



ITALIAN ART SOCIETY NEWSLETTER XXVII, 1 Winter 2016

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

President's Message from Sheryl E. Reiss

February 15, 2016

Dear Members of the Italian Art Society:

Buon anno a tutti! I would like to start out by sharing with you the great success of our "Campaign for 500," which began on September 2, 2015 and concluded on December 31. During that period, the IAS gained 71 new and renewing lapsed members, reaching and surpassing our goal of 500 and finishing the year with an historic high of 536 active members. Every year, IAS memberships expire on December 31 and must be renewed. As I write, 360 members have joined or renewed for 2016 (please see below for the notice by our Membership Coordinator Gilbert Jones). During 2016—leading up to our thirtieth anniversary celebrations—we hope to match and go beyond last year's membership totals. Please do encourage your friends, colleagues, and graduate students to [join](#) our vibrant organization!

We are delighted to announce the selection of Professor Megan Holmes (University of Michigan) to deliver the [seventh annual IAS/Kress Lecture](#), in Florence at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, on June 1, 2016. The title of the talk is "New Perspectives on the Reception of Florentine Panel Painting: Interpreting Scratch Marks." Professor Holmes's proposal was one of a large number we received, and we are grateful to all the applicants for their excellent abstracts. Please watch the website and our social media outlets for further information. If you are in Florence on June 1, please do try to attend what promises to be a most exciting lecture.

This past fall, the Nominating Committee, under the leadership of Janna Israel, assembled a [slate of candidates](#) presented to the membership for voting that ran from January 12-22, 2016. We extend our gratitude to all the candidates for their willingness to serve the IAS in leadership positions and we thank *you* for taking the time to vote. The generous involvement of members is integral to the success of the Society. The candidates

selected will hold the positions for two to three years, depending on the office. I am very pleased to extend my congratulations to the following new and newly re-elected Board members and officers: Angi Bourgeois, Secretary (Board-level position); Martha Dunkelman, Treasurer (Board-level position); Alison Fleming, Newsletter Editor; and Mark Rosen, Webmaster. Congratulations as well to the following newly elected committee members: Awards Committee: Kimberly Dennis, Christian Kleinbub, and Jessica Maier; Emerging Scholars Committee: Jennifer Griffiths; Wouter Wagemakers, and Kelli Wood; Program Committee: Diana Gisolfi and Sarah Wilkins. As is customary, we have appointed new chairs for several IAS committees with vacancies. Kim Dennis will lead the Awards Committee; Antje Gamble will chair the Emerging Scholars Committee; and Adrian Duran will take over on the Membership, Outreach and Development Committee. We encourage all members to consider running for an IAS office. The annual deadline for nominations is **September 15**. Please send inquiries and nominations to [Nominating Committee Chair](#) Janna Israel.

I would like to express my heartfelt gratitude to IAS Board members, officers, and committee members whose terms of office ended this month. Their contributions have been invaluable to the Society. These members who have served the IAS with great devotion include Acting Secretary Blake de Maria; Newsletter Editor Kay Arthur; Awards Committee chair Janis Elliott and committee members Jill Pederson and Eve Straussman-Pflanzer; Emerging Scholars Committee chair Sarah S. Wilkins and committee member Ashley Elston; Membership, Outreach, and Development chair Victor Coonin; and Program Committee members Dorothy F. Glass and Rebekah Perry. Warmest thanks to all!

The IAS is pleased to announce the recipients of the extra research and publication grants we offered this summer: Dr. Allison Levy (Independent Scholar), for her book, *Misfits, Monstrosities, and Madness at the Villa Ambrogiana* and Dr. Johanna Heinrichs (Dominican University) for her book, *Mobile Lives, Stable Homes: The Palladian Villa between City and Country*. The Awards Committee has chosen from many outstanding applications to award four research and publication grants, two of them new awards for

topics ranging from ca. 1250 to ca. 1600, which have been named for our generous donors Peter Fogliano and Hal Lester. The recipient of the first IAS Dissertation Research grant is Kelly Whitford (Ph.D. candidate, Brown University), whose project is titled “Embodying Belief: Crossing the Ponte Sant’Angelo with Bernini’s Angels.” The inaugural Fogliano/Lester Dissertation Research Grant has been awarded to Krisztina Ilko (Ph.D. candidate, University of Cambridge), for her project “Artistic Patronage of the Augustinian Hermits in Central Italy in the Thirteenth and Fourteenth Centuries.” The recipient of the IAS Research and Publication Grant is Amy Neff (Professor, University of Tennessee), whose project is titled “A Soul’s Journey into God: Art, Theology, and Devotion in the *Supplicationes variae* (Biblioteca Medicea Laurenziana, Plut.25.3). And the 2016 Fogliano/Lester Research and Publication grant has been awarded to Ioanna Christoforaki (Assistant Research Fellow, Research Centre for Byzantine and Post-Byzantine Art of the Academy of Athens) for her project: From Rags to Riches: Importing Cloth and Exporting Fashion between Venice and Cyprus.” The recipients of the two IAS Travel Grants for Emerging Scholars are doctoral candidates Kristin deGhetaldi (University of Delaware), who will present a paper at the annual meeting of the Renaissance Society of America (RSA) in Boston and Angelica Federici (University of Cambridge), who will deliver a paper at the International Congress on Medieval Studies (ICMS) in Kalamazoo, MI. Finally, thanks to the generosity of the Samuel H. Kress Foundation, we are delighted to be able to support the transoceanic travel of seven Italian Art Society members who will present papers in IAS sponsored sessions at the following conferences: College Art Association (CAA), Klaus Krüger (Freie Universität, Berlin); RSA, Sabina de Cavi (Universidad de Córdoba, Cordova), Anna Marazuela Kim (Courtauld Institute of Art, London), Pietro Roccasecca (Accademia di Belle Arti, Rome), and Guendalina Serafinelli (Università di Roma “La Sapienza,” Rome); ICMS (Kalamazoo), Christiane Martina Elster (Bibliotheca Hertziana, Rome) and Giuseppa Zanichelli (Università degli Studi di Salerno). *Complimenti* to all the recipients of our IAS grants and awards!

