



The Newsletter of the ITALIAN ART SOCIETY XXIV, 2 Spring 2012

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

President's Message from Kirstin Noreen

May 1, 2012

Dear Italian Art Society Members:

As many of us are nearing the end of the semester, CAA seems to be in the distant past. Nonetheless, there are several important announcements that I would like to share with you from our annual business meeting in Los Angeles. First of all, I would like to thank all of our committee members whose terms ended in February 2012: Victor Coonin, Gregor Kalas, and C.D. Dickerson (Nominating Committee); Cristelle Baskins and Alison Perchuk (Program Committee). Areli Marina, who has completed two terms as Treasurer, deserves special recognition; during her years of service to the IAS, she helped to establish our non-profit status, organize our books and write our by-laws. Alison Perchuk, who ushered in a new web presence for the Society through her position as webmaster, will serve as our new Treasurer. Anne Leader has been elected to take over the role as webmaster; she will be assisted by Amy Martin. I would further like to thank Catherine McCurrach (Secretary and Membership Coordinator) and Kay Arthur (Newsletter) for continuing in their positions for another term as well as our new committee members Brian Curran, Frances Gage and Mark Rosen (Nominating Committee), Nicola Camerlenghi and Esperança Camara (Program Committee). In addition, a student at Loyola Marymount, Christine Broski, has been assisting with our membership database and other IAS projects.

In the past few months, the Graduate Student and Emerging Scholar Committee (GSESC: David Boffa, Gilbert Jones, Rebekah Perry, Lisa Tom) has been hard at work. To help facilitate research on Italian topics, the GSESC has created a list of dissertations in progress as well as completed dissertations (2007-2012). These works are arranged according to period and are listed on the website under the Research and Resources tab; for additions or changes, please contact the webmaster. The GSESC has also started compiling a list of research institutions in Florence and Rome that is posted on the

website under Research and Resources. I urge all members to visit this page and send in additional information on archives, libraries and research institutions to our webmaster. As you will find described below in the newsletter, the GSESC has initiated a very active Google Group, geared for graduate student and emerging scholar members of the IAS to discuss relevant research, current events, and professional opportunities.

There are several exciting announcements based on the results of the survey conducted in January 2012 and the vote at the IAS business meeting at CAA. The membership decided to increase dues beginning January 1, 2013 (from \$20 to \$30 for general members and from \$10 to \$20 for student members). These funds will be used to support a new IAS Research Grant, which can help fund a research trip or support publishing (i.e. for purchasing image rights or as a publication subvention). The current Travel Grant Committee with approval by the Board will determine the awarding of the grant. We anticipate that the first IAS Research Grant will be offered in the fall 2012, so be sure to watch for additional information in the Notes and on the website. We also expect some changes related to our voting procedure. Ninety-seven percent of those responding to the survey were in favor of on-line voting for IAS elections. To change our voting procedure, a majority of the IAS membership will need to approve an amendment to our current by-laws; we plan to send this out soon via an email link, so please express your opinion and vote; this will allow members who are unable to attend the CAA business meeting to have a voice in our election process.

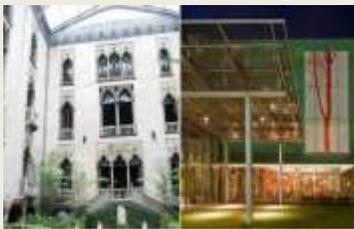
At the Kalamazoo Congress, we have an exciting line up of four linked sessions on Italian Art and the Confluence of Cultures. Our usual lunch business meeting will take place on Friday, May 11 at 12:00 in Fetzer 1010; box lunches will be available for purchase. If you are unable to attend the business meeting at Kalamazoo, but have issues that you would like to have discussed, please forward them on to me as soon as possible. As always, the Program Committee welcomes session proposals for IAS sponsorship at CAA, SAH, RSA, Sixteenth Century Society & Conference, and Kalamazoo.

I would also like to invite all to attend the IAS-Kress Lecture to be given by Debra Pincus in Venice on June 6 at 5:30 p.m. The lecture, entitled “The Lure of the Letter: Renaissance Venice and the Recovery of Antique Writing,” will be given at the beautiful Palazzo Franchetti, the seat of the Istituto Veneto di Scienze Lettere ed Arti located on the Grand Canal in the Campo S. Stefano. A reception will follow the talk.

Best,
Kirstin

NEWS FEATURES

Isabella Stewart Gardner Museum Opens a New Wing by Renzo Piano



Timed to coincide with the ninety-ninth anniversary of the inauguration of the Isabella Stewart Gardner Museum in January 1903, Renzo Piano’s new

wing opened on January 19, 2012. The four glass boxes that are sited about 50 feet from the original building and add 70,000 square feet will accommodate the museum’s greatly increased number of visitors as well as education and out-reach programs. The new entrance on Evans Way is glass and brick, with a green copper roof that slopes down to the rectangular façade. Provoking differing critical comments, the new entrance certainly changes visitors’ experience of entering an Italian palazzo modeled on the Villa Barbaro.

