



# The Newsletter of the ITALIAN ART SOCIETY

XX, 2  
Spring 2008

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

## President's Message from Shelley Zuraw:

February 28, 2008

Another CAA has been and gone. This one was a bit more exciting than anticipated because we were left off the schedule of business meetings. For all those who could not find us, I apologize and for all those who did manage to come, thank you.

We did have enough of a gathering to manage some important business. As ever, rotations in officers and committees occurred. I cannot begin to thank everyone who has worked so ably for the IAS. I think it is a measure of our success that talented people continue to want to participate in the IAS. The lists of departing and new members can be found in the minutes from the February 22, 2008 business meeting at the CAA. The IAS sponsored two successful sessions at the CAA—a lunch-time session on “Art by Italian Women” chaired by Diana Gisolfi and “Islamic and Italian Art: Creating Shared Histories” chaired by Alan Chong and Stefano Carboni. Our thanks to the chairs and speakers in those two sessions for upholding the reputation of the Italian Art Society.

The by-laws of the society were also reviewed and revised at the CAA business meeting. The approved by-laws are included in this newsletter. Among the changes in the new document is that dues to the society will be due annually on March 25<sup>th</sup> (I leave it to each of you to recall the other important event associated with this date). Areli Marina is taking over as treasurer/membership coordinator and dues should be sent to her. The address will be posted on the website shortly. We now have a separate website director; Jacki Masacchio has graciously agreed to oversee both this transition and the site for a year. One of our most important projects for this year is to get permanent non-profit status for the society, ultimately allowing for the more successful flow of funds. Areli will be spearheading that process. Finally, I want to note that Sally has graciously agreed to stay on as newsletter director until 2010. She is doing a fan-tastic job, as this newsletter attests, and I know we are all thrilled that she has agreed to keep doing it for a while longer.

There are a lot of things to look forward to in 2008/9: we have some great sessions coming up at RSA and Kalamazoo and you will see that the CAA call for papers is now available with Jack Freiberg and Patricia Waddy's “The International Contribution to Italian Renaissance and Baroque Art” (see below). I hope you are all thinking about session topics for 2009; if you send them to Felicity Ratte, the new chair of the program committee, they will be considered by the program committee.

I think the next “big” thing on the docket for IAS is membership. We need to get more “young people” involved in the society. We need to put them to work and give them a line on their cv. Please encourage your students—of whatever age—and your colleagues who are not members to join!

See you all, I hope, in Kalamazoo in May. Please note that the business meeting is our usual Friday lunch in Fetzer 1010.

Shelley  
[szuraw@uga.edu](mailto:szuraw@uga.edu)

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## Minutes from the IAS meeting at CAA, February 22, 2008:

Welcome -Shelley E. Zuraw

### Travel Grants

**Jack Musacchio:** Chair, Travel Grant Committee  
Presentation of CAA Travel Graduate Student Travel Grant to Alexandra Hoare, Ph.D candidate, University of Toronto

### Kress Travel Grants

Shelley Zuraw  
The Samuel H. Kress Foundation was once again extremely generous. They agreed to fund the travel from abroad of 5 speakers: two points of clarification for people who are chairing sessions for us and want to nominate people for

these grants:

- a. recipient must be speaking, not merely chairing a session
- b. these grants are not open to graduate students.

In any event, the five speakers who we proposed and who were accepted were:

Jonathan Nelson, Syracuse University Program in Florence: "Commissions and Rejections: Game-Theory Analysis." in RSA session on "Unacceptable Art: Rejected Commissions in Renaissance Italy." He will be coming from Florence

Machtelt Israëls. He will be giving a talk on "Polyptychs without Painting: Sassetta, Piero della Francesca and the Rejection of Unpainted Carpentered Altarpieces" in RSA session on "Unacceptable Art: Rejected Commissions in Renaissance Italy." He received his PhD from the University of Amsterdam in 2003 and is currently working on a catalogue of Berenson's collection at Villa I Tatti. He will be coming from Amsterdam.

Cristina Filippini, is giving a paper on "Revival or Continuity? Modes of Production in Medieval Roman Painting." in Kalamazoo session on Revival chaired by Thomas Dale. Her dissertation, on the frescoes in San Clemente, Rome, was completed in 1999 and she has published extensively in this area since then. She is coming from Rome.

Monika Müller will present her paper on "Apostles, Popes, Saints and Sinners – Sacred Concepts of Spiritual and Political Power in a New Guise at San Pietro al Monte di Civate (Italy)" in the Kalamazoo session on Reform, chaired by Nino Zchomelidse. Dr. Müller will be traveling from Tübingen and then Frankfurt, Germany, where she teaches in the History of Art Department.

Stefano Riccioni was to speak on "The Novelty of Tradition. Reforming Antiquity in Eleventh- to Twelfth-Century Rome" in the Kalamazoo session on Reform, chaired by Nino Zchomelids. He declined the grant last week.

I hope you all keep these Kress travel grants in mind. The Foundation has been extraordinarily generous and I hope that we can continue this connection.

#### **Appreciation for Departing Committee Chairs and Members**

**Shelley:** I want to thank all of the people who have committed their time, energy and expertise to the IAS over the last years and who are stepping down as of this meeting.

Joyce Kubiski, Treasurer, Website Coordinator

Nominating Committee  
Dorothy Glass, chair  
Phil Earenfight

Program Committee  
Kirstin Noreen, chair  
Griffith Mann

Travel Committee  
Jacki Musacchio, chair  
Catherine Puglisi

#### **Nominating Committee—Presentation of Slate for New Committees and Elections**

##### **Phil Earenfight presenting:**

Treasurer, Membership Secretary  
Areli Marina, [amarina@uiuc.edu](mailto:amarina@uiuc.edu) (2010)

Website Director  
Jacki Musacchio, [jmusacch@wellesley.edu](mailto:jmusacch@wellesley.edu) (2009)

Travel Grant Committee (2)  
Maria de Prano, [mdeprano@wsu.edu](mailto:mdeprano@wsu.edu) (2011)  
Gail Solberg, [gesolberg@aol.com](mailto:gesolberg@aol.com) (2011)

Program Committee (3)  
Martina Bagnoli, [mbagnoli@thewalters.org](mailto:mbagnoli@thewalters.org) (2011)  
Felicity Ratte, [felicity@marlboro.edu](mailto:felicity@marlboro.edu) (2011)  
Jim Saslow, [saslowj@earthlink.net](mailto:saslowj@earthlink.net);  
[james.saslow@qc.cuny.edu](mailto:james.saslow@qc.cuny.edu) (2011)

Nominating Committee (1)  
Rebecca Corrie, [rcorrie@bates.edu](mailto:rcorrie@bates.edu) (2011)

##### **Announcement of New Chairs**

Scott Montgomery, Nominating  
Felicity Ratte, Program  
Cathleen Fleck, Travel

##### **Consideration of By-Laws and Proposed Changes to By-Laws**

See new by-laws published in this newsletter

##### **Presentation by the Program Committee**

###### **Kirstin Noreen presenting:**

16th Century Society (2008)  
Renaissance Society of America (2009)  
College Art Association (2009-lunch session; 2010-long session)

Those interested in proposing a session should contact the Italian Art Society Program Committee prior to CAA (send a brief description of the session to Felicity Ratte at [felicity@marlboro.edu](mailto:felicity@marlboro.edu)). These session proposals will then be discussed by the membership at CAA.

Some proposals:

Carolyn Wilson for SCSC on Bellini  
RSA session by Diane Ahl in honor of Andrew Ladis

##### **Announcements**

Important Info.

The Kalamazoo IAS business meeting has been scheduled in Fetzer 1010 on Friday, May 9 (our usual time and place)

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## By-Laws:

Italian Art Society  
February 27, 2008

### ARTICLE I. NAME

The Organization is known as: The Italian Art Society.

### ARTICLE II. PURPOSES

The principal purpose of the Society is to promote the study of Italian art, especially through the organization of sessions of scholarly presentations on art historical and historical issues. The exchange of ideas and information on Italian art is also promoted by the distribution of bibliographies of publications and research interests of the members of the Society.

### ARTICLE III. MEMBERSHIP

Membership is open to any affiliated or independent scholar interested in Italian art, including (but not limited to) specialists in the fields of: art history (includes theory, criticism, conservation), history, musicology, literature, philosophy. There are dues to join the Society and to participate in a sponsored session. Annual membership renewals are due to the Treasurer/Membership Coordinator by March 25.

### ARTICLE IV. MEETINGS

Regular meetings of the Society are held annually in February at the College Art Association meeting and in May at the International Congress of Medieval Studies in Kalamazoo, Michigan. The principal aims of these meetings are to: 1) determine the topics of sessions to be offered at the CAA meetings, the Renaissance Society annual meeting, the 16<sup>th</sup> Century Studies Conference, and the International Medieval Studies Congress; 2) elect officers of the Society; 3) elect members to the Program, Nominating, and Travel Grant Committees. Notices of these meetings are published in the programs of the College Art Association and of the International Congress, are announced in the Italian Art Society Newsletter sent to all members three times annually, and are posted on the Italian Art Society website <http://www.italianartsociety.org>. All official changes to the by-laws of the Italian Art Society will be made at the meeting at the College Art Association.

### ARTICLE V. OFFICERS

#### Section A. Number, Designation

The officers of the Italian Art Society are a President, a Vice-President, a Treasurer/Membership Coordinator, Newsletter Editor, and Website Director.

#### Section B. Election and Term of Office

The officers of the Society are nominated and elected by the members attending the annual meeting at the CAA. The President and Vice-President are elected for two-year terms. The Vice-President shall automatically succeed to the

position of President; the Treasurer/ Membership Coordinator, the Newsletter and Website directors are elected for a two-year term with the potential for renewal.

