artworks."](#)

Siena Cathedral's marble intarsia pavement will be on display August 18 to October 27, 2015 as part of the Expo Milan 2015. One of Beccafumi's designs, "Moses bringing forth Water from the Rock," [has been interpreted by the](#)

[OPA in relation to the environmental theme of Expo Milan 2015.](#)

The Rosand Library and Study Center was inaugurated in June 2015 [as part of the Save Venice Organization](#). Beginning in the fall of 2015, seminars, lectures, and workshops will enrich its mission of scholarship and restoration.

November 4, 2016 marks the fifty-year anniversary of the Florence flood (1966). [The Opera of Santa Croce](#) has installed a new commemorative marker. A committee of over fifty organizations are planning events in recognition of the anniversary.

The Venice Accademia recently doubled the size of its exhibition space in a €26 million state-funded building project. On May 9, 2015 the first four new rooms opened, showing Venetian portraiture, 16th century collecting, architecture and ceiling paintings. [The Venice in Peril Fund](#) has raised € 100,000 for final fitting out of seven more ground floor rooms in the Palladian wing.

The “**Case of Caravaggio’s Cardsharps**” and the process for establishing authenticity of an Old Master painting in a London court was analyzed in the June issue of *Spencer’s Art Law Journal* ([online at artnet.com](#)).

IAS members who have published books in 2015 include: Erik M. Benay and Lisa Raffanelli, Lynn Catterson, Annette Condello, Liana Di Girolami Cheney, A. Victor Coonin, Douglas N. Dow, Adrian R. Duran, Diana Hiller, Evelyn Karet, J. Nicholas Napoli, Lorenzo Pericolo and David M. Stone, Mark Rosen, and Nino Zchomelidse. 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 2015 include: Sharon Hecker, Mark Rosen, Charles Burroughs, Jean Cadogan, Liana De Girolami Cheney, Martha Dunkelman, Jodi Cranston, Gillian B. Elliott, Luba Freedman, Frances Gage, Katherine McHale, Steven F. Ostrow, Lorenzo Pericolo, and Anna K. Tuck-Scala. Please see [the Members 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](#). If you wish to send a check, please direct it to Martha Dunkelman, IAS Treasurer, 1 Mayfair Lane, Buffalo, N.Y., 14201. There are now four levels of membership. While the IAS will continue

to offer a Student membership at \$20 and Regular membership at \$30, a new [Patron membership](#) at \$60 allows generous members to support additional programming, including our Thirtieth Anniversary celebration and awards in 2017. A Benefactor/Institutional membership at \$100 has also been added. Institutional members would include programs, institutions, or universities that want to promote the study of Italian art and architecture through support of the IAS and our grants and awards. Thank you for your continued membership. Please encourage other colleagues and institutions 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 Martha Dunkelman, 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 to let her know you will be submitting an article. 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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