



# The Newsletter of the ITALIAN ART SOCIETY XXVI, 1 Winter 2014

**An Affiliated Society of the College Art Association,  
International Congress of Medieval Studies,  
Renaissance Society of America, Sixteenth-Century  
Society and Conference, and the Society of  
Architectural Historians**

## President's Message from Cathleen A. Fleck

January 15, 2014

Dear Italian Art Society (IAS) Members,

Let me say what an exciting and busy time the officers and committees of the IAS have had over the last few months. The Awards Committee has reviewed a record number of exceptional applications for our Travel Grant, our Second Annual Research and Publication Grant, and our IAS/Kress Lecture in Italy. In addition, our Nominating Committee has been hard at work developing an impressive slate of candidates who have all generously offered to serve the IAS in various positions. In the fall, the officers prepared a grant application to the Samuel H. Kress Foundation. We were successful in receiving funds to help nine scholars travel internationally to present papers in IAS sessions. I send out my gratitude or congratulations as befits your efforts! Separate notices in this newsletter announce the results of these labors on the part of the IAS, the applicants, and the candidates. As can be seen from these various opportunities, it is now more worthwhile than ever to [join the IAS](#): for details on the application requirements for the IAS/Kress Lecture series, Travel, and Publication Grants, please visit the IAS [website](#).

Please note that the [IAS annual business meeting](#) at the [College Art Association annual meeting in 2014](#) will take place on Friday, February 14, at 7:30-9:00 a.m. at the Hilton Hotel, Chicago, third floor, Williford A&B. All members and prospective members are encouraged to attend. A light breakfast with coffee and tea will be served. Please try to attend the [IAS sessions at CAA](#): "Periodization Anxiety in Italian Art: Renaissance, Baroque, or Early Modern?" on Thursday, February 13, 2014, 9:30 a.m.–12:00 p.m., in the Hilton Chicago, third floor, Williford A&B and "Futuro Anteriore: Cultural Self-Appropriation as Catalyst in the Art of Italy," on Friday, February 14, 2014, 12:30–2:00 p.m., in the Hilton Chicago, third floor, Williford A&B.

We are thrilled to announce that the recipient of the fifth annual [Italian Art Society/Samuel H. Kress Foundation Italian Lecture](#) grant is Dr. Jean Cadogan, who will speak on Benozzo Gozzoli's frescoes in the Camposanto in Pisa. We are pleased to establish a link with a respected Italian university, because the lecture will take place in the [Gipsoteca di Arte Antica](#) of the Università di Pisa, sponsored by the [Dipartimento di Civiltà e Forme del Sapere](#). Mark your calendars to visit Pisa, if you will be in Italy on May 27! More details to follow in our spring newsletter and on our website.

Please see our website about our five [Renaissance Society of America IAS conference sessions](#) and a probable get-together (details available soon) in New York in late March 2014 as well as our three IAS sessions and a reception (details available soon) at the International Congress on Medieval Studies at [Kalamazoo 2014](#). The IAS also sponsored a session at the 2013 [Sixteenth Century Society and Conference](#), held in San Juan, Puerto Rico, in October 2013. Thanks to Heather Graham and Gilbert Jones for organizing an IAS get-together there.

Returning to some news from the last newsletter, the Ad Hoc Committee on Membership, Outreach, and Development was established last spring 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 chairs the committee. As part of its outreach activities, the IAS (along with our sister organization the Historians of Netherlandish Art) lent some support for an informal study day to accompany the exhibition "Face to Face: Flanders, Florence, and Renaissance Painting" (on view September 28, 2013 to January 13, 2014) at the Huntington Art Gallery in San Marino, California. We are considering whether a permanent committee should be formed to further the work of this committee and welcome your input. Please contact Sheryl if you have ideas about other such opportunities.

If you have not yet seen it, do click on the much-visited Italian art blog on [Tumblr](#) by Anne Leader, our webmaster. Of course check out the ever-changing IAS [website](#) or IAS

site on [Academia.edu](http://Academia.edu), request to join the IAS Graduate Student and Emerging Scholars [Google](https://www.google.com/+ItalianArtSoc) group, like [IAS on Facebook](https://www.facebook.com/ItalianArtSoc), and follow us on Twitter ([@ItalianArtSoc](https://twitter.com/ItalianArtSoc))! You will find out all kinds of interesting facts about Italian art and artists and remain tied in to key conferences and various opportunities. Please contact me with any comments or questions at [president@italianartsociety.org](mailto:president@italianartsociety.org). *Tanti Auguri* for 2014!