The greatest benefit of the new addition accrued to the old Tapestry Room. Without the 300 chairs and a small stage, it returns to its function as the Gothic great hall. A few grandiose furnishings interrupt the expanse of tiles — a formal dinner table set with china, painted leather chairs, and a grand piano from circa 1900. The huge tapestries now dominate the room and small ceiling lights reveal warm hues and fine details. Illuminated by natural light, the gilded brocade in a painting of a female saint and the studded breastplate in the portrait of Archangel Michael above the monumental fireplace now glow. Moving the concerts out of this space allowed the art to breathe anew.

The new building cannot compensate for the loss in 1990 of thirteen artworks in one of the biggest art heists in modern times. The museum continues to offer a \$5 million, no-questions-asked reward. Federal prosecutors, who made a renewed push to recover the paintings in 2010, are offering immunity.

The Chill of Disillusion

By T.J. Clark

(Excerpt from the *London Review of Books*, January 2012)



In the middle room of the Leonardo show at the National Gallery you can swivel on one heel and see, almost simultaneously, the two versions of his *Virgin of the Rocks*. They face one another across 15 yards or so. There is no reason to think the two paintings will ever share the same space again, at least in my lifetime, and maybe they never have before. For the

longer one looks at the pictures and puzzles over what scholars have to say about the scrappy documents that mention them, the less likely it seems that Leonardo painted the one in sight of the other. The story of the two paintings is typical of his life. In style and atmosphere, the version owned by the Louvre — hats off to the French, with just a touch of incredulity, for having let the much abused and vulnerable object cross the Channel — looks to have been done no later than the mid-1480s. Kenneth Clark even thought Leonardo might have brought the panel with him from Florence to Milan (though this cannot be right). Let’s say it was finished by 1485. Then something went wrong between Leonardo and his patrons.

The picture was originally intended as one element, central but not necessarily dominant, in a gilded and sculpted altarpiece ordered by the Confraternity of the Immaculate Conception in Milan. This club of notables had only recently been founded, and the elusive dogma it was supposed to celebrate was still, shall we say, emerging from the theologians’ mist. Sermons grew longer, things barely clarified. The Louvre painting never reached the Brothers’ chapel. Documents from a few years later speak to Leonardo haggling over price. His stock had risen in the 1480s, the painting seems to have been seen from the start as something unprecedented and wonderful (the Louvre’s is the version copyists soon fastened on), and it may well be that a courtier or emissary had made him a better offer. Some scholars wonder if the Confraternity balked at the picture, considered as an exposition of its great Immaculate theme. It does seem to make more sense — though nothing, in my view, is ever going to edge the fantastical world of grotto and *meteora* into a safe Marian frame — as an illustration of a popular story from the Apocrypha, which has the infant John the Baptist, in flight from Herod’s executioners, come across Christ on his flight into Egypt. Though never was Egypt like this. Maybe the trigger for the temple of boulders was a line from the Song of Songs: ‘My dove in the clefts of rocks (*in foraminibus petrae*), in the cavities of walls (*in caverna maceriae*), reveal your countenance to me.’ This reads to me as a high prefiguration of Yeats’s ‘I offer to love’s play/ My dark declivities’ (and I dare say did to its first audience) but I accept that by Leonardo’s time it had been thoroughly allegorically cleansed. Whether the clefts and cavities are given back in the painting something of their Old Testament

charge – erotic, portentous, delicate, not quite real – is another matter... (For the rest of this free review, see <http://www.lrb.co.uk/v34/n01/tj-clark/the-chill-of-disillusion>)

IAS-Kress Lecture in Venice June 6, 2012



Debra Pincus, independent scholar and research associate at Department of Sculpture and Decorative Arts, National Gallery of Art, and author of *The Tombs of the Doges of Venice: Venetian State*

Imagery in the Thirteenth and Fourteenth Centuries, will present a lecture entitled “The Lure of the Letter: Renaissance Venice and the Recovery of Antique Writing” for the third annual Italian Art Society-Kress Foundation Lecture Series in Italy. The lecture takes place at the Palazzo Cavalli-Franchetti, seat of the Istituto Veneto di Scienze, Lettere ed Arti on June 6, 2012 at 5:30 pm. More information at <http://italianartsociety.org/?pageit+195>

GSESC Google Group

IAS Graduate Student and Emerging Scholars--a growing network of scholars in Europe and the States--have a new Google group, which any IAS member can join. The listserv offers a quick way to review calls for papers, university conferences for graduate students, post-doctoral grants and fellowships, and news articles of interest. IAS members teaching in graduate programs can keep up with opportunities to recommend to their graduate students. To join, go to Google groups, search Italian Art Society, and fill in the form. To email, go to IASGSC@googlegroups.com

