



The Newsletter of the ITALIAN ART SOCIETY

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

President's Message from Jeryldene Wood

1 April 2010

February 2010 saw the launch of the fabulous new IAS website thanks to the hard work of Alison Perchuk and Marc Silverman. It is a fully operational and engaging site with changing images of Italian art and an elegant IAS logo, courtesy of its designer Christian Zapatka and our Secretary Catherine McCurrach. It is now easy to check whether you have paid your IAS dues for the year, to contact other members through the membership list, and to keep up with IAS activities. Under *Announcements*, for instance, are the details of the May IAS-Kress Foundation Lecture in Italy by Professor Herb Kessler and a "Call for Papers" for the Trecento Conference in Athens, GA in November.

I especially call your attention to the *Opportunities* section of the website for information on the travel grants sponsored by IAS. In this period of financial cutbacks it makes sense for graduate students to apply for IAS conference funding and, equally important, for scholars living outside of the United States to submit applications to IAS for Kress Funding to conferences. These Kress grants support speakers whose papers have been accepted for IAS-sponsored sessions at CAA, RSA, 16th-Century Studies, or Kalamazoo. (Applications are to IAS and then we submit a package to the Kress Foundation.) If you have questions about these grants, please contact Maria de Prano, the chair of the Travel Grant Committee or me.

It was wonderful to see the many members who managed to fly to the Chicago CAA despite the record snows along the East Coast. At the Friday morning IAS business meeting the membership voted in the slate of new officers, committee chairs, and committee members. Congratulations to Areli Marina (second term as Treasurer), Kay Arthur (Newsletter Editor), Alison Perchuk (Webmaster and Program Committee), C.D. Dickerson (Chair, Nominating Committee), Maria de Prano (Chair, Travel Committee), Janis Elliott, Karen

Serres, and Andaleeb Banta (Travel Committee), and Sheryl Reiss (Nominating Committee) and many thanks for your willingness to serve in these positions. Congratulations are also in order for Roger Crum, who was elected to the CAA Board of Directors, where he joins another IAS member Bill Wallace. Lastly, thanks to the IAS members who presented papers at CAA; once again our sessions were well attended and "Caravaggio" even made the New York Times.

Catherine McCurrach and I attended the first meeting of the Affiliated Societies at CAA Chicago. This was largely a get-acquainted gathering but it is worth noting that CAA has made giving Affiliates a higher profile a part of its Strategic Plan for the organization. Thus I hope that many of you will consider giving papers in the IAS sessions at the 2011 CAA in New York, which kicks off the centennial year of the association's conferences. The long IAS session, chaired by Babette Bohn and Sheryl Reiss, is "Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy"; and the noon session, chaired by Anne Leader, is "Artists Biographies."

In the meantime, a number of you are soon heading to Venice for what promises to be an exciting RSA conference. Kalamazoo follows in May, where we will have our usual noon business meeting and box lunches on Friday, May 14th, in Fetzer 1045. Then on May 26th, we have the IAS-Kress Lecture in Rome, and we end the year with the Trecento in Georgia.

Jeri

Italian Art Society Membership 2010

http://italianartsociety.org/?page_id=6

March 25, 2010 was the deadline to renew your membership to the Italian Art Society. If you missed it, please act now! Annual membership costs \$20. Students receive a special discount rate of \$10. You may pay online or by check. Please encourage other colleagues to join. If you have questions, please e-mail Areli Marina, Treasurer, at treasurer@italianartsociety.org. Thank you for your support.

Call for IAS Session Proposals

The Program Committee welcomes proposals for IAS-sponsored sessions at the annual meetings of the International Congress on Medieval Studies (Kalamazoo), the Renaissance Society of America, the Sixteenth Century Society & Conference, and the College Art Association. Members are encouraged to send suggestions for sessions to the Program Committee. Contact: Felicity Ratte, Dean of Faculty, Marlboro College, PO Box A, Marlboro, VT 05344, (802) 258-9234, or via e-mail to programs@italianartsociety.org.

Call for Conference Paper Proposals

Trecento Art in Memory of Andrew Ladis

University of Georgia
November 11-13, 2010

Due May 8, 2010 to Shelley E. Zuraw or Asen Kirin, Lamar Dodd School of Art, 270 River Road, University of Georgia, Athens, GA 30602, szuraw@arches.uga.edu or aeKirin@uga.edu.

The Georgia Museum of Art and the University of Georgia have sponsored symposia on Italian art for almost two decades. In 2010, to honor the memory of Andrew Ladis (d. 2007), we return to our original concept: art of the fourteenth century. The fourteenth century we have in mind is a long one, from roughly 1260 through 1453. Rather than focusing on a single city, style, medium, or artist, the conference will be open to any topic related to art produced in the Mediterranean basin that in some way reveals the impact of, exchange among, or presumed hegemony of Italian art. The conference will meet in Athens, Georgia on the campus of the University of Georgia.

