



# The Newsletter of the ITALIAN ART SOCIETY

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

## President's Message from Jeryldene Wood

August 15, 2009

Dear Italian Art Society Members:

During the summer, the Society has made significant progress towards accomplishing some of the goals discussed in the business meetings at CAA and Kalamazoo. As I reported in my previous letter, the members attending these conferences enthusiastically supported Cristiana Filippini's proposal to establish an annual lecture in Italy that would foster ties between North American and Italian scholars. Specifically, Cristiana's idea was for a lecture in late May or early June that would take place in an Italian cultural institute, and the location of the talk would rotate among the various Italian cities where many of our members conduct summer research. In addition, the topic of the 45-minute paper, which may be delivered in Italian or English, must relate to the city or region hosting the event.

I am pleased to announce that the Kress Foundation has agreed to fund the first three years of the Italian lecture series. The inaugural *Italian Art Society-Kress Foundation Lecture* will take place in 2010 in Rome (followed by Florence in 2011 and Venice in 2012). Cristiana is working on the particular site of the Rome lecture, which we will report in the next Newsletter. The Call for Papers included in the current Newsletter outlines the requirements for submitting a proposal—the speaker's CV and a one-page abstract of the proposed paper (which cannot already have been given at another venue)—and provides details about the honorarium, expense allowance, and application deadline (January 15, 2010). This lecture is the first step in building long-term relationships between the Society and Italian cultural organizations, thus I urge members to support it by applying to give the paper or by attending the event if you are in Italy next summer.

We are grateful to Max Marmor and Wyman Meers at the Kress Foundation for their assistance in realizing this

project and for the Foundation's continued generosity to IAS. I also personally want to thank Cristiana, Kirstin, Areli, Catherine, and Shelley for their help with the Kress proposal; it was truly a group effort.

Increasing the membership clearly emerged as the most important priority in our conference discussions concerning the future of the IAS. To that end, we have composed a recruitment letter to be sent via e-mail and have set up an ad hoc membership committee (Catherine McCurrach, Kay Arthur, and Lori Witzel), which has been compiling contact lists for reaching scholars and students at colleges, universities, and museums. A brochure or flier that can be posted at these institutions is planned to supplement the electronic campaign, and Catherine has contacted an acquaintance about designing an IAS logo to enhance our visual profile. We also encourage members to talk up the Society at regional, national, and international conferences and meetings; we are glad to furnish membership forms to take with you (contact Catherine McCurrach: [dz3895@wayne.edu](mailto:dz3895@wayne.edu) or me [jmwood@illinois.edu](mailto:jmwood@illinois.edu) for an electronic copy).

I speak from experience because we signed up a number of new members, including scholars from Germany, Britain, and Japan, at Kalamazoo. The fact that the four sessions of "Performance and Performativity and the Italian Arts" were such a resounding success made it easy. I congratulate the speakers, chairs, organizers, and participants for the stimulating papers and discussions. The IAS sessions planned for this year promise to attract new members as well. The 2010 CAA in Chicago features Diane Cole Ahl's session "*I primi lumi*" honoring our friend Andrew Ladis, and Catherine Puglisi's noontime "Caravaggio at 400" celebrates the anniversary year with a panel discussion on the state of Caravaggio studies. Carolyn Wilson has organized six (!) sessions on Giovanni Bellini for the Renaissance Society Conference in Venice this coming April, and Alison Perchuk's proposal for four sessions on "Sanctity and the Arts in Medieval Italy" has been accepted for the Medieval Congress at Kalamazoo in May. Additional details about these sessions are included in this Newsletter.

In 2008-09 we concentrated on bringing order to the Society's finances, this year we are focusing on bringing greater efficiency to IAS records and administration. Catherine and Areli, as Secretary and Treasurer, are developing ways to streamline our membership records so that a list of current members can be posted on the Website. Alison Perchuk has offered to assist Victor Coonin as a Website editor; together, they are exploring the possibilities for redesigning and expanding our Website.

Finally, I call your attention to the minutes of the business meeting at Kalamazoo in this Newsletter, where you will find the members' ideas for new IAS ventures—from listing grants and research projects on the Website to informal get-togethers and mentoring doctoral students in Italy. The ability to carry out these proposals, as well as the smooth functioning of IAS in general, depends on the members' willingness to work behind the scenes, chairing and serving on committees, writing and editing the Newsletter, and maintaining the Website. Several members have completed their terms and so there are places available on the Program Committee (1) and the Travel Grant Committee (3). As I mentioned in March, Sally Cornelison will be stepping down after a highly successful term as the Newsletter Editor, and we still need a Web Master to work with Victor and Alison. Please consider volunteering for one of these positions—the continued success of IAS depends on the commitment of its membership. For nominations and self-nominations contact Babette Bohn, Chair of the Nominating Committee ([b.bohn@tcu.edu](mailto:b.bohn@tcu.edu)).

With best regards,  
Jeri

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## Minutes from the Italian Art Society Business Meeting, Kalamazoo, May 8, 2009

### 1. Announcements

- a. Non-Profit Tax-Exempt Status
  - i. 501-C3 organization now
  - ii. required new by-laws
  - iii. required addition of position of secretary
- b. CAA 2009 Los Angeles meeting
  - i. Voted and approved new by-laws
- c. 2009-2010 Officers
  - i. President – Jeryldene Wood (2011)
  - ii. Vice-President – Kirstin Noreen (2011)
  - iii. Treasurer – Areli Marina (2010)
  - iv. Secretary – Catherine McCurrach (2011)
- d. IAS positions
  - i. Newsletter Editor – Sally Cornelison (Jan 2010)
    1. Need to think about successor
    2. Nominations and self-nominations welcome

- ii. Webmaster
  1. Alison Perchuk will edit and work with Victor Coonin
  2. Still looking for a webmaster
- iii. Travel Awards Committee Chair – Cathleen Fleck
- iv. Nominating Committee Chair – Babette Bohn
- v. Program Committee Chair – Felicity Ratté

### 2. Treasurer's Report

- a. Financial status
  - i. Morgan Chase now our bank
  - ii. Report of account balance \$14,207
- b. Funds from the balance will need to be put towards updating the website

### 3. Travel [Awards] Committee, George Bent for Cathleen Fleck

- a. \$500 IAS Graduate Award
  - i. travel grant for graduate students near completion to the conference
  - ii. request that current faculty promote IAS to their graduate students and let them know about this opportunity
  - iii. desire for more applicants
  - iv. introduction of this year's recipient: Christopher Lakey, University of California, Berkeley
    1. Organizer and Presider of the ICMA session Practical and Theoretical Geometry in Medieval Art
- b. \$500 Kress Award
  - i. travel grant for European scholar for the conference
  - ii. introduction of this year's recipient: Laura Jacobus, Birkbeck College, Univ. of London, "Painting, Politics, and Performance in Later Fourteenth-Century Padua"

### 4. Nominating Committee, Rebecca Corrie for Babette Bohn

- a. Upcoming turnover on committees, particularly travel and programming
- b. Need to fill a variety of responsibilities
- c. Nominations and self-nominations [b.bohn@tcu.edu](mailto:b.bohn@tcu.edu)

### 5. Program Committee, Felicity Ratté

- a. CAA 2010
  - i. Long session: *I primi lumi*: Studies in Italian Renaissance Art in Memory of Andrew T. Ladis
  - ii. Short session: Caravaggio roundtable
- b. RSA 2010 in Venice: six linked sessions on Bellini organized by Carolyn Wilson
- c. Kalamazoo 2010
  - i. Proposal by Alison Perchuk [see below]
  - ii. Session chairs
    1. "If you build it, they will come" – open
    2. "Novel narratives, narrative novelties" – Charles Buchanan
    3. "Moveable icons, moveable cults" – Rebecca Corrie

