



**The Newsletter of the
ITALIAN ART SOCIETY
XXIV, 3
Fall 2012**

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

President's Message from Kirstin Noreen

September 1, 2012

Dear Italian Art Society Members:

With the close of the summer, the start of a new academic year and some exciting new opportunities, the IAS has much to report. Our third annual IAS-Kress Lecture, given by Debra Pincus in Venice on June 6, was a great success. Details of her talk on Renaissance epigraphy, presented at the Palazzo Franchetti (seat of the Istituto Veneto di Scienze Lettere ed Arti), can be found below in this newsletter. I would like to give a special thanks not only to our speaker, but also to the numerous people who helped in the planning and facilitation of the event: Janna Israel, Meital Shai, Stefano Riccioni, Cristiana Filippini, Gail Solberg, and Cathleen Fleck and, at the Palazzo Franchetti, Sandro Franchini and Giovanna Palandri. I am happy to announce that the Samuel H. Kress Foundation has generously renewed sponsorship of the IAS-Kress Lecture Series in Italy; this funding will support another cycle of three lectures to be held annually in late May/early June. The IAS is actively soliciting paper proposals from established scholars based in North America for the 2013 lecture, which will be offered in Rome; the talk may address any period in Italian art, but it must be related to Rome or its environs. For more information, please consult our website (http://italianartsociety.org/?page_id=195; application deadline January 4, 2013).

The IAS will sponsor its first annual Research and Publication Grant with funding of up to \$800 available for use during 2013. This grant may be used to fund or subsidize a research trip or a publication (i.e., for purchasing image rights or as a publication subvention) relating to the study of any aspect of the architecture or visual arts of Italy, from the prehistoric period to the present day. Graduate students and scholars at all levels are welcome to apply; priority will be given to meritorious projects with demonstrated need. Details on the application process are posted on our website; proposals should be submitted to the Awards Committee

(formerly the Travel Grant Committee). To support this new grant, and hopefully other future IAS funding opportunities, the membership decided to raise annual dues beginning January 1, 2013 (from \$20 to \$30 for general members and from \$10 to \$20 for student members).

As always, the IAS welcomes tax-deductible, charitable contributions. We have also developed other ways to support – indirectly – the IAS. We have joined the Amazon Affiliates Program in which any purchase made on Amazon (when initiated through a link on our website: http://italianartsociety.org/?page_id=780) will return a percentage to the IAS. Please note that this does not change your purchase price and there is no indication of the revenue share during checkout.

Thanks to our webmaster, Anne Leader, the IAS now has a presence on Academia.edu (you can “follow” the IAS at <http://italianartsociety.academia.edu/ItalianArtSociety>). Academia.edu, developed as a site for people wishing to share their research, can be used for academic networking and the posting of papers. The IAS page provides basic information about the Society and so far has had over 150 profile views since the creation of the page earlier in the summer. In line with the development of our Facebook presence and the creation of the IAS Google Group, our page on Academia.edu provides another means of disseminating details about our Society, the work that we do and information that is relevant to the study of Italian art and architecture.

Shortly after the distribution of the fall newsletter, members will receive a request via email to vote on an amendment to the IAS by-laws. This amendment will allow for online voting, beginning with the new 2013 slate of committee members and officers. Typically, the slate, as established and presented by the Nominating Committee, has been approved at the IAS annual business meeting held at CAA. Because of decreased conference funding, we have found that many members are unable to attend this business meeting. Therefore, to make the voting process more accessible and transparent, I would urge you to consider and vote on this amendment. In order to change the by-laws we are required to have a majority vote of the membership.

As detailed on our website, we have numerous exciting IAS sessions for 2013 that I hope many of you will be able to attend. We currently are soliciting paper proposals for four linked Kalamazoo sessions dealing with the theme “Ruptures in Medieval Italian Art and Architecture”; more information about the specific sessions along with the application process can be found at http://italianartsociety.org/?page_id=189 (submission deadline: September 15). As always, I welcome you to share any comments related to the Society with me, to submit announcements to our webmaster or directly on our Facebook page, to propose a session to our Program Committee, and to write a piece for an issue of the newsletter. Those interested in working more closely with the IAS should consider self-nominating for one of our upcoming vacancies. Follow the link at http://italianartsociety.org/?page_id=940

Best,
Kirstin

Third Annual IAS-Kress Lecture in Venice

By Janna Israel (Virginia Commonwealth University)



The third Italian Art Society-Samuel H. Kress Foundation lecture took place on June 6, 2012 at the Palazzo Franchetti, home of the Istituto Veneto di Scienze, Lettere ed Arti on the Grand Canal in Venice. The lecture, entitled “The Lure of the Letter: Renaissance Venice and the Recovery of Antique Writing,” was given by Debra Pincus, professor emerita of art history at University of Vancouver, B.C. and Senior Research Associate in the Sculpture Department at the National Gallery of Art in Washington, D.C. An enthusiastic audience of advanced scholars and graduate students specializing in art history, epigraphy, and history from Italy and the United States attended the lecture.