The Italian Art Society held its yearly Members’ Business Meeting at [CAA’s annual meeting](#) in Washington D.C. earlier this month. Some forty members attended the breakfast meeting at which we inaugurated the celebration of our thirtieth anniversary by honoring three of the Founders of the Italian Art Society: Ellen Schiferl, Anne Derbes, and Julia Miller. The [early history](#) of the IAS may be found on our website. Please mark your calendars for CAA in New York in 2017 where we will host a gala reception to celebrate the IAS at 30! At this year’s CAA the IAS sponsored a long session titled “Beyond Texts and Academies: Rethinking the Education of the Early

Modern Italian Artist,” which was organized by Jesse Locker (Portland State University). The IAS short session, organized by Robert Williams (University of California, Santa Barbara) and Anna Marazuela Kim (Postdoctoral Fellow, Courtauld Institute of Art, London) explored “Rethinking the Rhetoric and Force of Images.”

The IAS will sponsor several sessions at the upcoming Boston [meeting of the RSA](#), March 31-April 3, 2016. In the spirit of outreach to sister organizations, we have co-organized two sessions with the Historians of Netherlandish Art titled “Artistic Exchange between Italy and the Netherlands I and II.” We are sponsoring four other sessions as well: “Art and the Emotions of Renaissance Women” (organized by Theresa Flanigan, College of Saint Rose and Esperanca Camara, University of St. Francis); “Artists and their Friends: New Questions and Ideas” (organized by Alexandra Hoare, University of Bristol); “Non-figurative *disegno* in the Italian Renaissance: Construction, Heuristics, and Theory of the Object” (organized by Sabina de’ Cavi, Universidad de Córdoba and Pietro Roccasecca, Accademia di Belle Arti, Rome); and “Francesco de Mura (1696-1782) and the Golden Age of Naples” (organized by Maria F. P. Saffiotti Dale, Chazen Museum of Art). At RSA we will also host a reception, continuing an enormously popular tradition begun several years ago. Do be sure to RSVP promptly, as space will be limited.

At the annual meeting of the American Association for Italian Studies (AAIS) in Baton Rouge, LA, April 21-23, 2016, the IAS is sponsoring two sessions under the rubric “Anachronism and Historicism in Italian Modern and Contemporary Art.” The panels have been organized by Lucienne Auz (Memphis College of Art) and Adrian R. Duran (University of Nebraska at Omaha). In May, the IAS will sponsor two sessions at the ICMS in Kalamazoo. The sessions, organized by Marius Hauknes (Postdoctoral Fellow, Johns Hopkins University) and Alison Locke Perchuk (California State University, Channel Islands), are titled “New Perspectives on Medieval Rome.” The IAS Program Committee, chaired by Frances Gage, (programs@italianartsociety.org) welcomes proposals from members interested in organizing an IAS-sponsored session (or sessions) at any of the conferences where we have a presence.

The IAS Board recently decided to establish a group of area representatives to advocate for the interests of members in various sub-fields served by our Society. We are currently searching for representatives in the areas of architecture and urbanism, ancient art, and modern/contemporary art. Other ways to become involved include applying for an award, proposing a session or paper in an IAS sponsored session, or serving as a mentor. This spring we will be launching a fund raising campaign associated with our thirtieth anniversary. The IAS also welcomes general contributions and is happy to work with donors to direct giving toward specific

purposes. Donations to the Italian Art Society are tax deductible.

I encourage you to visit our [website](#) and to explore our ever-expanding social media presence overseen by Heather Graham, which includes our [IAS Facebook page](#), our IAS page on [Academia.edu](#), the [Emerging Scholars Google group](#) and [Facebook page](#), and our Twitter feed ([@ItalianArtSoc](#)). Anne Leader edits the IAS blog on [Tumblr](#) and welcomes contributions, while this *Newsletter*, now edited by Alison Fleming, keeps its readers connected to the study of Italian art, architecture, and visual culture of all periods in myriad ways. So please, propose a review of a book or exhibition or write about a work of art, building, archaeological site, or patron. And please encourage all of your associates to [join the IAS](#), which, as can be seen from these *notizie*, is now more rewarding than ever! I send you my very best wishes for a healthy, productive, and *bellissimo* new year.

Con un saluto a tutti voi,
Sheryl

ITALIAN ART SOCIETY NEWS

Upcoming Conference Events

By Gilbert Jones, Membership Coordinator and Events Coordinator

By the end of 2015 the Italian Art Society had reached over 500 active members! Please urge students and colleagues to join the Italian Art Society and encourage lapsed members to renew their memberships soon. The dues collected by our society help fund multiple grants and events at major conferences throughout North America and Italy. These events foster lively discussion by our members interested in Italian art of all periods.

In the coming months there are several events to put on your calendar. There will be an Italian Art Society reception at the Renaissance Society of America 2016 annual meeting in Boston. The event is scheduled for Friday, April 1, 7:00-8:30pm, at Bill's Bar on Lansdowne Street, near Fenway Park. The reception will be hosted in collaboration with the Historians of Netherlandish Art, and will only be open to current members of either the IAS or HNA; RSVPs will be required. There will also be a reception at the 2016 International Congress on Medieval Studies at Kalamazoo in May, and the Sixteenth Century Society & Conference in Bruges, Belgium in August. The planning for these events is still in the preliminary stages. There will also be a Thirtieth Anniversary celebration that will take place at the 2017 CAA Annual Meeting in New York. The location and date will be announced closer to the time of the event. If you are

interested in helping to arrange upcoming events, please email me at events@italianartsociety.org.

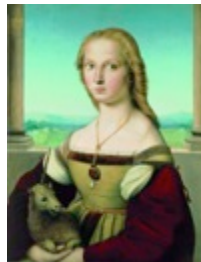
SPECIAL FEATURES

Sublime Beauty: Raphael's Portrait of a Lady with a Unicorn

[The Fine Arts Museums of San Francisco](#)

By Linda Wolk-Simon, Fairfield University Art Museums

Established in 2003, the Foundation for Italian Art and Culture is dedicated to promoting knowledge and appreciation of the cultural and artistic traditions of Italy from antiquity to the present day to American audiences. Circulating single works of art by notable Italian painters to American museums has been one of its principal undertakings in the service of this mission. A current venture is the exhibition of Raphael's *Portrait of a Lady with a Unicorn* from the Borghese Gallery in Rome, which is on view in the Palace of the Legion of Honor, Fine Arts Museums of San Francisco, through mid-April, following its earlier showing in the Cincinnati Art Museum. An accompanying catalogue with an introduction by Esther Bell, Curator of European Paintings in San Francisco and organizer of the exhibition, includes essays by the present author and by Mary Shea Millea, who invokes Petrarchan ideals of love and beauty as a meaningful literary and cultural framework for examining the work.



