President’s Message from Sean Roberts

May 1, 2017

Dear Members of the Italian Art Society:

I want to begin my first message as president by once again thanking my predecessor Sheryl Reiss for her tireless work on behalf of our organization. Under her leadership the Italian Art Society grew to include an active membership of over 500, saw the establishment of a successful mentoring program for early career scholars, and began in earnest the hard work of increasing our visibility in areas outside of our traditional strengths in the medieval and early modern periods. Perhaps most importantly, Sheryl was instrumental in the fund-raising that has allowed us to significantly increase the number of grants that we are able to offer, especially through the generosity of the Peter Fogliano/Hal Lester Foundation. I know that all of you will join me in congratulating her both on the accomplishments and on the well-earned opportunity to devote her full attention once again to her research, including currently as a short-term fellow at the Newberry Library.

I also want to extend my thanks to all of our officers, executive committee members, and committee chairs and members who have recently completed their terms of service. I am excited to be working with the dynamic team that we now have on board, including Executive Vice President Mark Rosen and Vice President for Program Coordination Karen Lloyd.

The busy spring conference season began with the annual meeting of the College Art Association in New York City. On Friday, February 17, 2017, the IAS sponsored our session titled “Italianità diversa: Diversity and Multiculturalism in Italian Art,” organized by Jennifer Griffith (American University of Rome and Iowa State University in Rome). The well-attended session included papers on “Black African Winds in Italian Images, 1490–1632” (Paul Kaplan, Purchase College, State University of New York); “A Foreign Local: Forming Early Modern Venetian Identity via Saint Mark” (Letha Ch’ien, University of California, Davis); and “The Designs of Fortuny through the Lens of Venetian Renaissance Fabric” (Wendy Ligon Smith, Independent Scholar). The Emerging Scholars Committee hosted a successful lunchtime information session, which I was able to attend and get the chance to meet some of our newest members.

Of course, CAA also served as the occasion for our annual members’ business meeting. Along with committee reports to the membership and discussion of our ongoing mission and strategy, the meeting served to honor several early presidents of the Society: Sharon Dale, Diane Cole Ahl, Gary Radke, Anita Moskowitz, and John T. Paoletti. More information on the early history of the IAS may be found on our website. Moskowitz, Cole Ahl, and Paoletti all were able to attend in-person and were presented with a token of our appreciation for their formative work, a copy of the award-winning The Miraculous Image in Renaissance Florence by Megan Holmes, the IAS/Kress Lecture speaker for 2016. This meeting was followed by our gala reception to celebrate the thirtieth anniversary of the founding of the IAS. Both meeting and reception took place in a beautiful private space at the New York restaurant Il Gattopardo. Some sixty of our members were able to attend and the setting proved to be a real oasis from the always-hectic atmosphere of CAA. I was especially pleased to have this opportunity to honor the history of the IAS, look forward to its future, and to meet so many of you in person.

As usual, the IAS and our members were extremely visible and busy at the recent meeting of the Renaissance Society of America. The 63rd annual conference was held in Chicago from March 30 to April and saw five sessions sponsored by the IAS. These included “Altarpieces on the Move: Religious Art Redeployed in Early Modern Italy,” organized by Gail Feigenbaum (Getty Research Institute) and Sandra Richards (Department of Canadian Heritage, Government of Canada); “Eternal Painting? The Meaning and Materiality of Copper Supports,” organized by Sally R. Higgs (Courtauld Institute of Art) and Alexander J. Noelle (Courtauld Institute of Art), for which I had the pleasure of serving as chair and discussant; “Trecento Art beyond Italy,”
organized by Amy Gillette (Temple University); and two linked sessions, “Lying in State: The Effigy in Early Modern Italian Funerary Arts ca. 1400 - ca. 1650,” organized by Lara Langer (CASVA). In addition to these sessions, the Emerging Scholars Committee held a highly successful publishing workshop with editors Erika Gaffney and Alison Levy. My sincere thanks to both for their being so generous with their time and wisdom in encouraging up and coming members of the IAS.

On Friday evening, March 31, the IAS hosted a reception, jointly sponsored by the Historians of Netherlandish Art and the Bibliotheca Hertziana, in the historic environs of the Newberry Library. The reception continued an enormously popular tradition begun several years back but was our first partnership with the Hertziana, a relationship that I hope will continue to grow. We drew a large crowd, even a bit larger than we expected. I can only hope that running out of red wine at an event focused principally on Italian art does not prove a hanging offense! I am grateful both to our partners and to the Newberry for helping to make this event such a success, and especially to Lia Markey, director of the Center for Renaissance Studies for her assistance.

Receptions like those at CAA and RSA represent extremely important opportunities for more intimate networking and socializing at these increasingly large and diverse conferences. They also require a significant amount of planning and preparation. Thus, it is with a certain sadness that I announce that Events Coordinator Gilbert Jones is stepping down from his position on June 1. Gilbert has been instrumental in organizing these successful events and his shoes will be hard to fill. I want to take this opportunity both to thank him for his service and to congratulate him on moving into the next chapter of his life as he pursues a doctorate in art history at Case Western Reserve University beginning this fall.

As spring transitions to summer, we are sponsoring sessions at a couple of rapidly approaching conferences. The 52nd International Congress on Medieval Studies in Kalamazoo, taking place from May 11-14, includes two IAS sessions, “Digital Reconstructions: Italian Buildings and their Decorations,” organized by Kaelin Jewell (Temple University) and Amy Gillette (St. Joseph’s University); and “Obscured by the Alps: Medieval Italian Architecture and the European Canon,” organized by Erik Gustafson (George Mason University). We are also sponsoring a session at the 70th annual conference of the Society of Architectural Historians (SAH), held this year in Glasgow, Scotland from June 7-1. Our session is co-organized by Marius Hauknes (University of Chicago) and Alison Locke Perchuk (California State University Channel Islands).

I am especially pleased to announce the speaker for the 2017 IAS/Kress Lecture: Professor Babette Bohn of Texas Christian University in Fort Worth. Professor Bohn’s talk is titled “Il ‘fenomeno bolognese’ rivisto: donne artiste a Bologna tra quattrocento e settecento” and will be delivered in Italian. The lecture will be held in the Aula Magna of the former monastery of Santa Cristina that now houses the Department of the Arts – Alma Mater Studiorum, University of Bologna, in Bologna, Italy and will be followed by a light reception. I will be attending the lecture and introducing Professor Bohn, and I hope to see many of you there.

Having served the IAS since 2013, first as Secretary and then as Executive Vice President, I look forward with real excitement to leading our organization over the next two years. I hope, during this time, to continue to foster the growth in membership that my predecessors have so successfully begun. I remain committed to increasing the visibility of the IAS through supporting excellent programing and publications in all fields of Italian art. Most importantly, as university budgets continue to tighten, and as trusted sources of support like the NEH seem increasingly less certain, I believe that the IAS’ commitment to funding travel and research for our members will become ever more vital. I look forward to developing such opportunities and I hope all of you will join me in those efforts.

a presto,
Sean

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ITALIAN ART SOCIETY NEWS

IAS Co-Sponsors the Midwest Art History Society’s Keynote Panel in Cleveland
By Robert Randolf Coleman, University of Notre Dame

The Midwest Art History Society’s 44th Annual Conference https://www.mahsonline.org/conference/ opened at the Cleveland Museum of Art on Thursday evening April 6, 2017 with a keynote event devoted the momentous restoration of Raphael's Cartoon for the School of Athens currently underway at the Veneranda Biblioteca Ambrosiana in Milan. Speakers included the Rev. Dr. Alberto Rocca, Director of the Pinacoteca Ambrosiana and Dr. Maurizio Michelozzi, Paper Conservator and Head of the Restoration Team.