CALLS FOR PAPERS

See also http://italianartsociety.org/?page_id=150

IAS @ College Art Association Meeting

New York, New York February 13-16, 2013

IAS Short Session: *Disegno*

Diana Gisolfi, Pratt Institute

Deadline: May 1, 2012

Send Proposals to: dianagisolfi@gmail.com

Like many words in Italian, *disegno* signifies a complex concept, one that carries broad references and restricted meaning. Indeed, the complexity of the concept *disegno* transcends its literal translation of “design” and “drawing.” In theoretical writings, often centered in the Italian Renaissance but certainly not confined to it, the word has been associated with Platonic thinking and Catholic theology, debated in dialoghi, and used in the

service of the Academy. The material product *disegno* is ever changing, encompassing not merely various media on paper, but also under drawings on various surfaces, blueprints, and computer generated designs. This session calls for meditations on this term *disegno* seeking examination of its dual or multiple meanings, its uses in historical writings, and/or its practical applications in any period in Italy. Paper proposals could address any aspect of the concept, from the “idea” formed in the artist’s imagination to *disegno*’s material expression in paper, object, building, landscape, or cityscape.

IAS Long Session: Bad Boys, Hussies, and Villains
George R. Bent, Washington and Lee University

Deadline: May 1, 2012

Send Proposals to: bentg@wlu.edu

The landscape of Italian history is littered with the refuse of the damned. From Caligula to Boniface VIII, Lucrezia Borgia, Caravaggio, Benito Mussolini, Cicciolina and Silvio Berlusconi, the louts, criminals, and demons of sunny Italy have inspired titillation, revulsion, and even military intervention from those they have scorned. This session seeks to place these devils in the context of visual representation, produced at moments in history either in support of their now-discredited policies and personalities or in opposition to them.

College Art Association

Non- IAS Sessions of Potential Interest

Deadline: May 4, 2012

Download the pdf

<http://www.collegeart.org/proposals/>

Beyond the Paragone

Sarah Betzer, Univ. of Virginia & Laura Weigert, Rutgers University

Medieval Art & Response, ca. 300-ca. 1500

Theresa Flanigan, The College of Saint Rose & Holly Flora, Tulane University

ICMA: Jerusalem: Medieval Art, History and Sanctity through the Eyes of Many Faiths

Cathleen A. Fleck, Saint Louis University

A Renaissance Remnant: The Political Iconography of Justice

Judith Resnik, Yale Law School & Ruth Weisberg, University of Southern California

Gender & Artistic Practice in Early Modern Europe: Media, Genres, and Formats

Andrea Pearson, American University & Melissa Hyde, University of Florida

The Art of the Gift: Theorizing Objects in Early Modern Cross-Cultural Exchange

Nancy Ulm, Binghamton University & Leah Clark, St. Michael's College

Seventh Quadrennial Italian Renaissance Sculpture Conference

November 8-10, 2012

Spencer Museum of Art, Lawrence, Kansas

Deadline: May 15, 2012

The seventh quadrennial Italian Renaissance Sculpture Conference (aka: Provo/Athens) will convene at the University of Kansas, with William E. Wallace, Barbara Murphy Bryant Distinguished Professor of Art History at Washington University, delivering the plenary lecture. Papers that address issues related to Italian sculpture from the fourteenth through the sixteenth centuries are invited. Limited travel funds are available for graduate student speakers and/or speakers traveling from abroad. Please submit proposals (350 words) and a current curriculum vita to sjc@ku.edu. Speakers will be notified of the committee's decision by June 15. The conference coincides with the exhibition "Giorgio Vasari and Court Culture in Late Renaissance Italy," to be held at the Spencer Museum of Art from September 15-December 9, 2012. The conference is free and open to the public, but registration is required. For more information, see <http://www.spencerart.ku.edu/conferences/vasari/>

66th Annual Conference of the Society of Architectural Historians

Buffalo, NY, April 10-14, 2013

Deadline: June 1, 2012

Perception, Experience in the Italian Garden 1500-1750

Early modern visitors delighted in the gardens and villa estates built throughout the Italian peninsula. This session seeks papers that examine and interpret the rhetorical nature of primary sources for the social experience and perception of Italian gardens. Primary sources may include guidebooks, maps, architectural plans, diaries and letters, poetry, paintings and drawings, and legal documents. Papers that discuss the experiences of non-elite viewers whose voices are elusive or difficult to discern, such as architects, stonemasons, fountaineers, gardeners, and women are especially welcome.

