



The Newsletter of the ITALIAN ART SOCIETY

XX, 1
Winter 2008

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

In memoriam Andrew Ladis

President's Message from Shelley Zuraw:

January 20, 2007

Happy New Year to all. The end of 2007 was a hectic few months, but 2008 is shaping up to be an exciting year. I am looking forward to seeing many of you at the annual IAS business meeting on Friday, February 22 at 7:30 am in Austin Ballroom 1. Due to the prohibitive expense, we are going to provide coffee and tea, but not breakfast food, so bring your own power bars!

As you will see when you take a look at the schedule of conference sessions for 2008, we have an amazing slate of conference papers. Every year I think that the sessions at CAA, RSA, 16th Century Studies, and Kalamazoo are so extraordinary that we will never be able to improve upon them. And every year we have managed to pull off another, even more exciting series. We certainly owe this to Kirstin Noreen and her Program Committee. Sadly, Kirstin, along with Griffith Mann, will be stepping down from that committee. We owe them a debt of gratitude. Dorothy Glass who has done an exemplary job as chair of the Nominating Committee, along with Phil Earenfight, a member of that committee, will be ending their years of service in February. The chair of the Travel Grant Committee, Jacki Musacchio and Catherine Puglisi, a member of that committee, will also be coming to the end of their terms of appointment in February. Finally, Joyce Kubiski is leaving her position as Treasurer and Membership Coordinator; for that and for all of the great work she did on the website, we are in her debt. I know I speak for us all when I say that we are individually and collectively grateful for the yeoman's work the chairs and committee members have done for the IAS. But even as I type this, I am sure that the Nominating Committee has put together another first-rate slate of candidates for each of these committees. The new slate will be presented at the CAA business meeting.

In the fall newsletter Jeri Wood and I included minutes from the last Kalamazoo meeting. With this newsletter I

want to add both an agenda for the 2008 CAA business meeting and a proposed revision to the by-laws. Both steps are essential to our future health and growth. Although currently only members at the meeting can vote, I welcome any comments from the membership. They will be shared at the meeting and, I hope, will allow us to reach a wider membership than one limited by the increasing expense of conference travel.

Finally, on a personal note, my friend and colleague Andrew Ladis passed away on December 2, 2007. He was a deeply committed member of the IAS and I know the Society will miss him almost as much as I do.

Shelley Zuraw
szuraw@uga.edu

IAS Business Matters:

Tentative Agenda: IAS Business Meeting

Friday, February 22, 7:30–9:00 AM
Austin Ballroom 1, 2nd Floor, Adam's Mark Hotel

1. Welcome (SEZ)
2. Appreciation for departing committee chairs and members (SEZ)
3. Travel Grant Committee announcement (Travel Grant Committee)
4. Presentation of CAA Graduate Student Travel Grant (Travel Grant Committee) to Alexandra Hoare, Ph.D candidate from the University of Toronto, for her paper "Fortitude, Fortune and Fame: The Celebration and Commemoration of Male Friendship in Two Works by Salvator Rosa" which will be delivered in the session "Masculinity in Early Modern Art" (see below, p. 7)
5. Slate for new committees (Nominating Committee) Travel Grant Committee (2)

- Program Committee (2)
- Nominating Committee (2)
- Treasurer/Membership Coordinator
- 6. Vote for new committee members
- 7. Consideration of by-laws and proposed changes to by-laws
- 8. Consideration, nomination and election of proposed website director
- 9. Presentation by the Program Committee (Kirstin Noreen)
- 10. Other business

Italian Art Society By-Laws

February 17, 2003

(Please review and come to the IAS business meeting at CAA prepared to discuss the proposed changes and deletions; *italics* = additions/changes, [brackets] = potential deletions)

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, *to participate in a sponsored session*, to receive copies of the newsletter, [and to be included in and to receive the Bibliography listing publications and research interests of the participating members].

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 16th 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 Secretary/Treasurer], 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 [Secretary/ Treasurer] 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, [serves as liaison with the Medieval Institute at Western Michigan University for the organization and scheduling of the Society's sessions] and of the annual meeting at the International Congress, and [coordinates the selections of the organizers of the individual sessions]. 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. [Secretary/Treasurer] *Treasurer/Membership Coordinator*

The [Secretary/Treasurer] *Treasurer/Membership Coordinator* is responsible [for publishing and distributing the Newsletter and the Bibliography], maintaining and updating the membership list, [answering correspondence], 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.