The Cartoon, executed in 1510 entirely in Raphael’s hand, was made to preserve the master’s design for the working cartoon that was ultimately destroyed in the making of the School of Athens fresco for the wall of the Stanza della Segnatura, Vatican Palace. Rocca offered a history of the Ambrosiana’s ownership of the Cartoon, beginning with its loan to the Ambrosiana in 1610 and eventual acquisition by Cardinal
Federico Borromeo in 1626. The *Cartoon* was initially displayed in two halves, and as such fostered theological and artistic interpretations of the work as representing St. Paul Preaching in Athens, on one side, and Christ Preaching, on the other.

Michelozzi’s fascinating presentation on the current state of restoration revealed the difficulties and complexities associated with conserving a twenty-six foot work composed of multiple sheets of paper. As the first Italian masterpiece taken to Paris by Napoleon in 1798, the work underwent a series of restorative interventions including that by Jean-Pierre Hoccreau at the Louvre. Much of the initial work undertaken on the cartoon was devoted to removing or negating some of the negative consequences of the earlier restoration. The work has also suffered other types of problems, including mold (some of Michelozzi’s most impressive photographs were magnified images of mold spores), and water damage that has left “tide lines” on the surface of the paper which, as a result of Michelozzi and his team’s careful and diligent work, have been minimized. The cartoon has also been backed with canvas, although when the conservation began the adhesion of the paper to the canvas was uneven. Raking light revealed numerous areas of puckering and sagging. Dr. Michelozzi delighted and fascinated his audience for nearly an hour, and all in attendance developed a much keener appreciation for the range of problems that the *Cartoon* presented and the ingenious and thorough treatments that have been implemented. Conservation on the *Cartoon* began when its case was opened in July 2014 (one can view the team at work through a large window in the gallery), and it is expected to be concluded in time to place it in its newly renovated setting scheduled to open to the public in fall 2017.

In addition to a generous subvention from the Italian Art Society, other sponsors of the keynote event included the Istituto Italiano di Cultura, Chicago; the Painting & Drawing Society of the Cleveland Museum of Art; the Midwest Art History Society; and Friends of Art of Case Western Reserve University.

Italian Art Society Events: Past and Future
By Gilbert Jones, IAS Events Coordinator

On Friday, February 17, 2017 the Italian Art Society hosted a celebration to commemorate the thirtieth anniversary of the organization. The event, held in conjunction with the CAA conference in New York, began with the annual business meeting presided over by Sheryl Reiss. The first seven presidents of the IAS were honored with copies of Megan Holmes’s recent book, *The Miraculous Image in Renaissance Florence*. Immediately following the business meeting there was a reception at Ristorante Il Gattopardo. There were over 60 current members and guests in attendance. This reception concluded a year-long celebration of the foundation of the IAS.

The Italian Art Society hosted a reception at the Newberry Library in Chicago during the annual meeting of the Renaissance Society of America, on Friday, March 31, 2017. The reception was co-sponsored by the Bibliotheca Hertziana and the Historians of Netherlandish Art. Over 150 people were in attendance and each organization was well represented at the reception. This year’s reception was made possible through the generosity of the Italian Art Society, the Bibliotheca Hertziana, and the Historians of Netherlandish Art. Lia Markey, the recently appointed director of the Newberry’s Center for Renaissance Studies, was instrumental in helping the IAS secure the Ruggles Hall for the reception. This year’s reception began at 7:00 p.m. with light refreshments and concluded at 9:00 p.m. Many attendees of the reception commented on both the quality of the space and food.

As a society, we try to host receptions at major conferences with an IAS presence; upcoming events are as follows:

**International Congress on Medieval Studies**
Kalamazoo, MI
A reception on Friday, May 12, 2017 will be held in Bernard 215 from 5:15 - 6:30 p.m. The event will be co-hosted with the International Center for Medieval Art.

**Society of Architectural Historians**
Glasgow, Scotland
There will be coffee offered immediately following the IAS-sponsored session on Friday, June 9, 2017, from 10:40 - 11:30 a.m. This is an opportunity to continue the discussion inspired by the papers in the previous session.

**Sixteenth Century Society Conference**
Milwaukee, WI
A reception is being planned for this conference, which runs from October 26-29, 2017.

Currently, events are being planned for future conferences. If you are attending one of the upcoming conferences and would like to work with me on planning...
A: The seed of an idea for this show was planted while I was working on an earlier exhibition based in the MFA’s own collection of Renaissance sculpture, and it was directly inspired by the collaborative work with my colleagues in Objects Conservation and Research Science at the Museum, Abby Hykin and Richard Newman. While clearing out a storage space the attic (literally!), we discovered a long-neglected glazed terracotta sculpture of St. John the Baptist, which was in dire need of conservation treatment. It had been acquired in 1950 as a gift from Mrs. Solomon Guggenheim, the curator at the time recognized its importance and associated it with Giovanni Francesco Rustici, but it then went into storage only emerging in about 2003. We undertook an intensive conservation campaign, studied it using all technical and analytic tools available. It was a central object in the MFA exhibition “Donatello to Giambologna: Italian Renaissance Sculpture at the Museum of Fine Arts, Boston” in 2007 and it is now attributed to Rustici himself. This work keyed us into the larger group of glazed terracotta sculpture in our collection as well as other work going on in Italy, France and England. I focused on the idea of a show about Della Robbia sculpture in American collections, learned that a Della Robbia show had never been mounted in the US, and that Boston was an ideal place for it, since some of the earliest Della Robbia to come to America in the second half of the 19th century were in the MFA’s collection. I sought some important Italian loans and the show shifted slightly in emphasis when it became clear the those loans, especially of Luca della Robbia’s masterpiece in the technique he invented, The Visitation from Pistoia, allowed us to tell the full story of Della Robbia sculpture. The major challenges we faced had to do with the inherent fragility of the objects—could they travel safely?—and the fact that many of them needed conservation before they could travel. But everyone I approached was excited by the idea and so some very complex loans were granted.

Q: The MFA produced a short video in which you discuss the themes of the exhibit. Could you elaborate on how those themes were selected, and how they assist the viewer in understanding the works produced by the Della Robbia workshop?

A: The themes around which the show was organized in Boston (it was presented differently at the National Gallery of Art in Washington) were a direct response to a challenge set to me and my colleagues in Interpretation at the MFA by our then-recently-arrived director,
Matthew Teitelbaum. When Matthew looked at the layout for the show, which was divided into three sections centered on three particularly strong objects or groups of objects, he immediately grasped the quality of emotional expression in the works. He asked if we could assign emotions to each of the sections. While I was wary of this approach, I soon realized that the sections indeed did lend themselves to overarching ideas related to the virtues of Faith, Hope and Love, which allowed me to ground them in Renaissance ideas about these virtues, but also to appeal to contemporary audiences. For example, the first section was devoted to works made for domestic settings, and I would have called that section “Being Florentine” to express how Della Robbia sculpture fit into, expressed and guided life in homes and families in Renaissance Florence. It became “Hope”, framing the discussion within the notion of children and the home as the hope for the future of the family and the city of Florence. These ideas are easily relatable for all viewers.