The portrait is something of an enigma in Raphael's oeuvre. It is not documented or referred to early sources. The identity of the sitter is unknown. And the attribution to Raphael, which is now widely accepted, was only proposed by Roberto Longhi less than a century ago—and not to universal agreement.

The first written reference to the portrait is in a late seventeenth-century inventory of the Aldobrandini Collection, where it is listed as a portrait of an unknown woman by an unknown artist. The painting and its own early biography were thus long estranged. Its complete obscurity has meant that Raphael scholars attempting to work through this puzzle had conspicuously little to go on. Further stymieing any investigation are the unusual aspects of the portrait—its pale tonality and the rather generalized aspect of the sitter's physiognomy—which thwart seamless stylistic comparisons with other works by the master, and make situating the portrait comfortably in Raphael's oeuvre somewhat of a challenge. (The analogies with the Maddalena Strozzi portrait of ca. 1506-07 are obvious, though ironically these mask underlying differences that need to be reckoned with.)

Handsomely installed in a dramatically lit, crimson red gallery, the portrait anchors a surrounding apparatus of

didactic panels. These outline the chronology of Raphael's career and the trajectory of his stylistic development. Text and comparative visual material underscore the essential point most frequently made in the literature, namely, that the format and composition of the Borghese portrait, as well as Raphael's attempt to endow the sitter with a compelling physical presence and some sense of interiority (however tentative in comparison with his psychologically penetrating and acute later portraits) are thoroughly indebted to Leonardo's *Mona Lisa*. Unarguable, this longstanding analysis does not dispel any of the fundamental questions that shroud the picture. Another panel illustrates an x-radiograph of the portrait taken a number of years ago, which reveals the presence of some other animal that the artist had originally painted before revising the composition to introduce the unicorn. That animal has always been described in the literature as a dog—but is it? Here is but one more mystery that confounds a meaningful understanding of the picture.

In an essay in the accompanying exhibition catalogue, the present author argues that the portrait represents Laura Orsini della Rovere (b. 1492), daughter of the celebrated beauty Giulia Farnese—the sister of Cardinal Alessandro Farnese and mistress of Pope Alexander VI Borgia, who was believed by everyone in Rome, from members of the curia (including her cardinal-uncle), to the local pasquinade-posting populace, to be the child's true father. This identification is offered on the basis of details present in painting itself, and information gleaned from letters, documents, and Orsini-Farnese heraldic and iconographic imagery—none previously connected with the portrait—relating to Giulia Farnese and her daughter, Laura. Laura Orsini wed the nephew of Pope Julius II in November 1505, a politically and dynastically important event that, assuming the proposed identity of the sitter is correct, undoubtedly occasioned the commission of the portrait at precisely this time (late 1505/1506). The betrothal was orchestrated by none other the pope himself, who was keenly interested in promoting the fortunes of his *parvenu* della Rovere relations, the newly designated rulers of Urbino, and in forging, through such matrimonial ties, alliances with the old and bellicose Roman noble families. Julius himself passed through Urbino to visit his della Rovere kin on his way to Bologna in 1506, as Baldassare Castiglione recounts in the first book of the *Courtier*, and it may well be that this visit coincided with one of Raphael's several known sojourns in his native city in the years between 1504 and 1507. If such an encounter indeed took place, it was the fateful catalyst that led to his call to Rome to decorate the pope's apartments in the Vatican some two



years later. (A posited meeting of the painter and the pontiff in Urbino at this moment would answer the long-

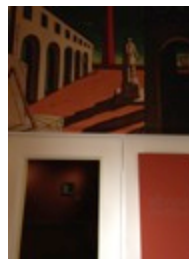
pondered question of how Raphael came to receive this somewhat surprising and unheralded summons.)

The evidence assembled as the grounds for advancing this conjecture is too abundant to summarize here but is fully laid out in my essay "Laura in a Loggia: Raphael's Portrait of a Lady with a Unicorn." To the myriad strands of the published argument I would like to add that the animal revealed in the x-ray cradled in the sitter's lap, as I hinted in a footnote, is likely a bear cub, heraldic symbol of the Orsini, rather than a dog. I also take this opportunity to illustrate an early stemma of the Orsini, offered here as further visual documentation demonstrating, as pointed out in the essay, that the young woman is splendidly garbed in the Orsini heraldic colors.

Affinità elettive. Da de Chirico a Burri [Galleria Comunale d'Arte Moderna, Rome](#)

By Jennifer S. Griffiths, The American University of Rome

Founded in 1925, the Gallery of Modern Art in Rome has a convoluted history that is tied to the cultural politics of the Fascist regime and in part to the fitful history of twentieth-century Italy. Only in 2011 did its collection of over 3000 works documenting the Roman art scene finally find a permanent home in the Via Francesco Crispi. Much of the holdings derive from purchases made by the city during major exhibitions, for example the Rome Quadriennali of 1931 and 1935. Art historian, critic, musicologist, and collector Luigi Magnani, began to acquire a contemporary collection during the same period, and the kinship between the Gallery of Modern Art and his Magnani Rocca Foundation just outside of Parma motivates the current show. Most non-Italian visitors would regard the Magnani Foundation as too far off the beaten track, so this Rome show offers a convenient opportunity to see some of the best modern pieces in its collection.



Visiting works from the Magnani Rocca Permanent Collection include forty paintings, sculptures, and etchings dating from 1910-1970 by Giorgio Morandi, Felice Casorati, Gino Severini, Carlo Carrà, Filippo de Pisis, Toti Scialoja, Mario Mafai, Renato Guttuso, Leoncillo, Alberto Savinio, Marino Marini, Giacomo Manzù, and others. These are set into conversation with works by some of the same artists who are staples of the gallery's own collection. Displayed over three floors, each one partitioned into smaller spaces, the works are arranged in a loosely chronological manner with the first floor largely dedicated to figural compositions, the second to still-life painting, and the third to a mixed grouping of different genres.

