



# The Newsletter of the ITALIAN ART SOCIETY

XX, 3  
Fall 2008

An Affiliated Society of the  
College Art Association and the  
Renaissance Society of America

## President's Message from Shelley Zuraw:

August 15, 2008

It is the end of another summer—well, at least it is for me since we start teaching in three days at the University of Georgia. The last big event of the IAS was the annual meeting in Kalamazoo—it was a stunning success or so I heard. Sadly, I was unable to attend due to a family emergency. Jeri Wood, our esteemed vice president and future president (the changing of the guard occurs at CAA next year in Los Angeles), ran the meeting and prepared the minutes that are included in this newsletter. But I understand from a variety of sources that it was an exceptional event and that the sessions were fantastic. Thanks to everyone who participated and who came.

The 2009 Kalamazoo sessions sponsored by the IAS look to be as exciting as the 2008 sessions. The four linked sessions are on performance or “Performativity and Italian Arts: Church, Cloister, City and Court.” In this newsletter is a list of the four sessions with the chairs and descriptions. Please consider sending in an abstract.

This fall, my last as president, will be devoted to some ongoing projects. First and foremost, as you will learn from Treasurer Areli Marina's statement in this newsletter, major changes are afoot in our financial arrangements. For one, as some of you noticed, we are accepting dues through PayPal. Another equally significant change will be our “regularization” as a non-profit organization. This will allow us, in the future, to receive funds from the Kress Foundation for travel grants and disperse them directly. It should also, over time, allow us greater flexibility as we expand our programs and mission.

The biggest hold-up right now for any future expansion is the website. Despite the work of one of our best minds, Jacki Musacchio to wit, it has proven difficult to crack the codes on the website. Once this is accomplished, we expect great things. If anyone out there is interested in working on the website, please contact me or anyone else on the executive committee. The website, when it is finally up and running, is for everyone to use and, therefore, should reflect a wide variety of interests.

A word about travel grants: A call for applications is included in this newsletter. There are two kinds of travel grants available to the membership (and potential membership). The first, funded by the members of the IAS, are two \$500 travel grants for graduate students of Italian art to give papers at CAA and at Kalamazoo. These proposals do not have to be for papers in IAS-sponsored sessions. These grants are for graduate students or very recent PhD recipients. Eventually, the IAS wants to offer a third for the RSA annual meeting. The second set of travel grants are those funded by the Kress Foundation. A single application is made by the IAS in December, asking for support from the Kress Foundation for speakers coming from abroad who are speaking in IAS-sponsored sessions at CAA, RSA, 16<sup>th</sup>-Century Studies, or Kalamazoo. Such funding is only open to PhDs, graduate students are not eligible. Please note funding from the Kress for these sessions depends a. on being accepted into a specific IAS session; b. requires an application to the IAS, not the Kress; and c. the amount and number of grants varies each year. If you have questions about these grants please contact either Cathleen Fleck, the chair of the Travel Grant Committee, or me.

Coming shortly will be the proposal for 2010 CAA sessions. Please consider sending in an abstract.

Finally, an idea that I think is going to need discussion in February is the future of voting at the business meetings. I can only assume that most of you have been hit, as my institution and, therefore I have, by financial cuts, often and excessively in travel funds. I project that the number of people able to actually come to an annual meeting, either at CAA or at Kalamazoo, to say nothing of both, is going to shrink as the expense of the trip rises and the funds available diminish. I seriously believe that we must move to an on-line voting system so as to avoid disenfranchising members unable to travel. Linked, at least in my mind, is the issue of membership itself. I hope that a functioning website will make all of this easier, but we must start planning for a future that is probably not going to look like the present.

That is all from the optimist in Athens!  
Thank you all for your participation and dedication to the IAS.  
See you soon, I hope, and please e-mail me if you have questions or comments.

Shelley

Shelley E. Zuraw  
President, Italian Art Society  
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### **Minutes from the Italian Art Society Business Meeting, Kalamazoo, May 9, 2008:**

1. Announcements:
  - a) Jeri Wood announced that she was filling in for Shelley Zuraw, who was unable to attend the meeting.
  - b) IAS members voted and approved new by-laws at CAA 2008
  - c) Joyce Kubiski, after years of dedicated service, has stepped down and Areli Marina is the new treasurer
  - d) Jacki Musacchio is the new webmaster and Sally Cornelison will remain as newsletter editor for another 2 years
  - e) New Chairs of Committees: Cathleen Fleck, awards; Scott Montgomery, nominating; Felicity Ratte, program
  - f) Alison Perchuk made an announcement about the Ambrosiana Foundation in Milan. Among its projects is the development of a scholarship to facilitate and support Americans conducting research in the Library. She made brochures available at the end of the meeting.
2. Reports:
  - a) Speaking for the Awards Committee, Kirstin Noreen announced the IAS Graduate Travel Award went to Meredith Fluke, who spoke in the IAS session Transformations III: Reform. The Kress Awards went to Monika Müller, "Apostles, Popes, Saints and Sinners – Sacred Concepts of Spiritual and Political Power in a New Guise at San Pietro al Monte di Civate (Italy)," and Cristiana Filippini, "Revival or Continuity? Modes of Production in Medieval Roman Painting."
  - b) Treasurer's Report by Areli Marina. See her separate report about the incorporation of the society in Illinois and the preparation of forms for non-profit status this summer.
  - c) Program Committee. Felicity Ratte announced the sessions for RSA 2009 and Chicago 2010. Then the members discussed potential sessions for 2009 Kalamazoo. After much discussion four sessions were proposed: Performance, Performativity, and Italian Art: Church, Cloister, City, and Court. Those who volunteered to chair sessions: Cloister:

Alison Perchuk, Yale University; City: Catherine McCurrach, Wayne State University; Court: Joyce Kubiski, Western Michigan State University; Church: Nicola Camerlenghi, Louisiana State University.

3. Additional New Business:
  - a) At the request of the Travel Committee, the members took up Cathleen Fleck's request for an earlier deadline for award applications for Kalamazoo to permit easier travel arrangements for the speakers. We agreed on Oct. 1, papers accepted for conference; Nov. 1, deadline for award applications; and Dec. 1, notification of awards.
  - b) Several members voiced the desire to increase the profile of the IAS in Italy. It was suggested that a member present a paper in Italy once a year, most likely in the early fall (following the model of the ICMA's annual Courtauld lectures). Cristina Filippini could be our contact in Rome, Gail Solberg in Florence, etc. Members are requested to consider the feasibility of this idea.

