President’s Message from Sheryl E. Reiss

September 1, 2016

Dear Members of the Italian Art Society:

I would like to begin this message by sharing with you some changes to our Board, Executive Committee, and Publications team. Dr. Karen Lloyd (Stony Brook University), who has served as a member of the Program Committee since 2014, has been appointed Acting Vice President for Program Coordination until February 2017. Karen is a specialist in the art of early modern Rome, with particular emphasis on patronage and collecting at the papal court, as well as sculpture and the work of Gian Lorenzo Bernini. She is the author of essays on Bernini’s relationships to the Barberini and the Altieri; the political significance and transport to France of Bernini’s equestrian Louis XIV; and co-editor of A Transitory Star: The Late Bernini and his Reception (Berlin: De Gruyter, 2015). She is currently completing a book manuscript provisionally titled The Art of Nepotism in Early Modern Rome, which examines how papal nepotism was defined and defended through the visual arts from the late sixteenth to the late seventeenth centuries. We are deeply grateful to Karen’s predecessor Frances Gage, who will remain on the Program Committee until February 2017.

In a significant restructuring of how our publications program is organized, on July 1 of this year Newsletter Editor Alison Fleming (Winston-Salem State University) became our first Publications Coordinator. Both the Newsletter Editor and IASblog Editor will now report to the Publications Coordinator, who will serve as an officer on the Executive Committee. This new position was created to coordinate more closely the work of the IAS Newsletter and IASblog; eventually we hope to establish a Reviews Editor position, the holder of which will also report to the Publications Coordinator. On July 1 of this year Alison welcomed two new editorial assistants to the Newsletter, Justinne Lake-Jedzinak and Livia Lupi, for whom see the notice by Alexis Culotta below. Thanks are due to Emerging Scholars Committee member Jennifer Griffiths, who previously assisted with the Newsletter. We are also delighted to announce that on July 1, Alexis (American Academy of Art, Chicago) became Editor of IASblog. Alexis succeeds founding IASblog Editor Anne Leader, who oversaw remarkable growth of the Blog, which began in July 2013 and currently has nearly 9000 followers who rely on it for notes on Italian art, architecture, and visual culture from prehistory to the present. The IAS wishes to express its heartfelt thanks to Anne for establishing and editing this very important part of our publications program. We also wish to welcome our new IASblog staff writers Paola Bonino, Jean Marie Carey, Livia Lupi, and Ioannis Tzortzakakis, who will write blog posts along with Costanza Beltrami and Martina Bollini who are continuing in this role. Finally, our thanks are due to Adriana Baranello and Martina Tanga who served as Blog staff writers July 2015-July 2016. For more, please see below.

I am also pleased to let you all know that we are in the process of changing our “Member Publications” page to a new format. We will be publishing news of recent publications three times per year (in February, May, and September). Current members are encouraged to submit notices of books, articles, and essays published in 2016 to Newsletter editorial assistant Livia Lupi at memberpubs@italianartsociety.org.

Since I last wrote to you all in May, our membership has grown by more than thirty, with over 460 members as I write, just about where we were last year at this time. As we did in 2015, we will be holding a membership campaign this fall, this time combined with a fund raising campaign to help support our many endeavors including grant giving, sponsored sessions at a number of conferences, mentoring opportunities, and social events. New members and renewing lapsed members who join on or after September 1, 2016 will receive up to four extra months of membership.
I would like to encourage all IAS members to become more involved with the Society by seeking nomination for open Board, officer and committee positions. Any member of the IAS in good standing may be nominated (or self-nominated) for the vacancies listed on the IAS website. This year’s deadline for nominations and self-nominations is October 1, 2016. Please send inquiries and nominations to Nominating Committee Chair Janna Israel. Other ways to become more involved include applying for a grant or travel award, proposing a session or paper in an IAS sponsored session, or serving as a mentor. The IAS 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.

The seventh annual IAS/Kress Lecture in Italy took place on Wednesday, June 1, 2016 at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies in Florence. Professor Megan Holmes (University of Michigan), presented a lecture titled “New Perspectives on the Reception of Florentine Panel Painting: Interpreting Scratch Marks.” This is the second time that the IAS/Kress Lecture in Italy has been held in Florence and the first time at an institution with American ties. For a detailed account of this event, please see my write-up below. Next year’s lecture will take place in Bologna in the Aula Magna of the former monastery of Santa Cristina, which now houses the Arts Department of the University of Bologna. Proposals to present the Eighth Annual IAS/Kress Lecture, on a topic related to Bologna or its environs, will be due in early January.

The upcoming fall deadline for the new award we inaugurated last year, the IAS Conference Travel Grant for Modern Topics, is October 1, 2016. A minimum of $500.00 will be provided to subsidize transoceanic travel to present a paper in an IAS-sponsored session on the art or architecture of Italy from the early nineteenth century to the present. This grant was established to fill the gap resulting from the IAS/Kress International Travel Grant’s restriction to fund topics up to the early nineteenth century only. The deadline for the IAS Travel Grant for Graduate Students and Emerging Scholars, which funds travel to a conference at which the Italian Art Society has a presence, is November 1, 2016. As we have done for the past few years, in 2017 we will provide occasional, partial support for conferences and/or study days organized by other organizations. Thus far we have committed to provide support for a study day titled “Post It: Reconsidering the Post Modern in Italian Art and Performance since 1965” at the Center for Italian Modern Art (CIMA) in New York City, just before CAA (see below for more information and the Call for Papers) and a panel on the conservation of Raphael’s Ambrosiana cartoon for the School of Athens that will take place at the Midwest Art History Society (MAHS) annual conference at the Cleveland Museum of Art in April, 2017. Please send inquiries to president@italianartsociety.org.

On Friday, May 13, 2016, the Italian Art Society sponsored two sessions at the 51st International Congress on Medieval Studies in Kalamazoo, MI. The sessions, organized by Marius B. Hauknes (Johns Hopkins University) and Alison Locke Perchuk (California State University, Channel Islands, former IAS Treasurer), highlighted new research on – and new ways of thinking about – the visual and material cultures of medieval Rome. Each panel had well over 100 in attendance. The sessions were followed by a reception enjoyed by about 35. Next year the IAS will sponsor two sessions at Kalamazoo: “Digital Reconstructions: Italian Buildings and their Decorations organized by Kaelin Jewell (Temple University) and Amy Gillette (Temple University) and “Obscured by the Alps: Medieval Italian Architecture and the European Canon,” organized by Erik Gustafson (George Mason University). The deadline for paper proposals for Kalamazoo 2017 is September 15, 2016.