Regards,  
Cathleen  
(Cathleen A. Fleck, PhD, Saint Louis University)

### CAA at a GLANCE

February 13, 9:30 a.m. "Periodization Anxiety in Italian Art: Renaissance, Baroque, or Early Modern?" (Hilton Chicago, 3rd Floor, Williford A&B)

February 14, 7:30 a.m. "IAS Annual Business Meeting" (Hilton Chicago, 3rd Floor, Williford A&B)

February 14, 12:30–2:00 p.m. "Futuro Anteriore: Cultural Self-Appropriation as Catalyst in the Art of Italy," (Hilton Chicago, 3rd Floor, Williford A&B)

### SPECIAL FEATURES

#### Carlo Saraceni (1579-1620)--Un Veneziano tra Roma e l'Europa

By Linda Nolan (John Cabot University, Rome)

The Venetian painter Carlo Saraceni (1579-1620) is best remembered in the history of art for virtuoso oil on copperplate paintings and being the artist who replaced Caravaggio's rejected *Death of the Virgin* in the church of S. Maria della Scala, Rome. Conceived by Rossella Vodret and curated by Maria Giulia Aurigemma, the exhibition on view in Palazzo di Venezia helps to change this narrow view of the artist. The catalogue is published by De Luca Editori d'Arte and includes entries on works that could not be included in the exhibition. New discoveries and opportunities to reassess the work of Saraceni are showcased in this first monographic exhibition dedicated to the Venetian artist who made his career in Rome during the time of Caravaggio.

Inspired by the burgeoning art market, Saraceni made autograph copies of his works, much like Caravaggio. The exhibition puts on view several of these autograph copies, in both equal and reduced scale. In early modern Italy, autograph copies were not seen as inferior. One early source notes that Saraceni painted his *Penitent Magdalene* (1614) in Rome and that "there is another original" of the same painting (G. Gualdo, 1643, noted in catalogue). Saraceni's two nearly identical versions of *San Rocco*, one dated ca. 1610-15 (Naples, Capodimonte)

and the other dated to the second half of the 1610's (Milan, Koelliker Collection) are set side by side. As one's eyes



move back and forth between the two paintings, it is difficult not to pick one for its stronger and more expressive handling of paint. The 2012 cleaning of the *San Rocco* from Naples revealed Saraceni's superb rendering of fabric and glowing

gold tones on the boots and clothing of the saint.

The exhibition brings together three versions of Saraceni's *Death of the Virgin*, the painting that replaced Caravaggio's rejected altarpiece now in the Louvre. As many as sixteen versions of this painting were made and are listed in the catalogue. Saraceni's first version was also rejected. On view in the exhibition are: 1) the second, accepted version that usually hangs in the church of Santa Maria della Scala; 2) a reduced size copy from Montserrat, *Museo dell'Abbazia*, which is a copy after the first version currently on loan to the Met, New York and 3) a small-size oil on copper copy of the first version, from the collection of Richard L. Feigen, New York. Saraceni's first rejected version is included in the catalogue but not in the exhibition. The display of the three paintings together provides the opportunity to compare the differences, including the controversial closed versus open eyes of the Virgin and the original classical architecture in the background that was substituted with a choir of musical angels on clouds.

A room dedicated to Saraceni's small-scale oil on copperplate paintings brings together his mythological landscapes from the Capodimonte Museum, Naples and the lead image for the exhibition, the jewel-like *Mars and Venus* (ca. 1600) from the Thyssen-Bornemisza Collection, Madrid. The wall text insists that the paintings combine "hints of Caravaggio" by means of the characters within the ideal landscape. Yet, this insistence on finding Caravaggio in Saraceni is what may lead the modern viewer to disappointment instead of appreciation for Saraceni's sensuous classicism.



The most stunning room of the entire exhibition is the room dedicated to Saraceni's public altarpieces from the 1610s. Set within one of the lofty spaces of Palazzo di Venezia, the large altarpieces

are placed against deep red walls. The altarpieces are arranged chronologically from the *Martyrdom of Saint Erasmus* (1610-12) for the Cathedral of Gaeta and the *Martyrdom of Saint Agapitus* (1612) for the Cathedral of Palestrina, to the altarpieces representing *San Carlo Borromeo Giving Communion to Plague Victims* (ca. 1618) from Cesena and *San Carlo Borromeo and the Relic of the Holy Nail* (ca. 1619) for San Lorenzo in Lucina, Rome, and

the two altarpieces for Santa Maria dell'Anima, *San Benno Receiving the Keys of Meissen* (1618) and *The Martyrdom of San Lamberto* (1618). The *Martyrdom of Saint Erasmus* reminds the viewers of Saraceni's origins in Venice: the compressed composition includes bystanders in the foreground, the martyrdom of the saint in the center, and an ancient Roman emperor standing on a balcony. *Saint Francis Receiving the Stigmata* (1614) from the church of San Pietro in Vincoli, Lanzo Torinese, on view to the public for the first time, provides scholars with an example of the popular seventeenth-century devotional subject that includes the unusual addition of a painted portrait of Pope Clement VIII held by a cherub in the lower right hand corner. During a 1977 cleaning, the portrait became more visible and Saraceni's signature was discovered near the skull in the lower left hand corner.