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### **Treasurer's Report (for activities since 22 February 2008) from the Italian Art Society Business Meeting, Kalamazoo, Michigan, May 9, 2008:**

1. *Membership Report.* 99 Members paid their 2008 dues since 22 February 2008. Of these 64 paid by check and 35 paid online. Only 5 of the 99 were student members. [These statistics do not include a few members who sent their check to the former treasurer, nor members who paid before 22 February.]
2. *Kress Supported Grants.* The IAS disbursed \$4,000 in travel grants funded by the Kress Foundation. Two \$1,000 grants went to scholars traveling from abroad to the Renaissance Society of America and two \$1,000 grants went to scholars traveling from abroad to the Kalamazoo Medieval Congress. The Kress funds were accepted and disbursed by means of the fiscal agency of the Renaissance Society and Western Michigan University, facilitated by former treasurer Joyce Kubiski.
3. *IAS Supported Grants.* The IAS disbursed one \$500 travel grant to graduate student Meredith Fluke to facilitate her participation in an Italian Art Society sponsored session at the Kalamazoo Medieval Congress.
4. *Financial Status.* The current account balance is \$15,184.09. Outstanding obligations:
  - \$500.00 Meredith Fluke
  - \$350.00 (approximately) of expenses relating to establishing new bank account, financial tracking software, and incorporation fees.
5. *Not-for-Profit Status.* As decided at the CAA business meeting on 22 February, we have been working towards

incorporating the Italian Art Society and applying for federal not-for-profit status in keeping with our activities as a charitable, educational, and literary organization. The University of Illinois Law School legal clinic has provided pro-bono legal assistance. So far, we have incorporated (in the State of Illinois), registered in the county according to Illinois state law and are completing the extensive application for federal not-for-profit status. We anticipate presenting the new corporate bylaws to the society at CAA 2009.

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### **Italian Art Society 2009 CAA Business Meeting:**

Please note that the next IAS business meeting at the College Art Association Conference has been scheduled for **Thursday, February 26, 7:30-9:00am** in Concourse Meeting Room 403A, Level 2. The 97th Annual CAA Conference will be held at the Los Angeles Convention Center, 1201 South Figueroa Street, Los Angeles, February 25-28, 2009.

This marks a change from our usual Friday meeting, so please take the new day into account when making your travel plans!

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### **Italian Art Society Membership 2008-2009:**

If you haven't already done so, it's time to renew your membership to the Italian Art Society. Only members can participate in the Society's affiliated sessions at the annual meetings of the College Art Association and the Renaissance Society of America, the International Medieval Congress in Kalamazoo, and the 16th-Century Studies Conference.

Membership dues for 2009 are due on **25 March 2009**. Annual membership costs \$20. Students receive a special discounted rate of \$10. You have two different payment options. You may pay online or by check. ***In either case, please fill out and return the membership form on the attachment that you received along with this newsletter via e-mail to: [italianartsociety@gmail.com](mailto:italianartsociety@gmail.com) or via post along with your check.***

#### ***Paying Online***

Please follow the links on the form that was sent along with this newsletter to pay using a credit card or e-check via the secure PayPal website.

#### ***Paying by Check***

To pay by check, please make out your check in US dollars to the Italian Art Society and mail it to:

Italian Art Society  
c/o Areli Marina  
404 S. Willis Avenue  
Champaign, IL 61821

Please keep in mind that treasurer Areli Marina will be on leave in Italy during 2008-2009, so it may take a while for mailed-in membership forms and checks to be processed.

If you have questions, please e-mail Areli Marina, Treasurer, at [italianartsociety@gmail.com](mailto:italianartsociety@gmail.com). Thank you for your support of the Italian Art Society!

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### **Call for Volunteer, Italian Art Society Website Director:**

The Italian Art Society seeks a volunteer to serve as Website Director. The Website Director, whose responsibilities include maintaining and expanding the Society's website, will initially serve on an interim basis until s/he can formally be nominated and elected as an IAS officer at the next business meeting at CAA in Los Angeles. Prospective candidates should be familiar with commercial hosting companies and systems, which can be quite different from academic websites and servers. They must also have a reliable and fast moving Internet connection and powerful computer that does not have excessive firewalls or security systems that might block certain aspects of the program.

If you are interested in this position, please contact Shelley Zuraw at: [szuraw@uga.edu](mailto:szuraw@uga.edu)

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### **Calls For Paper and Session Proposals:**

#### **IAS-Sponsored Sessions, Kalamazoo 2009 Performance, Performativity and Italian Arts: Church, Cloister, City and Court**

These four linked sessions deal with performance and performative acts that focus on or are focused by works of art. They are structured around four broadly construed spatial zones—the church, the cloister, the city [and *contado*], and the court. We seek papers that explore performance and performativity in all their possible manifestations, including, but by no means limited to, religious rituals (church consecrations, Easter dramas, penance), civic rituals (ceremonial entries, public trials or punishments, apotropaic processions), personal rituals (marriage, birth, death, penance, prayer), cultural productions (dance, music, theater), or the acts of commissioning and producing works of art. Each paper should explore an interconnection between performance and the visual or architectural arts, elucidating the ontologies, meanings, and functions of works of art that are performed upon or perform within these varied yet intertwined religious and secular realms.

- Performance, Performativity and Italian Art: Church, Presider - Nicola Camerlenghi, Louisiana State University
- Performance, Performativity and Italian Art: Cloister, Presider - Alison Perchuk, Yale University
- Performance, Performativity and Italian Art: City, Presider - Catherine McCurrach, Wayne State University

- Performance, Performativity and Italian Art: Court, Presider - Joyce Kubiski, Western Michigan University

The Program Committee welcomes proposals for IAS-sponsored sessions at the annual meetings of the International Congress on Medieval Studies (Kalamazoo), the Renaissance Society of America, the Sixteenth Century Society, and the College Art Association. Members are encouraged to send suggestions for sessions to the Program Committee.

Contact: Felicity Ratte  
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### Arizona Center for Medieval and Renaissance Studies Conference 2009

<http://www.asu.edu/clas/acmrs/conferences/conferences.html>

ACMRS invites session and paper proposals for its annual interdisciplinary conference to be held 12–14 February 2009 in Tempe, Arizona. We welcome papers that explore any topic related to the study and teaching of the Middle Ages and Renaissance, and especially those that focus on this year's theme of the five senses, both in its literal and metaphorical manifestations. The deadline for proposals is 5:00 p.m. Mountain Standard Time on 15 October 2008. Proposals must include audio/visual requirements and any other special requests. Subsequent a/v requests may not be honored without additional charge. In order to streamline the committee review process, submissions will only be accepted at <http://link.library.utoronto.ca/acmrs/conference/> from 1 May through 15 October 2008. Questions? Call 480-965-9323 or email [acmrs@asu.edu](mailto:acmrs@asu.edu).

