



**The Newsletter of the
ITALIAN ART SOCIETY
XXII, 3
Fall 2010**

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

President's Message from Jeryldene Wood

August 15, 2010

Dear Italian Art Society Members:

The first *Italian Art Society-Kress Foundation Lecture* in Rome was a resounding success. We are grateful to Professor Herb Kessler for presenting a stimulating lecture (See below for photographs and details). We thank Cristiana Filippini, Daria Borghese, and Kirstin Noreen for their hard work on this event, Eugenio Lo Sardo, Director of the Archivio di Stato, for generously hosting the lecture at his institution, and the Kress Foundation for its financial support. Now we need to think about Florence 2011. The Call for Papers included in the current Newsletter outlines the requirements for submitting a proposal—the speaker's CV and a one-page abstract of the proposed paper on Florentine or Tuscan art and architecture—and provides details about the honorarium, expense allowance, and application deadline (January 1, 2011). I urge members to support this series by applying to give the paper or by attending the event if you are in Italy next summer.

I am happy to report that IAS membership has increased this year due to the efforts of the ad hoc membership committee (Catherine McCurrach, Kay Arthur, and Lori Witzel) and the IAS members who have talked up the Society at regional, national, and international conferences. A case in point is last year's SAH conference in Chicago where an announcement about IAS at a session in which several members gave papers prompted the suggestion that we become an affiliate of SAH. We currently are exploring this possibility and will keep you posted. Above all, the exceptional quality of IAS sessions and papers at conferences sparks interest in the Society. For summaries of the IAS offerings at conferences in 2011, see our Website.

The IAS Website clearly has been instrumental in the successful recruitment of new members. Our Webmaster Alison Perchuk has developed a site that is easy to use,

and she continues to expand its features, such as the *Bulletin Board*, *Calendar*, and *Tax-Exempt Donations*. Please take a moment to explore *Grants & Opportunities* for information on the Kress Travel Grants that fund conference travel for scholars who live outside the USA (deadline Oct. 15, 2010), and the expanded eligibility for grad students and emerging scholars for the IAS Travel Grants (deadline Nov. 1, 2010).

The smooth functioning of IAS depends on the members' willingness to work behind the scenes, chairing and serving on committees, writing for the Newsletter, and contributing information to the Website. Several members have completed their terms and so there are places available on the Nominating Committee (1), the Program Committee (2) and the Travel Grant Committee (2). Please consider volunteering for one of these positions, for the Society's continued success relies on the commitment of its membership. For nominations and self-nominations contact CD Dickerson, Chair of the Nominating Committee who is listed on the Home Page of the IAS Website. The deadline is October 15, 2010.

A new project for this year is the development of a Graduate Student Committee based on a proposal submitted by three IAS student members, Gilbert Jones (Syracuse University), Joseph Williams (Courtauld Institute of Art), and Lori Witzel (St Edwards University). The goals of the Graduate Committee are: 1) to increase IAS graduate student membership and support the retention of members as they transition from graduate school and student membership to full membership; 2) to create/support an active and growing network of graduate students in North America, Europe, and the rest of the world who are engaged with the IAS programs; and 3) to provide additional opportunities for students and emerging scholars to share their scholarship at conferences and sessions. At present, this committee is functioning as an ad hoc group (Chaired by Gilbert Jones gilbert.jones@gmail.com) because establishing a new standing committee requires a vote by the membership at the CAA Business Meeting. IAS student members who are interested in serving on the new Graduate Committee (for 2011-2013) should follow the regular nominating process.

This new committee will be one of the topics for discussion in the annual Business Meeting at the New York CAA. The

meeting has been scheduled for Friday, February 11th, 7:30-9:00 am. I look forward to seeing many of you there.

With best regards,
Jeri

The Italian Art Society-Kress Foundation Lecture in Rome May 2010

by Kirstin Noreen (Vice-president, IAS)



The Italian Art Society-Samuel H. Kress Foundation inaugural lecture took place in Rome on May 26, 2010 in the Sala Alessandrina located in the complex of Sant'Ivo alla Sapienza, Archivio di Stato di Roma. This lecture, dedicated to the memory of Philipp and Raina Fehl, was given by Herbert L. Kessler, professor of art history at Johns Hopkins University. Dr. Kessler's talk, on "Visione e immagine: Bifocal Seeing in Medieval Italian Art," was attended by an enthusiastic audience of over sixty people. Immediately following the lecture, the audience was invited to join the speaker at a reception in the loggia of the Archivio di Stato, a picturesque location overlooking the church of Sant'Ivo.