Free-Standing Chapels in Medieval and Early Modern Europe

The urban and rural landscapes of pre-modern Europe were dotted with free-standing chapels serving a wide variety of functions and constituencies. Many still stand above ground (sometimes with new uses), whereas others are documented to varying degrees through archaeological reports, drawings, and written accounts. These chapels still await the kind of thorough,

systematic studies made of chapels built directly onto churches (as at Santa Croce and Santa Maria Novella in Florence) or elite households (e.g., the Sainte-Chapelle). The premise of this panel is that a better understanding of the architectural features and functions of free-standing chapels is crucial to forming a more nuanced picture of their counterparts within churches and households, as well as to broadening our understanding of pre-modern European architecture.

Epen-Illustrationen des 13. bis 15. Jahrhunderts

Universität Wien, Institut für Kunstgeschichte, Päch-Archiv / Forschungszentrum für Buchmalerei,

February 28 - March 2, 2013

Deadline: September 9, 2012

The growth of profane narrative literature represented a profound challenge for painters and particularly for illuminators: faced with the limits of applicable material from the traditions of European painting – which had emerged from the spectrum of religious subjects – they created new pictorial systems. This required invention, imagination, and creative engagement with the texts in a way that had not occurred for centuries. But the users of the books were also challenged: their imaginations were supported by the painted images, and, at the same time, determined by them – a tension that surely influenced the reading and memory of texts. The illustration of epics made an essential contribution to the development of reading, book, and visual culture in the Late Middle Ages. The conference seeks to particularly examine manuscripts with extensive pictorial cycles.

10th Anniversary of the "Rome Through the Ages" University of California Education Abroad

Program

Early Modern Rome 2 (1341-1667)

October 10-12, 2013 University of California, Rome

Deadline: November 15, 2012

Early modern Rome was contradictory and complex; its vernacular and high culture animated and rich. From Petrarch's crowning as Poet Laureate on the Capitoline in 1341 to the pontificate of Alexander VII Chigi in 1667, this conference aims to bring together scholars from a range of disciplines—history, art and architectural history, literature, music, dance, religious studies, food studies, philosophy, history of medicine or science, and others—to investigate the city and the campagna romana through a variety of different approaches and methods. EMR 2 will extend the confines of the city by organizing sessions on the campagna romana, in particular on the Orsini-Odescalchi Castle of Bracciano. The articles selected for the Bracciano panels will be re-examined after the conference by a special committee and published in two different texts: a scholarly book in English with an academic press and an abbreviated publication in Italian and English to illustrate the history, art and architecture of the Orsini-Odescalchi Castle. Papers, in

either English or Italian, should be 20-minutes. Please send a one-page CV and 150-word abstract to jlhairston@epitaly.it

Porticvm, a digital journal of medieval studies appearing half-yearly, aims to provide a platform for young researchers in medieval art and history. We encourage interdisciplinary submissions, as well as those with a particular focus on Romanesque and Gothic Art. The editorial board will also be organizing conferences and colloquia to promote the work of emerging scholars. Email articles to porticvm@gmail.com.

Conferences to Attend



International Congress on Medieval Studies

May 10-13, 2012 Kalamazoo, MI

<http://www.wmich.edu/medieval/congress/sessions.html>

IAS sessions run from Thursday, May 10, 7:30pm to Friday, May 11, 5pm. The rest of the schedule includes papers by IAS members or subjects that relate to the study of Italian art. **Please note-- this listing is updated from the published schedule.

Thursday, May 10, 1:30-3 pm

Session 86: French Cultural Traditions in Italy

Writing between the Lines: Andrea da Barberino's *Ugon d'Alvernia* and the Adaptation of the *Huon d'Auvergne*
Stephen Patrick McCormick

Warrior Women and Love between Men in the Aspremont Tradition

Jason Jacobs, Roger Williams Univ.

Savoy and Piedmont within the Late Medieval Franco-Padanian Literary Continuum

Kevin Reynolds, York Univ.

The Relationship between *L'Escoufle* and *L'Istoria di Ottinello e Giulia*, a Working Hypothesis

Giulia Murgia, Univ. degli Studi di Cagliari

Thursday, May 10, 7:30-9 pm

Session 163: Italian Art and the Confluence of Cultures I: Early Medieval Art in Italy

The Female Image of Power in Lombard Culture
Giuseppa Zanichelli, Univ. degli Studi di Salerno
From Aquileia to Aosta: An Art of Northern Italy or Bishops at the Borders

Evan A. Gatti, Elon Univ.

