



The Newsletter of the ITALIAN ART SOCIETY XXVI, 2 Spring 2014

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

President's Message from Cathleen Fleck

May 1, 2014

Dear Italian Art Society Members:

Spring greetings to all after what has seemed an endless winter! I would like to start by thanking all of the officers and committee members whose terms ended in February 2014: Secretary: Catherine McCurrach; Nominating Committee: Niall Atkinson; Program Committee: Sarah Kozlowski; Awards Committee: Catherine Hess and Ian Verstegen; and Graduate Student and Emerging Scholars Committee (GSESC): Gilbert Jones (departing Chair), David Boffa (departing former Chair). Following our January elections, we will continue to benefit from the many contributions of those newly reelected: Alison Perchuk (Treasurer and Membership Coordinator); Kay Arthur (Newsletter Editor); and Anne Leader (Webmaster). Newly elected Secretary Sean Roberts will be joined by Liliana Leopardi on the Nominating Committee; Karen Lloyd on the Program Committee; Sally Cornelison and Judith Steinhoff on the Awards Committee; and on the GSESC, Kristin Strehle and Antje Gamble (with Sarah Wilkins continuing on the committee, now as Chair). Please consider [becoming more involved](#) yourself and look for news of how to nominate or self-nominate in the Fall! Thank you too to those who put forward their names and were not elected; please consider nominating yourselves again as we do appreciate your desire to be involved.

Do look for more news on the new Committee on Membership, Outreach, and Development, which the IAS Board of Directors has decided to institute in the next year. This new committee stems from the Ad Hoc Committee on Membership, Outreach, and Development that was established spring 2013 to explore ways in which the IAS can increase membership and visibility, reach out to scholars in underrepresented areas of Italian art, enhance our relationships with associates in Italy, and establish ties with other organizations. IAS Executive Vice President Sheryl Reiss chaired the committee and, overwhelmingly, that committee and the Board decided that its work needs to continue. Indeed,

the recent spike to nearly 360 members shows how we are growing!

All members who will be in Italy this summer are invited to attend the [Italian Art Society-Samuel H. Kress Foundation Lecture](#) by Dr. Jean Cadogan, who will speak on "*Maravigliose istorie: The Mural Decoration of the Camposanto in Pisa.*" She will share her intriguing work on the multi-phase, comprehensive program of painting on the walls of the Camposanto in a presentation on Tuesday, May 27, at 5:00 p.m., to be followed by a reception (N.B. this is a slight date change from the earlier date announced due to a conflict with a [Medici Archive Project conference](#) in Florence). Sheryl Reiss, IAS Executive Vice President, and I will be there and would welcome the chance to see you! We are thrilled to establish a link with a respected Italian university, because the lecture will take place in the [Gipsoteca](#) of the Università di Pisa at the Chiesa di San Paolo all' Orto, Piazza San Paolo all' Orto N° 20, sponsored by the [Dipartimento di Civiltà e Forme del Sapere](#). Special gratitude is due to Cinzia Sicca Bursill-Hall for her help in organizing the event.

NEW OFFICERS AND COMMITTEE MEMBERS

SECRETARY

Sean Roberts

NOMINATING COMMITTEE

Liliana Leopardi

PROGRAM COMMITTEE

Karen Lloyd

AWARDS COMMITTEE

Sally Cornelison

Judith Steinhoff

GRADUATE STUDENT/ EMERGING SCHOLARS

Kristin Strehle

Antje Gamble

The IAS has been very active sponsoring sessions at a number of conferences. At the annual meeting of the College Art Association in February, the IAS sponsored two [sessions](#). See our [website](#) as well for details about five IAS-

sponsored sessions at the annual meeting of the [Renaissance Society of America in New York](#) in April. Thanks are due especially to Sheryl Reiss, Anne Leader, and Gilbert Jones for their work to organize a reception at RSA (see below for details). Please know that Nick Camerlenghi, Vice President for Program Coordination (programs@italiansociety.org), is always interested in hearing from members interested in proposing an IAS-sponsored session at one of the upcoming conferences of these affiliated organizations.

The next IAS sessions will be at the International Congress on Medieval Studies at [Kalamazoo](#) in May. We will have **three IAS-sponsored sessions** on “Medieval Art and Architecture in Southern Italy” **on Friday, May 9 (Bernhard 209)**. In addition, please come to the **IAS business meeting** to be held on **Thursday, May 8 at 5:30-6:30** (Valley II, Garneau Lounge), where we will discuss future Kalamazoo sessions and IAS plans. Please note that we will not have the regular lunch meeting on Friday, but instead are hosting an **IAS reception** with light snacks for members and those interested in Italian art immediately following the last IAS-sponsored session on Friday, May 9, in Bernhard 209. A cash bar will be available in the lobby for all conference attendees. I hope to see all of you who are in attendance at the conference at the business meeting and the reception! Feel free to invite friends who are interested in Italian art.

Look as well for three IAS-sponsored two-part sessions at the upcoming conference of the [American Association of Italian Studies](#) in Zurich on photography and on Swiss-Italian architects on May 23-25. We are excited about the growth of interest of our members in this conference and the opportunity that it offers for the study of modern Italian art in particular.

The newest news is that we now have the location of the next [IAS-Kress Lecture](#) for 2015: sponsored by the Università degli Studi di Napoli—Federico II. This effort is especially important to make connections with another Italian institution and to offer possibilities for speakers who work on diverse regions of Italy. For more information on applying for the lecture by January 4, 2015, please see our [website](#). Please contact me with any comments at president@italiansociety.org.