In *The Martyrdom of San Lamberto*, rightfully noted in the wall text as Saraceni's most violent scene, we see the saint crumbling to the ground while a soldier grabs him from behind. While the gestures and sequence of movement is odd, especially the saint's contrived "surprised hands", the pervading sinister quality of the painting cannot

be denied. The face of the soldier in the center is cast in shadow by his cold, metal helmet. A man with a red cap just right of center plunges a dagger towards the back of the saint. A bystander at the far right watches the scene with his right hand raised weakly in silent protest. The impact of Caravaggio's great martyrdom scene of Saint Matthew in San Luigi dei Francesi is clear, albeit not as sophisticated. Similarly, the painting of *San Carlo Borromeo and the Relic of the Holy Nail* includes telltale Caravaggio hallmarks: wrought fabric, layered bodies in compressed space, enigmatic glances, and an off-scene light source. The confrontational gaze of San Carlo is difficult to avoid even if surrounded by a fussy group of nervous men trying to hold up the cross.

Objects which are normally inaccessible in private collections or difficult to see in poorly lit chapels and church sacristies are presented to the public. Two such early devotional works are the small icon of *Santa Bibiana* (ca. 1598) from a private collection and the monumental *Madonna of Loreto* (ca. 1600) for the church of San Bernardo alle Terme, Rome that is signed by the artist. The exhibition also displays for the first time the recently rediscovered *Universal Flood*, painted in 1616 for Ferdinando Orsini, and *The Negation of Saint Peter* from the Musei Vaticani, attributed to Longhi's "Pensionante dei Saraceni," is now assigned to Saraceni.

## The Center for Italian Modern Art Opens

The Center for Italian Modern Art (CIMA) will open to the public in New York City on February 22, 2014. Established in 2013 by curator, art historian, and collector Laura Mattioli, [CIMA](#) is dedicated to promoting scholarly research and advancing public appreciation of modern and contemporary Italian art throughout the United States and around the world. Each year, CIMA organizes and presents at its SoHo location an installation devoted to work rarely seen outside of Italy and supports scholars in research fellowships tied to core exhibition themes. Through its annual installation, fellowships, and cultural programming, CIMA provides opportunities for the public and scholars alike to explore Italian modernist masterpieces in-depth and to consider the legacy and ongoing impact of this work on contemporary art.

CIMA's inaugural installation and program will focus on the work of Fortunato Depero (1892 – 1960), marking the first



time that an exhibition dedicated to the futurist artist and designer has been presented in New York since he lived in the city some 86 years ago. The installation will comprise more than

50 rarely seen works by Depero in a variety of media—including paintings, sculpture, tapestries, collages, drawings, and magazine covers—all drawn from the Gianni Mattioli collection and considered one of the most important holdings of Italian avant-garde and twentieth-century art. Curated by Laura Mattioli and compiled by her father, the Gianni Mattioli Collection has loaned works to institutions throughout the world.

"The launch of the Center for Italian Modern Art marks a critical milestone for the international appreciation of twentieth-century Italian art and an important step in overcoming the range of cultural, academic, and political obstacles that for far too long have prevented a broader awareness of the significance of modern and contemporary Italian art," said CIMA founder and president Laura Mattioli. "I was fortunate to be immersed in the incredible work of this period from an early age—an experience that has guided and inspired both my professional and personal life—and I am now humbled and excited to introduce such thought-provoking works to new audiences." CIMA will host a Study Day on Depero on February 21, 2014, encompassing a series of scholarly lectures, presentations, discussion groups, and installation tours. CIMA will also publish a full-color catalogue of work from the exhibition, with an introduction by Laura Mattioli. The catalogue will be available in digital form on CIMA's website, allowing readers to access expanded information on the artist,

including a complete biography and bibliography, essays on core themes explored in his work, as well as archival photos and personal notes by Depero. (*Press Release, CIMA*)

## The Dying Gaul at the National Gallery of Art

By Philip Kennicott (Washington Post)



There are few statues more celebrated than the *Dying Gaul*, and even fewer that can equal its emotional power. It depicts a young man with thick, matted hair, lying on the ground,

supporting his slightly turned torso with a muscular right arm. A small slit in his chest and a few drops of gore tell us he is dying, and many people see on his downturned face a look of stoic pain.

The last time the *Dying Gaul* left Italy was in 1797, after Napoleon invaded the Papal States and helped himself to the absolute cream of Italy's artistic treasures. The larger-than-life-size statue, likely a Roman replica of an earlier Greek bronze, was hauled off to Paris and triumphantly paraded on its way to the Louvre, where it remained until its return to Italy in 1816. The sculpture has never been seen in the United States, and is on view at the National Gallery of Art, in the Pantheon-shaped central rotunda. Its exhibition is part of a year-long cultural program organized by the Italian government.

