President’s Message from Jeryldene Wood:

March 23, 2009

Dear Italian Art Society Members:

In my first letter as president of the society I want to start by recognizing the work of the officers and committee members whose terms ended last month. Shelley Zuraw brought great energy and organizational prowess to IAS over the last two years; she is a hard act to follow. All of us appreciate the service of Scott Montgomery (chair), Ann Derbes, and Judith Mann on the Nominating Committee, and Jonathan Nelson and James Saslow on the Program Committee. It is also a pleasure to welcome the new officers and committee members elected at the CAA Business Meeting: Kirstin Noreen, vice president; Catherine McCurrach, secretary; Babette Bohn (chair), Victor Coonin, Gregor Kalas, and C.D. Dickerson to the Nominating Committee; and Cristelle Baskins and Veronique Plesch to the Program Committee. We are grateful to Victor Coonin, as well, for being the lifesaver who has kept our web site functioning over the past year. It goes without saying that we are thankful for the work of everyone continuing to serve on IAS committees (see the roster below). Special mention has to be made of Sally Cornelison’s exceptional work on the Newsletter, which has kept us up-to-date on conferences and exhibitions since the summer of 2007. Unfortunately, she will be stepping down at the beginning of next year (feel free to nominate someone or to self-nominate for the position). Finally, we owe a huge debt to our treasurer, Areli Marina, who has put us on sound financial footing and supervised the society’s incorporation as a non-profit, tax-exempt organization. Last week we received word from the IRS that we are now officially a tax-exempt corporation.

I am happy to report that the IAS sponsored two very successful, well-attended sessions at CAA in sunny Los Angeles. “The International Contribution to Italian Renaissance and Baroque Art” was chaired by Jack Freiberg and Patricia Waddy, and the shorter lunch session “The Imaginary Middle Ages: The Real and the Ideal in the Italian Medieval Revival” was chaired by Martina Bagnoli. The participants and those awarded travel grants are listed in the minutes of the business meeting. Many thanks to all of the chairs and speakers for a job well done.

The business meeting at CAA was a lively affair, perhaps because of the reinstitution of coffee and pastries this year (Thanks, Shelley). Though the minutes are included in this newsletter, I’d like to highlight a couple of important items. The first is that we passed new by-laws, which were revised in accordance with IRS requirements for tax-exempt status. Second, those in attendance were concerned with how we might increase the membership of IAS. What do we have to offer members in addition to conference sessions and travel grants to present papers? Cristiana Filippini’s proposal for an annual lecture by an IAS member in Italy to strengthen the society’s links with Italian cultural institutions was enthusiastically endorsed. She is preparing a formal proposal, which will be discussed further at Kalamazoo in May. The notion of reviving the bibliographies we used to send out was deemed unnecessary in the Internet age, but Jack Freiberg suggested that we might consider including abstracts of new articles on Italian art in the newsletter or on the web site. We were still discussing how this idea could be implemented when time ran out and we had to adjourn the meeting. Let us know what you think of these proposals and if you would like to participate.

Given the price of airfare to Los Angeles, this year many IAS members had to choose between attending CAA or the RSA conference in March. Happily we were well represented at RSA by the IAS session chaired by Debra Pincus, “A Venetian Sculptor in America: Tullio Lombardo in 2009.” Our thanks go to the chair and speakers of that excellent session and also to Sarah McHam for serving as IAS’s representative at the RSA Council luncheon and business meeting.

The next meeting of the IAS will be at Kalamazoo in May. We will have our usual lunch in Fetzer 1010. I hope to see many of you there.

Jeri
Italian Art Society 2009 Kalamazoo Business Meeting:

Friday, 8 May, 12:00 noon, Fetzer 1010

Please join us for the society’s annual business meeting. Box lunches will be available for purchase for $5.00.

Minutes of the IAS Business Meeting, CAA Los Angeles, 26 February 2009

1. Travel Grant Committee Announcement
Cathleen Fleck, Chair

Presentation of the CAA 2009 Graduate Student Travel Grant to Andrew Casper for “The ‘Greek Style’ in Italian Art and Theory of the Sixteenth Century.”

The Travel Grant Committee also announced the award of a travel grant to Christopher Lakey to give his paper on “Practical and Theoretical Geometry in Medieval Art” at Kalamazoo 2009.

Cathleen also raised the issue of opening up the student travel awards in the future to presenters at IAS-affiliated conferences like the Renaissance Society of America and the Sixteenth Century Society. After discussion it was decided to postpone the question until the tax-exempt status of IAS has been decided.

2. Kress Travel Grants. Shelley announced that this year there were two applications; both were awarded $1300.


For Kalamazoo 2009: Laura Jacobus, who will present a paper on “Later Fourteenth-Century Painting, Politics and Performance in the Arena Chapel, Padua” in the session “Performance, Performativity and Italian Arts: The Case of Padua” chaired by Alison Perchuk.

3. Treasurer’s Report. In the absence of Areli Marina, who is in Florence this year, Shelley reminded attendees that 2009 dues should be paid by March 25th. She also brought the group up-to-date on Areli’s work to have the IAS incorporated as a non-profit in Illinois and the filing of tax-exempt status with the IRS.

There followed a discussion regarding increasing membership and recruitment strategies. Although the idea of revising the bibliography the IAS used to compile annually was not considered necessary because of the internet, the suggestion to include short reviews or abstracts of articles in the newsletter or on the website was very favorably received. The possibility of including members’ research in progress was also raised; it was agreed that further discussion is required.

4. New IAS By-Laws. The by-laws were revised this year by Areli, Shelley, and Jeri to accord with the IRS requirements for tax exemption. The most significant revision was the requirement for the position of secretary. The by-laws were passed by unanimous vote.

5. Appreciation for departing committee chairs and members and election of new officers and committees. Shelley thanked all of the people who have committed their time, energy, and expertise to the IAS over the last years and who are stepping down as of this meeting.