- 4. "Foreign saints in Italy/Italian saints abroad" – Veronique Plesch
  - d. Possible proposals for CAA and K'zoo 2011
    - i. Recent Research in Italian Medieval Studies
    - ii. Long life of Medieval Objects
    - iii. Interpreting medieval, new methodologies, new approaches to old friends
    - iv. Purpose: desire to expand IAS and bring in new scholars
  - e. Nick Camerlenghi – announcement of SAH 2010 session Re-Evaluating Italian Medieval Architecture
- 6. New Business**
- a. Italian Lecture Series
    - i. Applying to Kress for funding
    - ii. Parameters: Cristiana Filippini
    - iii. Lecturer member of IAS
    - iv. Time: late May/early June
    - v. Location: rotate Rome, Florence, Venice, Milan
      - 1. Talk needs to be related to the city in which it takes place
      - 2. Suggestion that talks also could relate to regions, rather than be focused on specific cities to broaden research inquiries
    - vi. Cost
      - 1. Speaker's honorarium
      - 2. Publicity
      - 3. Reception
    - vii. Language of the lecture?
      - 1. Italian or English?
      - 2. Suggestion that it be speaker's and host institution's choice
  - b. Website
    - i. Change from Mona Lisa to rotating images
    - ii. Suggestions for additions to website
      - 1. Listing of exhibitions
      - 2. Solicitation of museum professionals to write short articles on Italian Art in American collections
        - (a) Possibilities for graduate student contributions
        - (b) Post in newsletter and on website
        - (c) Key to conferences
      - 3. Grant descriptions, particularly of lesser known fellowships, such as the Lemmermann in Rome
        - (a) Post in newsletter and on website
  - c. Newsletter
    - i. Sally Cornelison staying until Jan 2010
    - ii. Need of a replacement
    - iii. Send ideas of article w/ cc to Jeri
    - iv. Jack Freiburg's suggestion at CAA: short abstracts of current books in Italian Art
      - 1. Compilation of new research in the field

- d. Future of the IAS
  - i. Where is the society going?
    - 1. Locus of new research
    - 2. What are the unique qualities
    - 3. What do we offer that is different?
  - ii. Suggestions
    - 1. Increase awareness of IAS in the US and in Europe
    - 2. Continue, in some form, the bibliographies – web access, charge a fee, committee?
    - 3. Compile and maintain lists of dissertations in progress in US and Europe
    - 4. Sponsor meetings in Italy during summer
    - 5. Set up and maintain informal network to facilitate communication between scholars during research periods in Europe
      - (a) Informal mentoring program
      - (b) Connection to help younger/less experienced scholars with intricacies of archives, field work, etc...
    - 6. Facebook presence – IAS Facebook page
  - iii. Membership
    - 1. set up committee
    - 2. upcoming membership drive – letter to graduate programs and brochure/flier to bring in current scholars who do not belong and upcoming graduate students

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### Italian Art Society CAA 2010 Business Meeting

When plotting your trip to Chicago for CAA 2010, please plan to attend the IAS business meeting on Friday, February 12, from 7:30 to 9:00 am in Regency B, Gold Level, West Tower, Hyatt Regency

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### Italian Art Society-Kress Foundation Lectures in Italy

The Italian Art Society invites proposals for its inaugural lecture to be held in Rome in late May/early June 2010. Sponsored jointly by the Italian Art Society and the Kress Foundation, the Lecture Series seeks to promote intellectual exchanges among art historians of North America and the international community of scholars living or working in Italy. The proposed lecture may address any period in Italian art but must be related to the city of Rome or its region. The lecture may be given in Italian or English, should be approximately 45 minutes in length, and may not have been previously published or presented at another conference or venue. The selected presenter will receive an honorarium of \$700 and a \$500 supplementary lecture allowance, which can be used for travel, lodging, or translation expenses. The presenter must be a current member in the Italian Art Society.

Proposals should include a one-page abstract of the paper to be delivered and a current CV. Please send these materials as an email attachment by Jan. 15, 2010 to the Chair of the IAS Travel Committee, Cathleen Fleck, at: [cfleck@artsci.wustl.edu](mailto:cfleck@artsci.wustl.edu).

For additional details, see <http://italianartsociety.org/>

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## Italian Art Society Membership 2009

If you haven't already done so, it's time to renew your membership to the Italian Art Society. Annual membership costs \$20. Students receive a special discounted rate of \$10. You may pay online or by check.

To renew, go to:

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

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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## Calls for Papers

### Italian Art Society-Sponsored Sessions, International Medieval Congress, Kalamazoo, 2010

**Sanctity and the Arts in Medieval Italy - Four linked sessions:** Sanctity and artistry went hand in hand in medieval Italy, whether in religious or civic contexts. Churches and shrines arose on the sites of miracles and at the tombs of the very special dead. Artists and patrons developed visual narratives, presented as multiple episodes and as synthetic epitomes, that represented, altered, and exceeded textual recollections of the lives and deeds of the saints, while iconic images, in a variety of media, provided loci for cultic veneration. The arts also had a generative effect on the cult of saints, helping to expand local veneration, spread the cults of specific figures, and reshape existing cults by providing new intellectual or devotional contexts. This series of linked sessions examines several aspects of this intersection between the visual and architectural arts and the cult of saints in medieval Italy.

1. Sites of Veneration: Spurring New Devotion. Chair Gregor Kalas, University of Tennessee, Knoxville. How important were the arts—buildings, reliquaries, paintings, sculptures, manuscripts—in spurring devotion, particularly at the moment of the creation of a new cult or the transportation of an extant cult to a new location?
2. Novel Narratives, Narrative Novelties. Chair

Charles S. Buchanan, Ohio University. Changing circumstances often led to the changes in the presentation of hagiographical narratives, as for instance during the ecclesiastical reform in late eleventh- and early twelfth-century Rome.

3. Movable Icons, Movable Cults. Chair Rebecca Corrie, Bates College. How did new icons change the cultic landscape, what can we learn about a foundation from the presence of a specific icon, and how were icons used as devotional propaganda, particularly by the new Orders?
4. Foreign Saints in Italy/Italian Saints Abroad. Chair Veronique Plesch, Colby College. While many cults were insistently local, others achieved transregional importance. This session examines the visual and material representation of “out of place” saints, be they saints from afar who achieved great Italian significance (e.g., Nicolas of Myra, later of Bari) or Italian saints who gained pan-Christian importance (e.g., Benedict).

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  
Dean of Faculty  
Marlboro College  
PO Box A  
Marlboro, VT 05344  
(802) 258-9234  
[felicity@marlboro.edu](mailto:felicity@marlboro.edu)

### Exploring the Renaissance 2010

The South-Central Renaissance Conference will be held March 4-6, 2010 in Corpus Christi, Texas. Plenary speakers include Sheila Rabin, Professor of History, St. Peter's College, Jersey City, NJ, who will speak on Giovanni Pico and astrology; Martin Dzelzainis, Royal Holloway, University of London, who will speak on Andrew Marvell; and Barbara K. Lewsalski, William R. Kenan Professor of English Literature and of History and Literature, Harvard University, will speak on Milton, Galileo and the Opening to Science.

**Deadline to submit abstracts of papers is December 1, 2009**, using the submission form on the website:

<http://www.cwrl.utexas.edu/~nydam/src/archives/2010conference.shtml>

For more information, contact: Art History Program  
Chair, Yael Even, University of Missouri, St. Louis,  
[yaeleven@umsl.edu](mailto:yaeleven@umsl.edu), tel. 314-516-5175.

### **Eighteenth Annual Medieval, Renaissance, and Baroque Symposium**

Department of Modern Languages and Literatures  
University of Miami, Coral Gables  
February 19-20, 2010

**“Authorship.”** The Medieval, Renaissance, and Baroque Interdisciplinary Symposium of the University of Miami invites papers on the many facets of authorship in the pre- and early-modern periods. Possible topics include, but are not limited to: anonymity; workshop or group works; collective or collaborative authorship; relationships between sponsors and authors; writing vs. dictating; writings on creative endeavors; the author’s voice in a text; anthologies; collections of written works; citations; *silvae*; salon and academy writing; implied author, implied readers; actors as authors; improvisation.

