



**The Newsletter of the
ITALIAN ART SOCIETY
XXIII, 3
Fall 2011**

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

President's Message from Kirstin Noreen

Dear Italian Art Society Members:

With the start of the semester and the re-opening of libraries, archives and research facilities in Italy, June seems to be in the distant past. Nonetheless, I want to mention the success of the second annual Italian Art Society – Kress Foundation Lecture in Italy, which took place in Florence with a talk by Alison Luchs (see below for details). Thanks are due to Gail Solberg, who served as the on-the-ground coordinator for the event, and to Areli Marina and Cristiana Filippini, who assisted with publicizing the talk. Segretario Generale Domenico Zangheri and Dr. Silvia La Rossa generously facilitated the use of the historic Palazzo dei Beccai. We now are turning our attention to next summer's talk, which will be held in Venice in late May/early June. Details regarding the Call for Papers and honorarium can be found in this newsletter (application deadline: January 4, 2012). The talk, dealing with the art and/or architecture of Venice or environs, will be given at the Istituto Veneto di Scienze, Lettere, ed Arti in the Palazzo Cavalli-Franchetti on the Grand Canal.

We're happy that over 135 people have "liked" the Italian Art Society page on Facebook. I hope members will use this resource to post conference announcements, calls for papers or topics related to Italian art and architecture. Please note on the discussion tab that we have areas designated for the posting of lodging information and resources for research as well as a forum for communicating with other scholars planning to do research in Italy. Thanks to Heather Graham for setting up and maintaining this site.

In addition to our new traffic on the Facebook page, our membership continues to increase. This fall, our membership drive will have a special focus on graduate students and emerging scholars – I hope that you will urge your students, friends and colleagues to join. I further would like to explore new avenues of communication including an on-line voting system and the possibility of adding a publishing/research grant to

the funding opportunities already offered by the IAS. I look forward to hearing from you if you have other ideas for the future development of the Society.

The Italian Art Society would not be able to thrive and grow without the hard work of all those who work behind the scenes. I would like to urge members to consider nominating or self-nominating for the upcoming officer/committee vacancies. Positions open for election at CAA in February 2012 include: Treasurer (2012–14); Secretary & Membership Coordinator (2012–14); three Nominating Committee Members (2012–15); one Program Committee Member (2012–15); Newsletter Editor (2012–14); and Webmaster (2012–14). Please feel free to write to the current officer or committee chair for further information on responsibilities, practicalities, and time commitments; contact information may be found on the IAS website. Please note that any member of the IAS in good standing may be nominated/self-nominated to the upcoming vacancies; the process for nomination is detailed on the website (deadline: November 1).

With budgetary constraints at many of our institutions and the high cost of travel, I realize that numerous members may be unable to attend our business meetings at CAA or Kalamazoo. While this may be the case, I would like to stress that members can always submit topics for discussion to me for inclusion in the agenda; minutes from our business meetings are subsequently posted on the website. Further, if you have a session proposal that you would like to have considered for sponsorship at CAA, RSA, SAH, or the Sixteenth Century Studies Conference (discussed at the business meeting at CAA) or Kalamazoo (discussed at the business meeting at Kalamazoo), please submit a description to Martina Bagnoli, our Program Committee Chair (programs@italianartsociety.org). We welcome all proposals. A description of upcoming sponsored sessions can be found on the IAS website.

The next time that some of us will see each other will likely be at the IAS business meeting at CAA in Los Angeles. Our meeting will be held on Friday, February 24 at 7:30-9:00 a.m. Please note that between now and then we will enter a new membership calendar. As approved at the last CAA, IAS membership renewals will be due on January 1 for the

2012 calendar year. Members are urged to join, renew or view their status on our website.