For many years after the statue was discovered early in the seventeenth century, the figure was identified as a dying gladiator. However, the tight-fitting necklace or torque and references in Pliny the Elder to statues depicting the defeated Gauls, lead most scholars to conclude that he is a member of the far-flung tribe that harassed Mediterranean empires from the Greeks to the Romans. The Greek original, if the scholarly consensus is correct, was installed in a sanctuary devoted to Athena, in the small but ambitious kingdom of Pergamon (now in Turkey) sometime in the third century BCE. The Attalid kings of Pergamon were a bunch of industrious nobodies who managed to lay claim to a shard of Alexander the Great's vast but short-lived empire. Rather like the Gulf Arab states today, they used art to build up their international prestige, and Pergamon became a wonder of bombastic architectural excess. They were later absorbed into Rome, but not before defining what is still called the Pergamene Style, which emphasized emotional appeal and almost Baroque volatility. Nothing defines that style quite as clearly as the *Dying Gaul*, who is both tragic and sensual, firing both our desire and our sense of compassion.

Almost every book on ancient sculpture includes a photograph of the statue, but they give a minimal sense of the work. The young man's posture is closed, his face

turned down, his torso twisted, his left arm crossing his loins to grip his right thigh. His supine body defines a space, into which he appears to stare intently, as if his suffering or fate is physically present on the ground next to him. Photographs also don't clearly render the sword (part of a later restoration) and trumpet on the ground beside him. Or the curious circular incisions and pentagram near one of his feet, which baffle scholars today. Nor do they capture the small details of his physical perfection, the veins in his arms, the slight crease of skin around his midsection, and the delicate strength in his hands and feet.



After the statue was discovered, it quickly became a model for artists across Europe. Autocrats commissioned replicas, small bronze reproductions circulated among collectors, and artists studied it, painted it and imitated it. Thomas Jefferson wanted it, or a reproduction of it, for an art gallery he planned but never realized at Monticello.

But we know more about its influence and afterlife as an ancient treasure than we know about what it depicts, who made it and how it was received by its original audience. Some scholars think it may not be a Roman reproduction at all, but a Greek original. Others question whether the brief reference in Pliny refers to this work. The data points of the statue's provenance are several but inconclusive: There are empty plinths for statues in Pergamon which would happily accommodate a statue of this size; there is Pliny's reference to the Gauls and the Attalid kings who defeated them ("Several artists have represented the battles fought by Attalus and Eumenes with the Galli"), and to Nero, who brought work from Pergamon to Rome, which would explain how it made it from Asia Minor to what is now Italy. "I find it hard to dismiss Pliny," says National Gallery curator Susan Arensberg, who organized the exhibition on the American side.



Add to that the Romans' particular interest in the Gauls — which kept them busy on the battlefield for centuries — and it is easy to accept the standard narrative. But without a time machine, no one will ever know

whether the young man was meant to appeal an ancient sense of pity, sadism or smug triumphalism. It is tempting, given his beauty, to assume that pity was at least part of the mix. The particular flavor of that pity, heard as well in plays such as Aeschylus's *The Persians*, which humanizes a defeated but dangerous enemy, is mostly foreign to contemporary audiences. The closest we might get are cryptic lines from the poet Wilfred Owen, who died in World War I. Owen wrote that his subject was "the pity of war," by which he seemed to mean a sense of commonality among soldiers that transcends political or military differences, as if the truth of war is how it connects rather

than divides the people who fight it. "I am the enemy you killed, my friend," wrote Owen, a sentiment ready-made for projection onto this mysterious but deeply beautiful statue. (*Reprinted by permission of the author and the Washington Post, December 13, 2013*)

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### IAS/ KRESS FOUNDATION GRANT 2014

The Italian Art Society expresses its gratitude to the Samuel H. Kress Foundation for a generous grant of \$8,500 (received in the autumn of 2013) to support international travel in 2014 of the following IAS members to present in various IAS sessions: Itay Sapir for the College Art Association meeting in Chicago; Carolina Zgraja, Peter Dent, and Elinor Myara for the Renaissance Society of America conference in New York; Rebecca Raynor, Elisabetta Scirocco, Francesca dell'Acqua, and Reinhart Rupert Metzner for the International Congress of Medieval Studies in Kalamazoo; and Nicoletta Pazzaglia to the American Association of Italian Studies conference in Zurich. We are pleased to be able to work with the Kress Foundation to be able to support so many scholars and provide the chance for intellectual exchange across continents and oceans.

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### 2014 IAS/ KRESS LECTURE IN PISA



This year's IAS/ Kress lecture in Pisa will be presented by Dr. Jean Cadogan. Her talk is entitled "Maravigliose istorie: The Mural Decoration of the Camposanto in Pisa." The lecture will examine the murals painted by Benozzo Gozzoli in the context of the changing civic function of the Camposanto in the fifteenth century, as well as altered economic, social and political conditions in Pisa at the time. Dr. Cadogan is Professor of Fine Arts at Trinity College in Hartford, CT and is the author of *Domenico Ghirlandaio, Artist and Artisan*, London: Yale University Press, 2001. The Gipsoteca, located in the old church of San Paolo all'Orto, Piazza San Paolo all'Orto, 21 (near San Michele in Borgo and the Teatro Comunale G. Verdi) will host the Kress lecture. The

date will be May 27, 2014. The time and other details will be posted on the IAS website soon. For further information, please email [Janis Elliott](mailto:Janis.Elliott@ias.edu), Kress Lecture contact and Chair of the Awards Committee.