Q: The works of the Della Robbia are well known among art historians, but are there any sculptures in the exhibit that IAS members are unlikely to have seen before, or ones with which they may be less familiar?

A: The great revelation of the show is being able to see Luca’s Pistoia Visitation out of its niche, without its protective glass barrier, beautifully conserved, and presented under good lighting conditions. Though we all know and love the work, seeing it this way is the greatest moment in the show. But there are also a number of other surprises, including two works that had been in storage for a number of years: Giovanni della Robbia’s monumental Resurrection of Christ from the Brooklyn Museum, which underwent a year-long conservation project funded by the Marchesi Antinori, Spa, honoring their Renaissance ancestors who commissioned the relief and Andrea’s roundel of Prudence from the Metropolitan Museum of Art, which conserved the relief at their own expense for the show. Luca della Robbia’s charming and colorful Madonna and Child from the Oratory of San Tommaso d’Aquino in Florence is hardly known at all, and Friends of Florence helped with that conservation project, recognizing that this was an unsung work by Luca. Finally works by Luca della Robbia the Younger and Benedetto and Santi Buglioni, especially three nearly life-sized saints by the latter, surprised everyone.

Q: What else should we know about the exhibit "Della Robbia: Sculpting with Color in Renaissance Florence"?

A: The exhibition sought to excite people about the innovative technique pioneered by Luca della Robbia, who was seen as the “inventor” of a new technique in his own day. Colorful and shiny, Della Robbia sculpture has perhaps suffered from its own charm. It seems familiar, but I hope that the show has surprised people with its presentation of the technique as a prime example of Renaissance ingegno, and as a particularly Florentine art form. I’d also like to stress the collaborative nature of the project, which drew together so many people working on and interested in Della Robbia sculpture, a field that is experiencing a Renaissance of its own. Academic and scholarly interest has grown recently, and museum curators, conservators and research scientists are all actively engaged with the material. Private collectors are keenly seeking works as they come on the market. I also believe that the show can help to further studies of Della Robbia sculpture. Three sessions on “Della Robbia and Beyond” were presented at the 2017 RSA annual meetings, and the American Institute of Conservators 2017 meeting will also present a large number of papers on the material. We look forward to continuing the conversations around these wonderful Renaissance works of art.

Bill Viola On How to Look at Renaissance Art
By Alexandra Korey, Independent Art Historian, Florence

If everyone looked at Italian Renaissance Art through the eyes of video-artist Bill Viola, art history, and Renaissance art history in particular, would, I imagine, undergo a… Renaissance. The retrospective exhibition at Florence’s Palazzo Strozzi, “Bill Viola, Electronic Renaissance” (March 10 - July 23, 2017) for the first time puts the American’s video installations in direct comparison with the Florentine and Tuscan works of art that inspired him. Through contemporary medium infused in past aesthetic, Viola reinterprets the Renaissance by reminding us of the universal themes depicted in this period’s art, like life and death. The exhibit, which could not possibly find a more suitable home than this, also presents an evolution of video art that retraces Viola’s career and video technology more generally, making this an opportunity to become acquainted with this oft-difficult medium.

Soon after Bill Viola graduated from the art department of Syracuse University, where he was able to use the most sophisticated video and sound technology of the
time, he came to Florence for a year and a half to work as technical director in the experimental gallery art/tapes/22. It was 1974. He’d come from a training that emphasized form over content, that rejected historical art as being too infused in “questionable religious dogma, irrelevant for the contemporary world” (Catalogue, Italian edition, my transl., p. 139). What’s ironic is that, in video art, the technology of the 1970s wasn’t really sufficient to communicate said “form” – as some of Viola’s early works in the Strozzi section of this exhibition demonstrate – while the concept or content would be quite philosophically appealing.

In the midst of all this abstraction, Viola found himself “in” with the major players of the contemporary art scene of 1970s Florence: Superstudio and Archizoom, UFO and Gruppo 9999. Experimental was the word of the day. At the same time, the American found himself in Florence for the first time. Eyes and ears wide open – he did a lot of sound recordings, more so than photos and videos at this time – he explored the city.

Viola observed how the city’s great art was incorporated into churches and public spaces, making it a physical experience that brought him to realize the true reason for art. “I had my first unconscious experiences of art connected with the body, because many of the works of that era… are simply a form of installation: a physical, spatial experience for total consumption,” reflects the artist in 1992. This is the moment he realized that sensory and visceral experience was his medium.

This isn’t the first and only time that contemporary art is inspired by Florentine greats. But Viola wasn’t looking at the most iconic works of this period. He was particularly inspired by Pontormo – not by the Carmignano Visitation that he didn’t “meet” until later in life, but by the Deposition in the Capponi Chapel in Florence’s Church of Santa Trinità. “I was struck by the colors… I wondered what the painter had smoked to come up with that pink, those incredible blues. It looks like he worked under the effect of LSD,” observed Viola in 2014 about his 1970s experience (Catalogue, Italian edition, my transl., p. 22).

In The Greeting of 1995, Viola recreates the composition of the Visitation in a scene that barely differs from the historic one (with one less character). A 45-second encounter between two pregnant women is shown in extreme slow motion over 10 minutes, on a vertical screen that mimics the Pontormo. The colors are vivid in a way that only modern high-definition video or brilliant oil painting can render. While we may spend just a few seconds looking at a painting in a museum, Viola forces us to watch his piece for at least a few minutes to see the action carried out, an action that is encapsulated, frozen, in the earlier work. This is the time we need to let our eyes wander around the composition, to reflect upon meaning and the visual.

The immersive power of frescoes and the multi-panel narrative they incorporate also inspired Viola, who observes the cinematographic style of Giotto. “The fresco cycles read like a sort of large-scale storyboard,” declares Viola (Catalogue, Italian edition, my transl., p.142).

Catherine’s Room is a colour video polyptych from 2001, shown in the exhibition near a predella-like panel by Andrea di Bartolo from the 1390s. Viola admits that he spent a month in Siena and didn’t much like or understand that city’s art at the time, but that something attracted him to it (p. 142).

The five scenes of Catherine’s Room take place in a cut-away room like the delicious houses in which Taddeo Gaddi liked to tell his stories. A woman slowly and deliberately moves through this space. Like 14th and 15th century narrative, very few objects are present, but they instantly tell a story, and that story is helped along by what we see outside a window. We immediately read four seasons out the window, and we see that the woman is in four stages of life. Used to seeing repetitions of four in art, my heart stopped in grief as I read the fifth. Outside the window, it is black. The woman is making up a bed, placing numerous pillows there. Placing a blue cover/shroud on it. Like a medieval narrative, the work asks us to read symbols and gestures and to meditate not only on the subject pictured but on the larger questions of life and death.

Similar questions of life, death and eternity are present in the 2013 work Man Searching for Immortality / Woman Searching for Eternity which shows an elderly man and woman naked, starkly lit against an all-black background. With a flashlight in their hands, they examine their bodies for traces of disease or corruption. This is visually paralleled to Cranach’s Adam and Eve on loan from the Uffizi.