The Counter-Carolingian Renaissance: Paschal I and His Apocalyptic Women in Santa Prassede

Nancy Ross, Dixie State College of Utah; Thomas Skousen, Independent Scholar

Friday, May 11, 10-11:30 am

Session 197: Apothecaries and Medical Texts in Medieval Italy

Italian Translation of *Macer floridus* in Late Medieval Manuscripts: Some New Discoveries

Iolanda Ventura

The "Liber exemplaribus herbarum manu pictis": A Phyto-iconographic Repertoire Spanning over a Century in the Herbaria Illustrated Manuscripts Produced in Northern Italy in the 14th-15th Centuries

Caterina Barbon, Univ. degli Studi di Udine

The Reception of the *Almansore* and the Origins of the Italian Medical Text

Rosa Piro, Univ. degli Studi della Basilicata

Session 205: Italian Art and the Confluence of Cultures II: "Latin" and "Greek" Visual Cultures on the Italian Peninsula

Roman Art as Byzantine Art, ca. 700 CE

John Osborne, Carleton Univ.

Kairos: On the Efficacy of a Classical Motif in Italian Art

Christine Ungruh, Freie Univ. Berlin

Friday, May 11, 12 noon

Italian Art Society Business Meeting

Friday, May 11, 1:30-3 pm

Session 257: Italian Art and the Confluence of Cultures III: The Art of Islands and Islets

Parma and Paris in ca. 1200

Dorothy F. Glass, Independent Scholar

Warring and Wanton Women: The Painted Ceiling of the Palazzo Chiaramonte-Steri

Kristen Strehle, Cornell Univ.

Friday, May 11, 3:30-5 pm

Session 311: Italian Art and the Confluence of Cultures IV: Cross-Cultural Exchanges within and beyond the Peninsula

The Byzantine Tradition and Italian Maniera Greca Painting:

The Case of the Pushkin Madonna from Pisa

Jaroslav Folda, Univ. of North Carolina-Chapel Hill

Real and Symbolic Caves of Contemplation, Italy and Beyond.

Amy Neff, Univ. of Tennessee-Knoxville

Cross-Cultural Exchange in the Later Trecento: Carrara

Padua and the Court of Emperor Charles IV

Anne Derbes, Hood College

Saturday, May 12, 10-11:30 am

Session 348: In Honor of E. Ann Matter I: The Writings, revelations and Reception of Italian Women Mystics

Clare of Assisi, Her Hagiographers, and the Song of Songs

Catherine Mooney, Boston College

Le parole del corpo nel linguaggio di alcune mistiche italiane

Mariateresa Fumagalli, Beonio Brocchieri, Univ. degli Studi di Milano

The Edition of Lucia Brocadelli of Narni's Revelations

Armando Maggi, Univ. of Chicago

Session 386: The Usage of Models in Medieval Book Illumination (Ninth to Fifteenth Century)

Wall Painting in Central Italy and the Quest for a Unitary Model

Alison Locke Perchuk, Occidental College

The Models of the Illuminators around 1200

Laurence Terrier, Univ. of Geneva

A Model Community? Archetypes for Illumination in Thirteenth-Century Oxford

Cynthia Johnston, Institute of English Studies, Univ. of London

Use and Adaption of Models by the Masters of Zweder van Culemborg

Miranda Bloem, Univ. van Amsterdam

Saturday, May 12, 3:30-5 pm

Session 491: Seeing Saints in Art

Cuthbert, Edmund, and Alexis: Hagiographic Illustration in Post-Conquest England

Kathryn Gerry, Univ. of Kansas

Saint Nicholas of Bari in the Art of Norman Italy: The Devotion of Roger II of Sicily

Dawn Marie Hayes, Montclair State Univ.

The Saints' Absent People: Making Saints Local in Late Medieval Images

Kateřina Horníčková, Institut für Realienkunde des Mittelalters und der frühen Neuzeit

Session 513: Italian Cities and Their Saints

A Saint for Merchants and the Saint Merchant: Innocent III and the Case of Homobono of Cremona

André Luis Pereira Miatello, Univ. Federal de Minas Gerais

Zita of Lucca and the Miraculous Beans

Mary Harvey Doyno, Princeton Univ.

Lucca's Gabella Maggiore: A Fortuitous Window into an Urban Economy

Daniel Jamison, Centre for Medieval Studies, Univ. of Toronto

Plague and Public Health in Fifteenth-Century Mantua

Marie-Louise Leonard, Univ. of Glasgow

Sunday, May 13, 8:30-10 am

Session 545: The con-text of Church Decoration in the Middles Ages I

Reflecting the Spoken Word: Ottonian Treasury

Bindings and the Easter Liturgy at Bamberg

Susannah D. Fisher, Rutgers Univ.