#### Section C. President

The President is the chief executive officer of the Society. The President presides at the annual meeting, and of the annual meeting at the International Congress. The President is also responsible for expanding the mission of the Society.

#### Section D. Vice-President

The Vice-President shall perform the duties of the President in his/her absence, and shall perform those tasks assigned by the President [and the Secretary].

#### Section E. Treasurer/ Membership Coordinator

The Treasurer/ Membership Coordinator is responsible maintaining and updating the membership list, and managing the finances of the Society.

#### Section F. Newsletter Director

The Newsletter Director is responsible for publishing and distributing the Newsletter.

#### Section G. Website Director

The Website Director is responsible for maintaining and expanding the Society's website.

### ARTICLE VI. STANDING COMMITTEES

There are three standing committees: the Nominating Committee, the Program Committee, and the Travel Grant Committee. Each committee has five members (one being Chair); each member is nominated by the Nominating Committee and elected at the annual business meeting at CAA to serve for three years. The position of chair is normally a two-year appointment; at the end of the chair's term, the President of the Italian Art Society, after consultation with the outgoing chair, asks a current member of the standing committee to become the new chair.

### ARTICLE VII. EXECUTIVE COMMITTEE

The officers listed above along with the chairs of the three standing committees—Nominating, Travel Grant, and Program—shall function as the executive committee. They (or their designated representatives) will meet annually at Kalamazoo in order to plan, coordinate, and facilitate the increasingly complex activities of the Italian Art Society.

### ARTICLE VIII. AMENDMENTS

These By-Laws may be amended by a majority vote of those members present at any annual meeting of the Society at the College Art Association meeting.

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## Italian Art Society Membership 2008:

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.

This year there will be two different payment options. You

may pay by U.S. check as usual or you may choose to pay with a credit card via PayPal, a secure online site. Stay tuned for an e-mail message that will explain how to renew your membership. In the meantime, any membership questions should be addressed to Areli Marina at:

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

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## Special Feature:

### Guido Reni at the Uffizi

By Babette Bohn, Texas Christian University

*I disegni di Guido Reni e della sua scuola* is an exhibition of 112 drawings taking place at the Uffizi from March 14 until June 1 2008. Featuring drawings both by Reni and by his principal assistants like Simone Cantarini and Giovanni Andrea Sirani, the exhibition and accompanying catalogue consider the complex questions of Reni's approach to drawing and his reliance on what was probably the largest workshop to date in the history of Italian painting. The exhibition principally includes drawings from the Uffizi's strong collection, such as Reni's famous study in three chalks for *Hercules on the pyre*, but also features sheets from other Italian collections.

Although Reni's Bolognese biographer Malvasia reported the existence of "disegni di sua mano senza numero," fewer than 300 drawings by the artist are still known, a smaller oeuvre than many of his Bolognese contemporaries. In the exhibition catalogue, I argue that several factors contributed to this situation. Reni reused his drawings repeatedly, particularly after 1620. His designs were also reutilized by his assistants, resulting in a life of hard use that accounts for the disappearance of many sheets as well as for the damaged condition of such existing drawings as Reni's Angel and Virgin Annunciate (nos. 48 and 49), which were subsequently employed by Giovanni Maria Tamburini for an altarpiece in the Bolognese church of Santa Maria della Vita. Another factor was the artist's truncation of preparatory procedures. During his last two decades, prompted in large part by his increasing addiction to gambling and preoccupation with the resulting debts, Reni rejected the commitment to a long series of preparatory drawings, including life drawings and compositional studies, that had been developed by the Carracci, his teachers. Baldinucci noted that Reni sometimes worked *alla prima*, a practice that is also suggested by the absence of preparatory studies for many extant paintings after 1625. Compositional studies are especially rare after this date, raising questions about just how Reni communicated design ideas to his workshop.

Reusing existing drawings, relegating a significant design role to assistants, and generally reducing his own role in the design and execution of his paintings had many consequences for the artist's later pictures. Malvasia complained that such repetition often resulted in iconographic imprecision. One intriguing example is no. 56, a drawing that prepared two different paintings: a *Flagellation of Christ*

and a *St. Sebastian*. A study for a woman arranging Venus' coiffure in the *Toilet of Venus* (no. 41) was later reused for the figure of *Erigone* lifting a drapery, represented in the exhibition by a polychrome cartoon (no. 52).

A group of drawings by the little-studied Giovanni Andrea Sirani, Reni's assistant, includes many new discoveries, as do selections by Simone Cantarini, Francesco Gessi, Giovanni Boulanger, and Domenico Maria Canuti. The catalogue also features an appendix with entries on another 76 drawings in the Uffizi by Reni and his principal associates.

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## Calls For Paper and Session Proposals:

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)

### Call for Papers:

Italian Art Society-Sponsored Session at the 2009 College Art Association Conference  
The International Contribution to Italian Renaissance and Baroque Art

Chairs: Jack Freiberg, Florida State University, Dept. of Art History, 220D Fine Arts Bldg., Tallahassee, FL 32306-1151, ([Freiberg@fsu.edu](mailto:Freiberg@fsu.edu)) and Patricia Waddy, 3001 Veazey Terrace NW, #714, Washington D.C. 20008 ([pwaddy@syr.edu](mailto:pwaddy@syr.edu)) (please note that this, and not the one printed in the CAA Call for Papers, is Patricia Waddy's current address)

How Italian is Italian art? This session provides a forum to discuss works of art and architecture from the fifteenth through the seventeenth centuries that are normally considered to express purely Italian cultural concerns but that are more accurately viewed as responding to international currents. When foreign artists were engaged by Italian patrons and Italian artists by foreign patrons, both within Italy and abroad, how did their diverse cultural and visual traditions inform the art that resulted? Case studies of works that fulfill these conditions, as well as historiographical and methodological approaches to the question, are welcome. **Paper proposals are due May 9, 2008.**

For further information regarding CAA 2009 and submitting proposals, go to: <http://conference.collegeart.org/2009/>

### Call for Papers

College Art Association Annual Conference, Los Angeles, February 2009

Modeled, Cast, or Carved: Reevaluating Sculptural Reproductions from the Baroque to the Modern Era

This session will reexamine sculptural reproductions and how discourses of art and authenticity can better address them. As the art market for sculpture grows, dealers and curators scrutinize artists' involvement in the process of making cast and carved reproductions to help distinguish high quality copies from unauthorized and/or posthumous ones. At the same time, art historians continue to focus on the meanings that such copies held for their owners and publics, frequently demonstrating that originality, and even quality, were far less important than the familiarity and desirability of the sculptural image itself and the messages that the image conveyed. This session seeks papers that examine the intersection of new research into sculptural techniques and practices with the implications of reproduction. We encourage contributions that address some aspect of the artist's process and technique, as well as the critical reception and meaning of the reproduction. For example, what impact did the size of a sculptural edition have on a work's reception, for better or for worse? Under what circumstances did sculptors escape the stigma of commercialism? To what extent did direct carving succeed in achieving a more "authentic" vision? How did slight variations among different versions of the same sculpture satisfy a patron's demand for one-of-a-kind art? How have attitudes toward authorship changed from the 17th to the 20<sup>th</sup> century? These are only some of the questions that papers might address in their examination of the meanings, patronage, and/or artistic processes involved in sculptural reproductions. Please send a preliminary abstract of one to two double-spaced pages directly to Jenny Carson, Maryland Institute College of Art ([jcarson@mica.edu](mailto:jcarson@mica.edu)) and Jennifer Wingate, St. Francis College ([jwingate@stfranciscollege.edu](mailto:jwingate@stfranciscollege.edu)). Include a letter explaining your interest and expertise in the topic, and a c.v. with contact information (include summer contact information if applicable).

**Paper proposals are due May 12, 2008.**

### Call for Sessions

The 35th AAH conference, *Intersections*, will be held at Manchester Metropolitan University, 2-4 April 2009. It will focus on the intersections (connections, linkages, overlaps) of art history with different disciplinary, methodological, political and historical spaces. Three areas of intersection might be identified: between areas of convention and innovation within the discipline; between art history and its adjacent fields of inquiry, display and production; and between the subjects and objects of interpretative and historical practice. Please send session proposals to [aah09@mmu.ac.uk](mailto:aah09@mmu.ac.uk). Proposals should include a session title and abstract (maximum 250 words) and full contact details of the session convenor(s). **Deadline for the submission of**

**session proposals: 14 April 2008.** For other queries about the conference or bookfair please contact: [aah09@mmu.ac.uk](mailto:aah09@mmu.ac.uk)

### Provo/Athens Italian Renaissance Sculpture Conference

October 30-November 1, 2008

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

The sixth quadrennial Italian Renaissance Sculpture Conference (aka: Provo/Athens) will convene in Memphis, Tennessee October 30-November 1, 2008. A keynote lecture 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. Topics on any subject related to this field are welcome. Interested parties should send a brief abstract (about 250 words) to the program committee before **June 1, 2008**. We also welcome participation as a session chair, discussant, or audience member. Participants will be notified by the middle of June. Some funds are available for speakers traveling from abroad. To submit proposals and for further information, contact: Program Committee—Provo/Athens Sculpture Conference c/o A. Victor Coonin ([coonin@rhodes.edu](mailto:coonin@rhodes.edu)). You will find continually updated information, including programs from past conferences, on the following website: [www.provoathens.org](http://www.provoathens.org)

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### Conferences to Attend:

#### Renaissance Society of America Conference

Chicago, Illinois, 3-5 April, 2005

<http://rsa.org/meetings/annualmeeting.php>

#### Sessions of interest to IAS members:

**Thursday, April 03, 2008, 8:45–10:15**

##### *Renaissance Grand Ballroom Salon I*

Early Modern Horror I

Joanna Fassl, *Columbia University Center for Study in Venice*, "Upside-down Vertigo: Piranesi's *Carceri*"

##### *Renaissance Grand Ballroom Salon V: Italian Art I*

*Chair:* Colin Eisler, *New York University, Institute of Fine Arts*

Annalisa Andreoni, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*, "A New Analysis of Correggio's 'Madonna of St. Francis'"

Aislinn Loconte, *Roehampton University, London*, "Constructing Power and Piety: Giovanna I d'Anjou (1326–82) and the Certosa di San Giacomo, Capri"

Karen Hope Goodchild, *Wofford College*, "'Take thyself to Venus's Realm': Landscape and Medicine in Renaissance Italy"

Lorraine Karafel, *New York University, Institute of Fine*

*Arts*, "More Pagan than Christian? Raphael's 'all'antica' Tapestries for Pope Leo X"  
Cheryl Korte, *New York University, Institute of Fine Arts*, "Donatello the Painter"

**Renaissance D:** In Honor of Loren Partridge I: Renaissance Halls of State

*Sponsor:* New England Renaissance Conference

*Organizer:* Patricia L. Reilly, *Swarthmore College*

*Chair:* Cristelle Baskins, *Tufts University*

Stephanie Solum, *Williams College*, "God the More Perfect Father: The *Lacöon* as a Source for Michelangelo's Creation of Adam"

Mayu Fujikawa, *Washington University*, "Political Diplomacy in Ecclesiastic Space: Decoration at Santo Stefano in Prato as Portraiture of State Power"

Timothy D. McCall, *Villanova University*, "Torrechiara's Camera d'Oro and the Italian Renaissance Hall of State"

Marco Ruffini, *Northwestern University*, "Vasari's Vision of the Salone dei Cinquecento in the Palazzo Vecchio"

**Renaissance Lasalle:** On the Irrelevance of Painting I: Other Values

*Organizer and Chair:* Miriam Hall Kirch, *University of North Alabama*

Joyce De Vries, *Auburn University*, "Beyond Painting: The Decorative Arts in Early Modern Italy"

Andrea M. Galdy, *Florence University of the Arts and University of London*, "From 'Galleria' to Mass Tourist Magnet: How the Uffizi Shed All the Most Intriguing Medici Possessions to Become a Paintings Gallery"

**Thursday, April 03, 2008, 10:30–12:00**

**Renaissance Grand Ballroom Salon I:** Emblems and Medicine: Figures, Metaphors, Representations

*Organizer:* Massimo Rinaldi, *Università di Padova*

*Chair:* Monica Calabritto, *City University of New York, Hunter College*

Massimo Rinaldi, *Università di Padova*, "Icon medici': Identity and Etiquette of the Physician in Renaissance Emblem Books"

Elisabetta Selmi, *Università di Padova*, "Sixteenth-Century Emblematics and Medicine"

Guido Baldassarri, *Università di Padova*, "Images of the Human Body in Renaissance 'Imprese'"

**Renaissance Grand Ballroom Salon IV:** Raphael I: Altarpieces

*Sponsor:* Renaissance and Reformation

*Co-Organizers:* Victoria Gardner Coates, *University of Pennsylvania* and Jodi Cranston, *Boston University*

*Chair:* Maria Ruvoldt, *Cooper-Hewitt Museum*

Anna Drummond, *University of Melbourne*, "A Marvellous Matrimony: Rethinking the *Marriage of the Virgin*"

Marcia B. Hall, *Temple University*, "Raphael's Altarpieces of Visions"

Christian K. Kleinbub, *Columbia University*, "Raphael's Transfiguration As Visio-Devotional Program"

**Renaissance D:** In Honor of Loren Partridge II: State Portraiture in Early Modern Europe I

*Organizer:* Evelyn Lincoln, *Brown University*

*Chair:* Patricia L. Reilly, *Swarthmore College*

Lisa Wuliang Tom, *Brown University*, "Alessandro Farnese: The Portrait Program of a Military Leader"

Meryl Bailey, *University of California, Berkeley*, "Praise and Parody in Bronzino's *Portrait of Cosimo I de' Medici as Orpheus*"

John Garton, *Cleveland Institute of Art*, "Paolo Veronese's Ideal Man-At-Arms"

**Renaissance Michigan:** "L'abbiam fatta tutti e tre":

Collaboration and Identity in the Carracci School I

*Co-Organizer:* Xavier F. Salomon, *Dulwich Picture Gallery*

*Co-Organizer & Chair:* Opher Mansour, *Dartmouth College*

*Respondent:* Stephen J. Campbell, *The Johns Hopkins University*

Gail Feigenbaum, *The Getty Research Center*, "Workshop and Butcher Shop"

Samuel Vitali, *Kunstmuseum Bern*, "Between Family Brand and Personal Ambition: Strategies and Limits of Collaboration in the Carracci Workshop"

**Renaissance Lasalle:** On the Irrelevance of Painting II: The Primacy of Sculpture

*Organizer & Chair:* Miriam Hall Kirch, *University of North Alabama*

Claude D. Dickerson, *Walters Art Museum*, "Aurifex Inventor: Sculpture around 1600 and the Role of the Goldsmith"

Gregory Todd Harwell, *University of Southern California*, "Caught between Two Swords: Bertholdo di Giovanni's Consistory Medals of 1468 and the Fate of the Medici Cardinalate"

**Thursday, April 03, 2008, 2:00–3:30**

**Renaissance Grand Ballroom Salon I:** Family Affairs: Kinship and Society in Renaissance Italy III: Art and Rulership

*Organizer:* Jennifer Desilva, *University of Toronto*

*Chair:* Sheryl E. Reiss, *Pasadena, California*

George Noszlopy, *University of Central England, Birmingham*, "Dynastic Ambitions and Art in Fifteenth-Century Mantua: Mantegna's Camera degli Sposi (1460–70)"

Sarah Cockram, *University of Edinburgh*, "The Power-Sharing of Isabella d'Este and Francesco Gonzaga: 'Essendo commune, et unico, omne nostro concepto et volere'"

Sue May, *University of Central England, Birmingham*, "Tools of Ambition: Artistic Patronage and Nepotism"

**Renaissance Grand Ballroom Salon IV:** Raphael II: Stanze

*Co-Organizers:* Jodi Cranston, *Boston University* and Victoria Gardner Coates, *University of Pennsylvania*

*Chair:* Victoria Gardner Coates, *University of Pennsylvania*  
Dana E. Katz, *Reed College*, "Averroës in the *School of Athens*"

Maria Ruvoldt, *Cooper-Hewitt Museum*, TBA

Andrew R. Keast, *Case Western Reserve University*,  
“Precepts of Plato’s *Timaeus* in Raphael’s *School of Athens*”

**Renaissance B:** Unacceptable Art: Rejected Commissions in Renaissance Italy

*Sponsor:* The Italian Art Society

*Co-Organizers:* Jonathan Nelson, *Syracuse University*, Florence and Richard Zeckhauser, *Harvard University*

*Chair:* Larry A. Silver, *University of Pennsylvania*

*Respondent:* Michael W. Cole, *University of Pennsylvania*  
Jonathan Nelson, *Syracuse University*, Florence and Richard Zeckhauser, *Harvard University*, “Quality Control for Commissions: The Potential for Rejection or Replacement”

Kristin Lanzoni, *Duke University*, “Paradise Rejected and Paradise Accepted: Jacopo Tintoretto’s Changing Vision for Venice’s Great Council Hall”

Machtelt Israëls, *University of Amsterdam*, “Polyptychs without Painting: Sassetta, Piero della Francesca, and the Rejection of Unpainted Carpentered Altarpieces”

**Renaissance C:** Early Modern Horror II

*Organizer & Chair:* Maria H. Loh, *University College London*

Jonathan W. Unglaub, *Brandeis University*, “Titian’s Terror”

**Renaissance D:** In Honor of Loren Partridge II: State Portraiture in Early Modern Europe II

*Sponsor:* New England Renaissance Center

*Organizer & Co-chair:* Evelyn Lincoln, *Brown University*

*Co-chair:* Patricia L. Reilly, *Swarthmore College*

Jorge Flores, *Brown University*, “Exchanging Eminent Faces: The Political Uses of Portraits between Portugal and Asia in the Early Modern Era”

Heather L. Sale Holian, *University of North Carolina, Greensboro*, “The Grand Ducal Crown: Gendered Presence and Absence in Medici State Portraits”

**Renaissance Bridgeport:** Connecting the Renaissance Senses I

*Organizer:* Marlene Eberhart, *McGill University*

*Chair:* Carla Zecher, *The Newberry Library*

Alfred J. Acres, *Georgetown University*, “Embodied Aims: A Dimension of Physical Empathy in Renaissance Painting”  
Marlene Eberhart, *McGill University*, “Dosso Dossi’s *Apollo and Daphne* and the Transforming Touch of Sound”

**Renaissance Printer’s Row:** New Approaches to Religion in Early Modern Courts

*Sponsor:* The North American Society for Court Studies

*Organizer:* R. Malcolm Smuts, *University of Massachusetts, Boston*

*Chair:* Lawrence M. Bryant, *California State University, Chico*

Leah R. Clark, *McGill University*, “Sacred Object and Collector’s Item: Religious Imagery in the Collections of Eleonora d’Aragona”

