

**The Newsletter of the  
ITALIAN ART SOCIETY**

**XIX, 1  
January 2007**

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

**President's Message, from Roger Crum:**

It will be my pleasure to welcome you to the Italian Art Society business breakfast on Friday, February 16 from 7:30 to 9:00 a.m. in the Sutton Parlor Center of the New York Hilton. This year's breakfast is generously sponsored by Syracuse University Abroad and ARTstor. On behalf of the IAS, I wish to thank Jon Booth, Executive Director of Syracuse University Abroad, and James Shulman, Executive Director of ARTstor, for their sponsorship of our meeting and its nourishments. During our breakfast we will have brief presentations by Jonathan Nelson of Syracuse University in Florence and by James Shulman of ARTstor.

As for our business, we will be hearing at the meeting from Kirstin Noreen of the Program Committee, Dorothy Glass of the Nominating Committee, Amy Neff of the Travel Grant Committee, and Joyce Kubiski about their good work since our last meetings. They will be reporting on developing sessions for the College Art Association, the Renaissance Society of America, and the Sixteenth Century Studies Conference, identifying a slate of nominees for various IAS positions, announcing the status of our travel process, and discussing the myriad tasks associated with running our membership and webpage development. David Wilkins, who will be in Rome during the meeting, will share his news from the world of the Newsletter more remotely. On behalf of the society, I wish to thank Lisa Ackerman and the Samuel H. Kress Foundation for their generous support of speakers from abroad who will be participating in our sessions this year at CAA, RSA, and Kalamazoo.

Some ten years or so ago, John Paoletti asked me whether I might be interested in serving the IAS as Secretary-Treasurer. I accepted, and I am so glad that I did. Since then, and through a process that has taken me from that office, to the Vice Presidency, and now the Presidency of this fine organization, I have greatly enjoyed my association with the Italian Art Society and my association with you, my colleagues, fellow officers, and committee members. Above all, I have abundantly cherished my time with you as my friends in this organization. I hand over my responsibilities and the joys of working with you to Shelley Zuraw who now becomes President. It has been my reward working with Shelley over these past two years; it shall now be the reward of the IAS to have such a fine individual as its President.

**Don't forget to attend our business meeting at Kalamazoo on May 11 (see below)**

**CAA Annual Meeting in New York City (February 14-17, 2007)**

**IAS BUSINESS MEETING AND SPONSORED SESSIONS**

**FRIDAY, FEBRUARY 16, 2007, 7:30-9:00 a.m. in the Sutton Parlor Center of the NY Hilton**

## **IAS Breakfast and Business Meeting**

**FRIDAY, FEBRUARY 16, 2007, 9:30-12:00 a.m. in the Gramercy A, NY Hilton**

**Standing on the Shoulders of Giants or Shooting at Father's Corpse? The History of Italian Art, Then and Now, Chairs: Julia I. Miller, California State University, Long Beach, and Anne Derbes, Hood College**

John T. Paoletti, Wesleyan University, "To lighten the dead weight of familiarity"

Jessica Richardson, Courtauld Institute of Art, "Hagiography, Manuscripts, and Painting: Edward B. Garrison and the Study of Late Medieval Italian Art"

Patricia A. Emison, University of New Hampshire, "Trecento Study during the 1930s: The Italian Commune through the Lens of Economic Turmoil"

Timothy D. McCall, Villanova University, "The Gendering of Libertas and the International Gothic: Carolo Crivelli's Ascoli Annunciation"

James M. Saslow, Queens College and Graduate Center, City University of New York, "Gender and Homosexuality: Finding Our Grandparents, Teaching our Parents"

**FRIDAY, FEBRUARY 16, 2007, 12:30-2:00 p.m. in the Sutton Parlor Center of the NY Hilton Cloisters: Urban Politics and the Monastic Ideal, chaired by Kathleen G. Arthur, James Madison University, and Amber A. McAlister, University of Pittsburgh, Greensburg**

Caroline A. Bruzelius, Duke University, "The Dead Come to Town: Episcopal Burial Cloisters in the Medieval Italian City"

Anne Leader, City University of New York, "Cloister, Control, and Community: Art and Observance at the Florentine Badia, 1419-39"

Kurt Sundstrom, The Currier Museum of Art (Manchester, New Hampshire), "The Cloister of the Abbey of Monte Oliveto Maggiore (Siena) and its Frescoes"

**The winner of this year's IAS Travel Grant to the College Art Association Meetings in New York will be announced at the Business Meeting**

## **RENAISSANCE SOCIETY OF AMERICA IN MIAMI (March 22-24, 2007)**

(Complete schedule available on-line)