IAS at The College Art Association 2011

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

Due May 3, 2010 to Babette Bohn, Texas Christian University and Villa I Tatti; and Sheryl E. Reiss, University of Southern California; mail to: Sheryl E. Reiss, 1121 Charles Street, Pasadena, CA 91103 [E-mail submissions preferred: b.bohn@tcu.edu; sreiss@usc.edu].

In medieval and early modern Italy, both artists and patrons employed diverse strategies to distinguish their works, promulgate their fame, and assert their unique contributions. For artists, these strategies included varied signature practices, distinctive monograms, and copyright privilege on prints. Artists strove to position themselves as exceptional talents by means of iconographic specializations, innovative techniques,

price manipulation, literary self-promotion, and gifting of art. Similarly, patrons proclaimed their responsibility for works of art and architecture with inscriptions, coats-of-arms, *impresae*, portraits, and the depiction of onomastic saints. Patrons also promoted themselves by supporting famous artists. Significantly, the strategies employed by artists and patrons were often mutually reinforcing. This session invites papers that explore strategies for self-promotion employed by artists and/or patrons in Italy ca. 1000 to 1700.

The Renaissance Society of America

Due May 23, 2010. Calls for papers, panels, and roundtable discussions for the RSA meeting in Montreal, March 24-26, 2011. The modules and submission methods are available at http://www.rsa.org/meetings/conference_start.php

Sixteenth Century Society & Conference

Due March 31, 2010. Calls for papers, panels, and roundtable discussions for the Sixteenth Century Society meeting in Montreal, October 14-17, 2010 are available at http://www.sixteenthcentury.org/conf_proposals.shtml

Southeastern College Art Association

Due April 20, 2010. A list of available sessions for the joint 2010 SECAC/MACAA conference in Richmond VA is posted on the SECAC website. Proposals must be sent by email directly to the chair(s) listed for each session. See <http://www.secollegeart.org/annual-conference.html>.

Exhibition Reviews



Leonardo da Vinci (Italian, 1452–1519). A Study for the Sforza Monument, ca. 1488–1489. Metalpoint on blue prepared paper. 5-7/8 x 7-3/4 inches. Royal Collection © 2009 Her Majesty Queen Elizabeth II.

Leonardo in Atlanta and Los Angeles

By Anne Leader

After four months in Atlanta under the title, *Leonardo da Vinci: Hand of the Genius* at the High Museum of Art, a reduced version travels to Los Angeles as *Leonardo da Vinci and the Art of Sculpture: Inspiration and Invention* (J. Paul Getty Museum, March 23–June 20, 2010). The exhibition explores a long-acknowledged, yet still poorly understood aspect of Leonardo's wide-ranging interests. That Leonardo studied from, theorized on, and made designs

for sculpture is well known through his drawings and writings, yet frustratingly absent in securely attributable works. This small but rich exhibition bridges the gap by displaying well-known drawings alongside three-dimensional works by mentors, colleagues, and followers. The extraordinary loans of several recently-cleaned sculptures by Donatello, Andrea del Verrocchio, and Giovan Francesco Rustici celebrate another series of spectacular conservation campaigns by the Opificio delle Pietre Dure, offering a rare opportunity to examine their newly revealed surfaces. The accompanying publication, *Leonardo da Vinci and the Art of Sculpture* edited by Gary M. Radke (Atlanta: High Museum of Art, in association with Yale University Press), offers a collection of essays and three short documentaries on the Florence cathedral complex, Rustici's figural group for the baptistery, and its recent conservation.

In Atlanta, six thematic galleries displayed forty-eight works, including twenty-four drawings by Leonardo. Of these, twenty-five objects will travel to Los Angeles. In Atlanta, the show opened with five studies in various media of horses and riders, all of which will be on view at the Getty. These sketches represent the almost four decades that Leonardo explored and reworked his never-realized equestrian monuments for Francesco Sforza, Gian Giacomo Trivulzio, and Francis I. A consideration of Leonardo's study of antiquity and its specific application to these projects followed with several sheets of notes and sketches that were nicely paired with first-century bronze coins showing rearing horses and Nero and Hellenistic miniature bronze horses. The drawings will travel to Los Angeles, but without the ancient comparanda. Leonardo's investigations of how to cast a large equestrian monument were exemplified in Atlanta by three measured drawings of horses after Leonardo from the Codex Huygens and a sheet recording sketches and notes for the Sforza casting, which alone will travel to the Getty.