### South Central Renaissance Conference: Exploring the Renaissance 2009

March 5-7, 2009, Hot Springs, Arkansas

[http://www.cwrl.utexas.edu/~nydam/scrc/cfp\\_scrc2009.shtml](http://www.cwrl.utexas.edu/~nydam/scrc/cfp_scrc2009.shtml)

Papers (15-20 minutes in length) are invited on any aspect of Renaissance studies (history, art history, literature, music, philosophy, science, theology). **Abstracts only** (400-500 words; a shorter 100-word abstract for inclusion in the program) must be submitted online no later than December 1, 2008 via the SCRC website's abstract submission form. **Sessions:** sessions should be proposed no later than November 1, 2008 and e-mailed to the Program Chair (link given in the conference website above). Abstracts of papers for approved sessions should be submitted online via the SCRC website's abstract form.

### Sixteenth Century Society Conference 2009

The Sixteenth Century Society and Conference (SCSC) is now accepting proposals for individual papers and complete sessions for its annual conference, to be held at the Crown Plaza Hotel Geneva (Switzerland) from 28-30 May 2009. Beginning August 1, 2008 proposals with abstracts (up to 200 words in length) for papers and complete sessions for the SCSC meeting should be submitted online at:

[http://www.sixteenthcentury.org/conf\\_proposals.shtml](http://www.sixteenthcentury.org/conf_proposals.shtml)

For more information, contact: Jeffrey R. Watt, SCSC 2009 Program Chair, at: [hswatt@olemiss.edu](mailto:hswatt@olemiss.edu)

### Foundations of Modernity, Yale University

Foundations of Modernity: A Graduate Symposium on the Italian Renaissance at Yale University, April 3-5, 2009. Please submit an anonymous abstract (no longer than 250 words) and, on a different page, a cover sheet with the title of your paper, your name, affiliation, and contact information (including telephone and e-mail address). Kindly send this information as a Microsoft Word file attachment to:

[foundationsofmodernity@yahoo.com](mailto:foundationsofmodernity@yahoo.com) by November 15, 2008. Future information will be available on the events webpage of the Yale Italian Department as the symposium draws nearer: <http://www.yale.edu/italian/news/index.html>

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### Special Features:



By Jeannine O'Grady, Curator of European Art, Birmingham Museum of Art

The Birmingham Museum of Art in Birmingham, Alabama has organized the exhibition *Leonardo da Vinci: Drawings from the Biblioteca Reale in Turin*, from September 28 through November 9, 2008. The exhibition will bring to the U.S. the unprecedented loan from Turin of eleven drawings and the celebrated *Codex on the Flight of Birds*. The drawings have never before traveled as a group outside of Italy. They include the famed metalpoint sketch of a young girl, the preparatory drawing for the angel in the *Virgin of the Rocks*; a sheet of figure sketches for the *Battle of Anghiari*; a proportion study for the head and eyes; and several equine sketches, among others. To accompany the exhibition, the Birmingham Museum of Art will publish a fully illustrated catalogue. In addition to entries on each work, the catalogue will include essays by leading scholars Martin Kemp, Carmen Bambach, and the ornithologist Richard Prum. For more information about the exhibition and symposium, see pages 7 and 8 below and visit: <http://artsbma.org/exhibitions/leonardo-davinci>

## Reinstallation and Reopening of Italian and Other European Galleries at the Detroit Institute of Arts

By Alan P. Darr, Walter B. Ford I Family Curator of European Sculpture and Decorative Arts, Detroit Institute of Arts

In November 2007, the Detroit Institute of Arts reopened more than 80 newly reinstalled and re-conceptualized European Art galleries, encompassing over 2000 objects, including Ancient Greece and Rome, Medieval and Renaissance to Modern Art. Driven by the goal to make art objects more accessible to the general visitor, Curators of European Art George Keyes, MaryAnn Wilkinson and I, the three organizing curators of European Art, approached the installation of the European collections—among the largest and most significant in America—on the model of our previous successful special exhibitions, exploring thematic links between period and object. Breaking from traditional groupings based solely on media, chronology, or geography, the galleries are organized “chrono-thematically” and integrate all media, from Ancient times to the 20<sup>th</sup> Century, in order to engage viewers more directly.



Figure 1. The Gothic Hall

Among highlights of the reinstallation were the dramatically reimagined and renovated Italian and Northern European early medieval through 19<sup>th</sup> century galleries, with several newly rethought and renovated galleries focused on Italian Medieval, Renaissance, Baroque and “The Grand Tour of Italy”. The Cret galleries in the 1927 Paul Cret and William Valentiner Building, devoted to Early Christian, Medieval, Gothic, Renaissance and Baroque art, are organized by themes such as *Public and Private Devotion* (Medieval Gothic, fig. 1), *The Community of Saints* (late Gothic), *Looking Back, Around and Elsewhere* (Renaissance), *Aspiring to the Real* (Renaissance), *The Medici and Courtly Life in 16<sup>th</sup> Century Italy* (late Renaissance), and *Art as Theater* (Baroque, fig. 3). Also featured are collection segments for 15<sup>th</sup>-century art in Tuscany (fig. 2) 16<sup>th</sup>-century art in Venice and the Veneto, and others. These galleries showcase works including Nino Pisano’s marble *Madonna and Child*, Luca Della Robbia’s *Genoa Madonna*, Donatello and Desiderio’s *Boni Stemma*, Antonio Pollaiuolo’s bronze statuette of the Old-Testament heroine *Judith*, Danese

Cattaneo’s *Mars* and *Neptune* large bronze statuettes, as well as important paintings and sculptures by Fra Angelico, Titian, Perugino, Veronese, Bandini, Giambologna, Susini, Bernini, Caravaggio, Artemisia and Orazio Gentileschi, Algardi, Ercole Ferrata and many more.



Figure 2. 15<sup>th</sup>-Century Tuscan Art

Meanwhile, the museum’s South Wing is dedicated to Italian (and other European) artworks from the late 17<sup>th</sup> to the mid-19<sup>th</sup> century. One of our most innovative and popular galleries in the South Wing, “The Grand Tour of Italy”, takes visitors through a tour of Italian sculpture, paintings and decorative arts, creating a viewing experience similar to that of aristocratic Europeans during the 18<sup>th</sup> century, who would tour Italy on educational and scholarly visits to Venice, Florence, Rome and Naples. Featured in these galleries are important works of sculpture, decorative arts and paintings by Canaletto, Bellotto, Susini, Montauti, Salvator Rosa, Batoni, Pannini, Giovanni Benzoni and an important group of early 18<sup>th</sup>-century Florentine Doccia porcelain sculptures, the largest outside of Italy.