### **IAS SPONSORED SESSION**

**FRIDAY, MARCH 23, 2007, 3:45-5:15 in Room Symphony II**

**The Afterlife of the Renaissance in Fascist Italy, Chairs: Perri Lee Roberts, University of Miami Roger J. Crum, University of Dayton**

Nancy M. Thompson, St. Olaf College, "Commemorating the Fallen in the Madre Italiana Chapel in Santa Croce"

Terry Kirk, The American University of Rome, "Michelangelo in the Eye of the Fascist Architect"

D. Medina Lasansky, Cornell University, "Performing Politics: Perfecting the Sienese Palio during Fascism"

Cristelle Baskins, Tufts University, "The Renaissance as Montage in Luis Trenker's Condottiere (1937)"

**INTER. CONGRESS OF MEDIEVAL STUDIES KAZOO (May 10-13, 2007) NOTE: The Congress schedule is online at: <http://www.wmich.edu/medieval/congress/41congress/index.html>**

**BUSINESS MEETING: Friday, May 11, Fetzner 1010, with box lunches available for purchase from Joyce Kubiski at the door.**

**IAS is sponsoring four sessions on Sacred, Corporate, and Civic Spaces in Italian Art and Architecture**

SESSION I: Sacred, Corporate, and Civic Spaces in Italian Art and Architecture: Civic Identity (Chair: Philip Earenfight, Dickinson College)

Scott Montgomery, University of Denver, "The Saint and the Sepulchre: St. Petronius and the Image of Sacred Bologna"

Lynley Anne Herbert, University of Delaware, "Duccio di Buoninsegna: Icon of Painters, or Painter of "Icons""

Miranda Jan Routh, National Gallery of Art, "Light in the Scuola: Vittore Carpaccio's Vision of Saint Augustine"

SESSION II: Sacred, Corporate, and Civic Spaces in Italian Art and Architecture: Monastic Communities (Chair: William Hood, Oberlin College)

Sally J. Cornelison, University of Kansas, "Sacred Space and the First Tomb of St. Antoninus at San Marco, Florence"

Janis Elliott, Texas Tech University, "The Eremitani Choir in 14th century Padua: Unique Case or Widespread Propaganda"

Kyle Killian, Columbia University, "Form and Reform at Benedictine Orbais"

SESSION III: Sacred, Corporate, and Civic Spaces in Italian Art and Architecture: Healing Body and Soul (Chair: Eunice Howe, University of Southern California)

Kathleen G. Arthur, James Madison University, "Poor Clares visual Culture: Arte Povera, Visions and Intellectual Life at Corpus Domini, Ferrara"

Diana Elizabeth Bullen, University of Michigan, "The Abandoned Child as Holy Innocent in a Processional Banner for the Innocenti Hospital in Florence"

Heather R. Nolin, Rutgers University, "Piety and Politicking: Girolamo dai Libri's Madonna and Child with Sts. Zeno and Lorenzo Giustiniani for San Giorgio in Braida, Verona"

SESSION IV: Sacred, Corporate, and Civic Spaces in Italian Art and Architecture: Civic Spaces (Chair: Barbara Deimling, Syracuse University in Florence)

Alick M. McLean, Syracuse University in Florence: "The Sustainability of the "speculum civitatis" at Pisa's Campo dei Miracoli"

Areli Marina, University of Illinois at Urbana-Champaign, ""Movimenti di Piazza: Spectacle, Surveillance, and Insurrection in Parma's Civic Squares"

Samuel D. Gruber, Syracuse University, "Selective Inclusion: Integration and Isolation of Jews in Italian Medieval Civic Spaces"

Kathryn B. Moore, New York University, "Politicizing the Aesthetics of the Piazza San Marco in Venice"

**THE ITALIAN ART SOCIETY announces a grant of \$500 to aid in travel to the International Congress for Medieval Studies at Kalamazoo, MI, May, 2007.** Students and recent recipients of the Ph.D.(3 years post-degree) are eligible if presenting a paper that concerns the art or architecture of Italy, in any period from late antique to contemporary. Please send a CV, the abstract of the paper to be presented, and a cover letter that includes the name and contact information for the applicant's academic advisor; and the title and chair of the session in which the paper will be presented. These should be sent to Amy Neff <[aneff@utk.edu](mailto:aneff@utk.edu)> by March 15, 2007.

**CALLS FOR PAPERS** for sessions the IAS is sponsoring at conferences of organizations of which we are an affiliated society: .