The Getty will offer the extraordinary opportunity to see Donatello's marble *Bearded Prophet* from the Florence Campanile, well matched in Atlanta with a series of drapery and figure studies. Other works that will remain on view include Leonardo's tender red-chalk *Bust of a Child in Profile* of ca. 1495 which was well-placed in Atlanta beside Desiderio da Settignano's charming marble *Christ Child* from Washington; the Getty's own *Studies for the Christ Child with a Lamb*; a study for a fountain that includes a similarly chubby infant; and Leonardo's *Studies of Dragons and Decorative Armour*, which was well paired in Atlanta with a marble *Alexander the Great* from Verrocchio's workshop.

Curator Gary Radke has proposed that the left-facing angel from the Louvre's pair of terracotta reliefs usually assigned to Verrocchio's workshop was possibly sculpted by Leonardo himself, an attribution difficult to

sustain without any secure points of comparison in Leonardo's oeuvre or a clear understanding of how Verrocchio delegated tasks among his assistants. Unfortunately, Getty visitors will not be able to assess this attribution first-hand, but they can consider Radke's proposal that Leonardo worked alongside Verrocchio in the glorious silver relief showing the *Beheading of St. John the Baptist* from the recently restored altar of the Florentine Baptistery. Seeing differences of expressive content, modeling, and surface detail, Radke argues that it was Leonardo who crafted the youth with a salver and the turbaned officer shown from behind. It seems more likely, however, that these differences result from the figures' greater salience when viewed *in situ* from above at an angle rather than because of the presence of three independent artists at work. Regardless of how Verrocchio may have divided labor in his workshop, the relief's newly cleaned surface is magnificent and worth a trip alone.

In Atlanta, the exhibition continued with a section on Leonardo's relationship to Michelangelo and his design for a Hercules to stand opposite the latter's marble *David* in the Piazza della Signoria. A sheet from Windsor that includes a reworked sketch of the David as Neptune will be joined in Los Angeles by a double-sided sheet from the Metropolitan Museum of Art showing studies for the Hercules in front and rear views, a key example of Leonardo's sculptural thinking missed in Atlanta. At the High, Leonardo's confrontations with Michelangelo were further explored through works related to his abandoned *Battle of Anghiari*, including sketches by Leonardo, Peter Paul Rubens' famously reworked copy, and a group of battle reliefs and figure groups that demonstrated Leonardo's study of and influence on other sculptors, including Bertoldo di Giovanni, Lorenzo Naldini, Willem Danielsz, van Tetrode, and Rustici. In Los Angeles, Rustici's terra-cotta battle groups will be shown alongside the much-debated Budapest Horse, attributed in Atlanta with hesitation to Leonardo himself. Recent technical examinations at The National Gallery of Art in Washington and presented by Head of Object Conservation Shelley Sturman at a study day hosted by the High suggest that it could date from the sixteenth century, though several experts remain convinced that it is instead a much later, free inspiration after the work of Leonardo because of the vigorous, anatomically impossible bending of the horse's rear legs.

Leonardo's unfinished Vatican *St. Jerome* and the small selection of anatomical and physiognomic studies that complemented it will travel to Los Angeles, as will the spectacular display of Rustici's monumental baptistery group depicting *St. John the Baptist Preaching to a Levite and Pharisee*. Beautifully conserved, these bronzes stand as a testament to Rustici's skill and may allow a glimpse of Leonardo, sculptor, if we can believe Vasari's claim that he "worked at the group with his own hand, or ... at the least assisted Rustici with counsel and good judgment." Given Vasari's use of Leonardo as the founding father of the

Renaissance's "third age," as well as Leonardo's failed sculptural commissions, it seems that "counsel and good judgment" are all that should be assigned to him, reserving primary accolades for Rustici. Whether in Atlanta or Los Angeles, interest is sure to be raised anew in what Leonardo learned as Verrocchio's apprentice and carried with him throughout his fascinating, if at times frustrating, career, showing him to be a great sculptural thinker, if not a great sculptor.

The Drawings of Bronzino at the Metropolitan Museum of Art

By Andaleeb Badiee Banta



This thought-provoking and accomplished exhibition is surprisingly the first ever devoted to Bronzino's drawings. In its carefully reasoned gathering of nearly sixty drawings known to be by Bronzino or attributed to his hand, this show provides a well-paced analysis of his development as a draftsman and career as an artist in the ducal Medici court. Installed in three rooms, with many double-sided drawings happily displayed in vitrines that allow one to examine the versos as closely as the rectos, the exhibition boasts a

number of recent finds and foreign loans. The number of drawings from the Gabinetto dei Disegni e Stampe degli Uffizi is alone worth a visit; their generous loan of nearly every Bronzino drawing in their collection is even more extraordinary when one considers that the presence of these drawings at the Metropolitan will preclude their inclusion in the upcoming exhibition *Bronzino: Painter and Poet* at the Palazzo Strozzi this autumn.