Con cordiali saluti,

Cathleen Fleck
President (2013-15)

Italian Art Society Reception at the March 2014 Renaissance Society of America Meeting

By Sheryl Reiss, Executive Vice-President, IAS

On the evening of Thursday, March 27, 2014, with the generous support of the [Historians of Netherlandish Art](#), the IAS held a reception with cash bar and a buffet of light



Mediterranean hors d'oeuvres at the Warwick New York Hotel. Response to the event was so enthusiastic that a larger room was required, and some who responded after the RSVP deadline were placed on a wait list.

Nearly 150 attended the event, including participants in several IAS-sponsored sessions at this year's RSA, and Max Marmor, President of the Samuel H. Kress Foundation. Executive Vice President Sheryl Reiss, Vice President for Program Coordination Nick Camerlenghi, Webmaster Anne Leader, GSESC founder Gilbert Jones, and HNA President Amy Golahny all spoke briefly. Members and non-members at all career stages were able to meet, catch up, and discuss their research. We hope that some of the guests who are not yet members will consider joining the IAS. *Grazie* to all who attended and made the event such a success!

Italian Art Society-Kress Lecture May 27 in Pisa

Italian Art Society & Samuel H. Kress Foundation
5^a Conferenza Annuale / 5th Annual Lecture
italiansociety.org & www.kressfoundation.org

PROF. JEAN K. CADOGAN
TRINITY COLLEGE, HARTFORD, CONNECTICUT, USA

“*Maravigliose istorie:*
The Mural Decoration of the
Camposanto in Pisa”

Martedì, 27 maggio 2014, 17:00
Tuesday, 27 May 2014, 5:00 P.M.

A/IAT LA GIPSOteca DI ARTE ANTICA DELLA UNIVERSITÀ DI PISA
PRESSO LA CHIESA DI SAN PAOLO ALL'ORTO
PIAZZA SAN PAOLO ALL'ORTO N° 20 — PISA — ITALY

ITALIAN ART SOCIETY
UNIVERSITÀ DI PISA
KRESS

SPECIAL FEATURES

Diary of a Research Trip through Sicily

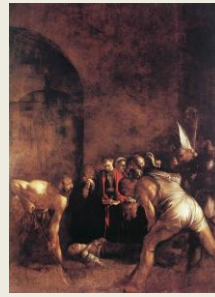
By Danielle Carrabino (Harvard Art Museums)



According to Caravaggio's biographers, the artist visited the three Sicilian cities of Syracuse, Messina and Palermo, where he left behind four large-scale altarpieces. These paintings hardly ever leave the island, which means any serious scholar must visit Sicily to view them first-hand. While writing my doctoral dissertation concerning Caravaggio's life and works in Sicily, I had the opportunity to conduct on-site research with the support of a Samuel H. Kress Foundation Travel Grant. The plan was to retrace Caravaggio's footsteps during the last four years of his life when he made his way between Rome, Naples, Malta, and Sicily. The goals were to reconstruct what the artist had seen during his time in Sicily, to determine how much of an impact his brief presence there had on Sicilian art and artists, and to conduct research in the libraries and archives. Having previously used libraries in Florence and Rome, where generations of art historians have helped locate sources, I soon learned that the same was not true in Sicily, where very few non-Italian scholars have ventured. What began as a "Caravaggio expedition" led to an exploration of various other topics, including the lay confraternity oratories of Palermo. Upon my arrival in Sicily, I began to understand why this field has been somewhat neglected for so long. On the other hand, I also realized how much there was still to explore and how little we know about the art that remains a testament to a bygone age of glory.

Visits to Syracuse and Messina began in the archives, which proved fruitless and frustrating, although the libraries are rich in resources. In Syracuse, much seventeenth-century material is preserved, but the volumes concerning the months when Caravaggio was present in the city were somehow mysteriously missing. In Messina, on the other hand, less archival material predating the twentieth century is available due to a series of devastating earthquakes, including those in 1693 and 1908, when the city was razed. Furthermore, damage from World War II bombings is still visible in various parts of the island. When archival research proved less useful, secondary sources became more important. The libraries in both Syracuse and Messina hold precious volumes that are difficult to access in other parts of the world. Of course, navigating them was a challenge and there were the usual problems of erratic opening times and no direct access to the stacks. In addition, I encountered suspicious questions about why I had

decided to work on a topic that was firmly in the realm of Sicilian scholars!



After taking stock of the situation, I decided on another approach, taking to the streets to explore whatever art could be found. From that moment forth, the artworks still present in Sicily became the primary sources. This practice of substituting visual sources for missing or non-existent documents became part of the methodology of the doctoral project.

The *Burial of Saint Lucy* in Syracuse and the *Raising of Lazarus* and *Adoration of the Shepherds* in Messina provided sufficient evidence that Caravaggio was working for an educated and elite audience, which had never been associated with this "peripheral" site of artistic production.

In Palermo, different problems cropped up. Many scholars encounter buildings being closed for restoration, but fewer face cases of international art theft. Caravaggio's *Nativity with Saints Lawrence and Francis* was painted for the Oratory of San Lorenzo adjacent to the church of San Francesco d'Assisi. The oratory stands on a narrow alley called the Via dell'Immacolatella, named for a more renowned oratory constructed in the eighteenth century. Caravaggio's altarpiece had remained *in situ* in the oratory until it was stolen in 1969. This case remains unsolved and the FBI has categorized it as one of the "Top Ten Art Crimes." Although the altarpiece was gone, it was necessary to explore its original site. The oratory had been closed for many years with little hope of reopening after a series of lootings. Despite my scholarly credentials, access to the building was denied. Again, an alternative approach had to be found. If it would not be possible to visit the Oratory of San Lorenzo, other oratories in Palermo, could provide a sense of the space and setting of Caravaggio's altarpiece.