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### IAS TRAVEL GRANTS AWARDED

The IAS offers two Travel Grants of \$500 each to graduate students or PhD recipients within 10 years of degree (pre-tenure, non-tenure-track, or independent scholars) to support travel to either the College Art Association meeting, the Renaissance Society of America meeting, the Society of Architectural Historians meeting, the International Congress for Medieval Studies (Kalamazoo), or any conference where IAS sponsors a session (AAIS, SCSC). The recipients this year are Kristen Strehle and Francesca Borgo. Kristen Strehle is an IAS member and PhD candidate at Cornell, currently with a Sage Fellowship from Cornell to study in Palermo. She will receive funds to travel from Washington, DC to Kalamazoo, MI in May 2014 to present her paper entitled, "TABIMUROLI MUIDEM REP: PseudoKufic, Retrograde Latin, and the Crusades Remembered on the Chiaramonte Steri Ceiling," in the IAS session, "The multi-ethnic and multi-religious environment." Francesca Borgo is an IAS member and PhD candidate at Harvard, currently with a Samuel H. Kress Fellowship at the Kunsthistorisches Institut in Florence. She will receive funds to travel from Florence to New York for the RSA conference in March 2014 to present her paper entitled: "The Beast Within, the Beast Without: Animality and Hybridity in Early Modern Armor Ornamentation" in the session "Armor as Art."

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### 2014 CALENDAR OF SESSION PROPOSALS for ITALIAN ART SOCIETY AFFILIATES

For new IAS members and emerging scholars, here is a summary of opportunities to shape the art historical discourse in your interest area by proposing session topics for IAS affiliate conferences. Proposals for all IAS-sponsored sessions should be submitted to Nick Camerlenghi, the Vice President for Program Coordination and *ex officio* [Chair of the Program Committee](#).

### Sixteenth Century Society & Conference 2014 (New Orleans, October 16-19)

The IAS is seeking session proposals that address any issue relevant to Italian art and architecture during the long sixteenth century. The Sixteenth Century Society & Conference (SCSC) was founded to promote scholarship on the early modern era (ca.1450-1600), actively encourages the participation of international scholars as well as the integration of younger colleagues into the academic community. IAS members interested in putting together a panel or linked panels should send a brief abstract (250 words max), session title, a short list of potential or desired speakers (they need not be confirmed), the name of the

chair(s) with email addresses and affiliation, and a one-page CV. Submit by March 2, 2014.

**International Congress on Medieval Studies 2015  
(Kalamazoo, May 14-17)**

The IAS sponsors three linked sessions at the annual meeting of the International Congress on Medieval Studies (ICMS). The Congress is an annual gathering of more than 3,000 scholars interested in Medieval Studies, broadly defined. It features more than 550 sessions of papers, panel discussions, roundtables, workshops, and performances. The IAS is seeking session proposals that cover Italian art from the fourth through the fifteenth centuries. Members interested in putting together a panel or linked panels should send a brief abstract (250 words max), session title, a short list of potential or desired speakers (they need not be confirmed), the name of the chair(s) with email addresses and affiliation, and a one-page CV. Submit by April 15, 2014.

**Renaissance Society of America 2015  
(Berlin, March 26-28)**

The IAS will sponsor up to five sessions at the annual conference of the Renaissance Society of America (RSA). Sessions typically consist of three 20-minute papers. IAS members interested in putting together a panel or linked panels on any topic of Italian Art ca. 1300-1650 should send a brief abstract (150 words max) with session title(s) of less than 15 words each, keywords, name of organizer(s)/chair(s) with email addresses and affiliation, a short list of potential or desired speakers (they need not be confirmed), one page CV. Submit by April 15, 2014.

**College Art Association Annual Conference 2016  
(Washington, D.C., February 3-6)**

The IAS is accepting session proposals for its long (2.5) and short (1.5) hour sessions at the annual College Art Association (CAA) conference. Our affiliation with CAA grants the privilege of hosting a short session every year, as well as submitting a long session for consideration by the CAA Program Committee. Members interested in putting together a panel or linked panels on any topic of Italian art (broadly conceived to include also architecture, cinema, etc.) should send a brief abstract (300 words max), session title, a short list of potential or desired speakers (they need not be confirmed), the name of the chair(s) with email addresses and affiliation, and a one-page CV. Submit by August 15, 2014.