Last month the IAS sponsored two sessions at the annual meeting of the Sixteenth Century Society & Conference (SCSC) in Bruges, Belgium, which will took place August 18-20. The first session, “Co-petition: testing the Boundaries of Cooperation and Competition” was organized by IASblog Editor Alexis Culotta (American Academy of Art, Chicago). The second, “The Holy Republic of Venice,” was organized by Allison Sherman (Queen’s University) and Eveline Baseggio Omiccioli (State University of New York, FIT) and was chaired by Patricia Fortini Brown (Princeton University). Along with the Historians of Netherlandish Art and the Flemish Research Centre for the Arts in the Burgundian Netherlands, the IAS co-sponsored a special event at Groeningemuseum in Bruges. Attendees were welcomed by Dr. Till-Holger Borchert, Director Musea Brugge, with a brief introduction to the Flemish Research Centre by Dr. Vanessa Paumen, the center’s coordinator. Dr. Anne Van Oosterwijk, Assistant Curator of Old Master Paintings, at the Groeningemuseum presented a lecture on sixteenth-century painters’ workshops and practices in Bruges, after which a reception for 100 guests was held in the museum, which was open for visits to the galleries. See below for additional photos.

Next February, the IAS will sponsor a 90-minute session at the annual meeting of the College Art Association in New York City titled “Italianità diversa: Diversity and Multiculturalism in Italian Art,” which has been organized by Jennifer Griffith (American University of Rome and Iowa State University in Rome). This fall the IAS is accepting proposals for its 90-minute sponsored session at CAA 2018 (Los Angeles). Members interested in organizing a panel on any topic of Italian art (broadly conceived) should send
required materials to the IAS Program Committee Chair, Deadline November 18, 2016. Members may also submit proposals for their own sessions or those chaired by others, but if accepted by CAA they will not be identified as sponsored by the IAS.

In addition to our sponsored session at CAA, the IAS will hold its annual members’ business meeting to which you are all cordially invited. This year’s somewhat abbreviated meeting will take place on the evening of Friday, February 17, 2017, and will precede a gala reception to celebrate the thirtieth anniversary of the founding of the Italian Art Society. The meeting and reception will both take place at the beautiful New York restaurant Il Gattopardo (13-15 West 54th Street, New York, NY, 10019, less than a block from CAA’s conference headquarters, the New York Hilton, Midtown). At the event we will honor several early presidents of the Italian Art Society: Sharon Dale, Diane Cole Ahl, Gary Radke, Anita Moskowitz, and John T. Paoletti. The early history of the IAS may be found on our website. In response to the survey sent out this summer, space for the reception will be limited to 100 members. Invitations for the reception will be sent our early next year, so please be sure to RSVP promptly and please mark your calendars for CAA in New York in 2017!

The IAS also seeks session proposals for the annual meeting of the interdisciplinary American Association of Italian Studies (A AIS), which will take place in Columbus, Ohio, April 20-22, 2017. Next year the conference is co-sponsored by the Canadian Society for Italian Studies. Members interested in putting together a panel or linked panels on any topic of Italian art (broadly conceived to include also architecture, fashion, cinema, etc.) should send required materials to the IAS Program Committee Chair, Deadline November 18, 2016.

Next spring the IAS will sponsor five sessions at the 63rd annual meeting of the Renaissance Society of America (RSA) in Chicago, IL, March 30-April 1, 2017: “Altarpieces on the Move: Religious Art Redeployed in Early Modern Italy,” organized by Gail Feigenbaum (Getty Research Institute) and Sandra Richards (Department of Canadian Heritage, Government of Canada); “Eternal Painting? The Meaning and Materiality of Copper Supports,” organized by Sally R. Higgs (Courtauld Institute of Art) and Alexander J. Noelle (Courtauld Institute of Art); “Trecento Art beyond Italy,” organized by Amy Gillette (Temple University); and two linked sessions, “Lying in State: The Effigy in Early Modern Italian Funerary Arts ca. 1400 - ca. 1650,” organized by Lara Langer (CASVA). Finally, at the 70th annual conference of the Society of Architectural Historians (SAH) in Glasgow, Scotland (June 7-11, 2017), the IAS will sponsor a session co-organized by Marius Hauknes and Alison Locke Perchuk titled “Rethinking Medieval Rome: Architecture and Urbanism.” IAS Acting Vice President for Program Coordination Karen Lloyd (programs@italianartsociety.org) is pleased to welcome proposals from members interested in organizing an IAS-sponsored session (or sessions) at any of the conferences where we have a presence.

The Society’s Emerging Scholars Committee (ESC) invites all mid-career and senior society members to share their expertise with our early-career members. All potential mentors and mentees should take the mentoring survey to start the process. Please contact Antje Gamble, ESC Chair, with any questions.

I encourage you all to visit our website and to explore our ever-expanding social media presence overseen by Heather Graham, which includes our IAS Facebook page (with nearly 2500 likes), our IAS page on Academia.edu (with 317 followers), the IAS Emerging Scholars Facebook Group, and our Twitter feed (@ItalianArtSoc). Along with her above-mentioned staff writers, IASblog Editor Alexis Culotta oversees our blog on Tumblr and always welcomes contributions, while Newsletter Editor Alison Fleming keeps us connected to the world of Italian art and architecture through this Newsletter. 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 your friends, colleagues, and graduate students to join the IAS, which is doing so much to enhance the scholarship and networking opportunities of its members. I send you my very best wishes for the new term and for a wonderful autumn.

Con un saluto a tutti voi,
Sheryl

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**ITALIAN ART SOCIETY NEWS**

At 3:36 a.m. on 24 August 2016, a 6.2 magnitude earthquake struck central Italy. With an epicenter in Umbria, 100 miles northeast of Rome, the violent tremors leveled communities including Amatrice, where recovery efforts are ongoing. At least 290 deaths have been reported. As damage continues to be assessed and death toll numbers rise, the Board, Executive Committee, and membership of the Italian Art Society send heartfelt condolences to the people of Italy. For information on how to help with donations, please see the Italian Red Cross page as well as the IASblog.

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**News from IAS Publications**
By Alexis Culotta, IASblog Editor

It is an exciting time within the realm of IAS Publications! With IAS’s growth in membership and the continued success...
of the IASblog, as mentioned above, we've restructured our Publications division to reflect these changes in demand.

Newsletter Updates
Publications Coordinator and Newsletter Editor Alison has also welcomed a team of two editorial assistants to help streamline the process by which IAS shares news on exhibitions and member publications.

Justinne Lake-Jedzinak is a Ph.D. student at Bryn Mawr College studying Renaissance and Baroque Italian art with Professor David Cast. Her research interests include theories of early modern portraiture, with a particular focus on images of saints within the context of Tridentine reforms. Justinne will be primarily responsible for compiling the exhibition listings.

Livia Lupi has also joined the Newsletter Staff, taking on the task of organizing the News and Notes section, especially the reorganization of the member publications. Livia Lupi earned an M.A. from the Courtauld Institute of Art and recently submitted her Ph.D. thesis at the University of York. She is currently engaged in a project exploring contacts between the Eastern and the Western Christian world during the fourteenth century.

For the most recent newsletter and also past issues, please visit the IAS Newsletter page.

IASblog Updates
With just under 9,000 followers in mid-August, the IASblog has continued to see success in its support of all things Italian. As noted by Sheryl Reiss above, on July 1 IASblog welcomed a several new staff writers to complement our returning writers, Costanza Beltrami and Martina Bollini. Joining the team are Jean Marie Carey, Paola Bonino, Livia Lupi (who is also serving as a Newsletter Editorial Assistant), and Ioannis Tzortzakakis.