Best,
Kirstin
knoreen@lmu.edu

Special Features

The Lost Art of the Altarpiece
By Anne Leader



On view at the National Gallery, London from July 6 through October 2, 2011, *Devotion by Design: Italian Altarpieces before 1500* is a splendid show that seeks to contextualize the Italian Renaissance altarpiece from its construction to its active role in devotional practice. Drawn from the gallery's rich holdings of early Italian altarpieces (many not typically on view) the exhibition allows visitors to view altarpieces both front and back as well as from the distance required by their placement above altar tables. Over forty works, including well-preserved and framed ensembles as well as fragments that only hint at their former grandeur, are displayed in six thematically arranged galleries that explore issues of the design, function, and patronage, as well as the ultimate dismemberment and diaspora, of early Renaissance altarpieces.

The exhibition opens with images showing altarpieces in their original sacred context, such as *The Mass of St. Giles* (NG 4681) and Sassetta's *Funeral of Saint Francis and Verification of the Stigmata* (NG 4763). Though fragments themselves, these paintings offer important testimony to the experience of altarpieces before 1500 and provide the perfect entrée into the next gallery that investigates the transformation from the polyptych to the *pala*. Giovanni dal Ponte's *Ascension of Saint John the Evangelist with Saints* (NG 580) is paired with Francesco Botticini's *San Gerolamo Altarpiece* (NG 227), each on a freestanding plinth to allow viewers to see both front and back – a treat usually reserved for specialists in the storeroom or conservation lab.

The business of altarpiece creation, considering contracts and the important relationships between patron, priest, painter, carpenter, and carter, is the focus in the third room. Benozzo Gozzoli's *Virgin and Child Enthroned among Angels and Saints* (NG 283) is displayed alongside a reproduction of its contract, underscoring the economics of sacred art. As the exhibition catalog states,

contracts show altarpieces to be “important social documents” that embody the complex interactions of ecclesiastics and laypersons.



The fourth gallery emulates a fifteenth-century Tuscan church interior with multiple altars showing various paintings at the correct height and distance from the viewer. Luca Signorelli's *Circumcision* (NG 1128) serves as the high altar, up several steps from the gallery floor, and side altars offer a range of artists, dates, and formats recalling the variety typically found within a single church. With its darkened interior, softly playing sacred music and altar furnishings borrowed from the Victoria and Albert Museum, this room reminds visitors that the Gallery's permanent display of Italian altarpieces has little in common with the Renaissance viewer's experience.

A fifth room displays various fragments from altarpieces, typically cut from their frames when polyptychs were no longer in fashion or by dealers eager to maximize the sales potential of a single complex. The exhibition closes with a room dedicated to the definition of altarpiece, probing the question of whether certain works, clearly used for devotion but never attached to an altar, should be classified separately. The accompanying publication by Scott Nethersole is more a complement to the exhibition than a record of it, with chapters exploring the exhibition's themes and handsomely illustrated with material from the exhibition as well as important comparanda. The text includes a bibliography of recent important scholarship on altarpieces, a glossary, and an alphabetical list of the works displayed in the exhibition. Highly readable and affordable, the text, like the exhibition, offers a superb introduction to the Italian Renaissance altarpiece, well suited for students and scholars alike. Would that some of this exhibition could become a permanent part of the Gallery's Renaissance display to continue to remind viewers of the sacred space these altarpieces once inhabited.

The 2011 IAS-Kress Lecture in Florence “The Wake of Desiderio”

By Gail Solberg

The second event in the Italian Lecture Series sponsored by the Kress Foundation took place on June 8, 2011 at the historic Palazzo dei Beccai, now the Accademia delle Arti del Disegno. Dr. Alison Luchs, curator of Early European Sculpture at the National Gallery of Art in Washington D.C., was the distinguished speaker. Appropriate for the Florentine setting and within “hearing range” of the figures by Donatello and Nanni di Banco (now sadly only copies) facing the Accademia from their niches on Orsanmichele, Dr. Luchs spoke on Desiderio da Settignano. The exemplary lecture, entitled “The Wake of Desiderio, His Impact on Sculpture of the Late Quattrocento” grew out of Dr. Luchs'

work on the 2006-2007 Desiderio da Settignano exhibitions at the Louvre in Paris, at the Bargello in Florence, and at the National Gallery in Washington.