Nominating Committee: Anne Derbes, Judith Mann, Scott Montgomery, Chair
Program Committee: Jonathan Nelson, Jim Saslow

6. Nominating Committee Report. Presentation of the slate for new committees and elections by Babette Bohn, chair

New Roster voted in:

President: Jeryldene Wood, jmwood@illinois.edu (2011)
Vice-President: Kirsten Noreen, knoreen@lmu.edu (2011)
Treasurer: Areli Marina, amarina@illinois.edu (2010)
Secretary: Catherine McCurrach, cmccurrach@wayne.edu (2010)
Newsletter Editor: Sally Cornelison, sja@ku.edu (2010)

Nominating Committee:
Babette Bohn, b.bohn@tcu.edu (2010) Chair NEW CHAIR
Rebecca Corrie, rcorrie@bates.edu (2011)
Victor Coonin, vcoonin@rhodes.edu (2012)
Gregor Kalas, gkalas@utk.edu (2012)
C.D. Dickerson, cddickerson@kimbellmuseum.org (2012)

Program Committee:
Felicity Ratté, felicity@marlboro.edu (2011) Chair
Maria Saffiotti-Dale, msaffiottidale@chazen.wisc.edu; msaffiottidale@hotmail.com (2010)
Martina Bagnoli, mbagnoli@thewalters.org (2011)
Cristelle Baskins, cristelle.baskins@tufts.edu (2012)
Veronique Plesch, vbplesch@colby.edu (2012)

Travel Grant Committee (all continuing):
Cathleen Fleck, cathleenfleck@yahoo.com (2010) Chair
George Bent, bentg@wlu.edu (2010)
Janet Robson, janetrobson@tiscali.co.uk, 2010
Maria de Prano, mdeprano@wsu.edu (2011)
Gail Solberg, gesolberg@aol.com (2011)
7. Program Committee Report. Chair, Felicity Ratté, presented by Martina Bagnoli

Long Session CAA 2010 (Chicago), Session in honor of Andrew Ladis, Diane Cole Ahl

Short session at CAA 2010, Caravaggio. Cristiana Filipponi will contact a potential chair for this session in the ‘Caravaggio Year’.

Long Session at CAA 2011, Claiming authorship in Italian Art, Babette Bohn

RSA in Venice 2010, Giovanni Bellini: New Information, Observation, Interpretation, and Assessment, Carolyn C. Wilson (2-3 sessions). Papers may be proposed and given in English or Italian. Please send a 1-to-2-page statement and a c.v. to the organizer at: carolyncwilson@alum.wellesley.edu by April 10. Accepted proposals will be announced by April 30.

8. New Business. Cristiana Filippini presented an idea for an annual lecture by an IAS member in Italy as a way of creating stronger links among international scholars. The lecture would take place in late May or early June and it would rotate among cities such as Rome, Florence, Venice, etc. Cristiana has already begun to contact Italian cultural institutes who might be interested in hosting or co-sponsoring the event. The idea was received enthusiastically and Cristiana is preparing a formal proposal.

Italian Art Society Membership 2009:

If you haven't already done so, it’s time to renew your membership to the Italian Art Society.

Membership dues for 2009 are due on 25 March 2009.

Annual membership costs $20. Students receive a special discounted rate of $10. You may pay online or by check. To renew, go to: http://www.italianartsociety.org/membership.html

Please keep in mind that treasurer Areli Marina will be on leave in Italy during the 2008-2009 academic year, so it may take a while for mailed-in membership forms and checks to be processed.

If you have questions, please e-mail Areli Marina, Treasurer, at italianartsociety@gmail.com. Thank you for your support of the Italian Art Society!

Special Features:

Love and Marriage in Renaissance Florence: The Courtauld Wedding Chests

By Caroline Campbell, Schroder Foundation Curator of Paintings, The Courtauld Gallery

In November 1472 the young Florentine patrician Lorenzo Morelli recorded his ‘expenses when I took my wife home’. Among the most considerable of these was the ordering of two great chests for Lorenzo’s camera, together with a decorative backboard (spalliera) which ran behind them. Pairs of great chests (cassoni) were generally made in association with marriage, and used to store valuable possessions, including textiles. The colourful and lively pictures which decorated them belong to the first genre of secular painting to survive in large numbers.

Examples of painted cassoni can now be found in most European and North American museums. However, Lorenzo Morelli’s chests are unique, as they have survived as a pair and with parts of their accompanying spalliera panel (now divided into two sections). They are the focus of the first British exhibition of cassoni, at The Courtauld Gallery (until 17 May 2009).

The exhibition aspires to give visitors some sense of how Lorenzo Morelli’s chests – and other cassoni – might have been displayed in fifteenth-century Florentine palaces (see Fig. 1). They have been placed at a height suggested by the (admittedly sparse) documentary evidence, and the physical evidence of the chests themselves. We have been particularly concerned with display of the spalliera panels, which are normally attached to the chests.

Both the Morelli accounts (which consistently refer to ‘una spalliera’) and the evidence of the surviving panels demonstrate that this cannot have been their original configuration, as one cannot open each chest without damaging the spalliera attached to it. The spalliera must have been hung above the top of the chest lid when open.
Only at this height does the foreshortening in the spalliera panels begin to make sense.

Like many Florentine cassoni, Lorenzo Morelli’s chests depict tales from ancient Roman history. The other objects in the exhibition demonstrate the extensive narrative range of paintings for chests, including stories from Christian and pagan antiquity, as well as more recent Florentine literature and history. Where possible, we have re-united pairs of chests.

In line with much recent scholarship, Love and Marriage in Renaissance Florence highlights the exemplary role of cassoni, teaching family members how to behave. However, this was not their sole purpose. They were also supposed to amuse and to entertain their viewers, and at The Courtauld we have tried to convey this lost sense of wonderment and excitement to twenty-first-century viewers.


Exhibition Preview: Tullio Lombardo at the National Gallery, Washington

By Alison Luchs

Italian old master sculptors have received a heartening increase in attention at American museums in recent years, with exhibitions focusing on Desiderio da Settignano at the National Gallery of Art; Verrocchio at the High Museum, Atlanta, the Metropolitan Museum of Art and the National Gallery; Ghiberti at the High Museum, the Metropolitan Museum of Art, the Chicago Art Institute, and the Seattle Art Museum; statues from Oronsarche in Florence at the National Gallery of Art; Bernini at the J. Paul Getty Museum and the National Gallery of Canada in Ottawa; and Riccio at the Frick Collection. This summer the spotlight will turn to a Venetian sculptor, with An Antiquity of Imagination: Tullio Lombardo and Venetian High Renaissance Sculpture, an exhibition to be held at the National Gallery of Art from July 4 to October 31.

In a way the ground for this show was prepared by the Gallery’s 2006 exhibition Bellini, Giorgione, Titian and the Renaissance of Venetian Painting. Tullio Lombardo must have looked hard at the work of those painters, and vice versa. He was their contemporary and in some cases apparently their forerunner in creating sensuous images of beautiful young people that call attention to their elusive inner life. Tullio may even have seen himself as the painters’ competitor for a particular kind of audience: the new collectors of images that drew their subjects from ancient poetry, mythology and philosophy, reviving and modernizing antique concepts of beauty for the delectation of a learned private audience. Such art offered an escape from the highly structured and tradition-bound urban life of contemporary Venice into fantasies of the lost ancient world, an antiquity of imagination.