The Viewing Order of the Romanesque Murals on the Tunnel Vault of the Nave of Saint-Savin-sur-Gartempe (Vienne)

Delia Kottmann, École Pratique des Hautes Études/Technische Univ. Dresden

Images and Words in Churches in Northern Italy

Carlotta Taddei, Univ. degli Studi di Parma

The Maundy Thursday Readings in the Mural Paintings of Late Byzantine Churches

Judith Soria, Institut national

Sunday, May 13, 10:30-12 noon

Session 551: Gardens and Nature in Medieval Italy

Selva, Forest, Giardino: Three Stages of a Poetic Program

Elisa Modolo, Univ. of Pennsylvania

Sowing in Tears: Petrarch's Garden after Dante

Francesca Southerden, Wellesley College

Cultivating Soul through Soil: Petrarch's Care of the Self and Carthusian Horticultural Practices

Demetrio S. Yocum, Univ. of Notre Dame

Earthly Gardens of Delight: Boccaccio's Response to Dante in *Decameron* III.1

Chelsea A. Pomponio, Univ. of Pennsylvania

Carrara Marble and the Low Countries

June 4-8, 2012, Rome-Carrara

Registration deadline: May 15, 2012

This international conference will discuss the extraction of Carrara marble, the trade of it to the Low Countries and its use in architecture and sculpture from the Late Middle Ages to present day. The conference hopes to encourage material studies of Carrara marble applications in the Low Countries following theoretical and practical models explored in Italy in the last few decades, particularly those concerning Michelangelo, Bernini and Canova. For registration information, see

<http://www.knir.it/nl/nieuws-mainmenu-35/activiteitenkalender-mainmenu-36/342-conference-carrara-marble.html>

Early Modern Merchants as Collectors

Ashmolean Museum, University of Oxford, UK

June 15-16, 2012

<http://earlymodernmerchants.ashmus.ox.ac.uk/>

International experts in the field of collecting will be presenting papers addressing merchant collectors across a wide geographical range, from Europe to Persia, India and Japan; and a broad spectrum of objects from icons to books, plants and paintings.

SUMMER EXHIBITIONS

Tintoretto

February 24- June 10, 2012

Scuderie del Quirinale, Rome

<http://english.scuderiequirinale.it/categorie/exhibition-001>

"The most fearsome brain painting has ever known" is how Giorgio Vasari described Jacopo Robusti (or Canal), better known as Tintoretto (1519-1594). This revolutionary artist is one of the main Italian sixteenth century painters never to have had a major monographic exhibition devoted to his work to date. If we ignore the thematic exhibition of his portraits held in Venice in 1994, the last exhibition of his work was held in 1937, also because it is virtually impossible to move his huge Venetian canvases. The

exhibition at the Scuderie del Quirinale aims to fill that gap by fully illustrating the three main themes that distinguish the great Venetian master's work: religion, mythology and portraiture.

Titian's Diana and Callisto

March 1- July 1, 2012

The National Gallery, London

<http://www.nationalgallery.org.uk/whats-on/exhibitions/titians-diana-and-callisto>



This display celebrates the recent acquisition of Titian's *Diana and Callisto* by the National Gallery and the National Galleries of Scotland. Its companion painting, *Diana and Actaeon* was bought by the Galleries in 2009. Painted simultaneously as a pair, and probably intended to hang facing each other, the two paintings have remained together since they left Titian's studio. They belong to a series of large-scale mythological works inspired by the Roman poet Ovid's 'Metamorphoses'. Titian painted them between 1556–9 for the Spanish king Philip II.

Capturing the Sublime: Italian Drawings of the Renaissance and Baroque

March 25- July 8, 2012

Art Institute of Chicago

<http://www.artic.edu/aic/exhibitions/exhibition/capturingthesublime>

The art of drawing assumed an unusually prominent role in Italy during the Renaissance and Baroque eras, not only in the training of artists and the demonstration of inherent genius and ability but also in the systematic development of projects that were ultimately collected and treasured as works of art in their own right. Although most drawings were undertaken for utilitarian purposes—to master representation or to prepare larger compositions—the evidence such sheets provide of an artist's unique temperament and style led sixteenth-century artist and author Giorgio Vasari to amass drawings as a reflection of those lives.

Titian's First Masterpiece

April 4- August 19, 2012

The National Gallery, London

<http://www.nationalgallery.org.uk/whats-on/exhibitions/titians-first-masterpiece/39826>



The Flight into Egypt gave Titian a chance to display his precocious skills in depicting landscapes. The painting reveals an already bold

brushwork and exhilarating use of color. The artwork, which has been generously lent to the National Gallery by the Hermitage Museum, St Petersburg, will go on display after years of skilled restoration. This is the first time the painting has been seen outside Russia since 1768, when Empress Catherine the Great purchased it in Venice.

Leonardo da Vinci: "La Sainte-Anne"

March 6 – June 26, 2012

Louvre Museum, Paris

<http://www.louvre.fr/>

In celebration of the restoration of Leonardo's *Virgin and Child with Saint Anne*, all of the documents that contributed to the understanding of the masterpiece's creation will be brought together for the first time since the artist's death. Studies, drawings, archive pieces and more will be put on display. The restoration has been extremely controversial, with members of the Advisory Committee resigning over disputes about the level of cleaning, so the exhibit will be doubly interesting.