Dr. Pincus’ lecture examined epigraphy in the culture of Renaissance humanism, with a particular emphasis on the form of lettering during the fifteenth century in the Veneto. The lecture began with an overview of the technique of carving Roman letters and typeface. Although Dr. Pincus introduced Renaissance epigraphy in a lapidary tradition, she demonstrated that the appearance of letters preoccupied several Venetian artists, including Andrea Mantegna and Jacopo Bellini as well as the epigrapher Felice Feliciano, across a variety of media such as print, manuscripts, sketchbooks, and sculpted epitaphs on tombs. Focusing on the manuscripts produced by the Paduan scribe, Bartolomeo Sanvito, Dr. Pincus explored his potential sources and the role of color in the manuscript tradition.

Emphasizing the role of epigraphy at the time that manuscript production intersected with the first printed text in the mid-fifteenth century, Dr. Pincus argued that the exigencies of print production and layout required different forms of lettering. A close examination of the changes in Giovanni Bellini’s painted signature from Italic majuscule to cursive miniscule lettering demonstrated that his signature somewhat echoed conventions in printing. Dr. Pincus concluded by positing his signature as an expression of his ambitions within an antiquarian milieu actively deploying ancient letterforms in the Veneto.

A lively question and answer session followed the lecture. The audience asked which stylistic aspects of the lettering in the fifteenth century were drawn from ancient sources and which were later inventions. They also questioned what inspired the composition of the letters on the page or in relief. An outdoor reception sponsored by the IAS provided a venue for further discussion.

SPECIAL FEATURES-- REVIEWS

Leonardo da Vinci’s Last Masterpiece, *The Virgin and Child with Saint Anne*

By Edna C. Southard (Miami University, Ohio)



An exceptional exhibition in Paris centering on Leonardo da Vinci’s painting, *The Virgin and Child with Saint Anne*, establishes this work as one of the most influential Florentine Renaissance paintings. Leonardo began the altarpiece around 1501 and left it partially unfinished when he died in 1519, after spending nearly twenty years studying iconographical problems surrounding the depiction of the Mary, Jesus, and Mary’s mother Saint Anne, as well as technical problems of depicting light and *sfumato*. All surviving related materials were brought together for the first time. The exhibition included 130 preparatory drawings and studies by Leonardo and apprentices that show the development of his ideas over the course of his last twenty years. Vincent Delieuvin, curator of the exhibition, compared the detective work on this exhibition to a “police investigation,” and indeed, several important discoveries have made international art news.

The first part of the exhibition showed that the theme of the Saint Anne Trinity was fashionable in the late fifteenth century, especially in Flanders. It examined the iconographic innovation in Leonardo’s painting and repositioned the theme of Saint Anne in sixteenth-century Italy. Study drawings for drapery, faces, and background landscape of the painting, borrowed from many collections, including the National Gallery in London, Windsor Castle, the Metropolitan in New York, the Albertina in Vienna, were displayed along with those from the Louvre’s collection. They demonstrated how Leonardo considered this theme and explored different solutions for its compositional challenges.

Copies and sketches by contemporaries suggest the existence of other sketches that are no longer extant.

The conservation of the painting was the heart of the show. Cleaning began seventeen years ago, but was abandoned due to fears about over-cleaning the sfumato areas. Two experts, Jean-Pierre Cuzin and Segolene Bergeon Langle, resigned last year from the Louvre's advisory committee reportedly in disagreement about cleaning the painting beyond the brightness that Leonardo intended. Bergeon Langle was quoted as saying that she is reassured about some aspects of the restoration, but bothered by the removal of a white patch on the body of Jesus which she thinks was painted by Leonardo. The conservation was cautious in that it left the subjects' faces with an extra layer of varnish and preserved untouched two, probably later, repaintings: the group of tree trunks at the right and the fold on the back of the Virgin's robe. The restoration was carried out with the aid of the C2RMF (Center for Research and Restoration of the Museums of France). Most startling was the bright azure blue of the Virgin's robe, and the velvet brown tonalities. Other colors were also fresh and many details formerly hidden were now visible. On the back of the panel are three drawings, which were revealed through reflexography infrared pictures, and these were reproduced on the wall panel. The *Virgin and Child and Saint Anne* could be examined front and back beside the cartoon from the National Gallery in London.

The last section discussed Leonardo's influence in the twentieth century, with paintings by Odilon Redon, Max Ernst, and some quotations by Sigmund Freud. Eugene Delacroix and Edgar Degas also paid tribute to Leonardo's *Virgin and Child with Saint Anne*.

The exhibition was hearteningly crowded on the day that I saw it—heartening, because it shows the continuing interest and relevance of Leonardo and Italian sixteenth-century art. Also on display in Paris this summer were the *Cima da Conegliano, maitre de la Renaissance venetienne* at the Musée du Luxembourg and an exhibition of Artemisia Gentileschi at the Musée Maillol, thus completing a visual feast for Italian art lovers. The Leonardo exhibition has closed, but the discussion of this painting by the most illustrious non-finisher is hardly finished; the impressive catalogue will remain a major addition to Leonardo studies, and we will be referring to the achievements of this exhibition for a long time to come.