The exhibit, and perhaps video art at its best, is about Time. And time and reflection are required to experience this exhibition. Despite the difficult themes presented, slowly considering each work in slow motion is strangely relaxing. It’s a sensation that makes me think of the comfort that the past religious paintings must have brought to their viewers. This same feeling takes me back to my first encounters with the city of Florence and with its art – when nothing else
seemed more important than me being in that place, at that time – and, by proxy, to Bill Viola’s reflexive journey as well.

Viola reminds me how to look at Renaissance Art.

Editor’s Note: Alexandra Korey is a Canadian born art historian with a PhD from the University of Chicago. She lives in Florence, Italy. This essay is adapted from her blog post; follow her at www.arttrav.com and find her on Twitter and Instagram @arttrav

Histories Built, Carved, and Written: A Symposium Held in Honor of Dr. Tod Marder
By Karen Lloyd, Stony Brook University

On April 7, 2017 friends, colleagues, and former and current students gathered together to celebrate the distinguished career of Tod A. Marder on the occasion of his retirement from teaching at Rutgers University after more than forty years. Marder's scholarship - including Bernini's Scala Regia at the Vatican Palace, Architecture Sculpture and Ritual (1997) and the award winning Bernini and the Art of Architecture (1998), as well as the edited volume The Pantheon: From Antiquity to the Present (2015) - has had a significant influence on the fields of Baroque architecture, Bernini studies, and architectural history and criticism. The range of talks represented over the course of the day varied considerably, in the end a subtle thread ran from careful archival research and on-site study was on display in talks by Patricia Waddy, Ingrid Rowland, and Christy Anderson. Waddy traced the location and appearance of two fountains belonging to the Del Bufalo family, correcting misconceptions about the monuments and demonstrating the complexities of the interactions between familial and urbanistic interests in the heart of Rome. Rowland brought a fresh perspective to questions of the historical understanding of style in the Lateran basilica, challenging distinctions between the classical, Gothic and Baroque in Borromini's work there. Anderson's study of the remarkable polymath George Waymouth took the discussion to the sea and all the way to the Americas, as she examined the intersections of knowledge and skill and that underlay Waymouth's career as a ship builder, captain, city designer, and engineer. Heather Hyde Minor was unfortunately unable to be present in person, but John Pinto generously offered to present her paper, and Heather gamely agreed to take questions via Skype. Her examination of the intentional reuse of images in architectural treatises offered fascinating insights into the publishing industry in early modern Rome and the nature of the representation of architectural knowledge. The final session of the day offered two talks on Bernini. Following long-ago advice from Tod, Karen Lloyd, Lisa Neal Tice and Emily Urban collaborated on a talk reconsidering the earliest display of Bernini's "first famous work," the Goat Amalthea, and its potential iconographic and astrological meanings, while Maria Grazia d'Amelio also drew on astrology and a possible natal chart for Bernini, considering it in the context of Bernini's unrealized plans for the Baldacchino and repeated challenges to his architectural competence throughout his career. John Beldon Scott's keynote lecture to close the day offered a fascinating consideration of the possible functions of Bernini's colonnades around Piazza San Pietro in times of unrest; shifting attention away from symbolism or aesthetics, Beldon Scott reconfigures the colonnades as potential instruments of control and social order.

It was a day characterized by erudition, warmth, and humor. John Pinto's remarks on Tod's scholarship and on their memorable experiences as researchers and teachers clearly demonstrated why the seminar that the two have co-taught for many years is a treasured memory for students of Rutgers and Princeton universities. A video greeting from Susan Klaiber filmed onsite at the birthplace of Heinrich Wölfflin and a video essay from Susanna Pasquali recorded among the towering columns of the Pantheon's porch in the tranquility of the early morning were particular treats. Although the topics and approaches on display throughout the day varied considerably, in the end a subtle thread ran...
through them all: the impact of learned expertise, lightly wielded. In a moment when the authority of experts and the very notion of expertise are increasingly under siege, the day's talks demonstrated the value of both, in the past and present, especially when combined with friendship and laughter. It was, on the whole, a joy and a fitting tribute to Tod's example and career.

The symposium was generously supported by the School of Arts and Sciences, Rutgers University and the Samuel H. Kress Foundation, and hosted by the Zimmerli Art Museum. It would not have been a success without the insight and help of Erik Thunø, Cathy Pizzi, Geralyn Colvill, Christina Pasley, Carlos Perez, Lisa Neal Tice, Emily Urban, Benjamin Paul, and Carla Yanni. More information can be found on the website, https://mardersymposium.wordpress.com.

Reclaiming historic art by women in Florence: Renaissance painter Plautilla Nelli inspires quest
By Jane Fortune, Advancing Women Artists Foundation, Founder and Chairman

The first-ever solo exhibition on Plautilla Nelli, Florence’s first known woman painter of the Renaissance is currently on show at the Uffizi Gallery, until June 4. It is an opportunity to discover and reflect upon the precious albeit overlooked contributions of this nun-artist. This exhibition is the first of Uffizi director Eike Schmidt’s multi-year initiative to temporarily exhibit female artists, through the centuries, starting with 1500s. Each exhibition will open annually on March 8, International Women’s Day. These exhibitions are crucial to reclaiming the voice of history’s “hidden half”. And Nelli is just one of the many “invisible” women artists whose works are languishing in Florence’s museum and church storehouses. My dream is to make these 2,000-plus artworks “visible”. In Nelli’s case, it only took her 429 years to get her due!

I discovered Nelli by chance in Florence, more than a decade ago at the International Antiques Fair when I happened upon a book about her. Her life story intrigued me. She entered the convent of Saint Catherine of Siena in Florence at the age of 14. She was its prioress three times and remained in the convent until she died in 1588. Nelli taught herself to paint by copying drawings and works by male artists and the nuns in her convent were her models. She produced high quality works and directed a thriving art workshop of nuns, which was most unusual at that time. She was commissioned and sold very large religious themed works for many Florentine nobles who owned a painting by the nun believed the work had magical powers. When I discovered Nelli over ten years ago, there were only three works attributed to her. Now my foundation, Advancing Women Artists (AWA), established in 2009, has rediscovered and restored 7 of her paintings, 9 drawings and 2 choir books.

The first work of Nelli’s I saw ‘in person’ was in Florence’s San Marco Museum. The museum has the earliest known document of Nelli as an artist (dated 1558), as she and her sister (also a nun at the convent) painted the angels and saints inside the beginning capital letters of two choir books. In the museum’s large refectory I viewed her wonderful, fresco- like Lamentation with Saints, whose vibrant colors had dulled over time and was moved to underwrite its restoration. As I watched the once-lackluster painting take on a whole new life, Nelli’s formidable talent became my inspiration and she became my muse; she is the first “invisible” woman artist AWA rescued from oblivion. And her art has since inspired many dedicated conservators, art historians, researchers, restorers and museum executives to passionately join my quest.

The second part of my personal mission developed after reading the chapter on Properzia de Rossi in the second edition of Lives of Artists (1568) by painter and art historian Giorgio Vasari. He said that there were so many works by Nelli in the houses of gentlemen, “it would be tedious to mention them all”. When I asked my Italian friends if they knew of Nelli or had seen any of her public works, none had. The question arose: “If Nelli is the first known woman painter of Florence, why is she virtually unfamiliar and what happened to all her other works that Vasari mentioned?” This question was like a revelation and it led me to the even bigger question: how many works by women artists are equally “invisible”? How many have been left languishing in Florence’s museum storehouses and churches for centuries, forgotten by history?