**Keynote speakers:** Jane Tylus, Professor of Italian Studies and Comparative Literature, New York University and William E. Wallace, Barbara Murphy Distinguished Professor of Art History, Washington University in St. Louis

A one page abstract and brief CV to should be sent no later than November 1, 2009 to:

Michelle Prats  
Department of Modern Languages and Literatures  
University of Miami  
P.O. Box 248093  
Coral Gables, Florida 33124-2074  
or via e-mail to [m.prats@miami.edu](mailto:m.prats@miami.edu)

Acceptances will be confirmed no later than December 1, 2009. Papers should not exceed 20 minutes. Electronic submissions are encouraged.

Symposium Co-organizers:

Perri Lee Roberts, Senior Associate Dean for the Arts and Humanities and Maria Galli Stampino, Department of Modern Languages and Literatures

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## **Special Features**

### **Terremoto a L’Aquila: Ingenti i danni subiti dal patrimonio culturale**

By Lidia Chandra Cilli

Quante promesse disattese. Quante delusioni per gli sfollati, vittime del sisma in Abruzzo. Numerose sono

state negli ultimi mesi le manifestazioni per testimoniare la solidarietà agli Abruzzesi e ricordare al Governo gli impegni presi in periodo pre-elettorale sulla ricostruzione. Un’importante protesta si è tenuta in piazza Montecitorio a Roma, ed ha visto la partecipazione sia naturalmente degli abitanti delle tendopoli sia di tanti cittadini abruzzesi insieme ad alcune associazioni tra cui Legambiente, che dal primo giorno ha contribuito con il lavoro di numerosi volontari alla gestione dell’emergenza e alla messa in sicurezza dei beni culturali danneggiati.

E’ in corso l’attività di recupero delle opere d’arte e di messa in sicurezza degli edifici maggiormente lesionati dal sisma. Dalla Basilica di Collemaggio, uno dei simboli dell’Aquila e dell’Abruzzo, con delicatezza i Vigili del fuoco hanno messo in salvo l’ultima opera, una scultura lignea raffigurante una *Madonna con Bambino* della metà del XV, laminata in oro, da poco restaurata e ora danneggiata. Oltre la reliquia di Celestino V, ritrovata intatta e salvata nei giorni delle festività pasquali (la teca con le spoglie del santo è stata trasferita nell’adiacente torrione ottagonale terrazzato), sono stati recuperati quattro confessionali e preziosi dipinti ad olio su tela di Carl Ruther di Danzica (sec. XVII), pittore fiammingo allievo di Rubens (divenuto monaco celestino), custoditi sempre nella Basilica di Santa Maria di Collemaggio. Gravemente colpita la Basilica, la cui edificazione secondo la tradizione fu voluta dall’eremita Pietro Angeleri da Morrone, che qui venne incoronato papa il 29 agosto del 1294 con il nome di Celestino V; essa si presenta al suo interno pesantemente danneggiata: la volta è venuta giù per metà trascinandosi dietro gran parte dell’abside; il transetto è ricoperto di macerie, nulla rimane dell’altare maggiore e dei due altari laterali, mentre versa in condizioni migliori la parte vicino la facciata, che sembra intatta, nascosta da una ragnatela di tubi e ponteggi, salvata dunque dai lavori di manutenzione. Salva anche la *Porta Santa della Perdonanza*, un elegante portale trecentesco sormontato dallo stemma della città e recante nella lunetta un affresco attribuito ad Antonio d’Atri (sec. XIV) con le immagini della Vergine affiancata dai Santi Giovanni Battista e Pietro Celestino.

L’attività di recupero ha interessato altre importanti opere d’arte: dalla chiesa di San Gregorio, parzialmente crollata, parti di una statua lignea raffigurante una Madonna, mentre dalla chiesa di Santa Maria Assunta in Paganica, sculture lignee, numerose tele e reliquiari. I manufatti artistici saranno conservati nel Museo Preistorico d’Abruzzo (Celano-Paludi), dove si procederà al loro restauro. Notevolmente danneggiata anche la sede della Curia vescovile, situata all’interno del centro storico dell’Aquila, in cui si è reso necessario lo sgombero e la messa in sicurezza delle opere d’arte ospitate nel Museo dell’Oreficeria.

Nell’ambito dell’attività di salvaguardia dei monumenti, si segnala poi la messa in sicurezza del campanile della Chiesa di S. Bernardino tramite la cerchiatura dello stesso;

completamente danneggiata la zona absidale. Sono state colpite le chiese più belle: oltre la basilica di Collemaggio, le chiese di S. Silvestro, Santa Maria Paganica (crollata gran parte della copertura e gravissimi danni alla cupola e nella zona absidale), Santa Maria del Suffragio (1713), già Anime Sante (distrutta la cupola, restaurata meno di due anni fa), San Pietro di Coppito, S. Agostino (crollato il cupolino).

E' necessario disporre di più elementi possibile su un'opera, poiché un intervento sbagliato può comportare danni ancora maggiori. Gli interventi di consolidamento in calcestruzzo armato si sono rivelati spesso inefficaci o addirittura deleteri, come riferisce Roberto Cecchi, direttore generale per i Beni architettonici e storico-artistici del MIBAC, il quale riporta l'esempio del Forte Spagnolo dell'Aquila dove proprio il calcestruzzo "ha funzionato come maglio, peggiorando i danni del sisma". Grazie al lavoro di 18 squadre di vigili del fuoco, speleologi e protezione civile, pezzo dopo pezzo L'Aquila ha recuperato i suoi tesori dal Castello, sede del Museo Nazionale d'Abruzzo e della Soprintendenza per i beni architettonici e paesaggistici e quella per il patrimonio artistico ed etnoantropologico d'Abruzzo: i quadri sono stati calati dal bastione più alto e da lì a terra; le prime opere messe in salvo provengono dal 2° piano che ospita i capolavori dal 1500 al 1700. Il Museo è stato dichiarato inagibile fino a verifica dei Vigili del fuoco.

Sulle verifiche resta tuttavia l'incognita costituita dalla prosecuzione delle scosse, e dunque ogni verifica tecnica viene inficiata da nuovi eventi sismici. Nelle ultime settimane il Dipartimento dei Vigili del Fuoco, del Soccorso Pubblico e della Difesa civile, in collaborazione con il Ministero per i Beni e le attività culturali, ha sviluppato una mappa interattiva grazie alla quale è possibile vedere le opere provvisorie in corso e i successivi interventi sugli edifici e i monumenti interessati dal sisma del 6 aprile. Le opere provvisorie sono interventi sulle strutture lesionate dagli eventi sismici, finalizzati alla stabilizzazione degli edifici e alla riduzione del rischio di ulteriori crolli e danneggiamenti.

Il 31 luglio è stata completata la messa in sicurezza della chiesa di S. Maria del Suffragio (detta delle Anime Sante), uno dei monumenti più importanti della città, il cui restauro sarà curato (ovvero sostenuto economicamente) dalla Francia. Grazie alla collaborazione dei nuclei SAF del corpo dei Vigili del Fuoco è stato possibile ultimare il posizionamento delle opere provvisorie progettate per la messa in sicurezza della cupola della chiesa.

E' stato dunque posizionato una sorta di cappello in materiale ultraleggero per coprire l'intera cupola, già sostenuta da una struttura in metallo comunemente chiamata "ragno"; con questo lavoro si conclude il

progetto di messa in sicurezza dell'edificio, per evitare ulteriori crolli prima di iniziare l'intervento di recupero vero e proprio. La chiesa, gravemente colpita dall'evento sismico del 6 aprile, aveva riportato i danni maggiori alle murature portanti della cupola. La struttura era stata danneggiata dal crollo della lanterna, e si presentava in gran parte priva della volta di copertura con due ampi squarci e lesioni passanti nelle murature portanti che ne stavano compromettendo irrimediabilmente la stabilità. I crolli, avvenuti per la quasi totalità verso l'interno della chiesa, hanno colmato di macerie gran parte del transetto e della navata centrale sottostanti.



