



The Newsletter of the ITALIAN ART SOCIETY

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An Affiliated Society of the
College Art Association and the
Renaissance Society of America

President's Message from Jeryldene Wood

15 January 2010

I begin by asking you to mark your calendars for the Italian Art Society-Kress Foundation lecture in Rome. Professor Herbert L. Kessler will present "Rise and Fall in Roman Art" as the inaugural lecture, which is dedicated to the memory of Philipp and Raina Fehl. The lecture will take place at the Sapienza on Wednesday, May 26, at 5:00 pm. We owe this wonderful location to Cristiana Filippini and Daria Borghese, who not only visited a number of sites but also persuaded the Sapienza to host our lecture.

CAA is also the time for electing new officers and committees during the Business Meeting at CAA. I want to thank the out-going chairs and committee members who have been so generous with their time over the past several years: Cathleen Fleck and Babette Bohn, as chairs of the Travel and Nominating Committees, respectively; and committee members George Bent and Janet Robson (Travel), and Maria Saffiotti-Dale (Program). Sally Cornelison is also stepping down as the editor of our Newsletter after an extended term. I'm sure I speak for the entire membership in thanking Sally for her willingness to devote so much of her time to IAS. This latest edition attests the consistently terrific job she has done in searching out timely information and presenting it in an attractive, highly readable format. I look forward to working with Kay Arthur who has agreed to assume the Newsletter position. I am pleased to say that Areli Marina, who has so skillfully organized the society's finances, will serve another term as Treasurer.

IAS has a Webmaster. Alison Perchuck has taken on the task and has already found us a new web service (Silvermarc Web Development and Hosting). She will give the membership a full report on the exciting changes planned for the IAS site at the CAA meeting. I want to take a moment to acknowledge the help of Victor Coonin who has kept the current web site going—not an easy task—and offered his advice during the technology search.

The executive board started to address the issue of increasing IAS membership. We sent letters to recruit new members in the fall and anticipate doing so again this year. In addition, Catherine McCurrach found us a new listserv for more effective communications and Kay Arthur has been compiling a list of art history graduate programs for future membership drives.

I want to call your attention to our upcoming CAA sessions, which are both on Friday, Feb. 12th: Caravaggio at Four Hundred and Beyond, a roundtable chaired by Catherine Puglisi, at 12:30 pm; and "I primi lumi": Studies in Italian Renaissance Art in Memory of Andrew Ladis, chaired by Diane Cole Ahl, at 6:30 pm. IAS will have a high profile at "Venice 2010," the Renaissance Society Annual Meeting (Apr. 8-10) thanks Carolyn Wilson, who organized six sessions on Bellini. Lastly, IAS is sponsoring four sessions, "Sanctity and the Arts in Medieval Italy," at the Medieval Congress at Kalamazoo (May 13-16).

2009 was a very busy year for IAS and the new year promises to be equally productive.

Jeri

Italian Art Society CAA 2010 Business Meeting

When plotting your trip to Chicago for CAA 2010, please plan to attend the IAS business meeting on Friday, February 12, from 7:30 to 9:00 am in Regency B, Gold Level, West Tower, Hyatt Regency

Italian Art Society Membership 2010

If you haven't already done so, it's time to renew your membership to the Italian Art Society. Annual membership costs \$20. Students receive a special discounted rate of \$10. You may pay online or by check.

Membership dues for 2010 are due on **25 March**.

To renew, go to:

<http://www.italianartsociety.org/membership.html>

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

Italian Art Society Lecture and Travel Grants

Congratulations to the 2010 Travel Grant Recipients:

The IAS Travel Grant Committee is pleased to announce the recipients of the 2010 IAS grants. Each winner (a doctoral student or recent PhD) receives \$500 towards the cost of conference travel.

Zoë Willis is currently a doctoral student at the University of Warwick. She will travel to speak on the topic "Of Saints and Empire: Venice, Hungary and Dalmatian Zadar 1350-1450" in the session on "Questioning Geographies and Temporalities: Post-colonizing the Medieval Image" at the College Art Association Conference in Chicago in February.

Jessica Richardson, a Postdoctoral Research Associate at CASVA (PhD, 2007 from the Courtauld Institute of Art) will journey to present "Pilgrims, Prisoners and Holy Liberations: The North Portal of San Leonardo in Lama Volara (Apulia) and the Cult of Saint Leonard of Noblat in Twelfth-Century Italy" in the Italian Art Society session "Foreign Saints in Italy/Italian Saints Abroad" at the International Congress of Medieval Studies in May. Congratulations!

Call for Session Proposals:

The Program Committee welcomes proposals for IAS-sponsored sessions at the annual meetings of the International Congress on Medieval Studies (Kalamazoo), the Renaissance Society of America, the Sixteenth Century Society, and the College Art Association. Members are encouraged to send suggestions for sessions to the Program Committee.