Jean Marie Carey is a Ph.D. student at the University of Otago in New Zealand and a visiting scholar at Universität Kassel in Germany. She investigates the legacy of the historical avant-garde in contemporary representations of animals.

Ioannis Tzortzakakis has studied Archaeology (Aristotle University of Thessaloniki), Humanities (The Open University, UK), History of Art (University of Crete), and Museology (Aristotle University of Thessaloniki). He is currently an art history doctoral student (Aristotle University of Thessaloniki, School of Architecture). Ioannis has worked as archaeologist and has been involved in art history and museology projects, in Italy, France and Greece. He is a contributor to the Allgemeines Künstlerlexikon (AKL) published by De Gruyter, and has recently published a book on Giorgio Vasari and corpus linguistics, by CreateSpace.

Paola Bonino graduated with a dual degree in Italian Literature (University of Bologna, Italy) and Visual Arts (IUAV University, Venice, Italy; Hochschule für Künste, Bremen, Germany). She also attended the post-master international curatorial program at the École du Magazine (Grenoble, France). She currently runs the contemporary art space Placentia Arte (Piacenza, Italy), and she is a contributor for the contemporary art magazine, Juliet.

More on the IASblog Staff can be found here. If you do not do so already, follow IASblog today! If you have a topic on which you'd like to write a blog article, please contact IASblog Editor Alexis Culotta.

Seventh Annual Italian Art Society/Samuel H. Kress Foundation Lecture in Italy presented by Professor Megan Holmes (University of Michigan). Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, June 1, 2016
By Sheryl E. Reiss, IAS President

Since 2010, with generous funding from the Samuel H. Kress Foundation, the Italian Art Society has organized a series of lectures in various cities in Italy in order to promote intellectual exchange between North American art historians and the international community of scholars living or working in Italy. Selection of speakers in this series is competitive and open to senior and well-established scholars. The seventh annual IAS/Kress Lecture in Italy took place on Wednesday, June 1, 2016, at 6:00 p.m. in the Gould Auditorium of Villa I Tatti, The Harvard University Center for Italian Renaissance Studies in Florence. Professor Megan Holmes (University of Michigan), presented a thought-provoking lecture titled “New Perspectives on the Reception of Florentine Panel Painting: Interpreting Scratch Marks.”

The IAS is deeply grateful to Dr. Alina Payne, the Paul E. Geier Director of the Villa I Tatti, for hosting the Seventh Annual IAS/Kress Lecture at the Villa. We are also indebted to Jonathan Nelson, formerly I Tatti’s Assistant Director for Academic Programs and Publications, for much assistance in organizing the event. The IAS also wishes to thank our Events Coordinator Gilbert Jones for organizing the reception, which was held outside the Gould Auditorium. I Tatti’s Administrator Angela Lees and IAS member Gail Solberg also assisted with the reception.
Nearly eighty people attended, including English speaking art historians, historians, and literary scholars along with Italian and German art historians. Inclement weather meant that some who had planned to attend the lecture did not do so. This impediment notwithstanding, the audience was the second largest we have ever had for an IAS/Kress lecture. Members of the audience included many distinguished scholars, among them Eve Borsook, Richard Goldthwaite, Nerida Newbingen, and Margaret Haines. IAS Treasurer Martha Dunkelman also attended the lecture, as did IAS Past President Diane Cole Ahl. There were also a number of graduate students from several countries in the audience. I Tatti’s director Alina Payne welcomed attendees to the lecture and said a few words about the history of the IAS Kress/Lecture series. IAS President Sheryl E. Reiss followed, expressing gratitude to the Kress Foundation for its generous support of the lecture, introducing the Italian Art Society and its mission to attendees unfamiliar with the organization, and finally introducing and welcoming Professor Holmes. A program announced the title of the lecture, provided an abstract, explained the purpose of the lecture series, and described the missions of the IAS and the Kress Foundation, acknowledging its generous support.

Megan Homes was selected from an impressive pool of applicants working on a range of Florentine and Tuscan topics. Professor Holmes’s scholarly interests include Italian Renaissance social and cultural history, miraculous images and image cults, popular religion, monasticism and the arts, early modern print culture, and iconoclasm. She has published numerous journal articles and contributions to collections of essays and is the author of two books: Fra Filippo Lippi the Carmelite Painter (1999, Yale University Press) and The Miraculous Image in Renaissance Florence (2013, also with Yale), the latter receiving the 2015 College Art Association’s Charles Rufus Morey Award. She is currently working on a short book on the scratching and marking of Italian panel paintings, circa 1250-1550. Material presented in Professor Holmes’ IAS/Kress lecture was drawn from her research for this book project.

In her lecture Professor Holmes presented new research on the scratching and modification of Italian Renaissance panel painting, with special attention given to Florentine examples. Surviving physical evidence, she argued, suggests that people scratched representational images to a much greater extent than is currently acknowledged in the art historical literature. Holmes proposed that these markings date from the late medieval and early modern periods. She described her methodology for this challenging project: building up a corpus of convincing examples, searching for textual evidence and documentation, taking into account conservation interventions, and considering the question of display and access to the panel paintings. She then situated the “scratching acts” in relation to current scholarly debates about “iconoclasm” and “graffiti,” arguing that these markings and modifications should be interpreted in constructive terms, as forms of reception and response, rather than as acts of “vandalism.” She focused on a number of examples from the religious and domestic spheres, looking at altarpieces and cassoni. Lively discussion followed the lecture—during the formal Q&A period, the reception, and dinner conversation (as well as in follow-up emails to the speaker). Holmes was asked how she is able to date the scratching more convincingly to the late medieval and early modern periods, with excellent suggestions offered by the audience of dated examples where portraits and coats of arms were modified, and some texts referring to related practices. She was asked, too, about her claim that the practice of marking panels offers insight into the responses of non-elites, given that many of the scratched works were originally located in family chapels and less accessible ecclesiastical spaces, as well elite domestic residences. Valuable suggestions were made for considering altarpieces both in situ and those that have been dismembered, but where there is scratching evident on the now dispersed panels. She was asked about transformative marks, like candle burns, that index devotional use of panels.

Many audience members offered excellent examples of panel scratching that they have encountered, adding to Holmes’s growing corpus. The response, overall, was very supportive of Holmes’s general thesis, but was also constructive in complicating the issues and questioning certain arguments and evidence.

The IAS wishes to express its profound gratitude to the Samuel H. Kress Foundation for its support of the IAS/Kress Lecture Series in Italy and for our other endeavors. Kress support is essential to our mission to promote the study of Italian art and architecture in the periods supported by the Foundation.