Nelli has fueled my passion and inspired my quest: to search the understudied archives and museum deposits for artworks by women with the aim of restoring those “in need”. Tracking down what Vasari called her “many” works became a puzzle, for their owners would often transfer them from attics to cellars, to summer villas, to winter palaces or convents and would not record works used for private devotion. I wanted Nelli’s name and her “lost” works, to be celebrated in Florence, Italy, Europe, America and Asia. I wanted to give not only Nelli, but her artist sisters, a voice.

Since this process of discovery began AWA has restored over 40 paintings and sculptures by women artists from the sixteenth to the twentieth centuries. Their art graces venues throughout Florence: the Palatine Gallery, the San Marco Museum, the Pitti’s Modern Art Gallery, the Santa Croce Complex and the San Salvi Last Supper Museum of Andrea del Sarto. These “restored”
artists include Artemisia Gentileschi, Violante Siries Cerroti, Elisabeth Chaplin, Antonietta Raphael Mafai, and Adriana Pincherle—to name a few. It is time they reclaim their rightful place in Florence’s cultural and artistic heritage and be recognized by modern-day scholars.

AWA’s current Nelli restoration involves The Last Supper, originally created for the now-demolished convent of Santa Caterina. Upon completion, it will be rehung for all the world to see in 2019, at the newly refurbished Santa Maria Novella Museum. This immense oil-on-canvas masterpiece is 21 feet long and was created in the late 1560s. It is the only Last Supper known to have been painted by an early female artist and the first depiction of this topic in the history of art by women. This painting has been hidden from public eye for 450 years. It hung in her convent until 1808 when convents were closed by Napoleon. The painting was put into storage until 1853, when it was moved to the friar’s private refectory in the Dominican complex of Santa Maria Novella. This work is also signed by Nelli, which is also most unusual. Newly-attributed restored works by Nelli and her school can now be examined and appreciated. Many of her works are now safeguarded and protected for posterity and Nelli’s achievements can finally be shared with the world.

Editor’s Note: AWA’s recent crowd-funding campaign to raise the necessary money to complete the restoration of Nelli’s Last Supper ended on April 16, 2017, and raised $66,810.

**SPRING/SUMMER 2017 EXHIBITIONS**

**Daniele da Volterra: I dipinti d’Elci**
Gallerie Nazionali d’Arte Antica di Roma, Rome
Through May 7, 2017

Mannerist painter Daniele Ricciarelli (c. 1509-1556), better known as Daniele da Volterra, will have two rarely-exhibited paintings on display at the Galleria Corsini in Rome, Elijah in the Desert and the Madonna and Child with Saints John and Barbara. For the last century, the two works have been in the Conti Pannocchieschi d’Elci, a private collection in Siena.

**Artemisia Gentileschi e il suo tempo**
Museo di Roma at Palazzo Braschi, Rome
Through May 7, 2017

This exhibition of almost one hundred paintings highlights Gentileschi’s career in 17th century Italy. Her works are juxtaposed against those of her contemporaries, revealing her skills and successes as an artist.

**ECCE HOMO: Da Marino Marini a Mimmo Paladino**
La Mole, Ancona
Through May 7, 2017

This exhibition focuses on figural sculpture in Italy from World War II to today. The exhibition is designed as a non-chronological thematic journey, offering works from some of the main protagonists that have impacted Italian sculpture over the last seventy years. The relationship between human bodies, the natural environment, and artistic production is a particular focus, illustrated by two of Gino Marotta’s striking and almost immersive installations of fictive water elements, Artificial Sea and Artificial Rain.

**L’eta dell’oro: Riflessi di Piero della Francesca**
Fondazione Ivan Bruschi, Arezzo
Through May 7, 2017

A tribute to the artist on the 600th anniversary of his birth, this sensory museum space houses 3D projections that surround viewers, allowing new details of Piero della Francesca’s works to be seen in the high resolution images. Also included in the exhibition are pieces of jewelry inspired by the jewels depicted in Piero’s paintings, made by goldsmith Giulio Manfredi.
Ospiti della Spada: I Santi Quattro Coronati dal Museo di Roma in Palazzo Braschi
Palazzo Spada, Rome
Through May 8, 2017

The painting I Santi Quattro Coronati, once attributed to Caravaggio and now permanently housed in the Museo di Roma in Palazzo Braschi, is currently on display at the Palazzo Spada. Painted for the ruined Roman church of Sant’Andrea in Vincis, the painting was the subject of extended critical debate over its attribution. By displaying the in the Galleria Spada, the organizers of the exhibition aim to create a dialogue between the complex iconography and sharp chiaroscuro of the Santi Quattro Coronati and the other Baroque devotional paintings housed in the collection.

A Life of Seduction: Venice in the 1700s
New Orleans Museum of Art, New Orleans, LA
Through May 21, 2017

Organized in cooperation with Contemporanea Progetti in Florence, Italy, this exhibition celebrates the performative aspects of Venetian history and culture in the 1700s. Venice’s culture of display emerges through objects such as paintings, costumes, furnishings, glass, and ceremonial regalia, and reveals the dynamic ways in which eighteenth-century Venetian citizens conducted their private and public affairs. Five paintings recently attributed to Joseph Heintz the Younger (1600-1678), never before on view in the United States, introduce the visitor to the exhibition.

Cagnacci’s “Repentant Magdalene”: An Italian Baroque Masterpiece from the Norton Simon Museum
National Gallery, London
Through May 21, 2017

Guido Cagnacci was an Italian Baroque painter known for his eccentric and sensual treatment of his subjects. Born near Rimini, he was active in his own region as well as Venice and later Vienna, where he remained under the patronage of Emperor Leopold I until his death in 1663. The exhibition will focus on a single work, Cagnacci’s Repentant Magdalene from the Norton Simon Museum in Pasadena, CA, a theatrical and grand canvas that will leave Southern California for the first time since its acquisition in 1982. A catalogue accompanying the exhibition will be the first full treatment of Cagnacci’s life and work in English.

Grand Tour in Contemporary Italy
Italian Cultural Institute, Los Angeles, CA
Through May 26, 2017

Prior to World War II, most Italian films were shot almost entirely in the studio. The advent of postwar Neorealism encouraged directors and producers to move their work outdoors: into the cities and the varied landscapes throughout the Italian peninsula. Thus, the location choice for Italian cinema became an integral component of the finished work, the narratives came to be both inspired by and supported by a film’s setting. Originally presented at the 66th Venice Biennale/Venice International Film Festival in 2009, this photography exhibition includes a selection of photographs of regional sets of Italian movies from the 1950s to the present day.

Masterworks from Budapest: From the Renaissance to the Avant-Garde
Museo Thyssen-Bornemisza, Madrid
Through May 28, 2017

A group of more than sixty works from the permanent collection of the Museum of Fine Arts in Budapest will be on display at the Thyssen-Bornemisza in the spring of 2017, in an exhibition curated by Mar Borobia and Guillermo Solana. The group will include paintings by Raphael, Annibale Carracci, and Giovanni Battista Tiepolo. The exhibition will also include drawings by Leonardo da Vinci.

