



**The Newsletter of the
ITALIAN ART SOCIETY
XXIV, 1
Winter 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

February 1, 2012

Dear Italian Art Society Members:

It is with pleasure that I would like to announce the speaker of the third annual Italian Art Society-Kress Foundation Lecture Series in Italy, which this summer will take place in Venice. On June 6, 2012, Debra Pincus will speak on "The Lure of the Letter: Renaissance Venice and the Recovery of Antique Writing" at the Palazzo Cavalli-Franchetti, seat of the Istituto Veneto di Scienze, Lettere ed Arti. More details will be circulated through the Notes of the Society and posted on our website and Facebook page.

I am also happy to congratulate the 2012 recipients of funding awarded to support the presentation of papers about the art or architecture of Italy. The IAS offers two Travel Grants of \$500 each to graduate students and recent Ph.D.s to subsidize conference presentations. Karen Lloyd, Visiting Assistant Professor at Tulane University, has received an award to present "A New Samson: Scipione Borghese and the Representation of Nepotism in the Vatican Palace" at CAA and Kristin Huffman Lanzoni, Visiting Assistant Professor at Duke University, is the recipient of a grant to present "Ducal Fraternity and Family Glory: Girolamo and Lorenzo Priuli" at RSA.

In addition to these two grants, the IAS also provides support, through the generosity of the Kress Foundation, to U.S. or foreign scholars traveling from abroad to present papers in IAS-sponsored sessions. In 2012, Dr. Michele Luigi Vescovi will receive a Kress-funded grant to speak on "Defining Territories and Borders in Italian Romanesque Architecture: Regions, Sub-regions, Meta-regions" in the IAS session *Territory and Border: Geographic Considerations of Italian Art and Architecture* at CAA. Dr. Daniele Rivoletti has been awarded funding to discuss "Pinturicchio's Coronation of Pius III: The Interests of a Family in a Republican Context" at the RSA meeting in the IAS-sponsored session on *Public Art and Contested Spaces in Early Modern Italy*. Dr. Christine Ungruh will present a talk,

also through the sponsorship of the Kress Foundation, on "Kairo. On the Efficacy of a Classical Motif in Italian Medieval Art" at the International Congress on Medieval Studies in Kalamazoo in the IAS session dealing with *Italian Art and the Confluence of Cultures*. Competition was particularly strong for funding, with numerous worthy applicants for these grants. We encourage members to apply for all of these opportunities in the future; details and deadlines are posted on the IAS website.

We are considering some changes in IAS procedures that we hope will allow greater access for more members to IAS activities and positions. By the time of this newsletter, you will have received a link for a survey related to IAS grant offerings and to the voting process for electing officers and committee members. We are currently evaluating the types of funding that would be most useful to the membership and whether or not a slightly higher membership fee for the IAS should be used to support new grant opportunities. Your opinions, as expressed through this survey, will help to shape future IAS grants. Further, the IAS is considering the use of on-line voting for the election of new officers/committee members. Unlike many of our peer organizations, the IAS continues to approve our new slates during the business meeting at CAA. With increasing international membership and more limited travel funding, many members are unable to attend this yearly gathering; on-line voting would therefore provide the opportunity for greater engagement of the membership in the election process. The results of the survey will be discussed at the IAS business meeting at CAA and be posted on the IAS website. Additional thoughts or comments on grant offerings or the voting procedure can also be directed to me at president@italianartsociety.org. If approved by the membership via the survey, on-line voting will necessitate an amendment to the current IAS by-laws; the text of this revision will be sent to the membership for a final vote following CAA.

For those attending CAA in Los Angeles in February, the IAS will be sponsoring two stimulating sessions: *Urbanism in Italy: From the Roman City to the Modern Age*, chaired by Areli Marina and Phillip Earenfight as well as *Territory and Border: Geographic Considerations of Italian Art and Architecture*, chaired by Nicola Camerlenghi and Catherine

McCurrach. Details of these sessions are found below in this newsletter. I look forward to seeing many of you at our business meeting on Friday, February 24, 2011, 7:30-9:00 am in Concourse Meeting Room 406AB; as usual, continental breakfast will be served and all members are welcome.