The Essence of Beauty: 500 years of Italian Art

April 6-August 12, 2012

Kelvingrove Art Gallery & Museum, Edinburgh

<http://www.glasgowlife.org.uk/museums/our-museums/kelvingrove/whats-on/exhibitions/Italian-art/Pages/default.aspx>



Based on the new in-depth catalog by Peter Humfrey (University of St Andrews), over forty fine paintings, dating from the late fourteenth to the nineteenth centuries, form the basis of the chronologically-themed displays. The exhibition includes decorated arms and armor, fine sculpture, Venetian glass and fine ceramics, all of which provide a broader historical and artistic context for the paintings.

The Sanctuaries of Demeter and Persephone at Morgantina

April 14, 2012–January 21, 2013

The Getty Villa, Malibu

<http://www.getty.edu/art/exhibitions/morgantina/>

A cache of votive offerings excavated from the sanctuaries of Morgantina is on loan from the Museo Archeologico of Aidone, Sicily. These objects, which date from 400 to 200 B.C., were given as gifts by worshippers to Demeter and her daughter Persephone, goddesses of agricultural fertility. Ranging from terracotta figures of the deities to bone hair

pins and oil lamps used in nocturnal rituals, the artifacts reveal worship practices and highlight the vibrancy of local craftsmanship. Several works have been conserved by the Getty, such as a bust of Persephone, for which treatment uncovered a painted scene of dancing women on her garment.

Antico: The Golden Age of Renaissance Bronzes

May 2- July 29, 2012

The Frick Collection

<http://www.frick.org/exhibitions/antico/>



This is the first monographic exhibition in the United States dedicated to Jacopo Alari Bonacolsi, known as Antico (c. 1455–1528). As sculptor to the Gonzaga courts at Mantua and in northern Italy, Antico earned his name, "the antique one," for his creation in the classical style of statuettes, reliefs, and busts that are distinguished by their

opulence and beauty. A series of free lectures accompanies the show.

Leonardo da Vinci: Anatomy

The Queen's Gallery, Buckingham Palace

May 4- October 7, 2012

<http://www.royalcollection.org.uk/default.asp?action=article&ID=945>



The largest ever exhibition of Leonardo da Vinci's studies of the human body will be shown at The Queen's Gallery in Buckingham Palace. Leonardo has long been recognized as one of the great artists of the

Renaissance, but he was also a pioneer in the understanding of human anatomy. He intended to publish his ground-breaking work in a treatise on anatomy, and his discoveries would have transformed European knowledge of the subject. But on Leonardo's death in 1519 the drawings remained a mass of undigested material among his private papers and their significance was effectively lost to the world for almost 400 years.

Bellini, Titian, and Lotto: North Italian Paintings from the Accademia Carrara, Bergamo

May 15- September 3, 2012

Metropolitan Museum of Art

<http://www.metmuseum.org/exhibitions/listings/2012/accademia-carrara>

Founded in the eighteenth century and housed in a Neoclassical building, it contains a range of masterpieces

dating from the fourteenth to the nineteenth century. At its core is a group of pictures from the Renaissance. Because of



closure for restoration the Academy has lent fifteen masterpieces by Venetian and north Italian painters of the fifteenth and sixteenth centuries, including works by Bellini, Titian, and Lorenzo Lotto.

Heaven, Hell, and Dying Well: Images of Death in the Middle Ages

May 29- August 12, 2012

Getty Center of Los Angeles

<http://www.getty.edu/visit/exhibitions/future.html>

Death and the afterlife were stirring subjects that challenged and inspired the creativity of the artists who illuminated manuscripts. Delightful and disturbing visions of heaven and hell fueled the viewers' imaginations. Books adorned with depictions of God's mercy, saved souls in paradise, and the rewards of the blessed instilled hope, while morbid and sometimes horrific illustrations of funerals, demons, and the punishment of the wicked prompted pious Christians to repent for their sins. At the core of visual devotion stood images of Christ's Passion and crucifixion, promising resurrection and eternal life.

The Invention of Fantasy: Eighteenth-Century Venice

June 2- September 30, 2012

Museum of Fine Arts, Boston

<http://www.mfa.org/exhibitions/invention-fantasy>

Venice in the eighteenth century, the age of Casanova, was one of the pleasure centers of Europe, famed for its theater and opera and its carnival maskers. Giovanni Battista Tiepolo's voluptuous painted cloudscapes with figures opened illusionistic light-filled vistas in ceilings; his drawings and prints have a comparable aerial lightness and luminosity. He was assisted by his son Domenico, who, when he retired from painting about 1785, concentrated on making finished drawings on biblical and mythological themes, as well as remarkably playful and whimsical scenes of Venetian daily life.