**American Association for Italian Studies Conference 2015**

**(Location and Date, TBA)**

The IAS is seeking session proposals for the annual meeting of the interdisciplinary American Association of Italian Studies (AAIS). Members interested in putting together a panel or linked panels on any topic of Italian art (broadly conceived to include also architecture,

cinema, etc.) should send a brief abstract (250 words max), session title, a short list of potential or desired speakers (they need not be confirmed), the name of the chair(s) with email addresses and affiliation, and a one-page CV. Submit by TBA (usually the fall), 2014.

**Society of Architectural Historians Conference 2016  
(Pasadena, April 6-10)**

The IAS is seeking ideas for one sponsored session at the annual conference of the Society of Architectural Historians (SAH). This conference is geared for architectural historians, art historians, architects, preservationists, landscape architects, urban planners, nonprofits, and civic leaders. IAS sponsorship favors—but does not guarantee—inclusion in the SAH program. Members interested in putting together a panel on any topic of Italian architecture should send a brief abstract (500 words max), session title, a short list of potential or desired speakers (they need not be confirmed), the name of the chair(s) with email addresses and affiliation, and a one-page CV. Submit by December 1, 2014.

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**An Art History Mystery**

By Anne Leader, Webmaster, Italian Art Society



As part of the Italian Art Society's mission to promote the study of the architecture and visual arts of Italy from prehistory to the present day, the IAS offers various forums for specialists and enthusiasts to communicate about Italy's visual culture. Whether through our [website's Contact Form](#), [Facebook posts](#), [Twitter](#), or [IASblog on Tumblr](#), or an e-mail to one of our officers, members of the public write to submit Calls for Papers and competitions, apartments to let in Italy, and queries about Italian artists. Our most recent inquiry comes from Naples from the recipient of a cache of watercolors by an unknown Neapolitan artist active in the mid-twentieth century. His striking signature is difficult to interpret, naming "CA. Maggiulo" or "M. Caggiulo" as the author in question. His preferred subject was the Bay of Naples and its environs. If you have any information about our mystery artist, please [contact Webmaster Anne Leader](#).

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**WINTER/SPRING 2014 EXHIBITIONS**

*Carlo Saraceni (1579-1620) Un Veneziano tra Roma e l'Europa*

[Palazzo di Venezia, Rome](#)

November 29, 2013– March 2, 2014

The artist, one of the first important interpreters of Caravaggio, arrived in Rome at age twenty around 1598-1600. He was intensely active in Rome for two decades, achieving great fame before he returned to Venice for a few months and died in 1620. He was a gentleman artist, well-

educated, of independent means, and cultured in the French style, as numerous sources recall. Saraceni successfully interpreted the artistic culture of his age. The almost sixty works in the show, some of which were specially restored for this exhibition, come from churches, museums, and international collections.

***Giorgio Vasari and the "Allegory of Patience"***

[Palazzo Pitti, Palatine Gallery, Florence](#)

November 26, 2013–February 9, 2014 (extended)



The exhibition is centered on one of the most significant paintings in the Medici collections,

The *Allegory of Patience*, which has a complex collectors' history. Initially attributed to Parmigianino in the inventories of Palazzo Pitti, then catalogued in the museum's first guides under the name of Francesco Salviati, it was yet later attributed to Girolamo Sicciolante by Federico Zeri. Today, the painting is recognized as fruit of the collaboration between Giorgio Vasari and Spanish artist Gaspar Becerra.

***The Etruscans and the Mediterranean. The City of Cerveteri***

[Musée du Louvre, Paris](#)

December 4, 2013–March 10, 2014



Many people still have a romantic view of the Etruscans as a mysterious people who lived in central Italy, for whom death was, in the words of D. H. Lawrence, "a pleasant continuance of

life." But this vision is far from the reality uncovered by the archaeological excavations of recent decades. The exhibition introduces this great civilization—a confederation of autonomous city-states—with a focus on the city of Cerveteri, the ancient Caere. By comparing the results of research conducted in museums and on-site (in the necropolises, city and port), it is now possible to trace the development of this powerful, densely-populated maritime city whose political, cultural and commercial history is linked to the great cities on the shores of the Mediterranean, from the Near East to North Africa, from Greece to southern France, and Rome.

***Piero della Francesca—Personal Encounters***

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

January 14– March 30, 2014

Through a special collaboration with the Gallerie dell'Accademia, Venice, and the Galleria Nazionale delle Marche, Urbino, The Metropolitan Museum of Art will host the devotional paintings of Piero della Francesca,

addressing Piero's work for private devotion for the first time. The four works on view have never before been brought together; the exhibition, therefore, promises to make an important contribution to



the study of this major figure of the Renaissance. It consists of *Saint Jerome and a Donor* from the Gallerie dell'Accademia, Venice; *Madonna and Child with two Angels* (the Senigallia Madonna) from the Galleria Nazionale delle Marche, Urbino; *Saint Jerome in a Landscape* from the Gemäldegalerie, Berlin; and *Madonna and Child* from a private collection in Delaware.