**Renaissance Michigan:** “L’abbiam fatta tutti e tre”: Collaboration and Identity in the Carracci School, II

*Co-Organizer:* Opher Mansour, *Dartmouth College*

*Co-Organizer & Chair:* Xavier F. Salomon, *Dulwich Picture Gallery*

Naoko Takahatake, *National Gallery of Art*, “Agostino Carracci and Domenico Tibaldi: A Collaboration in Printmaking and Publishing”

Sandra Cheng, *University of Delaware*, “Collective Play: Drawing Games in the Carracci Academy”

Opher Mansour, *Dartmouth College*, “Symbolic Collaboration: The Use of *Imprese* and Emblems in the Carracci Circle”

**Thursday, April 03, 2008, 3:45–5:15**

**Renaissance Grand Ballroom Salon I:** Patrons and Early Modern Italy: Examples and Models

*Organizer & Co-chair:* Linda Pellecchia, *University of Delaware*

*Co-chair:* Kathleen Wren Christian, *University of Pittsburgh*  
John T. Paoletti, *Wesleyan University*, “Blood on the Doors: The Sanguinary Medici Palace”

Melissa M. Bullard, *University of North Carolina, Chapel Hill*, “Dignifying New Money with Culture: The Legacy of Florentine Renaissance Patronage in the Nineteenth-Century Atlantic World”

Dale V. Kent, *University of California, Riverside*, “Re-assessing the Role of Patrons as Godfathers to the Florentine Renaissance: Some Uses and Abuses of this Model”

**Renaissance Grand Ballroom Salon II:** New Approaches to Velázquez

*Co-Organizers:* Tanya J. Tiffany, *University of Wisconsin, Milwaukee* and Giles R. M. Knox, *Indiana University*

*Chair & Respondent:* Gridley McKim-Smith, *Bryn Mawr College*

Giles R. M. Knox, *Indiana University*, “Velázquez, Bernini, and the *Apollo Belvedere*”

**Renaissance Grand Ballroom Salon IV:** Raphael III: Late Raphael and Reception

*Co-Organizers:* Jodi Cranston, *Boston University* and Victoria Gardner Coates, *University of Pennsylvania*

*Chair:* Kathleen Weil-Garris Brandt, *New York University*  
Jodi Cranston, *Boston University*, “Raphael’s Women”

Victoria Gardner Coates, *University of Pennsylvania*, “What Becomes a Legend Most? The Display of Raphael’s *Transfiguration*”

Anna C. Knaap, *Harvard University Art Museums*, “Rubens’s *Quos Ego* and Raphael’s *Galatea*: Emulation, Poetics, and Antiquity”

**Renaissance Grand Ballroom Salon V:** Urbi et orbi: Representations of Historical Events In Venice

*Organizer & Respondent:* Renzo Baldasso, *Columbia University*

*Chair:* David Rosand, *Columbia University*

Giorgio Tagliaferro, *Università Foscari, Venezia*, “Repainting Venice, Forging Her New Place in World History: Aspects of the Cycle of the Sala del Maggior Consiglio in Palazzo Ducale”

Krystina Stermole, *Queens University*, “Art as History during the Cambrai War: Representing the Reconquest of Padua”

Rosella Lauber, *Università di Udine*, “Il Ritratto del Cardinal Bessarione e la Scuola veneziana della Carità: Un caso di *Crosscultural interpretations of imagery*, fra Oriente e Occidente, da Bisanzio a Venezia, ‘nuova Roma’ e ‘alterum Byzantium’”

Maria Galli Stampino, *University of Miami*, “Retelling the Unmentionable: Erina and the Wayward Doge in Lucrezia Marinella’s *L’Enrico*”

**Renaissance B:** Traces of Memory in Renaissance Drawing Practices

*Chair:* Matteo Burioni, *Universität Basel*

Gudrum Dauner, *Rosenbach Museum & Library*, “A Group of Early Drawings by Girolamo da Carpi Redefines the Artist’s Image”

Sarah Cantor, *University of Maryland, College Park*, “Drawing on the Masters: Michelangelo’s Beginnings as a Draftsman”

James Carlton Hughes, *University of North Carolina, Chapel Hill*, “Emulation and Experiment in Early Michelangelo Drawings”

**Renaissance D:** In Honor of Loren Partridge III: Italian Renaissance Villas and Gardens

*Sponsor:* New England Renaissance Conference

*Organizer:* Cristelle L. Baskins, *Tufts University*

*Chair:* Evelyn Lincoln, *Brown University*

Yvonne Elet, *New York University*, “Siting the Medici Papal *hospitium*: Topography, Ideology, and Ceremonial at Raphael’s Villa Madama”

Rebekah Tipping Compton, *University of California, Berkeley*, “Venereal Politics: The Fiorenza Fountain of Cosimo I’s Villa at Castello”

Sonia H. Evers, *Independent Scholar*, “Villa Barbaro: Visualizing the Ideal”

**Renaissance Michigan:** “L’abbiam fatta tutti e tre”:

Collaboration and Identity in the Carracci School III

*Organizer:* Opher Mansour, *Dartmouth College*

*Chair:* Gail Feigenbaum, *The Getty Research Center*

*Respondent:* Stephen J. Campbell, *The Johns Hopkins University*

Ann Sutherland Harris, *University of Pittsburgh*, “Collaboration and Competition in the Carracci Studio”

Clare Robertson, *University of Reading*, “Late Annibale and Early Domenichino”

Xavier F. Salomon, *Dulwich Picture Gallery*, “Annibale Carracci & Co.: The ‘Enterprise’ of the Aldobrandini Lunettes”

**Friday, April 04, 2008, 8:45–10:15**

**Renaissance Grand Ballroom Salon I:** Devotional Culture in Early Modern Italy

*Co-Organizers:* Kate J. P. Lowe, *University of London, Queen Mary College* and Megan Holmes, *University of*

*Michigan*

*Chair:* Sally J. Cornelison, *University of Kansas*

Megan Holmes, *University of Michigan*, “About a Lady with a Great Devotion to the Virgin Mary who Gave Birth to a Very Black Child”

Kate J. P. Lowe, *University of London, Queen Mary College*, “Black Africans’ Assimilation to Catholicism in Italy, ca. 1470–1520”

Esperanca Maria Camara, *University of St. Francis*, “Processional Art and the Cult of the Rosary in Post-Tridentine Italy”

**Renaissance Grand Ballroom Salon IV:** Locating Communities in the Early Modern Italian City I: Gardens and Grottoes

*Sponsor:* Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

*Co-Organizers:* Guido Rebecchini, *Università di Siena* and Fabrizio Nevola, *Oxford Brookes University*

*Chair:* Joseph Connors, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Guido Rebecchini, *Università di Siena*, “Forgetting the Sack: Gardens, Ancient Sculpture, and Burlesque Poetry in Rome the 1530s and Early 1540s”

Flaminia Bardati, *École Pratique des Hautes Études, Paris*, “French Cardinals in Rome between Politics, Art, and *Divertissement*”

Stephanie Hanke, *Kunsthistorisches Institut in Florenz*, “Splendor of Bankers and Merchants: Genoese Garden Grottoes of the Sixteenth Century”

**Renaissance Grand Ballroom Salon V:** Social Relations in the Italian Palace

*Organizer:* Frances Gage, *The Catholic University of America*

*Chair:* Ann C. Huppert, *University of Kansas*

*Respondent:* Patricia Waddy, *Syracuse University*

Eleonora Canepari, *École des Hautes Études en Sciences Sociales*, “A Palace’s Networks: The Palazzo and Its Inhabitants in Renaissance Rome”

Frances Gage, *The Catholic University of America*, “Art Collecting and Domestic Government in Seventeenth-Century Roman Palaces”

Bruce L. Edelstein, *New York University, Florence*, “The Palazzo Vecchio as Ducal Court: Private and Public Functions as Revealed in the 1553 Inventory”

**Renaissance B:** Thinking About Visual Literacy: Color, Text, Media, Audience

*Organizer:* Sara F. Matthews-Grieco, *Syracuse University, Florence*

*Chair:* Dennis Romano, *Syracuse University*

Sara F. Matthews-Grieco, *Syracuse University, Florence*, “Making Pictures That Speak: Early Emblematics and the Codification of the Visual Idiom”

Marta Ajmar, *Victoria and Albert Museum*, “Naming Things, Names on Things: The Roles of the Written Word on Renaissance Objects”

Louisa C. Matthew, *Union College*, “Reading Color in Sixteenth-Century Venice”



Alexandra M. Korey, *University of Chicago*, “Visual Literacy and Textual Literacy in Leo X’s *Giochi di Putti* Tapestries”

**Renaissance Gold Coast:** Performances of Sculpture in Early Modern Italy

*Sponsor:* Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

*Co-Organizers:* Estelle Lingo, *University of Washington*, and Wendy Heller, *Princeton University*

*Chair:* Eleonora Stoppino, *University of Illinois, Urbana-Champaign*

Wendy B. Heller, *Princeton University* “Dancing the Myth of Venice: Opera, Public Statuary, and *Il ballo delle statue*”

Susan Gaylard, *University of Washington*, “Failed Monuments: Castrated Statues and Empty Colossi”

Estelle Lingo, *University of Washington*, “Performing *Fiorentinità*: Francesco Mochi’s *St. Veronica* for St. Peter’s”

**Renaissance Dearborn:** Quattrocento Architecture and Architectural Theory I: Francesco di Giorgio Martini

*Organizer & Chair:* Berthold Hub, *Eth Zürich*

Richard J. Betts, *University of Illinois, Urbana-Champaign*, “Copying and Imagining: Francesco di Giorgio’s Drawings of Ancient Roman Buildings”

Paolo Sanvito, *Università di Roma*, “Francesco di Giorgio, Acoustically Building”

