



**ITALIAN ART SOCIETY
NEWSLETTER
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**An Affiliated Society of:
College Art Association
International Congress on Medieval Studies
Renaissance Society of America
Sixteenth Century Society & Conference
American Association of Italian Studies**

President's Message from Sean Roberts

February 15, 2019

Dear Members of the Italian Art Society:

I have generally used these messages to promote upcoming programming and events, to call attention to recent awards, and to summarize all the activities we regularly support. There are certainly no shortage of such announcements in the near future and I'm certain that my successor Mark Rosen will have quite a bit to report soon, including our speaker for the [2019 IAS/Kress lecture in Milan](#). With the final of my messages as president, however, I wanted to address a couple of big picture opportunities and challenges as we move forward.

First, I want to bring you up to date on movement to revise our [bylaws](#). Though this may seem like a trivial matter, the original document was compiled more than twenty years ago. The organization was small and business was mostly conducted in person rather than electronically. The vital task of revising these bylaws was taken on by an ad hoc committee, ultimately lead by former treasurer Martha Dunkelman and in consultation with legal counsel. The changes were recommended last fall, but they have not yet been implemented, and we are only now turning in earnest to finalize the matter. The changes are – in large measure – ones that have already governed our practices for some time. For example, though we have long held our public members business meeting at CAA, the original bylaws still dictate that this should take place at Kalamazoo. In the coming weeks, you will be receiving an email asking you to accept or reject these new bylaws. I encourage each of you to look at this closely. I hope that you will agree with the ad hoc committee and our board that these are positive changes that privilege transparency and flexibility and which bring the IAS up to the present day.

Perhaps even more important is the overall budget and revenue for the IAS. We derive our revenue principally from two sources. The first of these, of course, are annual membership dues and gifts from our

benefactors. These chiefly support our dissertation, research and publication grants, our travel grants for modern topics, programs like Emerging Scholars workshops, and the cost of networking and social events including receptions. The costs of events, especially, have risen dramatically in recent years, especially as these have largely been organized at CAA and RSA, usually in expensive cities and often at even more expensive conference hotels. The cost of even one reception in New York, for example, can quickly balloon to overshadow our financial support of scholarship. It will be a significant task for my successor and our entire executive committee to strategize for how we might respond to rising costs and how we can best use our limited resources to best fulfill our mission to promote the study of Italian art and architecture.

Our second, and equally important source of funding is the [Samuel H. Kress Foundation](#). Our long-standing partnership with Kress supports both the IAS/Kress lecture program in Italy and international travel grants that make it possible for scholars to attend so many conferences at which we have an institutional presence. Though this partnership has always been strong, the nature of annual grant applications and reporting has meant that there has always been a degree of nervous waiting and finger-crossing as each funding cycle comes and goes. I am truly pleased to announce that thanks to welcome logistical changes in how Kress grants are awarded, that this indispensable relationship is poised to become significantly more stable. This past fall, the Kress Foundation announced that it would identify trusted partner organizations with a proven track-record of cooperation. I am delighted to report that the IAS is among their number. The result is that we have been invited to apply for five-year funding for both ongoing programs. This gives us the ability to plan strategically, to think in bigger picture terms, and to ensure continuity of these programs even as our own officers and committee members rotate. We are currently drafting a final application for both programs to ensure that we will be able to continue this work for years to come.

Finally, I want to take the opportunity to thank everyone within the IAS with whom I've worked closely over the course of the past five years as secretary, executive vice-president, and eventually president. I am especially

pleased to be leaving the organization in the capable hands of President Mark Rosen and Executive Vice President Sarah Wilkins.

Though it will no longer be in an official capacity, I look forward to attending our exciting slate of sessions and seeing so many of you in person at the Renaissance Society of America in Toronto next week.

With sincere thanks for all your support over these past two years,

Sean

ITALIAN ART SOCIETY NEWS

CALL FOR SESSION PROPOSALS

IAS-Sponsored session(s) at the [Sixteenth Century Society & Conference](#) (SCSC) in St. Louis, Missouri, 17-20 November 2019.

IAS Deadline: 10 March 2019.

The IAS is seeking complete session proposals that address any issue relevant to Italian art and architecture during the long sixteenth century. The Sixteenth Century Society & Conference (SCSC) was founded to promote scholarship on the early modern era (c.1450-1600), and actively encourages the participation of international scholars as well as the integration of younger colleagues into the academic community.

IAS members interested in putting together a panel or linked panels should send a brief abstract (250 words max.); session title; a list of speakers with their affiliations and paper titles; and the name of the chair(s) with email address(es), affiliation(s), and one-page CV(s) to the IAS Program Committee Chair (programs@italianartsociety.org).

The deadline for submissions of session proposals to the IAS is 10 March 2019.

Completed panels are due to SCSC by 7 April 2019.

Please note that the SCSC welcomes graduate student speakers who are within one or two years of defending their dissertations. However, all sessions must include at least one speaker who has received the PhD or other terminal degree, and predoctoral speakers should present dissertation research, not term papers.

Please also see the IAS Submission Guidelines at <http://italianartsociety.org/conferences-lectures/ias-conference-submission-guidelines/>

SPECIAL FEATURES

CURATOR'S PERSPECTIVE

Tintoretto 1519-1594

[National Gallery of Art, Washington DC](#)

March 24 – July 7, 2019

An interview with Robert Echols and Frederick Ithman, Co-Curators, *Tintoretto: Artist of Renaissance Venice*, and co-editors of the exhibition catalogue, by Alison Fleming, IAS Newsletter Editor

Q: This exhibition commemorates the 500th anniversary of Tintoretto's birth. How did it evolve from an idea into a monumental traveling exhibition? What were the challenges you faced in organizing it?