("Cappello" for the church of S. Maria del Suffragio)

L'intervento è stato predisposto in più fasi:

- cerchiatura della murature con corde con fasce aramidiche ad alta resistenza; il materiale impiegato, l'aramide, è una fibra sintetica ad altissima resistenza, usata anche per applicazioni aeronautiche e militari;
- irrigidimento e consolidamento delle murature lesionate tramite l'inserimento di telai in acciaio in corrispondenza delle finestre e degli squarci seguiti ai crolli;
- realizzazione di una struttura di appoggio (ombrello a tronco di piramide a base ottagonale) per il sistema di puntellamento interno delle murature e della volta;
- collegamenti tra i due sistemi (interno ed esterno alla cupola) in modo da realizzare una sorta d'incamicatura delle strutture lesionate;
- realizzazione e installazione della struttura di copertura.

Tutto il patrimonio monumentale della provincia dell'Aquila rischia di andar perduto. Servono 3 miliardi di euro e sino ad oggi sono solo 6 i milioni di euro disponibili, peraltro già utilizzati per le prime operazioni di pronto intervento e di puntellamento.

Oggi le uniche risorse immediatamente spendibili sono i due milioni di euro assegnati dal MIBAC al Vice Commissario Marchetti; di questi un milione e 700 mila euro servono per pagare le gru che dopo il 6 aprile sono state alzate davanti i principali monumenti; 300 mila per altri interventi di puntellamento. La direzione regionale dispone di 4 milioni

di euro provenienti dalla premialità dei fondi Cipe e sono così ripartiti: oltre 500 mila euro per pagare i puntellamenti fatti dai Vigili del Fuoco; oltre 1 milione di euro per la messa in sicurezza e utilizzo del convento di San D'amico quale sede delle due Soprintendenze abruzzesi, che dovranno ospitare da settembre quasi 200 persone; 750 mila euro per la sede dell'Archivio di Stato di Bazzano, inaugurata il 31 luglio: il terremoto del 6 aprile ha, infatti, distrutto il palazzo della Prefettura, dove al piano terra aveva la sua sede principale l'Archivio di Stato dell'Aquila che conserva(va) fondi storici di grande rilievo: pergamene, antichi catasti, nonché l'Archivio Storico del Comune dell'Aquila, uno dei più importanti dell'Italia meridionale per il rilevante ruolo politico ed economico svolto dalla città sin dal Medioevo. L'entità e la tipologia dei danni alla documentazione dell'Archivio non sono per ora definibili con esattezza, e riguardano circa 5600 metri di unità archivistiche custodite nel palazzo, oltre alla ricca biblioteca di 14000 volumi. 500 mila euro per pagare le missioni dei tecnici sul territorio; oltre 1 milione e 300 mila euro per la sezione dell'Istituto Superiore del restauro di Celano, dove vengono portate le opere d'arte danneggiate per le primissime operazioni di restauro.

Per il resto non c'è un centesimo. Dove sono i 50 milioni di euro promessi dal ministro per i Beni e le Attività culturali?

**About the author:** Nata nel 1983 ad Avezzano (AQ). Laureata in Storia dell'arte presso l'Università degli Studi dell'Aquila, prosegue l'attività di ricerca sull'Arte e l'Architettura italiana (in particolar modo romana) del XVII secolo.

### San Lorenzo. A Florentine Church

By Robert W. Gaston, La Trobe University, Australia

As the persistent Spring rains almost magically withdrew in the closing days of May to reveal the splendid gardens of I Tatti in their full range of colours and perfumes, the scholarly community gathered for one of the Villa's major conferences of the academic year, *San Lorenzo. A Florentine Church*.

Staged with customary elegance in the Myron and Shiela Gilmore *limonaia*, this international conference, wholly conceived and developed within I Tatti over the past two years, was the occasion for seventeen scholars to present new research on the great Florentine church and its history. The conference was the first stage in I Tatti's San Lorenzo Project, an ambitious and probing re-assessment of our received knowledge about the church and its community in Florence.

Two centuries have passed since Domenico Moreni, a learned canon of San Lorenzo, wrote three remarkable volumes on the church's history, from its Early Christian

foundation down to the period of the Napoleonic invasion of Tuscany. Moreni's familiarity with the church's archive was so intimate and commanding, and his documents so compelling in their selectivity, that his history has justly been described as "matchless". The intention of I Tatti's project is to place Moreni's research and its presuppositions in historical perspective, while freeing up the collaborating scholars to conduct new investigations of the archival evidence at San Lorenzo, and in other Florentine archives, along the lines suggested by the research priorities of our current disciplines. Moreni himself thus becomes a subject of analysis, and his questions and answers become subjected to a radical scepticism that arises from the inquiries that we, today, feel necessary to conduct in this mass of wonderful, largely unpublished documentation on the history of a major Florentine institution. The object of the conference held at I Tatti on May 27-30, 2009, and of the I Tatti sponsored sessions on San Lorenzo to be held at the Renaissance Society of America's annual conference in Venice, April 8-10, 2010, is to generate scholarship that will find its conclusion in a major monographic study of the history of San Lorenzo, to be published in 2011.



(Sonia Puccetti, head of the Archivio Capitolare di San Lorenzo, discussing medieval and Renaissance manuscripts together with participants in the conference on San Lorenzo organized by Villa I Tatti in May 2009)

The May 2009 conference amply demonstrated the commitment of the San Lorenzo Project contributors, of whom about half are Florentine scholars, to expand the confines of historical analysis defined by Moreni. Speakers noted that Moreni had directed unflagging attention to the significance of Medici and granducal patronage, which stimulated many of the artistic masterpieces commissioned for the church, and indeed the rebuilding of the church itself in the Quattrocento. They showed, however, that the economic, administrative and social life of San Lorenzo and its parishioners could fruitfully be pursued into the modern period, and that areas now of intense interest to us, such as the church's political position in the city, its caritative functions, its altarpieces, music, and preaching traditions, were worthy of profound study. The academic proceedings culminated in an extraordinarily rich site-visit to the church and archive, and an utterly delightful evening concert in San

Lorenzo from Ensemble Archidee. The conference was a memorable beginning of what promises to be one of I Tatti's major contributions to the history of Florence.

### **“Robert Mapplethorpe: *Perfection in Form*”**

By Jonathan Nelson

Until January, the “home” of Michelangelo's *David* has a rather unexpected guest: Robert Mapplethorpe. Most studies about the photographer, who died exactly twenty years ago, focus on two topics: censorship and “gay art.” Both Mapplethorpe's supporters and detractors have pigeonholed the artist and shifted attention away from his own stated goals. “I'm looking for perfection in form. I do that with portraits. I do it with cocks. I do it with flowers. It's not different from one subject to the next. I am trying to capture what could be sculpture.” According to Patti Smith, Mapplethorpe's first muse and companion, Michelangelo was fundamental for Mapplethorpe's search for perfection. The first time she went to Mapplethorpe's apartment, in 1967, they looked at not etchings but a large-format book of Michelangelo sculpture! She told me this during her visit to the Accademia in 2007, thus planting the seed for the exhibition concept. Working with Franca Falletti, director of the museum, we tried to create a conversation between the past and present. When you put a Mapplethorpe next to a Michelangelo, you see more than one work plus another. The juxtaposition changes how you see both artists, and creates something new: a visual dialogue.