At the top of the first floor rise, the entrance wall to the exhibition is covered by an enormous reproduction of De

Chirico's *Enigma della partenza* (1914) while the tiny original canvas is visible framed in the doorway. In retrospect this juxtaposition seems like an appropriate visual metaphor. The organizers have titled their exhibition using the commercial appeal of two internationally renowned modern masters, but, in the spirit of full disclosure, of the approximately 100 works on show, De Chirico's *Enigma della partenza* and Burri's *Sacco* (1954) are the only two lonely representatives of these artists' works. On the second floor a small side room displays Severini's *Danseuse articulée* (1915) across from one of the jewels of the gallery's own permanent collection, Benedetta Cappa Marinetti's *Velocità di un motoscafo* (1922-24). Yet here is the only nod to Futurist tendencies. Even if the De Chirico and Burri are visiting highlights of the Magnani Rocca Collection, why the apparent titular snub to Giorgio Morandi whose paintings and etchings form the critical and exciting core of this show? Ten of Morandi's still lives hang on the second floor and a full ten of the thirteen etchings on display in the graphic arts room of the top floor are by Morandi who was appointed Professor of printmaking at the Bologna Fine Arts Academy in 1930.

Promotional materials may claim that the intention of the show is to present works "side by side according to thematic or figurative suggestions and similarities," but other affinities take center stage. Over and above the institutional correspondences, it is the friendship between Magnani and Morandi that constitutes the most compelling "elective affinity" of a show titled for Goethe's 1809 novel on relationships, *Die Wahlverwandtschaften*. The remarkable number of Morandi works that Magnani owned, 50 in all, testify to a long-term friendship and intellectual rapport between the two men, dating from the time of Magnani's move to Emilia Romagna. In addition to the rare 1925 self-portrait currently displayed in Rome, is Morandi's *Natura Morta (Strumenti Musicali)* of 1941, which represents a unique homage to his musicologist friend. If the artist was selective about who owned his paintings, then the patron was similarly a careful and cautious collector who was reluctant to see himself as such. He viewed the objects of his affection as deserving of devout contemplation and as occupying the spaces of his mind as much as those of his home—a sentiment that surely resonated with Morandi's own views on art. Like Dr. Albert C. Barnes, Magnani created a public museum of his private residence, intending to preserve both the works of art and the carefully curated layout that he had chosen for them. The seat of the Magnani collection, the Villa dei Capolavori, as it is now known, opened to the public in 1990 and displays late nineteenth and twentieth-century artists next to one another in the original domestic setting.



In the past few years New York has been at the epicenter of an exciting upsurge in American awareness of Italian modern art. Guggenheim exhibitions on *Italian Futurism 1909-1943* (2014) and *Alberto Burri: The Trauma of Painting* (2015) have placed Italian protagonists in the limelight. The current show on Morandi at the Center for Italian Modern Art (CIMA), which runs until June 25, 2016, finds a transatlantic counterpart in the show at the Gallery of



Modern Art in Rome, and perhaps it could have capitalized on that international affinity. Unfortunately, the show under review can be seen to epitomize the broader need to rehabilitate many of Italy's museums. Accompanying wall texts offer little in the way of up-to-date critical assessment and corresponding translations are awkward at best and erroneous at worst, aspects that fail on this occasion to put the gallery in its best light.

Power and Pathos: Bronze Sculpture of the Hellenistic World

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

By Mary C. Sturgeon, University of North Carolina at Chapel Hill

The stunning exhibition of fifty large-scale Greek and Italic bronzes from the Hellenistic period is not to be missed. It is a triumph of international museum diplomacy and the only time that so many large-scale ancient bronzes have ever been brought together in one place. Works have been loaned by large museum collections in Athens, London, Los Angeles, Paris, and Rome, as well as by smaller ones, including Houston, Brindisi, Chieti, Mazara (Sicily), and Salerno. It was jointly organized by the Palazzo Strozzi in Florence, the J. Paul Getty Museum in Los Angeles, and the National Gallery of Art. A symposium on the exhibition is scheduled for March 18 and 19, 2016, at the National Gallery.

Each venue has had its own distinctive arrangement. The Washington exhibition has a few changes from the previous ones. The *Seated Boxer*, the *Croatian Scrapper*, the *Spinario*, and the *Head of Seuthes III* have returned to their home museums. Added in their stead are a *Runner* from the Villa dei Papyrii, the *Dancing Faun* from Pompeii, the *Striding Artemis and Deer* once in the Albright Knox Museum, and a *Lion Rider* from the Freer Sackler Gallery in Washington. Subjects range from everyday activities, such as an athlete scraping the oil from his body, to portraits of elite citizens and rulers. Extremes of age, emotion and states of life are key elements to discover in this exhibition.

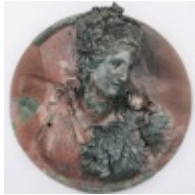


One sculpture that indicates the high quality, unusual effects, and endless variety of the Hellenistic bronzes is the *Dancing Satyr*. He twists with arms outstretched and head thrown back as he is caught in mid-leap. Dated late fourth to

early third century BC, this lithe figure was found in 1997/1998 in the sea north of Tunisia and resides in Mazara, Sicily, when not on tour. The creature's pointed ears and (missing) tail identify him as one of the mythical followers of the god Dionysos. The dancing satyr may have formed part of a monumental Dionysiac procession with multiple figures.

Comparatively few bronze sculptures have survived because of the intrinsic value of the material and the possibility of melting down bronze statues for reuse in other formats, as for weaponry, coinage, and even other bronze sculptures. Some statues were buried by earthquakes and volcanic activity; others were ripped from their original locations and displayed as war booty. Many were lost at sea as the Romans were conveying them to eager collectors to grace their villas. In fact, roughly 20% come from shipwrecks. Bronze statues have been found by chance by sponge divers, in the nets of lucky fishermen, and even by divers on vacation. One may have remained visible through the Middle Ages, a few have been known since the 1400s, and some have been found during excavation

A second outstanding example is the large medallion from Thessaloniki, ca. 150 BC, which displays a dramatic bust of Athena. The goddess wears an unusual helmet sporting a mask of the gorgon Medusa and a protective, feathery aegis. This remarkable piece probably decorated the front of a two-wheeled chariot designed for ceremonial use, which may have belonged to a royal family.



The wide-ranging origins of these bronzes attest to the broad diffusion of the Greek sculptural tradition and bronze casting technology after the conquests of Alexander the Great. Many were found in Greece, Italy, and Turkey, while others were discovered as far afield as Afghanistan (Ai Khanum), Pakistan (Peshawar Valley), Georgia (Tbilisi), Bulgaria (Šipka area), and Croatia (near Lošinj), as well as Egypt (Meroë), and Morocco (Rabat).