Robert: Back in 2007, we both assisted Miguel Falomir, now director of the Museo del Prado, with the Tintoretto exhibition there — the first Tintoretto retrospective ever outside Venice. After the success of that show, which drew more than 425,000 visitors, we began looking toward the Tintoretto 500th anniversary year of 2018-2019 and dreaming of a city-wide celebration of the artist in Venice, where he was born and spent his entire career. As the centerpiece, we envisioned a major exhibition in Venice that would travel to another important museum in Europe or the United States.

Frederick: Our work began in earnest in 2015, when the National Gallery of Art, the Musei Civici of Venice, and the Gallerie dell'Accademia, also in Venice, decided to undertake the project. In Venice, this involved the principal exhibition at the Palazzo Ducale, as well as related exhibitions and installations all over the city. Many important pictures underwent conservation treatments for the occasion. The American non-profit Save Venice sponsored the conservation of nineteen paintings, with one treatment finishing as recently as late January of this year.

The collaboration with our Venetian partners went smoothly. They were all fully committed to the project. Last autumn, the Accademia tackled the question of Tintoretto's origins and early career, with an examination of Venetian art in the 1530s and 1540s, a who's who of the art scene. Their show culminated in the *Miracle of the Slave* of 1548, his breakthrough commission. His mature and later works, both paintings and drawings, were shown at the Palazzo Ducale, forming the first Tintoretto retrospective in Venice since 1937.



Robert: Of course, the exhibition in Washington is limited to a single venue, the National Gallery of Art, which will open on March 24 and run into early July. It will cover Tintoretto's entire career and will include masterpieces from Venetian churches and public buildings that remained in their original locations during the Venice exhibitions last fall.

Size was a problem. Tintoretto's paintings range from large to very, very large. (His *Paradiso* in the Doge's Palace is over 70 feet wide.) Many of his greatest pictures are too large to fit into a truck or through the cargo doors of a plane. This was a major reason that there had never before been a comprehensive Tintoretto show outside Venice until the Prado's presentation in 2007. Nevertheless, as we learned with that show, it is possible to bring together a representative selection of masterpieces. Some of the paintings that will come to Washington are at the very limits of what can travel – or fit through museum doorways. The staff of the National Gallery had to obtain very careful measurements of doorways and elevators and make some adjustments to the exhibition space, in order to include some large-scale paintings.

Frederick: An issue with the Venice venue was that it did not make sense to move paintings still in their original sites across town to an exhibition, in effect emptying out Venice's churches and museums. We dealt with this by expanding the exhibition to the city as a whole. At the end of the Palazzo Ducale exhibition was a large map identifying all the Tintoretto's on public view in Venice. The map was also available as a handout. In addition, Save Venice published a new guidebook, in Italian and English editions, to all the Tintoretto's in Venice.

Q: Your research has clarified attributions and revealed other details regarding Tintoretto's career and his connections to other artists, including his assistants and followers. How are these aspects revealed in the exhibition?

Robert: Between the two of us, we have spent more than five decades trying to clean up the Tintoretto catalogue. The problem has been that many paintings attributed to Tintoretto in the past are not actually by him. Turning the pages of any Tintoretto book from before 2007, one will find illustrations of pictures that — at least to us — are clearly by a number of different hands, and not the master himself.

In the exhibitions in Washington and Venice, as in the Prado show, our research is reflected in what is excluded as well as what is included. For example, four major paintings from the National Gallery of Art's own holdings are part of the exhibition. But if the exhibition had been organized thirty years ago, it would undoubtedly have included two more. Based on our

conclusions, the Gallery has now reattributed them. The famous *Christ at the Sea of Galilee* is now attributed to "Circle of Tintoretto (probably Lambert Sustris)"; *Portrait of a Man as Saint George* is "Attributed to Giuseppe Caletti," a seventeenth-century painter who evoked the styles of the previous century. These are outstanding paintings, they are just not by Tintoretto, and the previous attributions to him contributed to the confusion about his oeuvre.

In the Prado show, we came to feel that several pictures did not rise to the level of the rest, and consequently we left them out of the Venice-Washington exhibition. At the same time, we have included some new, lesser-known works as well.

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

Frederick: There are some major rediscoveries in the show, important works that have been difficult to see and were undervalued, including by us, because of their condition. The most dramatic of these are two of Tintoretto's altarpieces in Venice: one from the church of San Marziale and the other from the present Ateneo Veneto, originally the Scuola di San Fantin. Both were conserved by Save Venice in the past two years, emerging as masterpieces, full of color and brilliant brushwork. A huge painting of the *Nine Muses* from the Royal Collection in Britain, restored a decade or so ago, is not well known and should make a powerful impression.



Among the striking assemblage of portraits is a new attribution, a *Portrait of a Red-Bearded Man*, that has not appeared before in the Tintoretto literature. We think the portraits gathered in the show make a strong case that Tintoretto can stand alongside the great portraitists of the Italian Renaissance, at the same level as (for example) Titian and Bronzino. Tintoretto also clearly inspired the portraits of El Greco, Rubens, and Velázquez.

Q: What else should we know about the exhibit "Tintoretto: Artist of Renaissance Venice"?

Robert: The show in Washington will be somewhat different from the version in Venice. It will include twenty pictures that did not appear in the Doge's Palace show. All but one of the drawings will be different.

A highlight in Washington will be two major paintings from the Scuola Grande di San Rocco, Tintoretto's "Sistine Chapel," if you will. This is the first time any of his works from the scuola have come to North America. They too have received a major conservation treatment for the occasion.

Among the paintings from Venetian churches is the *Last Supper* from San Trovaso, probably his greatest treatment of a subject for which he is especially well known. It shows his genius as a painter of religious narratives, and how he presented biblical scenes in a context that would have been familiar to contemporary Venetians. The scene takes place in a humble tavern, the clothing of the apostles is worn and patched. They are shown as ordinary people.

Frederick: The Washington show will also emphasize Tintoretto's working methods, including drawings, compositional sketches, and *bozzetti* on canvas. In fact, we will display drawings alongside paintings in three different rooms of the exhibition, making clear that despite Tintoretto's reputation as a haphazard artist, he was methodical in planning and executing his paintings.