Since Craig Hugh Smyth's 1971 seminal study of Bronzino's drawings, scholarship on this topic has appeared primarily in articles or as part of research on Bronzino's career as a whole. In bringing together the drawings for this exhibition, the show's three curators—George Goldner, Carmen Bambach, and Janet Cox-Rearick—undertake a long overdue reassessment that specifically focuses on identifying and organizing this major artist's graphic work. Questions of connoisseurship and stylistic analysis take center stage in this effort, and nowhere are these more evident than in the first room, where the curators have taken on the at times daunting task of sorting between the hands of the early Bronzino and his teacher Pontormo. While the result is a remarkably cohesive presentation, decision by committee unavoidably resulted in some hesitant attributions that are inevitably the product of compromise. Aside from a few instances where the specialists may disagree, the first room skillfully addresses the nature of Bronzino's close working

relationship with Pontormo, raising the question of whether these artists worked so integrally as to each produce drawings on the same sheets. Although it is known that drawings often functioned as a surface on which an artist or artists could work out ideas within the studio, there are a number of sheets in this exhibition that complicate the sometimes too convenient practice of attributing the recto of the sheet to one artist and the verso to another. Often Bronzino seems to assume his master's more dynamic and energetic idiom, appropriating certain techniques and medium, but never really relinquishing his own eloquent and precise manner of translating form onto the page. As a whole, viewing these drawings together creates a sense that Bronzino's controlled, clean contours and carefully studied surfaces grew in direct opposition to Pontormo's vibrating, repetitive lines that imbue the figures with a sense of *anima*. Yet, two of Bronzino's delicately rendered portrait drawings make it clear that he was quite adept at using his prudent line to portray psychological as well as physical presence.

The second room focuses on Bronzino's time as court artist to Duke Cosimo I de' Medici and Eleonora of Toledo from 1539 until his death in 1572. In the exhibition's display of Bronzino's studies for both princely and private commissions, the artist's talent as a designer of large-scale commissions is evident. About half of the room displays the exquisite studies Bronzino drew in preparation for the frescoes in Eleonora of Toledo's chapel in the Palazzo Vecchio. In the study of a *Standing Nude Seen from the Rear*, executed for the fresco of *The Crossing of the Red Sea*, the artist's ability to use his concise chalk line on an ochre prepared paper to simultaneously convey both a sculptural, almost metallic coolness as well as a fleshy sensuousness justly makes this drawing one of the stars of the show. Also of particular interest are Bronzino's numerous *modelli* for tapestries commissioned by the duke. Making an exceptional appearance outside of Italy is a sheet from the Ambrosiana, the earliest example of these presentation drawings. Still integrated into a half choir from the currently unbound album compiled by the renowned eighteenth-century drawings collector Sebastiano Resta, this page illustrates the historical practice of collecting drawings in albums. As is often the case with major loan exhibitions, several *modelli* are included here that have not been seen by an international audience for decades, such as the tapestry *modello* for *Pharaoh Receiving Jacob into Egypt* from Berlin.

The final room explores Bronzino's later graphic style. Of particular interest are the robust studies of nudes in black chalk executed in preparation for his late masterpiece, the fresco of *The Martyrdom of St. Lawrence* (Florence, S. Lorenzo). Their massiveness and contorted poses immediately recall Michelangelo's sculpture, and demonstrate Bronzino's absorption of his figural type. Bronzino has exploited his own clean, succinct line to emulate the sculptural nature of his source, but the many *pentimenti* that remain on the sheet indicate that these

studies were nevertheless based in observation of the live model. Finally, the presence of the Metropolitan's painting *Portrait of a Young Man* opens a fascinating discussion about the relationship between Bronzino's practice as a draftsman and as a painter. The technical analysis and photographs clearly illustrate the manner in which Bronzino employed drawing at several stages on the panel, continuously changing the sitter's appearance as he transformed naturalistic studies into the carefully crafted, highly artificial image that is the final result.

Aside from the specialist's interest in questions of attributions and authorship, the general visitor undoubtedly will take away from this exhibition a more refined sense of Bronzino's capacity as a draftsman, as well as an understanding of his unparalleled ability as a portraitist, designer, and observer of the human condition, both physical and psychological. The exhibition's catalogue contains a collection of essays by an international team of scholars on Bronzino's life, critical reception, techniques as a draftsman and portraitist, and theoretical position in *cinquecento* Florentine artistic politics.

Resources for Study and Teaching Italian Art



"Incontro con Palladio" at CISA

By Martha Dunkelman

Many of us yearn to see more of Palladio's villas, no matter how many we have managed to visit. It only takes a moment in front of any of them to know, as Ingrid Rowland wrote in a recent review of *The Hand of Palladio* by Paolo Portoghesi, "...no...medium can quite convey the wild power and exoticism of [Palladio's] buildings themselves in their own surroundings" (*New York Review of Books*, December 17, 2009). The fulfillment of this desire has been possible since 1958, when the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza (CISA) began an annual eight-day seminar entitled "Incontro con Palladio."