A third particularly beautiful sculpture is the draped figure of a boy that was found in Hierapytna, Crete, in 1958. This sensitive rendering shows the youth stopping to pull up his still-too-large mantle, as if pausing for a moment to ponder his uncertain future in the Greek world of the first half of the first century BC.

The play of emotions across his face is remarkable for one so young.

The technology of ancient bronze working is complex, and the process of making a large bronze is a reproductive one. Large bronzes were cast hollow, as solid bronze statues would be extremely heavy as well as intolerably expensive. The artist typically began with a model from which clay molds were pulled. Variations on the model could be introduced into the clay molds and the wax layer that covered them before casting by the lost-wax process. Large bronzes were often cast in pieces, which were joined after the bronze had cooled. Some bronzes may be understood as versions or editions of a single model. Examples of near-doubles include the *Piombino Apollo* and the *Statue of Apollo from Pompeii*, the *Runners* from the Villa dei Papiri at Pompeii, and the *Erotes Riding Lions* from Yemen.

When new, bronze sculptures varied in color. The Greeks preferred the shiny golden color of bronze with a high tin content, while the Romans created a deeper gray by adding lead to the copper. The color of the copper alloy could be enhanced with inlays of silver, as for diadems, and copper, used for the lips, male nipples, details in garments, even blood spurting from wounds. Bronzes could be gilded with gold leaf or foil. Technical analysis has even detected the insertion of red glass or stone in the inner corners of the eyes, which increased the life-like quality of the image.

The catalogue (edited by Jens Daehner and Kenneth Lapatin, Getty Publications, Los Angeles, 2015) is also outstanding. Eleven essays written by an international team of experts treat many aspects of the bronzes, including style, technique, regional production, polychromy, and details of fabrication. The catalogue entries provide perceptive insight into the sculptures. Superb photographs and an appendix on the alloy composition of select bronzes make this book essential for every college and research library. The inclusion of many photos of bronzes that are not in the exhibition creates a truly comprehensive publication on ancient bronze sculpture.

Leonardo da Vinci's Codex Leicester and the Creative Mind

By Alison C. Fleming, Winston-Salem State University

At his death in 1519 Leonardo da Vinci left behind a large cache of notes and drawings; about 7000 pages, bound and unbound, survive. Leonardo's notebooks are noted for the fact that the text was written in Italian (not Latin), and from right to left, in what is often described as "mirror script," and that they are filled with a wide array of drawings. The topics covered broadly represent all facets of the scientific and artistic observations—and connections between them—that he made throughout a lifetime of curiosity and an incessant search for knowledge.

Despite the extensive notes and drawings Leonardo compiled, few of them are on view to the public on a regular basis. Therefore, it is a treat when one of his notebooks is exhibited. The *Codex Leicester* (also known as the *Codex Hammer*) has toured worldwide—enjoying notable stops in

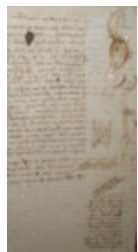


Sydney, Tokyo, and Dublin over the past fifteen years—thanks to the generosity of its current owner, Bill Gates. Most recently, the codex was the focus of an exhibition at the North Carolina Museum of Art in Raleigh, the East Coast venue of a three-city tour held this past year.

This codex was compiled during a period Leonardo spent largely in Milan, between 1506 and 1513. Perhaps inherited by the artist's pupil Francesco Melzi, it is thought first to have been bought by sculptor Giovanni della Porta, and then purchased by painter Giuseppe Ghezzi in 1690. Thomas Coke, subsequently the Earl of Leicester, acquired it in 1717. The Earl's estate retained possession of the codex at Holkham Hall until 1980, when it was purchased by American industrialist Armand Hammer. Microsoft co-founder Gates secured it at auction for almost 31 million dollars, in late 1994. It is the only manuscript by Leonardo da Vinci owned in North America.

Water is the dominant theme in the Codex Leicester. Most of the seventy-two pages deal with Leonardo's observations of water, practical advice he formulates based on these observations, and his resulting inventions. As the exhibition wall text states, these notes "reveal Leonardo's relentless intellectual curiosity, offering a glimpse into one of the most extraordinary minds in history."

Multiple pages reveal Leonardo's observations regarding the movement of water in nature, as well as in controlled environments, such as in a tank he created. He considers



tides and waves, the effects of air bubbles and air currents, of dropping stones in water, and of hitting a bowl of water. Folios 7v and 30r detail the movement of waters through the earth and on the surface of the moon, and a mechanism for measuring the speed of boat. The museum's accompanying description pronounces these pages as great examples

of Leonardo as the prototypical "Renaissance man and in many ways the first STEM thinker, delving into multiple disciplines in a creative and wide-ranging quest to understand and improve the world." While an apt description, he should properly be described as a "STEAM thinker" in the context of an art museum! Other pages highlight the best way to drain a swamp (26r), proper construction of dams along a river (27v) and the construction of bridges and weirs (7r), various relationships between water and gravity (3v), thoughts on controlling the flow of water (32r; 10v), the effects of erosion (16v), and aspects of water pressure (26r). Small

drawings extensively dot the margins of the pages, evidence of Leonardo's visual thinking.

The display of a manuscript such as the Codex Leicester is a challenge in the modern museum setting. This codex has been disassembled, allowing its eighteen sheets to be displayed in stations in the exhibit hall, with illuminated glass tops encasing each folded sheet, which can be viewed from both sides, thus showing four pages. Each page can be seen clearly, and accompanying text beneath each sheet describes the notes and drawings on each page. The room was dimly lit and painted dark gray, allowing the illuminated stations to function effectively. Modern technology allows the sheets to be preserved and protected, while being adequately viewed. However, the small pages posed a challenge when the exhibit was crowded: only a few people could view each sheet at a time. The pages consist predominantly of text that is nearly impossible to read, and



the drawings are mostly tiny and confined to the margins. Because the pages are thin the text can show through and further inhibit viewing. Due to the disassembled state the contemporary viewer loses all sense of the book, and the

order in which the notes were compiled. The viewer is always looking at two pages that were not originally adjacent in the bound notebook, so often the topics are not closely related. In the exhibit hall, two quotations and two small sections of wall text gave background on the artist and specifics on the codex, but the font of this text was too small for the large number of visitors. Two Codescope sections with touch screen monitors encouraged visitors to explore scans of the pages in greater detail, with translations, transcriptions or paraphrases of text, and captioned drawings. This technology, used to help the public interpret the codex, is one we can imagine would have been welcomed by Leonardo himself.