The exhibition presents, for the first time, the works of Mapplethorpe in a “temple of art.” For the Florentine State museums, it is also the first major photography show, and the first major show dedicated to an American artist. From its very title, Falletti and I try to express the profound principle that associates the American photographer with Renaissance masters and, in particular, with Michelangelo. Both artists aimed for perfection by means of the geometric rigor of volumes as defined by line and sculpted by light, both sought the balance, precision and clarity inherent in Form. According to Michael Ward Stout, president of the Mapplethorpe Foundation (the co-promoter of the exhibition), “Mapplethorpe's real love had been for Old Master work. He had strived to capture in his photography the perfection of form that he perceived in the works of Michelangelo and other Renaissance masters.” The photographer himself observed, “I see things like sculpture... It's about how that form sits in space and I think that kind of approach comes from my ... art historical training.” That education, at Pratt College in New York, certainly included the study of Michelangelo. Later, during the period when Mapplethorpe developed his mature style, he often exchanged ideas with Sam Wagstaff, his mentor, benefactor, and companion. Wagstaff had studied

Renaissance art with Richard Offner at the Institute of Fine Arts, and surely helped the young photographer to see Michelangelo's works in a new way. One characteristic of his sculptures seems to have provided inspiration for one of Mapplethorpe's signature qualities: figures with unusually large, defined, and flexed muscles, arranged in tense, artificial poses. Thus, in the first section of the exhibition, “Mapplethorpe and the Renaissance”, photographs of Thomas in a circle appear next to Michelangelo's *Prisoners*. Here, too, photographs of Lisa Lyon, the first female body builder, appear alongside the *Venus* designed by Michelangelo and painted by Pontormo. Once, when talking about his photographs of Lyon, Mapplethorpe said, “Lisa Lyon reminded me of Michelangelo's subjects, because he did muscular women.”

In the exhibition area of the Accademia, the photographs are grouped in four sections: Geometry of Form, Fragment as Form, Repeating Form, and Sculptural Form. The 111 works include Michelangelo's sculptures from the museum, four drawings and a wax model also by Michelangelo, and works by modern masters that Mapplethorpe admired: Andy Warhol, Man Ray, and Brice Marden. The 93 works by Mapplethorpe span his entire career and represent the three main genres defined by the artist: nudes (male and female), portraits, and still-lives (especially flowers). The catalogue, published by teNeues (€35 at the exhibition), is the first book to present an art historical approach to Mapplethorpe, including discussions of his sources, contemporaries, stated aims, development, and technique. For my essay, and exhibition information, see: [http://www.mapplethorpe.org/exhibitions/2009-05-25\\_galleria-dellaccademia/](http://www.mapplethorpe.org/exhibitions/2009-05-25_galleria-dellaccademia/)

### **Exhibition Review: “Giotto e il Trecento: Il più sovrano maestro stato in dipintura”**

By Kathleen G. Arthur

“Globalization” struck the study of Giotto in spring 2009 with the exhibition “Giotto e il Trecento” at the Vittoriano Museum in Rome (March 6- June 29, 2009). Coming on the heels of the Uffizi's “L'eredita' di Giotto: l'arte a Firenze 1340-1375,” curated by Angelo Tartuferi, the Roman exhibition had a dramatically different premise. It reframed Giotto within a larger geographic context—not precisely in a global sense, but in relation to the entire Italian peninsula and Catalonia (Spain). Under the direction of Alessandro Tomei, and departing from the concept of Giotto's fame throughout Italy, the exhibit reconstructed his travels from Lombardy to Campania, including stops in Assisi, Florence, Rome, Padua, Rimini, Naples, Bologna and Milan. Nineteen works by Giotto and his workshop stood beside Giottesque interpretations by regional masters, as if in a visual dramatization of Pietro Toesca's encyclopedic *Storia dell'Arte Italiana*, II, *Il Trecento*. The 145 paintings, sculptures, manuscripts and metalwork supported the claim that Giotto's style became a common figurative language in the Italian peninsula by mid-trecento. The blockbuster type

exhibition was often overwhelming, but certainly will stimulate future scholarly discussion and research.



Artworks were selected to represent the various geographic regions and cities. Giotto's main Florentine works included the Badia, Peruzzi, and Santa Reparata polyptychs, as well as the San Giorgio alla Costa *Madonna and Child*, and the Horne *Saint Steven*. Seeing the *God the Father Enthroned* panel from the Arena Chapel up close was an intense, illuminating experience. The inclusion of the large Louvre drawing of two seated male figures, associated with lost frescoes in Padua, gave an opportunity to reconsider its debated attribution to Giotto. Significant for new research directions were the workshop or comparative images from Rome, including the Roman Master's *Crucifix* (1290-1300), the beautiful Cavallinian *Head of Christ* (c. 1315), the Giotto/Cavallini angel heads from the *Navicella*, and the recently restored saints *Peter and Paul* from Old Saint Peter's (c. 1325-35), which were compared to saints from the Stefaneschi Altarpiece. The exhibition continued with the usual artists—Jacopo del Casentino, Pacino da Bonaguada, Bernardo Daddi, Taddeo Gaddi, Maso di Banco, Puccio Capanna, and Giottino among others. Mid-trecento Florence, focal point of the Uffizi show, was de-emphasized, although Andrea and Nardo di Cione, Puccio di Simone and Allegreto Nuzi did appear. After a brief stop in Pisa, a dozen works considered Giotto's impact in Assisi, Umbria and the Marche. Particularly interesting were reflections from the lower church in Assisi in the Maestro di Paciano's *Adoration of the Magi* from a confraternity oratory in Perugia (c. 1320-25), and two works from Aquila (luckily escaping the earthquake), the Maestro di Fossa's *Presentation in the Temple* and the Maestro del

Crocifisso d'argento's *Stories of Saint Catherine of Alexandria* (c. 1340). Padua was represented by Guariento, Altichiero, and the spectacular Giusto de' Menabuoi reliquary tabernacle (1370-80) from Montecassino, which also appeared in the Academy's Giovanni da Milano show. The exhibition offered a valuable chance to see a dozen works which conveyed Giotto's influence c. 1340-50 in Naples, Messina, Salerno and other smaller cities in the South. Four Emilian paintings suggested the complex interplay of Giottesque influences in Rimini, Bologna and Padua. Finally, Giotto's trip to Milan was reflected in paintings from Como and Giovanni da Milano's Ognissanti Polyptych, and his influence in Catalan art was shown in paintings from the workshop of Ferrer Bassa. A dozen sculptures, including a small, recently restored head attributed to Nicola Pisano, should have demonstrated a conceptual parallel between Giotto and Giovanni Pisano or Tino da Camaino, but this seemed the least successful part of the exhibit. In contrast, the display of miniatures, virtually "a show within a show," suggested convincingly the influence of Giotto at Assisi through Rimini, Perugia, Padua and Rome.

The monumental two-volume catalog contains the scholarship of an international committee of experts. Substantive catalog entries update the provenance, chronology, attribution and conservation issues, and incorporate much new research during the decade since *Giotto: Il bilancio critico* (2000). The second volume contains twenty-eight critical essays discussing Giotto's impact in the various regions, as well as some technical and conservation issues. Among many excellent contributions, we might single out Tomei's discussion of Assisi as "a metaphor for the Giottesque question"; Tartuferi's revisiting of the "Giotto/non-Giotto" paradigm in Tuscany; Kessler's essay on Giotto in Rome, focusing on iconographic problems in the *Navicella* and Stefaneschi Altarpiece; Derbes and Sandona's discussion of portraits and allegorical representation of Enrico Scrovegni; Paone on sources and reflections of Giotto in Naples; Medica on Giotto's influence on Bolognese miniaturists and his patron Bertrand del Poggetto; Travi on the puzzling evidence for Giotto and his workshop in Milan. Among the thematic essays, Ciatti's essay on technique and style in the Santa Maria Novella crucifix, and Gandolfo and Chione's analysis of Giotto's vanishing points are especially informative.

The *Giotto e il Trecento* exhibition and catalog occupy a special place in the recent tsunamis of Giotto scholarship. By advocating a broader pan-Italian perspective and introducing new images for consideration, it adds to the already-lively ferment on Giotto. If you missed the exhibition this spring, the catalog is highly recommended and beautifully produced. (*Giotto e il Trecento: "Il più Sovrano Maestro stato in dipintura"* ed. Alessandro Tomei, Milan: Skira, 2009.)