EXHIBITION REVIEW

Metaphysical Masterpieces 1916-1920: Morandi, Sironi, and Carrà

[Center for Italian Modern Art, New York, NY](#)

October 19, 2018 - June 1, 2019

Reviewed by Antje K. Gamble, Murray State University

On the heels of two seasons dedicated to the fathers of *pittura metafisica*, Giorgio de Chirico 2016/17 and his brother Alberto Savinio 2017/18, the Center for Italian Modern Art (CIMA) in New York has rounded out their study of the subject with this season's *Metaphysical Masterpieces 1916-1920: Morandi, Sironi, and Carrà*. The latest installment highlights three artists who engaged with the metaphysical painting during and just after the First World War: Giorgio Morandi (1890-1964), Mario Sironi (1885-1961), and Carlo Carrà (1881-1966). Seen in series, these three exhibitions at CIMA have productively complicated the history of *pittura metafisica*, in addition to bringing the diversity of Italian modernism for American audiences, as many of these works are being shown on US soil for the first time, on loan from collections like the Pinacoteca di Brera in Milan and the Fondazione Mattioli Rossi in Switzerland among others.

A small De Chirico composition *Interno metafisico con piccola officina* (1917) hangs at the entrance, serving as both a stylistic anchor and a launch point from which to consider the stylistic variety of each artist's engagement with metaphysics. To the left, the series of Carrà works line the hallway leading into the main room, full of Morandi paintings, and to the right Sironi's metaphysical works are showcased. The focus on a short four year period allows the viewer to engage with the intense



experimentation of all three artists, as they took on metaphysical ideas in painting.

The largest number of works are from Morandi.



This breadth allows for an investigation into the connection between his more canonical still lives and those that overtly engage with the ideas of metaphysics. For example, the 1918 *Natura morta* that juxtaposes a mannequin bust with a cube, narrow cylinder, and bottle reflects the artist's probing

of the tenuous reality of the perceived physical world. This sense of the uncanny is amplified by the naturalistically-rendered painting in seeming contradiction to the artificially sleek objects being depicted. It is all too smooth to be real. Morandi's metaphysical painting is shown to be problematizing the perceived world with this hyper-smooth surface quality.

Other works included in the CIMA show highlight his experimentation with impasto, composition, and color to create parallel metaphysical spaces. In particular, the inclusion of various works with the same subject allows the visitor to think through the process of taking everyday objects and transforming them to metaphysical ones. The clearest example is the two works depicting a small cactus, an oil painting from 1917 and a watercolor from 1918. The earlier oil painting's rendering of the cactus is made strange with the inclusion of a piece of drapery, which peaks out from behind the plant as if an animate being. In the later watercolor, the cactus' uncanny quality is created, rather, by the washed out and deadpan presentation of the plant. Where the animated drapery was in the earlier work, now a dark aura creates tension in opposition to the seemingly naturalistic shadow on the ground to the right. In this work, Morandi creates the metaphysical still life through his conflicting use of shadow rather than the inclusion of enigmatic objects or figures. He plays with the two-dimensionality of the picture and its window into an uncanny metaphysical world.

The works by Carrà show the clearest connection to De Chirico in both subject matter and style. Populated with mannequins within uncanny spaces, the paintings and drawings of the former Futurist allow the CIMA show to highlight work that lies closer to the original, in a certain sense. In particular, his *L'amante dell'ingegnere* (1921) is reminiscent of De Chirico's compositions and assemblage of objects. At the same time, Carrà's Futurist pedigree can also be seen. His 1917 *Il cavaliere occidentale* harks back to the cyclists and automobiles of his earlier body of work, with the knight and his steed looking like Frankenstein creations, part organic and part machine.



The most exciting works were those included by Mario Sironi. Though in the proceeding decades, his work would most closely be associated with Fascism and the *Novecento* style, Sironi's works included in *Metaphysical Masterpieces* show his earlier engagement with both metaphysics and also Futurist. The cubo-futurist collage in works like *Composizione con elica* (1919) create a cryptic sense of space. In the right foreground, a collaged piece of newspaper begs the viewer to change their perspective to read it, angled and upside-down. This physical spinning intensifies the viewer's unease with the lack of spinning of the broken propeller pieces in the scene.



Sironi's works in particular seem show a stylistic and conceptual bridge between pre-war Futurism and inter-war *Novecento*. With works like *Paessaggio urbano con camion* (1920), Sironi's interpretation of De Chirico's enigmatic landscapes, embraces and also reevaluates the modernity and industrialization glorified by the latter. The lonely truck drives along a wall of a city. Within the space restricted from view, a series of buildings and a crane are just visible over the wall, yet cut off at their heads, so to speak. In addition to the disquiet of the seemingly mundane scene, Sironi's growing interest in the built environment and his unease with modernity is on display even before the rise of Fascism. These metaphysical urban landscapes foreshadow the ideas he will develop as part of the *Novecento* group and throughout his engagement with Fascist ideas.

RESEARCH SPOTLIGHT

IAS member Christopher Platts, Curator & Director, Alexey von Schlippe Gallery of Art and Visiting Assistant Professor, Art & Art History Department, University of Connecticut, along with two colleagues (Virginia Brilliant, Curator-in-Charge of European Paintings at the Fine Arts Museums of San Francisco, and Alan Templeton, Guest Curator at the Berkeley Art Museum and Pacific Film Archive) have discovered an important, unpublished medieval Venetian painting in storage at the Berkeley Art Museum. The work depicts the Betrayal of Christ and can be attributed to Paolo Veneziano, the leading Venetian Gothic painter and one of the most accomplished artists in late medieval Italy. This panel, which was previously classified by the Museum as an anonymous Siense



work, is arguably the finest medieval Venetian painting to have come to light in decades.