Dr. Kessler's lecture examined how late medieval images provided a way of experiencing Christ's dual nature through two types of seeing: carnal and spiritual vision. An early expression of this "bifocal seeing" can be found in the frescoes from Santa Maria Immacolata in Ceri, painted at the time of the Gregorian Reform. By the late thirteenth and fourteenth centuries, the development of mirrors and lenses combined with a better understanding of optical anatomy led to new

notions of seeing that were expressed artistically in representations of divinity. Using the mirror metaphor expressed by St. Paul in I Corinthians 13:12, Kessler explained how divinity could be experienced through visual intermediaries: "Now we see only an indistinct image in a mirror, but then we will be face to face. Now what I know is incomplete, but then I will know fully, even as I have been fully known." Images visualized a type of seeing that allowed the viewer to experience divinity but also avoid the danger of seeing the divine straight on, without an intermediary. Representations, similar to mirrors, could offer an immediate account of the holy that was, at the same time, only a reflection of the divine; mirror metaphors expressed in paintings by artists like Pacino da Bonaguida, Ambrogio Lorenzetti, and Giotto reinforced the difficulty of visually experiencing the holy. Such images reconfirmed the central importance of faith for the spiritual viewing of the invisible Godhead.

Special thanks are due to the Kress Foundation for its generous support of the lecture series and to Eugenio Lo Sardo, the director of the Archivio di Stato, for the opportunity to hold the inaugural lecture in such a beautiful environment. Cristiana Filippini and Daria Borghese, the on-site organizers of the event, coordinated all aspects of the lecture, its publicity, and its reception.

The goals of the Italian Art Society-Samuel H. Kress Foundation Italian Lecture Series are multifold: to encourage intellectual exchanges among North American art historians and the international community of scholars based in Italy; to offer members of IAS the opportunity to engage in productive discussions about their research with a wider range of specialists in the field of Italian studies than is available in the United States; and to create relationships between the IAS and Italian cultural institutions. Future lectures will be held in late May/early June in Florence (2011) and Venice (2012). A proposed lecture may address any period in Italian art, but must be related to the host city or environs. Additional information can be found on the IAS website at http://italianartsociety.org/?page_id=195.



Proposals for future IAS-Kress Lectures in Italy

Proposals for the second annual IAS-Kress Lecture to be held in Florence in late May/early June 2011 are invited. The series seeks to promote intellectual exchanges among art historians of North America and the international community of scholars living or working in Italy. The proposed lecture may address any period in Italian art but must be related to the city of Florence or its region. 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 of the Italian Art Society. Proposals should include a one-page abstract of the paper to be delivered and a current CV. Please send these materials as an email attachment (in WORD or PDF) to Maria DePrano (mdeprano@wsu.edu), chair of the IAS Travel Committee by January 1, 2011.

Travel Grants

The Italian Art Society is pleased to announce a competition for two grants of \$500 each to support travel to:

- 1) The College Art Association meeting in New York, February 2011
- 2) The Renaissance Society of America meeting in Montreal, March 2011
- 3) The International Congress for Medieval Studies in Kalamazoo, May 2011

This competition is open to Master's or PhD students, PhD recipients within ten years of the degree (pre-tenure, non-tenure-track or independent scholars) presenting papers at one of these conferences about the art or architecture of ancient to contemporary Italy. The deadline for the grant application is November 1, 2010. Please send an introductory letter about your paper with your IAS membership status, current C.V., your paper abstract with session title and chair information, a preliminary budget, a description of other possible travel funding sources, and contact data for your current or former academic advisor as a single WORD or PDF document (with last name in title) via email to the Chair of the IAS Travel Committee, Maria DePrano, at mdeprano@wsu.edu. Award notification will be by December 1st.

In addition, through the generosity of the Kress Foundation, the IAS provides support to international scholars traveling from abroad to present papers in IAS-sponsored sessions at the College Art Association and the International Congress on Medieval Studies. Interested parties should contact [IAS President Jeryldene](#)

[Wood](#) by October 15 for grants for travel the following spring.

Calls for Conference Papers & Sessions

IAS at Kalamazoo 2011

The Study of the Art and Architecture of Italy: A Reassessment of the Discipline

Due September 15, 2010

Felicity Ratte

Marlboro College, PO Box A, Marlboro, VT 05344

rattef@gmail.com

Four linked sessions will reconsider fundamental assumptions underlying the current practice of medieval art history. They include the temporal and geographic parameters bounding the study of "Italian Medieval art," the methodological structures of the field, the influences of key figures on the development of the discipline, and the privileged role of the urban environment in studies of the Italian peninsula. These sessions dovetail with broader concerns within the humanities, including a shift toward new geographical divisions, investigations of formerly neglected time periods, and a renewed engagement with the works of such pioneering scholars of Italian medieval art as Bernard Berenson, Arthur Kingsley Porter, Josef Strzygowski, Pietro Toesca, Aby Warburg, and their successors, including Otto Demus, Ernst Kitzinger, Richard Krautheimer, and Mario Salmi. They arise from the conviction that it is time to step back and examine critically the structures and methodologies of our field. What common elements of intellectual inquiry may bind the scholar of Early Christian Rome with the scholar of late medieval Florence? What points of intersection might exist between studies of a medieval town in the Val d'Aosta, Umbrian altarpieces, and the Islamic presence in South Italy, Corsica, and Sicily? What does it mean to be a historian of medieval Italian art?