Cima da Conegliano: Master of the Venetian Renaissance

By Jeffrey Fraiman (Rutgers University)

Organized by la Réunion des musées nationaux – Grand Palais with eminent Cima scholar Giovanni Carlo Federico Villa, this exhibition follows a popular trend in



monographic shows: a representative sampling of works, a stylish exhibition design replete with dramatic lighting, and a colorful, well illustrated catalogue. Voila— instant reputation reappraisal; another forgotten master added to the pantheon of greats? In the case of Cima, it is not so simple. This exhibition, only the second monographic show on Cima since 1962, is invaluable for its inclusion of works never heretofore seen outside of Italy, such as the artist's altarpiece for a church in his hometown of Conegliano. The lighting of the show combined with the steel blue painted walls and pedestals allows viewers to treat each painting as an exciting new discovery, and Cima's precise, crystalline paint handling, use of cool jewel tones and even planes of gradation take center stage. The power inherent in the master's works, particularly the large-format altarpieces, becomes paramount. Similarly, the catalogue, written by Villa (also the curator of the 2010 Cima show at the Palazzo Sarcinelli in Conegliano and a professor of the history of modern art and musicology at the University of Bergamo), provides an overview of the artist's entire oeuvre and its place within fifteenth- and sixteenth-century Venice, and is a welcome contribution to the somewhat limited literature on the artist.



Despite the best efforts of this show, Cima may always be fated to be considered a second-tier, albeit much admired and ultimately singular, Venetian master. Consider his altarpiece for the church of San Bartolomeo in the town of Vicenza. Painted in 1489 (as it is signed), the work, depicting Madonna and Child enthroned between Saints James and Jerome, shows a young artist at the peak of his maturity. Born around 1460, Cima moved two decades later to metropolitan Venice—represented in the show via a 1500 map by Jacopo de' Barbari. Little is known of Cima's training, although a link to Giovanni Bellini is often posited. The Vicenza altarpiece certainly depicts a Bellini-esque *sacre conversazione* and also many of the hallmarks of Cima's typical style. The figures are arranged deliberately, each solidly occupying a third of the picture plane. They are framed by the elaborate architecture, and around Mary's head is a vine-covered pergola, alluding to the Eucharist and showing Cima's interest in vividly and fastidiously depicting nature. The tiny lizard to our left of the Virgin's bright blue robe along with the richly described marble elements testify to Cima's skill in verily simulating the natural world.

The Vicenza altarpiece is certainly a masterwork of the late quattrocento, but an exhibition whose first painting reveals an artist already in his maturity presents a challenge to the

curator hoping to present a compelling narrative. This is perhaps at the crux of Cima's critical fortune. Attempts in this show to portray him as an early and ardent adopter of humanist thinking are overstated, though his scenes of Theseus (represented in two panels) and Bacchus with Ariadne, fragments intended for *cassone* are certainly interesting novelties. Past writers have attempted to suggest Cima as a bridge to the humanist proclivities of Giorgione, but today this view is not widely held, and there are only vague intimations that the elder artist adopted Giorgionesque traits later in his career. This show features two paintings of Saint Jerome, the first from about 1494 (Pinacoteca di Brera, Milan), the second dated to 1512 (Galleria degli Uffizi, Florence). Here we manage to glimpse a hint of progression in Cima's career. The Uffizi painting exhibits a poetic portrayal of figure in a Giorgionesque landscape, and a looser, freer facture. But it would be wise to take such generalizations reservedly, as we can be sure of relatively little when it comes to both the dates of Cima's paintings and his personal artistic beliefs.

Thus, where the show sings is in Cima's larger religious works, whose clarion precision and power often overshadow the mythological and smaller devotional works on view. Following the Vicenza altarpiece, exhibition-goers next encounter the artist's Conegliano altarpiece, commissioned by a confraternity to which the artist's father had belonged. Cima, already established with a workshop in Venice, agreed to the commission in his birthplace for less than his typical sum. The panel has been badly damaged throughout its history and one can only imagine the diplomatic maneuvering required in bringing such a delicate work on its maiden voyage outside of Italy. The work, now given a new audience and setting, holds its own with its crowded array of saints, to which Cima added four figures over what the original contract had stipulated, ostensibly as a favor to his hometown.

Other important facets of Cima's career include a sampling of Madonnas with Child illustrate how the artist approached this salient component of his and his workshop's output, using the same compositional prototype across many canvases. The Virgin's dress is portrayed in elegant and bold gem tones of clear pinks and blues, and Cima's attention to detail is clearly evident. Later, inspired by Dürer, the artist portrays a full-length Madonna in landscape (1514-17, Rijksmuseum). Of course, landscapes, and Cima's evocation of the Venetian countryside, are a constant feature of his work. We see the *castello* of the artist's hometown represented in the background of *Virgin and Child with Saint Michael and Saint Andrew* (c. 1496-98, Parma, Galleria Nazionale), standing boldly as the foreground figures, timeless themselves, are contrasted against crumbling ruins. Cima underscores the passage of time and the frailty of human existence with his

sensitive portrayal of the saints' faces: alternately humble and proud, beseeching and confident.

It is unsurprising that Cima should be the focus of this show at this time. As an important figure in the Venetian Renaissance, he is sure to emerge every few decades as scholars hope to fill in gaps related to his artistic training, beliefs, and evolution. Until more is known regarding these lacunae, it is best to appreciate this exhibition for its strengths: highlighting this great artist, who in his day was the most in-demand painter of Venice, and bringing together a wonderful sampling of his creative output.