Bagliori dorati, il gotico internazionale a Firenze 1375-1440

Florence, Uffizi Gallery

June 19- November 4, 2012

<http://www.tickitaly.com/blog/2012/02/florence-uffizi-gallery-exhibition-2012-gothic-art>

The second major exhibition at the Uffizi in 2012, this display of Gothic art can be translated as 'Golden (choose between:) glimmers/glows/dazzles/glints', and highlights an incredible period in Florence's artistic past, a rich and abundant era from the times of Cosimo de' Medici the elder.



Works come from public and private collections both national and international, and as well as key pieces from well-known masters (such as Paolo Uccello and Lorenzo Ghiberti), the exhibition also aims to highlight the works of relatively unknown artists, as well as less typical mediums. There are sculptures in wood and marble alongside illuminated manuscripts and works sacred and profane.

NEWS AND ANNOUNCEMENTS

In January PBS aired “Mystery of a Masterpiece,” which explored the attribution of a profile portrait of a woman in a small chalk drawing on vellum to Leonardo da Vinci. See <http://www.pbs.org/wgbh/nova/tech/mystery-masterpiece.html>

Luke Syson has left the National Gallery, London to become Iris and B. Gerald Cantor Curator in Charge of the Department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art. Syson succeeds Ian Wardropper, who became director of The Frick Collection in New York.

The Prado announced that infra-red reflectography of the museum’s replica of the Mona Lisa suggests it is a contemporary copy, produced by an assistant in the workshop of Leonardo da Vinci. <http://www.time.com/time/world/article/0,8599,2105928,00.html>

Specially commissioned works by contemporary artists, choreographers, composers, dancers and poets, created in response to Titian's *Diana and Actaeon*, *The Death of Actaeon* and *Diana and Callisto*, all of which were inspired by Ovid's poem 'Metamorphoses,' will be presented at the National Gallery, London, July 11 to September 23, 2012. <http://www.nationalgallery.org.uk/what'son/exhibitions/metamorphosis-titian-2012>

“Americans in Florence: Sargent and the American Impressionists” will be on view at Palazzo Strozzi, Florence, from March 3- July 15, 2012 in recognition of the 500th anniversary of the death of Amerigo Vespucci. <http://www.palazzostrozzi.org/SezioneAmericani.jsp?idSezione=1453>

The Mellon-funded Centenary Project of the Burlington Magazine Index (1903-2002) is now completed and online. The index contains not only a complete index of all articles, but also an index of all illustrations in the Burlington Magazine 1903-2002. It is possible to browse as well as search the index, which contains lists of artists, collectors, museums, patrons, buildings dealers and commercial galleries. See <http://index.burlington.org.uk/>

“Translating the Past: A Workshop on Medieval and Renaissance Sources devoted to Art, History, and Literature” will be held at The International Studies Institute at Palazzo Rucellai, Florence: June 1-30, 2013. For more information, www.palazzorucellai.org/resources/editor/File/project.pdf

If you have not looked at the excellent new webpage listing IAS members’ recent publications, see http://italianartsociety.org/?page_id=1682

Italian Art Society Membership and Donations

http://italianartsociety.org/?page_id=46

If you have not renewed your 2012 IAS membership, please do so immediately. Members are encouraged to pay on-line through our user-friendly website. Alternatively, checks may be mailed to Dr. Alison Perchuk, AHVA, Occidental College, 1600 Campus Rd – M2, Los Angeles, CA. 90041, USA. Annual membership costs \$20. Students receive a special discount rate of \$10. Thank you for your continued membership. Please encourage other colleagues to join.

As a non-profit organization, the IAS seeks donations from individuals and organizations wishing to promote the study of the visual arts and architecture of Italy, from antiquity to the present. Funds will help support the IAS’s annual operations, including travel grants for graduate students and emerging scholars who are presenting their work at conferences in the USA and abroad, and a lecture series that fosters exchange between the North American and Italian scholarly communities. The IAS seeks general operating contributions, and is also happy to work with donors to direct contributions toward specific purposes, including travel grant support and the establishment of research or publication funds. If you have questions, please e-mail Alison Perchuk, treasurer@italianartsociety.org

Newsletter Contributions and Notices

Members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the fall issue, we are looking for reviews of recent Italian sculpture and painting shows, as well as more coverage of Medieval, Baroque and Modern Italian art and architecture. If you are interested in writing a feature (approximately 800-1200 words) for the next issue, please contact Kay Arthur by around June 1 at newsletter@italianartsociety.org. Deadlines for the IAS

newsletters are: Fall Newsletter: news deadline August 15/ publication September 1; Winter Newsletter: news deadline January 15/ publication date February 1; Spring Newsletter: news deadline April 15/ publication May 1. If you have any other comments or suggestions, please contact the Newsletter editor (as above).

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