Call for Papers: “Post It: Reconsidering the Post Modern in Italian Art and Performance since 1965”
By Ilaria Conti, Exhibition and Program Associate, Center for Italian Modern Art, NY
The Center for Italian Modern Art (CIMA) in New York City is pleased to host a conference, co-sponsored by the Italian Art Society, exploring issues of postmodernism in Italian art and performance since 1965. It will take place Tuesday, February 14, 2017, prior to the College Art Association meeting. This program follows the wonderful “Untying the Knot” program organized by Sharon Hecker and Marin Sullivan, held at CIMA and co-sponsored by the IAS in February 2015. Depending on the caliber and quantity of submissions received, the program may run two days rather than one (February 13-14). We hope that, as before, this will be an opportunity for scholars interested in modern Italian studies to gather to meet, share ideas, discuss their work, and plan future projects and collaborations.

The program is being organized by CIMA in conjunction with its fourth season exhibition dedicated to Giorgio de Chirico and Giulio Paolini. The show presents these artists together for the first time, through rare historical works and site-specific installations, revealing the deep connection between de Chirico and the rise of conceptual art. Highlighting Paolini and his appropriations of de Chirico's work, it is focused around three themes key to both artists: the enigma, the self-portrait or the idea of the double, and the exploration of classical antiquity.

The Call for Papers is currently open and can be accessed at http://www.italianmodernart.org/wp-content/uploads/2016/08/Call-for-Papers-Post-it-CIMA.pdf.

Submissions to info@italianmodernart.org are due by Monday October 17. Selected applicants will be notified by November 18, 2016.

Attendees of the 2015 conference will be pleased to learn that Bloomsbury Academic Publishing will be publishing the edited volume Postwar Italian Art History Today: Untying ‘the Knot’, due out in 2017.

There are several upcoming conferences where the Italian Art Society will have a presence. As such, there will be receptions or events hosted by the Italian Art Society at each of these scholarly gatherings. Please note that with the exception of receptions at College Art Association and Kalamazoo, the events are very much in the planning stages. If you are attending one of the upcoming conferences and would like to work with me on planning and hosting an event please email me at events@italianartsociety.org.

2017 IAS Events:

**College Art Association**
February 17, 2017
Annual IAS Members’ Business Meeting and Thirtieth Anniversary Celebration
5:30-8:30 PM
Ristorante Il Gattopardo, 13-15 W 54th St, New York, NY 10019

**Renaissance Society of America**
March 30 – April 2, 2017
Chicago, IL

**American Association for Italian Studies**
April 20-22, 2017
Columbus, OH

**International Congress on Medieval Studies**
May 12, 2017
Kalamazoo, MI
5:15-6:45 PM
Fetzer Center
This reception will be co-hosted with the International Center for Medieval Art

**Society of Architectural Historians**
June 7-11, 2017
Glasgow, Scotland

**Sixteenth Century Society Conference**
October 26-29, 2017
Milwaukee, WI

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**Italian Art Society Events: Past and Future**
By Gilbert Jones, IAS Events Coordinator

On Friday August 19, the Italian Art Society co-hosted a reception with the Historians of Netherlandish Art and the Flemish Research Center at the Sixteenth Century Society Conference in Bruges. According to those in attendance, the reception was thoroughly enjoyable and it was nice for IAS members and others to catch up with colleagues, old and new.

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**SPECIAL FEATURES**

**A Digital Hypnerotomachia Poliphili**
By Eric Wolf, Head Librarian, The Menil Collection

The Menil Collection Library is pleased to announce that we have begun creating digital surrogates of some of the treasures of our Special Collections. The foremost of our holdings, and one that I believe will be of interest to the
members of the Italian Art Society, is our 1499 first edition of the Hypnerotomachia Poliphili, printed in Venice by Manutius. Our copy is complete, in excellent condition, and bound in a period vellum binding, all photographed and accessible in our digital surrogate.

Access to our surrogate is free and open to all, via the Getty Research Portal: http://portal.getty.edu/books/menil_54048 or through the Menil library catalogue at https://menil.follettdeny.com.

This volume entered the collection of the Menil Foundation in 1982 (five years before the opening of the museum in 1987). While the provenance of our copy is by no means complete, it is thought to have been in the collection of the Italian writer Giuseppe Beltramelli (1743-1815) of Bergamo and contains annotations thought to be in his hand (see Catalogue #66 of William H. Schab Gallery, New York, 1984, cat. no. 18). Our copy is also a rare example in still being bound in a period binding.

The Hypnerotomachia Poliphili is the third rare book the Menil Collection Library has digitized since beginning this project last year, joining our copy of the 1875 parallel French and English version of Edgar Allen Poe’s The Raven, illustrated by Edouard Manet, and Phillis Wheatley’s 1773 Poems on Various Subjects, Religious and Moral, thought to be the first printed book by an African American author. We are also working concurrently on digitizing and cataloguing exhibition ephemera working toward the goal of having digital surrogates of all of our gallery guides from our founding in 1987 to the present available via our library catalogue and the Getty Research Portal. To date we have captured and catalogued 75 gallery guides, including our 2010 exhibition Maurizio Cattelan (http://portal.getty.edu/books/menil_72619).

As we move forward with these projects, more electronic surrogates of books and ephemera of relevance to Italianists will become available, as our holdings in Italian art and books are quite strong. Rare books in our Special Collections of potential interest to members of the Italian Art Society range from classic treatises on architecture and perspective such as the 1569 Latin edition and the 1584 Italian edition of Sebastiano Serlio’s Tutte l’Opera d’Architettura and a 1583 Le due regole della prospettiva practica of Vignola to twentieth-century avant-garde works such as Filippo Tommaso Marinetti’s Les Mots en Liberté Futuristes of 1919. However, our intents are not to comprehensively digitize our Special Collections, but rather to selectively target holdings of particular strength and usefulness to our various constituents, and to help give scholarly access to works that currently lack good digital surrogates and cataloguing. To this end we invite you to search our catalogue and suggest works in our collection that might be of special significance and value for us to consider digitizing sooner. Our goal is to digitize at least five Special Collections books per year moving forward. Please direct any suggestions to me at ewolf@menil.org and we will consider prioritizing suggested titles in our queue (and please only suggest one item at a time, as we already have a number of items awaiting digitization).

We further invite feedback in how you might be using our Hypnerotomachia Poliphili and other digital surrogates in your teaching and scholarship. This is of great value to us as it further helps us determine priorities in moving forward in identifying the best candidates in our Special Collections for such treatment. Such information is also critical to us as we budget time and (limited) resources to these labor-intensive projects.

Our digitization efforts would not have been possible without the help of many people, both in the Menil Collection and beyond. At The Menil Collection I would particularly like to thank Assistant Librarian Lauren Gottlieb-Miller, Digital Assets Manager Consuelo Gutierrez, Imaging Services Specialist Margaret McKee, and summer intern Caitlin Young for all of their hard work. Thanks are also due to Kathleen Salomon and Anne Rana at the Getty Research Institute for accepting our contributions and helping us disseminate them to the broadest possible scholarly audience.