SPECIAL FEATURES—NEW SHOWS

Giorgio Vasari and Court Culture in Late Renaissance Italy at the Spencer Museum of Art

By Sally J. Cornelison (University of Kansas)



Coming one year after the 500th anniversary of Giorgio Vasari's birth, this exhibition (September 15- December 9, 2012) celebrates the Spencer Museum of Art's small panel by Vasari depicting *Christ Carrying the Cross* and situates the painting within its visual, devotional, historical, and literary contexts.

Painted sometime between 1555 and 1564, the *Christ Carrying the Cross* is one of several versions of the same scene Vasari executed over the course of his long and prolific career. Its composition almost certainly is based on a lost altarpiece that Ersilia Cortese, a Roman noblewoman and relative of Pope Julius III, commissioned from Vasari in 1553. Moreover, the Spencer Museum's panel belonged to Vasari's close friend and collaborator Vincenzo Borghini, the learned Benedictine monk, philologist, prior of the Ospedale degli Innocenti, and one of the great Florentine intellects of the period. Indeed, the exhibition reunites Vasari's *Christ Carrying the Cross* with its pendant from Borghini's collection, a painting attributed to Ventura di Vincenzio Ulivieri (called Livo) that depicts an episode from the story of St. Paul's conversion. Although they were sold several times, remarkably, the two paintings remained together from 1580, when they were recorded in an inventory of Borghini's possessions, until the University of Kansas purchased Vasari's painting in 1953.

Comprised of over forty objects in a variety of media, *Giorgio Vasari & Court Culture in Late Renaissance Italy* includes loans from the Metropolitan Museum of Art, the Nelson-Atkins Museum of Art, and the Bob Jones University Museum & Gallery. The exhibition also draws from the extensive holdings of early modern Italian books at KU's Spencer Research Library. Among the more than one dozen titles on display are the 1550 and 1568 editions of

Vasari's *Lives of the Artists* and the 1568 offprint of his *Life of Michelangelo*.

In addition to investigating the place the *Christ Carrying the Cross* occupies within Vasari's career and sixteenth-century Florentine and Roman court culture, this exhibition brings together most of the graphic images that inspired Vasari's panel. These works include prints by Martin Schongauer and Albrecht Dürer. An engraving by Marcantonio Raimondi's disciple Agostino Veneziano and a reverse painting on glass reproduce the composition of Raphael's celebrated *Lo Spasimo di Sicilia*, another source to which Vasari looked when developing his painting's composition. Beyond exploring the pictorial genealogy of the *Christ Carrying the Cross*, *Vasari & Court Culture* addresses Vasari's relationship with Michelangelo and showcases some of the Spencer Museum's rich collection of late medieval and early modern Passion images. A video installation documents the Vasari panel's recent technical examination and restoration. The interdisciplinary scholarly publications related to the exhibition are available in the *Register of the Spencer Museum of Art* 8, no. 3 (2010-11), which can be purchased for \$15 (plus shipping and handling) via Amazon.com, or at the exhibition. Go to <http://www.spencerart.ku.edu/exhibitions/vasari.shtml> (Photo: Spencer Museum of Art, The University of Kansas, 1953.0015)

Barocci Comes to St. Louis: The Complex History of an International Exhibition

By Judith Mann (St. Louis Art Museum)



The St. Louis Art Museum will open the exhibition "Federico Barocci: Renaissance Master," on October 21, 2012, but the project, undertaken with The National Gallery, London, in collaboration with the Soprintendenza per il Patrimonio Storico Artistico ed Etnoantropologico delle Marche – Urbino, and Gabinetto disegni e stampe degli Uffizi, Florence, and with the generous support of the Kupferstichkabinett, Staatliche Museen zu Berlin, has been nearly ten years in the making. The process of realizing an international exhibition is a long, arduous task requiring the cooperation of many people and institutions. As the lead curator, it was my job to develop and coordinate the efforts. Usually newsletter readers experience the final product via an exhibition review, but, in this case, we thought it might be interesting for IAS members to read an account of the planning that led to the Barocci exhibition.

It began in 2003 in a conversation with the director of the St. Louis Art Museum, Brent Benjamin. He asked what

show I most wanted to stage. My immediate answer was Federico Barocci, although at that moment I had no focused concept. As a former print curator, Brent had long admired Barocci's innovations in that medium, so he charged me with determining whether such a show was feasible. I headed to Urbino to meet with Paolo dal Poggetto, the Soprintendente of the Marche, knowing that the best way to jumpstart the project would be a commitment from the Galleria delle Marche, the largest single repository of Barocci's paintings. Although dal Poggetto was not interested in mounting a Barocci show in Urbino, our discussions focused on a potential exchange between Urbino and St. Louis.

With the tentative commitment from Urbino, I began talking with other curators and directors to assess whether other loans could be arranged. After meetings in Paris, Florence, Brussels, Munich, and Madrid, I learned that some key paintings would not be lendable. Barocci's masterpiece, for example, the *Madonna del Popolo* in the Uffizi, is painted on horizontal wood panels. It requires an armature to minimize the pressure on the lower boards, and thus could not travel. Understanding that a full retrospective would not be possible, I read more Barocci literature and realized that a show that addressed the role that Barocci's drawings played in the conception and development of his paintings could make a real contribution to scholarship as well as offer museum visitors insights into how the paintings were made.