"Seminal Figures" (Catherine McCurrach, chair): This session seeks to examine the methodologies of key figures in the study of Italian art of the "long" middle Ages. Who were they? What narratives did they construct? What legacies have the structures of their scholarship created?

"Geographic Limits" (Felicity Ratté, chair): How does the definition of the geographic boundaries of modern Italy shape the study of Italian art? From the cores of Florence and Rome to the peripheries of the piedmont and Sicily, how does one define the "map" or "boundaries" of the field, and how does that map define us?

"The Temporal Element" (Jessica Richardson, chair): The study of Italian art is now divided into a number of distinct yet amorphous temporal divisions, including Late Antiquity, the early, central, and high Middle Ages, and the Renaissance. What is to be gained by these categorizations? Can sufficient commonalities be identified to support the

divisions as currently applied, and, if so, within what limits and with what caveats?

“Urbanism” (Niall Atkinson, chair): From the Christianization of imperial Italy to Mussolini’s demolition of large swaths of medieval Rome, creation and manipulation of the urban center has been a constant on the Italian peninsula. This session considers the privileged position of urbanism, notions of urban identity, motives of urban creation, practices of urban space, and modes of urban patronage.

Also at Kalamazoo

Italians and Italianists 2011

Proposals (title and an abstract of no more than 300 words) should be sent by e-mail to both Karina Attar (karina.attar@qc.cuny.edu) and Kristina Olson (kolson4@gmu.edu) by September 15, 2010.

Session 1: The Re-invention of Italian Medieval Texts
This session invites papers dealing with different aspects of editing, transmitting and receiving Italian medieval texts, from their original setting to the present day. Such an approach has been absent heretofore from scholarly meetings, in spite of its crucial role in the tradition of early Italian texts, which have often been rewritten, restructured and consequently reinvented due to the different cultural climates of their reception. These versions have then often been accepted for printed editions, thus influencing generations reading these works. It is crucial, therefore, to include such aspects of materiality in our scholarly dialogue.

Session 2: The Papacy and Italy at the End of the Middle Ages

This session considers the restoration of the papacy during the fifteenth century. The effects of the Babylonian Captivity and schism in the fourteenth century were that the fifteenth-century papacy was even more dependent on its Italian connections than it had been in the past. Papers will consider this political and cultural transformation of the papacy from different perspectives, including: the attempts by Italian States to end the Schism; diplomatic initiatives aimed at reestablishing a papal presence in central Italy; and the papal promotion of the Santa Casa of Loreto which under papal patronage became one of the most popular healing shrines in Italy.

Session 3: *In Giro*: Italian Identity and Travel in the Middle Ages

Italian merchants, crusaders, pilgrims and missionaries visited all parts of the Mediterranean and beyond, establishing colonies and “fondachi” in locations throughout the Aegean Sea and the Holy Land. The influence of travel can be traced in art and architecture, historical records and correspondence, as well as the literary production of numerous authors. Foreign

travelers in Italian ports came to influence cultural production and political relations in Italy that echo into the Renaissance. This panel will seek to explore the emergence of Italian identity through the experience of travel and life in Italian communities abroad, and conversely, perceptions of Italians through the eyes of foreigners in Italy. How does travel influence or figure as a motif in Italian literature, art and cultural growth in the Middle Ages? How have foreigners traveling in Italy viewed medieval Italian culture and politics, and how have Italians been viewed abroad? How do these Italian communities and travelers abroad maintain and define their Italian identity in the face of the other?

Affiliate Organizations

International Medieval Congress at Leeds

July 11-14, 2011

Due September 15, 2010

Kirk Ambrose, Department of Art & Art History, 318 UCB, University of Colorado, Boulder, CO 80309-0318, kirk.ambrose@colorado.edu

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization’s sponsorship in 2011 at Leeds. Session organizers and speakers must be ICMA members. Proposals for ICMA sponsorship should consist of a title, an abstract, a CV of the organizer, as well as the names of three speakers. Please direct all proposals and inquiries by to the Chair of the Programs Committee, Kirk Ambrose.

Special Feature

“Italian” Art in the Cathedral of Trogir, Croatia

by Nicola Camerlenghi, University of Oregon



Upon my arrival, the port-town of Trogir—along the Croatian coast—promised good things: heaping platters of crustaceans, crisp Croatian wines, and a castle that bore my family name. My attempt at a *presa di possesso* was met with curiosity

and good humor, but ultimately I had to spend the night in one of the town's friendly bed and breakfasts. The following morning, I did what every visitor to Trogir must do: explore the Cathedral of Saint Lawrence (Sv. Lovre). As is so often the case with important buildings, a cathedral encapsulates the vicissitudes and triumphs of its city's long history—in the case of Trogir, the history betrays a strong Italian cadence.