Obituary:

Andrew Ladis, 58, a distinguished art historian and a beloved member of the University of Georgia faculty, died on December 2 at St. Mary's Hospice in Athens, Georgia, after a long battle with cancer. At the time of his death Mr. Ladis was the Franklin Professor of Art History at UGA's Lamar Dodd School of Art, a position he held for over a decade. Mr. Ladis was the recipient of several international awards and appointments; he was a presidential appointee to the Council of the National Endowment for the Humanities. Mr. Ladis received his BA, MA and PhD from the University of Virginia. Mr. Ladis's published work made significant contributions to the academic community's steadily expanding knowledge of, and interest in, the early Renaissance. *The Brancacci Chapel, Florence* (1993), published by George Braziller, won the University of Georgia's Creative Research Medal, and *Studies in Italian Art* (2001), published by the Pindar Press of London, brought together Ladis's research and thought on numerous aspects of Renaissance art. Two new books will appear in 2008: *Fools of Fortune: Victims and Villains in Vasari's "Lives"* (University of North Carolina Press) and *Giotto's "O": Narrative, Figuration, and Pictorial Ingenuity in the Arena Chapel* (Penn State Press). A festschrift in his honor—*The Historical Eye: Essays*

on Italian Art in Honor of Andrew Ladis—will appear in 2008. Andrew Ladis is survived by William Underwood Eiland, his partner of thirty-seven years, currently the director of the Georgia Museum of Art; by his sister, Mrs. Maria White Davis; and by the countless friends, colleagues and students whose lives he enriched. Memorial gifts may be made to the UGA Foundation (394 S. Milledge Ave., Athens GA 30602) for the benefit of the Andrew Ladis European Travel Scholarship at the Lamar Dodd School of Art, University of Georgia.

Exhibition Review**Renaissance Siena: Art for a City**

Timothy B. Smith

The art of Siena was recently featured at the National Gallery in London (the first such exhibit there since 1904), but it was not represented by the familiar artists and panel paintings from the Trecento "Golden Age" that typically take center stage in exhibitions focusing on that Tuscan city. Instead, *Renaissance Siena: Art for a City* presented works produced between the ascension of the Sienese pope Pius II Piccolomini in 1458 and the arrival of Spanish troops controlled by Charles V in 1530. By concentrating on the late fifteenth and early sixteenth centuries, this exhibition joins a spate of recent publications and international conferences with a common, revisionist goal: to move beyond the lingering effects of Vasari's critical judgment of later Sienese art and recognize the city's cultural significance after the Black Death. Indeed, as the introductory wall text indicated, its curators viewed the exhibition as "an opportunity to write Siena back into the history books." The exhibition foregrounded the complex relationships between civic politics and devotion, artists, patrons, and stylistic choice rather than pursuing a linear narrative tied to strict chronology or artistic development. Thus the works were arranged thematically across seven rooms, each devoted to a single aspect of art in Renaissance Siena. Beyond a short introduction outside and thematic titles in each room, however, there were no didactic texts anywhere in the exhibit. Specialists no doubt welcomed this presentation with more space given over to the works themselves, but I wondered if the general public was able to fully grasp the exhibition's conceptual framework with such limited guidance.

Given Siena's fame as the "city of the Virgin," the first room appropriately focused on images associated with Mary's civic cult. Continued devotion to the Virgin and new devotions to the recently canonized saints Catherine (d. 1380) and Bernardino (d. 1444) were important as unifying agents in the face of destructive political factionalism rampant across the city. The inclusion of several Biccherna and Gabella account book covers was especially welcome in such a public venue (these are

customarily visible only in the Archivio di Stato, Siena), as was Neroccio de Landi's polychromed wooden statue of Saint Catherine, normally inaccessible in the Oratorio di Santa Caterina in Fontebranda. Many of the works here incorporated architectural images of the city or some portion of it, underscoring the corporate theme of communal devotion and its rewards for all citizens.

The rooms that followed effectively demonstrated the ways in which traditional Sieneese visual style was preserved and updated, but not subsumed, by more naturalistic trends when it came to iconic religious imagery. The case was made through a series of Quattrocento Madonna and Child panels, ranging from Sano di Pietro's deliberately archaizing version to that of Benvenuto di Giovanni, which abandoned the gold background, to Pietro Orioli's more spatially-convincing composition. While the modernization of such religious images in Siena was presented as somewhat conservative, always integrating local visual traditions with new pictorial devices, concomitant developments in narrative were seen as bolder products of the evolving relationship between sculpture, drawing and painting. A comparison of bronze reliefs by Donatello (*Lamentation*) and Francesco di Giorgio Martini (*Saint Jerome in Penitence* and *The Flagellation of Christ*) introduced this idea, which then could be followed in several adjacent works, including the predella of Matteo di Giovanni's Placidi Altarpiece, reunited for the first time in nearly two hundred years.

One strength of the exhibition was the presence of Francesco di Giorgio Martini, represented by a number of drawings, sculptures, and manuscript illuminations; most of which were displayed in a single room that explored *all'antica* style in Sieneese art. The Renaissance was not a time of initial discovery of antiquity for the city, as some would suggest, but rather a moment when Siena's long-standing tradition of a Roman foundation was promoted by Pius II and codified by local humanists. While several Sieneese artists like Antonio Federighi reinterpreted antiquity amid an atmosphere of civic promotion, it is Francesco who is most often cited as leading the way in this idiom, despite his numerous absences from the city. His free-standing, bronze *Male Nude with a Snake*, based on the *Belvedere Apollo*, was a highlight of the exhibition.