Today there are only a handful of oratories still intact in Palermo, but at the end of the eighteenth century the roughly seventy oratories constituted the most ornate spaces in the city. Oratories were utilized by the various *compagnie*, or lay confraternities, for their meetings and communal prayer. Most of these were built over the course of the seventeenth century and their Baroque interiors remain largely intact. Upon entering, the viewer is taken aback by the intricately patterned marble floors, frescoed ceilings, gilded moldings, inlaid wooden pews, and walls encrusted with stucco decoration. Caravaggio was not the only artist of note



entrusted with the task of their decoration. The Palermitan sculptor Giacomo Serpotta dedicated most of his career to further embellishing the already highly decorative oratories with his stucco reliefs and sculptures. The

Oratorio del Santissimo Rosario at San Domenico (seen above) and the Oratorio del Santissimo Rosario in Santa Cita contain altarpieces by Anthony van Dyck and Carlo Maratti, respectively. These and other oratories, which have now become the focus of my research, are among the treasures of Palermo.

Since completing my dissertation, I have returned to Sicily on two other occasions to continue my exploration of the art still remaining on the island. I was able to see the interior of the Oratory of San Lorenzo, re-opened with a copy of the still-missing Caravaggio altarpiece. My experiences in Sicily taught me that one must be persistent, patient and creative when conducting research there. Constructing a history of early modern art in Sicily is not easy, however discovering the art in this somewhat uncharted territory has been well worth the effort.

RESEARCH--LIBRARY NEWS

The Getty Research Institute Theme for 2014/ 2015: Object—Value—Canon

Art-historical interpretation has traditionally proceeded from the description of an object; to discussions about its artistic, cultural, or commercial value; and then to attempts to place the object in a canon with other works. From Vasari to Gombrich and up to today, this process has been the established path of art-historical writing. With the movement of art history from a Western-oriented discipline to a global one, this interpretive process—and the terms themselves—must be examined in a new way. *Object*, *value*, and *canon* have different significances in other historical and social contexts. A more diverse integration of understudied visual and archaeological objects necessitates a reassessment of the traditional approach in order to enrich the understanding of the world's artistic heritage. In addition to the global turn, current technological developments present their own challenges to traditional art-historical methodologies. The unlimited accessibility of information confronts the researcher with expansive but un-authoritative resources. High-resolution images open ways to observe and investigate artworks that visits to museums cannot offer. The objects as well as the canon have to be reevaluated in the era of the digital humanities. In the area of Italian Renaissance studies in a global context, Jeanette Kohl (Associate Professor of Art History at the University of California, Riverside) will be a Getty scholar-in-residence studying *Global Faces: Heteronomies and the Afterlife of Renaissance Portraiture* (September–December 2014). For more information about this program, visit the [Getty Research Institute website](#).

IAS CALLS FOR PARTICIPATION

A selection of Calls for Papers is listed with IAS sessions first. For extended coverage, please check the [Conferences-Lectures page of the IAS website](#).

IAS at RSA—Berlin, March 27-29, 2015

Abstracts Due: May 30, 2014

Italians Look at Germans

Session Sponsored by the Italian Art Society
Organizers and Chairs: Kathleen Giles Arthur, James Madison University and Martha Dunkelman, Canisius College

The impact of Italian art on Germany during the Renaissance is a familiar topic. Writers note Venetian color in Dürer, ancient sculpture in Jan Gossaert, and Roman Mannerism in Jan van Scorel. If German artists visited Italy, special attention is given to what they took to the north when they left. Less consideration has been given to exploring ideas introduced into Italy by German artists. The few exceptions to this center on prints, such as the story of Michelangelo copying Schongauer's *St. Anthony*, or the interest of Raphael in Dürer. There were certainly other ways, however, that German images, ideas, and techniques evoked responses in the Italian artistic community. This session welcomes papers that present new research on how German art, artists, and patrons who were present in Italy were influential on Italian artists during the Renaissance. Essays may consider specific borrowings, theoretical concepts, material practices, or any other aspect of the influence of Germans on Italians. Please send a brief abstract (no more than 150 words); keywords; and a brief curriculum vitae (300-word maximum) to Kathleen Giles Arthur arthurkg@jmu.edu and Martha Dunkelman dunkelmm@canisius.edu by Friday, May 30, 2014.

Vittoria Colonna and Michelangelo: A Broader Vision

Session Sponsored by the Italian Art Society
Chair: Bernadine Barnes, Wake Forrest University
Organizer: Tiffany Lynn Hunt, Temple University

Research about Vittoria Colonna's interest in the visual arts is centered on her relationship with Michelangelo, especially around the 1540s, when the two exchanged ideas about reformed spirituality. But Colonna's influence on Michelangelo lasted longer—even beyond her death in 1547—and may be seen in works other than the presentation drawings he did explicitly for her. Colonna was part of a large network of aristocrats, religious leaders, relatives and friends who also had an interest in art and who sometimes requested copies of the works that Michelangelo made for her. For this session we seek papers that consider how images were commissioned, copied, used and shared within this network. Did the works of art made for this circle of

friends play a role in spreading ideas about reform? We welcome contributions dealing with works Vittoria Colonna did for Michelangelo, works she requested from other artists, as well as examples of her influence in Michelangelo's late oeuvre. We are also interested in the distribution and reuse of these works, and shared themes in pieces commissioned by her friends and correspondents, such as Cardinals Reginald Pole and Ercole Gonzaga. Please send a brief abstract (no more than 150 words); keywords; and a brief curriculum vitae (300-word maximum) to Bernadine Barnes (barnes@wfu.edu) and Tiffany Hunt (tiffany.hunt@temple.edu) by Friday, May 30, 2014.