Since many of Tullio’s works cannot leave their church settings in the Veneto, the exhibition will be small, comprising just a dozen objects. These, however, will include some of his greatest masterpieces, especially the signed marble relief with busts of a young couple of c. 1495, from the Galleria Giorgio Franchetti alla Ca’ d’Oro, and his reformulation of its ideas and style in the “Bacchus and Ariadne” from the Kunsthistorisches Museum, Vienna. The relief bust of a dreaming, curly-haired youth from the Brukenthal Museum, Romania, will join these for the first time.

Religious works in marble by Tullio and close followers, also embodying the strange blend of ancient and modern styles and the distant, searching mood that gives such a spiritual character to his sensuous double portraits, will be included: the bust probably of a young male saint from Santo Stefano, Venice; the young warrior from the MMA, and the relief bust of an anguished Saint Sebastian from Santi Apostoli. Venetian busts of beautiful, semi-nude women in states of yearning or distress, by Simone Bianco and Antonio Minello, will be included, as will three of the small reliefs emblematic of heroic virtue from the circle of Tullio’s brother Antonio Lombardo and Giammaria Mosca, who developed small narrative reliefs, often with a single figure in dramatically portrayed distress, introduced by Antonio in the ducal residence at Ferrara.

The catalogue, with numerous detail illustrations and sections on Venetian expressive busts, sacred sculpture, and antiquity in the study, is edited by Alison Luchs and includes essays by Adriana Augusti, Matteo Ceriana, Sarah Blake McHam, Debra Pincus and Alessandra Sarchi. The show promises to bring Venetian Renaissance sculpture, with its remarkable craftsmanship and romantic expression, to a new and wider audience.

The Provo Initiative

By Anita Moskowitz and JoAnne Bernstein

On April 7, 1988 at Brigham Young University in Provo, Utah, Steve Bule convened a three-day conference on Verrocchio and late Quattrocento sculpture. His creative initiative has led to six quadrennial Renaissance sculpture conferences, and more are scheduled in the future. The
following brief history is based on interviews with Steve Bule and his successors, Shelley Zuraw and Victor Coonin.

**Anita Moskowitz and JoAnne Bernstein:** What first led you to consider organizing a Renaissance sculpture conference?

**Steve Bule:** I realized that I had been somewhat isolated as a graduate student at Ohio State University, not being “connected” through the university to big name authors/scholars, studioli who knew Florence, Rome, the libraries, archives, etc. I was not in the same situation as those from east coast schools. Upon arriving in Italy to begin dissertation work I had to do it on my own, from scratch. Lucca was (still is) wide open, and I was alone with the works of art and the documents, trying to learn how to navigate the libraries and archives (especially in Florence).

I had the great fortune (blessing, I say) to speak at a 1985 CAA session in Los Angeles chaired by Joanna Woods-Marsden; this was shortly after beginning a tenure track position in January 1984 at Brigham Young University, while still ABD. To have hit the big time (so to speak) so soon in my career was a great boost to me—after having been in isolation for so long. I believe Debra Pincus was helping review the proposals for Joanna and was on the discussion panel that was part of that CAA session. Also on that panel were Kathleen Weil-Garris Brandt and Timothy Verdon. As I stood to give my paper, I saw that the front rows were filled with rather intimidating types, including Frederick Hartt and Creighton Gilbert. After the session, Eric Apfelstadt introduced himself to me, as did a few others. A few doors were opening for sure.

When I returned to school following the CAA meeting, the high I felt from that experience—the intellectual energy level—was hard to forget, and I wanted more. I began to think of how to bring people to me.

**AM & JB:** So you decided to see if Brigham Young University would sponsor a conference?

**SB:** Yes, BYU is a private school, with lots of money, and always seemed desirous to hold conferences and grow academically. To me, it was a very logical and simple idea to want to hold a conference there.

**AM & JB:** How did you convince the administration at BYU?

**SB:** I began thinking of a theme or some type of occasion for the conference. I noticed that Andrea del Verrocchio’s death anniversary (500th) was coming up in 1988. That was the perfect theme. I connected with Eric Apfelstadt at the 1987 CAA meeting in Boston. The idea of a conference held at BYU must have been kicked around, mentioned to a number of people, including you, JoAnne. Eric invited me to lunch or breakfast in Boston with a few other people, and I mentioned something about wanting to do a conference. There must have been 5 or so of us—I didn’t know anyone present except Eric—but I remember there was cautious support for my proposed conference. I would imagine there was a dose of skepticism, too! Debra Pincus was an early and energetic contact. That initial introduction to a core of supporters became important to me as I started making plans. To know that there was an interest in what I was proposing was the green light I needed; the seeds had been planted, so to speak.

On the flight to Salt Lake City (Eric A. was making a connection there for California), Eric and I managed to sit together (we didn't know beforehand we were on the same flight) and he pulled out paper and pen, and we kicked around more concrete ideas, including the names of those doing research in Italian Renaissance sculpture, their institutions, etc. We discussed ideas about potential sessions. I knew none of the people on this list personally, but I did know some names because of their publications. Eric, being from Princeton University, was very well connected, knew tons of people, and had a good feel for who was where and whom they were studying. I think the “big” names were consciously left off the list—perhaps because I didn’t think I’d be able to convince them to come to Provo, Utah. I also, of course, had no clue as to any of the “political” or personal issues that involved many in the field—so my naiveté was actually beneficial, but Eric may have alerted me later to some issues. (During the conference, and not knowing of any little intrigues or issues between some present, I was able to circulate freely).

**AM & JB:** What was the next step?

**SB:** Eric knew Tim Verdon from the Syracuse MA program. He knew Doug Lewis from the National Gallery of Art and summer internships (along with Eric Frank, Shelley Zuraw, etc.). I don’t think I was ever looking for the most senior and established scholars. It might have been a matter of budget and not wanting to even consider the increased expenses. As it was, the costs for the first two Provo conferences were huge because BYU had to pretty much bring in most people to make the thing fly.

**AM:** My recollection of the first conference was that it was beneficial that the “big names” were absent, and I thought that was done on purpose. Everyone was so friendly and relaxed; there was such great exchange of ideas, so the younger scholars never felt intimidated by the somewhat more established ones.