During the next three years, I visited numerous drawings collections to discuss the possibility of loans. Since my expertise was in painting, a drawings specialist was needed as part of the curatorial team. In 2006, Babette Bohn joined me with the initial assignment to visit the major Barocci collections to evaluate which drawings fit the thesis of the exhibition and met standards of quality and condition. Although Bohn's work had focused more on the Carracci and Elisabetta Sirani, she was willing to develop the expertise and we wanted someone with a fresh eye and new ideas. Given the 1500 extant Barocci drawings, Bohn and I had to prioritize. We divided responsibilities and by the end of the preparatory phase of the exhibition, we had visited nearly 60 collections and seen approximately 85% of the drawings.

One issue in long-term exhibition planning is the inevitable changes in staff and collaborators. In 2004, a new Soprintendente for Urbino was appointed – Lorenza Mochi Onori. Happily, she agreed to honor the commitment made by her predecessor, and felt that Urbino should host a Barocci exhibition since it had never devoted one to its native son. We developed a plan whereby the Galleria delle Marche show would open in the summer of 2009 (when it would attract tourists and scholars) and would focus on "Barocci and his Followers." It would include a group of Barocci paintings accompanied by students' works from collections and churches in and around Urbino. The Barocci paintings would then be shipped to St. Louis (since

consolidating the European loans in Urbino reduced costs), where we would add relevant drawings to create a show that focused on artistic process.

Gradually it became clear that this was a more expensive exhibition than originally envisioned. In recognition of the new ideas and scholarship that would come from the project, Brent Benjamin and our head of Exhibitions, Linda Thomas, realized that the show warranted more attention. We set about looking for a higher profile partner, limiting our choices to museums that had Barocci paintings in order to minimize the potential loss of loans that might happen in a three-venue project. In 2008, the National Gallery, London, joined as the third venue for the show, largely due to Nicholas Penny's long-standing love for Barocci's work. Babette Bohn and I have had the great pleasure of working with Carol Plazzotta, Myojin Curator of Italian Painting 1500-1600 at the National Gallery.

Once London joined the project, we worked diligently to develop checklists that would suit both institutions yet allow us to share costs whenever possible. It was a very disciplined experience. Carol worked from a gallery model for the Sainsbury exhibition spaces, which allowed us to see that we needed to reduce our checklist. Although the larger gallery spaces of the Saint Louis Art Museum would permit more works, some artworks were cut. In the end, St. Louis will have one hundred thirty-four works (sixteen paintings, one hundred eleven preparatory studies, and seven prints), while London will present ninety works (sixteen paintings, sixty-nine preparatory studies, and five prints).

This project could never have succeeded without the participation of the two major repositories for Barocci drawings, the Gabinetto Disegni e Stampe degli Uffizi, Florence, and the Kupferstichkabinett, Berlin, which together house over 1,000 of Barocci's drawings or sheets attributed to him. I met with the directors of both institutions (Marzia Faietti in Florence and Heinrich Schultz Altcappenberg in Berlin) to inquire whether a large number of drawings could possibly be available for loan. Both were exceedingly helpful although perhaps none of us recognized just how large a loan would be needed. The Gabinetto committed an extraordinary thirty-six drawings to the exhibition; the Kupferstichkabinett agreed to loan twenty.

From 2009 to 2012, three successive Soprintendenti in Urbino reconsidered the plans for the exhibit in Urbino. Aldo Cicinelli decided that the Galleria delle Marche should host the same show as St. Louis and London. For eight months, we tried to carefully craft our checklist so that drawings would not be loaned to more than two venues. There would be challenges to get works on paper approved for two venues, and it would be impossible for three. However, Cicinelli retired in 2010, and Vittoria

Garibaldi was named Acting Soprintendente. She refocused the show on Barocci and Urbino. In 2012, Maria Rosaria Valazzi was named the new Soprintendente. She plans to open an exhibition on Barocci and Urbino in the fall of 2013.

After all these changes, there will in fact be two years dedicated to celebrating Federico Barocci-- 2012, the four-hundredth anniversary of the artist's death--, and 2013. In addition to the exhibitions in St. Louis, London, and Urbino, the Uffizi will mount an exhibition in May 2013 at the Gabinetto Disegni e Stampe in Florence, based on their own significant Barocci holdings. The St. Louis Art Museum is extremely proud to host the kick-off event.

CALLS FOR PAPERS

48th Congress on Medieval Studies: Ruptures in Medieval Italian Art and Architecture

May 9-12, 2013, Kalamazoo, MI

Deadline: September 15, 2012

<http://italianartsociety.org/conferences-lectures/ias-at-kalamazoo/>

Whether moving forwards by leaps and bounds or coming to a screeching halt, the long path of Italian medieval art includes instances of back tacking, progression and return, revival and innovation. These sessions seek papers that investigate art and architecture created at moments of rupture with tradition, with accepted norms or forms, with conventions or with anticipated developments. Common ruptures include but are not limited to iconoclasm, proto-renaissances, Church schisms, heresies and reforms, civil strife, crusades and the Black Death. To be sure, rupture is in the eye of the beholder: an egregious instance of it may, for others, constitute continuity. Accordingly, papers may address not only what was, but also what could have been in an effort to trace the footsteps of winners and losers. These panels focus on the people, events, ideas and forms that in one way or another broke with the prevailing course of the arts in medieval Italy. Send abstracts to Martina Bagnoli, at programs@italianartsociety.org.