Dr. Luchs explored both Desiderio's immediate influence and the possibility of revivals and adaptations of his style by sensitive followers between roughly 1465 and 1525. She began with the evidence, widely acknowledged, for Desiderio's impact on Verrocchio, whose interest in the lively delicacy of Desiderio's

faces led inexorably to Leonardo. The Verrocchio connection also pointed in another direction, to the Magdalen at Santa Trinita, begun by Desiderio and completed by a Verrocchio assistant, Giovanni d' Andrea. She associated this artistic genealogy with a series of stucco and terracotta plaster busts not usually mentioned in such discussions. Each was a striking work (one from Berlin, of Saint John the Baptist, sadly was lost in WWII), and through them she traced ways that followers of Desiderio adapted his style and expression at the end of the Quattrocento. In this context Dr. Luchs also discussed a series of controversial reliefs that have circled Desiderio for a century, including the so-called Saint Helena in Toledo and the Dudley Madonna in the Victoria and Albert Museum, which arguably influenced Michelangelo's idea of beauty. In each case, her presentation was a model of clear, precise connoisseurship. The Dudley Madonna especially is hard to see clearly amidst the many questions about its authorship and date, and because lighting conditions can drastically alter its appearance. Dr. Luchs showed it as a fresh work, still mysterious, but with serious claims for our close attention.

Fifty or so attendees, American and Italian, were heartily welcomed by Professor Bert W. Meijer, President, Classe di Storia dell'Arte at the Accademia delle Arti del Disegno. Then the local coordinator of the event, Dr. Gail Solberg, introduced the speaker and her talk. The audience was invited to join Dr. Luchs at a reception in a room adjacent to the handsome conference room, the Sala delle Adunanze where paintings by Mariotto di Nardo and Pontormo hang. A guided tour of the upper floors of the Palazzo dei Beccai was offered also.

Special thanks are due to Dr. Luchs for superior scholarship on a remarkable sculptor, to the Kress Foundation for its generous support of the lecture series, to Prof. Luigi Zangheri, President of the Accademia delle Arti del Disegno, for the opportunity to hold the inaugural lecture in such a prestigious and appropriate environment, to Prof. Bert Meijer who spoke as Academician, to Dott.ssa Silvia La Rossa for the Accademia, who led the tours, and to Prof. Areli Marina, IAS Treasurer, who aided Dr. Gail Solberg in

coordinating all aspects of the lecture, its publicity, the reception, and the tours of the palace.

The lecture series, a joint project of the Italian Art Society and the Samuel H. Kress Foundation, presents the work of selected North American scholars of Italian art in an Italian setting. The goals of the series are multifold: to encourage intellectual exchanges among North American art historians and the international community of scholars based in Italy; to offer members of IAS the opportunity to engage in productive discussions about their research with a range of specialists in the field of Italian studies outside the United States; and to create relationships between the IAS and Italian cultural institutions.

IAS-Kress Lecture in Venice 2012



The IAS is actively seeking speakers for future IAS/Kress Lectures in Italy; the 2012 lecture will be held in Venice. The proposed lecture may address any period in Italian art, but must be

related to the host city or environs. The lecture may be given in Italian or English, should be approximately 45 minutes in length, and may not have been previously published or presented at another conference or venue. The selected presenter will receive an honorarium of \$700 and a \$500 supplementary lecture allowance, which can be used for travel, lodging, or translation expenses. The presenter must be a current member in the Italian Art Society. Proposals should include a one-page abstract of the paper to be delivered and a current CV. For consideration for the 2012 lecture, please send these materials as an e-mail attachment to Andaleeb Banta, Chair of the IAS Travel Committee, by January 4, 2012.