**SB:** Yes, certainly Kathleen Weil-Garris Brandt came much later, via Shelley, and, yes, John Paoletti, whom I did not know, and who was not actually contacted. John found out about the conference through word of mouth and came to the first one on his own dime. In any case, with Eric’s list of
people, I approached my dean, gave him a fairly detailed proposal and budget, and was able rather easily to find sufficient funding. I knew that bringing people to the middle of nowhere would be difficult without some financial enticements. I then began making a lot of phone calls. I'm sure this seemed pretty odd to many—that some kid from nowhere, who no one knows, is calling about a conference to be held in the middle of Utah. I mean, really, how bizarre is that!

**AM**: Right you are! I remember your call to me, and that is exactly what I thought. Besides, I was working on Nicola Pisano, not the 15th-16th century. But you were so enthusiastic about the project; it was hard to say no.

**SB**: I was pretty nervous making the calls, but I was also genuinely excited about celebrating Verrocchio and Italian sculpture in general. One phone call in particular stands out, and that was to Wendy Sheard. We didn't know each other. I introduced myself over the phone, “I’m Steve Bule, teaching at Brigham Young University, and I’m organizing a conference to celebrate Verrocchio”—something like that. Wendy’s initial response was classic: “Who are you? Where did you study and with whom?” Her tone was pretty stern and firm. I was taken aback …I told her, though, that I had been studying at Ohio State with Frank Richardson, a Venetianist and a student of Craig Smyth and Walter Friedlander from NYU. Wendy then said, “OK, now we can talk.” Incredible.

And so before long, I had a slate of speakers at the conference, including the renowned Verrocchio scholar, Dario Covi, who agreed to give the keynote address. I also managed to arrange for a final banquet at Robert Redford’s Sundance Resort.

**AM & JB**: Was this difficult to arrange? Was it just a question of paying, or did some strings have to be pulled? We were all certainly very impressed that we could spend some time at that special resort.

**SB**: No, it was very simple. I made a call or two; reserved the space and we were ready to go. Utah and much of the West in general, is small, intimate, very friendly, and not overly formal.

In the end, 30 American scholars gathered for a three-day conference on Verrocchio and late Quattrocento sculpture in April 1988.

**AM & JB**: What was most memorable about that first conference at Provo?

**SB**: When we gathered for Dario Covi’s keynote address, everyone seemed so joyous and even stunned to be together at that time in such an intimate setting. After the first session Friday morning, I remember we put our chairs in a circle and just talked, shared ideas, commented on the papers—that, to me, was a very magical moment that captured the sense of good will, friendship, support for each other, and energy of the group. Tim Verdon had agreed to offer closing remarks after dinner at the Sundance resort, after which everyone decided that a second conference should be held in 1992.

**AM & JB**: What led to the publication of the Acts?

**SB**: It made perfect sense to me to try to publish the acts. After Tim’s final remarks, I floated the idea of publishing the acts of this conference. In fact, before the event, I had approached 4 or 5 publishers, who it turned out were not anxious to do conference acts. But I did get a commitment from Le Lettere in Florence. Initially, I had no clue as to what Florence was going to do to celebrate its native son. As it turned out, although our conference was the first celebration of Verrocchio, Alan Darr from the Detroit Institute of Art had begun to think about having something in Florence through I Tatti. The I Tatti conference, co-sponsored by the Accademia delle Arti del Disegno, also coincided with the initial stages of the cleaning of Verrocchio’s *Christ and St. Thomas*.

With the conference at I Tatti about a year after ours, Harvard University obviously became involved. The coordination with Harvard over the publication was interesting and educational. There simply was not enough funding to publish the acts except through the newish activity of computer-generated desktop publishing. I was not prepared for the tremendous amount of work it took. I did the editing, page layout, and so forth, in our kitchen on a tiny Apple computer and laser printer. This was one of the earliest attempts at producing a camera-ready manuscript at this level (almost 20 years ago).

We were all very pleased and proud to see the volume when it came out in 1992. In addition to the fine scholarship the book contained, it also served in a way as a concrete ‘ricordo’ of the successful first conference. I learned a great deal from that experience and would certainly do things differently now (especially with the newer technology), but I feel very good about that volume. There are many excellent articles in it.

**AM & JB**: What else can you tell us about the whole experience of a young, untenured assistant professor organizing such a highly successful event?

**SB**: Well, more as a footnote: In the month leading up to the first conference, I was having anxiety attacks as I anticipated all the work and stress over the details that needed to be done. A perhaps minor point was how would people feel about the fact that BYU does not sell (or allow) coffee on campus. Not having some hot coffee in the morning was tough for some participants. I remember Wendy and others sneaking coffee into the venue. Wendy teased me about having anxiety attacks as I anticipated all the work and stress over the details that needed to be done.
looking the other way with a smile on my face, and that my job was in jeopardy!

Sunday morning, following the conference, and before most headed to the airport, we attended a radio broadcast/concert of the Mormon Tabernacle Choir. Everyone found that a really interesting experience. When I returned home after saying “arrivederci” to everyone, I felt such a huge letdown and emptiness for a few days. The amount of work leading up to the conference (and my desire to make everyone feel welcome) was significant. I put a lot of effort into many details, stressing along the way: it was a lot of work and not the types of things that were easily delegated. The second and third conferences were much easier.

The event had been successful beyond my already high expectations. Unlike many large conferences, this one was intimate and unpretentious, and we all genuinely enjoyed each others’ company. Somehow, there was something special at the first conference that affected those who had participated – and that ‘something’ has been tangible at the subsequent conferences as well.

This sense of community led me in the third conference (1996) to host everyone at our new home for a catered dinner. A few BYU art history students and one or two of my children helped with the serving and clean up. My wife, Paula, was a wonderful host for that dinner. This was a very gratifying experience for me and my family.

AM & JB: We had no idea what you went through—it all went so beautifully!

SB: Glad to hear that. Some very good things came out of the first conferences, including books, articles, papers presented, collaborative projects, and others. I had done a simple survey of conference participants weeks before the dinner, and everyone was very surprised to learn of the amount of scholarly activity that the group was engaged in since the previous conferences. I think we all felt that the conferences had been a huge ‘shot in the arm’ for Italian sculpture studies and to us individually.

AM & JB: So after three conferences, held four years apart at Brigham Young University, Shelley Zuraw took the lead and organized two more conferences at the University of Georgia in Athens.

To Shelley Zuraw:

AM & JB: The first three conferences were organized almost single-handedly by Steve Bule and they focused on the Quattrocento. When the venue was changed to the University of Georgia in Athens, how did you arrive at a program, speakers, funding, etc.?