The [San Francisco Chronicle](#) reported the discovery, which was also highlighted in a [Berkeley Art Museum press release](#) for the exhibition "Old Masters in a New Light: Rediscovering the European Collection." The Paolo Veneziano painting was one of the highlights of this exhibition of late medieval and early modern art, which ran from September to December 2018 and was curated by Lawrence Rinder and Alan Templeton.

MORE NEWS IN ITALIAN ART

A New Journal on Italian Modern Art

CIMA - Center for Italian Modern Art is thrilled to introduce the first issue (January 2019) of the online journal [Italian Modern Art](#). Furthering our organization's mission, this publication strives to advance innovative scholarship in the area of twentieth-century Italian art, as well as promote Italian modern artists who remain particularly understudied among US audiences. Our inaugural issue (much like our inaugural exhibition in 2014) is devoted to the Futurist Fortunato Depero and includes the following papers presented at CIMA's first ever conference:



Nell ANDREW, Fortunato Depero and Avant-garde Dance
Raffaele BEDARIDA, 'Bombs Against the Skyscrapers':
Depero's Strange Love Affair with New York, 1928-1949
Fabio BELLONI, The Critical Fortune and Artistic
Recognition of the Work of Depero
Günter BERGHAUS, Fortunato Depero and the Theatre
Flavio FERGONZI, Fortunato Depero in 1919
Virginia GARDNER TROY, Stitching Modernity: The
Textile Work of Fortunato Depero
Melania GAZZOTTI, Depero's 'Bolted Book' and Futurist
Publishing
Giovanna GINEX, Not Just Campari! Depero and
Advertising
Laura MATTIOLI, Gianni Mattioli and Fortunato Depero
Gianluca POLDI, Depero's Painting Technique and
Variations. A Scientific Approach

Italian Modern Art is open-access and free to read. For more information please visit:

<http://www.italianmodernart.org/journal/>

WINTER/SPRING 2019 EXHIBITIONS

To Rome and Back: Individualism and Authority in Art, 1500-1800

[Los Angeles County Museum of Art \(LACMA\), Los Angeles, CA](#)

June 24, 2018 – March 17, 2019



Created largely by gathering objects from the permanent collection, this exhibition examines Rome as a center of artistic production, religious and political power, and as a source of inspiration from antiquity to the Baroque period. Organized thematically, the exhibition includes paintings, sculpture,

decorative arts, and other objects that demonstrate Rome's lasting influence on visual culture.

Romanticism

[Gallerie d'Italia and Poldi Pezzoli Museum, Milan](#)

October 26, 2018 – March 17, 2019

This comprehensive exhibition focuses on the most celebrated Italian painters associated with Romanticism:



Francesco Hayez, Giuseppe Molteni,

Giovanni Carnovali called Il Piccio, Massimo d'Azeglio, Giovanni Migliara, Angelo Inganni, and others. The sculptors represented will include Lorenzo Bartolini, Pietro Tenerani and Vincenzo Vela. In order to demonstrate the relationship between Italian Romantic painters and those elsewhere in Europe, the exhibition will also showcase works from artists of other nationalities who were active in Italy, including Caspar David Friedrich, Jean-Baptiste Camille Corot, William Turner, Karl Pavlovič Brjullof, among others.

Made in Italy: MITA Textile Design 1926-1976

[The Wolfsonian-FIU, Miami Beach, FL](#)

November 16, 2018 – April 28, 2019



MITA was an Italian firm specializing in carpets, tapestries, and other textiles. Founded in Genoa as the Manifattura Italiana Tappeti Artistici

(Italian Artistic Carpet Manufactory) in 1926 by Mario

Alberto Ponis, MITA collaborated with some of Italy's most talented artists and designers to create carpets inspired by modernist aesthetic trends. After World War II, MITA expanded production to include tapestries and fabrics with both abstract and figurative patterns. The exhibition will include carpets, tapestries, scarves, and printed fabrics, as well as original design drawings by Gio Ponti, Fortunato Depero, Enrico Paulucci, Emanuele Luzzati, Arnaldo Pomodoro, Gio Pomodoro, and Ettore Sottsass, Jr.

Pontormo: Miraculous Encounters

[Getty Center, Los Angeles](#)

February 5 – April 28, 2019

Jacopo da Pontormo painted two works at the end of the 1520s, when a siege was bringing the last Florentine Republic (1529-30) to an end: an altarpiece depicting the *Visitation*, and the *Portrait of a Young Man in a Red Cap* (Carlo Neroni?). The latter was believed to have been lost but was recently rediscovered in a private collection in Europe. Both masterpieces by Pontormo will be on view together along with several preparatory drawings and Pontormo's famous



Portrait of a Halberdier (Francesco Guardi?), which is in the permanent collection at the Getty. The exhibition, which is accompanied by a catalogue, was organized to raise support for the conservation of the Parish Church and the former Franciscan convent of San Michele Arcangelo in Carmignano. It had previously traveled to the Morgan Library and Museum in New York.

Spectacular Mysteries: Renaissance Drawings Revealed

[Getty Center, Los Angeles](#)

December 11, 2018 – April 28, 2019



Featuring drawings from the Getty's permanent collection as well as rarely seen works from private collections, *Spectacular Mysteries: Renaissance Drawings Revealed* focuses on illuminating the analysis of Renaissance drawings. The methods, skills, and processes used to detect stylistic elements, inscriptions, and identities of makers, sitters, and subjects will be the central theme of the show. Drawings by Michelangelo, Paolo Farinati, Lorenzo di Credi, Andrea Previtali, and others will be on view.

Rosalia eris in peste patrona

[Museo Reale di Palermo, Palermo](#)

September 4, 2018 – May 5, 2019



This exhibition retraces one of the most critical moments in the history of Palermo: the fifty-year span in which the city was devastated by two terrible plagues, in 1575-76 and again in 1624. It includes thirty-eight works, as well as preparatory drawings and printed and archival material dedicated to intercessory saints and patrons of Palermo, primarily Saint Rosalia, but also the Holy Virgins of Palermo, the Saints Rocco, Sebastiano, and Carlo Borromeo. Anthony Van Dyck, who lived in Palermo from 1624-1625, painted a number of images of Rosalia, several of which are included in the show. In addition to Van Dyck, other artists represented in the exhibition include Pietro Novelli, Vincenzo La Barbera, and Mattia Preti.