Summer Teachers Institute in Technical Art History 2011 and 2012

The Summer Teachers Institute in Technical Art History (STITAH) is a new week-long seminar supported by the Samuel H. Kress Foundation. This year's seminar was hosted by the Institute of Fine Arts, New York University and dealt primarily with the technical study of old master paintings. The course introduced participants to a variety of analytical techniques (i.e. infra-red reflectography, x-radiography) and a hands-on exploration of historic techniques and materials of art. An on-site examination of works in the Cloisters, the Metropolitan Museum of Art, and the Frick as well as visits to the Conservation Lab and the Department of Scientific Research at the Met complemented the discussion of specific case studies by curators, conservators and imaging scientists. A second seminar is being planned for the summer of 2012 in New Haven and will be organized by Ian McClure, Chief Conservator at Yale University Art Gallery. For more information, check

this past summer's website at (<http://www.nyu.edu/gsas/dept/fineart/conservation/stitah.htm>).

IAS Graduate Student Committee Widens Membership

By David Boffa, Rutgers University

Members of the Graduate Student and Emerging Scholars Committee would like to inform the IAS membership of the change in our name (formerly Graduate Student Committee). The new name reflects our goal of being a more inclusive committee that serves the interests of current graduate students as well as junior scholars. In the coming weeks we will be contacting departments with graduate students and programs in Italian Art History. For more information, contact David Boffa, Rutgers University (davidboffa@gmail.com); Gilbert Jones, Syracuse University (gilbert.jones@gmail.com); Rebekah Perry, University of Pittsburgh (rep22@pitt.edu) and Lisa Tom, Brown University (lisa_tom@brown.edu).

Conferences & Seminars

VASARI/500: New Directions in Vasari Studies

October 28-29, 2011 Harvard University, Boston, MA
vasari@fas.harvard.edu

Sixteenth Century Studies Conference

October 27-30, 2011 Fort Worth, TX
<http://www.sixteenthcentury.org/conf>

Southeastern College Art Conference

November 11-13, 2011 Savannah, Georgia (SCAD)
<http://www.secollegeart.org>

College Art Association Meeting

February 22-25, 2012 Los Angeles, CA
<http://conference.collegeart.org/2012>

Renaissance Society of America

March 22-24, 2012 Washington, D.C.
<http://www.rsa.org/?page=Washington2012>

Medieval Academy of America

March 22-24, 2012 St. Louis University, St. Louis, MO
<http://www.medievalacademy.org/annualmeetings/annualmeeting.htm>

Society of Architectural Historians

April 18-22, 2012 Detroit, MI
http://www.sah.org/index.php?submenu=2012&src=gen_docs&ref=Home%202012&category=Annual%20Meeting%20Detroit%202012

Calls for Papers/ Session Proposals

Newberry Library, Center for Renaissance Studies

2012 Multidisciplinary Graduate Student Conference
January 26-28, 2012 Chicago, IL
Abstracts due October 15, 2011
<http://www.newberry.org/renaissance/conf-inst/gradstudents.html>

Arizona Center for Medieval and Renaissance Studies, Erotica and the Erotic in the Middle Ages and Renaissance

February 16-19, 2012 Tempe, AZ
Abstracts due October 16, 2011
<http://acmrs.org/conferences/annual-acmrs-conference>

38th Annual AAH Conference

The Open University, Milton Keynes, GB
March 29-31, 2012
Traveling Artists in Medieval & Renaissance Italy and Europe Session, Abstracts due November 7, 2011
<http://www.aah.org.uk/annual-conference/2012-conference/academic-sessions-2012/academic-session-4-ou-2012>

South-Central Renaissance Conference

March 8-10, 2012 New Orleans, LO
Abstracts due December 15, 2011
http://scrc.us.com/cfp_scrc2012.shtml

Society of Architectural Historians 2013

April 10-14, 2013 Buffalo, NY
Call for Session Proposals due January 2, 2012
<http://www.sah.org/index.php?submenu=2013&src=gendocs&ref=Home%202013&category=Annual%20Meeting%202013>

Exhibitions

Italian Master Drawings from the Wolfgang Ratjen Collection 1525–1835

National Gallery of Art, Washington, D.C.
May 8–November 27, 2011
<http://www.nga.gov/exhibitions>



The splendors of Italian draftsmanship from the late Renaissance to the height of the neoclassical movement are showcased in an exhibition of 65 superb drawings assembled by the European private collector Wolfgang Ratjen (1943–1997). Outstanding Venetian examples include those by such artists as Domenico Tintoretto, Giovanni Battista Piranesi, and

Canaletto, whose elegant rendering of the "Giovedì Grasso" festival in Venice is perhaps his finest surviving drawing.