The current cathedral dates to the thirteenth century, as does the exceptional carved portal that crowns its principal entrance. This portal was sculpted by Master Radovan, who—although unknown elsewhere—declares himself "the most excellent of all in this art." The church is fronted by a bell tower, completed in 1605, with evident progenitors on the Venetian terraferma. Indeed, after June 22, 1420, when Venice took possession of Trogir, the Early Modern city often looked to *La Serenissima* for artistic inspiration. As a result, the cathedral's interior is enlivened with works attributed to Gentile Bellini, Alessandro Vittoria, Jacopo Palma the Younger, and several lesser-known Venetian artists. The works of a number of Dalmatian artists are also present, these too often reflecting the influence of the *Serenissima*.

But the highlight of the church—and indeed a culmination of Renaissance *Gesamtkunstwerk* anywhere—is the Chapel of Blessed John, Trogir's twelfth-century bishop. The chapel was designed by Niccolò di Giovanni Fiorentino (Nikola Ivanov Firentinac), who began it shortly after arriving (via Padua and Venice) in 1467. The rectangular chapel, which projects off the north side of the nave, is covered by a coffered barrel vault and enlivened by life-size figures of saints enshrined in recessed niches along the walls. Above the statues is a frieze of pilasters and open tondi, the latter allowing light into the space; below, to denote the funerary nature of the chapel, one finds a socle with reliefs of spiritelli carrying torches. Perhaps because the chapel is thought to be largely *di bottega*, it displays a variety of influences. A figure of John the Baptist recalls the late work of Donatello, for whom some scholars suggest Niccolò worked. The architecture is Tuscan-inspired, but built with local white limestone. The vibrancy of the ornamentation—evident in the twisted columns flanking the niches and the putti perched atop them—resembles lingering aspects of Angevin-flavored Gothic common along the Dalmatian coast.

The Gothic aesthetic is also present in the cathedral's baptistery, located off the north side of the narthex, which was designed by one of Niccolò's collaborators, an Albanian artist named Andrea Alessi (Andrija Aleši). Along with the Chapel of Blessed John, the baptistery is one of the highlights of Trogir Cathedral. Here, a *schacciato* version of the niches and putti in the aforementioned chapel support a windswept acanthus-

leaf frieze and a pointed-arch vault lightened by coffers. Beneath the vault is a large and—to my eyes—highly unusual relief of St. Jerome being tempted by demons in the desert. The treatment of the landscape brings to mind the anachronistic but equally organic works of Henry Moore, while the voids so prevalent in the desert aptly capture the sinister forces tempting Jerome. All told, the baptistery provides a fruitful teaching moment to explore the stylistic transition between Gothic and Renaissance that resulted from the synthesis of Dalmatian and Italian traditions.

Any traveler to Trogir should also visit the churches of St. Dominic and St. John, which contain further works by Niccolò Fiorentino. Also not to be missed is the artist's masterpiece: the Cathedral of St James in nearby Šibenik. Like the historic town of Trogir, Šibenik Cathedral is inscribed in UNESCO's list of World Heritage Sites—among other reasons, for Niccolò's use of pre-fabricated building elements, a milestone for the time.

In the 1970s, Harriet McNeal Caplow and Anne Markham Schulz introduced English-language scholars to the subject of Italian artists working in Croatia, and more generally to the milieu of artistic exchange that characterized the Adriatic during the late Middle Ages and Renaissance. Since then, scholars have wrestled with the place of these artists and their work within Italian and Croatian art history.

My brief time in Trogir made me realize that the city offers a rich array of gastronomical delights, a beautiful sea, and an abundance of fascinating art with a strong connection to Italy. Much scholarly work remains to be done, and several aspects of Trogir Cathedral would make a profitable topic for a thesis, ideally by a student fluent in Croatian. This fascinating monument poses many of the questions that the IAS hopes to address in panels devoted to the broader geographical implications of studying "Italian" art during upcoming IAS-sponsored sessions at Kalamazoo in 2011 and CAA in 2012.

Current and Upcoming Exhibitions

An Italian Journey: Drawings from the Tobey Collection, Correggio to Tiepolo

May 12, 2010–September 19, 2010

Metropolitan Museum of Art

<http://www.metmuseum.org/special/index.asp>

Julie and David Tobey have assembled one of the preeminent collections of Italian Old Master drawings in private hands. Ranging across the sixteenth, seventeenth, and eighteenth centuries, this exhibition, consisting of approximately seventy drawings, covers all the principal centers of Italian art—Florence, Rome, Naples, Bologna, Parma, Venice, Genoa, Milan—and features masterpieces by a distinguished roster of great draftsmen, among them Correggio, Bernini, Guercino, Guido Reni, Canaletto, and Tiepolo.