***Antonio Canova: The Seven Last Works***

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

January 22– April 27, 2014



Antonio Canova (1757-1822), the greatest of all neoclassical sculptors, remains famous for the elegant nude mythological subjects that he carved exquisitely in marble. But he also worked in a deeply serious, deceptively simple style. This less-

familiar Canova is revealed in a series of full-scale plaster models illustrating episodes from the Old and New Testaments. Such models, used to review his compositions before they were transferred into stone, were a distinctive feature of his sculptural practice. These Biblical scenes were made in connection with a project for thirty-two low reliefs that were to adorn the Tempio Canoviano, the church in his home town Possagno, which later became the artist's mausoleum. He completed only seven models before his death. Six come from the Gallerie dell'Accademia in Venice, and one from the Gipsoteca in Possagno. Newly restored, they will all be lent for the first time to the United States. Drawing inspiration from ancient sculpture and early Renaissance masters, the models are striking for the marked linearity of the figures, arranged in brilliantly syncopated compositions. They constitute Canova's last, profoundly moving masterworks.

***Once in a Lifetime Treasures from the Archives and Libraries of Florence***

[Palazzo Pitti, Palatine Gallery, Florence](#)

January 28–April 27, 2014

The exhibit includes three archival documents regarding Michelangelo, a drawing by Raphael, the baptism certificate of Leonardo da Vinci and another text bearing his annotations, a lecture on Dante's *Inferno* written by Galileo, works by Andrea Mantegna, Alessandro Allori and Giovanni Stradano, autographs of Girolamo Savonarola, Poliziano, Cosimo I de' Medici, Joachim Winckelmann, Ugo Foscolo, Giuseppe Pelli Bencivenni, Giovanni Fabbroni, Pietro Vieusseux, Eugenio Barsanti, Vasco Pratolini, Eduardo De

Filippo and Dino Campana, Nobel Prize-winner Eugenio Montale, and two of the poet's inedited watercolors.

**Getting Reacquainted with Michelangelo Sculpture in Photographs and Paintings**

[Accademia Gallery, Florence](#)

February 18–May 18, 2014



As part of the celebrations that the Accademia delle Arti del Disegno in Florence has coordinated to commemorate the four-hundred and fiftieth anniversary of the death of Michelangelo Buonarroti, the gallery (in collaboration with Fratelli Alinari I.D.E.A. S.p.A.) will present an exhibition that explores the complex theme of the renewed interest in and admiration for Michelangelo from the nineteenth century until the current day. This theme will be investigated through the work of sculptors, painters, and photographers who have looked to the figure of Buonarroti and his work as an iconographic point of reference in their own work.

**Italian Futurism, 1909-1944: Reconstructing the Universe**

[Guggenheim Museum, New York](#)

February 21–October 1, 2014

The first comprehensive 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.



**Pontormo and Rosso Fiorentino. Diverging Paths of Mannerism**

[Palazzo Strozzi, Florence](#)

March 8–July 20, 2014

Pontormo and Rosso Fiorentino both trained under Andrea del Sarto while maintaining strongly independent approaches and enormous freedom of expression.

Pontormo, 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 Pontormo 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.

**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.”

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

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**NEWS AND ANNOUNCEMENTS**

**Chiuso per Restauro (Words we hate to see when arriving in Italy!)** Closures include: Museo del Opera del Duomo, Florence, for expansion and renovation, until 2015; Museo

delle Porcellane (Florence), closed December 16, 2013 “until the technical problem is solved;” Cenacolo di Sant’Apollonia (Florence), to be closed February 17, 2014 (no reason given); San Marco Library (Florence), to be closed June 1, 2014 for “lavori urgenti.”

**Syracuse University** seeks Associate/Full Professor, Tenured/Tenure-Track. Specialist in Italian Renaissance art history with substantial research, publication, and teaching accomplishments. Responsibilities include teaching a 2/2 course load at the undergraduate and master’s level at the university’s main campus in upstate New York and serving on departmental, college, and university committees. Special duties include directing Syracuse University’s Florence Graduate Program in Italian Renaissance Art and working closely with the program coordinator and faculty in Florence. See [SU jobs website](#) to apply for position # 070908.

**The Colosseum restoration begins in March after a** three-year delay, financed by Diego Della Valle, CEO of the Italian fashion brand Tod’s. He gave \$33 million, urging ministers to restore historic monuments which provide the basis for the Italian tourist industry.

**The monumental portal of the Venice State Archives** is being restored along with several other monuments in Santa Maria dei Frari.

**The Castello and Corte Nuova, Mantua, including** Mantegna’s *Camera Picta*, remain closed due to the earthquake damage, and it is not know when repairs will be accomplished.

**Papers on devotional images in Mafia organizations** are invited by [the University of Rome Tor Vergata](#) for a conference to take place in November 2014 in Rome.

**Florence Museums E-Newsletter is now available** from the [Polo Museums website](#). You can be “sempre aggiornato” with museum events and lectures.