Looking further ahead, the IAS will also sponsor numerous sessions at RSA in Washington, D.C. in March. Joaneath Spicer has organized the session *The Appeal of Sculpture in Renaissance Italy: Collecting, Patronage, Style, and the Role of Touch*, which will be chaired by Eleanora Luciano. Further, three linked sessions organized by Felicia M. Else will deal with Public Art and Contested Spaces in Early Modern Italy: *Sacred and Communal Spaces: Pisa, Siena and Venice* and *Princely and Papal Power: Genoa, Lombardy and Rome* will both be chaired by Felicia Else; *Machinations of Power in the Republic, Duchy and Beyond: Florence* will be chaired by George L. Gorse.

Best,
Kirstin

SPECIAL FEATURES

The Renaissance Portrait from Donatello to Bellini: Objects and Installation in the Bode-Museum and the Metropolitan Museum of Art

By Alison Luchs (National Gallery of Art)



Dedicated to the rise of the autonomous secular portrait in fifteenth-century Italy, this exhibition stands out both for the important works assembled and its focus on the interacting forces that affected portraiture. Subjects and functions, political strategies, social and regional conventions, poetic ideals of beauty, interacting with the abilities, aspirations and exchanges of artists, and not least with their media, are addressed in the galleries and catalogue.

The number of works of sculpture, with subjects similar or even identical to those of the paintings or drawings, makes the *paragone* a subtheme. The gallery dedicated to the court portrait 1470-1500 in Mantua, Rome, Urbino, and Naples, for instance, contains nine busts, two marble reliefs, two medals, a cameo, and ten paintings. The organizers, Keith Christiansen and Stefan Weppelmann who are both curators of paintings, deserve credit for this comprehensive approach, heralded by the differently-focused *Renaissance Faces* exhibition at the National Gallery, London in 2008/9. As the directors' introduction states, they collaborated with Bode-Museum head of sculpture Julien Chapuis to pursue the vision of Wilhelm Bode, early twentieth-century director of the

Berlin museums. This meant integrating various art forms, with attention to themes and functions, in what Bode, a disciple of Jacob Burckhardt, conceived as a museum of the Renaissance.

The show traces the "geography of likeness," as Patricia Rubin aptly terms it. In the eight New York galleries the republics bracket the courts, with the first four galleries assigned to Florence, and the final one to Venice. Two wall colors—deep indigo blue and warm beige—alternate with expressive effect. The dark blue in the first room heightens the luminous presence of Donatello's gilded bronze reliquary of San Rossore, a forerunner of the Renaissance portrait bust. The saint, imagined with a contemporary's uneasy face, appears all the more provocative next to the relatively inexpressive profiles of men that constituted the first independent painted portraits in Florence. The second room gives an impression of daylight with Florentine images of young women, their beauty proclaiming their virtue as explored in the exhibition of 2001/2 in Washington. Niccolò Fiorentino's 1486 medal of Giovanna degli Albizzi, with the flow of bronze becoming the flow of her curls, has a



place near the earlier profile panels by the Pollaiuolo brothers. These delicate and by definition inaccessible figures contrast with the vivacious marble bust known as "Marietta Strozzi", an iconic treasure of the Bode-Museum on its first visit to America, and with the strangely intimate informality of the Botticelli woman at a window. The comparatively immense Botticelli panel of a woman gowned as a goddess, often identified as Simonetta Vespucci, suggests the difference between a portrait and a cult image.

An indigo blue gallery houses four generations of Medici portraits, ranging from the sensitive 1465 medal of the ancient Cosimo to the sprightly terracotta bust identified as his grandson Giuliano, tossing his curls beside the downward-gazing Botticelli paintings of Giuliano, which Weppelmann unconventionally proposes as lifetime portraits. The mask of Lorenzo the Magnificent on the opposite wall broaches the topic of Florentine portraits cast from life and death. In Berlin the board on which the mask is mounted, above an elegiac verse, was inclined at a 30 degree angle as if to place viewers at Lorenzo's deathbed. In New York Lorenzo confronts us straight on, charismatic even in posthumous plaster, a disconcerting hint of a smile at one corner of his mouth. Placed in the center of the gallery for viewing in the round, is the bust of his father Piero, in which Mino da Fiesole reinvented the ancient genre of the marble portrait bust around 1453. The younger Piero, Lorenzo's son, stares from the introductory page of a Greek first edition of Homer of 1488, endowed by the miniaturist Gherardo di Giovanni with a composure that little foretells the subject's tragic incompetence.