**For College Art Association, February 2008**

**Islamic and Italian Art: Creating Shared Histories**

Stefano Carboni, Metropolitan Museum of Art, and Alan Chong, Isabella Stewart Gardner Museum;

Mail to: Alan Chong, Gardner Museum, 2 Palace Road, Boston, MA 02115

(Deadline May 2007: see CAA website)

A number of recent exhibitions, books, and symposia have explored the artistic interactions between the West and the Islamic world, and it now seems appropriate to reflect on the challenges of understanding this complex field. The issues of cultural exchange and contact may require new approaches, especially given incomplete evidence and shifting contexts. Papers are invited that consider the connections between Italian and Islamic art from the Middle Ages to the 18th century, from multiple perspectives, rather than from a single cultural point of view. For example, we hope to move beyond discussion of Italian depictions of Islamic subjects (or vice-versa) or Venice as a nexus of contact. Particularly welcome are comparative or parallel approaches, for example, treating shared patterns of patronage, gift-exchange, album-making, criticism, or humanist influence. Papers might consider hybrid styles or fused art forms, or the different roles that particular works of art played in the cultures of both Italy and the Islamic world.

**For the Renaissance Society of American, 2008**

The topic for the IAS session at RSA is still under discussion. Check the website for updated information on the topic and who to contact.

**At the business meetings at New York and Kalamazoo** we will discuss plans and proposals for IAS sessions for the future. Please come with your ideas. (You are also welcome to e-mail ideas to members of the committee, especially if you are not going to be at Kalamazoo.) CONTACT: Rebecca W. Corrie, Phillips Professor of Art and Visual Culture, Department of Art and Visual Culture, Olin Arts Center, Bates College, 75 Russell Street, Lewiston, Maine 04240, 207-786-6258 [rcorrie@bates.edu](mailto:rcorrie@bates.edu)

**Notices of Grants and Awards:**

**THE ITALIAN ART SOCIETY TRAVEL GRANTS FOR STUDENTS**

THE ITALIAN ART SOCIETY will grant two awards of \$500 each, to aid in travel 1) to the College Art Association Meetings, February, 2007, and 2) to the International Congress for Medieval Studies at Kalamazoo, MI, in May, 2007.

Application to both grants is open to students and recent recipients of the Ph.D. (three years post-degree), who are presenting a paper that concerns the art or architecture of Italy, in any period, from late antiquity to the present.

To apply, please send a CV, contact information for your academic advisor, an abstract of your paper (including the name and chair of the session), a preliminary budget, and a description of other possible financial sources for your travel. These should be sent to Jacqueline Musacchio <[jamusacchio@vassar.edu](mailto:jamusacchio@vassar.edu)>

1) for College Art Association, by January 8, 2007

2) for Kalamazoo, by March 24, 2007

**Special Features of the Newsletter:**

Members are welcome and encouraged to write for upcoming issues of the Newsletter and are asked to bring ideas for the Spring Newsletter to the attention of David Wilkins at [dgw2@pitt.edu](mailto:dgw2@pitt.edu) by March 15, 2007. The new Newsletter editor will be Sally Cornelison, University of Kansas. The deadline for inclusion in the Fall 2007 Newsletter is October 1, 2007; send to [sjc@ku.edu](mailto:sjc@ku.edu).

**News and Notices:**

**(1) We now have a connection with ICMA, the International Center for Medieval Art; IAS members get a discount on their membership in that organization. Their website is [www.medievalart.org](http://www.medievalart.org).**

**(3) Contributions to the Gründler Memorial Fund at WMU support scholarships for students working on medieval topics; contributions to the Endowment Fund at WMU provide financial support for the Congress at Kalamazoo.**

**(4) New and Forthcoming Publications by IAS Members** (please submit your publications for this section of our Newsletter)

Ruda, Jeffrey, "Satan's Body: Religion and Gender Parody in Late Medieval Italy," *Viator* 37 (2006), 319-350

### **(5) EXHIBITIONS IN 2007 OF INTEREST TO MEMBERS**

**(for more information, try googling key words)**

#### **IN ROME**

A. The fabulous early Chinese exhibition at the Scuderie del Quirinale has just closed (February 4); the next exhibition will be "Dürer in Italy," which opens in March.

B. "Memories from Underground: Archeological Findings 1980-2006" is directed at the population of Rome at the Olearie Papali next to Santa Maria degli Angeli in Rome until April 9. It features works discovered between 1980 and 2006 in excavations in the city of Rome, and especially those undertaken to build Metro Line C. The purpose of the show, according its organizers, is to convince the Roman public that they are living and working above the world's greatest archaeological site; the ads for the show feature a Roman family sticking their heads into manholes, and right outside the entrance of the exhibition a manhole is surrounded by a sign attached to the pavement that says "Enter here for Memorie dal sottosuolo." The Olearie Papali themselves are worth seeing as well, and hopefully will be the site for future exhibitions.