Some IAS members may be aware of this course, but surprisingly few Americans, beyond a small group of Palladio specialists, have participated. I was the only American *corsista* in 2009. The rest of the group consisted mostly of architects from all over the world, including a large contingent from Brazil, where the course seems to be given as a kind of *borsa* at graduation. There were also a few scattered European architectural historians and one enterprising Vicentine tour guide.

In 2009 the week was supervised as usual by senior Palladio scholar Howard Burns from the Scuola Normale Superiore in Pisa, and Guido Beltramini, the director of CISA. An introductory day of talks by international experts on Palladio and his world was followed by seven days in the field. The week's itineraries included most of the extant works by Palladio in and around Vicenza and Venice, as well as several buildings that served as informative contrasts, such as Jacopo Sansovino's Villa Garzoni. Each day was led by an architectural historian, twice by the distinguished and prolific Franco Barbieri from the University of Milan. The course offers an experience that would be almost impossible for an individual to re-create. Its title and survey format may imply that the approach is introductory, but that concern is quickly dissipated. The quality of the papers on the first day and the continuing presence of senior scholars throughout the week were noteworthy. Last year the course had the additional advantage of new research from the conferences, exhibitions, and publications the 2008 Palladio anniversary year. A day spent in the architect's palazzi in Vicenza and another in his churches in Venice was very worthwhile. But the principal, stunning advantage of this course is its entry into more than twenty Palladio villas, some accessible otherwise only through lengthy application and permission processes, and some not available at all to independent travelers. The CISA course sweeps its participants past all those time-consuming difficulties, making the week exceptionally efficient in our overcrowded lives. We were greeted with embraces, refreshments, and respect. We climbed into vaults, pushed through dark storage areas to see water collection pools in basements, discussed remodeling discoveries with private owners, and observed in quick succession the irregular state of preservation of the legacy of Palladio. The careful restoration under the auspices of CISA, for example, of the Villa Poiana a Poiana Maggiore makes quite a contrast to the weeds and wandering chickens of the Villa Gazzotti a Bertesina or the lonely remaining columns of the Villa Porto at Molina di Malo.

One certainly expects to benefit from studying plans, proportions and materials on site, and from seeing first-hand the remarkable relationships of the villas to roads, rivers, and fields. "Incontro con Palladio," however, goes well beyond that in its depth, its awareness of new research, and its variety of experiences. To see so many of the villas inside and outside, in a short and concentrated period of time, with a preselected group, is an experience unavailable to the most enterprising individual explorer.

Even though the course overlaps with the opening of the American fall semester, it is worth every effort to attend. Your students will profit from your enthusiasm on your return, and you will find yourself praising Palladio at every opportunity and seeing his influence around every corner. "Incontro con Palladio" will be held August 28- September

4, 2010. Further information is available at CISA's website, <http://www.cisapalladio.org>

Conferences and Symposia to Attend



International Congress of Medieval Studies Kalamazoo, May 13-16, 2010

Thursday, May 13, 1:30pm

Session 99, Bernhard, Brown & Gold Room
Religion and Public Life in Late Medieval Italy
Sponsor: Institute of Mediaeval Studies, Univ. of St. Andrews
Organizer: Frances Andrews, Institute of Mediaeval Studies, Univ. of St. Andrews
Presider: Chris Given-Wilson, Univ. of St. Andrews
Professional Religious in Public Life in Late Medieval Italy: A Research Project
Frances Andrews
Preacher, Public, and Public Authority in Late Medieval Italy
Stefan Visnjevac, Institute of Mediaeval Studies, Univ. of St. Andrews
The Employment of Religious in the City Government of Verona: A Case Study
Maria Gata Pincelli, Univ. of St. Andrews

Thursday, May 13, 3:30 pm

Session 109, Valley III 304
Texts and Community Authority in Early Medieval Italy
Sponsor: Institute of Mediaeval Studies, Univ. of St. Andrews
Organizer: Frances Andrews, Institute of Mediaeval Studies, Univ. of St. Andrews
Presider: Emily E. Graham, Institute of Mediaeval Studies, Univ. of St. Andrews
Mind the Gap: Sources for Abbatial Elections in Eleventh-Century Italy
Catriona Howie, Institute of Mediaeval Studies, Univ. of St. Andrews
Have Laws Will Travel: Notaries and Monastic Communities in Medieval Central Italy
Antonio Sennis, Univ. College, Univ. of London
The 1037 "Riot" in Parma: Assertive Community Action in an Italian City
Robert Houghton, Institute of Mediaeval Studies, Univ. of St. Andrews

Friday, May 14, 10:00 am

Session 233, Bernhard 204
The Troubadours in Italy
Sponsor: Société Guilhem IX
Organizer: Sarah-Grace Heller, Ohio State Univ.
Presider: Sarah Kay, Princeton Univ.