Figure 3. *The Art of Theater* (Baroque Art)

The museum is now more accessible to all and has received widespread critical and popular acclaim. It has had a welcome surge of increased attendance to the program and galleries (over 400,000 visitors in less than 6 months since opening!). The museum fosters new research and invites national and international scholars to experience and research the collection (see [www.dia.org](http://www.dia.org) for details of the new European Galleries). Within the museum, this tradition of research and scholarship is longstanding; recently, we have published the *Catalogue of*

*Italian Sculpture*, by Alan P. Darr, Peter Barnet, Antonia Boström and others (Harvey Miller and The Detroit Institute of Arts, 2002), and the *Masters of Italian Baroque Painting*, by R. Ward Bissell, Andria Derstine and Dwight Miller (D. Giles Ltd. and The Detroit Institute of Arts, 2005).

## Current and Upcoming Exhibitions:

### **La nascita dell'arazzeria medicea. Dalle botteghe dei maestri fiamminghi alla manifattura ducale dei "Creati fiorentini"**

7 April-28 September, 2008

Galleria del Costume, Palazzino della Meridiana, Firenze

La mostra, curata da Caterina Chiarelli e Lucia Meoni, presenta gli esordi della manifattura fiorentina, attraverso una selezione di arazzi conservati nei Depositi di Palazzo Pitti e destinate in origine a Palazzo Vecchio e ad altre residenze medicee. Si tratta di opere maestose, create per ambienti principeschi e per glorificare, attraverso le allegorie o le storie narrate nelle serie, le virtù e le imprese dei regnanti che vi dimoravano. "La rassegna—come scrive la Soprintendente Cristina Acidini—impegnativa e rara (perché gli arazzi non possono non trascorrere la massima parte del tempo arrotolati in deposito, per note ragioni conservative), segue l'affascinante filo conduttore di una storia tutta fiorentina che ebbe luogo nell'Arzzeria, impiantata per volere del duca Cosimo I de' Medici nel 1545 e il passaggio del testimone dai primi maestri fiamminghi, Giovanni Rost e Nicola Karcher, ai loro "Creati fiorentini" nel 1555-56, eredi dell'abilità di questi arazzieri e a loro volta insegnanti per i loro successori". La nuova manifattura si avvale come cartonisti (ovvero gli artisti ideatori dei soggetti che poi venivano realizzati attraverso l'arte tessile) di pittori come Francesco Salviati, Agnolo Bronzino, Federigo Sustris, Girolamo Macchietti o il fiammingo Giovanni Stradano che, conoscendo i metodi praticati nelle Fiandre per la realizzazione dei cartoni, dette un impulso formidabile all'arazzeria dal 1557 al 1576.

### **L'eredità di Giotto: L'arte a Firenze tra il 1340 e il 1375**

10 June-2 November 2008

Galleria degli Uffizi, Firenze

L'8 gennaio 1336 (stile moderno = 1337) moriva a Firenze Giotto di Bondone, l'artista al quale già i contemporanei attribuivano il merito di un completo rinnovamento della visione artistica dell'epoca. L'obiettivo di questa mostra è quello di documentare, attraverso gli esemplari qualitativamente più alti, gli sviluppi dell'arte fiorentina in questo periodo, che certamente è meno noto al pubblico più vasto. Le opere esposte illustrano anche la varietà dei committenti e la diversità delle tipologie morfologiche, ma soprattutto le tendenze della pittura, il notevole livello qualitativo raggiunto dagli scultori fiorentini sulla scia della forte personalità di Andrea Orcagna, i fermenti neogiotteschi che sembrano prevalere nella miniatura dell'epoca e i vertici di

raffinatezza raggiunti nell'oreficeria sacra.

### **Giovanni da Milano: Capolavori del gotico fra Lombardia e Toscana**

10 June-2 November, 2008

Galleria dell'Accademia, Firenze

La mostra, la prima di taglio monografico dedicata a Giovanni da Milano, mira a ricostruire nel modo più esaustivo possibile il percorso artistico del maestro, il cui catalogo annovera circa 25 opere, e a far conoscere al grande pubblico le doti straordinarie del pittore, evidenti sia in opere monumentali come il Polittico del Museo Civico di Prato, che in lavori di destinazione privata. Si rimanda alla mostra "gemella" degli Uffizi il compito di illustrare i riflessi dell'attività di Giovanni da Milano a Firenze e documentare le influenze reciproche, ma anche le profonde differenze, che intercorrono fra il pittore lombardo e i coevi maestri fiorentini. Così legate, le due mostre offrono una eccezionale panoramica sulla pittura fiorentina del tardo Trecento e sulla ricchezza e varietà di quella che possiamo considerare l'eredità di Giotto non solo a Firenze, ma anche in Italia settentrionale, consentendo un bilancio complessivo alla luce dei numerosi studi usciti sull'argomento negli ultimi anni.

### **I Medici e le scienze: Strumenti e macchine nelle collezioni granducali**

15 May 2008-11 January 2008

Museo degli Argenti, Firenze

La mostra "I Medici e le Scienze" è incentrata sul ruolo eminente che le discipline fisico-matematiche e naturali svolsero nella Toscana del Cinque-Seicento. In particolare da Cosimo I fino a Ferdinando II, i Medici furono grandi patroni sia di costruttori di strumenti, sia di filosofi naturali, in quanto, più di qualunque altro governante europeo, si resero conto che la conoscenza scientifica e il controllo tecnologico della natura conferivano solidità e prestigio al potere politico. Per questo motivo, accanto alle ricchissime collezioni di dipinti, sculture e gioielli, i Medici formarono una collezione di strumenti matematici. Questo stretto rapporto fra arte e scienza emerge dalla bellezza e dalla preziosità di molti di questi strumenti, spesso pezzi unici e autentiche opere d'arte essi stessi. "I Medici e le Scienze" evidenzierà il connubio fra arte, scienza e potere politico abbinando a un'ampia selezione di strumenti dell'Istituto e Museo di Storia della Scienza, una altrettanto ampia selezione di dipinti, opere a stampa e manoscritti provenienti dalle istituzioni del Polo Museale e da altre istituzioni e biblioteche fiorentine e italiane.

### **Bernini and the Birth of Baroque Portrait Sculpture**

August 5–October 26, 2008, The Getty Center, Los Angeles, California

November 28, 2008-March 8, 2009, National Gallery of Canada  
 Gian Lorenzo Bernini (Italian, 1598–1680) and his contemporaries in Rome transformed the portrait bust into a groundbreaking art form. With dazzling virtuosity, these artists were able to coax the living presence and personality of their sitters—creating a "speaking likeness"—from the intractable medium of stone. Celebrating Baroque sculpture, paintings, and

drawings, this major international loan exhibition brings together nearly sixty works from both public and private collections, including objects not seen together in more than three hundred years.