## Current and Upcoming Exhibitions

### Pompeii and the Roman Villa: Art and Culture around the Bay of Naples

May 3, 2009—October 4, 2009

Los Angeles County Museum of Art

Pompeii and the Roman Villa focuses on the breadth and richness of cultural and artistic life in this region. The exhibition, organized by the National Gallery, Washington, D.C., includes works of art from the imperial villa at Oplontis and from aristocratic villas such as the Villa San Marco at Stabiae and the Villa dei Papiri at Herculaneum, as well as works from the opulent houses of the urban elite in Pompeii, whose very name conjures up ancient Rome and other towns along the bay of Naples. The objects proposed for this exhibition are a carefully selected group of approximately 120 works of sculpture, painting, mosaic, and luxury arts, some of them long-familiar works, others generally unknown to the public. Recent discoveries from around the Bay of Naples that have never before been exhibited in the United States will complement more familiar finds from earlier excavations. In particular, the exhibition will tie together two related themes—the influence of Classical Greece upon Roman art and culture around the Bay of Naples, and the impact of the rediscovery of these Roman sites upon the art and culture of the modern world.

### America's Rome: Artists in the Eternal City, 1800-1900

May 23, 2009 - December 31, 2009

Fenimore Art Museum

Cooperstown, New York

### Robert Mapplethorpe: Perfection in Form

May 26 – January 10, 2010

Florence, Galleria dell'Accademia

(See Jonathan Nelson's essay above)

### From Raphael to Carracci: The Art of Papal Rome

29 May–7 September 2009

National Gallery of Canada

Designed as a sequel to the highly successful and critically acclaimed exhibition on Renaissance Florence in 2005, *From Raphael to Carracci* will feature a unique and unprecedented group of works by some of the most celebrated names in Italian art. Ottawa will be the only venue for this extraordinary exhibition, which will survey and illuminate one of the most significant periods in art history: 16<sup>th</sup>-century Rome. Approximately 150 paintings and drawings will be displayed, including rare works by such acknowledged masters as Michelangelo, Raphael, Giorgio Vasari, Federico Barocci, and Annibale Carracci, as well as lesser-known but nonetheless superb artists, many of whom have only recently been

appreciated for their skill and relevance.

### The Beffi Triptych: Preserving Abruzzo's Cultural Heritage

June 15–September 7, 2009

National Gallery of Art, Washington

The first work of art to be transported out of the region of Abruzzo, Italy, in the aftermath of a violent earthquake in April 2009, the *Beffi Triptych* is one of the most important works from the National Museum of Abruzzo in the city of L'Aquila. The Italian government has loaned the altarpiece for display at the National Gallery of Art until Labor Day in gratitude to the United States for being among the first to offer assistance to the region after the earthquake and as testimony to the Italian commitment to restore fully the cultural heritage of the region.



The *Beffi Triptych* is named for the village of Beffi in Abruzzo, where it once adorned the Church of Santa Maria del Ponte. Painted in the early 15<sup>th</sup> century, possibly by a follower of the Sienese artist Taddeo di Bartolo, the triptych, unlike many other works of art in the Abruzzo museum, suffered only minimal damage, which has since been repaired.

### Léonard de Vinci e la France

25 June 2009-31 January 2010

Château du Clos Lucé, Amboise, France

Pour la première fois, les derniers dessins originaux de Léonard de Vinci reviennent au Château du Clos Lucé dans le lieu même où le Maître les a esquissés cinq siècles plus tôt. Ce prêt exceptionnel des Gallerie dell'Accademia de Venise représente le temps fort de l'exposition.

**Saint Paul in the Vatican: The Figure and the Word of the Apostle of the People in the Papal Collections**

25 June 2009 - 27 September 2009

Vatican Museums, The Pio Cristiano Museum

As we reach the end of the Pauline Year, this exhibition invites visitors to the Vatican Museums to rediscover the figure and work of Saint Paul through selected works of art housed in various cultural institutions of the Holy See. The first section focuses on the historical and artistic remains which come from the Basilica of Saint Paul Outside-The-Walls, now housed in the Vatican Museums. A second section accompanies the visitor in discovering the origins of Saint Paul's iconography within Christian art. From the portrait of the philosophers, including the one resembling Plotinus, to the birth of the Apostle Paul's "face", portraying his characteristic features which have been handed down through centuries of Christian art. The third section invites the visitor to rediscover the presence of Saint Paul in the Vatican through important works of art from the Basilica of Saint Peter, before its reconstruction in the 16<sup>th</sup> century. In the last section the visitor can follow the journey of the evangelical announcement of Paul through precious Renaissance illuminations, printed books in the vulgate and in the more recent translations, including the inter-confessional text used by all Christians.

**The Budapest Horse: A Leonardo da Vinci Puzzle**

July 3–September 7, 2009

National Gallery of Art, Washington

The *Rearing Horse and Mounted Warrior*, a bronze statuette from the Museum of Fine Arts (Szépművészeti Múzeum), Budapest, is the focus of recent technical examinations by National Gallery of Art conservators and is also the centerpiece of the exhibition, *The Budapest Horse: A Leonardo da Vinci Puzzle*. The intriguing work is joined by two additional bronze horses and another warrior associated with Leonardo, along with two Renaissance bronze horses by known masters for comparison. Illustrative panels present evidence related to the works' origins, including reproductions of drawings by Leonardo, x-radiographs, and computer models.

The similarities of the Budapest horse to Leonardo's drawings led to the first attribution to him in 1916. New technical evidence gathered from both the *Rearing Horse* and its accompanying *Mounted Warrior* suggests that the cast could date from as early as the 16<sup>th</sup> century, although possibly some years after Leonardo's death in 1519. No scientific data were discovered that rule out an early casting date, but the origins of the clay or wax models from which the horse and its rider were cast remain a

mystery.

**An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture**

July 4–November 1, 2009

National Gallery of Art, Washington



This exhibition, the first in America dedicated to Tullio, features his sensuous and dramatic double-portraits in high relief: *A Couple* (c. 1490/1495) from the Galleria Giorgio Franchetti alla Ca' d'Oro in Venice and the *Bacchus and Ariadne* (c. 1505) from the Kunsthistorisches Museum in Vienna. Ten other carefully selected works exemplify the creative approach and influence of Tullio and his closest followers, including his brother Antonio Lombardo, Simone Bianco, Antonio Minello, and Giammaria Mosca.

**Titian's *Triumph of Love***

21 July–20 September 2009

National Gallery, London

Titian's *Triumph of Love* is on display to the public for the first time in nearly 50 years. The painting shows cupid taming a crouching lion, representing love's conquest of the wilder passions. Work by the National Gallery's Conservation Department reveals the true quality of this painting for the first time in generations. Research at the Ashmolean Museum, Oxford has unearthed the painting's function as a cover, which was used to protect and conceal a female portrait. This research has also linked the painting with its original owner, Titian's patron, the collector Gabriel Vendramin. The relationship between Italian Renaissance portraits and their covers and reverses is a key theme of this exhibition. The *Triumph of Love* is displayed alongside rarely seen reverses of *A Lady in Profile* by a follower of Botticelli and Jacometto's *Portrait of a Man*. For comparison the exhibition also includes another possible cover, Titian's *Allegory of Prudence*.

**Baroque 1620-1800: Style in the Age of Magnificence**

September 20, 2009-January 3, 2010

Detroit Institute of Arts

This exhibition looks at the magnificence and splendor of Baroque art, one of the most opulent styles of the 17<sup>th</sup> and 18<sup>th</sup> centuries, as the first global style that flourished in Paris and Rome and spread throughout Europe and to the colonial world of South Asia and Latin America. Around 180 objects will be on display including paintings, sculpture, furniture, silver and textiles. The exhibition will look at the importance of performance and spectacle in creating the Baroque style, the role of Baroque in the religious world from St. Peter's Basilica to churches in Mexico, and the majestic interiors of Baroque palaces such as Versailles, in which illusion and spectacle were used as political tools.

### **Roma: La pittura di un impero**

September 24, 2009-January 17, 2010  
Scuderie del Quirinale, Rome

La mostra propone la storia della pittura dell'Impero Romano nel periodo che va dal I secolo a.C. fino al V d.C. Dal paesaggio alla natura morta, dalla decorazione scenografica alla pittura popolare, dal ritratto al mito reinterpretato secondo la tradizione romana, la mostra svela tutti i temi della pittura antica attraverso grandi affreschi, raffinati ritratti su legno, decorazioni, fregi e vedute di grande vitalità, recuperati sia dalle domus patrizie sia dalle abitazioni e botteghe popolari. Circa 100 opere di eccezionale eleganza e raffinatezza organizzate in cinque diverse sezioni, per ricostruire, dunque, la complessità di una scuola figurativa da cui deriva lo sviluppo dei generi pittorici moderni a partire da Raffaello, solo per citare un esempio.