Italian Paintings from the Richard L. Feigen Collection

May 28, 2010-September 12, 2010

Yale University Art Gallery

http://artgallery.yale.edu/pdf/Feigen_pr_FINAL.pdf

This show features some 60 paintings from one of the finest private collections of Italian art in existence. Richard L. Feigen was an author, collector and dealer. Curated by Laurence Kanter, the exhibition includes major works from the fourteenth through the seventeenth centuries by Fra Angelico, the Carracci, Domenichino, Guercino, and Orazio Gentileschi.

To Love, Honor, and Obey? Stories of Italian Renaissance Marriage Chests

July 3, 2010-July 2011

Philadelphia Museum of Art

<http://www.philamuseum.org/exhibitions/405.html>

In Renaissance Italy betrothal and marriage were celebrated with a variety of commemorative works of art. Cassoni, large storage chests produced in pairs and used to hold the bride's dowry, were sometimes paraded through the city in wedding processions. As part of the domestic interior, they were designed to complement the other furnishings in the new couple's bedchamber. Cassoni in museum collections typically consist of painted panels from chests that were dismantled long ago. This exhibition includes two complete chests and related painted panels, all produced in Tuscany in the mid- to late-fifteenth century. The display considers the contexts for which marriage chests were made and used, techniques employed by craftsmen in producing them, and the sources and meanings of the decoration.

Salvator Rosa: Bandits, Wilderness and Magic

September 15, 2010-November 28, 2010.

Dulwich Picture Gallery, Dulwich, UK

December 12, 2010-March 27, 2011

Kimbell Art Museum, Fort Worth, TX

<https://www.kimbellart.org/Exhibitions/Exhibition-Details.aspx?eid=71>

This is the first major UK Rosa exhibition since 1973 and the second in the US since 1979. Salvator Rosa (1615-1673) was one of the boldest and most powerfully inventive artists and personalities of the Italian seventeenth century. He invented new types of painting: allegorical pictures, distinguished by a haunting and melancholy poetry; fanciful portraits of romantic and enigmatic figures; macabre and horrific subjects; philosophical subjects, which bring into painting some of the major philosophical and scientific concerns of his age.

Views of Venice: Canaletto and His Rivals

October 13, 2010- January 16, 2011, National Gallery,

London/ February 20, 2011- May 30, 2011 National Gallery, Washington <http://www.nga.gov/>

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 10-September 11, 2011

National Gallery of Canada, Ottawa

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

Not since Michelangelo or Raphael had one artist in Europe affected so many of his contemporaries over such a broad geography and irrevocably changed the course of painting in a major center. This ambitious 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. Organized by the National Gallery of Canada and the Kimbell Art Museum in Fort Worth, Texas.

Conferences and Symposia

Sixteenth Century Society Conference

Montreal, October 14-17, 2010. See program at

<http://www.sixteenthcentury.org/2010programDRAFTv4.pdf>

Southeastern & Mid-America College Art Associations Conference

Richmond, VA. October 20-23, 2010. See program at

http://www.secollegeart.org/forms/2010_SECAC-MACAA_PRELIMINARY_CONFERENCE_PROGRAM.pdf

Conference on Trecento Art in Memory of Andrew Ladis

November 11-13, 2010

Lamar Dodd School of Art, University of Georgia. Athens, GA.

<http://art.uga.edu/index.php?pt=5&id=213>

email: szuraw@arches.uga.edu or aekirin@uga.edu



November 11, 2010

The Alfred Heber Holbrook Memorial Lecture, "Siena in the Trecento"

Hayden Maginnis, McMaster University

November 12, 2010

Morning Session I (Chair: Shelly E. Zuraw, U Georgia)

Joanna Cannon, Courtauld Institute of Art (London)

"An enigmatic Italian panel painting of the Crucifixion in the National Gallery, Prague: texts, diagrams, and Italian narrative art"

Sonia Chiodo, Università degli Studi di Firenze

"An open question: the *formelle* by Taddeo Gaddi in Sacra Croce's sacristy" – I "A new point of view: context and function of the Santa Croce sacristy in the Trecento"

Daniela Parenti, Accademia delle Belle Arti, Florence

"An open question: the *formelle* by Taddeo Gaddi in Sacra Croce's sacristy" – II "First results of the restoration of the *formelle* from the Santa Croce sacristy"

Amber A. McAlister, University of Pittsburgh, Greensburg

"Framing the Trecento: The Artistic Legacy of Giotto in the Migliorati Chapel, San Francesco (Prato)"

Morning Session II (Chair: Phillip Earenfight, Dickinson College)

Anne McClanan, Portland State University (Oregon)