SZ: The funding was provided by the Georgia Museum of Art, my department, and the research arm of the University of Georgia, Athens. I had been so impressed by the earlier Provo conferences that I encouraged Andrew Ladis, my colleague, to do the same for his trecento conference in 1996; so when Steve changed institutions and the sculpture conference moved to Athens, Andrew and I already had a funding mechanism in place.

The two conferences in Athens were generated in the same fashion as previously—with a written call for papers and an announcement at CAA. I had an advisory committee that included Steve Bule, John Paolletti, and Debra Pincus. The program committee consisted of the advisory group and Andrew Ladis.

The program was based on what seemed to be the best talks submitted that fit into a very short time frame. The addition of sixteenth-century talks seemed to me to be a natural outgrowth of the participation of people like Bill Wallace; also the number of talks submitted in the quattrocento was relatively small. I was also interested in including curators of sculpture (as I knew some) and thought that would add depth to the event.

AM & JB: That expanded participation, including museum professionals, was great, and it continues to this day.

What else can you tell us about the two conferences at the University of Georgia?

SZ: One idea that was new was to provide all three dinners at, and it continues to this day.

Monday night was at my house early in the week, and everyone did a welcome (no welcome) was significant. I put a lot of effort into many details, stressing along the way; it was a lot of work and not the types of things that were easily delegated. The second and third conferences were much easier.

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SZ: One idea that was new was to provide all three dinners at, and it continues to this day.

AM & JB: We both remember the warm hospitality, especially the evenings at your home, Shelley, and the very lively parties at Andrew’s.

SZ: The three dinners were fairly precisely scheduled—Thursday night was at my house and was an open-ended buffet so that people could come late if they arrived late in Athens. Friday night was at Andrew Ladis and Bill Eiland’s house—great food and great art; and then Saturday night was the “Low Country Boil” at C. L. Moorehead’s house (a gigantic space, tables in the basement, and a collection of paintings by Lamar Dodd). I think that last experience was always a trip for everyone—C. L., an extraordinarily generous donor to the museum and to these conferences, just loved visitors to his house and collection.

AM & JB: After Athens, the sixth quadrennial Renaissance Sculpture Conference moved to Rhodes College in Memphis, Tennessee, under the leadership of Victor Coonin.
At that point we called it the Provo-Athens-Memphis conference, but this practice will become problematic next time we move to yet another venue. Many participants, however, feel that “Provo” should remain part of the conference name in honor of Steve and Brigham Young University.

To Victor Coonin:

AM & JB: Can you give us an overview of this most recent event?

VC: I believe the conference was the largest to date, which is some measure of its continuing success. In the planning stages I was struck by the willingness of the regular participants to do whatever was necessary to be inclusive and welcoming to the new participants. As a result, about 30 scholars were able to read papers while others chaired sessions or acted as discussants. In the end, about 40 persons had a formal role and about another 20 or so were in attendance for all events. The quality of engagement was also extraordinary and my only disappointment was that we had to turn down many papers we would like to have accommodated. I suppose this is the unintended consequence of a successful conference, but most of these scholars were good sports and attended nonetheless.

AM & JB: We noticed that now speakers from outside the U.S.A. were participants, and certainly there was a wide variety of ages, academic ranks, research interests, and stages of professional development. How did that come about?

VC: This was very much intentional and I received valuable help from Sally Cornelison and Shelley Zuraw, who were also on the program committee. In the end I believe we had scholars from 5 different countries and we certainly had representatives from major museums, colleges and universities, and even a handful of participants from other disciplines. We were excited to include papers from graduate students and younger scholars, and were rewarded by some of the most thought-provoking papers and comments. I was especially pleased to see some of our younger colleagues from Italy and I hope these friendly contacts will foster productive and long-standing relationships that will last entire careers.

AM & JB: Reflections, comments about the future?

VC: I thought it was particularly important to reinforce the gracious spirit of collegiality and camaraderie that the conference has been known for and I know no better way to do that than through food. Some of the most valuable discussions occur informally, so I provided as many group meals as possible, including a Memphis BBQ feast, and I know that at the very least everyone left well fed.

Planning a conference takes an enormous amount of work but I am sure I had the easiest time yet because the groundwork is so firm and there is so much experience to tap. I could fairly easily anticipate numbers and needs, which wasn’t possible in the earlier years. And I could frantically email Steve or Shelley or any number of folks for advice. I also received outstanding help from my college, colleagues, and even undergraduates who volunteered their time and talents. Anyone who understood the seriousness and value of the event became a willing accomplice. In many ways the group photos, filled with Desideriesque smiles, encapsulate the spirit of the event and couldn’t be more appropriate mementos. There are few conferences I wish would never end and now we have the commitments to make sure this one never will.

AM & JB: We couldn’t agree more heartily.

Thanks to Victor Coonin, the programs for the past conferences are available on the Rhodes College Web site at: www.provoathens.org

For information about the next conference please contact Sally Cornelison at: sjc@ku.edu

Current and Upcoming Exhibitions:

Choirs of Angels: Painting in Italian Choir Books, 1300–1500
November 25, 2008–April 12, 2009
Metropolitan Museum of Art, New York

Some two dozen leaves of the most splendid examples from the Museum’s little-known collection of choral manuscript illumination will be exhibited, coinciding with the publication of a Museum Bulletin devoted to the subject. With jewel-like color and gold, these precious images—which include scenes of singing angels, Hebrew prophets, heroic saints, and Renaissance princes—spring from the unique,
artful marriage of painting, text, and music. The Museum’s collection includes works created for churches across Italy, from Florence to Venice, from Cremona to Naples, by some of the most celebrated painters of their day.

Il David restaurato
Museo Nazionale del Bargello, Firenze
29 November 2008-23 November 2009

Il 29 novembre 2008 presso il Museo Nazionale del Bargello è tornato visibile al pubblico il David di Donatello restaurato.

Il restauro è stato eseguito – in un “cantiere aperto” al pubblico – nel Salone di Donatello del Museo Nazionale del Bargello (dove l’opera è esposta dal 1887), con il finanziamento del Dipartimento della Protezione Civile della Presidenza del Consiglio dei Ministri, d’intesa con il Consiglio Regionale della Toscana, il Ministero per i Beni e le Attività Culturali e la Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo Museale della città di Firenze, in occasione del 40° anniversario dell’alluvione di Firenze (4 novembre 1966).