In the next gallery of other male Florentines, three sculpted

portraits of the banker Filippo Strozzi, terracotta and marble busts by Benedetto da Maiano and a medal by Niccolò Fiorentino, invite consideration of the choices an artist had to make in drawing out (ritrarre) a likeness from nature for different purposes. A star here is the newly cleaned Andrea del Castagno panel dated to the 1450s, discussed by Christiansen as the earliest surviving portrait in three-quarter view, the expression and vigorous grip on a cloth band asserting a boldness that foretells the power of late quattrocento portraits in Florence and Venice. Works like this one, and the Antonello da Messina portraits in the Venice gallery, embody the call from writers like Bartolomeo Fazio, cited in Beverly Brown's essay, for portraitists to go beyond the representation of the subject's face and capture "far more, of its interior feelings and emotions...in short, whatever has to do with the mind."



The psychological temperature drops in the blue gallery dedicated to north Italian courts: Milan, Ferrara, and Rimini, where Pisanello's mastery of the portrait medal emerged in the 1430s. Most are profiles—painted, medallion and marble—evoking the lofty examples of Roman coins and the sanctity of donor portraits to fix recognizable features of subjects whose aristocratic gaze pointedly ignores the viewer. Yet Pisanello's charcoal and chalk drawings, suggesting thought and vulnerability even in the unlovely Duke Filippo Maria Visconti, remind us of the human sympathy such an artist could infuse even into a profile.



In Venice, where patrician ideology exalted the community above its individual members, the autonomous portrait came relatively late and with modest dimensions. Giovanni Bellini's subjects stare into the distance, seemingly preoccupied with noble contemplation rather than earthly action. The Venice gallery concentrates less on the typical than the exceptional, including Antonello da Messina, whose Venetian sojourn in the mid 1470s shook conventions with his three-quarter views of subjects whose eyes, turning back toward us, dare viewers to decode the mind, preparing the ground for Giorgione. Equally exceptional is Mantegna's portrayal of the Venetian cardinal, general and antiquities collector, Ludovico Trevisan, c. 1460, with a sculptural presence consistent with his determined face, setting off the conservative character of Gentile Bellini's traditional profile of Doge Pasquale Malipiero, almost exactly contemporary. Early Venetian portraits of women are scarce, as Peter Humfrey notes. With their identities submerged into their husbands' families, images

celebrating their beauty or wealth might have appeared immodest on many levels. The few recorded are exceptional cases, often foreigners or associated with poetry, like Bembo's mistress Maria Savorgnan, the subject of a lost Bellini painting, or Girolama Corsi Ramos, a poet herself, who may be the clear-eyed woman portrayed by Carpaccio, unusually active with her hand gripping a book. Caterina Cornaro, the Venetian patrician widow of the King of Cyprus who was obliged to renounce her throne in favor of the Republic, is portrayed by Gentile Bellini drained of any queenly charisma, her bosom sagging under a brown dress, her eyes scarcely bigger than one of her pearls.



The installations in Berlin and New York differed in often stimulating ways. In Berlin the Alberti bronze self-portrait relief appeared among fellow Florentines, in New York among his north Italian courtly patrons. Berlin set him beside the Matteo de' Pasti medal of some 20 years later (1454), contrasting the antiquarian poetry of his lifted gaze, twisting mantle and tousled hair with Matteo's affectionate modern-dress prose. In Berlin the marble 'Marietta Strozzi' stood next to the Bargello's rugged painted terracotta bust of *Niccolò da Uzzano*. Jarringly different in material and subject, the two shared not only attributions to Desiderio da Settignano, but turning poses with alert gazes that appear responsive to their environment, a leitmotif that unites many of the Florentine portraits. This quality seemed to lay foundations for the Leonardo da Vinci portrait of Cecilia Gallerani, mistress of Duke Ludovico Sforza of Milan, the culminating work in the Berlin installation before its departure for the Leonardo exhibition in London. In an inspired conjunction, Cecilia in Berlin appeared turning from her exedra installation toward Giancristoforo