"Town and Country in Ambrogio Lorenzetti: *Mezzadria* contracts and representations of land usage in late medieval Siena"

Amy Neff, University of Tennessee, Knoxville

"Landscapes of Revelation in Italian Art, ca. 1300"

Peter Scholz, Kunsthistorisches Institut in Florenz (Max-Planck-Institut), Florence

"Creating Space and Constructing Identity. The Painted Architectures of Giusto de' Menabuoi and Altichiero"

Afternoon Session I (Chair: Jeryldene Wood, University of Illinois, Champaign Urbana)

Laura Jacobus, Birkbeck College, University of London

"Pascalino and the Mask of Death! Or, a 'new' trecento sculptor and an old problem"

Gail E. Solberg, Associated Colleges of the Midwest (Florence)

"The Tomb of Simone Saltarelli (d. 1342), Florentine Archbishop of Pisa"

Christopher R. Lakey, ACLS Postdoctoral Fellow, Johns Hopkins University

"*Rilievo* before Alberti: Pacino da Bonaguida and the 'Mixed-Media' Image"

Afternoon Session II (Chair: Nancy Thompson, St. Olaf College, Northfield (MN))

Matthew G. Shoaf, Ursinus College, Collegeville, PA

"The speaking image, socialized: Visual articulation in trecento art"

Judith Steinhoff, University of Houston, TX

"Grieving in Trecento Tuscany: Representation and Regulation"

Jennifer Webb, University of Minnesota Duluth

"*Christ Standing in the Tomb* & the Salimbeni Brothers: The problem of the "International Style" in the Marche region"

Cordelia Warr, Manchester University (UK)

"Representing Stigmatic in Fourteenth- and Fifteenth-century Italian Art"

November 13, 2010

Morning Session III (Chair: George Bent, Washington and Lee University Lexington, VA)

Anne Derbes and Mark Sandona, Hood College, Frederick, MD

"The Moral Topography of Hell in the Arena Chapel, Padua"

Allie Terry-Fritsch, Bowling Green State University, Ohio

"Giotto's Hand of Justice: Criminal Viewers in the Chapel of the Magdalene in Florence"

Perri Lee Roberts, University of Miami, FL

"The Trecento Cult of Sant'Egidio in Florence"

Morning Session IV

(Chair: Katherine McIver, University of Alabama at Birmingham)

Michael Schwartz, Augusta State University, GA

"Giotto's Marble"

Lisa Reilly, University of Virginia

"Norman Sicily: A Mediterranean Elixir"

Dylan Rogers, University of Virginia

"*Perfettissimo Marmo Lavorato*: Influences and Meaning in the Pavement of the Capella Palatina, Palermo"

Costanza Cipollaro, University of Vienna

"The Impact of Franciscan Art in the Levant, 1250-1400"

Afternoon Session III (Chair: Asen Kirin, University of Georgia)

Rafal Quirini-Poplowski, Jagellonian University, Krakow

"On the Artists and Objects of Art in the World of the Genoese Colonies in the Late Middle Ages"

Anne Dunlop, Tulane University, New Orleans (LA)

"Trecento painting and the *Pax Mongolica*"

Anna M. Migdal, Université Lumière Lyon II

"The development of the Italian "picture-reliquary" from the Trecento to the Fifteenth Century in Polish painting"

Afternoon Session IV (Chair: Debra Pincus, Washington D.C.)

Jack Freiberg, Florida State University, Tallahassee (FL)

“The ‘Image of Pity’ in Santa Croce in Gerusalemme, Pope Gregory the Great, and the Catholic Monarchs”

Sarah Cree, Independent Scholar Florence

“The Orte Avvocata: An Authentic “Lucan” Madonna by Taddeo di Bartolo”

Yuri Pyatnitski, State Hermitage Museum, St. Petersburg
"Post-Byzantine Cretan Icons from the Collection of the State Hermitage and Their Italian Models"

Asen Kirin, University of Georgia, Athens (GA)

"Late Byzantine Idiom with an Italian Accent: The 15th- and 16th-century Frescoes in the Cathedral of Turnovo, Bulgaria"

College Art Association

New York, February 9-12, 2011.

IAS Long Sessions, Claiming Authorship: Artists, Patrons, and Strategies of Self-promotion in Medieval and Early Modern Italy

Babette Bohn, Texas Christian University/Villa I Tatti & Sheryl E. Reiss, University of Southern California

In medieval and early modern Italy, both artists and patrons employed diverse strategies to distinguish art works, to promulgate their fame, and to assert the uniqueness of their contributions. For artists, these strategies included varied signature practices, distinctive monograms, and copyright privilege on prints. Painters, sculptors, and architects strove to position themselves as exceptional talents by means of iconographic specializations, innovative techniques, price manipulation, literary self-promotion, editorial practices, and the gifting of art to important patrons. Similarly, patrons proclaimed their responsibility for art and architecture with inscriptions, coats-of-arms, *impresae*, portraits, and the depiction of onomastic saints. Such “signing” proclaimed patronal involvement in the production of the works they commissioned. Patrons also promoted themselves and their families by emulation of and association with other patrons, and by supporting famous artists. The strategies of artists and patrons were often mutually reinforcing, but were sometimes competitive and even antagonistic. These two sessions explore strategies for self-promotion employed by artists and patrons in Italy from the fourteenth through seventeenth centuries.