An American Perspective onto Troubadour Studies in Italy
William D. Paden, Northwestern Univ.
"Versi d'amore e prose di romanzi": The Reception of Occitan Narrative Genres in Italy
Charmaine Lee, Univ. of Salerno
The Geography of the Vernacular in Dante
Sarah Spence, Univ. of Georgia
"Ad dandam doctrinam vulgaris provincialis": Chansonnier P and the Medieval Latin Curriculum in Italy
Courtney Wells, Boston Univ.

Friday, May 14, Fetzer 1045

12:00 noon Italian Art Society Business Meeting

Saturday, May 15, 1:30 pm

Session 443, Valley I, Shilling Lounge
Political Satire in Medieval Italy
Sponsor: Italians and Italianists at Kalamazoo
Organizer: Nicolino Applauso, Univ. of Oregon
Presider: Nicolino Applauso
Tracce di eresia nella poesia satirica del medioevo
Franco Suitner, Univ. degli Studi di Roma Tre
Guittone d'Arezzo, between Lost Battle and Bitter Poetry
Florin Berindeanu, Case Western Reserve Univ.
Economic Values and Ethical Codes in Boccaccio's "Mercantile" Tales
Susanna Barsella, Fordham Univ.
Respondent: H. Wayne Storey, Indiana Univ.–Bloomington

Saturday, May 15, 1:30 pm

Session 481, Bernhard, Brown & Gold Room
Foreign Saints in Italy, Italian Saints Abroad
Sponsor: Italian Art Society
Organizer: Véronique Plesch, Colby College
Presider: Véronique Plesch
Neither Corpus nor Cult: The Strange Case of Saints Barlaam and Joasaph at the Baptistery of Parma
Dorothy F. Glass, Independent Scholar
The North Portal of San Leonardo in Lama Volara (Apulia) and the Cult of Saint Leonard of Noblat in Twelfth-Century Italy
Jessica Noel Richardson, Center for Advanced Study in the Visual Arts, National Gallery of Art

Saturday, May 15, 3:30 pm

Session 532, Bernhard, Brown & Gold Room
Sites of Veneration: Spurring New Devotion
Sponsor: Italian Art Society
Organizer: Gregor A. Kalas, Univ. of Tennessee–Knoxville
Presider: Gregor A. Kalas
Newly Constructed Antiquity: Saturn in Late Fourth-Century Rome
Maya Maskarinec, Univ. of California–Los Angeles
Speaking to the Martyrs of Rome in the Early Middle Ages
Maura Lafferty, Univ. of Tennessee–Knoxville
The Virgin in the Garden: The Making of a Pilgrimage Site in Medieval Venice
Alan M. Stahl, Princeton Univ.

Sunday, May 16, 8:30 am

Session 541, Fetzer 2016
 Religion and Property in Medieval Italy
 Sponsor: Italians and Italianists at Kalamazoo
 Organizer: Gianluca A. Rossi, Univ. of Missouri–Kansas City
 Presider: Gianluca A. Rossi
 Prosecutions for Usury under Nicolao Guinigi, Bishop of Lucca 1394–1435
 Christine Meek, Trinity College Dublin
 Religion and Property in Dante's *Divine Comedy* and the Influence of Dominican Thought
 Enrico Minardi, Univ. of Wisconsin–Madison/Truman State Univ.
 Both Text and Subtext: Ecclesiastical Property in Twelfth-Century Rome
 Marie Thérèse Champagne, Univ. of West Florida

Sunday, May 16, 8:30 am

Session 569, Bernhard, Brown & Gold Room
 Moveable Icons, Moveable Cults
 Sponsor: Italian Art Society
 Organizer: Rebecca W. Corrie, Bates College
 Presider: Rebecca W. Corrie
 A Papal Cult in Lazio? The Madonna della Clemenza at Castel Sant'Elia
 Alison Locke Perchuk, Yale Univ.
 The "Inchinata" Procession and the Madonna delle Grazie: Francescanesimo and Civismo between Rome and Tivoli in the Late Thirteenth Century
 Rebekah Perry, Univ. of Pittsburgh
 Sanctifying the City: High Medieval Verona and the Ritual Reproduction of Rome
 Meredith Fluke, Columbia Univ.