The theme of private patronage was also emphasized across several rooms, most notably in regards to the decoration of aristocratic palaces. A wall from the Palazzo Petrucci frescoed by Pintoricchio and Signorelli was once again united with Antonio Barili's wooden pilasters from Siena's Pinacoteca Nazionale; its reconstitution was especially effective and showcased the use of imported talent by the city's ruling elite. Three panels depicting the story of Griselda and a sequence of paintings of virtuous men and women from antiquity, both arguably *spalliere* from the Palazzo Spanocchi,

spoke to the changing tastes of the upper class in the Renaissance, as well as to the privatization of more public, civic ideals.

The final room of the exhibition was devoted to a single artist: Domenico Beccafumi. Following Vasari's lead in this instance, the curators presented Beccafumi as the one who created a thoroughly "modern" art for Siena at a time when the city's liberty was being assaulted by foreign troops. This modernity, marked by influences from Florence and Rome, was tempered by Sieneese tradition, and it is this stylistic balancing act that was emphasized in the selection of the artist's drawing and paintings.

A lack of thematic explication aside, the exhibition was successful in introducing the public to some lesser known Sieneese artists and works, as well as to the endurance and complexity of later Sieneese art, particularly its mediation of old and new. The accompanying catalogue includes thoughtful essays on civic themes, choice in visual style, and patronage, and is well illustrated throughout with color images.

Calls For Papers 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:

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Loyola Marymount University
One LMU Drive, MS-8346
Los Angeles, CA 90045
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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

You will find continually updated information, including programs from past conferences, on the following website: www.provoathens.org

Conferences to Attend:

College Art Association Conference

February 20–23, 2008, Dallas, Texas
<http://conference.collegeart.org/2008/>

Sessions and papers of interest to IAS members:

Cultural Identity and Etruscan Art

WEDNESDAY, FEBRUARY 20, 9:30 AM–12:00 PM,
 Dallas Ballroom A2, 1st Floor, Adam's Mark Hotel;
 Chair: **P. Gregory Warden**, Southern Methodist
 University

Giving the Etruscans Their Due, **Jocelyn Penny Small**,
 Rutgers University, State University of New Jersey

*The Murder of Clytemnestra on Etruscan Bronze
 Mirrors*, **Alexandra A. Carpino**, Northern Arizona
 University

The Judgment of Paris in Etruria, **J. Keith Doherty**,
 Boston University

*Mistress and Master: Political Iconography in Early
 Urban Italy*, **Anthony Tuck**, University of
 Massachusetts

Etruscan Vogue: Borrowed Aesthetic or Italic Beauty?,
Bridget K. Sandhoff, University of Missouri, St. Louis

Discussant: Jenifer Neils, University of California,
 Berkeley

Art History Open: Session Greek and Roman Art

WEDNESDAY, FEBRUARY 20, 2:30 PM–5:00 PM
 Houston Ballroom A, 3rd Floor, Adam's Mark Hotel
 Chair: **John R. Clarke**, University of Texas, Austin
*Intra hanc definitonem: Domitian and the Ara Incendii
 Neroniani on the Quirinal*, **Lea K. Cline**, University of
 Texas, Austin

*New Light on a Neglected Medium: Late Roman Wall
 Paintings and the Evidence of Diocletian's Imperial Cult
 Chapel*, **Susanna McFadden**, University of

Pennsylvania

Drawing Concern: Issues in the Practice and Reception of a Neglected Art

THURSDAY, FEBRUARY 21, 9:30 AM–12:00 PM
 Dallas Ballroom A1, 1st Floor, Adam's Mark Hotel
 Chair: **Cheryl K. Snay**, Blanton Museum of Art,
 University of Texas, Austin

*Drawings and the Colore/Disegno Debate in
 Renaissance Italy*, **Thomas McGrath**, Suffolk
 University

Imagining the Past: Reassessing Historical Reconstructions of the Antique

THURSDAY, FEBRUARY 21, 2:30 PM–5:00 PM
 Dallas Ballroom A1, 1st Floor, Adam's Mark Hotel
 Chairs: **Victoria C. Gardner Coates**, University of
 Pennsylvania; **Jon L. Seydl**, Cleveland Museum of Art
*Imagining the Antique in Milanese Renaissance
 Sculpture*, **Charles R. Morscheck, Jr.**, Drexel
 University

*Giuliano da Sangallo, the Crypta Balbi, and
 Reconstruction as Narrative*, **Cammy Brothers**,
 University of Virginia