Romano's exquisite marble bust of her lover's young bride, Beatrice d'Este c. 1490. That must have been the ultimate *paragone*. In New York, the bust of Beatrice shares a gallery with the gold medal of her sister Isabella d'Este by the same sculptor, as well as with the Metropolitan Museum's Francia painting of Beatrice's ten-year-old nephew, Federigo Gonzaga, to whom her slightly pear-shaped face bears a striking family resemblance. Nearby are three marble busts of boys, also ascribed to Giancristoforo Romano, including the captivating child with parted lips from the Ca' d'Oro, Venice. This presents a rare occasion to study their attributions, discussed by Francesco Caglioti, not only the adjacent Beatrice bust but also the terracotta and marble busts of Cardinal Raffaele Riario by Andrea Bregno, arguably an influence on Giancristoforo. Children's portraiture is another subtheme scattered through the show. The decorous forward stares of the smooth little marble faces attributed to Giancristoforo, connect them to the gaze of young Guidobaldo da Montefeltro in the same room,

expressionless even as he leans on his lordly father's knee. These again contrast with the responsive vivacity of Florentine images: Desiderio da Settignano's marble Laughing Boy from Vienna, present in Berlin only, and the Ghirlandaio portraits in which young boys fix their elders with the attentive gaze essential to memory.

The works and their relationships offer stimulation for scholars of painting, drawing, and sculpture, of social, political and literary history, inviting dialogue. The group of drawings in New York differs from that in Berlin, but both included such key works as the black chalk portrait of a man from the Albertina for consideration of its controversial relationship with the Buonsignori painting of the same subject from London, and the Mantegna black chalk portrait of a man in a fur-trimmed coat from Besancon, placed by George Goldner "among the most sculptural drawn portraits of the fifteenth century." Paintings by Rogier van der Weyden and Memling in several rooms point up the warm reception among Italian portraitists for their three-quarter views, landscape backgrounds, and luminous oil technique.

The catalogue entries, even those advancing controversial attributions or dates, provide the foundation for further work, and essays on the development of the portrait in different settings are immensely valuable. Rubin, who notes that devotional works far outnumbered portraits in the fifteenth century, constantly calls our attention back to the balancing act that conditioned any portrait. She appositely quotes Aby Warburg: "In a living art of portraiture, the motive forces of evolution do not reside solely in the artist; for there is intimate contact between the portrayer and the portrayed ... Either the patron wants his appearance to conform to the currently dominant type, or he regards the uniqueness of his own personality as the thing worth showing; and he accordingly edges the art of portraiture toward the typical or towards the individual."

Many authors note the rising consciousness of ways in which, as in the oft-cited passage from Alberti's *De pictura*, a likeness could not only make the absent present and confer immortality, but also elicit "deep admiration for the artist." Weppelmann and Humfrey point to the artistic exploration of expression that led into a new world toward the end of the fifteenth century. Rudolf Preimesberger finds hints in Alberti (noting significant differences in the Italian and Latin versions) of the view, centuries later, that portraiture is a less exalted art than *historia* because of the "obligatory verisimilitude" which wins praise for skillful imitation but implies less need for creative imagination. As the century drew to a close, portraitists increasingly challenged that implication. This beautiful exhibition, reminding us that even the most skillful imitation of nature must be selective, addresses questions no less

important than what art was for, and why it looks the way it does.

Masters of Venice: Renaissance Painters of Passion and Power from the Kunsthistorisches Museum, Vienna

By Lisa Boutin (Loyola Marymount University)



The exhibition *Masters of Venice* at the de Young Museum in San Francisco is a rare presentation of Venetian paintings in the western United States. Exhibitions of Venetian art have been limited to Washington D.C. and New York in recent years, such as the 2006 exhibition at the National Gallery in Washington D.C., *Bellini, Giorgione, and Titian and the Renaissance of Venetian Painting* and the current exhibition at the Metropolitan Museum of Art, *Art in Renaissance Venice, 1400-1515: Paintings and Drawings from the Museum's Collections*. The staff at the de Young Museum took advantage of the temporary de-installation of the Venetian painting galleries at the Kunsthistorisches Museum, and in collaboration with the Gemäldegalerie, organized this presentation of some of the most famous Venetian paintings of the fifteenth and sixteenth centuries.

