



**The Newsletter of the
ITALIAN ART SOCIETY
XXIII, 2
Spring 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

May 1, 2011

Dear Italian Art Society Members:

I would like to begin my first greeting as President of the IAS with some acknowledgments. First of all, I would like to thank Jeryldene Wood for her excellent job as President for the last two years. In addition to her tireless work "behind the scenes," Jeri helped to provide a more visible presence to the IAS through the inauguration of a new website and the development of the annual IAS-Kress Lecture Series in Italy. I would also like to thank all of the committee members whose terms ended in February 2011: CD Dickerson (chair) and Rebecca Corrie of the Nominating Committee; Maria de Prano (chair) and Gail Solberg of the Travel Committee; and Felicity Ratte (chair) and Veronique Plesch of the Program Committee. The continuing contributions of Areli Marina (Treasurer), Catherine McCurrach (Secretary and Membership Coordinator), Kay Arthur (Newsletter Editor), and Alison Perchuk (Webmaster and Program Committee) have helped in the smooth operation of the IAS. I am happy to welcome the new Vice President, Cathleen Fleck, as well as our new committee chairs, Sheryl Reiss (Nominating Committee), Andaleeb Banta (Travel Grant Committee) and Martina Bagnoli (Program Committee) and our new committee members, Niall Atkinson (Nominating Committee), Jennie Hirsh and Sarah Kozlowski (Program Committee), and Catherine Hess and Ian Verstegen (Travel Grant Committee). We are especially excited about the formation of the Graduate Student Committee, consisting of David Boffa (Chair), Gilbert Jones, Rebekah Perry, and Lisa Tom.

The IAS business meeting at CAA in New York was very well attended, clearly visible in the fact that not a crumb was left from our breakfast. Notably, we approved a new affiliation with the Society of Architectural Historians, which will provide our members with various perks, such as free access to the database SAHARA through the end of 2012 as well as

reduced rates for some SAH activities. Those of you who may be interested in proposing an IAS-sponsored session at an upcoming SAH conference should contact the Program Committee. Beyond the business meeting, the IAS sponsored three very successful sessions at CAA: two long sessions chaired by Babette Bohn and Sheryl Reiss on "Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy" and a short session chaired by Anne Leader on "Artists' Biographies from Antiquity to the Present." Special thanks to the chairs and speakers!

Since CAA, we have been working on an exciting addition to the IAS: our new Facebook presence – yes, the IAS has entered the Social Network. Heather Graham has generously helped to design and construct our site, which we hope will provide another location for our members to share information on current events relating to Italian art and architecture, upcoming conferences, professional opportunities and doing research. We look forward to exploring the possibilities that Facebook offers and urge you to "like" our page.

As many of you may know already, Alison Luchs, Curator of Early European Sculpture at the National Gallery of Art, will present "The Wake of Desiderio: His Impact on Sculpture of the Late Quattrocento" as part of the annual IAS-Kress Lecture in Italy series. Her talk will be given at the Accademia delle Arti del Disegno, just across the street from Orsanmichele in Florence, on June 8 at 4:00 p.m. The Accademia has generously offered to provide a tour of the Palazzo, normally closed to the public, following the reception for our lecture. Special thanks are due to Gail Solberg for coordinating this very "suggestivo" location.

At the annual meeting of the Renaissance Society of America in Montreal, the IAS sponsored a session organized by Angi Bourgeois and Jill E. Blondin on "Rome Revitalized." Our next main event will be at Kalamazoo in May -- with four IAS-sponsored sessions and the IAS business meeting to be held on Friday, May 13 at noon. Please note that the business meeting at Kalamazoo will be held in Fetzer 1035, where we will have our usual box lunches. I hope to see many of you there! If you are unable

to make it to Kalamazoo, but would like to put forward a session for IAS-sponsorship at a subsequent Kalamazoo conference, please contact our Program Committee chair via the IAS website with your proposal. Additionally, proposals for sessions at CAA, RSA, the Sixteenth Century Society and Conference and now SAH are always welcome.