Friday, February 11, 2011, 9:30 a.m.-12:00 p.m

Areli Marina, University of Illinois, Urbana-Champaign, “Queen Theodolinda’s Inheritance: The Visconti as Princes at San Giovanni in Monza”

Robert Glass, Princeton University, “Filarete at the Papal Court: Claiming Authorship and Status on the Doors of St. Peter’s in the Vatican”

Sarah Blake McHam, Rutgers University, “ ‘Not Quite Finished’: The Signature as a Badge of Prestige”

Katherine Isard, Columbia University, “The Editor as Author in the Early Modern Architectural Book”

Mayu Fujikawa, Bucknell University, “Lively Images of Exotic Foreigners: Pope Paul V’s Promotion of His Global Missionary Success at the Palazzo Quirinale, Rome”

Saturday, February 12, 2010, 2:30-5:00pm

Paul H. D. Kaplan, Purchase College, SUNY, “George of Freecastle: Giorgio da Castelfranco’s Self-Promotion as a Martial Painter”

Lorraine Karafel, Parsons, The New School for Design, “Papal Majesty and Political Propaganda: Image and Meaning in Raphael’s *Grotesques of Leo X*”

Sally J. Cornelison, University of Kansas, “Competing Identities: Sanctity, Patronage, and Portraiture in Giambologna’s St. Antoninus Chapel”

Meryl Bailey, University of California, Berkeley, “ ‘The Stimulus of Vain Ambition’: Individual Self-Promotion and Corporate Patronage in Early Modern Venice”

Frances Gage, Buffalo State College, State University of New York, “Lanfranco and the Rhetoric of Self-Promotion in Early Seicento Italy”

IAS Short Session, Artists’ Biographies from Antiquity to the Present

Friday, February 11, 12:30PM – 2:00PM

Chair: Anne Leader, Savannah College of Art and Design, Atlanta

From Pliny to Bellori to Cavalcaselle, Italian authors and audiences have been fascinated with artists’ biographies. Most famously, Vasari’s *Lives of the Artists* exemplifies the notion of the construction of an artist’s identity through a recording of his artistic merit and valor in a biographical form emulating ancient and hagiographical writers. This constructed identity in turn imparts authenticity, legitimacy, and value to the art and its maker. While works of art with concrete attribution often still receive privileged attention, attribution, of course, no longer frames much of the discourse of the discipline. This session seeks to query the notion, function, and complex relationship of the artist’s biography in the reception of works of art. Does the presence of an artist’s biography delimit a work of art’s reception? Does the absence of an artist’s biography free a monument of constricting parameters of interpretation or create a void of consideration of artistic intention. How does the relationship between biography and art shift across time?

Why Have There Been No Great Roman Artists?

Lauren Hackworth Petersen, University of Delaware

The study of Roman art resists the standard biographical meta-narrative and attendant concepts of artistic genius and originality familiar to the western art-historical tradition. Relatively few names, not to mention biographies, of Roman artists exist. Instead, we recount Rome’s history of art based predominantly on the lives of emperors and their artistic commissions. In addition, our field has tacitly accepted the primacy of Greek art and originality with its Roman counterpart instead described as a copy/imitation/emulation of its Greek progenitor. This paper probes reasons why there

have been no "great" artists in the history of Roman art, while positing the centrality of anonymous artisans in the making of Rome's visual and material culture. More than a semantic shift, this paper attempts to confront what we have inherited from the discipline's past while offering solutions to how we should approach the complexity of what we call Roman art.

Dispelling Vasari's Myths: The Lives of Timoteo Viti and Raphael

Robert G. La France, Krannert Art Museum, University of Illinois at Urbana-Champaign

Scholars persistently repeat the mistaken notion that the painter Timoteo Viti of Urbino was Raphael's pupil and mischaracterize the artist as a henpecked provincial. These ideas originate in Giorgio Vasari's *Lives of the Artists*, and were first challenged by Giovanni Morelli, who wondered whether the fourteen-year-old Viti was actually Raphael's teacher. In answer to Morelli's prescient question, Bernard Berenson declared Viti unnecessary, as Raphael's genius did not require instruction. This paper introduces the fundamentals of Viti's style and biography, including a new interpretation of a major commission overlooked by scholars blinded to Viti's significance by Raphael's celebrity. Such a re-contextualization of Viti's art, life, and reputation does not diminish Raphael's celebrity, but rather provides a more nuanced view of both painters and Vasari's clever literary artistry.