Renaissance Portrait Medals from the Robert Lehman Collection
Metropolitan Museum of Art, New York
Through May 29, 2017

The first exhibition to present the Renaissance portrait medals of the Robert Lehman Collection, the selection features around thirty medals from Italy and Northern Europe. Highlights include early bronze examples by Pisanello, the artists credited with the invention of this art form in the mid-fifteenth century, and rare wax models from the seventeenth century. These commemorative objects embody two cultural values of the Renaissance: the primacy of the individual and the revival of classical antiquity.

Looking North and South: European Prints and Drawings, 1500-1650
The Clark Art Institute, Williamstown, MA
Through May 29, 2017

The Clark’s permanent collection of works on paper forms the core of this exhibition, which highlights artistic exchange between Italy and the Low Countries in the sixteenth and seventeenth centuries. The exhibition includes works by Albrecht Dürer, Rembrandt van Rijn, Peter Paul Rubens, Giorgio Vasari, Pier Francesco Mola, and Guercino, and considers the circulation of artistic ideas, practices, and traditions during this period.

Andrea Palladio: Il mistero del volto
Palladio Museum, Vicenza
Through June 4, 2017

According to Vasari, at least two portraits of famous architect Andrea Palladio were executed during his lifetime, one by Veronese artist Orlando Flacco and a second, attributed to Tintoretto. However, both works have been lost. This exhibition, the result of extensive scientific research addressing five centuries of forged paintings, misunderstandings, and blunders, attempts to piece together the complicated history of Palladio’s likeness.

Della Robbia, Sculpting with Color in Renaissance Florence
National Gallery of Art, Washington, DC
Through June 4, 2017

Luca della Robbia (1399/1400–1482) is best known for his work in glazed terracotta, executed with a technique of his own invention that would be passed on to his sons and family workshop, yet lost a century later. This exhibition of about fifty objects from various institutions emphasizes the diverse range of terracotta works produced by Della Robbia, his collaborators and his rivals. The works include the Brooklyn Museum’s recently restored Resurrection of Christ and six loans from Italian collections that have never before traveled to the United States, including a Visitazione (c.1445) from the church of San Giovanni Fuorcivitas in Pistoia.

Sinibaldo Scorza (1589–1631): Favole e natura all’alba del Barocco
Palazzo della Meridiana, Genoa
Through June 4, 2017

The first retrospective of Scorza’s work, this exhibition provides an opportunity for the public to become better acquainted with the Genoese painter, draftsman, and printmaker. Curated by Anna Orlando, the exhibition will feature over sixty works from collections around the world. A parallel exhibition held at the nearby Palazzo Rosso (“Avezzo a maneggiare la penna disegnando”) will highlight Scorza’s accomplishments as a draftsman.

Plautilla Nelli: Arte e devozione in convento sulle orme di Savonarola
Gallerie degli Uffizi
Through June 4, 2017

The first in a series of exhibitions featuring historical female artists, this exhibit will feature about a dozen works by Suor Plautilla Nelli (1523–87), a Dominican nun. The exhibit is curated by Fausta Navarro. Many of the paintings have been restored thanks to
the efforts of the Advancing Women Artists Foundation; this organization has also funded publication of a catalog for this exhibit.

**Da Hayez a Boldini: Anime e volti della pittura italiana dell’Ottocento**
*Palazzo Martinengo, Brescia*
Through June 11, 2017

This exhibition explores the various styles of Italian painting in the nineteenth century, through one hundred works by Francesco Hayez, Antonio Canova, Giovanni Fattori, Giovanni Segantini, Federico Zandomeneghi, Giovanni Boldini, Giuseppe Pellizza da Volpedo, Tranquillo Cremona, and many others. Works in the exhibition are divided by period and artistic movement. Major themes include Romanticism, Impressionism, Neoclassicism, and Orientalism.

**Venezia Scarlatta: Lotto, Savoldo, Cariani**
*Gallerie Nazionali d’Arte Antica, Rome*
Through June 11, 2017

Six paintings by Lorenzo Lotto, Girolamo Savoldo, and Giovanni Cariani—from the Metropolitan Museum of New York, the Louvre, the Prado and the Accademia Carrara of Bergamo—are on view at the Palazzo Barberini. These works exemplify various uses of the color red by Venetian painters.

**Bellini e belliniani**
*Galleria d’arte di Palazzo Sarcineschi, Conegliano (Veneto)*
Through June 18, 2017

2016 marked the 500th anniversary of the death of Giovanni Bellini, inspiring this exhibition of his works and the works of his contemporaries and followers. In addition to paintings by Giovanni Bellini, works by Titian, Palma il Vecchio, Tintoretto, Andrea Previtali, Marco Bello, and Bartolomeo Veneto are included. Some of Bellini’s most famous iconographical motifs will be on display, including portraits, mythological scenes, and devotional works.

**Glory of Venice: Renaissance Paintings 1470–1520**
*North Carolina Museum of Art, Raleigh*
Through June 18, 2017

Organized by the Denver Art Museum, this is the South’s first exhibition surveying the development of Renaissance painting in Venice from the second half of the 1400s to the early 1500s. The exhibition explores the city’s artistic and cultural evolution as it developed into an internationally recognized center of pictorial excellence. *Glory of Venice* features approximately 50 works, including major altarpieces, private secular and devotional paintings, and portraits. Twenty unparalleled loans from Venice’s Gallerie dell’Accademia, which houses the finest collection of Venetian Renaissance art in the world, form the core of the exhibition.

**Giorgio de Chirico – Giulio Paolini**
*Center for Italian Modern Art, New York*
Through June 24, 2017

CIMA presents an exhibition exploring the relationship between contemporary artist, Giulio Paolini, and one of Italy’s most celebrated modern masters, the Metaphysical painter Giorgio de Chirico (1888–1978). The show features an ongoing conceptual work by Paolini, *Interno metafisico* (2009–16), reconceived specifically for CIMA’s galleries, as well as a series of historical and new works related to various tropes in de Chirico’s paintings. The installation also showcases a selection of de Chirico’s most iconic Metaphysical masterworks, on view in the U.S. for the first time since 1970, including most notably *Le Muse Inquietanti (The Disquieting Muses)* (1918). The exhibition marks the first time the relationship between de Chirico and Paolini has been explored in depth.

**Michelangelo and Sebastiano**
*National Gallery, London*
Through June 25, 2017

Michelangelo and Sebastiano del Piombo met in Rome in 1511, when Michelangelo was finishing his decoration of the Sistine Chapel ceiling. Two examples of their collaborative efforts will be on display in this exhibition: the *Pietà for San
Francesco in Viterbo and *The Raising of Lazarus*, originally painted for the Cathedral of Narbonne in southern France. Works that precede their meeting will also be on display, as well as examples of their extensive correspondence.

**Claterna. Immagini di una città sepolta**
*Palazzo di Varignana, Castel San Pietro* (Emilia-Romagna)
Through June 30, 2017

This exhibition is organized around a floor mosaic from an excavated domus of the ancient Roman city of Claterna. A rare example of polychrome Augustan-age floor mosaic in Northern Italy, the Claterna mosaic is usually housed in the Museo Civico Archaeologico di Bologna. It has only been on display twice prior to the current exhibition.

**Botticelli and the Search for the Divine**
*Museum of Fine Arts, Boston*
Through July 9, 2017

Curated by John T. Spike, this in-depth exhibition dedicated to the work of Sandro Botticelli (1445-1510) brings together sixteen of his works, including several that have never before traveled to the United States. Also featured are six paintings by Botticelli’s master Filippo Lippi, the only pupil of Masaccio. The exhibition comes to the MFA after an initial stop at the Muscarelle Museum of Art in Williamsburg, VA.