### **Michelangelo: The Man and the Myth**

August 12-October 19, 2008, SU Art Galleries, Syracuse, New York

November 4-January 4, 2009, Palitz Gallery, New York City  
The SU Art Galleries is pleased to bring an exhibition of original drawings by the Renaissance master Michelangelo Buonarroti to Syracuse University. Sculptor of the colossal statue *David* in Florence and painter of the Sistine Chapel ceiling and large fresco *The Last Judgment* at the Vatican, Michelangelo was also a renowned poet, patriot, architect, anatomist, military engineer and entrepreneur—a true Renaissance man. As such, this exhibition will explore multiple facets of Michelangelo's life, art and reputation, and will include more than a dozen original drawings and writings by the Renaissance master. See page 9 below for the related symposium schedule.

### **Leonardo da Vinci: Drawings from the Biblioteca Reale in Turin**

September 28-November 9, Birmingham Museum of Art, Birmingham, Alabama

November 15, 2008-January 4, 2009. Fine Arts Museums of San Francisco, Legion of Honor

For more information on this exhibition, see Jeannine O'Grody's contribution above on page 4 and the related symposium schedule below on page 8.

### **Renaissance Faces: Van Eyck to Titian**

15 October 2008-18 January 2009

National Gallery, London

This landmark exhibition will explore the dramatic rise of portraiture in the Renaissance. It will feature works by the great masters of Northern and Southern Europe, including Raphael, Titian, Botticelli, Van Eyck, Holbein, Dürer, Lotto, Pontormo and Bellini. Renaissance Faces will provide a rare opportunity to explore Renaissance portraiture in exceptional depth, displaying over 70 paintings alongside important sculptures, drawings and medals. During the Renaissance, portraits touched on every aspect of human life, from childhood to politics, friendship, courtship, marriage, old age and death. This exhibition will provide fresh insights into fundamental issues of likeness, memory and identity, while revealing a remarkable community of princes, envoys, merchants, clergymen, tradesmen and artists.

### **Andrea Riccio: Renaissance Master of Bronze**

October 15, 2008-January 18, 2009

Frick Collection, New York

The Frick Collection presents the first monographic exhibition dedicated to Andrea Riccio (1470–1532), one of the most creative sculptors of the Renaissance. On view will be thirty-one autograph works representing every phase of Riccio's career, three bronzes believed to be derived from

the artist's lost compositions, and two life-size terracotta sculptures. *Andrea Riccio: Renaissance Master of Bronze* will be shown exclusively at The Frick Collection and has been organized by Denise Allen, Curator at The Frick Collection, and Peta Motture, Senior Curator of Sculpture at the Victoria and Albert Museum, London. The exhibition is accompanied by a catalogue published by The Frick Collection in association with Philip Wilson Publishers, London.

### **The Triumph of Marriage: Painted Cassoni of the Renaissance**

October 16, 2008 – January 18, 2009, Isabella Stewart Gardner Museum, Boston, Massachusetts

February 14-May 17, 2009, John and Mable Ringling Museum of Art, Sarasota, Florida

The *Triumph of Marriage* exhibition is devoted to cassoni painted in Tuscany during the fifteenth century. Curated by Cristelle Baskins, the exhibition, catalogue and accompanying symposium (see page 10 for the symposium schedule) connect cassoni with issues of gender and family, literature and politics. Often painted with historical and allegorical scenes, these chests—luxury objects in their own right—were paraded through the streets like trophies when the bride moved into the house of her new husband. But cassoni did more than enhance the status of families. The narrative paintings linked marriage to history, civic values, and the roles appropriate to husband and wife. Cassoni are now recognized as indispensable to the revival of ancient culture as it engaged with the ideals and anxieties of Renaissance society. The exhibition reunites several cassoni that were originally commissioned as pairs. Through renewed study of the narratives frequently sustained across the surfaces of two cassoni, we can better appreciate that stories of triumph lie at the heart of Renaissance weddings. The panels also comment on civic spectacles, the parades and processions of the feast days, the annual Palio in Florence and Siena or Emperor Frederick III's triumphal entries into Italian cities. Cassoni merit close attention as brilliant exemplars of pictorial drama. Aside from a repertory of figural types, gestures and settings, cassoni offered an opportunity to develop unusual subjects in new formats. The exhibition and its programs are sponsored by The Andrew W. Mellon Foundation and the Samuel H. Kress Foundation

### **“Alta Canossa Tenet”: The Canossa World between Castles and Towns**

The Province of Reggio Emilia, the Diocese of Reggio Emilia, the Municipality of Reggio Emilia, the Foundation Cassa di Risparmio of Reggio Emilia "Pietro Manodori", the Mountain Community of the Reggio Apennine and the Chamber of Commerce of Reggio Emilia, have decided to promote and organize between July and December 2008 a set of initiatives devoted to the medieval culture based on the role of the Canossa, and of Mathilda in particular. The central concept of these initiatives will be the exhibition "*ALTA CANOSSA TENET.*" *The Canossa world between castles and towns* which will be held from September 1st 2008 to January 11th 2009 in Palazzo Magnani, Reggio Emilia, and in the venues of the Diocese Museum and the Municipal Museums of Reggio Emilia.

### **Giorgio Morandi, 1890–1964**

September 16, 2008–December 14, 2008

Metropolitan Museum of Art, New York, Robert Lehman Wing

This will be a comprehensive survey—the first in this country—of the career of Giorgio Morandi, one of the greatest 20th-century masters of still-life and landscape painting in the tradition of Chardin and Cézanne. The exhibition will present approximately 110 paintings, watercolors, drawings, and etchings from his early “metaphysical” works to his late evanescent still lifes, culled mainly from Italian collections, including those formed with Morandi’s help by his friends and by renowned scholars of his art.