When entering the special exhibition galleries, the visitor is greeted with immense color photomurals of the Piazza San Marco and the Ca' d'Oro that suggest the distinctive color and light of Venice. The paintings in the exhibition are divided by artist and organized chronologically with the exception of the first two galleries. The first gallery highlights their provenance through wall text that discusses the history of Habsburg collecting and the creation of the Gemäldegalerie of the Kunsthistorisches Museum. It features large interior and exterior photographs of the Kunsthistorisches Museum and a reproduction of David Teniers the Younger's painting *Archduke Leopold Wilhelm in His Gallery in Brussels* (ca. 1650). Four paintings illustrated in David Teniers the Younger's painting are part of the exhibition, including Giorgione's *Three Philosophers* and Titian's portrait of Jacopo Strada. In the second gallery, portraits by Titian, Tintoretto, and other artists are intended to illustrate the traditions of Venetian society.

The chronological presentation of Venetian artists begins in the third gallery with an impressive variety of works by Andrea Mantegna. The artworks in this small gallery demonstrate Mantegna's sculptural style and include a painting of Saint Sebastian (ca. 1457-1459), engravings with classical and religious subjects, and two small paintings created in imitation of relief sculpture (*David with the Head of Goliath* and *Sacrifice of Isaac*). The painting of Saint Sebastian represents the earliest surviving depiction of the saint by Mantegna. Two later versions



reside in the collections of the Louvre and the Ca' d'Oro. The exhibition then transitions to the sixteenth century with galleries dedicated to important works by Giorgione and Titian. The Giorgione gallery includes *The Three Philosophers* (ca. 1508-1509) and *Laura* (1506). The wall labels explain enigmatic qualities of these paintings and briefly summarize several scholarly interpretations of each work. The adjacent gallery of Titian paintings includes the portrait of Isabella d'Este (ca. 1534-1536), marchioness of Mantua, in which the artist famously depicted the marchioness as an idealized young woman while she was in her sixties.

The larger exhibition galleries that follow include classical narratives or *poesie*, including a version of Danaë (ca. 1560) by Titian. Paintings of mythological subjects and *belle donne* by lesser known sixteenth-century artists who worked in the Veneto, such as Paris Bordone and Palma Vecchio, are featured in the next gallery. The final two galleries are dedicated to Tintoretto and Veronese. The Tintoretto gallery features the artist's version of *Susanna and the Elders* (ca. 1555-1556) that emphasizes Susanna's nude body. The Veronese gallery concludes the exhibition with a large painting of the anointing of David depicted in a decidedly Venetian setting. *Masters of Venice* is an exciting and unusual exhibition for the Fine Arts Museums of San Francisco. Although the Venetian Renaissance paintings in the exhibition are quite different in subject and style from most of the works of art in the permanent collections of the de Young Museum, the directors and curators should be commended for endeavoring to bring this impressive collection to San Francisco. One can hope that this is the beginning of increased collaboration between the Fine Arts Museums and important European collections. The *Masters of Venice* is accompanied by a catalogue edited by Sylvia Ferino-Pagden and Lynn Federle Orr. The exhibition will be open until February 12, 2012.

Italian Art Society Travel Grants

The IAS Travel Grant Committee is pleased to announce the recipients of the 2011 IAS Travel grants. Each winner (a doctoral student or recent PhD) receives \$500 toward the cost of conference travel. Karen Lloyd is currently a Visiting Assistant Professor at Tulane University. She will speak on the topic "A New Samson, Scipione Borghese and the Representation of Nepotism in the Vatican Palace," at the College Art Association annual conference in Los Angeles in February. Kristin Huffman Lanzoni, a Visiting Assistant Professor at Duke University, will present "Ducal Fraternity and Family Glory: Girolamo and Lorenzo Priuli" at the annual meeting of the Renaissance Society of America in Washington, D.C. in March. Congratulations!

IAS-Kress Lecture in Venice 2012

The speaker in the third annual Italian Art Society-Kress Foundation Lecture Series in Italy will be Debra Pincus, who will present a lecture entitled, "The Lure of the Letter: Renaissance Venice and the Recovery of Antique Writing." The event will take place at the Palazzo Cavalli-Franchetti, seat of the Istituto Veneto di Scienze, Lettere ed Arti on June 6, 2012.