Il David non è stato sottoposto da almeno un secolo a interventi di restauro e la sua conservazione si è limitata a operazioni di ‘ordinaria manutenzione’. L’importanza dell’opera, la delicatezza del suo modellato e la presenza di resti delle dorature originali, eseguite con la fragilissima tecnica della “missione”, avevano finora sconsigliato una pulitura approfondita. Negli ultimi anni, le nuove metodiche di restauro (impiego del laser) nei bronzi rinascimentali, hanno consentito di affrontare l’intervento sul capolavoro donelliano con garanzie di un esito perfetto: come mostra oggi l’oro recuperato, soprattutto sui capelli e la qualità anche cromatica della patina originale. Il restauro e le novità scientifiche—sia storiche che tecniche—emerse nell’occasione, sono documentate in questo catalogo, ampiamente illustrato, con i contributi degli studiosi e di tutti gli specialisti che hanno collaborato all’intervento, eseguito presso il Museo Nazionale del Bargello, dal giugno 2007 al novembre 2008.

L’Angelico ritrovato: Studi e ricerche per la Pala di San Marco
Museo di San Marco, Firenze
20 December 2008-26 April 2009

La mostra intende presentare al pubblico un importante ritrovamento e una significativa acquisizione al patrimonio storico e artistico italiano. Si tratta di due dipinti con Santi Domenicani del Beato Angelico, pressoché inediti, recentemente ritrovati in Inghilterra in seguito acquistati dalla Soprintendenza e dall’Ente Cassa di Risparmio di Firenze. Oltre che per la rilevanza artistica, il ritrovamento è di grande valore sul piano storico. I dipinti, infatti, provengono, con ogni probabilità, dai pilastri, andati smembrati nell’Ottocento, della Pala dipinta dall’Angelico per l’altar maggiore della chiesa di San Marco a Firenze, quella che può considerarsi la prima pala d’impostazione rinascimentale, commissionata da Cosimo de’ Medici. Nella mostra, grande spazio hanno le ricostruzioni virtuali dell’ipotetico assetto originale della Pala e un percorso didattico attraverso i risultati del restauro condotto, gli studi, le ricerche e le indagini scientifiche che hanno messo a fuoco la tecnica esecutiva e lo stato di conservazione in previsione del futuro restauro del pannello centrale.

Captured Emotions: Baroque Painting in Bologna, 1575–1725
December 16, 2008–May 3, 2009
The Getty Center, Los Angeles

Around 1575 in Bologna, the course of Italian painting was irrevocably altered by three members of the Carracci family. Their stylistic revolution influenced the subsequent development of painting in Bologna, in Italy and throughout Europe for the next two centuries. This exhibition, another in a series of collaborations with the Dresden State Art Collections, will be organized around 27 paintings from Dresden combined with Bolognese baroque paintings from southern California private and public collections (including nine pictures from the Getty Museum). Captured Emotions offers a remarkably complete introduction and survey of this crucial period in Italian painting from 1575 to 1725.

Reconstructing Identity: A Statue of a God from Dresden
December 18, 2008-June 1, 2009
Getty Villa, Malibu

This exhibition traces the modern history of a monumental Roman statue of a god, on loan from the Skulpturensammlung, Staatliche Kunstsammlungen Dresden, that has been restored in various guises over the last three centuries. Newly conserved at the Getty Villa, the sculpture today is identified as Bacchus, the Roman god of wine. When found in Italy in the 1600s, the sculpture was missing its head, right arm, and parts of the feet and drapery. Over the next two centuries, the identity of the statue was reinterpreted, restored parts were removed and replaced, and the figure assumed a variety of titles, from Alexander the Great to Antinous in the guise of Bacchus. The exhibition explores these different phases of restoration and considers the roles that art collecting, archaeology, and aesthetics have played in reconstructing the statue’s identity.

The Getty Commodus: Roman Portraits and Modern Copies
December 18, 2008-June 1, 2009
 Getty Villa, Malibu
This exhibition focuses on an ancient marble bust of the Roman emperor Commodus (ruled A.D. 180–192). When the J. Paul Getty Museum acquired the bust in 1992, it was considered to be the work of an Italian sculptor active in the late 16th century. Today, however, most experts are convinced that the sculpture is ancient. The exhibition explores the statue’s history and reveals how curators and conservators have established the bust’s origin and date.

**Raphael to Renoir: Drawings from the Collection of Jean Bonna**

January 21, 2009–April 26, 2009
Metropolitan Museum of Art

This will be the first comprehensive exhibition dedicated to the European old master and 19th-century drawings from the distinguished collection of Mr. Jean Bonna in Geneva, Switzerland. Many of the 120 drawings on display are masterpieces, ranging through 500 years of art history, from the Renaissance to 1900, and representing a diversity of artistic schools in Italy, Northern Europe, France, and Great Britain, among other regions. The selection will include works by famous artists—such as Carpaccio, Raphael, Andrea del Sarto, Parmigianino, Canaletto, Rembrandt, Claude Lorrain, Watteau, Chardin, Boucher, Fragonard, Goya, Ingres, Gericault, Delacroix, Manet, Burne-Jones, Whistler, Degas, Cézanne, Renoir, Gauguin, Van Gogh, and Seurat—as well as superb and poignant drawings by others less well-known. Accompanied by a catalogue.

**Masterpieces of European Painting from the Norton Simon Museum**

Frick Collection, New York
February 10 through May 10, 2009

The Frick Collection is pleased to present a selection of five masterpieces of European painting from the highly acclaimed Norton Simon Museum in Pasadena, California. The exhibition, on view in the Oval Room from February 10 through May 10, 2009, will afford New York and East Coast audiences the occasion to see superb masterworks from the collections of the Norton Simon Art Foundation and The Norton Simon Foundation, a very special opportunity as both institutions generally do not allow their works to travel. The five featured paintings are Jacopo Bassano’s (Jacopo da Ponte, 1510–1592) *Flight into Egypt*, c. 1544–45; Peter Paul Rubens’ (1577–1640) *Holy Women at the Sepulchre*, c. 1611–14; Guercino’s (Giovanni Francesco Barbieri, 1591–1666) *Aldrovandi Dog*, c. 1625; Francisco de Zurbarán’s (1598–1664) *Still Life with Lemons, Oranges and a Rose*, 1633; and Bartolomé Esteban Murillo’s (1617–1682) *Birth of Saint John the Baptist*, c. 1660. None of these artists is represented in the Frick’s collection, and the outstanding quality of each of these Old Master paintings makes them well suited to be viewed in the company of the Frick’s works.

**Love and Marriage in Renaissance Florence: The Courtauld Wedding Chests**

12 February – 17 May 2009
Courtauld Gallery, London

For more information about this exhibition, see Caroline Campbell’s essay above on pages 3 and 4.