Bill Gates has spoken publically about the inspiration that this codex has provided to him, and his desire to share it with others has prompted frequent loans. In 2015 it was exhibited in Phoenix and Minneapolis before arriving in Raleigh in October. These museums all used the codex as a way to engage the public by creating connections to other works of art, stimulating conversation about topical issues, or celebrating innovation and entrepreneurship. The Phoenix Art Museum included in their exhibition works by other artists who reflect Leonardo's practices; this diverse group ranged from Claude Monet and Ansel Adams, to Harold Edgerton and Kiki Smith. The Minneapolis Institute of Art exhibited the codex in conjunction with Bill Viola's *The Raft*, a video in which a crowd is deluged by a wave, and designs by Scott Olson connected to the development of inline skates. In Raleigh the exhibit was planned to coincide with "The Worlds of M.C. Escher," the most comprehensive exhibition of the Dutch artist's work in the United States,

spotlighting Escher's creative responses to nature, science, and mathematics. Quotations by both artists adorned the gallery space leading to the exhibit halls; Escher's particularly acknowledged his debt to Leonardo, regarding the design of shapes and patterns. Contemporary viewers did not need to look far to understand the connections between the minds of these artists. Escher's *Rippled Surface*, a 1950 linocut and woodcut print, was inspired by Leonardo's observations on the movement of water. The 1948 wood engraving *Stars* was influenced by Leonardo's drawings of solid and skeletal geometric forms. While museum visitors would have come out in droves to see either exhibit, their juxtaposition was well thought out by the organizers, allowing the public a thoughtful examination of the myriad connections between art and science.

2016 WINTER/SPRING EXHIBITIONS

Dionysos Unmasked: Ancient Sculpture and Early Prints

[Art Institute of Chicago](#), Chicago

November 25, 2015 - February 15, 2016

This innovative collaboration between the Department of Ancient and Byzantine Art and the Department of Prints and Drawings examines Renaissance and Baroque printmakers' direct responses to Classical antiquity through the figure of Dionysos, the ancient Greek god of wine and theater. This exhibition juxtaposes ancient sculpture with prints from the fifteenth century through the eighteenth, with nearly 100 objects—pieces from the permanent collection, new loans of ancient art, and recently acquired works on paper.



Il Principe dei Sogni. Giuseppe negli Arazzi medicei di Pontormo e Bronzino

[Palazzo Vecchio](#), Florence

Closing February 15, 2016

For the first time since the Unification of Italy, the twenty tapestries commissioned by Cosimo I de' Medici from some of the most important artists of the Florentine Renaissance for the *Sala del Dugento* in Palazzo Vecchio have been reunited on the site for which they were originally designed. During the late nineteenth century, in fact, the Savoia family wanted some of them to be moved to Rome and since then they have never been exhibited together until now. This show also includes a multimedia section with high-definition documentaries and interactive instruments for going deeper into the history and technique of tapestry-making.

Power and Pathos: Bronze Sculptures of the Hellenistic World

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

December 13, 2015 - March 20, 2016



Power and Pathos presents some fifty bronze sculptures and related works, dating from the fourth century BC to the first century AD. They span the Hellenistic period when the art and culture of Greece spread throughout the Mediterranean and lands once conquered by Alexander the Great. Through the medium of bronze, artists were able to capture the dynamic realism, expression, and detail that characterize the new artistic goals of the era. This exhibition will feature works from renowned archaeological museums in Austria, Denmark, France, Georgia, Great Britain, Greece, Italy, Spain, Tunisia, the United States, and the Vatican. As only a small fraction of ancient bronzes survives—most were melted down over the centuries—this exhibition offers an unprecedented opportunity to appreciate the importance of bronze in antiquity and the innovations of Hellenistic sculptors. (see review above)

Alfons Mucha e le atmosfere Art Nouveau

[Palazzo Reale](#), Milan

December 10, 2015 - March 20, 2016



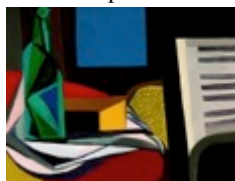
The exhibition recreates the elegant and sensual feeling of the era of Art Nouveau. At the center of the exhibition are over 100 works by the Czech painter and decorative artist Alfons Mucha, including posters and decorative panels. Mucha (1860-1939) was one of the most important interpreters of Art Nouveau, promoting a new powerful language through innovative visual art. His posters with female figures were popular across many parts of society, having a signature style that is still widely recognized today. Mucha's works are complemented by a series of ceramics, furniture, wrought iron, glass, sculptures and drawings by European artists and manufacturers from the same era.

Affinità elettive. Da de Chirico a Burri

[Galleria d'Arte Moderna](#), Rome

December 22, 2015 - March 20, 2016

The exhibition areas of the Galleria d'Arte Moderna presents masterpieces of the Fondazione Magnani



Rocca in Parma set next to the works of the Capitoline collection, according to similarities and formal inspirations, subjects and figurative schemes. The authors' identities, as well as the period involved in the

selection, from the Twenties until the Sixties in the Twentieth century, offers the occasion for new dialogues among the artists of the two collections, allowing a different and detailed study, sometimes unexpected, of the Italian cultural environment, from the metaphysical space of Giorgio de Chirico to the informal researches of Alberto Burri. (see review above)

Florence Capitale 1865-2015: I doni e le collezioni del Re

[Galleria d'Arte Moderna](#), Florence
November 19, 2015 - April 3, 2016



This exhibition celebrates the anniversary of Florence as capital city of Italy and, at the same time, shows King Vittorio Emanuele II's artistic tastes and passions. Beginning on November 18, 1865, when the Parliament was moved from Turin to Florence, Palazzo Pitti became the new king's residence, where he collected many works of art that represent and testify to his artistic style and enthusiasm. The show gives an illuminating snapshot of the palace appearance during that period.