Angeliki Pollali, *The American College of Greece*, “The Modular System in the Architectural Theory of Francesco di Giorgio”

**Renaissance Lasalle:** Portraiture I: The Problem of Portraiture

*Organizer & Chair:* Diane Wolfthal, *Arizona State University*

Jennifer Pendergrass, *Arizona State University*, “A Portrait of the Poor? Re-examining Early Modern Representations of the Poor and the Working Class”

Ann Rosalind Jones, *Smith College*, “Cesare Vecellio as Painter and Printmaker: Portraits of Patricians and Peasants”

Allison Levy, *University College London*, “Pontormo’s *Youth in a Pink Cloak*”

**Friday, April 04, 2008, 10:30–12:00**

**Renaissance Grand Ballroom Salon I:** Italian Art II

*Chair:* Allyson Burgess Williams, *San Diego State University*

Sebastian Bentkowski, *University of Texas, Austin*, “‘Della stessa famiglia di Poeta’: Dante and the Decoration of the Gaddi Chapel in San Remigio, Florence”

Jeffrey Ruda, *University of California, Davis*, “Masaccio and the Orator”

**Renaissance Grand Ballroom Salon II:** Minor Artists of the Italian Renaissance I

*Organizer & Chair:* Norman E. Land, *University of Missouri, Columbia*

Amber A. McAlister, *University of Pittsburgh, Greensburg*, “Niccolò di Pietro Gerini’s Murals in the Migliorati Chapel,

San Francesco (Prato), and the Quest for Spiritual Wealth”  
Perri Lee Roberts, *University of Miami*, “The ‘Ship of Love’ Painter: Venetian? Ferrarese? Florentine?”

**Renaissance Grand Ballroom Salon IV:** Locating Communities in the Early Modern Italian City II: Palaces and Shops

*Sponsor:* Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

*Co-Organizer:* Guido Rebecchini, *Università di Siena*

*Co-Organizer & Chair:* Fabrizio Nevola, *Oxford Brookes University*

Barbara Furlotti, *University of London Queen Mary College*, “Connecting People, Connecting Places: Antiquarians as Mediators in Mid-Sixteenth-Century Rome”

Paula Hohti, *University of Sussex*, “Locating Artisan Communities: Domestic Space and Identity in Early Modern Siena”

Philippa M. Jackson, *University of London, Birkbeck College*, “Silk and Sumptuary Laws: Women Performing Luxury in Renaissance Siena”

Fabrizio Nevola, *Oxford Brookes University*, “A Palace in the Form of a City: Clientage Clusters Around Private Palaces”

**Renaissance Grand Ballroom Salon V:** Shaping Civic Space in a Renaissance City, Venice 1300–1600 I: Physical and Imaginative Spaces

*Sponsor:* The Italian Art Society

*Co-Organizer:* Gary M. Radke, *Syracuse University*

*Co-Organizer & Chair:* Dennis Romano, *Syracuse University*

Areli Marina, *University of Illinois, Urbana-Champaign*, “San Pietro di Castello and Its *Campo* from the Myth to the Margins”

Samuel D. Gruber, *Jewish Heritage Research Center*, “The Creation of the Ghetto in the Context of Early Cinquecento Venice: A Culture of Enclosure, a Culture of Control”

Marjorie Och, *University of Mary Washington*, “Vasari on Venice”

**Renaissance C:** Violence as Performance in Renaissance Art, Drama, and Urban Experience I

*Organizer:* Christina S. Neilson, *The Frick Collection*, and Allie Terry, *Bowling Green State University*

*Chair:* Nicholas A. Eckstein, *University of Sydney*

Katharine Blake, *University of Sydney*, “Blood and Beginnings: Sacrifice in Renaissance Florence”

Allie Terry, *Bowling Green State University*, “Lamenting the Past: Fra Angelico’s Altarpiece for ‘Il Tempio’ and Criminal Repentance”

Christina S. Neilson, *The Frick Collection*, “Beheading the Baptist: Violence, Performance, and Artistic Identity in Renaissance Florence”

**Renaissance Bucktown A:** The Erotics of Art in Early Modern Europe I

*Organizer:* Sheryl E. Reiss, *Pasadena, California*

*Chair:* Steven F. Ostrow, *University of Minnesota*

*Respondent:* John T. Paoletti, *Wesleyan University*

Sheryl E. Reiss, *Pasadena, California*, “‘Titian’s Beast’ and Reception of the Renaissance Reclining Nude”  
 Caroline P. Murphy, *Cambridge, Massachusetts*, “The Sweetest Temptations: The Sensual Life of Isabella de Medici’s Baroncelli Villa”

**Renaissance Dearborn:** Quattrocento Architecture and Architectural Theory II: Francesco di Giorgio Martini  
*Organizer:* Berthold Hub, *Eth Zürich*  
*Chair:* Angeliki Pollali, *The American College of Greece*  
 Roberta Martinis, *Istituto Universitario di Architettura di Venezia*, “Architecture Open to the Sky: Francesco di Giorgio Martini in the Palace of Federico da Montefeltro in Milan”  
 Claudia Wedepohl, *Warburg Institute*, “Francesco di Giorgio Martini and the Twin ‘Shrines’ in the Ducal Palace of Urbino”  
 Pier Gabriele Molari, *Università di Bologna*, and Rosanna di Battista, *Istituto Universitario di Architettura di Venezia*, “The Genius of the ‘ingegnarius’ Francesco di Giorgio: A New Reconstruction of the Capture of Castelnovo in 1495”

**Friday, April 04, 2008, 2:00–3:30**

**Renaissance Grand Ballroom Salon I:** Locating Communities in the Early Modern Italian City III: Streets and Squares  
*Sponsor:* Villa I Tatti, The Harvard University Center for Italian Renaissance Studies  
*Co-Organizer:* Fabrizio Nevola, *Oxford Brookes University*  
*Co-Organizer & Chair:* Guido Rebecchini, *Università di Siena*  
 Kathleen Wren Christian, *University of Pittsburgh*, “Negotiating a Place in the Papal Community: The Triumphal Arches of Roman Families in the *Possessi* of Popes Julius II and Leo X”  
 Valeria Cafà, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*, “The *Via Papalis*, 1400–1600: A Contested Space”

**Renaissance Grand Ballroom Salon II:** Minor Artists of the Italian Renaissance II  
*Organizer & Chair:* Norman E. Land, *University of Missouri, Columbia*  
 Sally Anne Hickson, *University of Guelph*, “Patterns of Piety and Civic Persuasion: The Bonsignori Brothers and Devotional Art in Mantua”  
 Sheri F. Shaneyfelt, *Vanderbilt University*, “‘Minor’ Artists, Major Impact: The Società del 1496 in Renaissance Perugia”  
 Janna Israel, *Pennsylvania State University*, “The Nature of Ores: Vannoccio Biringuccio and Early Modern Metallurgy”  
 Barbara A. Beall-Fofana, *Assumption College*, “Minor Artist — Major Visual Statement: Painting the Past and Validating the Present with Representations of Power and Gender ca. 1450”

**Renaissance Grand Ballroom Salon III:** Dress and Identity VIII  
*Sponsor:* Medieval and Renaissance Studies Society of Israel

*Organizer:* Gabriel Guarino, *University of Ulster*  
*Chair:* Charlotte F. Nichols, *Seton Hall University*  
 Jennifer M. L. Wehmeier, *University of California, Los Angeles*, “‘Lo specchio del principe’: Dress and Undress in Two Portraits of the First Medici Dukes”

**Renaissance Grand Ballroom Salon V:** Shaping Civic Space in a Renaissance City, Venice 1300–1600 II: Social Spaces  
*Sponsor:* The Italian Art Society  
*Co-Organizer:* Dennis Romano, *Syracuse University*  
*Co-Organizer & Chair:* Gary M. Radke, *Syracuse University*  
 Paul H. D. Kaplan, *State University of New York, Purchase College*, “Canal and Piazza: Black Africans in Venice, ca. 1500”  
 Julia A. DeLancey, *Truman State University*, “Mapping Color: Placing Color Sellers in the Urban Fabric of Renaissance Venice”  
 Diane Cole Ahl, *LaFayette College*, “Pilgrims and the Culture of Relics in Venice, 1350–1500”

**Renaissance C:** Virgil, Ariosto, and the Marvelous Between Literature and the Arts  
*Sponsor:* Villa I Tatti, The Harvard University Center for Italian Renaissance Studies  
*Co-Organizers:* Eleonora Stoppino, *University of Illinois, Urbana-Champaign* and Ippolita Di Majo, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*  
*Chair:* Michael W. Cole, *University of Pennsylvania*  
 Ippolita Di Majo, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*, “The Poet’s Art: Ariosto’s Uses of Artistic Images”

**Renaissance D:** Maps and the Visions of Space and Place in Italy: In Memory of David Woodward  
*Organizer & Chair:* Matthew H. Edney, *University of Wisconsin, Madison*  
*Respondent:* Tom Conley, *Harvard University*  
 Francesca Fiorani, *University of Virginia*, “The Places of Renaissance Mapping”  
 David H. Friedman, *Massachusetts Institute of Technology*, “UA4180, Urban Design, and Topographical Survey in Mid-Sixteenth-Century Rome”  
 Victoria M. Morse, *Carleton College*, “Visualizing Space in Northern Italy in the Early Fourteenth Century”

**Renaissance Dearborn:** Quattrocento Architecture and Architectural Theory III: Open Session  
*Organizer:* Berthold Hub, *Eth Zürich*  
*Chair:* Mia Reinoso Genoni, *Kutztown University of Pennsylvania*  
 Kathryn Blair Moore, *New York University*, “From Platonic Idealism to Architectural Mimesis: The Mind’s-Eye View in Quattrocento Architectural Drawings”  
 Angela Dressen, *Villa I Tatti, The Harvard University Center for Renaissance Studies*, “Reinventing Ancient Mosaic: A New Iconology for Cosmatesque Pavements”  
 Pauline Morin, *Cornell University*, “The Not So Perfect Paradise: Reading between the Lines in the Prologue to