### **Leonardo da Vinci: Hand of the Genius**

October 6, 2009-February 21, 2010  
High Museum of Art, Atlanta

This exhibition will feature approximately 50 works, including more than 20 sketches and studies by Leonardo, some of which will be on view in the United States for the first time. Through an examination of the sculpture that Leonardo studied, the drawings he created for his own sculptural projects (the majority of which were never realized) and his interactions with other Renaissance sculptors, the exhibition sheds new light on Leonardo's seminal role in the development of Renaissance sculpture and the work of artists who followed him. The exhibition comprises three major areas:

- **Leonardo, Sculptor.** This area features drawings associated with Leonardo's plans for works in sculpture, including an in-depth examination of his plan to create the world's largest and most complex statue, commonly referred to as the Sforza Horse. A 24-foot-tall recreation of this monument will be on display in the Sifly Piazza at the Museum.
- **Leonardo, Student.** The second section examines the artist's wide-ranging interest in sculpture by pairing his

own sketches with existing sculptural works by his influential contemporaries, including his mentor Andrea del Verrocchio. Donatello's famous *Bearded Prophet*, which has never been seen outside of Florence, Italy, was restored in preparation for *Leonardo da Vinci: Hand of the Genius* and will be included in this part of the exhibition.

- **Leonardo, Mentor.** The exhibition concludes with Leonardo's influence on a younger generation of artists including Peter Paul Rubens and Giovanni Francesco Rustici. Rustici's three larger-than-life-size bronze figures that compose "John the Baptist Preaching to a Levite and a Pharisee"—another outstanding work that has never traveled outside of Florence—will close out the show, examining a friendship and influence shared between the two artists.

### **Il Potere e la grazia: I santi patroni d'Europa**

October 7, 2009-January 10, 2010  
Palazzo Venezia, Rome

La prima esposizione dedicata alla saga dell'incontro e dello scontro tra potere e religione, tra civitas ed ecclesia, tra corone ed aureole. Oltre centoventi opere di artisti come Dürer, Van Eyck, Mantegna, Anton van Dyck, Ingres, El Greco, Guercino, Caravaggio, Tiepolo, provenienti dai maggiori musei mondiali, saranno esposte nell'appartamento nobile di Palazzo Venezia, a Roma, per far compiere al pubblico un viaggio nel tempo e nelle culture. Il binomio potere-grazia fa riferimento all'intreccio tra dinamiche religiose e dinamiche politiche, tra fenomeni liturgici e devozionali e fenomeni sociali ed etnici che accompagnano l'elevazione all'onore degli altari di determinati santi e la loro elezione a patroni di una comunità politica, di una nazione, di uno Stato. Storia della vicenda religiosa cristiana e storia della vicenda etnico politica dell'Europa si manifestano, in questa mostra, come indissolubilmente congiunte e reciprocamente illuminanti. Una mostra sui santi Patroni dei diversi Stati d'Europa e sui sei santi che hanno il patronato sull'Europa vuole cogliere le biografie di questi personaggi – soprattutto nella loro versione iconografica – e cercare, a partire dai soggetti studiati, di illuminare la società che li circonda. L'attenzione di fondo su cui l'esposizione è costruita riguarda il nesso fra le esperienze religiose, il contesto sociale e culturale in cui si sono manifestate e che ne ha sancito l'eccezionalità, le testimonianze artistiche che ne hanno conservato memoria, gli strumenti e le forme della devozione, le funzioni assolate dal santo da vivo e ancor più da morto a livello sociale e istituzionale.

### **Astronomy and Instruments: The Historical Italian Heritage from the Time of Galileo to the Present**

16 October 2009 - 16 January 2010  
Vatican Museums

On occasion of the International Year of Astronomy and of the 4<sup>th</sup> Centenary of the introduction of astronomic observation, the National Institute of Astrophysics (INAF), the Vatican Observatory and the Vatican Museums have

organized an exhibition. Due to its scientific and historical approach, the exhibition is orientated on the history, function, and evolution of the different instruments created by Man over ten centuries for the observation of the sky, for the location of the stars and celestial bodies. An important selection of the most precious and rarest instruments for astronomic observation, lent by many Italian observatories, will be on show for the public to admire. All the items are part of the property of the INAF, and were created between the 11<sup>th</sup> and 20<sup>th</sup> century and are largely unknown by the general public. The visitor will also be able to admire other items belonging to the Vatican State, on loan from the Vatican Observatory, the Vatican Apostolic Library as well as other important works of art (paintings, celestial globes and earth globes from different periods) normally housed in the Vatican Museums or belonging to private Italian collectors.

### **The *Young Archer* Attributed to Michelangelo**

Opens November 3, 2009

Metropolitan Museum of Art, New York

The Metropolitan Museum of Art will present the marble sculpture *Young Archer*, attributed to Michelangelo Buonarroti (Florence 1475–Rome 1564), in its Vézé Blanco Patio beginning this fall for ten years as part of a special loan from the French Republic, Ministry of Foreign and European Affairs. The *Young Archer* first entered the United States after it was obtained by architect Stanford White for the Manhattan residence of Mr. and Mrs. Payne Whitney at 972 Fifth Avenue. The fragmentary marble figure of a nude youth, which is missing arms and lower legs, remained in the Fifth Avenue mansion for decades after it became the Cultural Services office of the French Embassy. Displayed in the entrance hall above a fountain, the sculpture was visible from the sidewalk, but remained unremarked until 1990 when it was observed by Metropolitan Museum Curator James David Draper, the first scholar to publish its whereabouts. In 1997 New York University professor Kathleen Weil-Garris Brandt's attribution of the marble to the young Michelangelo caused a stir, but was championed by Draper and many scholars, while others disagreed. The exhibition will include illustrated text panels outlining the *Young Archer*'s history and indicating various schools of thought so that viewers can make up their minds accordingly.

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## **Conferences and Symposia to Attend**

### **BB@Fifty**

Bernard Berenson, art historian and founder of Villa I Tatti, passed away in October 1959, half a century ago. To commemorate this important anniversary, on 14-16 October 2009, I Tatti will host an international

symposium entitled “**Bernard Berenson at Fifty**” (organized by Joseph Connors and Louis A. Waldman) exploring the intellectual world in which Berenson lived and worked. Papers drawing on new archival research, as well as on the living memory of those who knew Berenson, will highlight the scholar's relationships (some of them little known) with scholars, creative artists, and literary figures such as William James, G.B. Cavalcaselle, Jean-Paul Richter, Arthur Kingsley Porter, Kenneth Clark, Paul Sachs, and A. Hyatt Mayor, novelist Ernest Hemingway, and African-American dance pioneer Katherine Dunham.



(Bernard Berenson)

Speakers will include: Alison Brown, David Alan Brown, Kathryn Brush, Mario Casari, Alan Chong, Joseph Connors, Janet Cox-Rearick, Robert and Carolyn Cumming, Mina Gregori, Isabelle Hyman, William Mostyn-Owen, Bernd Roeck, Dietrich Seybold, Carl Strehlke, Louis A. Waldman, and Patrizia Zambrano.

To download the full program, go to:

[www.itatti.it/menu3/calendar\\_home.html](http://www.itatti.it/menu3/calendar_home.html)

### **2009 Southeast College Art Conference (SECAC)**

October 21-24

University of South Alabama, Mobile, Alabama

<http://www.secollegeart.org/annual-conference.html>

### **Leonardo and Sculpture**

An Interdisciplinary Study Day presented by the High Museum of Art

November 6 and 7, 2009

Friday, November 6 from 6:00 – 8 p.m.  
Exclusive entrance to exhibition and reception  
Saturday, November 7 from 8:30 a.m. – 4:30 p.m.