We hope you will find the surrogate of our Hypnerotomachia Poliphili and other material of value and look forward to hearing your feedback.
EXHIBITION REVIEW

Michelangelo e Vasari: preziose lettere all’ ‘amico caro’ (Palazzo Medici-Riccardi, Florence)

Reviewed by Sally Anne Tucker, Syracuse University in Florence

From May 12 to July 24, 2016 visitors to Palazzo Medici-Riccardi, a must-see for those who wish to fully appreciate the golden era of Renaissance Florence from the fifteenth to sixteenth centuries, could also enjoy the exhibition Michelangelo e Vasari, preziose lettere all’ ‘amico caro’. This exhibition displayed correspondence from the Vasari Archive, normally kept at the Casa Vasari in Arezzo. From these letters, the visitor was able to experience a surprising glimpse into the life of the renowned sixteenth-century architect, Giorgio Vasari, and his relationships with some of the most important and remarkable men of his time. Most significantly, the exhibition featured correspondence between Vasari and Michelangelo, whom Vasari described in his Lives of the Artists as the greatest artist who had ever lived, and the ideal to which all future artists should aspire.

The exhibition spanned five rooms on the first floor of the Medici Palace, which were arranged thematically to provide greater context to the letters on display. Wall panels describing Vasari’s life, and the lives of those with whom he was in contact, assisted in this goal. These descriptions were fundamental for visitors who may not have studied the art and literature of sixteenth-century Italy in great depth, as the content of the letters would be difficult to appreciate without an understanding of Vasari’s cultural and artistic milieu. Also helpful were the panels above each letter describing its content, since they were written in a sixteenth-century Italian hand that would be difficult to decipher even for many native Italian speakers.

The first of the five rooms was dedicated to introducing the exhibition, and informed visitors about the origin of the Vasari archives, which began as a collection of manuscripts assembled by Vasari’s male heirs. It was eventually obtained by the Spinelli family, a member of which had served as executor of the will of Vasari’s last heir. The Vasari archives are still the private property of the Festari family, the heirs to the Spinelli, but are conserved in the Casa Museo Vasari thanks to an agreement with the Italian state. This room also contained wall text with descriptions of the Vasari house museums in Arezzo and in Florence (http://www.khi.fi.it/4837817/casa_vasari). Each of these spaces is decorated with frescoes by the artist himself, which are characterized by a complex iconography intended to act as a sort of testament to the importance of the artist and his artistic and literary circle.

The second room displayed an intriguing collection of letters written to Vasari by important intellectuals and courtiers in various Italian courts, including his patron Duke Cosimo I de’ Medici. The wall text provided descriptions of these elite men, who in their letters often advised Vasari on his artistic projects for the Medici court. This room offered a rare glimpse into the role of Italian intellectuals in the artistic world of the sixteenth century, often formulating iconography for important works both ephemeral and permanent. These letters also revealed the respect Vasari enjoyed in these important intellectual circles, as many of his colleagues offered advice on how he should write his Lives but simultaneously praised his literary skill. In the small adjoining room were several original copies of Vasari’s Lives along with a collection of letters written by Vasari and published by his grandson, Giorgio Vasari the Younger. These served to demonstrate Vasari’s innovative idea of elevating artists to the position of illustrious historical figures whose lives should be recorded and remembered, an idea influenced by the intellectuals with whom he corresponded, such as Paolo Giovio, who had written histories focused on “illustrious men.”

The inspiration for the exhibition’s title, an impressive collection of letters to Vasari from Michelangelo, occupied the largest of five rooms. This section also provided information about the relationship between the two men, about Michelangelo as a poet; and displayed evocative prints of two of Michelangelo’s last works, the Rondanini Pietà and the Deposition, on the walls. Michelangelo was working on these sculpture groups during roughly the same period in which he sent these letters to Vasari. The sculptures demonstrate a pessimism and preoccupation with death clearly also reflected in Michelangelo’s correspondence with Vasari. Included with the many letters were three important sonnets written by Michelangelo and sent to Vasari, which communicate the sculptor’s Neoplatonic views on death as the inevitable release of the soul from the prison of one’s earthly body. These written works not only offered valuable insight into Michelangelo’s philosophy, personality, and artistic projects but also serve to highlight Michelangelo’s respect for Vasari, whom he entrusted to relay information and messages to those in the Florentine court. The exhibition ended with a video highlighting some of Vasari’s works in Florence and with a list of places in Florence relevant to Michelangelo and Vasari.

Michelangelo and Vasari provided a fascinating look into the intellectual and artistic life of sixteenth-century Italy and...
EXHIBITION REVIEW
Manus x Machina: Fashion in an Age of Technology
(Metropolitan Museum of Art, New York)
May 5 – September 5, 2016
Reviewed by Charlotte Nichols, Seaton Hall University


“Manus x Machina: Fashion in An Age of Technology,” Andrew Bolton’s heady summer extravaganza for the Costume Institute of the Metropolitan Museum of Art, visually suggests the apotheosis of fashion as a serious subject of museum discourse. This sense of culmination begins with the trajectory from the MMA’s Great Hall to the exhibition venue in the Lehman Collection. Along the way, the visitor passes through the imposing choir screen of the medieval court, surrounded by religious sculpture and stained glass, and then enters a fabricated temple all’antica within which Karl Lagerfeld’s wedding dress for Chanel (2014-15), all ivory and gold, is showcased from behind. Its sharply delineated twenty-foot train concludes the sense of axial procession. Described as the inspiration for the show itself, the ensemble — swollen in profile — rests on a temporary flooring in a rotunda made of a white semi-opaque scrim that reveals smaller domed structures; the construction (designed by OMA NY) fills the void of the octagonal core of this wing. The design of the train’s intricate gold embellishment, reminiscent of an embroidered cope, is projected onto a low dome of fabric over the central pavilion, and the pattern changes kaleidoscopically, morphing from what Lagerfeld calls German baroque to one suggestive of saints around the mosaic dome of a Byzantine baptistery. Choral music is heard in the background, contributing to the sense of fashion as religion. Below, several volumes of the Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers by Denis Diderot and Jean le Rond D’Alembert (1751-1752), are displayed like a sacred manuscript, open to pages that describe the trades associated with clothes-making. The sizeable tomes document the status of fashion in eighteenth-century France as equivalent to that of the arts and sciences, and, in 2016, also reinforce the increasingly elevated position of fashion culture in the museum setting.

Diderot’s categories of métiers — pleating, embroidery, lacemaking, leatherwork, featherwork, etc. — determine the organization of the rest of the exhibition on the two levels of the Lehman wing. Within these categories, spectacular works created by hand (manus) and the machine (machina) during the past century are juxtaposed. Machines involved range from the sewing machine, to digital scanners and inkjets, to 3D printing. Inspired by Fritz Lang’s film Metropolis (1927), Bolton, the curator in charge of the Costume Institute, adopts the mantra “the mediator between the hand and the machine must be the heart,” at once celebrating the artisanal as an art form and asking the viewer to ponder the creative potential of the machine while re-evaluating haute couture in relation to prêt-à-porter. While the flavor of the show — sponsored by Apple with additional funding from Condé Nast — is distinctively French, italians will discern distinctively Italian undercurrents with regard to both its form and content, one of which is Leonardo’s interpretation of disegno as “the segno di dio in noi.”