Sunday, May 16, 10:00 am

Session 605, Bernhard, Brown & Gold Room
 Novel Narratives, Narrative Novelties
 Sponsor: Italian Art Society
 Organizer: Charles S. Buchanan, Ohio Univ.
 Presider: Charles S. Buchanan
 Transgressive Narratives in the Sancta Sanctorum
 Marius Hauknes, Princeton Univ.
 New and Revised Narratives in the Church of Ognissanti in Florence: Taddeo Gaddi's Crucifixion and the Gucci Chapel
 Julia I. Miller, California State Univ.–Long Beach, and Laurie Taylor-Mitchell, Hood College
 The Interplay of Word and Image in the Migliorati Chapel, San Francesco (Prato)
 Amber A. McAlister, Univ. of Pittsburgh–Greensburg

Current and Upcoming Exhibitions

Leonardo da Vinci and the Art of Sculpture: Inspiration and Invention
 March 23–June 20, 2010

The Getty Center, Los Angeles

This major international loan exhibition celebrates his involvement in the art of sculpture. Through original drawings, the exhibition explores his ambitious designs for huge equestrian sculpture projects that were never completed. Important works by artists who inspired Leonardo—and were inspired by him—are also on view, including Donatello's newly restored *Bearded Prophet* and three larger-than-life-size bronze figures by Leonardo's collaborator Giovanni Francesco Rustici that have never been seen outside Italy. The exhibition is organized by the High Museum of Art, Atlanta, in association with the J. Paul Getty Museum.

Ritorno al barocco da Caravaggio a Vanvitelli

December 12, 2009- April 11, 2010
 Naples: Museo di Capodimonte, Certosa e Museo di S.Martino, Castel S.Elmo, Museo Duca di Martina, Museo Pignatelli, Palazzo Reale

Ritorno al barocco è un ampio progetto espositivo che comprende 6 esposizioni tematiche in altrettante sedi museali a Napoli—Museo di Capodimonte, Castel Sant'Elmo, Certosa e Museo di San Martino, Museo Duca di Martina, Museo Pignatelli, Palazzo Reale—e coinvolge l'intera città e il territorio regionale con 51 itinerari nei luoghi barocchi: chiese, certose, collegiate, palazzi, musei regionali. La mostra è un affascinante percorso di storia e d'arte da Caravaggio a Francesco Solimena e ai tardi esponenti dell'ultima stagione del barocco napoletano. L'evento espositivo intende documentare i progressi conoscitivi degli ultimi trent'anni, dal 1979 al 2009, su aspetti, momenti e 'generi' che caratterizzarono la stagione del barocco a Napoli, definita cronologicamente da tre momenti: l'arrivo di Caravaggio a Napoli nel 1606, la presenza in città di Luigi Vanvitelli e Ferdinando Fuga (1750) e la partenza di Carlo di Borbone per la Spagna (1759). Le 6 mostre che costituiscono il percorso principale del *Ritorno al barocco* presentano al pubblico dipinti, disegni, sculture, arredi, gioielli, tessuti, ceramiche e porcellane, provenienti da collezioni private e musei italiani e stranieri; oltre 500 opere—in gran parte inedite o recentemente restaurate—suddivise tra i molteplici e diversi aspetti rappresentati dalla produzione artistica dei centocinquanta anni di elaborazione e diffusione di questo linguaggio figurativo e culturale. L'intento di restituire della città quella immagine di splendido insieme di arte e cultura, quale apparve ai tanti viaggiatori italiani e stranieri che, con curiosità ed emozione, la visitarono nel Seicento, nel Settecento e ancora nel primo Ottocento. Un insieme straordinario, in chiese, palazzi e musei, che evidenziano e riaffermano singolarità, originalità e valori della lunga stagione di altissima civiltà europea e mediterranea quale è stata quella del barocco a Napoli.

The Drawings of Bronzino

January 20, 2010–April 18, 2010

Metropolitan Museum of Art, New York

This exhibition is the first ever dedicated to Agnolo Bronzino (1503–1572), and will present nearly all the known drawings by, or attributed to, this leading Italian Mannerist artist. A painter, draftsman, academician, and enormously witty poet, Bronzino became famous as the court artist to the Duke Cosimo I de' Medici and his beautiful wife, the Duchess Eleonora di Toledo. This monographic exhibition contains approximately 60 drawings from European and North-American collections, many of which have never before been on public view. The exhibition was organized by The Metropolitan Museum of Art, New York, in collaboration with the Gabinetto Disegni e Stampe degli Uffizi and the Polo Museale Fiorentino, Florence.

Michelangelo's Dream

February 18 – May 16, 2010

Courtauld Institute Gallery, London

<http://www.courtauld.ac.uk/gallery/exhibitions>

Michelangelo's *The Dream* was probably part of the celebrated group of drawings which Michelangelo made as gifts for Tommaso de' Cavalieri, a young Roman nobleman with whom he had fallen passionately in love. With loans from international collections, the exhibition unites *The Dream* for the first time with related drawings and previously un-exhibited handwritten poems to Cavalieri, as well as works by Albrecht Dürer and others which shed light on the meaning of Michelangelo's enigmatic masterpiece. The exhibit was called "a curatorial and scholarly triumph" by the Telegraph. See <http://www.telegraph.co.uk/culture/art/art-reviews/7244539/Michelangelos-Dream-at-the-Courtauld-Gallery-review.html>

Caravaggio

February 20 – June 13, 2010

Scuderie del Quirinale, Rome

<http://www.scuderiequirinale.it>

The exhibition marks the 400th anniversary of the death of Michelangelo Merisi da Caravaggio. In addition to the wonderfully curated exhibition, the Scuderie offers of the most breathtaking views of Rome. Perched up high on the Quirinale hill the stairway leading down from the exhibition space looks out over the Eternal City.