Kirstin

IAS at Kalamazoo—Times & Places

Art & Architecture in Italy: Reassessment of the Discipline I: Seminal Figures (Session # 84)

Thursday, May 12, 1:30 pm
Bernhard Center, Room 105

Art & Architecture in Italy: Reassessment of the Discipline II: Geographic Limits (Session #105)

Thursday, May 12, 3:30 pm
Bernhard Center, Room 105

Art & Architecture in Italy: Reassessment of the Discipline III: In Praise of Ambiguity (Session #257)

Friday, May 13, 1:30 pm
Schneider Hall, Room 1220

Italian Art Society Business Luncheon

Friday, May 13, 12:00 noon
Fetzer Hall, Room 1035

Art & Architecture in Italy: Reassessment of the Discipline IV: Urbanism (Session #315)

Friday, May 13, 3:30 pm
Schneider Hall, Room 1220

IAS-Kress Lecture in Florence, June 8, 4 pm



The Italian Art Society-Kress Foundation lecture in Italy will be presented by Alison Luchs, Curator of Early European Sculpture at the National Gallery of Art on June 8, 2011 at 4 pm. Her lecture is entitled, "The Wake of Desiderio: His Impact on Sculpture of the Late Quattrocento."



The talk will be delivered at the Accademia delle Arti e Disegno, Via San Michele #4-r (red), formerly the Palazzo dell'Arte dei Beccai (Butchers' Residence), which was built in the early fifteenth century, across the street from Orsanmichele and the Palazzo dell'Arte della Lana.

Special Features

"Giotto Born Again" in the 21st Century – The Peruzzi Chapel Frescoes Revealed

By Laurie Taylor-Mitchell, Hood College

Before 2010, every art historian now living had seen the Peruzzi Chapel frescoes inhabited by groups of ghosts. Giotto painted the frescoes there *a secco*, presumably



because he did not have enough time to paint on wet plaster. The frescoes were whitewashed in the eighteenth century, revealed in the nineteenth century, scrubbed, and restored at least twice since then. An

early drawing by Michelangelo of figures from the *Ascension of John the Evangelist* revealed more detail in the figures than remained in the fresco itself.

Thus the discovery last year that photography with ultraviolet light presented details not seen for centuries has been a spectacular revelation of Giotto's later work. The frescoes had been examined to assess their overall condition for several months, when by chance it became apparent that an ultraviolet light on the frescoes revealed extensive details invisible to the naked eye. At the conference on Trecento Art in Athens last November, Cecilia Frosinini, the Director of restoration of mural paintings at the Opificio delle Pietre Dure in Florence, and a coordinator of the project in the Peruzzi Chapel, presented some spectacular photographs of the frescoes. The photographs were taken using ultraviolet light, revealing details of facial expressions, gestures, and drapery, which had not been visible for centuries.

This photographic technique, which is extremely expensive, was partially funded by the Getty Foundation. The Soprintendenza in Florence, as well as the Opificio delle



Pietre Dure, now hope that additional funding will secured so that the entire chapel may be mapped and photographed, assessments for future restorations completed, and a virtual chapel online would be created for the public. As ultraviolet light damages the frescoes, which are already in fragile condition, it can only be used to illuminate them for short periods.

The elements of Giotto's original thinking now visible suggest that these photographs will lead to new insights regarding the influence of the Peruzzi Chapel frescoes. Surely Michelangelo has more company, waiting to be re-discovered. One also wonders what this photographic technique might reveal in other damaged frescoes, such as Leonardo's *Last Supper*, and other frescoes painted *a secco*.



A few of the photographs were distributed to the press last year, and may be viewed at a higher resolution at these links:

<http://www.dailymail.co.uk/sciencetech/article-1256535/How-ultraviolet-rays-shining-new-light-masterpieces-founder-Italian-Renaissance.html#ixzz1HfYkJsFU>
<http://www.telegraph.co.uk/culture/art/art-news/7398946/Giotto-frescoes-exposed-under-ultraviolet-light.html>

The New IAS Facebook Page

By Heather Graham, Metropolitan State College of Denver

The Italian Art Society is happy to announce the launch of our Facebook page! Along with information on events and opportunities within the Italian Art community, this page provides a forum for IAS members to share information about their own academic and cultural interests, as well as a means for connecting with people conducting research in the same geographic region. We especially encourage people to visit and contribute to our Discussion Board, which contains information on lodging in Italy, calls for papers and conference announcements, as well as Italian art events at museums and other related cultural activities. Facebook users may post links to upcoming events, share information about professional opportunities or ask questions by posting to our Facebook wall or adding a Note. We do remind users that while personal Facebook privacy settings will apply, those posting on our page are addressing a broad, public audience. Please refrain from posting material, such as personal contact information, that may not be appropriate for a public site.

Please "Like" us today in order to receive updates from our page and stay on top of our latest additions and developments. We look forward to seeing you on Facebook!"