Summer Teachers Institute in Technical Art History 2012

The second Summer Institute in Technical Art History (STITAH) will take place July 23-27, 2012 at Yale University, New Haven, CT. The week-long Institute on the technical study of old master paintings and works of art on paper will be hosted by Yale University Art Gallery and the Yale Center for British Art, in partnership with the Institute of Fine Arts, New York University. STITAH, through the generous support of the Samuel H Kress Foundation, will offer a unique professional development opportunity for teachers of art history in colleges and universities wishing to integrate the lessons and methods of technical art history into their own teaching. The program will include lectures, hands-on workshops and visits to collections and conservation laboratories and will draw on the rich collections of the Yale Art Gallery and the Center for British Art. Participants will be limited to 15. Accommodation, a per diem and all materials will be provided. For further information, please contact Sarah Barack at sb340@nyu.edu. Last year's STITAH program can be found at <http://www.nyu.edu/gsas/dept/fineart/conservation/stitah.htm>.

New Google Group for IAS Graduate Student and Emerging Scholars Committee

The Graduate Student and Emerging Scholar Committee (GSESC) continues to promote a supportive community of emerging student-scholars and recent graduates. Through our growing Google Group we are building an information network that includes calls for papers, fellowship opportunities, dissertation lists, and other materials related to the study of Italian art and architecture. It is a place where colleagues may get in touch with each other for advice on researching and living in Italy, which includes everything from working in archives to finding the best gelato in Florence (La Carraia and Festival del Gelato, in these authors' humble opinion). All of our members are encouraged to post in the Google Group. Eligible members include the following: anyone currently enrolled in a masters or doctoral program; anyone who has received a master's degree within the past four years but who has not yet enrolled in a doctoral program; and anyone who has received

a Ph.D. within the past four years. Contact David Boffa (davidboffa@gmail.com) or follow the link from the IAS website.

NEH Summer Institute Leonardo da Vinci: Between Art and Science

Francesca Fiorani, University of Virginia/
Kunsthistorisches Institut in Florenz
June 25 – July 13, 2012

Application deadline: March 1, 2012

<http://faculty.virginia.edu/Fiorani/NEH-Institute>

The NEH invites applications to participate in a collaborative, three-week Institute focused on the works of Leonardo da Vinci (1452-1519). The program is designed to encompass multiple disciplinary perspectives, including art and architectural history, Renaissance studies, the history of science, literature, philosophy and religious studies. Faculty includes Sven Dupré, Marzia Faietti, Frank Fehrenbach, Cecilia Frosinini, Paolo Galluzzi, Martin Kemp, Domenico Laurenza, Pietro Marani, Antonio Natali, Jonathan Nelson, Alessandro Nova, and Carlo Vecce.

CONFERENCES

The College Art Association Conference

February 22-25, 2012, Los Angeles

<http://conference.collegeart.org/2012/sessions/>

IAS Business Meeting Friday, February 24, 2012, 7:30-9:00am, Concourse Meeting Room 406AB
“Urbanism in Italy: From the Roman City to the Modern Age,” Friday, February 24, 12:30–2:00 pm, Concourse Meeting Room 406AB

“Territory and Border: Geographic Considerations of Italian Art and Architecture” Saturday, February 25, 2:30–5:00 pm, West Hall Meeting Room 502B

South-Central Renaissance Conference

March 8-10, 2012 New Orleans, LA

http://scrc.us.com/cfp_scrc2012.shtml

Renaissance Society of America

March 22- 25, 2012, Washington, D.C.

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

Society of Architectural Historians

April 18-22, 2012, Detroit, MI

<http://www.sah.org/index.php?src=gendocs&ref=Home%202012&category=Annual%20Meeting%20Detroit%202012>

International Congress of Medieval Studies

May 10-13, 2012 Kalamazoo, MI

<http://www.wmich.edu/medieval/congress/sessions.html>

NEXUS 2012: Relationships between Architecture and Mathematics

June 11–14, 2012, Milan, Italy

<http://www.nexusjournal.com/phd-day.html>

(Poster submissions open until February 14, 2012)

EXHIBITIONS

Giorgio Vasari - Dessins du Louvre

October 11, 2011- February 8, 2012

The Louvre, Paris

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

On the occasion of the 500th anniversary of his birth, the Louvre honors Giorgio Vasari, painter, architect and Italian writer, through an exhibition of the 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

<http://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 16th 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.

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, celebrates the 150th anniversary of the unification of Italy. It examines 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 exhibition brings more than fifty paintings, dating 1500-1570, to San Francisco. These include 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.