Piranesi's Imperfect Ruins, **Heather Hyde Minor**,
 University of Illinois, Urbana-Champaign

"Speaking Ruins:" Piranesi and Desprez at Pompeii,
John Pinto, Princeton University

Rodolfo Lanciani's Romes, **Susan M. Dixon**, University
 of Tulsa

Common Terrain: Surveying Geography in Histories of Art, Architecture, and Visual Culture

THURSDAY, FEBRUARY 21, 2:30 PM–5:00 PM
 Houston Ballroom B, 3rd Floor, Adam's Mark Hotel
 Chairs: **Jennifer Way**, University of North Texas;
Mickey S. Abel, University of North Texas

Water, Architecture, and Myth in Early Modern Venice,
Daniel Savoy, Institute of Fine Arts, New York
 University

Italian Art after Fascism: 1945-75

FRIDAY, FEBRUARY 22, 9:30 AM–12:00 PM
 Austin Ballroom 1, 2nd Floor, Adam's Mark Hotel

Chairs: **Christopher G. Bennett**, University of
 Michigan; **Claire Gilman**, Columbia University
*Baroque and Beyond: Rethinking the Aesthetics of
 Fascism in Visconti's "The Damned"*, **Jennie Hirsh**,
 Maryland Institute College of Art

*Modern Architecture after Fascism at the Quartiere
 Cesate*, **Jonathan Mekinda**, University of Pennsylvania
"Musica novissima": Italy and the Arts 1945-58, **Romy
 Golan**, City University of New York

*TV or not TV? Lucio Fontana's "Luminous Images in
 Movement"*, **Anthony White**, University of Melbourne
*Arte Povera: Toward a Theory of Alchemical
 Ambivalence*, **Karen Pinkus**, University of Southern
 California

Art History Open Session: 17th- and 18th-Century European Art

FRIDAY, FEBRUARY 22, 9:30 AM–12:00 PM
Houston Ballroom B, 3rd Floor, Adam's Mark Hotel
Chair: **Babette Bohn**, Texas Christian University
Harmonious Letters and Musicians' Paintbrushes: Adriano Banchieri and Artistic Traditions in Bologna during the First Half of the 17th Century, **Raffaella Morselli**, Università di Teramo
Men and Women in the Moon: Artemisia Gentileschi, Galileo, Judith, and the Virgin Mary, **Elena Ciletti**, Hobart and William Smith Colleges
The Profession of Portrait Painter in 17th-Century Florence, **Elena Fumagalli**, Università di Modena e Reggio Emilia
Severed Torsos and Metaphorical Transformations: Christina of Sweden's Sala delle Muse and Sala di Clytie in the Palazzo Riario-Corsini, **Lilian Zirpolo**, "Aurora: The Journal of the History of Art"
Lo Spazio di uno spozalizio: the Iconography of Identity and the Proliferation of the Nuptial Allegory in Early Modern Venice, **Esther Brummer**, University of Cambridge

Back to the Kunstammer: New Approaches and New Research

FRIDAY, FEBRUARY 22, 9:30 AM–12:00 PM, San Antonio Ballroom A, 3rd Floor, Adam's Mark Hotel
Chair: **Susan Maxwell**, University of Wisconsin, Oshkosh
Quasi dalla Natura dipinti: Painting on Stone in Late 16th- and 17th-Century Italy, **Ioana Magureanu**, National University of Art, Bucharest

Concepts of Authenticity in the Visual Arts

FRIDAY, FEBRUARY 22, 9:30 AM–12:00 PM
San Antonio Ballroom B, 3rd Floor, Adam's Mark Hotel
Chairs: **Nino Zchomelidse**, Princeton University; **Vernon Hyde Minor**, University of Illinois, Urbana-Champaign
Inventing the Authentic: Ugo da Carpi's "Saint Veronica Altarpiece", **Nicole Lawrence**, Harvard University and Courtauld Institute of Art

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Art by Italian Women

FRIDAY, FEBRUARY 22, 12:30 PM–2:00 PM
Lone Star Ballroom A4, 2nd Floor, Adam's Mark Hotel,
Chair: **Diana Gisolfi**, Pratt Institute, Pratt in Venice
On Religious Women Artists in Renaissance Pavia, **Giancarla Periti**, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC
"Arte Rustica" Refined: The Photographs of Contessa Maria Ponti Pasolini at the Prima Biennale Romana (1921), **Lindsay Harris**, Institute of Fine Arts, New York University
Carla Accardi and Feminist Aesthetics in Postwar Italy, **Patrizia Costa Frezza**, Texas Tech