I Macchiaioli: Arte Italiana verso la modernità

[Galleria Civica d'Arte Moderna, Torino](#)

October 26, 2018 – May 5, 2019

The Macchiaioli painters were active in northern Italy the second half of the nineteenth century and were known for doing much of their painting outside to capture natural light and color. This current exhibition aims to



address the development of Macchiaioli painting in Tuscany, Piedmont and Liguria. Paintings by artists such as Silvestro Lega, Giovanni Fattori, Cristiano Banti and Odoardo Borrani will be on view, as well as other works from the Piedmontese artists of the Scuola di Rivara (Carlo Pittara, Ernesto Bertea, Federico Pastoris, Alfredo D'Andrade) and the Ligurians of the Scuola dei Grigi (Serafino De Avendaño, Ernesto Rayper).

Tutto Ponti, Gio Ponti Archi-Designer

[Musée des Arts Décoratifs, Paris](#)

October 19, 2018 – May 5, 2019



Considered one of the most influential architects and designers of the twentieth century, Gio Ponti (1891-1979) will be

honored at the Musée des Arts Décoratifs in his first retrospective in France. Over the course of a sixty-year career, Ponti was responsible for the design of over a

hundred buildings, as well as designs for lighting, furniture, and windows, and was a principal figure in the renewal of Italian design after the first World War. The exhibition will showcase over 400 of his creations, many of which have never before left their original sites.

Leonardo da Vinci: A Life in Drawing

[Multiple venues in the UK](#)

February 1 – May 6, 2019

To mark the 500th anniversary of Leonardo da Vinci's birth, the Royal Collection—which holds more than 550 sheets of Leonardo's drawings—



will be collaborating with twelve museums and galleries to stage simultaneous exhibitions of his drawings across the United Kingdom from February 1-May 6, 2019. The twelve participating institutions include the Ulster Museum, Belfast, Birmingham Museum, Bristol Museum, National Museum Cardiff, Derby Museum, Kelvingrove Art Gallery and Museum, Leeds Art Gallery, Walker Art Gallery in Liverpool, Manchester Art Gallery, Millennium Gallery in Sheffield, Southampton City Art Gallery, and the Sunderland Museum. All the works will then be brought together at The Queen's Gallery in London from May 24 to October 13, followed by the largest group of Leonardo's works ever shown in Scotland at The Queen's Gallery in Edinburgh from November 22 to March 15, 2020.

Botticelli: Heroines + Heroes

[Isabella Stewart Gardner Museum, Boston](#)

February 14 – May 19, 2019



In 1894, Isabella Stewart Gardner bought *The Story of Lucretia*, the first Sandro Botticelli (1445-1510)

painting to come to an American collection. *Heroines + Heroes* reunites the *Lucretia* work with Botticelli's *The Story of Virginia Romana* from the Accademia Carrara in Bergamo. The two paintings were originally conceived for the Vespucci family palace in Florence. This exhibition marks the first time that *Virginia* has left the Accademia Carrara. The paintings will be on view along with several other works from institutions in the United States and abroad, including the Metropolitan Museum of Art and the National Gallery in London.

Invention and Design: Early Italian Drawings at the Morgan

[The Morgan Library & Museum, New York](#)

February 15 – May 19, 2019



Invention and Design traces the development of Renaissance drawing practice from its beginnings in the fourteenth century through the following two centuries. The exhibition features

works by Mantegna, Filippo Lippi, Filippino Lippi, Botticelli, Leonardo da Vinci, Raphael, Fra Bartolomeo, and Andrea del Sarto. The exhibition also explores the emergence of autonomous drawings made for collectors and connoisseurs, as well as the development of different and overlapping regional traditions in Tuscany, Umbria, Lombardy and Emilia, and Venice.

Life, Love and Marriage Chests in Renaissance Italy

[The University of Georgia-Georgia Museum of Art, Athens, GA](#)

March 9 – May 26, 2019

Life, Love and Marriage Chests in Renaissance Italy is an exhibition of about 45 works related to the themes of love, ritual and social customs in Renaissance Italy. Marriage chests, or *cassoni* will be on view, as



well as tempera paintings on wood panels that were once decorative components of *cassoni*, majolica, textiles, parade shields, jewelry caskets and objects of private devotion. All the works on view will be loans from the Museo Stibbert of Florence, Italy, known for its decorative arts and extensive collection of armor.

Metaphysical Masterpieces 1916-1920: Morandi, Sironi, and Carrà

[Center for Italian Modern Art, New York, NY](#)

October 19, 2018 - June 1, 2019

This exhibition highlights three artists connected to metaphysical painting during and just after the First World War: Giorgio Morandi (1890-1964), Mario Sironi (1885-1961), and Carlo Carrà (1881-1966).



[See exhibition review above]

Antonello da Messina: Dentro da pittura

[Palazzo Reale, Milan](#)

February 21 – June 2, 2019



Antonello da Messina, considered one of the greatest portraitists of the fifteenth century, will be the subject of an exhibition at the Palazzo Reale in Milan. Paintings spanning his entire career will be on display, allowing visitors to reflect on the artist's formation in his native Sicily, then his development in Naples and Rome, and finally his work in Venice and

Milan. Additionally, the notebooks of Giovan Battista Cavalcaselle (1819-1897), art historian and critic who worked on a catalogue of Antonello da Messina's paintings, will be exhibited alongside Antonello's paintings.