Alberti's *De re aedificatoria*"

**Hyatt Stetson E:** Renaissance Theories of Vision

*Co-Organizer:* John Hendrix, *Roger Williams University*

*Co-Organizer & Chair:* Charles H. Carman, *State University of New York, Buffalo*

Amy R. Bloch, *State University of New York, Albany*, "How to See and How to View: Optical Theory and Fifteenth-Century Modes of Looking"

**Friday, April 04, 2008, 3:45–5:15**

**Renaissance Grand Ballroom Salon I:** Locating Communities in the Early Modern Italian City IV: Neighborhoods

*Sponsor:* Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

*Organizer:* Fabrizio Nevola, *Oxford Brookes University*

*Chair:* Thomas V. Cohen, *York University*

Alexandra E. Bamji, *University of Cambridge*, "Burying Their Differences: Monasteries and Urban Identity in Early Modern Venice"

**Renaissance Grand Ballroom Salon II:** Italian Art IV

*Chair and Respondent:* Lisa Rosenthal, *University of Illinois, Urbana-Champaign*

Daniel Meir Unger, *Ben-Gurion University of the Negev*, "An Appointment with the Pope: The Stanza della Segnatura and the Politics of Viewing"

Federica H. Goffi, *Carleton University*, "Fragmented Drawings and the Drawing of Fragments: The Collaged Composite-Body of the Basilica of Saint Peter's in the Vatican Exhibited through Fragmented Drawings"

**Renaissance Grand Ballroom Salon III:** Violence as Performance in Renaissance Art, Drama and Urban Experience II

*Organizer:* Christina S. Neilson, *The Frick Collection*, and Allie Terry, *Bowling Green State University*

*Chair:* Louise Marshall, *University of Sydney*

Sarah Elizabeth Cree, *Yale University*, "Taddeo di Bartolo's *Vision of Hell* in the Collegiata of San Gimignano"

Scott Nethersole, *University of London, Courtauld Institute of Art*, "Staging Violence: *Armeggierie* and *cassoni* Painting in Fifteenth-Century Florence"

Jennifer Sliwka, *The Johns Hopkins University*, "The Politics of Punishment: Domenico Beccafumi and the Sieneese Republic"

**Renaissance Grand Ballroom Salon IV:** Renaissance Rulers Construct Identity II: Popes

*Organizer:* Sarah Blake McHam, *Rutgers University*

*Chair:* Charles M. Rosenberg, *University of Notre Dame*  
Marietta Camberari, *Museum of Fine Arts, Boston*, "From Renaissance Cardinal to Reform Pope: Paul III Farnese and Orvieto Cathedral"

Linda A. Koch, *John Carroll University*, "Managing Papal Authority in the Sala di Costantino: Leo X, Clement VII, and their Grandfather"

Margaret Kuntz, *Drew University*, "The Imprese of Pope

Paul III Farnese: A Dialogue of Meanings"

Robert G. Glass, *Princeton University*, "The Representation of Papal Authority in Filarete's Bronze Doors for St. Peter's"

**Renaissance Grand Ballroom Salon V:** Relationships in Italian Art and Literature in the 14<sup>th</sup> through 16<sup>th</sup> Centuries

*Chair:* William Landon, *Northern Kentucky University*

Webster Smith, *Michigan State University*, "Michelangelo and Vittoria Colonna on the Story of Jesus and the Samaritan Woman at the Well"

**Renaissance C:** Virtual Romes: The Eternal City in European Art

*Organizer:* Nicole S. Bensoussan, *Yale University*

*Chair:* Rebecca Zorach, *University of Chicago*

Nicole S. Bensoussan, *Yale University*, "Casting a Second Rome: Primaticcio's Bronzes for Fontainebleau"

Christopher S. Wood, *Yale University*, "Rome on Zero Dollars a Day"

**Renaissance D:** Painting, Painters, and Patrons in Quattrocento Rome

*Co-Organizers:* Jill E. Blondin, *University of Texas, Tyler* and Angi L. Elsea Bourgeois, *Mississippi State University*

*Chair:* Amber A. McAlister, *University of Pittsburgh, Greensburg*

Barbara L. Wisch, *State University of New York, Cortland*, "Painting within the Lines of St. Luke: Miraculous Images, Confraternities, and Antoniazio Romano"

Cynthia J. Stollhans, *St. Louis University*, "Saint Catherine of Alexandria as a Symbol of Power and Authority in the San Clemente Chapel"

Jill E. Blondin, *University of Texas, Tyler*, "The Power of Image: Pope Sixtus IV and the *Madonna and Child* at S. Maria del Buon Aiuto"

Angi L. Elsea Bourgeois, *Mississippi State University*, "Patron as Designer: The *Meditationes* of Cardinal Juan de Torquemada in the Cloister of Santa Maria sopra Minerva"

**Renaissance Gold Coast:** Relics and the Renaissance

*Organizer:* Timothy B. Smith, *Birmingham-Southern College*

*Chair:* David S. Areford, *University of Massachusetts, Boston*

*Respondent:* Scott B. Montgomery, *University of Denver*

Timothy B. Smith, *Birmingham-Southern College*, "Constructing Martyrdom: Tradition and Innovation in the Reliquary Chapel of Saint Catherine of Siena"

Sally J. Cornelison, *University of Kansas*, "Fit for a Saint? Giambologna's Tomb for St. Antoninus"

**Renaissance Printer's Row:** Age and Life Passage Rituals in the Italian Domestic Interior

*Organizer:* Maria Deprano, *Washington State University*

*Chair:* Margaret A. Morse, *University of Maryland, College Park*

Stephanie R. Miller, *University of Wisconsin, Whitewater*, "Images and Artifacts of Children in the Italian Renaissance Home"

Erin J. Campbell, *University of Victoria*, "Performing Old Age in the Domestic Interior: The Visible Signs of Virtue in Portraits of Elderly Women ca. 1600"

Maria Deprano, *Washington State University*, "Remembrance in the *Casa*: Funerary Images in the Italian Renaissance Domestic Interior"

**Renaissance Dearborn:** Seventeenth-Century Rome: Interdisciplinary Perspectives

*Organizer:* Franco Mormando, *Boston College*

*Chair:* David Stone, *University of Delaware*

Pamela M. Jones, *University of Massachusetts, Boston*, "The Spear & The Nail: The Roman Context of Paolo Gismondi's *Mystical Marriage of Saint Teresa* in S. Giovanni della Pigna"

Nicoletta Pellegrino, *New York University*, "Baroque Ambitions and Counter-Reformation Standards in the Portraits of Roman Cardinals"

Franco Mormando, *Boston College*, "Nothing As It Seems: Annotations (Reconstructive and Deconstructive) upon Domenico Bernini's *Life of the Cavalier Gian Lorenzo Bernini*"

**Saturday, April 05, 2008, 8:45–10:15**

**Renaissance Grand Ballroom Salon I:** Renaissance Towers: Between Form and Function

*Organizer:* Henry Dietrich Fernández, *Rhode Island School of Design*

*Chair:* Caroline P. Murphy, *Cambridge, Massachusetts*  
Guendalina Ajello, *University of California Los Angeles*, "Between Combat and Commerce: The Torre dell'Orologio at Campo de' Fiori"

Eric M. Wolf, *New York School of Interior Design*, "Towering Palaces and Flattened Towers: Iconography of Power versus Military Function in the Architecture of Francesco di Giorgio Martini"

Henry Dietrich Fernández, *Rhode Island School of Design*, "Bramante's Towers for Julius II in Rome"

**Renaissance Grand Ballroom Salon II:** Pictures to Think With: Paradigms of Renaissance Art History I

*Co-organizers:* Rebecca Zorach, *University of Chicago* and Anne Dunlop, *Yale University*

*Chair:* Michael W. Cole, *University of Pennsylvania*

*Respondent:* Christopher S. Wood, *Yale University*

C. Jean Campbell, *Emory University*, "Imitation, Genetic Intelligibility, and the Legacy of Otto Pächt"

Elena M. Calvillo, *University of Richmond*, "Sebastiano del Piombo and the Touchstone of Painting"

**Renaissance Grand Ballroom Salon IV:** Renaissance Rulers Construct Identity III: The Doges of Venice

*Organizer:* Sarah Blake McHam, *Rutgers University*

*Chair:* Joanna Woods-Marsden, *University of California Los Angeles*

Benjamin Paul, *Rutgers University*, "'Convertire in sé medesimo questo flagello': Doge Alvise Mocenigo's Patronage"

Helena Szépe, *University of South Florida*, "Ducal Identity in Venetian Manuscript Illumination"

Dennis Romano, *Syracuse University*, "The *Imago* of Venice: Ducal Imagery during the Reign of Doge Francesco Foscarelli (1423–57)"

**Renaissance Grand Ballroom Salon V:** The Study and Criticism of Italian Drawings I

*Organizer:* Louis A. Waldman, *University of Texas, Austin*

*Chair:* Babette Bohn, *Texas Christian University*

Louis A. Waldman, *University of Texas, Austin*, "Giovanni Bandini as a Draftsman: A Critical Revision"

Zoltan Karpaty, *Szepmuvezzeti Muzeum*, "The Budapest Animal Model-Book: The Latest Link of a Tradition"

Beth L. Holman, *Independent Scholar*, "Drawings as Proof of Authorship"