The Absent Image in Italian Renaissance Art

Session Sponsored by the Italian Art Society
Organizers and Chairs: Lauren Dodds, University of Southern California; Emily R. Anderson, University of Southern California

Lacunae mark the study of Italian Renaissance art. Canonical works like Giotto's *Navicella*, Michelangelo's monumental bronze sculpture of Pope Julius II, and Raphael's missing "Portrait of a Young Man" disappeared in the face of renovation and war. Less dramatically, vast swaths of art and material culture failed to survive to the present due to changing perceptions of their value and purpose; in most cases, objects like wax death masks, innumerable portrait covers and cases, ephemeral pageantry banners and triumphal arches are no longer extant. Beyond expanding our objects of inquiry, studying the lost elements of Renaissance art and visual culture illuminates the ways in which the concept of the Renaissance shapes and is shaped by surviving works of art. This panel invites papers considering absence in Renaissance art: how have lost objects stimulated creative energy in the past or present? Have interdisciplinary approaches aided the re-envisioning of lost works of art? How might the fundamentally visual discipline of art history grapple with the absent image? Please send a brief abstract (no more than 150 words); keywords; and a brief curriculum vitae (300-word maximum) to ldodds@usc.edu and eanderson@getty.edu by Friday, May 30, 2014.

IAS-Sponsored Short Session at CAA 2015

***Di Politica*: Intersections of Italian Art and Politics since WWII**

Organizers and Chairs: Christopher Bennett and Elizabeth Mangini
Abstracts Due: June 13, 2014

The history of postwar Italy overflows with accounts of political triumph, social struggle, crisis, and scandal, and it is equally pervaded by tales of artistic innovation, retrenchment, and aesthetic dilemma. Existing

scholarship has addressed the relationship between Futurism and Fascism, as well as the visual strategies of Fascist regimes. But scholars and art historians especially, have not yet sufficiently taken up correlations between art and politics of the second half of the twentieth century. This panel seeks papers that investigate contemporary Italian visual art in relation to the nation's vibrant and chimerical sociopolitical conditions since the foundation of the Italian Republic in 1946. We are particularly interested in papers that connect the artists' tactical approaches to the political climate of a given era. Papers could address the *oeuvre* of a single artist over one or more decades, or, alternately, focus on a cluster of artists defined by shared material interests, region, sub-region, or city, at limited moments in this history. The panel encourages papers on Italian cultural history, visual studies, or theory that shed light on the intersections (and telling disconnections as well) of visual art and politics—with "politics" taken here as broadly signifying an effort to change society as a whole—in contemporary Italy. Please send a brief abstract (no more than 200 words) and a *curriculum vitae* (1 page maximum) to Christopher Bennett (cbarhi@gmail.com) and Elizabeth Mangini (emangini@cca.edu) by Friday, June 13, 2014.

Conference Sessions Organized by/ of Interest to IAS Members

College Art Association--New York, February 11-14, 2015

Paper Abstracts Due: May 9, 2014

See full program at the [College Art Association](#)

The Double-Sided Object in the Renaissance

Turning over the page of an early modern drawing can reveal much about the inner working of its artist's mind. The relationship of recto to verso might track an evolution in compositional thinking, the development from observation to emotion, or, as in the case of Albrecht Dürer's traced-through anatomical studies, a dynamic between mathematical proportion and the aesthetics of the nude. Movements in scholarship of the Renaissance to broaden consideration from the culture of images to the craftsmanship of objects offer occasions to examine the double-sided nature of surfaces that could be turned over: drawings, altarpiece panels, carved sculptures with moveable parts, and folios within printed editions. The motif of the turn exposes how early modern artists, theorists, and book publishers thought about dialectics, inversion, and anticipation. Calling upon historians, curators, and conservators, this panel invites new ideas on the relationship of image to object by charting a conversation between front and back, inside and out. Send paper proposals to Shira Brisman, Columbia University, sb3431@columbia.edu

Rethinking American Art and the Italian Experience, 1760–1918

This session will focus on Italy as a key destination for Americans between the years 1760 and 1918. Examining the ways in which artists engaged the social, political, and aesthetic life of the Italian peninsula, papers should expand the ground upon which visual imagery has been understood by situating it within the dynamic process of transatlantic exchange. This panel seeks papers that offer new avenues of study by locating and analyzing the hybrid aesthetic practices that developed from encounters with Italian cultural traditions. How did American artists adopt, transform, and even translate modern Italian beliefs and aesthetic practices in their own artwork? How did the categories of gender, race, and religion inform artistic production across national boundaries? How were these artists and artworks received by Italian and American critics? We especially invite Italian scholars with research interests in transatlantic exchange and expatriate studies to submit paper proposals. Melissa Dabakis, Kenyon College, dabakis@kenyon.edu and Paul Kaplan, Purchase College, State University of New York paul.kaplan@purchase.edu

The Renaissance Society of America—Berlin, March 27-29, 2015

Italian Renaissance Art and Artifacts: Restorations, Alterations, and Transformations
Paper Abstracts Due: May 20, 2014

During periods when sacred art served important liturgical roles, alterations were sometimes deemed essential to the spiritual functioning of the artwork. Changing tastes also impelled updating--Vasari destroyed or altered many Gothic objects in Florentine churches, while the nineteenth century, in turn, replaced Vasari's interventions with neo-Gothic elements. In the 1800s restorers were asked to transform unmarketable objects into saleable merchandise or to bring works in line with the Romantic ideal of the "Golden Age of Renaissance Italy." Until the 1870s, trecento and quattrocento paintings, furnishings and sculptures were readily available and inexpensive. By enhancing their visual appeal, their market value was greatly heightened at the very moment of diminishing supply. Papers should address changes to the physical and visual properties of Renaissance art and artifacts, and the motivations for these interventions, e.g., highlighting individual objects, the practices of specific restorers, or the desires of particular dealers and collectors. Please send 150-word abstracts, a CV, keywords, and full contact information by May 20, 2014 to the session organizer at Anita.moskowitz@stonybrook.edu.