Moroni: The Riches of Renaissance Portraiture

[The Frick Collection, New York](#)

February 21 – June 2, 2019

This exhibition, which brings together about twenty works by Giovanni Battista Moroni (c. 1520-c.1579), will be the first major show in the United States to focus on the portraiture of Moroni. A selection of complementary objects will also be on view with the portraits, including jewelry, textiles, armor, and other luxury items that evoke the material world of the artist and demonstrate his meticulous attention to detail. The National Gallery in London, the Kunsthistorisches in Vienna, the Städel Museum in Frankfurt, and the Fondazione Museo di Palazzo Moroni and the Fondazione Accademia Carrara, both in Bergamo, are among the international lenders to the exhibition.



The Renaissance Nude

[Royal Academy of Arts, London](#)

March 3 – June 2, 2019



Organized by the Royal Academy of Arts and the J. Paul Getty Museum, this exhibition aims to investigate the Renaissance nude and demonstrate how both male and female bodies were the subject of works that inspired interest, desire, or admiration. It traces the development of the nude in early

modern Europe through works by artists such as Titian, Raphael, Michelangelo, Leonardo, Dürer and Cranach. By exploring the role of bodies in both secular and sacred art, the exhibition demonstrates the versatility—and

controversy—offered by depictions of the nude in diverse contexts.

Mantegna and Bellini: Masters of the Renaissance

[Gemäldegalerie, Berlin](#)
March 1 – June 30, 2019

Following the exhibition BELLINI/MANTEGNA at the Fondazione Querini Stampalia in Venice and *Mantegna and Bellini* at the National Gallery in London, the Gemäldegalerie is organizing an exhibition that highlights the personal and professional connection between Giovanni Bellini and Andrea Mantegna by displaying works from both artists side by side. Around a hundred works will be on display and all of the creative phases of the lives of both painters will be represented. In addition to being artistic contemporaries and collaborators, the two share a family connection: Mantegna was heavily influenced by Giovanni's father Jacopo, and married Giovanni's half-sister in 1453.



Drawing in Tintoretto's Venice

[National Gallery of Art, Washington DC](#)
March 24 – June 9, 2019



Although Jacopo Tintoretto was one of the most celebrated artists of the Italian Renaissance, his drawings remain unfamiliar even to most art historians. This exhibition aims to explore the drawing practice of Tintoretto, as well as contextualize his work among his predecessors, contemporaries, and successors. Drawings by Tintoretto, as well as

Titian, Paolo Veronese, Jacopo Bassano, and Palma il Giovane will be on view. Altogether, the exhibition brings together seventy drawings and twelve paintings from various institutions. Organized to coincide with the 500th anniversary of Tintoretto's birth, the show originated at The Morgan Library & Museum, New York in 2018.

Tintoretto: Art of Renaissance Venice

[National Gallery of Art, Washington DC](#)
March 24 – July 7, 2019

This international exhibition focuses on the work of Jacopo Tintoretto, one of the most celebrated European painters of the sixteenth century. The show will be an expanded version of the exhibition that opened at the Palazzo Ducale in Venice earlier this year to celebrate



the 500th anniversary of the painter's birth. The National Gallery is the only other venue to host the exhibition, thus marking the first major Tintoretto retrospective in North

America. More than 60 paintings and drawings will be on view, many of which are international loans traveling to the United States for the first time. [See feature article above.]

Verrocchio, Master of Leonardo

[Palazzo Strozzi, Florence](#)
March 9 – July 9, 2019

This exhibition gathers together over 120 works (including



paintings, sculptures, and drawings) by Andrea del Verrocchio and other artists of the second half of the fifteenth century related to his workshop, such as Domenico del Ghirlandaio, Sandro Botticelli, Pietro Perugino and Leonardo da Vinci. Curated by Francesco Caglioti and Andrea De Marchi, it is one of the leading events of the 2019 Leonardo celebrations and is the first retrospective ever dedicated to Verrocchio. The exhibition is promoted and organized by Fondazione Palazzo Strozzi and the Bargello Museums with the National Gallery of Art in Washington DC (which will be the second location of the exhibition from September 29, 2019 to February 2, 2020).

Fra Angelico and the Rise of the Florentine Renaissance

[Museo del Prado, Madrid](#)
May 28 – September 15, 2019



This exhibition investigates the beginnings of Florentine Renaissance art in the 1420s and 1430s by focusing on several key works by Fra Angelico. Around forty works will be on display by Fra Angelico and his

contemporaries, including a terracotta *Virgin and Child* by Donatello. The exhibition, timed to coincide with the Prado's bicentenary year, will be centered around the *Annunciation* (which will be newly cleaned and restored in time for the opening) as well as two other recently acquired paintings by Fra Angelico: the *Alba Madonna* and the *Funeral of Saint Anthony Abbot*.

For regional exhibitions in Italy, see the “Mostre in Evidenza” section of the [Ministero dei Beni e delle Attività Culturali e del Turismo](#) (MiBACT) website.

NEWS AND NOTES

2019 marks the 500th anniversary of Leonardo da Vinci's death. Several events around the world are taking place this year to celebrate the event, and research carried out ahead of exhibitions has unveiled new evidence. A series of [exhibitions will take place in Florence](#).

A sculpture at the Victoria & Albert Museum in London has been newly attributed to Leonardo da Vinci. Currently thought to be by the sculptor Antonio Rossellino, the *Virgin with Laughing Child* has been attributed to Leonardo by scholar Francesco Caglioti, who co-curated an exhibition on Leonardo's master, Andrea del Verrocchio. The [exhibition](#) will feature the V&A sculpture and will open at Palazzo Strozzi in Florence on March 9.

Twelve exhibitions on Leonardo will open simultaneously in the UK this spring. Drawings from the Royal Collection [will go on view around the country](#) ahead of major exhibitions at the Queen's Gallery in London in May and at Holyroodhouse in Edinburgh in November. The London show will be the largest UK exhibition on Leonardo since 1952.