The New IAS Graduate Committee

By David Boffa, Rutgers University

The Graduate Student Committee (GSC) is a newly-formed group within the IAS community, whose primary objectives are to increase IAS graduate student membership and support the retention of members as they transition from graduate school to professional service; to create and support an active and growing network of IAS graduate students worldwide; to provide more opportunities for graduate students and young

scholars to share their research with each other, and to alert them to conferences and publications where they may do so. By encouraging and fostering a stronger graduate student presence within the IAS we intend to increase the scope and influence of the larger organization for all of its members.

In the coming weeks we will begin to establish our online presence—through such tools as a Facebook page and a listserv—in order to create a virtual space to foster the relationships among graduate students. This will be supplemented by useful resources, such as lists of funding sources and calls for papers. Our real-world presence will be an extension of our online one, and will encourage the communication of graduate students at home and abroad. We anticipate a community in which graduate students around the world can turn to each other for help and support on issues such as archival and library work to something as simple as meeting for coffee in a new and unfamiliar city.

The IAS Graduate Student Committee will be a lively and supportive community within IAS for emerging student-scholars. Eligible members include anyone who is currently enrolled in a masters or doctoral program, has received a master's degree within the past two years but who has not yet enrolled in a doctoral program, or has received a Ph.D. within the past two years. The founding members of the Graduate Student Committee are 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). We encourage all IAS members who are current or recent graduate students to contact us for more information.

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.

Upcoming Conferences & Seminars

Art of the Trecento, the Art of Justice

May 6, 2011. University of St Andrew's, Scotland
Speakers include Joanna Cannon, Laura Jacobus, Christiane Klapisch-Zuber, Anthony Musson, Robert Gibbs, Diana Norman, and Clare Sandford-Couch.

http://www.ah.st-andrews.ac.uk/newsandevents/Trecento_Poster6print.pdf

International Congress on Medieval Studies

May 12-15, 2011

Kalamazoo, Michigan. Full schedule available at

<http://www.wmich.edu/medieval/congress/registration.html#Online>

VASARI/500: New Directions in Vasari Studies

October 28-29, 2011. Harvard University.

(Applications must be received by May 15, 2011)

Reassesses Vasari's central role in charting histories of the Renaissance. Thematic panels, sessions dedicated to the first-hand study of related artworks, and a roundtable discussion will allow participants to consider Vasari and his legacy both in depth and across disciplinary boundaries. vasari@fas.harvard.edu.

Sixteenth Century Studies Conference

October 27-30, 2011 Fort Worth, Texas.

Paper proposals are invited (due by April 1) at

http://www.sixteenthcentury.org/conf_proposals.shtml

Southeastern College Art Conference

November 11-13, 2011

Savannah, Georgia (SCAD)

Program Sessions (paper acceptances by May 20)

<http://www.secollegeart.org>

Renaissance Society of America

March 22-24, 2012 Washington, D.C.

Paper proposals are invited (due end of May)

<http://www.rsa.org/?page=Washington2012>



This digest of the ICMS schedule was based on a title search with the terms Italy, Italian art, Tuscany, Florence and Rome.

Thursday, May 12, 10:00am

Session 20: Power and Order in Late Medieval Italy

Debating Knightly Courage: Martial Bravery and Prudence (Mesure) in the Depictions of Mercenaries during the Florentine-Visconti War (1390–1392)

Peter Sposato, Univ. of Rochester

Clement VII (1378–1394): A Pope in Search of General Recognition

Andreas Meyer, Philipps-Univ. Marburg

In the Presence of Mine Enemies: Pope Martin V, Florence, Diplomats, and Diplomacy

Brian Maxson, East Tennessee State Univ.

Holy House of Loreto, the Papacy, and the Making of a Pilgrimage Shrine

Duane J. Osheim

Session 44: Benedictine Tradition in the Art of Southern Italy and Longobard Politics

La cripta di Epifanio a Castel San Vincenzo: Influssi biblici e teologici sul ciclo iconografico

Gaetano Di Palma, Pontificia Facoltà Teologica dell'Italia Meridionale

Il Romanico campano ed il ciclo iconografico di Sant'Angelo in Formis: Teologia e politica nel Meridione d'Italia

Rosa Morelli, Pontificia Facoltà Teologica dell'Italia Meridionale

La storia del "Daino blu": un fumetto sul pellegrinaggio verso Oriente e "la viadegli angeli"

Claudia Picazio, Pontificia Facoltà Teologica dell'Italia Meridionale

Guido, King of Italy, Holy Roman Emperor

Larisa Urnysheva, Independent Scholar

Thursday, May 12, 1:30 pm

Session 84: IAS Art and Architecture of Italy: A Reassessment of the Discipline I: Seminal Figures

"Prima conoscitori poi storici": Pietro Toesca, Italian Medieval Art, and America

Martina Bagnoli, Walters Art Museum

Reoccupying Urban Space for Architectural History

Niall Atkinson, Univ. of Chicago

Respondent: Catherine C. McCurrach, Wayne State Univ.