Although seemingly conceived as a neoclassical pantheon in keeping with the age of Diderot, the central space with its subsidiary domes and armature will remind IAS members of ancient Roman structures — in restoration! — or later evocations of them. Along the aisle encircling the rotunda, shell-headed niches also communicate an authoritative gravitas even if many of the clothes, mostly French, do not. Eliciting an exclamation of “insane” from one young female viewer, Yves Saint Laurent’s playful pink and green bikini wedding dress (1999) uses silk flowers and leaves made by hand to riff on Botticelli’s Primavera. (The adjacent galleries with Botticelli’s Annunciation and other treasures in the Lehman wing, obscured by the installation, were virtually empty on a day when “Manus x Machina”...
On axis with the stairs leading down from the exhibition entrance to the lower level of the show is one of the five gowns by Mariano Fortuny, all lined up like kore on a sacred way in the “pleating” section. Created in the early 1900s by the Spanish-born theatrical designer-painter-printmaker-dressmaker who grew up in Paris, these richly hued, hand-painted, mysteriously pleated silk “Delphos” dresses, made in Fortuny’s legendary Venetian palace-studio, shimmer and seduce. Across from them, Mary McFadden’s mid-1970s homage to Fortuny using machine-pleated red synthetic jersey fabric pales in comparison. (Even a four-year old recognized the difference, pointing to Fortuny with “I like this side better, Mommy!”)

Elsewhere on the lower level of the Lehman wing are sections devoted to flowers, embroidery, leatherwork and lacemaking. Although these crafts had long flourished in Italy, the curators provide no specific history prior to Diderot’s publication of 1751-52. For example, the wall text and catalogue tell us that lacemaking emerged in the fifteenth and sixteenth centuries but do not tell us where (Flanders and Italy, especially Burano)! In this area one finds the work of Italian designers such as Riccardo Tisci (for Givenchy), and Giambattista Valli, whose lacy evening dress prominently greets visitors to “Beauty,” the Cooper Hewitt’s Design Triennial up the street. Miuccia Prada’s black dress with a digital ink-jet printed lace pattern compares unfavorably to its French companion piece (Callot Soeurs) with real lace made 80 years earlier (2008-09). Elsa Schiaparelli’s exuberant 1937 volutes of white hand-painted leather, machine-stitched to the neckline of a black jacket, rates a postcard and inspired a scarf retailing for $175.

Two of Valentino’s dresses are sandwiched into a cramped area near the exhibition’s shop. However, Maria Grazia Chiuri and Pierpaolo Piccioli, Valentino’s lead designers, make a significant contribution on the topic of manus vs. machina in their conversation with Andrew Bolton, presented along with other interviews in a booklet tucked into the catalogue. Here they discuss their apprenticeship program in Rome, where the lace is handmade and fabric is dyed, pleated and painted by hand to collectively achieve effects of “a sense of time past.” They speak movingly of new students in their twenties flocking to work alongside mentors in their sixties in the Roman studio visible over the wall across from the Bibliotheca Hertziana in the Via Gregoriana. In July it was announced that Chiuri will take over the helm of Dior. One can only feel a sense of loss.

**FALL 2016 EXHIBITIONS**

**Superstudio 50**

**MAXXI, Rome**

April 21 - September 4, 2016

In the 1960s, a group of architecture students from the University of Florence formed a firm that would become part of the radical architectural movement in Italy and beyond. Although they never finished a building, their visions of “anti-architecture” captured in video, photographs, drawings, collages, and other visual renderings have captivated artists and architects ever since. This exhibition brings together over 200 objects covering the entire career and development of the Superstudio.

**City of the Soul: Rome and the Romantics**

**Morgan Library & Museum, New York**

June 17 - September 11, 2016

This intimately scaled exhibition considers changing identities of Rome in the hundred-year period before 1870, when the city was captured by the Kingdom of Italy, marking the end of the Papal States. It includes ancient and modern views of Rome’s major sites through the eyes of the visitors who recorded their impressions in the form of drawings, paintings, and the newer medium of photography. While well known figures such as Giovanni Battista Piranesi (1720–1778), J. M. W. Turner (1775–1851), and Edward Lear (1812–1888) are represented among the sixty objects in the exhibition, works by lesser-known Italian artists such as Ippolito Caffi (1809-1866) and Domenico Amici (b. 1808) are also included.

**Buffoni, Villani e Giocatori alla Corte dei Medici**

**Palazzo Pitti, Florence**

May 9 - September 11, 2016
This exhibition on depictions of Medici Court characters includes about thirty objects, newly restored and mostly sourced from the Palatine Gallery’s permanent collection. Some of the works, such as Bronzino’s famous double portrait of Medici court fixture Nano Morgante, are based on historical figures, while others are fanciful creations by artists. The exhibition is accompanied by an itinerary that leads visitors through the Boboli Gardens, where they can see sculptures of the same pictorial characters (including Morgante).

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'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.

Caravaggio and the Painters of the North
Museo Thyssen-Bornemisza, Madrid
June 21 - September 18, 2016

A celebration of Caravaggio’s career and his artistic legacy, this exhibition brings together twelve of his works and displays them alongside those of the northern European artists who were among his most important followers, including Utrecht Caravaggisti Dirck van Baburen, Gerrit van Honthorst, and Hendrick ter Brugghen, and French painters Claude Vignon, Valentin de Boulogne, and Simon Vouet. There are a total of fifty-three paintings on display loaned from both private collections and public institutions. Highlights include Caravaggio’s striking *Boy Bitten by a Lizard*, ca. 1593-1595 (Fondazione Roberto Longhi, Florence) and introspective *Saint Francis in Meditation*, housed at the Museo Civio Ala Ponzone in Cremona.

Lorenzo de Carris e i pittori eccentrici nelle Marche del primo Cinquecento
Museo Piersanti, Matelica
June 30 - October 2, 2016

Matelica, a comune of the Province of Macerata, is the site of an exhibition dedicated to Marchegian painter Lorenzo di Giovanni de Carris (ca. 1466-1555) and his contemporaries Luca Signorelli, Cola dell’Amatrice (Nicola Filotesio), and Vincenzo Pagani. Containing objects that span about fifty years between 1490 and 1550, the exhibition aims to shed light on the various artists and their styles that passed through the region and fostered a complex and eclectic environment for local artistic production.

Hubert Robert, 1733-1808
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 French Revolution. He ended his distinguished career as the attentive and committed curator of the brand new Muséum Central des Arts de la Rébulique, 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.

Canova: Grazia e Bellezza
MetaMorfosi Art Gallery (MAG), Spoleto
June 26 - October 2, 2016

A new exhibition space housed in the seventeenth-century Palazzo Bufalini of Spoleto is hosting a show dedicated to the...
neoclassical sculptor Antonio Canova (1757-1822) and his development, inspiration, and ties to the Umbrian region. Objects in the exhibition include thirty drawings, prints, and a valuable collection of handwritten letters.