ITALIAN ART SOCIETY

Islamic and Italian Art: Creating Shared Histories

FRIDAY, FEBRUARY 22, 2:30 PM–5:00 PM
Dallas Ballroom A3, 1st Floor, Adam's Mark Hotel
Chairs: **Alan Chong**, Isabella Stewart Gardner Museum; **Stefano Carboni**, Metropolitan Museum of Art
An Anonymous Venetian Panegyric for Sultan Süleyman, **Ana Pulido-Rull**, Harvard University
Mamluk Glass Mosaic in Context: The Mural Medium across the Medieval Mediterranean, **Ellen Kenney**, independent scholar, New York
Problems of Hybridity: Crafting and Using the "Siculo-Arabic" Ivories, **Anthony Cutler**, Pennsylvania State University
The Politics of Architectural Mimesis in Italy and the Islamic World: The Case of the Dome of the Rock, **Kathryn Blair Moore**, New York University
Discussant: Gülru Necipoğlu, Harvard University

New Perspectives on 20th-Century Italy

FRIDAY, FEBRUARY 22, 2:30 PM–5:00 PM
Austin Ballroom 1, 2nd Floor, Adam's Mark Hotel
Chair: **Adrian R. Duran**, Memphis College of Art
Creating National and International Identities: The Futurist Exhibitions at the Venice Biennale under Fascism, 1928-42, **Laura Beiles**, Hunter College, and Museum of Modern Art
Marinetti's "La Cucina futurista": Experimentation with Food and Art in Italy under Fascism, **Daria Valentini**, Stonehill College
"Casa del Fascio Tipo": The Design of Fascist Party Centers, 1931-39, **Lucy Maulsby**, Northeastern University
Illuminating Modern Italy: Pietro Chiesa and Early 20th-Century Lighting Design, **Chloe Chelz**, Parsons the New School for Design
Ardengo Soffici and Giorgio De Chirico: Tradition, Nationalism, and the Metaphysical School, **Mariana Aguirre**, University of the South

Art History Open Session: Medieval Art: Addressing and Engaging the Audience

FRIDAY, FEBRUARY 22, 2:30 PM–5:00 PM
Lone Star Ballroom A4, 2nd Floor, Adam's Mark Hotel,
Chair: **Joan A. Holladay**, University of Texas, Austin
Yet, inspired by love, I designed these figures": The Poet Francesco da Barberino, the Sculptor Tino di Camaino, and Art Engaging Late Medieval Allegorical Literature, **Giovanni Freni**, Princeton University
Framing Civic Devotion in Trecento Siena: The Creation, Context, and Meaning of the Reliquary Frame in the Cleveland Museum of Art, **Virginia Brilliant**, Cleveland Museum of Art

Seeing across Cultures: Visuality in the Early Modern Period

FRIDAY, FEBRUARY 22, 2:30 PM–5:00 PM
Houston Ballroom B, 3rd Floor, Adam's Mark Hotel

Chairs: **Dana Leibsohn**, Smith College; **Jeanette Favrot Peterson**, University of California, Santa Barbara
Worshippers and Walls: Renaissance Art and Jewish Vision in the Italian Ghetto, **Jeremy Glatstein**, University of Southern California, and J. Paul Getty Museum

Masculinity and Early Modern Art

SATURDAY, FEBRUARY 23, 9:30 AM–12:00 PM
San Antonio Ballroom A, 3rd Floor, Adam's Mark Hotel,
Chair: **Linda Christine Hults**, College of Wooster
Becoming Mr. Antinori: Posing Problems in Renaissance Portraiture, **Allison Levy**, University College, London
"Come le imagini scolpite nelle pietre si dica havere effetto": Constructing Masculinity through the Magical Power of Images on Carved Gems, **Liliana Leopardi**, Chapman University
Visual Pleasure and Narrative Painting: Annibale Carracci's "Sleeping Venus" and the Male Gaze in Early Seicento Rome, **Opher Mansour**, Dartmouth College
Fortitude, Fortune, and Fame: The Celebration and Commemoration of Male Friendship in Two Works by Salvator Rosa, **Alexandra Hoare**, University of Toronto

SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN

Portraits, Power, Propoganda: Peripheral Medici Women of the 15th and 16th centuries

SATURDAY, FEBRUARY 23, 12:30 PM–2:00 PM
Houston Ballroom A, 3rd Floor, Adam's Mark Hotel
Chair: **Sheila Ffolliott**, George Mason University
Caterina Sforza, Countess of Imola and Forli, **Joyce DeVries**, Auburn University
Catherine de' Medici-Valois, Queen of France, **Sheila Ffolliott**, George Mason University
Bianca Cappello de' Medici, Grand Duchess of Tuscany, **Jacqueline Marie Musacchio**, Wellesley College

Art History Open Session: 17th- and 18th-Century European Art, Part II

SATURDAY, FEBRUARY 23, 2:30 PM–5:00 PM
Dallas Ballroom B, 1st Floor, Adam's Mark Hotel
Chair: **Babette Bohn**, Texas Christian University
Painting and Poetry in Artemisia Gentileschi's Self-Portraits, **Jesse Locker**, Johns Hopkins University