### **Art and Love in Renaissance Italy**

November 18, 2008–February 16, 2009

Metropolitan Museum of Art, New York, Special Exhibition Galleries, 2nd floor

March 15–June 14, 2009, Kimbell Art Museum, Fort Worth  
This exhibition will explore the various exceptional objects created to celebrate and commemorate love and marriage in the Italian Renaissance. The approximately 150 objects, which date from around 1400 to 1600, range widely; they encompass exquisite examples of maiolica and jewelry, childbirth trays and bowls and marriage chests and glassware, and works on paper and paintings, many of which extol the more sensual aspects of love and fecundity. An extensive programming schedule will include several lectures and concerts; further information will be posted at: [http://metmuseum.org/special/se\\_event.asp?OccurrenceId=%7B49F931E9-1441-4A0D-8387-D91D9F2EAC5A%7D](http://metmuseum.org/special/se_event.asp?OccurrenceId=%7B49F931E9-1441-4A0D-8387-D91D9F2EAC5A%7D)

### **Choirs of Angels: Painting in Italian Choir Books, 1300–1500**

November 25, 2008–April 12, 2009

Metropolitan Museum of Art, New York, Medieval Sculpture Hall

Some two dozen leaves of the most splendid examples from the Museum’s little-known collection of choral manuscript illumination will be exhibited, coinciding with the publication of a Museum Bulletin devoted to the subject. With jewel-like color and gold, these precious images—which include scenes of singing angels, Hebrew prophets, heroic saints, and Renaissance princes—spring from the unique, artful marriage of painting, text, and music. The Museum’s collection includes works created for churches across Italy, from Florence to Venice, from Cremona to Naples, by some of the most celebrated painters of their day.

### **Captured Emotions: Baroque Painting in Bologna, 1575–1725**

December 16, 2008–May 3, 2009

The Getty Center, Los Angeles

Around 1575 in Bologna, the course of Italian painting was irrevocably altered by three members of the Carracci family. Their stylistic revolution influenced the subsequent development of painting in Bologna, in Italy and throughout Europe for the next two centuries. This exhibition, another in a series of collaborations with the Dresden State Art

Collections, will be organized around 27 paintings from Dresden combined with Bolognese baroque paintings from southern California private and public collections (including nine pictures from the Getty Museum). *Captured Emotions* offers a remarkably complete introduction and survey of this crucial period in Italian painting from 1575 to 1725.

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## **Conferences and Symposia to Attend:**

### **Southeastern College Art Conference (SECAC)**

2008 Annual Conference, September 24–27

University of New Orleans (New Orleans, Louisiana)

[http://www.unc.edu/~rfrew/SECAC/annual\\_conference.html](http://www.unc.edu/~rfrew/SECAC/annual_conference.html)

### **Leonardo: Imagination, Inspiration, and Invention**

Saturday, September 27, 2008, 9:30–1:00

The Birmingham Museum of Art is pleased to host a symposium in celebration of the exhibition, *Leonardo da Vinci: Drawings from the Biblioteca Reale in Turin*. The half-day symposium will feature talks by respected scholars, whose varied backgrounds highlight the achievements of Leonardo, bridging the gap between his accomplishments as an artist, an inventor, and a man of science.

As a special benefit, symposium attendees will get a **SNEAK PREVIEW** of the exhibition from 1–5 pm with their ticket stub.

\$25 per person, non-members/\$10 per person members/\$5 students. Includes coffee and light breakfast treats. Box lunches available for \$15. Call 205-254-2565 to pre-order tickets to symposium and lunch

- 9:30 Welcome and Introduction, Gail Andrews, Director and Jeannine O’Grody, Curator of European Art, Birmingham Museum of Art
- 9:50 “The Fountain and the Water-Pot: Leonardo and Drawing,” Dr. David Alan Brown, Curator of Italian Renaissance and Baroque Paintings, National Gallery of Art
- 10:40 Break
- 11:05 “Leonardo da Vinci’s Science, Technology and Art,” Jonathan Pevsner, Ph.D., Associate Professor, Dept. of Neurology, Kennedy Krieger Institute Dept. of Neuroscience and Division of Health Sciences Informatics, Johns Hopkins School of Medicine
- 12:00 “Leonardo’s Shadows,” Professor Francesca Fiorani, PhD, Associate Professor, Italian Renaissance Art, University of Virginia, McIntire Department of Art

## Fall 2008 Ray Smith Symposium: Rethinking Michelangelo

October 3 to 5, 2008  
Syracuse University

The Fall 2008 Ray Smith Symposium, "Rethinking Michelangelo," will address questions and issues associated with drawings and graphic materials featured in the exhibition, "Michelangelo: The Man and the Myth," on view at the SUArt Galleries on the Syracuse University campus from August 12 to October 19. The exhibition includes more than a dozen of the Renaissance Master's original drawings and examples of his writing on loan from the Casa Buonarroti in Florence.

**Registration deadline:** Friday, September 26, 2008. The symposium is free and open to the public, though registration is required and space is limited. An online registration form is available at <http://michelangelo.syr.edu>. Information is also available by e-mailing [Rethink@syr.edu](mailto:Rethink@syr.edu) or calling 315-443-4184.

Friday, October 3

5:30pm, Life Sciences Auditorium

Keynote Address: "Michelangelo Reverses the Rules," William Edward Wallace, 2008 Jeannette K. Watson Visiting Professor and Barbara Murphy Bryant Distinguished Professor of Art History at Washington University

Saturday, October 4

9:30am to 5:00pm

Life Sciences Auditorium

9:30am: Welcome and Introductions, Gary Radke, Dean's Professor of the Humanities, Syracuse University

10 to 11:30am Part I: Men and Women in the Art and Life of Michelangelo

"Michelangelo's David: Nakedness Past and Present," John T. Paoletti, Kenan Professor of the Humanities, Wesleyan University

"Michelangelo and 'Masculine Love,'" Michael Roocke, the Nicky Mariano Librarian in the Biblioteca Berenson, Villa I Tatti: The Harvard University Center for Italian Renaissance Studies

"Michelangelo's Female Figures: Form Follows Function," Jonathan Nelson, Faculty Associate and Co-ordinator of the art history department, Syracuse University Florence

1 to 3pm

Part II: Michelangelo Draws

"Michelangelo's Drawings and the Swingback of Attributions," Carmen C. Bambach, Curator of Drawings and Prints, Metropolitan Museum of Art

"Michelangelo's Approach to Imitation in his Drawings After the Antique," James Ackerman, the Arthur Kingsley Porter Professor of Fine Arts emeritus at Harvard University

"Through Doors and Windows: A Look at Michelangelo's Approach to Architecture," Silvia Catitti, Professor of Architecture at the University of Rome Institute at Palazzo Rucellai  
"Michelangelo's Fortification Drawings," Rab Hatfield, Professor of Art History, Syracuse University Florence

3:30 to 5pm

Part III: Michelangelo in Word and Print

"Michelangelo and the Genre of the Contemporary Critical Anecdote," Rudolf Preimesberger, Professor Emeritus, Freie Universität, Berlin and 2008 Kress Professor, National Gallery of Art

"The Artist as Poet: Creative Imagery in Michelangelo's Madrigals," Roberto Leporatti, Professor of Italian at the University of Geneva

"From Sculpture to Print: Sixteenth-Century Reproductions (or lack thereof) of Michelangelo's Sculpture," Bernadine Barnes, Associate Professor of art history at Wake Forest University

Sunday, October 5

10am to 2pm

Hall of Languages, Room 500

Ray Smith Symposium Scholarly Workshop

**NOTE:** The workshop is by invitation only. Scholars who wish to be considered for participation should indicate their interest on the registration form. Priority will be given to requests received by September 2.