**The Medici’s Painter: Carlo Dolci and 17th-Century Florence**
*Davis Museum, Wellesley, MA*
Through July 9, 2017

*Nasher Museum of Art at Duke University*
August 24, 2017 – January 14, 2018

This will be the first exhibition in the United States devoted to the paintings and drawings of Carlo Dolci (1616-1687). Curated by IAS member Eve Straussman-Pflanzer, the exhibition includes over fifty autograph works on loan from both major museums and private collections. Lenders include the Uffizi Gallery and Palazzo Pitti in Florence, the Louvre Museum in Paris, The Metropolitan Museum of Art in New York, the J. Paul Getty Museum in Los Angeles, and the Museum of Fine Arts, Houston.

**Caravaggio’s Last Two Paintings**
* Metropolitan Museum of Art, New York, NY*
Through July 19, 2017

In this exhibition at the Metropolitan Museum of Art Caravaggio’s *The Martyrdom of Saint Ursula* (on loan from the Banca Intesa Sanpaolo in Naples) is presented alongside the Met’s *The Denial of Saint Peter*. The exhibition provides a rare opportunity to view two works from Caravaggio’s final months, as both were executed in 1610, the year the artist died. Strikingly minimalistic and psychologically engaging, both paintings are illustrative of Caravaggio’s visual style in his final years. Seen together, these works also raise questions about to what extent Caravaggio’s later paintings can be linked to narratives surrounding his tumultuous life and tragic death.

**Lino Tagliapietra: Painting in Glass**
*Philadelphia Museum of Art, Philadelphia, PA*
Through July 16, 2017

Five works by Murano-born artist Lino Tagliapietra (b. 1934), who Dale Chihuly has called “perhaps the world’s greatest living glassblower,” are currently on display at the Philadelphia Museum of Art. This exhibition highlights work from his panel series, demonstrating his ability to play with dimensionality and form and manipulate glass in a painterly style. Examples include *Campo dei Fiori*, a textile-inspired piece that evokes a field of flowers, and *Giuditta*, in which he takes inspiration from a veiled body.

**Da Caravaggio a Bernini: Capolavori del Seicento italiano nelle collezioni reali di Spagna**
*Scuderie del Quirinale, Rome*
Through July 30, 2017
Dedicated to the artistic relations between Spain and Italy in the seventeenth century, this exhibition focuses on the cultural exchange between the Iberian and Italian peninsula. In particular, the relationship between the Habsburgs and Baroque Italian painting is considered, with over sixty-five paintings and sculptures from the Royal Palace of Madrid, the Escorial, the Pardo, and the Royal Palace of La Granja de San Ildefonso, known as the “little Versailles.”

**Learning to See: Renaissance and Baroque Masterworks from the Phoebe Dent Weil and Mark S. Weil Collection**

*Saint Louis Art Museum, Saint Louis, MO*

Through July 30, 2017

Learning to See, organized to celebrate the promised gift to the Saint Louis Art Museum of over 150 objects from the collection of Phoebe Dent Weil and Mark S. Weil, features prints, sculpture, and drawings from the fifteenth- to eighteenth-century. The works are organized thematically according to several subjects, including ‘Devotion & Theatricality,’ ‘Print Culture,’ and ‘Allegory and Myth.’ Although several well-known early modern Italian artists such as Giorgio Ghisi, Baccio Baldini, Agostino Carracci are represented, the exhibition also includes prints from Northerners Albrecht Dürer and Rembrandt van Rijn, among others.

**The Lure of Italy: Artists’ Views from the Getty Museum Collection**

*The Getty Center, Los Angeles, CA*

May 9 - July 30, 2017

Artists visiting Italy from France, England, the Netherlands, and Germany drew sketches to preserve vivid memories of cities such as Rome and Venice, as well as the countryside. Their Italian counterparts responded to the tourist demand for souvenirs by crafting their own masterpieces. Featuring works from the Getty Museum’s collection by R. P. Bonington, Claude Lorrain, Giovanni Battista Lusieri, and Canaletto, this diachronic exhibition highlights both Italy’s powerful lure for outsiders and local responses to its international appeal.

**Serial Flirtations: Rotari’s Muses**

*Norton Simon Museum, Pasadena, CA*

Through July 31, 2017

This intimate exhibition features eight paintings by Baroque painter Pietro Rotari from the permanent collection of the Norton Simon Museum, including his iconic *Young Girl Writing a Love Letter*. In addition, six rarely displayed character studies, all of which were returned to the artist’s family after his death in St. Petersburg and kept until the 1970s, will be featured as a set. Collectively, the installation commemorates Rotari’s ability to summon his muses and celebrates the 310th anniversary of the artist’s birth.

**Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii**

*Smith College Museum of Art, Northampton, MA*

Through August 13, 2017

The Smith College Museum of Art is hosting an exhibition of over 200 objects originally from Oplontis, where ancient Rome’s wealthiest and most powerful citizens vacationed along the Bay of Naples. The show is particularly focused on two structures at Oplontis that were buried with the eruption of Mount Vesuvius in AD 79: a luxury villa that may have belonged to the family of Nero’s second wife Poppaea, as well as a commercial trading complex. Previous venues for the exhibition included the Kelsey Museum of Archaeology, Ann Arbor, Michigan (February 19–May 15, 2016), Museum of the Rockies at the Montana State University, Bozeman (June 18–December 31, 2016).

**Giuliano da Sangallo, Drawings**

*Gabinetto dei Disegni e delle Stampe, Gallerie degli Uffizi*

May 16 – August 20, 2017

This exhibition, curated by Dario Donetti, Marzia Faietti and Sabine Frommel, is the first to be exclusively dedicated to Giuliano da Sangallo as a draughtsman. The entire corpus of drawings kept at the Gabinetto dei
Disegni e delle Stampe will be shown, along with a selection of other works, including wooden models, paintings, and reliefs.

_Love in Venice_
**New York Public Library (Stephen A. Schwarzman Building), New York, NY**
Through August 31, 2017

Part of Carnegie Hall’s citywide festival _La Serenissima: Music and Arts from the Venetian Republic_, this exhibition at The New York Public Library examines the artistic, literary, and musical aspects of Venetian love and desire. Themes include courtesans, Venice’s association with the goddess Venus, carnivals, and other lavish feasts and festivals. A copy of the _Hypnerotomachia Poliphili_, Francisco Colonna’s iconic romance first published in Venice, will be on view, as well as flap books showing the undergarments of Venetian prostitutes, and etchings by Giovanni Battista Tiepolo.

_Da Giotto a Morandi: Tesori d'arte di Fondazioni e Banche italiane_
**Palazzo Baldeschi al Corso, Perugia**
Through September 15, 2017

This exhibition of over ninety works ranging from Giotto, Perugino, Dosso Dossi, Ludovico Carracci, Luca Giordano, Angelo Morbelli, Medardo Rosso, and others, aims to chart the geography and history of artistic production on the Italian peninsula. The works span seven centuries of painting, and include diverse genres including landscape, still life, allegory, portraiture, and devotional works.