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Special Features

Medieval & Renaissance Revisited

By Peta Motture

Over seven years in the making, the Victoria and Albert Museum's new Medieval & Renaissance Galleries opened at the beginning of December 2009. Arranged in a suite of ten galleries, the Museum's world-class collections of European art from 300-1600 have been reinterpreted together for the first time. Thematic displays examine artistic production across the period and set the objects within their wider cultural context. The diverse and rich collections include medieval ivories and metalwork, ceramics, stained glass, manuscripts, prints, furniture, tapestries and an outstanding collection of sculpture. They range in scale from a child's ring to the Choir Screen from 's-Hertogenbosch in the Netherlands.

Each room has its own narrative and date range, starting with Faiths & Empires 300-1250, which sets the scene at the decline of the Roman Empire and the establishment of Christianity, and includes a display on 'Italy and Byzantium'. Other rooms include the Rise of Gothic 1200-1350; Devotion & Display 1300-1500, including marbles by Nicola and Giovanni Pisano and Arnolfo di Cambio; Noble Living 1350-1500; A World of Goods 1450-1600; Splendour & Society 1500-1600, with displays on the domestic interior and collecting; the Renaissance City 1350-1600 and a new daylight space. Two underlying themes recur throughout: the constant reference to the past, most particularly the classical past, and the central role of Christian belief and the changing attitudes of the Church.

The displays highlight continuities as well as change between, for instance, 'medieval' and 'Renaissance', art and artefact, sacred and secular, north and south – Italian Renaissance art is no longer separated out, as previously, but brought together with that of northern Europe. This allows, for instance, 'Sculpture in Lombardy' to be shown in close proximity to 'German Carving' of the same period. Italian art is strongly represented, notably with fine examples of maiolica and Medici porcelain; cassoni, the colour and quality of which have been revealed through conservation, and especially a wide range of sculpture. Donatello and the Making of Art 1400-1500 is one of only two areas devoted exclusively to Italian art, here primarily sculpture and painting. The creative process, identity and scholarship are strong stories in Renaissance Art & Ideas 1400-1550, where the Leonardo notebooks will be permanently on display (with changing openings), together with sculptural models by Michelangelo, Verrocchio and Sansovino, and a large design drawing for Ulm Cathedral. A Scholar's Study display, housed beneath the roundels from Piero de' Medici's *studiolo* by Luca della Robbia (Fig. 1), explores people and objects from both sides of the Alps.



Fig. 1. Scholar's Study, Victoria and Albert Museum (Photo: V&A Images/Victoria and Albert Museum, London)

Objects are often placed to suggest their original context, and the displays are supported by a range of interpretation. The Santa Chiara Chapel from Florence, which forms the centrepiece of an area devoted to the Church in Italy around 1500, can be explored through a hi-tech interactive developed with the University of Sussex. Recordings made by the Royal College of Music include chants transcribed from a Tuscan Camaldolese Choir Book, about 1380, and a love song written by Francesco Cortecchia in 1541, dedicated to Cosimo de' Medici, whose porphyry relief portrait is shown nearby, as is a tapestry designed by Vasari for Palazzo Vecchio, where Cortecchia's madrigals would have been performed.

The gallery interpretation and catalogue entries for the objects are available online, and a range of articles and books have been produced, including a special issue of *Renaissance Studies*, and, foremost, *Medieval and Renaissance Art: People and Possessions* by Glyn Davies and Kirstin Kennedy, who were key members of the project team.

BB @ 50

By Robert G. La France

The conference "Bernard Berenson at Fifty" (Villa I Tatti, 14-16 October 2009) celebrated the half-century anniversary of BB's death with a scholarly extravaganza of 15 papers delivered over three days, followed by the

inauguration of the Craig and Barbara Smyth Library and a concert by the German vocal ensemble Singer Pur. The conference speakers largely respected a single ground rule; no extended discussions of BB's involvement with the art market (as this is amply addressed in other places). Scholarly energy focused instead on BB's biography, social context, and his most famous "creatura," I Tatti itself.

Bernd Roeck's plenary lecture opened the event with an impressionistic exploration of the ex-pat image of Florence at the dawn of the twentieth century and BB's rear-guard Victorian culture with hints of Georgian flair. But as the conference progressed, emphasis shifted from cultural influences on BB, to BB's influence on others. Aspects of BB's (dare I say) "artistic personality" emerged from his engagement with Asian and Islamic art, and became most sharply defined by his interpersonal relationships. Indeed, some of the most interesting talks involved the childless BB's endless search for a dauphin, which played out in a series of "golden boys"—tall, handsome, aristocratic, multilingual, and Wealthy Anglo Saxon Pupils who included Arthur Kingsley Porter, Kenneth Clark, and John Walker. Kathryn Brush's brilliant paper on Porter not only illuminated the degree of BB's engagement with medieval art and architecture (making an excellent argument for the Villa I Tatti to expand beyond the Renaissance into the Middle Ages), but also illuminated BB's personal bond to Porter (Berenson is said to have cried for three days upon learning of Porter's drowning). The theme of the quest for an appropriate heir also surfaced in William Mostyn-Owen's first-hand account of BB's relationship with Kenneth Clark, which famously soured upon the latter's marriage, and David Alan Brown's discussion of Paul Sachs teaching connoisseurship at the Fogg and sending John Walker to I Tatti.