## Sixteenth Century Society Conference

October 23-26

Hyatt Regency, St. Louis, Missouri

<http://www.sixteenthcentury.org/conference.shtml>

## Sixth Quadrennial Provo/Athens Italian Renaissance Sculpture Conference

October 30-November 1, 2008

Rhodes College and Memphis Brooks Museum of Art, Memphis, TN

A keynote lecture by Sarah Blake McHam will take place Thursday, October 30, and papers will be presented the following Friday and Saturday. The conference will address issues related to Italian sculpture from the 14th through the 16th century and it is free and open to the public, although registration is required. To register and for further information, contact: Program Committee Provo/ Athens Sculpture Conference c/o A. Victor Coonin at:

[coonin@rhodes.edu](mailto:coonin@rhodes.edu). **Registration deadline: September 15.**

You will find continually updated information, including programs from this and past conferences, at:

<http://www.rhodes.edu/academics/10298.asp>

## **The Triumph of Marriage: A Symposium on Renaissance Cassoni**

Friday, November 7 (keynote lecture), 6:30pm  
Saturday, November 8 (symposium), 10am–5pm, followed  
by a private reception  
Isabella Stewart Gardner Museum, Boston

**Admission is free for all IAS members.** To register, e-mail Robert Colby at [rcolby@isgm.org](mailto:rcolby@isgm.org) putting "IAS member: Gardner Symposium" in the subject line.

This exhibition symposium considers issues surrounding Renaissance cassoni, marriage, and the motif of triumph. Revived and transformed in the Renaissance, images of ancient military triumph offered a model for public celebration with parade floats and processions. Triumph was also a poetic motif used as allegory in works such as Petrarch's famous poem, *The Triumphs*, which itself became a popular subject in art celebrating marriage. The speakers will approach Renaissance marriage and triumphal imagery from a variety of disciplines, including history, art history, and literature.

### **Friday, November 7, 6:30 pm Keynote Lecture**

Cristelle Baskins, Tufts University: "The Triumph of Cassoni"

Nerida Newbiggin, University of Sydney: "No imperial majesty: Frederick III in Florence and Rome"

### **Saturday, November 8, 10 am–5 pm, Symposium and Reception**

Lilian Armstrong, Wellesley College: "Triumphs and Love in North Italian Renaissance Books"

Roberta Bartoli, Kunsthistorisches Institut, Florence: "Sacred Feasts and Social Rituals: Images of Banquets in 'Cassone' and 'Spalliera' Painting"

Caroline Campbell, Courtauld Gallery: "...favole tolte da Ovidio: The Transformation of Ovid's Metamorphoses on Florentine Cassoni"

Philine Helas, Biblioteca Hertziana: "The Triumph of Alfonso d'Aragona in Naples 1443: From Living Images to Pictorial Representations"

Philip Jacks, George Washington University: "La Giostra in Piazza: Courtly Pageantry on Florentine Cassoni"

Jacqueline Marie Musacchio, Wellesley College: "Beauty, Fertility, Piety, and Duty: Marriage Chests and their Contents in Renaissance Florence"

Sharon Strocchia, Emory University: "A Marriage Made in Heaven: Ritual Unions of Bishops and Abbesses in Renaissance Italy"

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## **Notices of Grants and Awards:**

### **Italian Art Society Travel Grants**

The Italian Art Society is pleased to announce a competition for two grants of \$500 each to support travel to:

- 1) **the College Art Association in Los Angeles in February 2009 and**
- 2) **the International Congress for Medieval Studies in Kalamazoo in May 2009**

This competition is open to PhD students or recent PhD recipients (within three years of the degree) presenting a paper at these conferences about the art or architecture of ancient to contemporary Italy.

Please send an introductory letter about your paper with your IAS membership status, your current c.v., your paper abstract with session title and chair information, a preliminary budget, a description of other possible travel funding sources, and contact data for your academic advisor **as a single** Word or PDF **document** (with last name in title) via email to the Chair of the IAS Travel Committee, Cathleen Fleck, at [cfleck@artsci.wustl.edu](mailto:cfleck@artsci.wustl.edu). The **deadline** for both grant applications is **1 November 2008**. Award notification will be by 1 December.

The IAS expects each grant recipient to become a member and to attend our business meeting at the relevant conference. For membership see:

<http://www.italianartsociety.org/membership.html>.

**Please Share This Information With Your Students!!**

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## **Online Resources for the Study and Teaching of Italian Art**

### **Writing About Art**

Prof. Marjorie Munsterberg created the website *Writing About Art* (<http://www.writingaboutart.org>) as the text for a course of the same name that she teaches at The City College of New York. It explains the different approaches college students encounter in undergraduate art history classes. Each chapter outlines the characteristics of one type of visual or historical analysis, and briefly explains its history and development. Exemplary passages by well-known art historians provide examples of each method. Appendices give general advice about writing papers, doing research, and citing sources correctly.

### **Piero della Francesca: The Legend of the True Cross** (<http://projects.ias.edu/pierotruecross/>)

Piero della Francesca's fresco cycle—one of the most important monuments of Early Renaissance Italian painting—is presented

here, on-line in a 3-D walk-through interactive model. Created by an art historian, three computer graphics experts, and a photographer, the model offers movement through the space of the chapel in any direction to view the paintings, some of which are more than forty feet above the floor. Navigation is directed by manipulating a mouse, or simply clicking through a “guided tour” that traces the complex narrative path in chronological sequence. Audio commentary clicks on and off. Behind each visual field are astonishingly beautiful high-resolution images brought up with a click of the mouse for detailed viewing. There is no other computerized art historical presentation of comparable visual quality and scholarly depth. It is offered free of charge.

### World of Dante

<http://www.worldofdante.org>

This enhanced site includes the Italian text and Allen Mandelbaum’s translation of the Divine Comedy marked up in XML; an interactive timeline; an interactive version of Botticelli’s Chart of Hell; an array of maps of Dante’s Italy and all three realms of the afterlife; musical recordings of the liturgical chants and hymns mentioned in Purgatory and Paradise; a gallery of more than 600 images; a searchable database; and teaching resources and activities.