ITALIAN ART & CULTURE AT KALAMAZOO



International Congress of Medieval Studies
May 8-11, 2014 Kalamazoo, MI

The following digest of the ICMS schedule includes IAS-sponsored sessions and events which will take place **Thursday and Friday, May 8-9**, along with other sessions in which IAS members are speaking or which concern Italian art and culture.

Thursday, 10am: Session 27, Schneider 1265 **Compromised Bodies in Late Medieval Italy**

Sponsor: Center for Medieval Studies, Univ. of Minnesota–Twin Cities

Organizer: Amanda Taylor, Univ. of Minnesota–Twin Cities; Katie Robison, Univ. of Minnesota–Twin Cities; and Jessica Apolloni, Univ. of Minnesota–Twin Cities

Presider: Amanda Taylor

Living Relics: Domination of the Female Body in Renaissance Venice, Ruth Adam, Univ. of Notre Dame

The Suffering, the Sainted, and the Dissected: The Shared Bodily Experience of Plague in Fifteenth-Century Italy, Megan Webb-Morgan, Independent Scholar

Compromised Minds, Compromised Rights? Madness and Rights Discourse in Late Medieval Italy

Brandon T. Parlopiano, Independent Scholar

Thursday, 10am: Session 29, Schneider 1280 **Baptismal Spaces and Their Decoration: Making a Christian Community**

Organizer: Anne Derbes, Hood College, and Amy Neff, Univ. of Tennessee–Knoxville

Presider: Anne Derbes

Liminal Bodies, Transfigured Minds: Visualizing Perichoresis in the Albenga Baptistery, Nathan Dennis, Johns Hopkins Univ.

Baptismal Buildings as Signs of Sovereignty in the Italic World, Areli Marina, Univ. of Illinois–Urbana-Champaign

Fountains of Life, Death, and Everything in Between: Late Medieval Font Covers in English Parish Churches

Sarah Blick, Kenyon College

Thursday, 1:30pm: Session 66, Schneider 1140 **Light and Lighting in Early Medieval Buildings I: The Meaning of Light**

Organizer: Deborah M. Deliyannis, Indiana Univ.–Bloomington

Presider: Benjamin Graham, Univ. of Michigan–Ann Arbor

To Restore Failing Memory: The Role of Light in the Creation and Experience of Sacred Time and Space at Sant' Apollinare in Classe, Daniel Cochran, Univ. of Wisconsin–Madison

Literary Tropes and Real Splendor: The Early Medieval Apse Mosaic, Erik Thuno, Rutgers Univ.

Luminous Membranes: The Perception of Church Windows in the Late Antique and Early Medieval West
Vladimir Ivanovici, Accademia di architettura, Mendrisio

Thursday, 3:30 pm: Session 140, Bernhard Brown & Gold Room

Comparative Approaches to the Visual Arts of Iberia and Italy: Sites of Exchange and Affinity in the Western Mediterranean

Organizer: Julia Perratore, Univ. of Pennsylvania

Presider: Julia Perratore

Aragonese Naples and the Heritage of Roman Antiquity: The Porta Maggiore of Castelnuovo as Triumphal Arch, Jesus Rodriguez Viejo, Univ. de Paris IV–Sorbonne
What Do Aribert, Archbishop of Milan, and Fernando I, King of León, Have in Common? Janet Kempf, Humboldt-Univ. Berlin

A Moving Target?: Labor and Church Building in Twelfth-Century South Italy, Joseph Williams, Duke Univ.

IAS-Thursday, May 8, 5:30 pm: Italian Art Society Business Meeting, Valley II, Garneau Lounge

IAS-Friday 10:00 am: Session 214, Bernhard 209 Medieval Art and Architecture in Southern Italy I: Mobility and Materiality

Organizer: Nicola Camerlenghi, Dartmouth College, and Nino Zchomelidse, Johns Hopkins Univ.

Presider: Dorothy F. Glass, Univ. at Buffalo

The Cult of Saints and Artistic Patronage in Early Christian Campania: Some Observations on the Funerary Areas of Nola, Capua, and Naples

Chiara Croci, Univ. de Lausanne/Univ. Münster

Between Divine and Human: Veneration of Saints in the Cripta Santa Margherita in Melfi, Danijela Zutic, McGill Univ.

A Syncretic Model and Its Success: The Liturgical Installations at Salerno, Elisabetta Scirocco, Univ. degli Studi di Napoli Federico II/ Kunsthistorisches Institut in Florenz

Gifts for Saint Nick: Charles II and San Nicola in Bari
Jill Caskey, Univ. of Toronto

IAS-Friday, 1:30 pm: Session 268, Bernhard 209 Medieval Art and Architecture in Southern Italy II: Multi-ethnic and Multi-religious Environments

Organizer: Nicola Camerlenghi, Dartmouth College, and Nino Zchomelidse, Johns Hopkins Univ.