The World in Play: Luxury Cards, 1430–1540

[Metropolitan Museum of Art](#), New York
January 20 - April 17, 2016

Only three decks of European hand-painted playing cards are known to have survived from the late Middle Ages. These include *The Cloisters Playing Cards*, which will form the core of this small exhibition highlighting one of the more intriguing works of secular art from The Cloisters Collection. Examples of cards from the earliest



hand-painted woodblock deck as well as fifteenth-century German engraved cards, north Italian tarot cards of the same period, and the finest deck from the early sixteenth century will complete the display. Collectively, the figures and scenes depicted on these cards reflect changing worldviews during a period of tumultuous social, economic, and religious change, charting the transition from late medieval to early modern Europe.

Carlo Portelli. Pittore eccentrico tra Rosso Fiorentino e Vasari

[Galleria dell'Accademia](#), Florence
December 22 - April 30, 2016

Carlo Portelli was a Florentine painter who lived and worked during the late Renaissance, mainly known by art experts than the "amateur public" that usually visits the museums of Florence. Portelli is an original, innovative, creative, and even uninhibited artist who dedicated



himself to conceptual painting. This exhibit shows about fifty of his works including paintings, documents, and drawings, among which there is the majestic altarpiece representing the Immaculate Conception realized in 1566, universally considered his most important masterpiece and, at the same time, his most irreverent work for representing a naked Eve in the foreground.

In the Age of Giorgione

[Royal Academy of Arts](#), London
March 12 - June 5, 2016

This fascinating exhibition seeks to unravel the complex web of influences that shaped the work of many of the most celebrated names in Renaissance art. Masterpieces by Giorgione will be displayed side by side with works by Giovanni Bellini, Albrecht Dürer, Titian, Sebastiano del Piombo and Lorenzo Lotto, among others. Visitors will also have the opportunity to rediscover Giovanni Cariani, a great but now unfamiliar artist in their midst. Together these important works chart the development of the idealized beauty, expressive force and sensuous use of color that we recognize today as the hallmarks of Venetian Renaissance painting. Through portraiture, religious paintings and the nascent genre of landscapes, witness a rapid revolution in style as it unfolds in a city on the cusp of its golden age.



Hubert Robert, 1733-1808

[Musée du Louvre](#), Paris
March 7 - May 30, 2016
[National Gallery of Art](#), Washington, D.C.
June 26 - October 2, 2016

A true man of the Enlightenment and one of the greatest creators of poetic images, Hubert Robert spent years in Rome, where he studied with the *vedutista* Giovanni Paolo Panini and painted Roman ruins. His remarkable artistic path led to the French court, where he produced some of the most spectacular decors in the brilliant decade that preceded the Revolution. He ended his distinguished career as the attentive and committed curator of the brand new Muséum Central des Arts de la République, later known as the Musée du Louvre. The exhibition aims to show the incredible diversity in the inspired artist's work through a varied collection of drawings, sketches, engravings, architectural capriccios, monumental paintings, and pieces of furniture.



Giorgio Morandi

[Center for Italian Modern Art](#) (CIMA), New York

October 9, 2015 - June 25, 2016



Featuring over fifty paintings, etchings, and drawings by the acclaimed Italian modernist, the installation marks the first time in decades that many of these works have been on

view in the US. The installation also presents select works from the very beginning of Morandi's career in the 1910s and from the very end of his career in the 1960s, shedding light on the influence the artist had on the emerging American minimalists.

Piero della Francesca. Indagine su un Mito

[Musei San Domenico](#), Forlì

February 13 - June 26, 2016



This is a much-anticipated exhibition of Piero della Francesca's art and its influence. Approximately 200 artworks will explore the concept of the mythic artist and demonstrate the influences of Piero della Francesca and his contemporaries Domenico Veneziano, Andrea Mantegna on modern artists such as Cezanne, Degas, Casorati, Carrà, Balthus and Hopper.

Correggio e Parmigianino. Arte a Parma nel Cinquecento

Il palazzo delle Scuderie del Quirinale, Rome

March - June, 2016



The exhibition, curated by David Ekserdjian, showcases art produced in Parma in the first half of the sixteenth century, notably by the masters Correggio and Parmigianino, with the goal of demonstrating how Italian Renaissance art was not limited only to the three main centers of Florence, Venice and Rome.

Aldus Manuzio. Il Rinascimento a Venezia

[Gallerie dell'Accademia](#), Venice

March 19 - June 19, 2016

The 500-year anniversary of Aldus Manuzio's death was celebrated by many "Manuzio 500" events in Italy. This exhibit follows with an in-depth exploration of how the publication of new Latin and Greek classics by the Aldine Press impacted Giorgione, Bellini, Cima da Conegliano, and Jacopo de' Barbari. A new Renaissance idea of nature and landscape as cradle of civilization and earthly paradise can be seen in Giorgione's landscapes,



Erasmus of Rotterdam.

the early drawings of Titian, the engravings of Campagnola and bronze statuettes of Andrea Briosco. An important section of the exhibit is dedicated to the close rapport between Manuzio and the northern Renaissance culture of

Botticelli Reimagined

Victoria and Albert Museum, London

March 5 - July 3, 2016

The celebrated images of Sandro Botticelli are firmly embedded in public consciousness and his influence



permeates art, design, fashion and film. This exhibition explores the ways in which artists and designers have reinterpreted Botticelli, including works by the Renaissance master in conjunction with other artists, from René Magritte to Andy Warhol.

Roman Mosaics across the Empire

[The Getty Villa](#), Los Angeles

March 30 - September 12, 2016

Roman decor was unique for the elaborate mosaic floors that transformed entire rooms into spectacular settings of vibrant color, figural imagery, and geometric design. Scenes from mythology, daily life, the natural world, and spectacles in the arena enlivened interior spaces and reflected the cultural ambitions of wealthy patrons. Drawn primarily from the Getty Museum's collection, this exhibition presents the artistry of mosaics as well as the contexts of their discovery across Rome's expanding empire—from its center in Italy to provinces in North Africa, southern Gaul, and ancient Syria.

Celebration: 125 Years of the Kunsthistorisches Museum Vienna

[Kunsthistorisches Museum](#), Vienna

March 8 - September 18, 2016

In 2016 the Kunsthistorisches Museum celebrates a special anniversary: 125 years ago, on October 17, 1891, the magnificent new building on Vienna's Ringstrasse was formally opened to the public.