Thursday, May 12, 3:30 pm

Session 131: IAS Art and Architecture of Italy: A Reassessment of the Discipline II:

Geographic Limits

Imagining Local Identity in Medieval Puglia: Narratives of Martyrdom and Baptism in the Rock-Cut Churches of Casalrotto

Nicole Paxton Sullo, Yale Univ.

The Mediterranean Origins of Medieval Italian Domes

Nicola Camerlenghi, Univ. of Oregon

Looking East: Rethinking Geographical Boundaries and Art Historical Categories by way of Fifteenth-Century Art and Architecture in Italy and Dalmatia

Jennifer D. Webb, Univ. of Minnesota–Duluth

Tabriz as Cultural Context for Early Trecento Art

Roxann Prazniak, Univ. of Oregon

Friday, May 13, 10:00 am

Session 185: The Papacy and Thirteenth-Century Women

Sorores in the Marches of Ancona at the Time of Gregory IX
Francesca Bartolacci, Univ. di Macerata
The Papacy and Hagiography in the Early Thirteenth Century
Isabella Gagliardi, Univ. di Firenze
Religious Women as an Ecclesiastical Issue: Female Experience and Papal Governance in Umbria and Tuscany
Letizia Pellegrini, Univ. degli Studi di Macerata

Friday, May 13, 1:30 pm

Session 257: IAS Art and Architecture of Italy: A Reassessment of the Discipline III: In Praise of Ambiguity

The Temporality of Space: Amorphous History in the Churches on the Roman Forum
Jasmine R. Cloud, Temple Univ
Beyond Space and Narrative: Diagrammatic Painting in Fourteenth-Century Italy
Karl Peter Whittington, Ohio State Univ.
Can “African” Mean “Italian”? Broadening the Historical Boundaries of Early Modern Collecting
Ingrid Greenfield, Univ. of Chicago

Session 249: Monastic Inc.: Expressions of Group Identity in Medieval Monasteries

In the Image of Elijah: A Prophetic Patron in Pre-Carmelite Italy
Alison Locke Perchuk, Occidental College

Friday, May 13, 3:30 pm

Session 302: Cistercian Architecture

A Comparison of the Design of Cistercian and Non-Cistercian Gothic Hemicycle Arches
Cynthia Marie Canejo, Univ. of North Carolina–Asheville
San Galgano Lay Brothers and the Building of Siena Cathedral
Joseph Williams, Courtauld Institute of Art, Univ. of London
Cistercian Architecture of Abbeys in Northwestern Italy, Twelfth-Thirteenth Centuries
Sylvia Beltramo, Politecnico di Torino

Session 314: IAS The Study of the Art and Architecture of Italy: A Reassessment of the Discipline IV: Urbanism

A Thread in the Urban Fabric: The Parish Church in Medieval Rome
Catherine C. McCurrach, Wayne State Univ.
Depicting Urban Dominion: The Portrait Medals of Pope Julius II
James Fishburne, Univ. of California–Los Angeles
Civic Landscape, Sacred Journey: Tivoli’s Savior Triptych and the August Procession of the “Inchinata”
Rebekah Perry, Univ. of Pittsburgh

Saturday, May 14, 1:30 pm

Session 454: The Crusades and Visual Culture

Evidence of Reform and Crusading Ideology in the Romanesque Sculpture of Sovana, Italy
Jill Vessely Greenwood, Willamette Univ.