New Perspectives on 20th-Century Italy, Part II

SATURDAY, FEBRUARY 23, 2:30 PM–5:00 PM
Austin Ballroom 3, 2nd Floor, Adam's Mark Hotel
Chair: **Adrian R. Duran**, Memphis College of Art
Terra Italia: The Peasant Subject as Site of National and Socialist Identities in Guttuso's "Marsigliese Contadina" and De Santis's "Caccia Tragica", **Lara Pucci**, University of Manchester
Roma Anno Zero: Marcello Piacentini and Architectural Continuity in Post-World War II Rome, **Susan E. Schafer**, Institute of Fine Arts, New York

University
Cultural Encounters at the Venice Biennale in 1964, **Rebecca Zurier**, University of Michigan
The Status of Objects in Italian Film and Art, **Angela Dalle Vacche**, Georgia Institute of Technology
Discussant: Emily Braun, Graduate Center, City University of New York

14th Annual ACMRS Conference

Law and Sovereignty in the Middle Ages and Renaissance
14 - 16 February 2008 in Tempe, Arizona
<http://www.asu.edu/clas/acmrs/conferences.html>

The New College Conference on Medieval & Renaissance Studies

March 6-8, 2008, Sarasota, Florida
<http://faculty.ncf.edu/MedievalStudies/index.html>

Exploring the Renaissance 2008: An International Conference

March 6-8, 2008, Kansas City, Missouri
<http://www.cwrl.utexas.edu/~nydam/scrc/archives/2008conference.shtml>

THE WILLIAM B. HUNTER LECTURE

March 6, 4:00 – 5:15 p.m.
Speaker: William B. Wallace, Barbara Murphy Bryant Distinguished Professor of Art History, Washington University, St. Louis
“The Greatest Ass in the World: Michelangelo as Writer”

THE LOUIS MARTZ LECTURE

March 7, 3:45 – 5:00 p.m.
Sponsored by The Society for Renaissance Art History
Speaker: Sarah Blake McHam, Professor of Art History, Rutgers University
“Inscriptions in Renaissance Art: Pliny Creates Cultural Capital”

Current and Upcoming Exhibitions:

The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece

January 26–April 6, 2008, Seattle Art Museum

This exhibition presents three panels from the Gates of Paradise within the context of their 25 years of restoration, nearly as long as it took Ghiberti to create the work. After five centuries of use, exposure to weather and pollution, and human contact, the doors were manifesting the ravages of time—their surfaces corroded

and gilt finish dulled. During the res-toration, researchers made major new discoveries about the history and consummate craftsmanship of the doors, ultimately revealing the lustrous gold surface that had been obscured over time. The exhibition gives insight into Ghiberti's work and his develop-ment as an artist.

The Baroque Woodcut

October 28, 2007-March 30, 2008
National Gallery of Art, Washington

Woodcut in its classic form achieved a final triumph in the Baroque era when painters of exceptional caliber chose it as a dramatic means for expressing the energy and refinement of their draftsmanship. The woodcut offered wide variation in scale and the advantage of printing in colors, and invested a bold element of abstraction into a painterly art of illusion. Most of these works result from close collaboration between a painter and a master block cutter. At their best they reflect a perfect fusion of skill and imagination. Titian, Albrecht Dürer, Giuseppe Scolaro, Peter Paul Rubens, Jan Lievens, Christoffel Jegher, Guido Reni, and Bartolomeo Coriolano are represented among the 65 works.

Bronze and Boxwood: Renaissance Masterpieces from the Robert H. Smith Collection

January 27-May 4, 2008
National Gallery of Art, Washington

The exhibition presents bronze sculpture in context with outstanding boxwood and ivory carvings, more than one dozen of which are recent additions to the Robert H. Smith Collection. Among the masterpieces on display are the newly acquired and superb early cast of Giovanni Bologna's *Cesarini Venus* (late 16th or early 17th century) and the finest and earliest version of Giovanni Bologna's famous *Birdcatcher* (late 16th century). Also on view is *Seated Nymph* (1503), perhaps the most exquisite of all the bronzes made in the early 16th century by the celebrated goldsmith and sculptor Antico, and Giovanni Francesco Susini's *David with the Head of Goliath* (c. 1625-1630). The last time the Robert H. Smith Collection of Renaissance bronze statuettes was exhibited at the National Gallery of Art was in 2002.

Pompeo Batoni, 1708-1787

February 20-May 18, 2008
National Gallery, London

In his day, Pompeo Batoni was the most celebrated painter in Rome. The American painter Benjamin West said, 'When I went to Rome, the Italian artists of that day thought of nothing, looked at nothing, but the work of Pompeo Batoni'. For nearly half a century, Batoni recorded international travellers' visits to Italy on the Grand Tour in portraits that remain among the most memorable artistic accomplishments of the period.