*Splendor, Myth, and Vision: Nudes from the Prado*
*The Clark Art Institute, Williamstown*
*June 11 - October 10, 2016*

This fascinating exhibition explores the role of the nude in art within the context of Italian and Spanish Baroque courts, highlighting the difficult relationship of Counter-Reformation society to the representation of naked flesh. It puts austere images of kings Phillip II and Phillip IV alongside large scale canvases of unclothed female and male figures by Rubens, Titian, Tintoretto, and Francesco Furini, whose ‘Lot and His Daughters’ luminously represents the ambiguity and expressiveness of the Baroque nude. The exhibition includes a total of twenty-eight paintings, twenty-four of which have never been shown in the United States.

*Mimmo Rotella e i protagonisti del Nouveau Réalisme*
*Museo Arte Contemporanea Acri, Acri*
*June 25 - October 16, 2016*

Mimmo Rotella (1918-2006), a Calabrian artist perhaps best known for being a member of the Nouveau Réalisme group founded by Pierre Restany in 1960, is the subject of an exhibition of about fifty works by Rotella and his contemporaries within the group, including Raymond Hains, Martial Raysse, Niki De Saint Phalle, Daniel Spoerri, Jean Tinguely, and Jacques Villeglé. Curated by Francesco Poli, the exhibition was organized to coincide with the tenth anniversary of the founding of the Museo Arte Contemporanea Acri (MACA), as well as the tenth anniversary of the artist’s death.

*Glory of Light and Color: Four Centuries of Painting in Venice*
*National Museum of China, Beijing*
*March 24 - October 20, 2016*

This exhibition with seventy-three works marks the third time in recent history that the National Museum of China has hosted a major exhibition dedicated to Italian art, with previous exhibitions focusing on Florence (2012) and Rome (2014). Loans from six Italian museums are included, among them Tintoretto's *Leda and the Swan* and Tiepolo's *Neptune Offering Gifts to Venice*.

*Capolavori di Tiziano, Lotto, Guardi, Canaletto e Tiepolo*
*Palazzo Cini, Venice*
*April 7 - November 15, 2016*

This exhibition was conceived as a temporary extension of the permanent collection of Vittorio Cini, who amassed a wide-ranging collection of Venetian painting from the fourteenth to the eighteenth century, some of which are being presented to the public for the first time. Highlights include works by Titian, Lorenzo Lotto, Giambattista Tiepolo, Canaletto, and the Guardi family.

*The Biblioteca Vallicelliana Celebrates the 500th Anniversary of the Birth of Saint Filippo Neri*
*Biblioteca Vallicelliana, Rome*
*May 21 - November 16, 2016*

Through a series of texts and images, the Biblioteca Vallicelliana celebrates the life and work of Filippo Neri, the influential sixteenth-century saint and founder of the Congregation of the Oratory, with a particular focus on his impact on the city of Rome, its building projects, and its gathering spaces where Neri would often seek to engage strangers in conversation.

*La Misericordia nell’Arte: Itinerario giubilare tra i Capolavori dei grandi Artisti Italiani*
*Capitoline Museums, Rome*
*May 31 - November 27, 2016*

Timed to coincide with the Catholic Church’s Extraordinary Jubilee of Mercy, this exhibition of paintings focuses on the theme of mercy, divided into two sections: the Madonna of Mercy (“Madonna dei Raccomandati”) and the Seven Works of Mercy (“Le Sette Opere di Misericordia Corporali”), the latter subject most famously painted by Caravaggio for the
church of Pio Monte della Misericordia in Naples. Although Caravaggio’s depiction is not in Rome for the exhibition, high-quality reproductions and didactic materials place it in conversation with the included canvases. Highlights of the exhibition include paintings by Guido Reni, Niccolò Alunno, and Jacopo Bertoia (also called Giacomo Zanguidi).

Beyond Caravaggio
National Gallery, London
October 12, 2016 - January 15, 2017

“Beyond Caravaggio” at the National Gallery is the second major exhibition of 2016 dedicated to Caravaggio’s followers. A collaborative effort between the National Gallery, London, the National Gallery of Ireland, and the National Galleries of Scotland, this exhibition brings together works by Caravaggio and the Italian, French, Flemish, and Dutch artists he inspired.

Cagnacci’s “Repentant Magdalene”: An Italian Baroque Masterpiece from the Norton Simon Museum
The Frick Collection, New York
October 25, 2016 - January 22, 2017

Guido Cagnacci was an Italian Baroque painter known for his eccentric and sensual treatment of his subjects. Born near Rimini, he was active in his own region as well as Venice and later Vienna, where he remained under the patronage of Emperor Leopold I until his death in 1663. An upcoming exhibition at the Frick Collection will focus on a single work, Cagnacci’s Repentant Magdalene from the Norton Simon Museum in Pasadena, CA, a theatrical and grand canvas that will leave Southern California for the first time since its acquisition in 1982. A catalogue accompanying the exhibition will be the first full treatment of Cagnacci’s life and work in English.

For regional exhibitions in Italy, see the “Mostre in Evidenza” section of the Ministero dei Beni e delle Attivita Culturali e del Turismo (MiBACT) website.
NEWS AND NOTES

Works by Botticelli, Baccio da Montelupo and Ridolfo del Ghirlandaio are on view at Villa La Quiete, Castello, just outside Florence until October 30. This temporary exhibition is the first step towards the inauguration of a permanent museum at Villa La Quiete in April 2017, which will also give access to the recently restored rooms of Anna Maria Luisa de’ Medici. The exhibition includes Botticelli’s Coronation of the Virgin with Saints, Ghirlandaio’s Mystical Marriage of St Catherine, and a Crucifix by Baccio.

Tizian’s Venus of Urbino returns to the Marche region after nearly four centuries. The painting, purchased in 1538 by Guidobaldo della Rovere and today held in the Uffizi, will be exhibited at the Palazzo Ducale in Urbino from September 6 until December 18. Tizian’s Venus left its region of origin in 1637, when it accompanied Vittoria della Rovere to Florence for her wedding with Ferdinando II de’ Medici. The painting already featured in the Uffizi inventory in 1736.

In October IAS President Sheryl E. Reiss (University of Southern California) will present a plenary lecture titled “The Protestant Reformation, the Medici Popes, and the Visual Arts” at the conference “On the Peripheries of the Reformation,” in the Toronto Renaissance and Reformation Colloquium at Victoria College, University of Toronto.

The Botticelli room in the Uffizi Gallery will reopen on October 18 after renovations funded primarily by the non-profit organization Friends of Florence.

The new edition of Gregory Hanlon’s comprehensive bibliography of titles in English and French on Early Modern Italy 1550-1790 is now available through Academia.edu. More than three thousand titles have been added, including publications from the nineteenth century on all aspects of Italian history and civilization.

A series of events commemorating fifty years from the 1966 flood will be taking place in Florence from the beginning of the autumn. Exhibits will be held at Palazzo Medici-Riccardi and Santa Croce.