Presider: Linda Safran, Pontifical Institute of Medieval Studies

Remarks, Nino Zchomelidse and Nicola Camerlenghi

The Church of S. Lucia alle Malve: Cultural Mixing in a Kitchen Nightmare, Rebecca Raynor, Univ. of Sussex
Medieval Sicily's Arab-Christian Art-in-Flux? Mutable Crosses and Christian Imagery in the Islamicate Ceilings

of the Cappella Palatina, Lev Arie Kapitaikin, Tel Aviv Univ.

“Tabimurolli Muidem Rep”: Pseudo-Kufic, Retrograde Latin, and the Crusades Remembered on the Chiaramonte-Steri Ceiling, Kristen E. G. Streahele, Cornell Univ.

IAS-Friday, 3:30 pm: Session 322, Bernhard 209 Medieval Art and Architecture in Southern Italy III: Learning, Production, and Exchange in Schools, Monasteries, and Courts

Organizer: Nicola Camerlenghi, Dartmouth College, and Nino Zchomelidse, Johns Hopkins Univ.

Presider: Cathleen A. Fleck, St. Louis Univ.

The Salerno School of Medicine, the Heritage of Archbishop Alphanus, and the Narrative Program of the Salerno Ivories
Francesca Dell'Acqua, Univ. degli Studi di Salerno
(*cancelled*)

Two Abbeys between Frontiers: Casamari and Fossanova and Their Key Function in Theology, Politics, and Architecture in the Times of Henry VI of Hohenstaufen

Reinhard Rupert Metzner, Independent Scholar

Thirteenth-Century Angevin Lighthouses in Puglia

Maria Rosaria Rinaldi, Univ. degli Studi di Roma “La Sapienza”

Apulia: Patrons, Panels, and Frinta's “Adriatic” Workshop,
Rebecca W. Corrie, Bates College

IAS-Friday, 5pm, IAS Reception with Cash Bar, Bernhard 209

Saturday, 1:30 pm: Session 407, Schneider 1160

Killing Them Softly? Martyrdoms in Late Medieval Art

Sponsor: Dept. of Medieval Studies, Central European Univ.

Organizer: Gerhard Jaritz, Central European Univ.

Presider: Gerhard Jaritz

Smiles of the Tortured, Ivan Gerát, Institute of Art History, Slovak Academy of Sciences

Saints Cosmas and Damian in the Visual Arts: Blissfully Surviving Crucifixion, Stoning, and Being Shot with Arrows
Mónica Ann Walker Vaddillo, Hite Art Institute, Univ. of Louisville

Altichiero's “Soft” Martyrdom of Saint George in the Oratory of Saint George in Padua (1379–84), Mary D. Edwards, Pratt Institute

The Death of Peter Martyr and the Stigmatization of Francis of Assisi: What Is Behind the Panel of Beato Angelico?, Gábor Klaniczay, Central European Univ.

Saturday, 3:30 pm: Session 439, Valley II Lefevre Lounge

Emerging Perspectives on Medieval Franciscan Women

Sponsor: Women in the Franciscan Intellectual Tradition (WIFIT)

Organizer: Anita Holzmer, OSF, Univ. of St. Francis

Presider: Holly Grieco, Siena College

Eclipsing Jacoba: An Exploration of the Decline in Jacoba dei Settesoli's Prominence in the Franciscan Tradition,
Darleen Pryds, Franciscan School of Theology

Franciscan *Plantulae*: Clare, Agnes of Prague, and Bernard of Quintavalle, Felicity Dorsett, OSF, Univ. of St. Francis
 Model, Mirror, Figurehead? Clare of Assisi's Role in the Tradition That Bears Her Name, Eileen Flanagan, Neumann Univ.

Medieval Women Wikipedia Write-In

Sponsor: Society for Medieval Feminist Scholarship (SMFS)

Organizer: Dorothy Kim, Vassar College

The write-in, a continuation of Session 16 and open to all Congress attendees, takes place: Thursday–Saturday, 10:00 a.m.–6:00 p.m. Sunday, 9:00 a.m.–12:00 noon
 30-minute workshops on editing Wikipedia entries to be held: Thursday–Saturday at 12:00 noon and 5:00 p.m.
 Troubleshooters are available during the course of Congress to explain to people individually how to edit a Wikipedia entry.

SPRING/ SUMMER EXHIBITIONS

Spinario. History and Fortune

[Musei Capitolini, Rome](#)

February 2—May 25, 2014

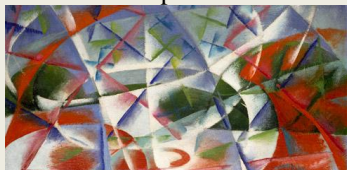


The small bronze statue, depicting a boy in the act of pulling a thorn out of his foot, was added to the Capitoline collection in 1471 as part of Sixtus IV's donation of the Lateran bronzes to the People of Rome, represents one of the greatest masterpieces of ancient sculpture. The exhibition at the Capitoline Museums aims to present a broad view of the *Boy with Thorn* theme and its success, bringing together ancient and modern replicas and reinterpretations exposed in the most important Italian and foreign museums. On display bronzes, drawings and paintings inspired by the *Spinario*, showing the success it has achieved over the years.

Italian Futurism, 1909-1944: Reconstructing the Universe

[Guggenheim Museum, New York](#)

February 21–October 1, 2014



The first complete overview of Italian futurism to be presented in the United States, this multidisciplinary exhibition examines the historical sweep of the movement from its inception with F. T. Marinetti's *Futurist Manifesto* in 1909 through its demise at the end of World War II.

Presenting over 300 works executed between 1909 and 1944, the chronological exhibition encompasses not only painting and sculpture, but also architecture, design, ceramics, fashion, film, photography, advertising, free-form poetry, publications, music, theater, and performance. To convey the myriad artistic languages employed by the Futurists as they evolved over a thirty-five-year period, the exhibition integrates multiple disciplines in each section. *Italian Futurism* is organized by Vivien Greene, Curator, nineteenth- and early twentieth-century art, Solomon R. Guggenheim Museum.