To commemorate this event, the departments of the Kunsthistorisches Museum are collaborating on a major exhibition. They will examine different aspects of European

festival culture at courts, cities and the countryside, and will review their evolution from the late Middle Ages and Renaissance to the eighteenth century. Courtly banquets where guests enjoyed merrymaking, drinking, dance and music form the nucleus of the exhibition, with a special

emphasis on Habsburg palaces and capitals. The adjoining galleries showcase public festivities such as processions, festive entries and tournaments staged to honor coronations, weddings and birthdays, but also to celebrate carnival, religious feast-days, or market days, where dressing-up or role games temporarily suspended the restraints of everyday life.

For regional exhibitions in Italy, see the “Mostre in Evidenza” section of the [Ministero dei Beni e delle Attività Culturali e del Turismo](#) (MiBACT) website.

NEWS AND NOTES

Leonardo Studies, a new periodical for research on Leonardo da Vinci will be published by Brill. The new series *Leonardo Studies* will accept articles of about 10,000 words that concern all aspects of Leonardo, but especially water, architecture, and nature. Volume I, a Festschrift for Carlo Pedretti entitled *Illuminating Leonardo*, offers twenty-five articles representing the latest research on Leonardo. If you are interested in submitting an article for the next volume, please contact the editors, [Constance Moffatt](#), and [Sara Tagliagamla](#).

The Andrew Ladis Trecento Conference will take place in New Orleans, November 10-13, 2016. Paper proposals discussing art historical problems, issues, and ideas that focus on the arts of Italy during “the long fourteenth century” (late Dugento through early Quattrocento) will be accepted until February 20, 2016. For details, see [the IAS website Conferences page](#).

A monumental art heist occurred at Museo Civico at Castelvecchio, Verona on November 20, 2015. Armed bandits stole seventeen works, including masterpieces by Tintoretto and Rubens, Bellini’s *Saint Jerome*, Giovanni Francesco Caroto’s *Portrait of a Child With a Drawing*, and the *Madonna of the Quail* by Pisanello. [Verona’s mayor Flavio Tosi stated](#) that this must have been a “commissioned theft” with works going to a private collection. Others fear it was planned by ISIS and the paintings may be held for ransom. A complete list and photos are found on the [Interpol website](#).

Mantua was named the Capitale italiana della cultura 2016 and will receive one million euros for cultural development. The civic museums, starting with the Palazzo del Te and Palazzo Ducale, will be placed online to increase accessibility; the *centro-storico* will receive a face-lift, and tourism will be enhanced. The celebration opens officially in March with [an exhibition of contemporary art](#).

As part of the Protecting Cultural Heritage initiative by Italy and Jordan, a photo exhibition of stolen and recovered cultural items was held at the United Nations headquarters in New York City December 14-24, 2015.

To join the conversation and support the protection of cultural heritage from destruction and/or illicit trafficking, use the #ProtectHeritage hashtag on social media.

The Italian Embassy website “ItalyinUS.org” maintains a [monthly national calendar of Italy-related events](#) which might otherwise be missed. For example, a lecture series “Undiscovered Italy” at the 92nd St. YMCA, New York City, benefits the non-profit organization [Save Venice](#).

The installation piece “Dove andiamo a ballare questa sera,” at *Museion* in Bolzano was thrown out by the cleaning crew who thought the party decor with old champagne bottles were trash. [Italian art critic Vittorio Sgarbi](#) told NBC news, “The fact that the museum could simply pick the pieces from the trash bin and put them back together shows you that wasn’t art in the first place.”

Benozzo Gozzoli’s Madonna della Cintola was welcomed home to Montefalco (Perugia) after 167 years in the Vatican Museums. The Museo San Francesco experienced a record 60% rise in visitors, and the altarpiece’s stay will be prolonged until April 30, 2016.

The Foundation of Cosmopoli, a drawing by Florentine Jacopo Zucchi, was recently acquired by the [Morgan Library & Museum](#). Zucchi’s drawing is the Morgan’s most important purchase of an Italian Renaissance drawing in more than ten years.

Roger Crum presented the keynote address, “Paradise Lost, Eden Remade, and Italy Brought Home as Substance, Sign, and Souvenir,” at the Symposium for the Association of Scholars of Christianity in the History of Art (ASCHA) on February 2, 2016, at the Wesley Theological Seminary in Washington, D.C.

Jesse Locker presented a lecture at American University on February 3, 2016, before the CAA Reception in the Katzen Art Center in the same building. The title was “Artemisia Gentileschi, *pittrice famosa*: New Directions in Artemisia Scholarship.”

Congratulations to IAS members who have recently published books: Erin E. Benay and Lisa M. Raffanelli, Lynn Catterson, Liana De Girolami Cheney, Annette Condello, A. Victor Coonin, Douglas N. Dow, Adrian R. Duran, Diana Hillier, Evelyn Karet, J. Nicholas Napoli, Lorenzo Pericolo, Mark Rosen, and Nino Zchomelidse. You can purchase these books through the Amazon link on [the Member Publications page](#), which earns IAS a small percentage return.

Congratulations to IAS members who have recently published articles: Charles Burroughs, Jean Cadogan, Liana De Girolami Cheney, Jodi Cranston, Martha Dunkelman, Gillian B. Elliott, Luba Freeman, Frances Gage, Sharon Hecker, Kathryn McHale, Steven F. Ostrow, Mark Rosen,

Lorenzo Pericolo, and Anna K. Tuck-Scala. Please see [the Members Publications page](#) for specific titles.

Italian Art Society Membership and Donations

Please join or renew your IAS membership today. Members are encouraged to pay on-line through our user-friendly website. If you wish to send a check, please direct it to Martha Dunkelman, IAS Treasurer, 90 Riverside Drive, #16C, New York, New York 10024. There are now four levels of membership. The IAS will continue to offer Student membership at \$20 and Regular membership at \$30. A new Patron membership at \$60 allows generous members to support programming, awards, and additional endeavors, including our Thirtieth Anniversary celebration in 2017. A Benefactor/Institutional membership at \$100 has also been added. Institutional members include programs, institutions, or universities that want to promote the study of Italian art and architecture through support of the IAS. Thank you for your continued membership. Please encourage students, colleagues and institutions 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 prehistory 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, as well as research and publication grants. 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 Martha Dunkelman, treasurer@italianartsociety.org

Newsletter Contributions and Notices

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the spring issue, we are looking for reviews of winter shows listed in the exhibition section, news of recent conservation campaigns in Italy, and articles on research topics or new methodologies. If you are interested in writing a feature (approximately 800-1200 words), please contact the editor anytime, or by March 15-April 1 for the next issue. 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.

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