Arazzi: Alighiero Boetti and Afghanistan

Christopher G. Bennett, University of Southern California

In 1971 Italian artist Alighiero Boetti began a collaboration with the Afghan people that continued until his death in 1994. The resulting *arazzi*, or embroideries, fall into three main categories: sewn phrases, *Mappe* (Maps of the World), and *Tutto* (Everything). Boetti, who also opened a hotel in Kabul in the early 1970s, commissioned women at a local embroidery school to execute his base concepts for the *arazzi* in multicolored cotton thread; production commenced in 1971, but was interrupted by the 1979 Soviet Invasion. After 1981, production resumed in Afghan refugee camps located in Peshawar, Pakistan. This paper explores the role Boetti's biography has played in the interpretation of the *arazzi*, casting light on some of the artist's personal motivations in making these works and the nature of his collaboration with the Afghan people.

The Renaissance Society of America

Montreal, March 24-26, 2011. Online registration is now available at <https://secure.rsa.org/confregstart.php>

News and Announcements

Anne Derbes (Hood College) and Amy Neff (University of Tennessee, Knoxville) have published, "This

unnatural flow': Bleeding Demons and Anti-Semitism in the *Supplicationes Variae*, the Arena Chapel, and Notre-Dame-La-Brigue" in *Anathemata Eortika: Studies in Honor of Thomas F. Mathews*, ed. J. Alchermes (Mainz: Philipp von Zabern GmbH, 2010).

Anne Derbes and Mark Sandona have published "Enrico Scrovegni: ritratti del mecenate," in *Giotto 1267-1337: La rinascita della pittura in Italia*, ed. A. Tomei (Milan: Skira, 2009).

Mary D. Edwards (Pratt) has published "On Duccio's Christ and the Woman from Samaria, Painted for the Maesta," in *Source: Notes on the History of Art*, 29:4 (Summer 2010), 10-15.

William R. Levin (Centre College) has published "The Canopy of Holiness at the Misericordia in Florence and Its Sources (Part Two)" in the *Southeastern College Art Conference Review*, 15: 4 (2009), 393-407.

Vernon Hyde Minor (University of Illinois) will direct the National Endowment for the Humanities Summer Seminar for College and University Teachers, "Art, History, and Culture in Rome, 1527-1798," at the American Academy in Rome, 27 June to 29 July 2011. For more information, please visit the NEH on-line or contact Prof. Minor at vminor@illinois.edu.

Jonathan Nelson (Syracuse University) has been named Assistant Director of Programs at the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, in Florence, Italy.

Lino Pertile (Harvard University) has been named Director of the Harvard University Center for Italian Renaissance Studies at Villa I Tatti in Florence, Italy, beginning in the summer of 2010.

Sheryl E. Reiss (USC) been named the next Editor-in-Chief of *caa.reviews*, the on-line review journal published by the College Art Association. She joins the editorial board (on which she served 2001-2004) on July 1, 2010 as Editor Designate and will begin as editor next year.

Evelyn Welch (University of London) will present a lecture, "Scented Gloves and Perfumed Buttons: Smelling Things in Renaissance Italy," on September 20, 2010, 7:30 pm at the Snite Museum of Art, University of Notre Dame and teach a graduate seminar entitled, "Learning from Things: Material Culture and the Italian Renaissance," at the University of Notre Dame, Notre Dame, IN.

A new documentary film on Artemisia Gentileschi, "A woman like that," produced by the 7th St Film Syndicate was shown at the Berkshire International Film Festival in June and is now available for distribution. For scholars who

advised on the script or appeared in the film, see <http://www.awomanlikethatfilm.com/learn/scholars>

In early May a “Raphael copy” abandoned in the vaults of the Galleria Estense, Modena was identified as an original Raphael version of the Madonna della Perla in the Prado Museum, Madrid. Mario Scalini, interim Soprintendente di Belle Arti for Modena and Reggio Emilia reported that a technical examination confirmed its early date. For details, see http://www.ilrestodelcarlino.it/modena/cultura/2010/05/07/328475-perla_modenese.shtml

Italian Art Society Membership

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

If you missed the spring deadline, you can still renew your 2010 IAS membership on-line. 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. A suggestion to return to a January 1 annual renewal date will be discussed at the IAS business meeting at CAA. 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 encouraged to write for upcoming issues of the IAS Newsletter. Share your thoughts on exhibitions, workshops, and let others know about your recent publications. If you are interested in writing an exhibition review or feature (500 words) for the next issue, please contact Kay Arthur at newsletter@italianartsociety.org The deadline for inclusion in the Winter 2011 Newsletter is January 1, 2011.

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