*Leonardo and Sculpture* will examine a select group of original drawings by Leonardo da Vinci and works of sculpture associated with him, his teacher Andrea del Verrocchio, and his followers. Speakers will focus attention on three master drawings indisputably by the master and three sculptural works intriguingly but problematically associated with Leonardo, all featured in the High Museum of Art's exhibition *Leonardo da Vinci: Hand of the Genius*. This dynamic and interactive study day will provide important new insights into Leonardo's creative process and sculptural thinking, as well as reveal how his highly original works depended upon and inspired the work of others.

Featured presenters will include:

**Martin Kemp**

Professor emeritus of the History of Art, Oxford University

**Julian Brooks**

Associate Curator of Drawings, The J. Paul Getty Museum

**Annalisa Perissa**

Gallerie dell'Accademia, Venice

**Shelly Sturman**

Head of Object Conservation, National Gallery of Art

**Annamaria Giusti**

Director, Galleria d'Arte Moderna, Pitti Palace, Florence

**Gary Radke**

Dean's Professor of the Humanities, Syracuse University and exhibition curator

Discussion will be moderated by **Carmen Bambach**, Curator, Department of Drawings and Prints, Metropolitan Museum of Art and **Andrew Butterfield**, President of Andrew Butterfield Fine Arts.

*Pre-registration is required and seating is limited. Please register through the Woodruff Arts Center Box Office at 404-733-5000. Registration is \$35 for this program.*

*\*Select students may qualify for a fee waiver. To qualify for a student fee waiver please submit proof of enrollment such as a student ID, transcript, or course schedule. Also include a letter of application describing your interest in this academic program and experience with Renaissance studies. Priority will be given to students specializing in Renaissance study. Please submit these items or any questions to:*

[hmteachersrvs@woodruffcenter.org](mailto:hmteachersrvs@woodruffcenter.org)

by Friday, October 16, 2009.

## 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 Chicago in February 2010 and
- 2) the International Congress for Medieval Studies in Kalamazoo in May 2010

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 2009**. 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

**Visit the Courtauld Institute of Art Gallery from Your Living Room!** The Courtauld Gallery has digitized four of its rooms and developed a new Virtual Courtauld Gallery for its website. Using a new photographic technique, this virtual tour offers exceptional close-up quality and zoom roam functions. You can explore minute details, such as individual brush strokes and the texture of the paint, as you travel through the rooms:

<http://www.courtauld.ac.uk/gallery/3dgallery/index.shtml>.

(And don't forget to look up to the ceiling of room 4!)

In addition, the Gallery has created a new multimedia section on its website with all of its videos and podcasts:

<http://www.courtauld.ac.uk/gallery/multimedia/>

**Storia di Firenze: Il portale per la storia della città.** Find bibliography, news, articles to download, etc. on Florentine history from the Roman era to the present day: <http://www.storiadifirenze.org/>

**Louvre Online Database in English** (Adapted from *The New York Times*, 7/29/09)

Not being in France and not being able to read French are no longer good excuses for not immersing yourself in the collection of the Louvre. The museum has made an English-language version of its online database available on its Web site, <[louvre.fr](http://louvre.fr)>. The announcement was made in a news release by the group American Friends of the Louvre, which provided a \$380,000 grant for the database. The database, called Atlas, will provide information on 22,000 works of art from the Louvre, as well as high-resolution images and the locations of works and galleries within the museum. That represents about 80 percent of the works available on the French-language version of Atlas, which catalogs 26,000 of the 35,000 works on permanent display at the Louvre.

**Europeana.** Europe is thinking big and has launched Europeana.eu, a huge digital library inspired by nothing less than the ancient library of Alexandria. Users will have direct access to some 2 million digital objects, including film material, photos, paintings, sounds, maps, manuscripts, books, newspapers and archival papers selected from that which is already digitized and available in Europe's museums, libraries, archives and audio-visual collections: <http://dev.europeana.eu/>

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## News and Announcements

### Ashgate Announces the Publication of:

*Re-Reading Leonardo: The Treatise on Painting across Europe, 1550–1900.* Edited by Claire Farago, University of Colorado, Boulder, USA

Examining the historical reception of Leonardo's *Treatise on Painting* in a cross-cultural framework, this collection represents the first attempt to chart the influence of the work, an important resource for the academic instruction of artists through four centuries and widely read by intellectuals and lovers of art for three centuries, when Leonardo's ideas and art were known almost exclusively through his book. The volume, dealing specifically with the reception and influence of the artist's ideas, takes Leonardo studies to a new level of historical inquiry.

Includes 5 colour and 170 b&w illustrations  
 March 2009 652 pages  
 Hardback 978-0-7546-6532-8 \$124.95/£65.00

### NYU Appoints Patricia Rubin, Italian Renaissance Scholar, As New Director of the Institute of Fine Arts

New York University President John Sexton and Provost David McLaughlin announced the appointment of Patricia Lee Rubin as the new Judy and Michael Steinhardt Director of NYU's renowned Institute of Fine Arts (IFA), its distinguished center for research and graduate study for the history or art, archaeology, conservation, and museum curatorship. Rubin's appointment becomes effective September 1, 2009.

### Detroit Institute of Arts Names Kenneth Myers Chief Curator Curators Alan Darr and Salvador Salort-Pons receive promotions

The Detroit Institute of Arts (DIA) announced the appointment of Kenneth J. Myers, curator of American Art and head of the American Art department, to chief curator. Two European art curators were also promoted: Alan P. Darr, Walter B. Ford II Family Curator of European Sculpture and Decorative Arts, to head of the European Paintings, Sculpture and Decorative Arts department; and Salvador Salort-Pons, assistant curator of European Paintings, to associate curator of European Paintings.

### Earliest Known Painting by Michelangelo Acquired by the Kimbell Art Museum



Michelangelo's painting of *The Torment of Saint Anthony*, described by his earliest biographers, has been acquired by the Kimbell Art Museum of Fort Worth, Texas. Its purchase was announced Wednesday, May 13, 2009, by the Kimbell's newly appointed director, Dr. Eric McCauley Lee. Executed in oil and tempera on a wooden panel, this work is the first painting by Michelangelo Buonarroti (1475–1564) to enter an American collection, and one of only four known easel paintings generally believed to come from his hand. The others are the *Doni Tondo* in Florence's Uffizi Gallery and two unfinished paintings in London's National Gallery, *The*

*Manchester Madonna and The Entombment.*

Dr. Lee commented, "The acquisition of this rediscovered work from the very beginnings of Michelangelo's artistic career offers an extraordinary opportunity to advance the understanding of European art." Kay Fortson, president of the Kimbell Art Foundation's board of directors, said, "This is an outstanding acquisition for the Kimbell. Michelangelo's rare painting will be a beacon in the Museum's already distinguished collection."

### **Woman Throws Mug at *Mona Lisa***

(excerpted from CNN Online, 8/11/09)

Leonardo da Vinci's masterpiece the "Mona Lisa" was attacked with a mug earlier this month, but the world's most famous painting—protected by thick glass—emerged with its enigmatic smile undimmed. French police say a woman "not in her senses" lobbed the mug at the 500-year-old painting. The woman, a tourist, was later transferred from police custody to a psychiatric unit, a police spokesman told CNN. The spokesman declined to be identified, and did not say where the woman was from. The Italian Renaissance masterpiece has been the target of attacks in the past. In 1956 the artwork was damaged when acid was thrown at it. A rock was also thrown in a separate incident in the same year. In 1911 it was stolen from the Louvre but was returned two years later.

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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 2010 Newsletter is January 15, 2010.

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### **Italian Art Society Officers**

President: Jeryldene Wood, University of Illinois  
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Vice President: Kirstin Noreen, Loyola Marymount University ([knoreen@lmu.edu](mailto:knoreen@lmu.edu))

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Chair, Program Committee: Felicity Ratté, Marlboro College  
([felicity@marlboro.edu](mailto:felicity@marlboro.edu))

Chair, Travel Grant Committee: Cathleen Fleck, Washington University ([cfleck@artsci.wustl.edu](mailto:cfleck@artsci.wustl.edu))

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