A scholarly symposium on the nude in early modern Europe will be held at the Clark Art Institute, in Williamstown, MA, on September 23. The event brings together scholars specializing in Italian, Spanish and Netherlandish art to examine representations of the nude and practices of display and collecting in sixteenth- and seventeenth-century Europe. Speakers include IAS member Kelley Helmstutler di Dio (University of Vermont).

Vandalism at the National Gallery in London. Scratch marks have been found on two sixteenth-century Italian masterpieces, rekindling a bitter dispute about the effects of cost-cutting on security at the Gallery. The marks were found on Ortolano’s painting of ca. 1520 Saints Sebastian Roch and Demetrius, and on Giovanni Battista Moroni’s early 1560s portrait Canon Ludovico di Terzi. Fortunately the scratches are minor and the works did not need to be removed from the walls.

Hybrid Republicanism: Italy and American Art, 1840-1918 is an international conference that will consider the shared notions of republicanism and tyranny that animated American and Italian politics and visual culture in the nineteenth and early twentieth centuries. The program will take into account significant historical events that linked Italy and the United States, such as the Italian wars of independence, the American Civil War, the founding of the Italian nation with Rome as its capital, the rise and decline of progressive reform in Italy and the United States, and Italian and American participation in World War I. The event will take place in Rome on October 6-7, 2016 and is sponsored by the Terra Foundation for American Art, the American Academy in Rome, and the Centro Studi Americani, Rome with assistance from the Smithsonian American Art Museum, American Embassy in Rome, Università degli Studi Roma Tre, Università di Macerata, Purchase College, the State University of New York, and Kenyon College. A sister conference, “The Course of Empire: American Fascination with Classical and Renaissance Italy, 1760-1970,” will occur at the Smithsonian American Art Museum, Washington, DC on October 20-21, 2017.

Famous authors including Orhan Pamuk, Ali Smith, and Sarah Dunant have written labels for exhibits at the Pinacoteca di Brera in Milan. The late Umberto Eco, who died in February, was not able to finish his contribution.

Caravaggio's Supper at Emmaus is back at the Pinacoteca di Brera after being exhibited at the Musée des Beaux Arts in Caen and in the National Museum of Western Art in Tokyo.

Leonardo da Vinci’s famous landscape drawing, dated August 5, 1473 and preserved in the Uffizi, will be coming back to Vinci in the summer of 2019 to celebrate the quincentenary of the artist’s death. This was recently decided by Eike Schmidt, Director of the Uffizi Gallery, Marzia Faietti, Curator of the Gabinetto dei Disegni e delle Stampe in the Uffizi, Roberta Barsanti, Director of the Museo Leonardiano and the Biblioteca Leonardiana in Vinci, and Paolo Santini, Vinci’s Assessore alla Cultura. Read about the drawing in the recent post by Costanza Beltrami on the IASblog.

The Vatican Museums reopened the Gallery of Maps after a four-year restoration.
The Andrew Ladis Trecento Conference will take place November 10-13 at Tulane University, New Orleans. Speakers include fifteen IAS members: Sarah Wilkins (Pratt Institute), Judith Steinhoff (University of Houston), Theresa Flanigan (College of St Rose), Janis Elliot (Texas Tech University), Julia Miller (California State University, Long Beach), Erik Gustafson (George Mason University), Ann Johns (University of Texas at Austin), Laura Jacobus (Birkbeck College, University of London), Mark Rosen (University of Texas at Dallas), Cathleen Hoeneriger (Queen’s University), Anita Moskowitz (Stony Brook University), Nancy Thompson (St Olaf College), Areli Marina (University of Illinois, Urbana-Champaign), Kristen Strawle (Cornell University and Kunsthistorisches Institut in Florenz) and Jill Harrison (Open University).

A conference co-organized by IAS member Lauren Jacobi (MIT) and entitled Purity and Contamination in Renaissance Art and Architecture will take place at MIT on October 1. Another eight IAS members are involved in the event: Jodi Cranston (Boston University), Jessica Maier (Mount Holyoke) and Stephanie Leone (Boston College) will participate as session moderators, while Lorenzo Buonanno (UMass Boston), Christopher Ngren (University of Pittsburgh), Rachel Boyd (Columbia University), Niall Atkinson (University of Chicago), and Cristelle Baskins (Tufts) will deliver papers.

A vegetal cathedral is being built outside of the town of Lodi, close to the river Adda. The project, by deceased Lodi artist Giuliano Mauri, consists of 108 wood cages guiding the growth of trees carefully planted within them. Works will terminate in October, but the cathedral will only be complete in the next 20 years or so, when the trees will have grown and the cages around them dissolved.

Two paintings by Botticelli representing Venus are exhibited together for the first time in the Galleria Sabauda of the Musei Reali in Turin. The exhibition Venere incontra Venere brings together one version of the Venus painting held in Turin and the other held in the Gemäldegalerie in Berlin, never before exhibited in Italy. The paintings can be admired until September 18.

CFP: The Network of Cassinese Arts in Mediterranean Renaissance Italy. 16-18 March 2017, Kunsthistorisches Institut, Florence. Deadline 30 October 2016. Proposals engaging with all aspects of the network of Cassinese arts are welcome, with a preference for investigations of little-explored Cassinese works in southern Italy or new readings of major artworks and their modes of functioning. For more information see the IAS website. Conference organized by Alessandro Nova and Giancarla Periti.

**MEMBER PUBLICATIONS 2015-16**

Congratulations to IAS members who have recently published books: You can purchase these books through the Amazon link on the Member Publications page, which earns IAS a small percentage return.


Gunzburg also contributed an essay to this volume: “Giotto’s Sky: the Fresco Paintings of the First Floor Salone of the Palazzo della Ragione, Padua, Italy,” 87-113.


Moffat also contributed two essays in this volume: “Introduction” (with Sara Taglialegamba), 1-6 and “Leonardo’s Maps,” 342-358.


Smithers also contributed an essay in this volume: “Michelangelo’s Suicidal Stone,” 210-225.


Versari wrote the Introduction to this volume and co-translated Boccioni’s text with Shane Agin.


Wilson also wrote the Introduction to this volume.

Congratulations to IAS members who have recently published articles and essays:


Katherine McHale. “George Vertue and the Case of the Counterfeit Paintings: Rescuing the Reputations of Sebastiano Ricci (1659-1734) and Niccolò Cassana (1659-1713).” *British Art Journal* 16, no. 3 (2016).


Congratulations to IAS members who have recently published online resources:


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**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 $20.00 and Regular membership at $30.00. Our Patron membership at $60.00 allows generous members to support programming, awards, charitable activities, and additional endeavors, including our Thirtieth Anniversary celebration in 2017. A Benefactor/Institutional membership at $100.00 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 winter issue, we are looking for reviews of fall 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 at any time, or by January 1 for the next issue. Deadlines for the IAS newsletters are: Fall Newsletter: news deadline August 1/publication date September 1; Winter Newsletter: news deadline January 1/publication date February 1; Spring Newsletter: news deadline April 1/publication date May 1.

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