Fra Angelico to Leonardo: Italian Renaissance Drawings

April 22- July 25, 2010

British Museum, London

<http://www.britishmuseum.org>

Over 100 drawings feature in 'Fra Angelico to Leonardo: Italian Renaissance Drawings' at the British Museum.

The exhibition charts the increasing importance of drawing during the Renaissance, showing how, during the fifteenth century in Italy, there was a fundamental shift in style and artistic thinking in the use of preparatory drawings. Works by Bellini, Botticelli, Mantegna, Michelangelo, and Titian, as well as Fra Angelico and Leonardo da Vinci, show how drawing came to be used as a way to perfect naturalistic forms and experiment with perspective.

Beauty and Power: Renaissance and Baroque Bronzes from the Peter Marino Collection

April 29, 2010 - July 25, 2010

Wallace Collection, London

<http://www.wallacecollection.org>

Recently voted the seventh most popular museum in London, the spring exhibit is bronzes from the collection of the architect Peter Marino. A selection of Italian and French masterpieces, with other loans from UK museums and private collections, complements the Wallace Collection's own French and Italian bronzes.

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

May 12, 2010–August 15, 2010

Metropolitan Museum of Art, New York

<http://www.metmuseum.org>

The exhibition will consist of approximately sixty-five drawings from the collection of David and Julie Tobey. Most of the drawings are by Italian masters. Highlights include drawings by Correggio, Parmigianino, Giulio Romano, Poussin, Bernini, Castiglione, and Tiepolo.

Old Testament Imagery in Medieval Christian Manuscripts

June 1–August 8, 2010

J. Paul Getty Center, Los Angeles

<http://www.getty.edu>

The Old Testament, as the Hebrew Bible is known to Christians, served as one of the richest sources for narrative art in the Middle Ages. It provided familiar stories—such as those of the Creation of the World and Noah's Ark—and held up heroes such as David and Solomon for emulation. Medieval readers turned to the Old Testament not only for inspiration and moral guidance, but also as a source of entertaining tales and historical information. This exhibition features the Old Testament in Bibles, private devotional manuscripts, books for the mass, and world histories.

Visions of Venice: Eighteenth-Century Prints from the Collection

May – June 2010

Philadelphia Museum of Art, Philadelphia

<http://www.philamuseum.org>

The first of several shows on Venice: The city, whose canals and squares overflow with ceremonies and festivals has always attracted travelers from around the globe. In the eighteenth century, Venice was a leading center of contemporary European culture, where the arts of painting and sculpture, printmaking and drawing flourished alongside music and theater, fashion and design. No longer a powerful maritime empire, the magical city had become the favorite destination of travelers on the Grand Tour. Prompted by the thriving tourist trade, Venetian artists created sparkling images of the city and its people for aristocratic visitors to carry home with them as souvenirs of *La Serenissima*, the Most Serene Republic of Venice.

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 exhibition will bring 20 of the finest *vedute*, or view paintings, 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.

News and Announcements



The Rise and Fall of Roman Art

The inaugural lecture of the Italian Art Society-Kress Foundation Lecture Series will be presented by Herbert L. Kessler at the Archivio di Stato, Sant'Ivo Sapienza Complex, of the University of Rome on Wednesday,

May 26, at 5 pm. This occasion is dedicated to the memory of Philipp and Raina Fehl. It has been organized by Cristiana Filippini and Daria Borghese. If you will be in Italy during late May, do take advantage of this new series and attend what promises to be an exciting presentation.

Early Modern Women: An Interdisciplinary Journal

is the only academic publication that takes a global and interdisciplinary approach to the study of women and gender during the years 1400-1700. EMWJ encourages the development of graduate researchers as junior colleagues, thus we feel it is important that graduate student work be printed alongside articles of faculty already established in the Early Modern field. For more information, see <http://www.emwjjournal.umd.edu/>

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. For the fall newsletter, we need a report on IAS sponsored sessions at RSA in Venice, and reviews of the spring/summer exhibits. Please bring ideas and suggestions for future newsletters to the attention of Kay Arthur (arthurkg@jmu.edu). The deadline for inclusion in the Fall 2010 Newsletter is August 15, 2010.

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