Vasari, gli Uffizi e il Duca

June 14-October 30, 2011

Uffizi Museum, Florence

<http://www.polomuseale.firenze.it>



Five hundred years on from the birth of Giorgio Vasari (1511-1574), this exhibition celebrates Vasari, Cosimo the Medici Duke ('Il Duca' of the title) and the birth of the Uffizi, where work started 1559-1560. The Uffizi was

conceived as an urban development, a seat of administration as a new heart to the city, an architectural statement as opposed to a simple building, and was the fruit of a close relationship between Cosimo I and his preferred artist, Vasari.

Devotion by Design: Italian Altarpieces before 1500

July 6-October 2, 2011

National Gallery of Art, London

<http://www.nationalgallery.org.uk>



As part of the program of summer shows focusing on the National Gallery's own collection, 'Devotion by Design' explores the function,

the original location, and the development of altarpieces in Italy during the late Middle Ages and the early Renaissance. 'Devotion by Design' showcases altarpieces by well-known artists such as Piero della Francesca, but includes many which are less familiar.

The uncertain Eye: Vasari 500 Italian Master Drawings by Leonardo, Raphael & Co

August 19, 2011-November 20, 2011

Wallraf-Richartz Museum, Cologne

The museum pays tribute to the founder of modern art history, the Italian painter and historian Giorgio Vasari (1511-1574). On the occasion of his 500th birthday the museum opens its treasure trove of early Italian drawings from the 15th and 16th centuries, including major works by Leonardo, Raphael, Francesco Salviati, Andrea del Sarto and Federico Zuccaro. The exhibition also recalls the meaning of *disegno* for the development of art during the Renaissance and for the foundation of the artist's new feeling of self-esteem at the dawn of the Modern Age. Drawings from the museum's own holdings will be

supplemented by loans from private collectors in Cologne.

Giorgio Vasari - Dessins du Louvre

October 11, 2011- August 2, 2012

The Louvre, Paris

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

On the occasion of the 500th anniversary of his birth, the Louvre will honor Giorgio Vasari, painter, architect and Italian writer through an exhibition of his most beautiful drawings in the collection.

Florence and the Baroque: Paintings from the Haukohl Family Collection

November 5, 2011- February 12, 2012

Crocker Museum of Art, Sacramento, CA

<https://www.crockerartmuseum.org/about/news-room>

The show brings 14 Italian paintings from the 16th through 18th centuries to Northern California. The artworks are drawn from the largest private American collection of Florentine Baroque painting and features works by artists such as Cesare Dandini, Jacopo da Empoli, and Francesco Furini. In the sixteenth century a new clarity in color, style, and subject began to replace the elegant virtuosity of earlier painting. Cesare and his brother Vincenzo, their nephew Pietro, and Pietro's son Ottaviano are seen here in mythologies, religious scenes, and allegories. The exhibition also provides insight into the history of frame making.

Caravaggio and His Followers in Rome

October 16-January 8, 2012

Kimbell Art Museum, Fort Worth, TX

<https://www.kimbellart.org/News/News-Article.aspx?nid=140>



This exhibition explores the profound impact of the work of Caravaggio (1571-1610) on a wide range of painters. The exhibition brings together 10 of Caravaggio's most celebrated paintings alongside more than 40

others that they inspired, including works by Orazio Gentileschi, Bartolomeo Manfredi, Jusepe de Ribera, Georges de La Tour, Valentin de Boulogne, Simon Vouet, Gerrit van Honthorst, Hendrick ter Brugghen, and Peter Paul Rubens—artists whose imaginations were indelibly impressed by Caravaggio's sense of drama, monumentality, and humanity. It is the second largest display of Caravaggio's paintings ever showcased in the U.S. It was organized by the National Gallery of Canada and the Kimbell Art Museum in Fort Worth, Texas.