### Venetian Cityscape Prints: A virtual exhibition by the Department for Image Science at Danube University Krems

<http://www.gssg.at>

In June the virtual exhibition *Venetian Cityscape Prints: A cicerone through the Venice of the early 18th century* developed by the Department for Image Science from the inventory of the Goettweig Monasteries Graphic Collection opened containing views of famous Venetian palaces, churches and town squares as well as reproduction engravings of important Venetian paintings by artists like Titian, Tintoretto and Veronese.

Many artists produced their art works for the first time with the aid of the contemporary innovation, the *camera ottica*, a kind of wide-angle lens that makes accessible, compared to the human eye, a wide field of vision of the squares, palaces and churches realistically visible. In this way the cityscape prints possess a documentary nature of Venice’s building history. Often the engravings are the only witness of the former look of the world-famous lagoon city before radical modification or demolition. The exhibition which is accompanied by texts of Werner Telesco also includes views of prominent memorials: Doge’s palace, San Marco, Piazzetta, S. Giorgio Maggiore, Santa Maria della Salute, Rialto bridge and Arsenal. The main message of the *Vedute Ideate* is the effect of memory, the faithful documentation of Venetian main monuments that serves as remarkable testimonial of Venetian self-depiction at the beginning of the 18th century.

The image database, which is result of the cooperation be-

tween the Department for Image Science, Danube University and the Goettweig Monastery is free for scientific use. High resolution Digital Fine Art Prints can be ordered from the Department for Image Science.

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## Announcements:

### Call For Manuscripts:

IKONOGRAPHISCHE REPERTORIEN ZUR REZEPTION DES ANTIKEN MYTHOS IN EUROPA. *BEIHEFTE*

(Iconographical Repertories for the Reception of Ancient Myth in Europe. Supplements). Berlin: Gebr. Mann Verlag

The series *Beihefte* was created as a supplement to the *Ikonoographisches Repertorium zu den Metamorphosen des Ovid. Die textbegleitende Druckgraphik*, ed. by Gerlinde Huber-Rebenich, Sabine Lütkemeyer and Hermann Walter, Berlin: Gebr. Mann 2004 sqq. It was conceived as a forum for the interdisciplinary dialogue between textual scholarship and aesthetic research concerning questions of ancient mythology and its reception in Europe. Editorial uniformity is not the main priority of the *Beihefte*: conference proceedings and lecture series are as welcome as collected writings, editions and monographs. Doctoral theses need to be reworked for publication before they can be taken into consideration.

Scholars interested in the field are invited to send their manuscripts in English, French, German, Italian or Spanish (print version plus electronic version) to the board:

Prof. Dr. Dieter Blume (History of Art; Friedrich-Schiller-Universität Jena)

Prof. Dr. Luba Freedman (Department of the History of Art, The Faculty of Humanities; The Hebrew University of Jerusalem, Mount Scopus, Jerusalem 91905, Israel; [Luba.Freedman@huji.ac.il](mailto:Luba.Freedman@huji.ac.il))

Prof. Dr. Hans-Jürgen Horn (Classics; emerit. University of Mannheim)

Prof. Dr. Gerlinde Huber-Rebenich (Medieval and Neo-Latin; Friedrich-Schiller-Universität Jena, Institut für Altertumswissenschaften, Fürstengraben 1, D – 07743 Jena; @: [Gerlinde.Huber-Rebenich@uni-jena.de](mailto:Gerlinde.Huber-Rebenich@uni-jena.de))

Prof. Dr. Hermann Walter (Classics; emerit. University of Mannheim).

Contact: Luba Freedman or Gerlinde Huber-Rebenich.

Volumes published:

Vol. I: *Die Rezeption der Metamorphosen des Ovid in der Neuzeit. Der antike Mythos in Text und Bild*, hrsg. v. Hermann Walter u. Hans-Jürgen Horn, 1995

Vol. II: *Der antike Mythos und Europa. Texte und Bilder von der Antike bis ins 20. Jahrhundert*, hrsg. v. Francesca Cappelletti u. Gerlinde Huber-Rebenich, 1997

Vol. III: *Wege zum Mythos*, hrsg. v. Luba Freedman u. Gerlinde Huber-Rebenich, 2001

Vol. IV: Natalia Agapiou, *Endymion au carrefour. La fortune littéraire et artistique du mythe d'Endymion à l'aube de l'ère moderne*, 2005

Vol. V: Jean Jacques Boissard. *Ovids Metamorphosen 1556*, hrsg., eingl. u. komm. v. Michael Thimann, 2005

### **Ambrosiana Foundation**

The recently established Ambrosiana Foundation is a non-profit organization dedicated to promoting scholarly research and public knowledge about the Biblioteca Ambrosiana in Milan. A membership society, the Foundation offers stipends to graduate, postgraduate, and professional scholars to conduct research at the Biblioteca Ambrosiana in Milan (next deadline: October 15, 2008) and at the Ambrosiana Archives at the Medieval Institute, University of Notre Dame (rolling deadline). It also sponsors conference panels, scholarly lectures, exhibitions, and other events in the United States. For further information about the Foundation, its fellowship programs, or other activities, please contact Alison Locke Perchuk at 213-210-2311 or send an e-mail to <mailto:info@ambrosianafoundation.org>.

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### **Newsletter Contributions and Notices:**

Members are welcome and encouraged to write for upcoming issues of the Newsletter and are asked to bring ideas for upcoming Newsletters to the attention of Sally Cornelison ([sjc@ku.edu](mailto:sjc@ku.edu)). The deadline for inclusion in the Winter 2009 Newsletter is January 15, 2009.

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### **Italian Art Society Officers:**

President: Shelley Zuraw, University of Georgia  
([szuraw@uga.edu](mailto:szuraw@uga.edu))  
Vice President: Jeryldene Wood, University of Illinois  
([jmwood@uiuc.edu](mailto:jmwood@uiuc.edu))  
Newsletter Editor: Sally Cornelison, University of Kansas  
([sjc@ku.edu](mailto:sjc@ku.edu))  
Website Director: Your Name Here!  
Treasurer and Membership Coordinator: Areli Marina,  
University of Illinois ([amarina@uiuc.edu](mailto:amarina@uiuc.edu))  
Chair, Nominating Committee: Scott Montgomery,  
University of Denver ([smontgo@du.edu](mailto:smontgo@du.edu))  
Chair, Program Committee: Felicity Ratte, Marlboro College  
([felicity@marlboro.edu](mailto:felicity@marlboro.edu))  
Chair, Travel Grant Committee: Cathleen Fleck, Washington  
University ([cathleenfleck@yahoo.com](mailto:cathleenfleck@yahoo.com))

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Illinois ([italianartsociety@gmail.com](mailto:italianartsociety@gmail.com))