C. A show on the Iliad runs at the Colosseum until February 18.

D. "Massimiliano Fuksas" at MAXXI until February 28.

E. "Laocoon: The Origins of the Vatican Museums" is at the Vatican Museums until February 28.

F. "Petros Eni/Peter is Here," Braccio di Carlo Magno, Piazza San Pietro, until March 8 "commemorates the 500 years of the establishment of St Peter's Basilica" with works by Caravaggio (the Crucifixion of St. Peter), Rembrandt (!), and letters and architectural drawings by Bernini, Michelangelo, Raphael, and others.

G. "Habemus papem: The elections of Popes in Rome from the Renaissance to the 1900s" at the Pontifical Apartments at the Lateran Palace, until April 9, offers 140 objects and works of art that "allow visitors a closer insight into the emblematic figure of the Pope."

H. The Museo Barracco has reopened after many years of being closed. The generally mediocre (and sometimes questionable) objects are well-displayed but the collection as a whole is a disappointment.

I. "Rome's Cardinals: Portraits of Cardinals in Rome from the Renaissance to the 1900s," at the Museo di Roma, Palazzo Braschi, until February 25

J. "Turkey: 7000 Years of History" at Quirinale Palace until March 31

K. "Annibale Carracci" at Chiostro del Bramante, until May 6

#### **IN FLORENCE**

A. "Anna Maria Luisa de' Medici, Electress Palatine" at Palazzo Pitti until April 15

B. "Desiderio da Settignano: The Discovery of Grace in Renaissance Sculpture" at the Bargello from February 22 until June 3

C. A show of more than 20 works by Cézanne, accompanied by works by his contemporaries Pissarro, Van Gogh, Sargent, Denis, Cassatt, and Weir, will be at Palazzo Strozzi in Florence from March 2 until July 29.

D. "Furini: La Notte del Barocco" in Florence from December 22, 2007 until April 26, 2008

E. "Michelangelo e il disegno di architettura" at Casa Buonarroti until March 19

#### **ELSEWHERE**

Bari: Icons from Mt. Sinai, until May 6

Brescia: "Mondrian" until March 25

Forli: Silvestro Lega, until June 27

Milan: Hans Hartung, until March 27  
Milan: Boccioni, until February 25  
Milan: Hanri Cartier-Bresson, until end of March  
Milan: Tamara de Lempicka, until February 18  
Milan: Woman in Ancient Egypt, until April 9  
Naples: Egyptomania, until February 28  
Padua: Giorgio di Chirico, until May 27  
Venice: Picasso: La Joie de Vivre, 1945-48, until March 11

**(6) NEWS FROM ITALY (again, for more information you can google key words in either English or Italian)**

- A. A show of four paintings attributed to Caravaggio closed on January 31 at the new gallery at Stazione Termini in Rome. The show centered around the *Calling of Sts. Peter and Andrew* from the Queen's Collection, which has been recently restored and will go on display in London, at the Queen's Gallery in March. The other paintings were *The Toothpuller* from the Pitti, the example of St. John the Baptist at the Source from a Roman private collection, and the version of the Sacrifice of Isaac from the Johnson Collection in Philadelphia. All four failed to convince, in my opinion, and I intend to write a review of the exhibition and its catalogue (which focused only on the Queen's painting, for CAA Reviews).
- B. Work on the new C metro line in Rome means that many *piazze* are torn up, but traffic flows as quickly as ever. Completion date has been stated as 2012, but the most recent I have seen mentioned 2015.
- C. There's a new museum in Florence, on Piazza Santa Maria Novella (the façade of the church, by the way, is again under scaffolding). The Museo Nazionale Alinari della Fotografia has opened with a show of works by Walter Evans, but also has displays of historic photographic equipment and of the history of photography with historic examples. Following the recent tradition in Italian museums, there is a well-equipped bookshop. Perhaps the best art bookshop I have found in Italy is the one at the Uffizi, which carries many international publications.
- D. The Colosseum has become a monument dedicated to human rights; it receives special illumination when the death sentence against a prisoner anywhere in the world is rescinded.
- E. The Italian newspapers have reported that the burial place of Lisa Gherardini, the sitter for Leonardo's *Mona Lisa*, has been located at the Ex-Convent of Sant'Orsola in Florence. The discovery was made by Prof. Giuseppe Pallanti in a death register found in a Florentine archive. Her death date is listed as July 15, 1542 at the age of 63. Her daughter Marietta was a nun at this convent with the name of Sister Ludovica. The site of the convent later became a tobacco factory; more recently it was announced that it would become the headquarters of the Guardia di Finanza, but for at least 10 years it has been abandoned and covered with scaffolding. Pallanti also reports that *Mona Lisa's* husband, Francesco del Giocondo, was buried in Santissima Annunziata, along with his sons Bartolomeo and Piero.

**Italian Art Society Officers**

**President (until 2007)- Roger J. Crum, University of Dayton** [crum@udayton.edu](mailto:crum@udayton.edu)  
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