NYU Center for Medieval and Renaissance Studies Annual Spring Conference: Charisma

March 29, 2013, New York, N.Y.

Deadline: September, 15, 2012

<http://marc.as.nyu.edu/object/marc.conference2013>

Proposals are invited for papers that address the topic of charisma in any of its multiple forms and cultural sites: from an attribute of an individual person—whether a god-given grace or personally cultivated aura— to a feature of a work of art that affords it the power to uplift or dazzle a beholder; and from the elite productions and practices of church and state—such as Gothic cathedrals and royal regalia and processions—to such cult objects of religion and secular art as

icons, relics, stones, pilgrimage shrines, weapons, and portraits; and to such quasi-historical and literary characters. Papers might touch on charm, enchantment, adoration, favor, grace, aura, enthusiasm, inspiration, magic of body and speech, fame, notoriety, fascination, glorification, elegance, divinity, embodiment, post-embodiment, sensuality, beauty, glamour, the elite, the heroic, and the supernatural. While recent conferences and publications have focused on charismatic preaching and religious institutions, this conference aims to explore charisma as a quality or force that may appear as a magical quality not only of human personalities but also of works of art, of animals, and even of objects: in short, charisma no longer strictly in the sense of Max Weber's studies of charismatic leadership, but in addition, charisma as it asserts itself in aesthetics, psychology, and anthropology. C. Stephen Jager and Paul Binski will be invited speakers. Please send 250-word abstracts to Martha Rust (at martha.rust@nyu.edu).

2013 CEMERS Conference: Boccaccio at 700

State University of New York, Binghamton, N.Y.

April 26-27, 2013

Deadline: September, 15, 2012

<http://www2.binghamton.edu/cemers/conferences/boccaccio.html>

Scholars who work in the wide variety of fields relating to the biography and texts of Boccaccio, as well as the history of late Medieval Europe, are invited to submit papers or session proposals on his life and his literary career, as well as on his texts and their reception in medieval, early modern, and modern culture. 20-minute papers may be delivered in English or Italian. We anticipate publishing a volume of selected conference proceedings. Send abstracts and brief CVs to cemers@binghamton.edu. Inquiries may be directed to Olivia Holmes (oholmes@binghamton.edu) or Dana Stewart (stewart@binghamton.edu).

Illinois Medieval Association: Piety, Ritual, and Heresy--The Varieties of Medieval Religious Experience

February 15-16, 2013, Newberry Library, Chicago, IL.

Deadline: October 15, 2012

We invite papers from across the disciplines with preference to submissions related to the conference theme, but abstracts on any aspect of medieval studies are welcome. We welcome proposals for individual papers as well as entire sessions. Three-paper sessions will be scheduled for 90 minutes, with 20 minutes for each paper plus time for discussion. Proposals should include a one-page abstract, or an abstract for each paper in a proposed session, as well as contact information for the individual submitting the proposal. Submit proposals

electronically to Karen Christianson at christiansonk@newberry.org

EARLY MODERN ROME 2 (1341-1667)

October 10-12, 2013, University of California, Rome

Deadline: November 15, 2012

<http://conference.eapitaly.it/>

This conference aims to bring together scholars from a range of disciplines—history, art and architectural history, literature, music, dance, religious studies, food studies, philosophy, history of medicine or science, and others—to investigate the city and the *campagna romana*. We wish to encourage scholars to venture outside of their own disciplinary parameters to enter into dialogue with others and explore concurrent forms of cultural production or social and political events. Please note that EMR 2 will extend the confines of the city by organizing sessions on the *campagna romana*, in particular on the Orsini-Odescalchi Castle of Bracciano. The articles selected for the Bracciano panels will be re-examined by a special committee and published in two different texts: a scholarly book in English with an academic press and an abbreviated publication in Italian and English to illustrate the history, art and architecture of the Orsini-Odescalchi Castle. Conference papers should be 20-minutes and may be in either English or Italian. Please send a one-page CV and a 150-word abstract to Julia L. Hairston (jlhairston@eapitaly.it) by November 15, 2012. Participants will be notified by November 30, 2012.

Discovering the Italian Trecento in the Nineteenth Century

Organized by Swansea University, the National Gallery, London, Wallace Collection, and the University of Warwick

March 1-2, 2013, National Gallery, London

November 15-16, 2013, Venice, Italy

Deadline: November 30, 2012

<http://www.rsa.org/news/101029/CFP-Discovering-the-Italian-Trecento-in-the-nineteenth-century.htm>

The growing interest in the early Italian Renaissance during the course of the 'long' nineteenth century has, in recent years, become a major and developing area of study, for students of both the Renaissance itself and the nineteenth century. These two conferences aim to take these studies further by concentrating on the 'discovery' of late medieval and early Renaissance Italy, the age of Dante and Petrarch, Giotto and the Pisani. The conferences will cover such themes as the ways in which the concept of the 'primitive' changed during the nineteenth century, the nineteenth-century's interpretation of the age of the Italian city states, and how this period became an inspiration for the fine and applied arts and architecture of the nineteenth century. It will be interdisciplinary and international - the impact of the Italian *trecento* went beyond Europe. Contributions are invited from the fields of history and art history, Italian language and literature, research in the early Renaissance as

well as of the nineteenth century itself. It is expected that the papers will be published. Please send a 300-word summary for a 25-minute presentation to either of the convenors by November 30, 2012, heading your proposal *Trecento*. Please indicate if you are only able to attend either the London or the Venice session.