**Design Drawings from High Renaissance Italy**

12 February – 17 May 2009
Courtauld Gallery, London

This display presents rarely seen Italian 16th-century design drawings for furniture, household objects and architectural ornaments. Selected from The Courtauld’s extensive collection, these drawings illustrate the increasing use of classical motifs in High Renaissance designs. They also testify to the increasing professionalism of design in the High Renaissance, when the artist who was commissioned to design an object was often a different person from the craftsman who executed the design. This tradition of collaborative design has particular relevance in today’s artistic climate, where the line between functional object and work of art has become ever less marked.

**The Triumph of Marriage: Painted Cassoni of the Renaissance**

The John and Mabel Ringling Museum of Art, Sarasota, Florida
February 14 - April 19, 2009

Marriage was a pervasive theme in Renaissance public culture. Parades and processions, civic festivities and marriage cortèges, religious *tableaux-vivants* and political embassies could all take the form of a triumphal procession of chariots winding through the city streets. Tuscan domestic pictures on *cassoni* or wedding chests (and *spalliere* or wainscoting) draw upon a wide range of sources: ancient, medieval, and contemporary. The triumphant imagery they show—Scipio or Alexander, Solomon and Sheba, or Bacchus and Ariadne, for example—ultimately reflects on the triumphant celebration of a marriage, the event for which the pictures were made and which they continued to commemorate while on display in the home.

This exhibition provides outstanding examples of casone panels that allow viewers to appreciate the complexity and invention of these works. One centerpiece of the show will
be the entire chest from the Worcester Art Museum that represents the *Coronation of Emperor Frederick III*, along with its pendant, the *Marriage of Frederick III and Leonora of Portugal* (Sotheby’s 1999). These pictures, attributed to Giovanni di Ser Giovanni, called Lo Scheggia, bridge the gap between Pesellino and Botticelli and show how contemporary political events might be included in the triumphal mode of domestic painting. This exhibition borrows important examples of Tuscan domestic painting that enlarge upon key works at the Gardner Museum. Pesellino’s *Triumphs of Love, Chastity and Death and Fame, Time and Eternity*, Sandro Botticelli’s *Tragedy of Lucretia*, the anonymous Sienese pastiglia cassone, the Falconetto grisaille panel, the Sienese Roman *Heroes*, etc. are currently shown along with Renaissance religious pictures, textiles, musical instruments and furniture.

An illustrated catalogue accompanies the show. A gallery devoted to the domestic interior in the Florentine Renaissance will also be included to give visitors a sense of the original context of cassoni.

**Art and Love in Renaissance Italy**  
March 15-June 14, 2009, Kimbell Art Museum, Fort Worth

This exhibition explores the various exceptional objects created to celebrate and commemorate love and marriage in the Italian Renaissance. The approximately 150 objects, which date from around 1400 to 1600, range widely; they encompass exquisite examples of maiolica and jewelry, childbirth trays and bowls and marriage chests and glassware, and works on paper and paintings, many of which extol the more sensual aspects of love and fecundity.

**Titian, Tintoretto, Veronese: Rivals in Renaissance Venice**  
Museum of Fine Arts, Boston  
March 15 - August 16, 2009

In the sixteenth century, Venice was one of the largest and richest cities in Europe, and steady demand for paintings from both local and international clients fostered a climate of exceptional competition and innovation. “Titian, Tintoretto, Veronese: Rivals in Renaissance Venice” is the first major exhibition dedicated to the artistic rivalry of the three greatest Venetian painters of the sixteenth century: Titian, Tintoretto, and Veronese. Although forty years separate the birth of Titian from that of Veronese, the careers of the three painters overlapped for almost four decades, and the eloquent record of their artistic dialogue is most apparent when the powerful canvases each produced are considered side-by-side. Juxtapositions of two, three, and sometimes four paintings demonstrate how much these three artists were influenced by one another and how they used their paintings as critiques.

The exhibition includes approximately sixty paintings from the most important museums in Europe and the United States, as well as pictures that have remained over the years in the settings for which they were painted—churches in Venice.

**From Raphael to Carracci: The Art of Papal Rome**  
29 May – 7 September 2009  
National Gallery of Canada, Ottawa, Ontario

Designed as a sequel to the highly successful and critically acclaimed exhibition on Renaissance Florence in 2005, From Raphael to Carracci will feature a unique and unprecedented group of works by some of the most celebrated names in Italian art. Ottawa will be the only venue for this extraordinary exhibition, which will survey and illuminate one of the most significant periods in art history: 16th-century Rome. Approximately 150 paintings and drawings will be displayed, including rare works by such acknowledged masters as Michelangelo, Raphael, Giorgio Vasari, Federico Barocci, and Annibale Carracci, as well as lesser-known but nonetheless superb artists, many of whom have only recently been appreciated for their skill and relevance.

**Paolo Veronese and the Petrobelli Altarpiece**  
29 May – 7 September 2009  
National Gallery of Canada, Ottawa, Ontario

The National Gallery of Canada, in collaboration with the Dulwich Picture Gallery, will reunite the fragments of the Petrobelli Altarpiece painted by the 16th-century Italian artist Paolo Veronese. The Altarpiece, a large canvas painting, was cut into pieces at the end of the 18th century and the four extant fragments have not been together since. The largest fragment, *The Dead Christ Supported by Angels*, is part of the Gallery’s permanent collection, and has been under restoration for more than a year. Focusing on the partial reconstruction of the painting, this small exhibition also examines the creative process within the artist’s studio.
Conferences and Symposia to Attend:

Medieval Academy of America
2009 Meeting
Chicago, Illinois, March 26-28, 2009
http://www.illinoismedieval.org/imappal/index.htm

Society of Architectural Historians
62nd Annual Meeting
Pasadena, California, April 1-5, 2009

Midwest Art History Society Annual Conference 2009
Nelson-Atkins Museum of Art, Kansas City, Missouri
April 2-4, 2009
http://www.mahsonline.org/annual_meeting.asp

The 44th International Congress on Medieval Studies
Western Michigan University, Kalamazoo, Michigan
May 7–10, 2009

IAS Sponsored Sessions at Kalamazoo:

Friday, May 8, 10:00 am, Fetzer 1010
Performance, Performativity, and Italian Arts I: Theoretical Structures
Presider: Joyce Kubiski, Western Michigan University
“The Schism of 1054: Synodal Figuration and Performance in Tuscan Manuscript Production,” Charles S. Buchanan, Ohio University
“Places In-Between: Making Sense of Place in Medieval Aosta,” Cheryl Kaufman, University of Texas-Austin
“Imitative Performance in Trecento Painting and the Regulatory Impulse of Cennino Cennini’s Il libro dell’arte,” C. Jean Campbell, Emory University
“Presence and Performativity: Imago and the Enlivened Marginal Details,” Peter Bokody, Central European University