A left thumbprint has been discovered on an anatomical drawing by Leonardo held at the Royal Collection. Although other fingerprints have been found on other drawings of Leonardo's, this latest find is “the most convincing candidate for an authentic [Leonardo fingerprint](#),” according to Alan Donnithorne, the collection's former paper conservator.

The work of the late artist Gino De Dominicis (1947-1998) is at the heart of a forgery investigation by the Carabinieri's art squad. The [ongoing investigation](#) has seen two arrests and has completely halted the sale of the artist's works on the art market.

Venice authorities introduce a charge for day-trippers ahead of the Biennale. The [fee is designed to control tourist numbers](#), although it is unclear how exactly it will be implemented.

Palazzo Vecchio in Florence has opened new rooms and facilities after extensive renovations. The work was intended to increase the exhibition space and improve services available to the public.

The Uffizi in Florence will soon implement a [booking system](#) based on an algorithm to significantly reduce queuing times. Developed with software engineers from the University of L'Aquila, the system was trialled in October with impressive results and will be fully implemented later on this year. **In addition, the museum recently hired two new [restorers](#).** Maurizio Michelozzi will look after the museum's paper and parchment collection, while Falvia Puoti will work with its metal, ceramic and glass pieces.

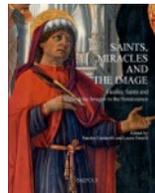
Two *spalliera* panels by Botticelli are reunited at the Isabella Stewart Gardner Museum in Boston. The Story of Lucretia, part of the Stewart Gardner collection, will be exhibited next to its counterpart, the Story of Virginia, thanks to a collaboration with the Accademia Carrara in Bergamo. The show aims to shine a contemporary light on [these paintings](#).

UK artist Simon Fujiwara built a mini museum for Leonardo's *Salvator Mundi*. Located in London's [Whitechapel Gallery](#), the museum is an experiment to encourage reflection on the role of museums within society and on the mediatic hysteria caused by the discovery and sale of the *Salvator Mundi*, further heightened by the indefinite postponement of its unveiling.

Carmen Bambach has been awarded the Vilcek Prize for Excellence in Art History. [Bambach](#) is renowned for her extensive work on drawing practices in Renaissance Italy, and especially for her scholarship on Leonardo da Vinci and Michelangelo. She recently curated *Michelangelo Divine Draftsman and Designer* at the Metropolitan Museum in New York.

MEMBER PUBLICATIONS 2018-19

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.



Sandra Cardarelli and Laura Fenelli, ed. *Saints, Miracles and the Image: Healing Saints and Miraculous Images in the Renaissance*. Turnout: [Brepols](#), 2018.

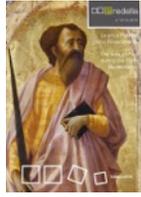
As well as the Introduction, 15-28, written with Laura Fenelli, Cardarelli contributed an essay to this volume:

“Saints Cosmas and Damian at Gavorrano: Florentine Influence and a Proposal for the Provenance of Panel 432 in the Pinacoteca of Siena,” 147-168.

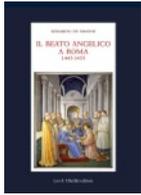
A further IAS member contributed to this volume:

Meghan Callahan, “Miraculous Images at the Convent of La Crocetta in Renaissance Florence,” 203-216.

Diane Cole Ahl and Gerardo de Simone, ed. *The Arts in Pisa during the Early Renaissance*. Pisa: [Edizioni ETS](#), 2018.



This volume gathers the articles published in the journal *Predella*, 39-40 (2016, released 2018) and includes Cole Ahl’s “Introduction: le arti a Pisa nel primo Rinascimento,” 7-16 and de Simone’s “Tra decadenza e Rinascenza: spigolature sul Quattrocento a Pisa,” 287-303.

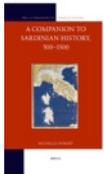


Gerardo de Simone, *Il Beato Angelico a Roma 1445-1455. Rinascita delle arti e Umanesimo cristiano nell’Urbe di Niccolò V e Leon Battista Alberti*. Florence: [Olschki](#), 2018.

Alexandra Hoare. *Salvator Rosa, Friendship and the Free Artist in Seventeenth-Century Italy*. London and Turnhout: [Harvey Miller Publishers](#), 2018.



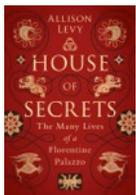
–. *The Letters of Salvator Rosa*. 2 volumes. London and Turnhout: [Harvey Miller Publishers](#), 2018.



Michelle Hobart. *A Companion to Sardinian History, 500–1500*. New York: [Brill](#), 2018.

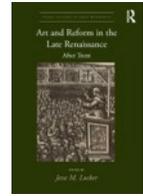
Hobart also wrote the introduction this volume: “Sardinia as a Crossroads in the Mediterranean: An Introduction,” 1- 48.

Anne Leader, ed. *Memorializing the Middle Classes in Medieval and Renaissance Europe*. Berlin: [De Gruyter](#), 2018.



Allison Levy. *House of Secrets: The Many Lives of a Florentine Palazzo*. London: [I.B. Tauris/Bloomsbury](#), 2019.

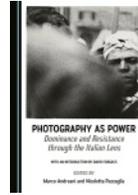
Jesse M. Locker, ed. *Art and Reform in the Late Renaissance: After Trent*. New York and London: [Routledge](#), 2018.



This volume also includes essays by two IAS members:

Lisandra Estevez. “Francisco Ribalta’s *Last Supper* as a Symbol of Reform in Early Modern Valencia.”

Estelle Lingo. “Sculpture, Rupture, and the ‘Baroque’.”



Nicoletta Pazzaglia and Marco Andreani, ed. *Photography as Power: Dominance and Resistance through the Italian Lens*. Cambridge: [Cambridge Scholars Publishing](#), 2019.

[This book is the outcome of four panels organized as part of the 2014 American Association of Italian Studies, for which Pazzaglia was awarded an IAS/Kress Foundation travel grant].