**Renaissance B:** Seventeenth-Century Portraiture I: Holland to Italy

*Sponsor:* Medieval-Renaissance Colloquium, *Rutgers University*

*Organizer:* Steven F. Ostrow, *University of Minnesota*

*Chair & Respondent:* Tod A. Marder, *Rutgers University*

Eve Straussman-Pflanzer, *New York University, Institute of Fine Arts*, "Private and Public Portrayal: The Self-fashioning of Medici Grand Duchess Vittoria della Rovere (1622–94)"

**Renaissance Lasalle:** The Image and Reality of Charity in Venetian Confraternities

*Sponsor:* The Society for Confraternal Studies

*Organizer:* Nicholas Terpstra, *University of Victoria, Victoria College*

*Chair:* Barbara L. Wisch, *State University of New York, Cortland*

Michelle Laughran, *St. Joseph's College*, "An Exquisite Corpse: Bricolage and Images of Plague Assistance in Early Modern Venice"

Loren W. Partridge, *University of California, Berkeley*, "The Visual Image of Charity in Venetian Art"

**Hyatt Atlanta:** Renaissance Manuscripts

*Chair:* William Stenhouse, *Yeshiva University*

Rosemary C. Trippe, *University of Michigan*,

"Remembering Rome in the *Collectio Antiquitatum* of Giovanni Marcanova"

**Saturday, April 05, 2008, 10:30–12:00**

**Renaissance Grand Ballroom Salon I:** Agnolo Bronzino's Teasing Clues

*Sponsor:* The Association for Textual Scholarship in Art History

*Organizer:* Liana De Girolami Cheney, *University of Massachusetts, Lowell*

*Chair:* Virginia Raguin, *College of the Holy Cross*

Michael J. Giordano, *Wayne State University*, "Bronzino's Art of Emblazoning: Saint Bartholomew, Lucrezia Panciatichi, Laura Battiferri, and *The Young Man With a Book*"

Liana De Girolami Cheney, *University of Massachusetts*,

Lowell, "Bronzino's *Allegory of Felicity: A Wheel of Good Fortune*"

Donna A. Bilak, *Bard Graduate Center*, "Visual narration in Bronzino's portraiture"

**Renaissance Grand Ballroom Salon II:** Pictures to Think With: Paradigms of Renaissance Art History II

*Co-Organizer:* Anne Dunlop, *Yale University*

*Co-Organizer & Chair:* Rebecca Zorach, *University of Chicago*

*Respondent:* Tom Conley, *Harvard University*

Stephen J. Campbell, *The Johns Hopkins University*, "Active and Passive Vision in Mantegna's San Zeno Altarpiece"

Anne Dunlop, *Yale University*, "Materials and the Opacity of Painting"

**Renaissance Grand Ballroom Salon IV:** Renaissance Rulers Construct Identity IV: The Medici Grand Ducal Family and its Cultural Identity

*Organizer:* Sarah Blake McHam, *Rutgers University*

*Chair:* John T. Paoletti, *Wesleyan University*

Robert G. La France, *University of Illinois, Urbana-Champaign*, "The Months Tapestries and Duchess Eleonora da Toledo's Fruitful State"

Touba Ghadessi Fleming, *Northwestern University*, "Monsters as Medici Instruments: Devising Rulership"

Lia Markey, *University of Chicago*, "Ferdinando I's Conquest of the New World: The Armeria's Frescoes of Amerindians"

Diana Bullen Presciutti, *University of Michigan*, "*Carità e potere*: Representing the Medici Grand Dukes as Fathers of the Innocenti"

**Renaissance Grand Ballroom Salon V:** The Study and Criticism of Italian Drawings II

*Organizer & Chair:* Louis A. Waldman, *University of Texas, Austin*

Babette Bohn, *Texas Christian University*, "Guido Reni and the Destruction of the Carracci's Legacy"

David G. Franklin, *National Gallery of Canada*, "Italian Neoclassical Drawings in North American Collections"

Judith Walker Mann, *St. Louis Art Museum*, "Federico Barocci's Senigallia Entombment: Drawing Conclusions about Artistic Method"

**Renaissance B:** Seventeenth-Century Portraiture II: Bernini

*Sponsor:* Medieval-Renaissance Colloquium, Rutgers University

*Organizer:* Tod A. Marder, Rutgers University

*Chair & Respondent:* Ann Sutherland Harris, *University of Pittsburgh*

Steven F. Ostrow, *University of Minnesota*, "(Re)presenting the Ruler: The Afterlife of State Portraits"

Tod A. Marder, *Rutgers University*, "Bernini's Portraits of Scipione Borghese"

Tomaso Montanari, *Università di Roma "Tor Vergata"*, "Intention and Reception of Bernini's Painted Portraits"

Eva Struhel, *National Gallery of Art*, "Speaking Likenesses"

**Renaissance Dearborn:** Texts and Contexts in Venetian Printing

*Sponsor:* SHARP, Society for the History of Authorship, Reading and Publishing

*Co-Organizers:* Craig Kallendorf, *Texas A&M University* and Lisa Pon, *Southern Methodist University*

*Chair & Respondent:* Paul F. Grendler, *University of Toronto, Emeritus*

Lisa Pon, *Southern Methodist University*, "The Life of Jacopo Sansovini between Florence and Venice"

**Saturday, April 05, 2008, 2:00–3:30**

**Renaissance Grand Ballroom Salon IV:** Renaissance Rulers Construct Identity V: The Medici Grand Dukes and Military Identity

*Organizer & Chair:* Sarah Blake McHam, *Rutgers University*

Ryan Gregg, *The Johns Hopkins University*, "Fabricated Fortifications: Constructing Dominion for Duke Cosimo I de' Medici"

Katherine M. Poole, *Eastern Connecticut State University*, "Set in Stone: Ferdinando I de' Medici, Public Sculpture, and the Creation of a New Grand-Ducal Iconography"

Barbara Karl, *Austrian Academy of Sciences, Vienna*, "The Medici Grand Dukes and the Islamic World: The Ottoman Flags of Sto. Stefano in Pisa"

**Renaissance Grand Ballroom Salon V:** The Truth of Painting: Visual Exegesis of the Renaissance Image I

*Co-Organizers:* Michel Weemans, *École des Hautes Études en Sciences Sociales* and Joost Keizer, *Universiteit Leiden*

*Chair:* Walter Melion, *Emory University*

Joost Keizer, *Universiteit Leiden*, "Michelangelo and the Limits of Renaissance Naturalism"

**Renaissance Grand Ballroom Salon VI:** Open Drawings II: Emulation and Identity

*Organizer & Chair:* Arthur J. Di Furia, *University of Delaware*

Louisa W. Ruby, *The Frick Collection*, "Autograph Copies or Skilled Deceptions?"

Maureen Pelta, *Moore College of Art and Design*, "Marketing a Master in Eighteenth-Century Rome"

**Renaissance Bridgeport:** The Erotics of Art in Early Modern Europe II

*Organizer:* Sheryl E. Reiss, *Pasadena, California*

*Chair:* Shelia Ffolliott, *George Mason University*

*Respondent:* John T. Paoletti, *Wesleyan University*

Jill Burke, *University of Edinburgh*, "Indecent Exposure? The Public Nude in Renaissance Italy"

Leatrice Mendelsohn, *Pratt Institute*, "Jupiter in the Dominion of Eros: Emperor Charles V Visits the North Italian Courts"

Kathleen Wilson-Chevalier, *American University of Paris*, "The Politics of License at Francis Ier's Fontainebleau"

**Renaissance Printer's Row:** Renaissance Art

*Chair:* Susan Maxwell, *University of Wisconsin-Oshkosh*

Edward J. Olszewski, *Case Western Reserve University*,  
"Henry II and Bronzino's London *Venus*"

**Renaissance Dearborn:** Marsilio Ficino V: Age, Angels,  
and Art

*Organizer:* Valery Rees, *School of Economic Science*,  
*London*

*Chair:* Michael J. B. Allen, *University of California, Los  
Angeles*

Marieke van den Doel, *Universiteit van Amsterdam*, "Spirits,  
Frenzy, and Fantasy: Ficino and Renaissance Art Theory"

**Renaissance Lasalle:** Savonarolism and Anti-Savonarolism  
in Sixteenth-Century Florence: Philosophy, Religion, Art

*Sponsor:* Villa I Tatti, The Harvard University Center for  
Italian Renaissance Studies

*Organizer:* Maude Vanhaelen, *University of Warwick*,  
Giorgio Caravale, *Università degli Studi di Roma Tre*, and  
Michael W. Cole, *University of Pennsylvania*

*Chair & Respondent:* Tamar Herzig, *Tel Aviv University*  
Michael W. Cole, *University of Pennsylvania*, "The Art of  
Forgetting"

**Saturday, April 05, 2008, 3:45–5:15**

**Renaissance Grand Ballroom Salon IV:** Renaissance  
Rulers Construct Identity VI: The Duchy of Urbino

*Organizer:* Sarah Blake McHam, *Rugers University*  
*Chair:* Margaret Kuntz, *Drew University*  
Anne Leader, *City University of New York, City College*,  
"An Ideal Circle of Friends: Federico da Montefeltro's  
Cycle of Famous Men at Urbino"

Angelina Milosavljevic, *University of Belgrade*,  
"Appropriation of an Ancestor's *Impresa* as a Means of  
Justification of Political Position: A Reinterpretation of  
Duke Federico da Montefeltro's *Impresa* of the Laurel"  
Jennifer Webb, *University of Minnesota, Duluth*,  
"Magnificent Consort: Portraits of Battista Sforza"