Pontorno and Rosso Fiorentino. Diverging Paths of Mannerism

[Palazzo Strozzi, Florence](#)

March 8–July 20, 2014



Pontorno and Rosso Fiorentino both trained under Andrea del Sarto while maintaining strongly independent approaches and enormous freedom of expression. Pontorno, always a favorite with the Medici, was a painter open to stylistic variety and to a renewal of the traditional approach to composition. Rosso Fiorentino, on the other hand, was more tightly bound to tradition, yet at the same time he was fully capable of flights of originality and innovation, influenced also by Cabalistic literature and esoteric works. Mirroring the precepts underlying the Bronzino exhibition of 2010–2011, this exhibition opted for a broad and multifaceted overview of the two great painters' masterpieces. The exhibition accords priority to the formal splendor and lofty poetry of Pontorno and of Rosso Fiorentino, appealing in its clarity not only to the specialist but also to a wider audience thanks to a thematic approach.

Veronese—Magnificence in Renaissance Venice

[National Gallery of Art, London](#)

March 19–June 15, 2014



Paolo Veronese will have his first monographic show in the United Kingdom this spring. Along with ten paintings owned by the National Gallery, other major works have been borrowed from international collections to create a display of some fifty artworks. Important loans drawn from across the USA and Europe include *The Martyrdom of Saint George* from the church of San Giorgio in Verona and *The Mystic Marriage of Saint Catherine*. Neither of these altarpieces has previously been seen in the UK. They are displayed alongside a series of Veronese's most accomplished secular paintings of the same period.

A Self-portrait by Titian--Questions of Attribution in Titian's Drawings

[Museo Correr, Venice](#)

March 2–June 15, 2014



The exhibition presents a recently rediscovered *Self-portrait* drawing attributed to Titian by leading international scholars, including David Rosand and Luba Freedman. It was exhibited to the public for the first time in the *Tiziano ultimo atto*

(Belluno, 2007, curated by Lionello Puppi) exhibition. The exhibit at the Correr Museum will offer an opportunity for debate and investigation into the problematic field of Titian's drawn *œuvre*, especially in his mature years, and will help scholars focus their critical judgment too on this fine drawing. A study day is planned for June 5, 2014.

Baccio Bandinelli Sculptor and Master

[National Museum of the Bargello, Florence](#)

April 9–July 13, 2014



Baccio Bandinelli, “artist of eternal fame,” as Vasari called him in his *Lives*, is the focus of this exhibition which aims to restore Bandinelli's position of merit in the panorama of Italian sculpture of the *Maniera*, and re-establish the truth about an artist

that the critics of the past two centuries, even up until today, have condemned. The biography of Bandinelli – after those of Michelangelo, Vasari and Raphael – is the longest in Vasari's *Lives*. It is also a troubled piece of writing, given that the two artists despised each other. In the end though, Vasari was forced to admit Bandinelli's greatness, referring to him as “terribile di lingua e d'ingegno.”

Building the Picture: Architecture in Italian Renaissance Painting

[National Gallery of Art, London](#)

April 30–September 21, 2014



The exhibition is the result of a research partnership between the National Gallery and the University of York, and offers a fresh

interpretation of some of the National Gallery's own Italian Renaissance collection. In addition, other masterpieces are featured – such as Sebastiano del Piombo's *The Judgment of Solomon* (Kingston Lacy, The Bankes Collection, National Trust), on display in London for the first time in thirty years, and *The Ruskin*

Madonna by Andrea del Verrocchio (National Gallery of Scotland). Five short films have been commissioned to coincide with this exhibition, providing modern perspectives on real and imagined architecture from award-winning Swiss architect Peter Zumthor, film-maker Martha Fiennes, art historian T. J. Clark, film historian John David Rhodes and computer game cinematic director Peter Gornstein.

Italian Renaissance Drawings from the Robert Lehman Collection

[Metropolitan Museum of Art, New York](#)

May 12–September 1, 2014



This exhibition features masterpieces of Central and Southern Italian drawing spanning the fifteenth and sixteenth centuries. Among the forty-five works, Florentine drawings will be especially well represented by such celebrated Renaissance masters as Leonardo da

Vinci and Antonio Pollaiuolo, while among the Southern Italian examples is a rare sheet by Antonello da Messina. Explorations of the human form through figure studies and portraits, as well as expansive compositional sketches for biblical and mythological narratives, present a wide spectrum of drawing types and subjects, both sacred and secular. The ensemble will highlight a broad range of drawing techniques and functions, from rapid preliminary sketches, sheets employed for transferring designs, and pages from sketchbooks to highly polished drawings intended for patrons. Illustrating the relationship between theory and practice, the drawings will be considered in the context of fifteenth- and sixteenth-century treatises, which lend a contemporary voice to developments in technique and medium, as well as the role of drawing during the Renaissance.

The Poetry of Parmigianino's "Schiava Turca"

[The Frick Collection, New York](#)

May 13–July 20, 2014



Francesco Mazzola (1503–1540), called Parmigianino, is especially esteemed for his portraits. His exquisite painting *Schiava Turca* (Turkish slave), named by an eighteenth-century writer who misinterpreted the subject's costume, is an icon of Parma that has seldom been seen outside its home institution, the Galleria Nazionale di Parma. This

spring, the *Schiava Turca* will travel to the United States for the first time. As there are no portraits by Parmigianino in American public collections, the exhibition will offer a rare opportunity to view the artist's mastery of portraiture first-hand. It also will present new research that proposes an identity for the painting's mysterious subject.