Equally gifted as a history painter, his religious and mythological works were eagerly acquired by the greatest patrons and collectors in Britain and mainland Europe. This exhibition, which marks the tercentenary of the painter's birth, will be the first comprehensive presentation of Batoni's paintings in forty years. It will provide a vivid appreciation of the artistic achievement of 'Italy's Last Old Master,' through the finest examples available in the public and private collections of Europe and America. Batoni's status as Rome's most sought-after painter for both portraits and history paintings will be demonstrated by works never previously publicly exhibited, as well as newly discovered and recently restored works.

Un'altra bellezza: Francesco Furini

December 22, 2007-April 26, 2008
Florence, Museo degli Argenti

A vent'anni dall'esposizione di Palazzo Strozzi (1986 - 1987) che presentò al pubblico l'intera civiltà figurativa del Seicento fiorentino, oggi la curatrice di quella mostra, Mina Gregori, in accordo con il Soprintendente per il Polo Museale Fiorentino Cristina Acidini e la Direttrice del Museo degli Argenti di Palazzo Pitti Ornella Casazza, presenta la prima mostra monografica dedicata al protagonista di quell'epoca, il pittore Francesco Furini (Firenze, 1603-1646). La mostra si svilupperà nel tradizionale stile delle esposizioni monografiche illustrando le fasi successive del percorso artistico di uno dei più significativi pittori del Seicento italiano, ed esporrà una selezionata rassegna di opere (circa 40 dipinti e 20 disegni) scelte nelle redazioni di più alta qualità e di consolidata fortuna critica. L'esposizione verrà ospitata nelle sale di rappresentanza del Museo degli Argenti di Palazzo Pitti, negli stessi ambienti dove il Furini fra il 1639 e il 1642, per volere di Ferdinando II de' Medici, affrescò un'intera parete del Salone principale con due lunettoni raffiguranti *L'Accademia platonica di Careggi* e *L'allegoria della morte del Magnifico Lorenzo*. I disegni preparatori, esposti contestualmente, sono fra gli esiti più alti della grafica italiana del secolo XVII. A partire da una profonda rivalutazione storica dell'opera Furini e del sistema figurativo e culturale in cui il pittore s'inserisce, Mina Gregori, coadiuvata da Rodolfo Maffei, in collaborazione con un comitato scientifico internazionale, si propongono con questo evento non solo la riunificazione e lo studio comparato di un corpus d'opere da secoli disperso, ma anche un'occasione di riscatto, sul piano della qualità, del filone più caratterizzante, ma sinora poco noto al grande pubblico, della pittura fiorentina seicentesca.

Fra Giovanni Angelico: Pittore miniatore o miniatore pittore?

December 20, 2007-March 29, 2008
Florence, Museo di San Marco

La mostra si propone di far conoscere in modo ravvicinato e puntuale la miniatura del Beato Angelico, quale appare soprattutto nel Graduale miniato per San Domenico di Fiesole, convento d'origine dell'Angelico, in rapporto ad alcuni esempi della sua coeva pittura su tavola che si presenta spesso come pittura in miniatura. Intorno al codice saranno così esposti alcuni dei più significativi dipinti dell'Angelico che stilisticamente e cronologicamente appaiono strettamente correlati alle miniature, gran parte dei quali sono conservati al Museo di San Marco ed esposti abitualmente in altri ambienti, accanto a tre importanti opere provenienti da prestigiose istituzioni estere. La mostra è anche occasione per presentare i risultati dello studio codicologico del Graduale e degli altri manoscritti a cura di Sara Giacomelli e di uno studio scientifico sui colori usati per miniare il Graduale, eseguito in paragone a quelli usati nelle pitture su tavola, condotto dagli esperti scientifici del IFAC-CNR e dall'Opificio delle Pietre Dure, in rapporto all'analisi della tecnica condotta in relazione alle fonti da Maria Paola Masini. Intorno al nucleo centrale della mostra, costituito dal Graduale di San Domenico, sono esposti quasi tutti i libri corali del corredo liturgico del Convento di San Marco, tra i quali due Salteri miniati dallo stesso Angelico e la serie di Antifonari e Graduali realizzati da uno dei suoi principali collaboratori, Zanobi Strozzi, che interpreta con gusto profano i soggetti proposti dal Maestro. Nel percorso della mostra sarà possibile vedere "virtualmente" tutte le miniature di ogni codice esposto attraverso una postazione interattiva, con touch screen. All'interno dell'allestimento è stato anche ricreato un modello di "studiolo" monastico corredato di opportuni apparati didattici.