Saturday, May 14, 3:30 pm

Session 473: Glazing and Stained Glass: Collaborations, Analogies, and Investigations Involving Stained Glass and Other Disciplines II

Stained Glass and Spoken Word Literature: Performance, Space, and Voice
Anne F. Harris, DePauw Univ.
The Franciscans and Stained Glass in Tuscany and Umbria
Nancy Thompson, St. Olaf College
Sacra Conversazione: Dialogues between Reliquaries and Windows
Scott B. Montgomery, Univ. of Denver

Sunday, May 15, 10:30 am

Session 559: Comparative Perspectives from Recent Research on Castles and Countryside (Italy, France, and Belgium) II: Central Italy

Redefining Boundaries and the Politics of Power in Medieval Tuscany
Michelle Hobart
Urban Archaeology in Tuscany: Thecae of Grosseto in a Regional Context
Carlo Citter, Univ. di Siena
Geophysics and Non-invasive Archaeology in Central Italy
Stefano Campana, Univ. di Siena

Summer/ Fall Exhibitions

Beato Angelico’s Linaiuoli Tabernacle Restored

March-June 12, 2011
Museo di San Marco, Florence
<http://www.polomuseale.firenze.it>

The Linaiuoli Tabernacle returns after a long and very complex restoration process by the Opificio delle Pietre Dure. It is displayed in Michelozzo’s library along with textile samples, interactive media, and a video on the Guild of the Linaiuoli, which provides the historical context.



La Bella di Tiziano Restaurata

April 11-July 10, 2011
Palazzo Pitti, Galleria Palatino, Florence
<http://www.polomuseale.firenze.it>



A new look at an old mystery—who was Titian’s La Bella? The exhibition documents the extensive restoration process and discusses the identity

of the model for the portrait. Also displayed is Titian's *Woman with the Fur Coat* on loan from the Kunsthistorisches Museum in Vienna.

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.

In a New Light: Bellini's St. Francis in the Desert

May 22– August 28, 2011

Frick Collection of Art, New York

<http://www.frick.org/exhibitions/future.htm>



Bellini's *Saint Francis in the Desert* underwent a detailed technical examination in the Department of Paintings and Conservation of The Metropolitan Museum of Art in 2010, using techniques such as X-radiography,

infrared reflectography, and microscopy to survey its wooden panel construction, the ground and preparatory layers, under drawings used to plan the composition, and the application of pigment. Discoveries yielded by this unprecedented study will be featured in a dossier exhibition of Bellini's painting. The picture will be accompanied by documentation and an explanation of the new findings — and the questions they raise. http://www.frick.org/assets/PDFs/Press_2011/bellinirelease.pdf

Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe

February 13– May 15, 2011

<http://thewalters.org/exhibitions>



Medieval Christians venerated saints; their bodily remains were often displayed in special containers, known as reliquaries. Covered in gold and silver and embellished with gems and

semiprecious stones, reliquaries proclaimed the special status of their sacred contents to worshipers and pilgrims.

Views of Venice: Canaletto and his Rivals

February 20–May 30, 2011 National Gallery of Art, Washington

<http://www.nga.gov/exhibitions/veniceinfo.shtm>



This major London/ Washington exhibition brings 20 of the finest *vedute*, of Venice by Canaletto (1697–1768) together with 40 by his rivals Bernardo Bellotto, Francesco Guardi, and others. In addition to offering a virtual

pictorial tour of Venice, as well as a history of Venetian view painting, the exhibition will focus on the rivalries that pitted Canaletto—the greatest practitioner of the genre—against his fellow painters, as each sought to dominate a lucrative market driven largely by the British Grand Tour.

Caravaggio and his Circle in Rome

June 17– September 11, 2011

National Gallery of Canada, Ottawa

October 16 –January 8, 2012

Kimbell Art Museum, Fort Worth, TX

<http://www.gallery.ca/english/592.htm#exhib2881>



This exhibition intends to explore the profound impact of the work of Caravaggio (Italian, 1571–1610) on a wide range of painters of Italian, French, Dutch, Flemish and Spanish

origin who resided in Rome either during his lifetime or immediately afterwards. It was organized by the National Gallery of Canada and the Kimbell Art Museum in Fort Worth, Texas. See also Richard Spear's article in *Art in America* on the "Caravaggiomania" provoked by the anniversary.

<http://www.artinamericamagazine.com/features/caravaggio/mania/>

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 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.



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/>



As a painter, Leonardo aimed to truly convince viewers of the reality of what they were seeing

while still aspiring to create ideals of beauty – particularly in his exquisite portraits – and, in his religious works, to convey a sense of awe-inspiring mystery. 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. This will be one of the most complete displays of Leonardo's rare surviving paintings ever held. It brings together some sensational international loans like *La Belle Ferronnière*, *the Madonna Litta* and *Saint Jerome* which have never been seen in Britain before.

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

October 11, 2011- March 4, 2012

Turin, Scuderie Juvarriane della Reggia di Venaria/
Palazzo Pitti, Florence

www.lavenariareale.it



This major exhibition will be held in both Florence and Turin and 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 track and bear witness to the progress of art from ancient times up to 1861, and this exhibition will begin life in Turin before heading south to Florence. 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.