Sarah S. Wilkins and Holly Flora, ed. *Trecento Forum I: Art and Experience in Trecento Italy*. Turnhout: [Brepols](#), 2019.



Six further IAS members contributed essays to this volume:

Theresa Flanigan. “The Ponte Vecchio as a Public Good: Civic Architecture and Civil Conflict in *Trecento* Florence”

Michael Grillo. “Dissolving the Frame: Phenomenology and Index in *Trecento* Painting”

Laura Jacobus. “‘I, Porrina’: A Hyper-Realistic Portrait in the Collegiata of Casole d’Elsa”

Anita Moskowitz. “Some *Trecento* Objects in the Collection of Stefano Bardini: Additions, Subtractions, and Restorations”

Mark Rosen. “As the World Turns: Revisiting Ambrogio Lorenzetti’s Lost Wheel Map in Siena”

Nancy Thompson. “Networks and Materials: Italian Stained-Glass Windows c. 1280–1400”

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

Lynn Catterson. “American Collecting, Stefano Bardini & the Art of Supply in Late 19th-Century Florence.” [Predella](#),

dedicated issue "Discovering the Italian Trecento in the 19th Century," n. 41-42 (2018): 313-328.

Steven J. Cody. "Andrea del Sarto's *Noli me tangere*: Sight, Touch, and an Echo of St. Augustine." *Arion: A Journal of Humanities and the Classics*, 26 (2018): 37-67.

Diana Gisolfi published two essays in the catalog of the Venice Biennale's exhibition *Dimension: Two Venetian Scuole/Dimensione: Due Scuole veneziane*, edited by Margaret Matz. Exhibition catalogue: Venice Biennale, Venice, 2018.

"*Scuola dei Mercanti*: the Decorative Program of the 1570s - early 1590s/Scola dei Mercanti: il programma decorativo dal 1570 al 1590," 41-59.

"On Restoring the Scola del Cristo/Sul Restauro della Scola del Cristo," 87-95.

Morten Steen Hansen. "Pen/Sword: Salvator Rosa's Drawings for the *Auckland Battle*." *ArtItali*, 24 (2018): 88-97.

-. "Angelica's Virginité: The *Orlando Furioso* and the Female Body in Florentine Seicento Painting." *MLN: Italian Issue* 133, no. 1 (2018): 83-99.

Dale Kinney. "The Paradigm of *spolia*." In *Mittelalterliche Mythenrezeption. Paradigmen und Paradigmenwechsel*, edited by Ulrich Rehm, 173-192. Vienna, Cologne, and Weimar: [Böhlau Verlag](#), 2018.

-. "Communication in a Visual Mode: Papal Apse Mosaics." *Journal of Medieval History*, 44, n. 3 (2018): 311-332.

Ara H. Merjian. "Giorgio de Chirico's 'Jewish Hour': Metaphysical Painting in Ferrara, 1915-1918." *Art History*, 43, n. 8 (2018): 922-957.

-. "Giorgio de Chirico's 'Other Novel': An Excerpt from Monsieur Dudron," *The Brooklyn Rail*, November 1, 2018.

-. "Howls from the Left: Pier Paolo Pasolini, Allen Ginsberg, and the Legacies of Beat America." In *Pier Paolo Pasolini: Framed and Unframed*, eds. Karen Raizen and Luca Peretti, 37-62. London: [Bloomsbury](#), 2018.

Adelina Modesti. "'Nelle mode le più novelle.' The latest fashion trends (textiles, clothing and luxury fabrics) at the court of Grand Duchess Vittoria della Rovere of Tuscany." In *Telling Objects. Contextualizing the role of the consort in early modern Europe*, edited by Jill Bepler and Svante Norrhem, 107-129. Wiesbaden: [Harrassowitz](#), 2018.

-. "Maestra Elisabetta Sirani 'Virtuosa del Pennello'." *Imagens*, 2 (2018), the Uffizi online magazine (unpaginated).

-. "Elisabetta Sirani." In *Les Dames du Baroque, femmes peintres dans l'Italie du XIVème et XVIIème siècle*, edited by Valentine De Beir, Francesco Solinas and Alain Tapie, 164-175. Exhibition catalogue: Ghent, [MSK](#) (Museum voor Schone Kunsten). Heule: Snoeck, 2018.

Modesti also wrote four catalogue entries for this volume on works by Elisabetta Sirani, Giovanni Andrea Sirani and Ginevra Cantofoli

-. "Sirani, Elisabetta." In *Dizionario Biografico degli Italiani*, Vol. 92. Rome: [Treccani](#), 2018.

Anita Moskowitz. "The Photographic Archive of Stefano Bardini. A Few Case Studies of its Utility." *Source. Notes in the History of Art*, 37, n. 4 (2018): 237-245.

-. "Discovering the Trecento: American Mavericks in the Market. Who, Where, Why, and Why Not?" *Predella*, 41-42, (2018): 29-43.

Linda Safran. "La *mise-en-page* dei testi pubblici nel Salento medievale." *Rudiae: Ricerche sul mondo classico*, special issue "Gli uomini e le lettere: personaggi, testi e contesti della Terra d'Otranto di cultura bizantina," edited by Alessandro Capone, n.s. 3 (2017) [2018]: 271-290.

-. (with Adam S. Cohen). "Two Classrooms in China." In *Common Knowledge*, special issue "In the Humanities Classroom, Part 2," edited by Carolyn Bynum, 24, n. 3 (2018): 375-388.

William E. Wallace and Meg Galindo. "Subject and Meaning: The Rothschild Bronzes." In *Michelangelo. Sculptor in Bronze*, edited by Victoria Avery, 235-241. London: [Philip Wilson Publishers](#), 2018.

Sarah S. Wilkins. "Countenances as Lightning: The Materiality of the *Noli me tangere* Fresco in Assisi." *Convivium*, 5/2 (2018): 82-97.

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, contact [Janna Israel](#). 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. 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 Janna Israel, 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 April 1 for the next issue. Deadlines for 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.

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