Filippo Napoletano alla corte di Cosimo II de' Medici (1617-1621)

December 15, 2007-April 27, 2008
Florence, Galleria Palatina

Filippo Napoletano è uno dei protagonisti ingiustamente meno conosciuti della cultura figurativa del primo Seicento. Attivo a Napoli, Roma e Firenze, inventa e difonde un particolare aspetto della pittura di genere (precorrendo i 'Bamboccianti') e di paesaggio, ispirandosi alla pittura olandese. Filippo, che lavora in parallelo con il fiammingo Paul Bril e col romano Agostino Tassi, crea una tipologia di paesaggio assai varia, che avrà grande influenza sulle generazioni più giovani, in particolare su Claude Lorrain e Salvator Rosa. Infatti Filippo Napoletano, al suo tempo artista famoso, celebrato dai contemporanei Giulio Mancini, Giovanni Baglione e Cassiano dal Pozzo, e fino a Luigi Lanzi, come il creatore di composizioni stravaganti, di raffigurazioni di fuochi, di navigli, di scheletri, ma anche e soprattutto come specialista di battaglie e di paesaggi, era poi stato dimenticato.

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.

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.italianartsociety.org/membership.html>.

Announcements and Publishing Opportunities:

**The DIA Board of Directors
and
Graham W. J. Beal, director
announce**

The grand opening of the new Detroit Institute of Arts on Friday, November 23, 2007.

We wish to extend a warm invitation to you to experience our world-class collection, now reconfigured in a dramatic new presentation highlighting our masterpieces.

Please visit <http://www.dia.org/> for further information.

Announcing a new series from Ashgate Publishing Company—

Visual Culture in Early Modernity

Series Editor:

Allison Levy, University College London

A forum for the critical inquiry of the visual arts in the early modern world, *Visual Culture in Early Modernity* promotes new models of inquiry and new narratives of early modern art and its history. We welcome proposals for monographs and essay collections which consider the cultural production and reception of images and objects.

The range of topics covered in this series includes, but is not limited to, painting, sculpture and architecture as well as material objects, such as domestic furnishings, religious and/or ritual accessories, costume, scientific and/or medical apparatus, erotica, ephemera and printed matter. We seek innovative investigations of western and non-western visual culture produced between 1400 and 1800.

Proposals should take the form of either

1. a preliminary letter of inquiry, briefly describing the project; or
2. a formal prospectus including: abstract, brief statement of your critical methodology, table of contents, sample chapter, estimate of length (NB, in words, pls), estimate of the number and type of illustrations to be included, and a c.v.

Please send a copy of either type of proposal to the series editor and to the publisher, at these addresses:

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Visualising the Middle Ages

A Brill series on Medieval Visualities

This peer-reviewed book series is dedicated to innovative

and transdisciplinary scholarly work on visualities and material cultures from the end of antiquity to the Renaissance. Since the editors expect to puncture the European, even Western European, boundaries habitually drawn around things medieval, the geographical and chronological parameters would be loose, to make it possible to examine the migration of symbols, objects and practices between Europe, Asia and Africa, across religious cultures—Judaism, Christianity, Islam and the non-Abrahamic religions—, and between the Middle Ages and modern medievalism. The series aims to build a bridge between the history of art and other fields in medieval studies: literary theory, manuscript studies, theology/religious studies, cultural anthropology, archaeology and material culture, gender studies. It aims to produce works with impact beyond disciplinary confines and established methodological paths. Formats will include monographs, essay collections, texts and translations.

Volumes are preferably 90,000-180,000 words (200-400 pages) and will almost invariably contain a good number of high quality black-and-white (and some colour) illustrations.

Editorial board:

Professor Madeline Caviness, Tufts University
Dr Eva Frojmovic, University of Leeds (series editor)
Professor Diane Wolfthal, Professor of Art History,
Arizona State University
Professor Catherine Harding, University of Victoria

Published in 2007:

Images of Medieval Sanctity. Edited by Debra Higgs Strickland

Charles E. Barber: *Contesting the Logic of Painting: Art and Understanding in Eleventh-Century Byzantium*.

Submissions of proposals and manuscripts:

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Online Resources for the Teaching and Study of Italian Art:

There is now available online an image of the "Last Supper" at 16 billion pixels - 1,600 times stronger than the images taken with the typical 10 million pixel digital camera. The high resolution allows viewers to examine details of the 15th-century wall painting that they otherwise could not—including traces of drawings Leonardo put down before painting. Go to:
<http://www.haltadefinizione.com/en/>

The database of the collections at the British Museum has gone live for public access: see http://www.britishmuseum.org/research/search_the_collection_database/about_the_database.aspx for information about it and how to search.

Assisi 1997: An online exhibition by the Photo Library of the Kunsthistorisches Institut in Florenz: http://expo.khi.fi.it/gallery/assisi/greeting/view?set_language=en

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). The deadline for inclusion in the Spring 2008 Newsletter is February 29, 2008.

Errata:

Janet Robson was not appointed to the Nominating committee (which already has five members), but to the Travel Grants Committee.

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