News and Announcements

IAS members now have access to SAHARA, the Society of Architectural Historians' digital database of 10,000 images. Developed in 2008-09 in collaboration with ARTstor, and funded by a grant from The Andrew W. Mellon Foundation, it contains images that were contributed by scholars at MIT, Brown, University of Virginia, the Colonial Williamsburg Foundation, University of Illinois at Urbana-Champaign, and by independent photographers and historians. The collection is being built for all who study, interpret, photograph, design and preserve the built environment worldwide. If you wish to explore the collection, IAS members should request a guest account at <http://www.sah.org/index.php?src=gendocs&ref=HOME&category=Sahara%20HOME>

The recently restored frescoes in the choir chapel at Santa Croce, Florence can be examined up close from the scaffolding, which will be left in place for the next year, according to an announcement by the BBC News in Rome. See <http://www.bbc.co.uk/news/world-europe-13108641>

Leonardo's *The Lady with an Ermine*, Poland's greatest art treasure, will hit the road for exhibits in Madrid, Berlin and London next year, after months of heated debate by Polish officials. Fearing it could be damaged, Poland's culture ministry was initially hostile to the masterpiece painted on wood leaving the country. In mid-April the deputy minister of culture, Piotr Zuchowski said that a personal appeal by its owner, Polish aristocrat Prince Adam Karol Czartoryski, convinced the ministry to allow it to travel.

Mary Garrard, this year's William Fleming Visiting Professor in Art History at Syracuse University, delivered the 2011 Doris Lecture, entitled "Art Versus Nature: A Renaissance Competition in the Key of Gender," on April 6, 2011. She is also author of the newly-released book, "Brunelleschi's Egg: Nature, Art and Gender in Renaissance Italy."

Diane Cole Ahl, Rothkopf Professor of Art History, curated the exhibit "Revisiting the Italian Renaissance: Painting and Sculpture from the Allentown Art Museum." The show was on view February/March 2011 at the Williams Center Gallery, Lafayette College.

Creighton Gilbert (1924-2011) died in New Haven, Conn. on April 6, 2011. On his life and career see the entry in the *Dictionary of Art Historians*, as well as the bibliography and remembrances by former student David Byron: <http://www.dictionaryofarthistorians.org/gilbertc.htm> and <http://www.baroquepotion.com/2011/04/creighton-gilbert-1924-2011>

Leo Steinberg (1920-2011) died in New York City on March 13, 2011. Steinberg, more than any other historian of Renaissance art, believed in the power of pictorial structure to generate meaning. On Steinberg's life and work see the New York Times obituary

http://www.nytimes.com/2011/03/15/arts/design/leo-steinberg-art-historian-is-dead-at-90.html?_r=1

Small furnished attic studio apartment for rent in Santo Spirito neighborhood, Florence (Via della Chiesa). Beautiful view of surrounding houses. Suitable for one person. Rents for 500 Euros per month plus utilities. Security deposit required. Please write or call: m_mosco@tiscali.it Tel. 0039-055-663951. Cell. 348-7489766.

Small one-bedroom apartment for rent, close to Ponte Vecchio, Florence. Rentals for brief periods of time (including semester or academic year). Recently restored. Second floor (top floor) of a small building with stone façade. Bedroom, living room with kitchen, modern bathroom. Own air conditioning and heating for apartment. Tel. +39 055 219411, Cell: +39 349 4651857, or email: lucia.monaci@gmail.com

Studio apartments available at the Centro Vittore Branca (Giorgio Cini Foundation) on the Isola San Giorgio in Venice. In fall 2010 the cost was thirty Euros per night. For more details and booking information, see [http://www.cini.it/index.php/it/content/show/id/112/sf_ghlight/residenza](http://www.cini.it/index.php/it/content/show/id/112/sf_hi_ghlight/residenza)

Italian Art Society Membership

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

If you have not renewed your 2011 IAS membership, you may do so online. 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. Share your thoughts on exhibitions, conferences, or workshops, and let others know about your recent awards or publications. If you are interested in writing an exhibition review or feature (approximately 600 words) for the next issue, please contact Kay Arthur at newsletter@italianartsociety.org, at the beginning of the summer (around June 1-15). The

new deadline for inclusion in the Fall 2011 Newsletter will be September 15, 2011.

A more regularized schedule for the three IAS newsletters per year is proposed: 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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