FALL EXHIBITIONS

The Invention of Fantasy: Eighteenth-Century Venice

Museum of Fine Arts, Boston, MA.

June 2- September 30, 2012

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

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

Leonardo da Vinci: Anatomy

The Queen's Gallery, Buckingham Palace, London, Eng.
May 4- October 7, 2012

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



The largest ever exhibition of Leonardo da Vinci's studies of the human body is currently on display at The Queen's Gallery, Buckingham Palace. Leonardo has long been recognized as one of the great artists of the Renaissance, but he was also a pioneer in the understanding of human anatomy. He intended to publish his ground-breaking work in a treatise on anatomy, and his discoveries would have transformed European knowledge of the subject. But on Leonardo's death in 1519 the drawings remained a mass of undigested material among his private papers and their significance was effectively lost to the world for almost 400 years.

Bagliori dorati, il gotico internazionale a Firenze 1375-1440

Uffizi Gallery, Florence, IT.

June 19-November 4, 2012

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



The second major exhibition at the Uffizi in 2012, this display of Gothic art can be translated as 'Golden (choose between: glimmers/glow/dazzles/glints)', and highlights an incredible period in Florence's artistic past, a rich and abundant era from the times of Cosimo de' Medici the elder. Works come from public and private collections both national and international, and as well as key pieces from well known masters (such as Paolo Uccello and Lorenzo Ghiberti), the exhibition also aims to highlight the works of relatively unknown artists as well as less typical mediums – there are sculptures in wood and marble alongside illuminated manuscripts and works sacred and profane.

Bernini, Sculpting in Clay

Metropolitan Museum of Art, New York, N.Y.

October 3, 2012- January 6, 2013

<http://www.metmuseum.org/exhibitions/listings/2012/bernini>



To visualize life-size or colossal marbles, the great Roman Baroque sculptor Gian Lorenzo Bernini (1598–1680) began by making small, spirited clay models. Fired as terracotta, these studies and related drawings preserve the first traces of the thought process that evolved into some of the most famous statuary in the city, including the fountains in the Piazza Navona and the angels on the Ponte Sant'Angelo. This exhibition assembles for the first time some fifty of these *bozzetti* and *modelli*, as well as thirty chalk or pen sketches alongside three small-scale bronzes and a marble group. Through connoisseurship and a comprehensive campaign of scientific examination, the selection of models addresses the issue of what separates the hand of the master from the production of his large workshop.

Lion Attacking a Horse from the Capitoline Museums, Rome

The Getty Villa, Malibu, CA.

August 10, 2012- February 4, 2013

http://www.getty.edu/art/exhibitions/lion_attacking_horse/



On view outside Rome for the first time in over two millennia, the sublime *Lion Attacking a Horse* is one of the most storied works of art to survive from antiquity. One of the earliest recorded works of ancient art on the Capitoline Hill, the sculpture formed the

nucleus of Europe's oldest public museum of antiquities. Presented in a special installation at the Getty Villa, the extraordinary loan of this recently conserved marble group signals a new partnership between the J. Paul Getty Museum and the civic museums of Rome. The display also features several related sixteenth- and seventeenth-century bronze statuettes and prints that illustrate the reception of the Capitoline sculpture in Renaissance Rome.

Revealing the African Presence in Renaissance Europe

The Walters Art Museum, Baltimore, MD.

October 14, 2012- January 21, 2013

<http://thewalters.org/exhibitions/african-presence/about.aspx>



This exhibit invites visitors to explore the roles of Africans and their descendents in Renaissance Europe as revealed in compelling paintings, drawings, sculpture and printed books of the period.

Vivid portraits from life both encourage face-to-face encounters with the individuals themselves and pose questions about the challenges of color, class, and stereotypes that this new diversity brought to Europe. Despite the importance of the questions posed for audiences today, this is the first time they have been addressed in a major exhibition. Organized by the Walters, the exhibition opens in Baltimore on October 14 and at the Princeton University Art Museum in February 2013. It features 75 works of art drawn from the Walters, major museums in the U.S. and Europe, and private collections.

Federico Barocci: Renaissance Master

St. Louis Museum of Art, St. Louis, MO.

October 21, 2012- January 20, 2013

<http://www.slam.org/Barocci/>

Federico Barocci: Renaissance Master presents a trove of exceptionally beautiful paintings and studies, many never before seen in this country. Barocci was one of the most innovative Italian artists of the second half of the sixteenth century and was highly sought by both religious and secular patrons. A major influence on European masters from the 16th to 18th centuries, Barocci's art combines the beauty of the High Renaissance and the dynamism of the Baroque.

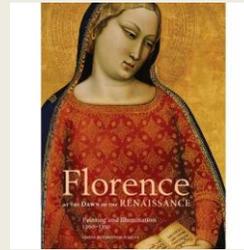
Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350

The Getty Center, Los Angeles, CA

November 13, 2012–February 10, 2013

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

From 1300 to 1350, Florence witnessed rapid civic and church growth and was home to the revolutionary painter Giotto di Bondone and the iconic literary figure Dante Alighieri. In this 50-year period, accomplished and prolific Florentine panel painters and illuminators developed devotional art and narrative painting, disseminating new



religious and humanist texts composed in the city at this time. In a fresh approach to this material, the exhibition incorporates new findings about artistic techniques and artists' workshops based on conservation research and scientific analysis. This major international loan exhibition reveals a more complex and nuanced picture of the beauty and creativity of artistic production in Florence at the dawn of the Renaissance.