La Bella Italia: Arte e Identita` delle Citta` Capitali

October 11, 2011- March 4, 2012
Palazzo Pitti, Florence
www.lavenariareale.it



This major exhibition, held in both Florence and Turin, is perhaps the most important event celebrating the 150th anniversary of the unification of Italy. 'La bella Italia. Art and identity of the capital cities' looks at the unique cultural and artistic identities and histories of the various capitals of the pre-unification Italy, to wit Turin, Florence, Milan, Venice, Genoa, Bologna, Naples and Palermo. More than 300 masterpieces bear witness to the progress of art from ancient times up to 1861. The roll call of artists on show is impressive: Giotto, Beato Angelico, Donatello, Botticelli, Leonardo, Raphael, Michelangelo, Correggio, Bronzino, Titian, Veronese, Caravaggio, Rubens, Tiepolo, Canova, Hayez and many more.

Masters of Venice: Renaissance Painters of Passion and Power

October 29, 2011-February 26, 2012
De Young Museum of Art, San Francisco
<http://deyoung.famsf.org/deyoung/exhibitions>



The exhibit "Masters of Venice" brings more than 50

paintings dating from 1500-1570, including five paintings by Giorgione, fifteen by Titian, and masterworks by Tintoretto, Veronese and Bordone. They are on loan from the Gemäldegalerie of the Kunsthistorisches Museum in Vienna. Featured are outstanding examples of the work of these artists that were collected by the archdukes and emperors of the Habsburg family.

Leonardo da Vinci: Painter at the Court of Milan

November 9, 2011 –February 5, 2012
National Gallery of Art, London (Sainsbury Wing)
<http://www.nationalgallery.org.uk/>

Inspired by the recently restored National Gallery painting, The Virgin of the Rocks, this exhibition focuses on the work



Leonardo da Vinci produced as court painter to Duke Lodovico Sforza in Milan in the late 1480s and 1490s. It brings together sensational international loans like La Belle Ferronière, the Madonna Litta and Saint Jerome which have never been seen in Britain before. It includes the recently discovered Salvator Mundi, known through two preparatory drawings by Leonardo and more than 20 painted copies. The exhibition will be one of the most complete displays of Leonardo's rare surviving paintings ever held. The number of visitors per day has been reduced, so tickets should be booked early. As a special dispensation, it will be open New Year's Day, 2012.

The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art

November 19, 2011- February 12, 2012
<https://www.crockerartmuseum.org/about/news-room>

Disegno, or the ideal expression of form through line, was central to Italian art for more than three centuries. This exhibition, drawn from the collections of the Georgia Museum of Art and Giuliano Ceseri, explores the variety and beauty of Italian draughtsmanship through drawings and prints by artists such as Stefano della Bella, Giambattista Piranesi, Domenico Campagnola, and Ciro Ferri.

The Renaissance Portrait from Donatello to Bellini

December 21, 2011–March 18, 2012
Metropolitan Museum of Art, New York



This exhibition brings together approximately 160 works—by artists including Donatello, Filippo Lippi, Botticelli, Verrocchio, Ghirlandaio, Pisanello, Mantegna, Giovanni Bellini, and Antonello da Messina, and in media ranging from painting and manuscript illumination to marble sculpture and

bronze medals, testifying to the new vogue for and uses of portraiture in fifteenth-century Italy. It opened in late August at the Bode Museum, Berlin (its first venue) and reviews have been excellent.