Antico: The Golden Age of Renaissance Bronzes

The National Gallery of Art, November 6, 2011–April 8, 2012

The Frick Collection, New York, May 1- July 29, 2012

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



This is the first monographic exhibition in the US dedicated to Jacopo Alari Bonacolsi, known as Antico (c. 1455–1528). As sculptor to the Gonzaga courts at Mantua and in northern Italy, Antico earned his name, "the antique one," for his creation in the classical style of statuettes, reliefs, and busts that are distinguished by their opulence and beauty. The exhibition aims to shed light on the master's transformative contribution to this art form, incorporating the results of newly performed technical research to answer questions about the dating of Antico's works, his technique, and his development as an innovative artist.

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 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 loans like La Belle Ferronnière, the Madonna Litta, Saint Jerome, and includes the recently discovered Salvator Mundi, known through two preparatory drawings by Leonardo and more than twenty painted

copies. The show has smashed attendance records, and is sold out.

The Renaissance Portrait from Donatello to Bellini

December 21, 2011–March 18, 2012

The 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.

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 show explores 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. Related research will be presented at the Renaissance Society of America Conference, Washington, D.C. March 22-25, 2012.

Tintoretto

February 25- June 10, 2012

Scuderie del Quirinale, Rome

<http://www.romeguide.it/mostre/tintoretto/tintoretto.html>



The exhibition focuses on Tintoretto's work in religion, mythology and portraiture, is strictly monographic, and will be divided into sections comprising carefully selected and unquestioned masterpieces, beginning and ending with his two *self-portraits* of himself as a young man, from the Victoria & Albert Museum in London, and as an old man, from the Louvre. It juxtaposes the *Last Supper* from the Venetian church of San Trovaso and another version of the same subject painted five years later for San Polo.

Leonardo da Vinci: "La Sainte-Anne"

March 6 – June 26, 2012

Louvre Museum, Paris

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



In celebration of the restoration of da Vinci's *Virgin and Child with Saint Anne*, all of the documents that contributed to the understanding of the masterpiece's creation will be brought together for the first time

since the artist's death. Studies, drawings, archive pieces and more will be put on display. The restoration has been extremely controversial, with members of the Advisory Committee resigning over disputes about the level of cleaning, so the exhibit will be doubly interesting.

Guercino 1591-1666. Capolavori Da Cento e Da Roma

Palazzo Barberini

December 16, 2011- April 29, 2012

<http://www.mostraguercino.it/>

Guercino was largely self-taught, but very much influenced by the Carracci painters and particularly by Ludovico. Art historian Diane de Grazia sums up the lasting appeal of his drawings, "Even in his own day, the artist was admired for his vibrant and calligraphic pen sketches." The exhibit includes an overview of works from Rome and Cento, revealing his artistic development.

Leonardo da Vinci: Anatomy

The Queen's Gallery, Buckingham Palace

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 will be shown at The Queen's Gallery, Buckingham Palace in 2012.

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 had he done so 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. Today they are among the Royal Collection's greatest treasures.

NEWS AND ANNOUNCEMENTS

"Longobards in Italy, Places of Power (568-774 AD)" was designated a UNESCO World Heritage site in fall 2011. This "serial property" comprises seven groups of buildings (fortresses, churches, and monasteries) which "testify to the high achievement of the Lombards, who developed their own specific culture in Italy." <http://whc.unesco.org/en/list/1318>

Carlo Pedretti discovered Leonardo da Vinci's sketch for a handbag in 1978. Now it has been brought to life by the Florence fashion house Gherardini, in the form of a handmade calfskin bag named "Pretiosa." <http://fashion.telegraph.co.uk/article/TMG9021847/Leonardo-da-Vinci-handbag-sketch-brought-to-life.html>

Reuters reported that London's National Gallery must crack down on the re-sale of tickets to its blockbuster show of Leonardo da Vinci paintings which were being offered online at up to 300 pounds each (\$470). <http://www.reuters.com/article/2011/11/24/us-leonardo-tickets-idUSTRE7AM1JH20111124>