**Euploos Online Catalog of the Uffizi’s Gabinetto dei** Disegni e Stampe is up and running, although it will be a work-in-progress. Thus far, sixty-five catalogued drawings are available, as well as the Ferri inventories, on [the website](#).

**The University of Georgia's Cortona Studies Abroad** Program is hiring an instructor in Art History for a minimum of three semesters: Fall 2014, Spring and Summer 2015. See [IAS website under “Opportunities”](#) for full listing.

**A Baldassare Peruzzi and the Figurative Arts** Colloquium will be held at the [Biblioteca Hertziana](#), Rome on February 13-14, 2014. Speakers include Charles Robertson (Oxford), “Baldassare Peruzzi and

Sigismondo Fanti’s *Triumpho di Fortuna*,” James Grantham Turner (Berkeley), “Pasiphae, Venus and Peruzzi: New Light on Louvre INV 7105 and the Exterior Painting of the Farnesina;” Ann CA. Huppert (Seattle, Washington), “Baldassare Peruzzi at Santa Maria della Pace: Compositional Methods and Artistic Networks,” and Howard Burns (Pisa), “Baldassare Peruzzi and Siena: The Importance of his Sieneese Origins and Contacts for Peruzzi’s Art and Interests.”

**A conference, “The Paradigm of Vasari, Reception,** Criticism, Perspectives,” will take place at the [Kunsthistorisches Institut in Florence](#), February 14-16, 2014.

**The Valente Italian Library at Seton Hall University,** South Orange, New Jersey, has one of the largest collections of books devoted to the study of Italian history and culture. According to [the Library website](#), the 20,000 books were recently augmented by substantial donations received from the estates of historians A. William Salamone and Patricia H. Labalme. Other donors have included Gene Brucker, Sebastian de Grazia, Donald R. Kelley, Benjamin Kohl, and Paul Grendler. All donations are tax-deductible at fair market value.

**Italians are voting online to save their favorite artworks,** NPR reported recently. Ordinary citizens are selecting which artworks to restore and which ones to let go. [The Ministero dei Beni e Attivita` Culturali website](#) recently listed nine works for consideration. The November 15, 2013 voting ranked a Perugino painting first in line for restoration.

**Giorgio Vasari’s Last Supper, an imposing twenty-one** foot long wood-panel painting that was almost destroyed in the 1966 flood and has been sitting in limbo for forty years, has received a grant from the fashion house Prada. The Prada Foundation has given an undisclosed amount of money to the *Opificio delle Pietre Dure* in Florence to help pay salaries of conservators [to complete the restoration](#).

**Leonardo da Vinci’s lost Isabella D’Este portrait** may have been discovered in [a private Swiss art collection](#). In October it was reported that a painting with a Mona Lisa smile and the same pigment and primer as those used by Leonardo was found by Carlo Pedretti. After studying the portrait for more than three years, he was now going public with his findings, although he needed a few more months to be absolutely sure which parts of the painting were the work of Leonardo’s assistants. The attribution remains controversial. [On his blogspot](#), Martin Kemp outlined the reasons why he does not agree with the Leonardo attribution.

**The William R. Levin Award for Research in the History** of Art, a new annual award, will be offered by the Southeastern College Art Conference (SECAC). Its purpose is to enable completion of a research project likely resulting in publication. Funds may be used for travel, supplies, fees, or assistance. [See the SECAC website](#) for details.

**Dissertations in Italian Art** are listed under “Research and Resources” on [the IAS website](#). If you would like your dissertation listed, or need to update an in-progress dissertation to completed, please send relevant information to the webmaster, using the following format: Author Last Name, First Name, “Title of PhD Dissertation in Quotes” (Name of Institution, Advisor’s First Initial and Last Name), and date of completion. Please identify the subject area(s) according to the following categories: Prehistoric / Etruscan Art; Roman/ Late Antique Art; Early Medieval/ Romanesque/ Gothic Art; Renaissance/ Baroque Art; Eighteenth-/ Nineteenth-Century Art; or Modern / Contemporary Art.

**IAS Amazon shoppers** are reminded to use [the IAS Amazon link](#) on the Affiliates and Friends page of the website. There is no extra cost to you, no records kept, and every sale returns a small percentage to the IAS. Anyone can use the link, so please encourage your family members and friends to support the IAS!

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### Italian Art Society Membership and Donations

January 1 is renewal time for IAS dues! Members are encouraged to pay on-line through [our user-friendly website](#). Alternatively, checks may be mailed to Dr. Alison Perchuk, California State University, Channel Islands, Madera Hall 2414, One University Dr., Camarillo, CA 93012, USA. Annual membership costs \$30. Students receive a special discounted 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](#).

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### Newsletter Contributions and Notices

Members are warmly encouraged to write for the IAS Newsletter. For the spring issue, we are looking for reviews of shows opening this February and March, 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](#) around March 15. 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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