From Neoclassicism to Futurism: Italian Prints and Drawings 1800-1925

[The National Gallery, Washington, D.C.](#)

September 1, 2014 – February 1, 2015



After centuries of singular genius and absolute primacy, the quality of Italian art continued in the nineteenth and twentieth centuries, although it was much less known in America. This exhibition proposes that the decades between 1800 and 1925 produced some of the most vital and diverse schools since the Renaissance. In recent years, the gallery has taken on the task of developing a broad, deep, and exceptional collection of modern Italian prints, drawings, watercolors, and collages that prove this point. This selection will celebrate many of the gallery's finest works of the period.

For a complete listing of exhibitions currently on view in Italy, see the "Mostre in Evidenza" section of [the Ministero dei Beni Culturali website](#).

NEWS AND NOTES

Special thanks to Italian Art Society donors Jodi Cranston, Julia DeLancey, Peter Fogliano, Anne Leader Guether, Sheryl E. Reiss and two anonymous donors for their gifts.

Congratulations to Italian Art Society members who recently have published books: A. Victor Coonin and Debra Pincus, Douglas N. Dow, Diana Hiller, Sarah Blake McHam, Ara H. Merjian, Anita Fiderer Moskowitz, Lorenzo Pericolo, Livio Pestilli, Perri Lee Roberts, Timothy B. Smith and Judith B. Steinhoff. For details and recent articles/digital publications by IAS members, see the [IAS Members Publications page](#).

Bernini's colonnade at Saint Peter's Basilica in Rome has been restored. Experts treated 44,000 square meters of travertine tiling, 284 columns and 140 statues, according to Antonio Paolucci, Director of [the Musei Vaticani](#) and Superintendent of Vatican architecture.

The restoration of the Spanish Steps in Rome has been taken on by Bulgari, the jewelry and luxury goods company, which will give €1.5m to finance [the two-year project](#), due to start in 2015.

The Biblioteca Hertziana, Rome will sponsor a two-day international colloquium, "L'art d'après nature / L'arte dal naturale," on June 12-13, 2014. For more information, [visit their website](#).

In 1975 a Fiat worker in Turin purchased two "colorful paintings" from a railroad lost-property auction for \$70 and hung them in his kitchen. Last month it was discovered that they were [originals by Gauguin and Bonnard](#) worth about \$17 million.

'Invasioni Digitali' is back in Florence April 24--May 4, 2014. [The annual event](#) is intended to promote digital sharing of culture. 'Invaders' enter museums and cultural locations to carry out a digital, pacific 'attack', gathering photos and content to share online. The Museo Bardini is serving cookies and organic bread.

Renovation of the long-abandoned Florentine complex of Sant'Orsola near San Lorenzo has been opened to private investors for bids, after the Italian provincial government failed to fund [the project](#).

"L'Aquila-- The Future of the Historical Center: A Challenge for Art History" will be offered by the Kunsthistorisches Institut, Florence. This [one-week summer seminar](#) will take place September 8-15, 2014. The application deadline is May 25, 2014.

The island of Poveglie in the Venetian lagoon, a fifteenth-century bastion against the Ottoman Turks on which is located an abandoned charity hospital and a church, is among [the prime properties](#) which the *Demanio* has placed in an international online auction.

A new museum of Islamic Art in Palazzo della Pescheria near the Rialto in Venice is closer to becoming a reality. [The initiative](#) began when the mayor of Venice visited Qatar in February. Although strongly protested by the Northern League, some Venetians see it as an opportunity to encourage foreign investment in a city that depends heavily on tourism.

Information on five major museums in Venice can be found at Polo Museale Veneziano website. [This website](#), maintained by the *soprintendenza per il patrimonio storico, artistico ed etnoantropologico*, also lists contact names and numbers for most monuments, restoration and museum services.

Palazzo Cini at San Vio, Venice will open May 26-November 2, 2014, in honor of the sixtieth anniversary of the Institute of Art History. [Vittorio Cini's collection](#) of Tuscan and Ferrarese painting, including works by Giotto, Guariento, Botticelli, Filippo Lippi, Piero di Cosimo and Dosso Dossi will be on view.

The Italian Ministry of Culture has pledged over €135 million to restore [forty-six heritage sites](#) across four southern regions. "This is the most important action taken in recent years for the cultural patrimony of the south of Italy," said the cultural minister, Dario Franceschini.

Italian Art Society Membership and Donations

If you have not joined IAS for 2014, please do so at your earliest convenience. Members are encouraged to pay on-line through [our user-friendly website](#). Alternatively, checks may be mailed to Dr. Alison Perchuk, Art Program-Madera Hall 2414, CSU Channel Islands, One University Dr., Camarillo CA 93012. Annual membership costs \$30. Students receive a special discount rate of \$20. Thank you for your continued membership. Please encourage other colleagues to join.

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

Newsletter Contributions and Notices

IAS members are invited to write for upcoming issues of the IAS Newsletter. For the fall issue, we are looking for articles sharing research experiences, reviews of the summer shows, news of recent restorations in Italy, or short notes (650 words) on teaching and new media. If you are interested in writing a feature (approximately 800-1200 words) for the next issue, please contact Kay Arthur at newsletter@italianartsociety.org as soon as possible. Deadlines for the IAS newsletters are: Fall Newsletter: news deadline August 15/ publication September 1; Winter Newsletter: news deadline January 15/ publication date February 1; Spring Newsletter: news deadline April 15/ publication May 1. If you have any other suggestions or comments, please contact the Newsletter editor (as above).

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