**Renaissance Grand Ballroom Salon V:** The Truth of  
Painting: Visual Exegesis of the Renaissance Image II

*Chair:* TBA  
Giovanni Careri, *École des Haute Études en Sciences  
Sociales*, "Patterns of Incongruity: Michelangelo's *Ancestors  
of Christ* in the Sistine Chapel"

**Renaissance Grand Ballroom Salon VI:** Open Drawings

Session III: Discourse and Exchange  
*Organizer & Chair:* Arthur J. Di Furia, *University of  
Delaware*  
Geoffrey S. Taylor, *Metropolitan Museum of Art*, "Foreign  
Exchange in Renaissance Architectural Drawing Practices"  
Michael J. Waters, *New York University*, "From Sketchbook,  
to Print, to Sketchbook: Architectural Prints and the  
Enduring Sketchbook Tradition"  
Orietta Lanzarini, *Università degli Studi di Udine*, "The  
Sketchbook as Biographical Source: The Sixteenth-Century  
Drawings Collection of Giovanni Vincenzo Casale in the  
Madrid National Library"

### **Renaissance A**

Female Exemplarity in Renaissance Italy  
*Organizer & Chair:* Susan Gaylard, *University of  
Washington*

Lisa Katherine Regan, *University of California, Berkeley*,  
"Artistic Fortune in Renaissance Mantua"

**Renaissance Bridgeport:** The Erotics of Art in Early  
Modern Europe III

*Organizer:* Sheryl E. Reiss, *Pasadena, California*  
*Chair:* Livio Pestilli, *Trinity College, Rome*  
*Respondent:* John T. Paoletti, *Wesleyan University*  
Robert W. Gaston, *La Trobe University*, "Bronzino and the  
Erotics of Imitation"  
Elena Ciletti, *Hobart and William Smith Colleges*, "The  
Chastity of Judith and Its Discontents in Counter-  
Reformation Culture"

**Renaissance Michigan:** Renaissance Portraits

*Organizer:* Joanna Woods-Marsden, *University of  
California, Los Angeles*  
*Chair:* Linda S. Aleci, *Franklin & Marshall College*  
*Respondent:* David R. Smith, *University of New Hampshire*  
Joanna Woods-Marsden, *University of California, Los  
Angeles*, "Titian's Portraits of Federico Gonzaga of Mantua"  
Tracy E. Cooper, *Temple University*, "Variations on a  
Queen"

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### **Midwest Art History Society Conference**

Chicago, Illinois, April 2 - 5, 2008  
RSA members wearing a conference badge are welcome to  
attend any sessions of the Midwest Art History Society that  
may interest them. Sessions will be held at the Club Quarters  
hotel, located in Chicago's Loop at 111 W. Adams Street.  
This is only blocks away from the Renaissance Chicago  
Hotel, the RSA conference site. For complete conference  
sessions and updates, please visit the conference website:  
[http://mahsonline.org/annual\\_meeting.asp](http://mahsonline.org/annual_meeting.asp)

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### **43rd International Congress on Medieval Studies**

Western Michigan University, Kalamazoo, Michigan  
May 8-11, 2008

### **Italian Art Society-Sponsored Sessions:**

Transformations in Italian Art  
Sponsor: Italian Art Society  
Organizer: Kirstin Noreen

Session I. Transformations in Italian Art: Reuse  
Chair: Dale Kinney  
Thursday, May 8, 7:30 pm (Fetzer 1035)  
Julie A. Van Voorhis, "The Re-use of Sculpted Portraits in  
the Late Roman Period"  
Shelley MacLaren, "'Per far novo in altro interpretare':

Francesco da Barberino's Adaptation and Reuse of Pictorial Personifications"

Jill E. Blondin, "The Glory that is Rome: Spolia and Sixtus IV at SS. Vito e Modesto"

Session II. Transformations in Italian Art: Revival

Chair: Thomas E. A. Dale

Friday, May 9, 10:00 am (Fetzer 1010)

Cristiana Filippini, "Revival or Continuity? Modes of Production in Medieval Roman Painting"

Ittai Weinryb, "'Hic exempla': Monumental Inscriptions and the Revival of the Sculptural Tradition"

Alison Locke Perchuk, "Recuperated or Still in Style? Logics of Reuse in the Basilica at Castel S. Elia (VT)"

Session III. Transformations in Italian Art: Reform

Chair: Nino Zchomelidse

Friday, May 9, 1:30 pm (Fetzer 1010)

Monika E. Müller, "Apostles, Popes, Saints and Sinners - Sacred Concepts of Spiritual and Political Power in a New Guise at San Pietro al Monte di Civate"

Meredith Fluke, "Religious Rebuilding and Liturgical Reform in Twelfth-century Verona"

Dorothy F. Glass, "Killing Cain, Reforming the Church: Notes on a Genesis Panel at Modena Cathedral"

Stefano Riccioni, "The Novelty of Tradition. Reforming Antiquity in Eleventh- to Twelfth-Century Rome"

Session IV. Transformations in Italian Art: Renovation

Chair: Cathleen Hoeniger

Friday, May 9, 3:30 pm (Fetzer 1035)

Kirstin Noreen, "Contemplating Divinity: The Materiality of Christ's Image"

Nicola Camerlenghi, "Interpreting Medieval Architecture through Renovations: A Case Study of the Roofs of the Basilica of San Paolo in Rome"

Rebecca W. Corrie, "A Russian Re-Visioning of the Maniera Greca"

Edna Carter Southard, "Tradition and Renovation in the Palazzo Pubblico of Siena"

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## Current and Upcoming Exhibitions:

### Michelangelo: The Man and the Myth

August 12-October 19, 2008 at the SUArt Galleries, Syracuse, NY and November 4-January 4, 2009 at the Palitz Gallery in New York City  
<http://michelangelo.syr.edu/>

The SUArt Galleries in Syracuse and the Louise and Bernard Palitz Gallery at SU's Joseph I. Lubin House in New York City will jointly present the exhibition "Michelangelo: The Man and the Myth" this coming fall. The exhibition will include more than a dozen original drawings and writings by the Renaissance master Michelangelo Buonarroti (1475-1564), some never before seen in the United States. "Michelangelo: The Man and the Myth" is organized by Dottoressa Pina Ragionieri, guest curator and director of the

Casa Buonarroti in Florence, Italy, in association with Gary Radke, scholarly advisor and professor of fine arts in The College of Arts and Sciences at SU, and Domenic Iacono, director of the SUArt Galleries and the Palitz Gallery. A symposium will be held in conjunction with the exhibition on September 19-21.

### Exempla

April 20- 7 September, 2008 Rimini, Castel Sismondo

The rebirth of antique in the Italian art. From Frederick II to Andrea Pisano "Exempla", or models. The exhibition is proposed by Meeting of Rimini in collaboration with the Vatican Museums. "Exempla" has really many and important models to demonstrate that plenty of our Middle Ages' masterpieces are inspired of Greek and Roman works. Info: tel. 0541.783100 [exempla@meetingrimini.org](mailto:exempla@meetingrimini.org) - [www.meetingrimini.org](http://www.meetingrimini.org)

### "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.

**The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece**, January 26–April 6, 2008, Seattle Art Museum

**The Baroque Woodcut**, October 28, 2007-March 30, 2008, National Gallery of Art, Washington

**Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection**, January 27-May 4, 2008, National Gallery of Art, Washington

**Pompeo Batoni, 1708-1787**, February 20-May 18, 2008 National Gallery, London

**Un'altra bellezza: Francesco Furini**, December 22, 2007-April 26, 2008, Florence, Museo degli Argenti

**Fra Giovanni Angelico: Pittore miniatore o miniatore pittore?** December 20, 2007-March 29, 2008, Florence, Museo di San Marco

**Filippo Napoletano alla corte di Cosimo II de' Medici (1617-1621)**, December 15, 2007-April 27, 2008, Florence, Galleria Palatina

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## Notices of Grants and Awards:

### ITALIAN ART SOCIETY KALAMAZOO TRAVEL GRANT

The Italian Art Society is pleased to announce a competition for one grant of \$500 to support travel to the International Congress for Medieval Studies in Kalamazoo in May 2008. This competition is open to any student or recent Ph.D presenting a paper at the conference about the art or architecture of Italy.

The application consists of:

- A copy of your current c.v.
- Paper abstract and session title and chair
- Preliminary budget and information on available funding sources
- Contact information for your academic advisor (students only)

Please send your application as a *single* Word or PDF document, titled with your last name, via e-mail attachment to the Chair of the IAS Travel Committee, Cathleen Fleck at [cfleck@artsci.wustl.edu](mailto:cfleck@artsci.wustl.edu).

**The application deadline is 24 March 2008** and notification will be made in April. The IAS expects the grant recipient to become a member of the IAS and to attend our business meeting on Friday, 9 May, for the award presentation. For membership information see: <http://www.italiansociety.org/membership.html>.

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## Announcements:

### Call for Articles

Articles are sought for *Aurora*, Vol. IX (2008) dealing with any methodology on any aspect of the history of art. For submission instructions and information on our journal, please visit our website at <http://www.aurorajournal.org>.

**The deadline for submissions is May 15th.**

Lilian H. Zirpolo, Ph.D.  
Independent Art Historian  
Co-Editor/Co-Publisher, *Aurora*, The Journal of the History of Art  
President, WAPACC Organization  
<http://www.aurorajournal.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 Fall 2008 Newsletter is August 15, 2008.

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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, Jacki Musacchio, Wellesley College  
([jmusacch@wellesley.edu](mailto:jmusacch@wellesley.edu))

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))

Correspondence and Inquiries: Areli Marina, University of  
Illinois ([amarina@uiuc.edu](mailto:amarina@uiuc.edu))