100 original documents from the Popes' Archive will leave Vatican City for the first time for the exhibition "Lux in Arcana - The Vatican Secret Archives reveals itself" at the Capitoline Museums, Rome, March 1 to September 9, 2012. http://en.museicapitolini.org/mostre_ed_eventi/mostre/lux_in_arcana_l_archivio_segreto_vaticano_si_rivela

The Florentine Opificio delle Pietre Dure has finished restoring the historiated "Pulpit of Dante" of San Leonardo in Arcetri. This twelfth-century Florentine sculpture has narrative scenes and black/ white intarsia. http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/AreeTematiche/Restauro/RestauriInEvidenza/visualizza_asset.html_1981896663.html

The search for Leonardo's Battle of the Anghiari the Salone del Cinquecento, Palazzo Vecchio, continues after tensions during fall 2011. Ongoing bi-monthly reports are found at <http://www.nationalgeographic.com/explorers/projects/anghiari/>

A new database, *Art Source*, has been developed by EBSCO Publishing and H.W. Wilson. This features full-text articles, detailed indexing, and abstracts for 600 journals, 220 books, 18,000 dissertations, museum podcasts and 63,000 images. <http://www.ebscohost.com/academic/art-source>

A central clearing house for information on Italian Futurist research, exhibitions and publications is found at <http://www.italianfuturism.org/>

The Georgia Museum of Art announced the Kress Project, a two-year initiative celebrating the 50th anniversary of the museum's Samuel H. Kress Study Collection. The project solicited public responses from all age groups to the 12 Italian Renaissance paintings in the museum's Kress Collection. Submissions included academic essays, visual art, choreography, fashion design or even recipes. Responses will be posted on the museum website beginning February 2012. <http://www.georgiamuseum.org/>

Upcoming lectures at the National Gallery of Art, Washington, include Anne Markham Schulz, "Woodcarving and Woodcarvers in Late Medieval and Early Renaissance

Venice," January 15, 2012, and Julian Gardner, "Side by Side: Cimabue and Giotto at Pisa," February 5, 2012. Lectures take place at 2 p.m. in the East Concourse Auditorium, National Gallery of Art. <http://www.nga.gov/programs/lectures/>

Carl Brandon Strehlke presented a Freedberg lecture at the National Gallery of Art in November, exploring why Berenson selected Lotto as an artist and as a subject for a study that he described as "an essay in constructive art criticism." Strehlke is currently overseeing a catalogue of the paintings collection of the Villa I Tatti.

http://www.nga.gov/pdf/lecture_freedberg_15th.pdf

William Tronzo, Alison Perchuk and Anne Dunlop spoke at the "Spazio Figurato: Architectural Space and Iconographic Programs in Italy, 1100-1450," in December 2011 at the Bibliotheca Hertziana, Rome. <http://www.biblhertz.it/deutsch/aktuelles/Spazio%20Figurato%20Abstracts.pdf>

Anne Leader's volume, *The Badia of Florence: Art and Observance in a Renaissance Monastery*, was published in December 2011 by Indiana University Press.

http://www.iupress.indiana.edu/product_info.php?products_id=655372

Nicola Camerlenghi published "Interpreting Medieval Architecture through Renovations: The Roof of the Old Basilica of San Paolo Fuori le Mura in Rome," in *Approaches to Byzantine Architecture and its Decoration: Studies in Honor of Slobodan Curcic*, edited by Mark J. Johnson and Robert Ousterhout (Ashgate, 2011).

Diana Gisolfi published "Veronese' Unity of Vision in the Story of Esther," in *Paolo Veronese: the stories of Esther revealed*, edited by G. Manieri Elia (Venice, 2011).

The IAS website is now set up to receive gifts. Special thanks to Jodi Cranston and Nicola Camerlenghi for their donations. Members, please take note of this tax-deductible gift opportunity.

Italian Art Society Membership and Donations

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

If you have not renewed your 2012 IAS membership by January 1, 2012, 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 \$20. Students receive a special discount rate of \$10. 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 Areli Marina, treasurer@italiansociety.org

Newsletter Contributions and Notices

Members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the spring issue, we are looking for reviews of the upcoming sculpture shows, as well as more coverage of Medieval, Baroque and Modern Italian art and architecture. If you are interested in writing a feature (approximately 800-1200 words) for the next issue, please contact Kay Arthur by around March 1 at newsletter@italiansociety.org. 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 other comments or suggestions, please contact the Newsletter editor (as above).

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