NEWS AND ANNOUNCEMENTS

Villa I Tatti presents a new online exhibition and electronic catalog, [Berenson and Harvard: Bernard and Mary as Students](http://berenson.itatti.harvard.edu/berenson/exhibits/show/berenson/introduction), encompassing rare, unpublished material and information on the Berensons' Harvard years. Gathered from Harvard libraries and archives—including the Biblioteca Berenson of Villa I Tatti, Houghton Library, the Harvard University Archives, and the Schlesinger Library of the Radcliffe Institute—the exhibit features early portraits and photographs of the Berensons, early writings, grade sheets, and eleven essays by modern scholars.

<http://berenson.itatti.harvard.edu/berenson/exhibits/show/berenson/introduction>

Fall lunchtime lectures on new research in Italian Art at the National Gallery of Art, Washington, D. C. include “Art and Espionage: Michael Straight’s *Giorgione*,” on October 1, by David Alan Brown, Curator of Italian and Spanish Paintings; and “Lest we be Ashamed: Italian Renaissance Taste for Textile Ensemble,” on October 15, by Rosalind Mack, independent scholar. Both are scheduled at 12:10 and 1:10 pm in the East Building.

On October 11, 6 pm, Ian Wardropper, Director of the Frick Museum and one of the curators for [Bernini: Sculpting in Clay](#), the first exhibition to assemble most of these preparatory studies, will lecture at the Metropolitan Museum of Art, on how these works functioned in the design process and what has been learned recently about his modeling techniques.

On October 17, 6pm, Luke Syson, Curator of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, will lecture on “Leonardo’s *Mary Magdalene*: An Ideal of Painting and the Power of Love,” at the Frick Art Museum. This fragmentary sheet will be included in the

special exhibition *Mantegna to Matisse: Master Drawings from the Courtauld Gallery*, on display October 2, 2012, through January 27, 2013.

Professor Stephen Campbell, Chair of Art History at Johns Hopkins University, presented four lectures in May at the University of Chicago on the topic "Inventions of Place: Rethinking Peripheral Identities in the Age of Lotto and Titian." Part One, "Remapping the Renaissance," can be found on the web at <http://www.youtube.com/watch?v=TOqGwWbKpV0>

Recent publications by IAS members Mary D. Edwards, Elizabeth Bailey, Luba Freedman, Sally Anne Hickman, Anne Leader, Valentina Loccatelli, Areli Marina, Kathleen Giles Arthur, Nicola Camerlenghi, Sandra Cardarelli, Diana Gisolfi, William R. Levin, Katherine McHale, Catherine Carver McCurrach, Kirstin Noreen, and Lila Yawn are described online at <http://italiansociety.org/resources/member-publications/>

Italian Art Society Membership and Donations

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

If you have not renewed your 2012 IAS membership, please do so immediately. Members are encouraged to pay on-line through our user-friendly website. Alternatively, checks may be mailed to Catherine McCurrach, Secretary, 2366 Heather Way, Ann Arbor, MI 48104. Annual membership costs \$30. Students receive a special discount rate of \$20. Thank you for your continued membership. Please encourage other colleagues to join.

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

Newsletter Contributions and Notices

Members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the winter issue, we are looking for reviews of the upcoming shows listed in the exhibition section, news of recent restorations in Italy, or

notes for a new section on teaching and new media. If you are interested in writing a feature (approximately 800-1200 words) for the next issue, please contact Kay Arthur by around November 15 at newsletter@italiansociety.org. Deadlines for the IAS newsletters are: Fall Newsletter: news deadline August 15/ publication September 1; Winter Newsletter: news deadline January 15/ publication date February 1; Spring Newsletter: news deadline April 15/ publication May 1. If you have any other suggestions or comments, please contact the Newsletter editor (as above).

Italian Art Society Officers

President: Kirstin Noreen, Loyola Marymount University
(president@italiansociety.org)

Executive Vice-President: Catheen Fleck, Saint Louis University
(vicepresident@italiansociety.org)

Vice President for Program Coordination: Martina Bagnoli, Walters Art Museum
programs@italiansociety.org

Treasurer: Alison Locke Perchuk, Occidental College
(treasurer@italiansociety.org)

Membership & Secretary: Catherine McCurrach, University of Michigan
(membership@italiansociety.org)

Chair, Graduate Student & Emerging Professionals Committee: David Boffa, University of Maine
gradstudents@italiansociety.org

Chair, Nominating Committee: Sheryl Reiss, University of Southern California
(nominations@italiansociety.org)

Chair, Awards Committee: Andaleeb Banta, National Gallery of Art
travelgrants@italiansociety.org

Newsletter Editor: Kay Arthur, James Madison University
(newsletter@italiansociety.org)

Social Media Coordinator: Heather Graham, Metropolitan State University of Denver
(socialmedia@italiansociety.org)

Webmaster: Anne Leader, Atlanta College of Art & Design
(webmaster@italiansociety.org)