Touch and the Enjoyment of Sculpture: Exploring the Appeal of Renaissance Statuettes

January 21- April 15, 2012
Walters Art Gallery, Baltimore
<http://thewalters.org/exhibitions/>

This focus show will explore the implications of tactile perception for enjoying sculpture, studying how the brain reacts to tactile stimuli from European Renaissance art--a

period marked by a new availability of small "collectibles" meant to be held.

News and Announcements

"Caravaggio and His Followers" a one-day symposium, free and open to the public, will take place at the Kimbell Art Museum, October 15, 2011 at 10 am. The event is planned in conjunction with the opening of the Caravaggio exhibition.

A new Fulbright grant is available for Master's or doctoral research at the Giorgio Cini Foundation in Venice. The deadline for the 2012-13 year is October 17, 2011. For details, see http://www.fulbright.it/en/borse-di-studio/statunitensi/us-student-program/Fulbright_Cini-Foundation_2012-13.pdf

The Vasari Corridor at the Uffizi (Florence) will be open for guided tours in Italian six times per week on Tuesday/Wednesday/Friday from October 5 through December 16, 2011.

A symposium on conservation of artworks in churches will be held October 11, 2011 at Westminster Abbey, London. This will be an opportunity to visit ongoing restoration projects including the Cosmati pavements.

Archaeologists from the University of Southampton and the British School of Rome have discovered evidence of a large ancient shipyard near Rome. See <http://heritageportal.eu>

John T. Spike, scholar-in-residence at The College of William and Mary and the Muscarelle Museum, will present two lectures this fall: "Young Michelangelo: The Path to the Sistine," October 20, 2011, and "Secret Messages of Faith: Fra Angelico's Messages of Faith," November 17, 2011. Both lectures are scheduled for 5:30 pm in Andrews Hall, room 101.

National Gallery of Art Sunday lectures for Fall 2011 include Leonard Barkan (Princeton University) "Some Pages from Michelangelo's Life," October 16; Carmen C. Bambach (Center for Advanced Study), "Leonardo da Vinci: Artist of Sketchbooks and Notebooks," October 30, 2011; Carl Brandon Strehlke (Philadelphia Museum of Art), "Bernard Berenson and Lorenzo Lotto," November 13, 2011. All lectures are scheduled at 2 p.m.

The XIVth International Conference of Italian Art Historians of Medieval Art, "Medievo- Natura e Figura," was held September 20-25, 2011 in Parma, Italy. Among the speakers were William Tronzo, "Petrarch on the Banks of the Sorgue," and Miklos Boskovits, "La Croce di San Matteo e la pittura pisana del primo Duecento."

In August the National Gallery of Victoria in Melbourne (AU) announced that it had acquired a newly discovered work, titled Madonna and Child with the infant Saint John the Baptist, which was painted by Antonio Allegri, called Correggio, circa 1514-1515.

In July the missing volume from the "Colonna Missal," made for use in the Sistine Chapel in the 1530s, was acquired by the University of Manchester's John Rylands Library. It joins six other volumes owned by the library since 1868. The precious item fetched a total of £188,750 at Christie's.

Italian Art Society Membership

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

Please renew your 2012 IAS membership by January 1, 2012. Members are encouraged to pay on-line through our user-friendly website. Alternatively, checks may be mailed to Catherine McCurrach, Secretary, 2366 Heather Way, Ann Arbor, MI 48104. Annual membership costs \$20. Students receive a special discount rate of \$10. Thank you for your continued membership. Please encourage other colleagues to join. If you have questions, please e-mail Areli Marina, treasurer@italianartsociety.org

Newsletter Contributions and Notices

Members are warmly encouraged to write for upcoming issues of the IAS Newsletter. We are looking for reviewers for the Leonardo show in London, the Venetian painting show in San Francisco, and the Renaissance Portrait show in New York. If you are interested in writing these or other reviews or features (approximately 600-800 words) for the next issue, please contact Kay Arthur as soon as possible at newsletter@italianartsociety.org. The deadline for inclusion in the Winter 2012 Newsletter will be January 15, 2011.

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

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