Friday, May 8, 1:30 pm, Fetzer 1010
Performance, Performativity, and Italian Arts II: City
Presider: Catherine C. McCurrach, Wayne State University
“Sin and Penance: Invention of a Sacrament and Carved Adam and Eve on Romanesque Façades in Northern Italy,” Yoshie Kojima, Sophia University
“Cult Images and Ritual Practice in the Illustrated Villani,” Felicity Ratté, Marlboro College
“Santa Maria della Tromba and Performances of Villainy,” George R. Bent, Washington and Lee University

Friday, May 8, 3:30 pm, Fetzer 1010
Performance, Performativity, and Italian Arts III: The Case of Padua
Presider: Alison Locke Perchuk, Yale University
“Saints James and Philip in the Liturgical Performance of the Fourteenth-Century Choir of the Eremitani in Padua,” Janis Elliott, Texas Tech University
“Ritual, Revelation, and the Sacristy Reliquary Cupboard at Sant’Antonio, Padua,” Ashley Elston, University of Kansas
“Painting, Politics, and Performance in Later Fourteenth-Century Padua,” Laura Jacobs, Birkbeck College, University of London

Saturday, May 9, 10:00 am, Fetzer 1055
Performance, Performativity, and Italian Arts IV: Church
Presider: Nicola Camerlenghi, Louisiana State University
“From Penance to Parody: Performing Responses to the Crucifixion in Medieval Art,” Peter Scott Brown, University of North Florida
“Painted Wooden Reliquary Coffins in the Rituals of the New Saints,” Margaret Flansburg, University of Central Oklahoma
“Ritual and Ornament in Carlo Crivelli’s Paintings,” Liliana Leopardi, Chapman University

International Medieval Congress
University of Leeds
July, 13-16 2009
http://www.leeds.ac.uk/ims/imc/index.html

Notices of Grants and Awards:

Italian Art Society Travel Grants
The Italian Art Society is pleased to announce a competition for two grants of $500 each to support travel to:

1) the College Art Association in Chicago in February 2010 and
2) the International Congress for Medieval Studies in Kalamazoo in May 2010

This competition is open to PhD students or recent PhD recipients (within three years of the degree) presenting a paper at these conferences about the art or architecture of ancient to contemporary Italy. Please send an introductory letter about your paper with your IAS membership status, your current c.v., your paper abstract with session title and chair information, a preliminary budget, a description of other possible travel funding sources, and contact data for your academic advisor as a single Word or PDF document (with last name in title) via email to the Chair of the IAS Travel Committee, Cathleen Fleck, at: cfleck@arts.wustl.edu.

The deadline for both grant applications is 1 November 2009. Award notification will be by 1 December. The IAS
A Venetian Canvas Joins Met Treasures

While it had prime examples of most of the artists who define Venetian high Renaissance—Titian, Tintoretto, Veronese and Lorenzo Lotto—the Metropolitan Museum of Art had no work by Jacopo Bassano. Yet “The Baptism of Christ,” Bassano’s last known painting, is one that Keith Christiansen, the Met’s curator of Italian and French paintings, knew well. So when Mr. Christiansen got word that the canvas—hanging in the Toledo Museum of Art in Ohio since 1992, on loan from a collector living in Paris—might be for sale, he showed it to Mark Fisch, a collector, real estate developer and Met trustee. “Two days after Mark saw it, he called and offered to buy it for the Met,” Mr. Christiansen said. “This gives us one of the key artists we were missing.” Besides simply filling a gap, the painting is considered an important work by Bassano, who died in 1592 before he could finish it. The work’s broad, broken brushwork—or “stabs of color,” as historians have described it—is characteristic of his late style. But perhaps the most unusual thing about the painting is that it is a nocturnal scene. Baptisms are generally depicted in brilliant sunshine and pastoral settings, but this is dark and moody and seems surprisingly modern. “I love pictures that defy expectations,” Mr. Christiansen said, adding that it “looks ahead to both Goya and to Francis Bacon.” The Bassano, which recently went on view in the Met’s gallery of Venetian Renaissance painting, is one of two Renaissance works the Met acquired recently. The museum also bought a richly detailed bronze oil lamp from around 1515-25 by Andrea Riccio, a noted goldsmith and sculptor. (From the New York Times 2/26/09)

Brepols Announces the Publication of:


This book is divided into two parts, the first presenting new evidence and reconstructions of the chapel’s design and early history; the second offering new interpretations of Giotto’s frescoes. Appendices present original sources, all of which are newly-discovered, unpublished or previously published in inaccessible editions.

Dr. Laura Jacobus’ research interests cover various aspects of Italian visual culture during the period c.1250-1450. She teaches at Birkbeck College, University of London.

Call for Articles:

Aurora, The Journal of the History of Art is seeking articles for its tenth anniversary issue, to be published in November. We are a premier, peer reviewed journal dealing with any aspect of the history of art, published by the WAPACC Organization. Though our search for articles is ongoing, the deadline for submissions to Vol. X is April 30th. For information on the journal, our board of advisors, submissions, subscriptions, past issues, and the WAPACC Organization, please visit our website at:

http://www.aurorajournal.org

Thank you,

Lilian H. Zirpolo, Ph.D.
Independent Art Historian
Co-Editor/Co-Publisher, Aurora, The Journal of the History of Art
President, WAPACC Organization

http://www.aurorajournal.org
Medicea: Rivista interdisciplinare di studi medicei

E’ la prima rivista, nel variegato panorama dei periodici scientifici, ad essere interamente dedicata alla dinastia fiorentina dei Medici, con la particolarità di cogliere l’aspetto interdisciplinare di questa materia e raccogliere gli spunti per ricerche che spaziano dalla storia dell’arte alla botanica, all’architettura alla marineria, dalle scienze al collezionismo. Con cadenza quadrimestrale, Medicea si propone di offrire ai propri lettori una variegata raccolta di saggi contribuiti da studiosi italiani e non, noti e meno noti, il cui filo conduttore è l’apporto che la famiglia Medici ha dato alla cultura e alla storia dell’umanesimo.

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Newsletter Contributions and Notices:

Members are welcome and encouraged to write for upcoming issues of the Newsletter and are asked to bring ideas for upcoming Newsletters to the attention of Sally Cornelison (sjc@ku.edu). The deadline for inclusion in the Fall 2009 Newsletter is August 15, 2009.