_Il cosmo magico di Leonardo da Vinci: l'Adorazione dei Magi restaurata_
**Gallerie degli Uffizi**
Through September 24, 2017

Leonardo da Vinci’s unfinished panel of the _Adoration of the Magi_ returns to the Uffizi after a five-year restoration at the Opificio delle Pietre Dure in Florence. The process worked to preserve the color of the oil on canvas painting. The exhibit will also showcase a similarly-themed work by Filippino Lippi, highlighting the changes that took place in Florence over a twm-year period in the late 15th century.

_Giovanni da Rimini: An Early 14th-Century Masterpiece Reunited_
**National Gallery, London**
June 14 - October 8, 2017

The _Scenes from the Life of the Virgin_ by Giovanni da Rimini, one of the most talented artists in 14th-century Rimini, was purchased by the National Gallery in 2015. Long thought of as part of a diptych together with a panel depicting _Scenes from the Life of Christ_ in the Galleria Nazionale d’Arte Antica, Rome, the exhibition reunites the paintings, a reconstruction never before seen in the UK. The paintings are presented with loans, including works by artists working in Rimini in the early 14th century, exceptional ivory plaques, and important Italian Trecento paintings from the National Gallery.

_Oaggio al Granduca: i piatti d’argento per la festa di San Giovanni_
**Palazzo Pitti, Tesoro dei Granduchi**
June 24 – November 5, 2017

Curated by Rita Balleri and Maria Sframeli and opening on the feast day of St. John the Baptist, patron of Florence, this exhibition seeks to re-examine the silver plates connected to the Medici Granddukes of the 17th and 18th centuries. While most of the original works do not survive, preparatory drawings for them, by Roman artists including Ciro Ferri and Carlo Maratta, are included, along with plaster casts made by the Ginori factory in 1746-48 to create porcelain reproductions.

For regional exhibitions in Italy, see the “Mostre in Evidenza” section of the _Ministero dei Beni e delle Attivita Culturali e del Turismo_ (MiBACT) website.
Villa I Tatti, The Harvard University Center for Italian Renaissance Studies in Florence, has launched a new online catalogue of drawings by almost seventy Florentine artists from the 14th through 16th centuries. This resource incorporates all the data in Bernard Berenson’s The Drawings of the Florentine Painters (1903, 1938, 1961). The project was made possible by a grant from the Samuel H. Kress Foundation.

Santo Spirito in Florence has opened some previously private spaces to the public. The cloister, refectory (with Bernardo Pocci’s Last Supper), and sacristy (designed by Giuliano da Sangallo and housing Michelangelo’s Crucifix) are now open to the public. One €3 ticket allows entry into these spaces; entrance into the church remains free.

The National Gallery, London, will hold a conference next month in conjunction with the current exhibition “Michelangelo & Sebastiano.” Speakers include IAS members William E. Wallace, Christian Kleinbub, and IAS Past President Sheryl E. Reiss. The conference will be held June 23-24, 2017 in the Sainsbury Wing Lecture Theatre at the National Gallery.

The trade show Florence in New York will take place in New York between May 15th -17th. The event showcases products made in Florence and Tuscany, including jewelry, leather goods, design, fashion accessories and food and wine. The emphasis will be on artisan excellence and Tuscan tradition.

The Capponi Chapel in Santa Felicita, Florence, will undergo restoration thanks to a donation by Friends of Florence and private donors Kathe and John Dyson. The chapel includes works by Pontormo, and restorers will intervene on the stone and wood parts as well as on the marble and fresco decoration.

The Medieval Kingdom of Sicily Image Database: A Visual Resource of Historical Sites c. 1100 - c. 1450 has been published online as a valuable resource for art and architectural historians, as well as other researchers. A team of scholars, led by Project Directors Caroline Bruzelius (Duke University), Paola Vitolo (the University of Catania), and William Tronzo (the University of California at San Diego), have collaborated on this project, which is supported by Trinity Technology Services (TTS) at Duke University.

Earthquake-damaged works of art from the towns of Spoleto and Norcia that survived the 2016 earthquakes are now on view (through October 29, 2017) in the crypt of the Siena Cathedral and the Santa Maria della Scala museum complex. Another exhibition, in the Aula Magliabechiana at the Uffizi in Florence (through July 30, 2017), will also spotlight works from the Marche region that survived the earthquakes.

The Treasury of Santa Maria Novella in Florence can now be explored through a touch screen in the basilica’s refectory, where a selection of the treasury’s collection is exhibited. The collection includes numerous liturgical objects in various media, especially metalwork and textiles.

Piazzale degli Uffizi in Florence may become an open-air cinema venue this summer. Mayor Dario Nardella and Uffizi director Eike Schmidt support the idea, aimed not only at making a different use of the space and popularizing the museum, but also at curbing the illegal street vending that often takes place there in the evenings.

Plautilla Nelli’s Last Supper is being restored in Florence thanks to the Advancing Women Artists Foundation. Nelli was the first known female artist in Florence and this Last Supper is the only one painted by a woman artist to our knowledge.

Fashion brand Gucci will fund a 2 million Euro restoration of the Boboli Gardens in Florence and hold its Cruise 2018 runway show in the Palatine Gallery. The restoration will last over a period of three years, tackling the garden’s sculptures, architecture and landscaping.

The 2017 Jane Fortune Conference “A Legacy of Ladies: Women Artists and Patrons at the Late Medici Court” was held in Florence on April 21, 2017. The conference, organized by the Medici Archive Project, included two IAS members, Adelina Modesti and Amy Fredrickson, among the speakers.

Art historian Allison Sherman (1979-2017), Venetian art specialist and Director of Queen's University Venice Summer School, passed away in April after a two-year fight with cancer. She was the co-editor of Artistic Practices and Cultural Transfer in Early Modern Italy, Essays in Honour of Deborah Howard (co-edited with Nebahat Avcioglu; Ashgate: 2015), and author of numerous essays on Venetian art.

MEMBER PUBLICATIONS 2016-17

Congratulations to IAS members who have recently published books: You can purchase these books through the Amazon link on the Member Publications page, which earns IAS a small percentage return.


Three IAS members contributed to this volume:


Congratulations to IAS members who have recently published articles and essays:


**Italian Art Society Membership and Donations**

Please join or renew your IAS membership today. Members are encouraged to pay on-line through our user-friendly website. If you wish to send a check, please direct it to Martha Dunkelman, IAS Treasurer, 90 Riverside Drive, #16C, New York, New York 10024. There are now four levels of membership. The IAS will continue to offer Student membership at $20.00 and Regular membership at $30.00. Our Patron membership at $60.00 allows generous members to support programming, awards, charitable activities, and additional endeavors, including our Thirtieth Anniversary celebration in 2017. A Benefactor/Institutional membership at $100.00 has also been added. Institutional members include programs, institutions, or universities that want to promote the study of Italian art and architecture through support of the IAS. Thank you for your continued membership. Please encourage students, colleagues and institutions 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 prehistory 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, as well as research and publication grants. 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 Martha Dunkelman, treasurer@italianartsociety.org

**Newsletter Contributions and Notices**

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the spring issue, we are looking for reviews of winter shows listed in the exhibition section, news of recent conservation campaigns in Italy, and articles on research topics or new methodologies. If you are interested in writing a feature (approximately 800-1200 words), please contact the editor at any time, or by August 1 for the next issue. Deadlines for the IAS newsletters are: Fall Newsletter: news deadline August 15/publication date September 15; Winter Newsletter: news deadline January 15/publication date February 15; Spring Newsletter: news deadline April 1/publication date May 1.