The conference ended with papers concerning BB's attitude towards gender roles and interactions with women. Louis Waldman's investigation of the correspondence between pen pals Hemingway and BB (they never actually met) connected an unlikely pair coming to terms with their public and self-images: one a strapping icon of masculinity, and the other slight and effete. Joseph Connors explored the relationship between the fascinating African-American dancer and anthropologist Katherine Dunham and BB, in which, again, mental images got in the way: in his eyes she was the nymph of Settignano, and in hers he symbolized intellectual high culture. Finally, perhaps a subtext of Janet Cox-Rearick's overview of the transition of I Tatti from BB's home into the Harvard Study Center was her point of view as the only female among the first fellows. These papers, along with other excellent studies of individual women in BB's orbit, will hopefully encourage a more comprehensive examination of BB and gender. Indeed, the publication of the many other excellent papers not directly mentioned in this short note will undoubtedly afford intimate revelations of BB's personality.

Exhibition Review: The Origins of El Greco: Icon Painting in Venetian Crete

By Andrew R. Casper

This exhibition at the Alexander S. Onassis Cultural Center in New York City (November 17, 2009-February 27, 2010), curated by Anastasia Drandaki of the Benaki Museum in Athens, comprises 41 panels by icon painters from Venetian Crete in the fifteenth and sixteenth centuries—including seven by Domenikos Theotokopoulos “El Greco.” It is accompanied by a fully illustrated catalog with essays by Drandaki, Olga Gratziou, and Nicos Hadjinicolaou, as well as contributions by a range of other scholars. Together they reveal the broad artistic and cultural context for El Greco’s genesis as a painter, having been born on Crete when the island prospered under the domain of the Venetian Republic.

The juxtaposition of El Greco’s earliest Cretan icons—*The Dormition of the Virgin*, *Saint Luke Painting the Icon of the Virgin*, and *The Adoration of the Magi*, all from the mid-1560s—with a single example of his highly eccentric later style in the form of a small oval *Coronation of the Virgin* places the artist’s rapid stylistic metamorphosis in stark clarity. These icons exhibit lingering Byzantine styles and compositions even despite the artist’s inclusion of Western artistic motifs. The later painting, a preparatory sketch of the same composition painted for the Hospital de la Caridad at Illescas, conveys the otherworldly luminosity and bizarre figural distortions characteristic of the artist’s oeuvre in Spain. While these works are sure to generate curiosity into how one artist could be responsible for such disparate styles within a short span of time, this very issue has been the subject of widespread speculation since scholars first confirmed the attribution of the *St. Luke* and *Dormition* icons to the artist’s Cretan period in the 1980s.

It is up to the visitor to integrate the earliest of El Greco’s icons on view into the tradition of Veneto-Cretan icon painting as a whole, as the sequestering of his seven works into one corner of the exhibition space has the unintentional consequence of presenting the artist as an isolated phenomenon on the margins of his artistic heritage. Nonetheless, some traits observable in these three icons are amply highlighted elsewhere. One major theme that the show addresses is the stylistic plurality exhibited by Cretan icon painters and the unique hybridity often featured in their works. The 1499 commission of 700 icons in both “Greek” and “Latin” styles is cited as evidence for the impact of Crete’s cosmopolitan society on the artistic market. Yet the reality of what this commission entailed—if not in the sheer magnitude of the production, then at least in the stylistic flexibility required—is underscored by two paintings by Nikolaos Tzafouris (1455-1501) that each make manifest the two representational idioms available to

clients seeking such devotional works. His *Deësis* preserves traditional iconographic formulae for this distinctly Byzantine grouping of Christ flanked by Mary and St. John the Baptist, complete with the figures’ frontal address, frozen postures, and flattened striations that signal—without fully evoking—three-dimensional mass. On the other hand, the *Road to Calvary*, though still painted in a manner more typical of older trecento panel painting, introduces figures with animated poses modeled by light and shadow, suggestive of a direct exposure to Italian artistic models. Furthermore, the artist has altered his signature, which elsewhere appears in Greek, to read *Nicolaus Zafuri Pinxit* in order to establish linguistic consistency with the “Latin” style painting on which it appears. Later, *The Adoration of the Magi* and *The Last Supper*, two of the six panels on view by Michael Damaskenos (1530/35-1592/93), who also worked in Venice, reveal the extent to which Western figural forms showing distinctly mannerist tendencies towards complexity and virtuosity infiltrated the works of Cretan icon painters around the time of El Greco’s earliest artistic endeavors. These provide an insightful counterpoint to the comparatively much more restrained works from the fifteenth and early sixteenth centuries.

One could contend that this stylistic diversity signals much more than an apparent need for artistically polyglot painters to cater to a market of diverse requirements and expectations. The trend for some patrons to request one style at the expense of the other must signal a recognition that different artistic manners could elicit different types of devotional engagement for different viewers—a connection between style and devotion that is only intermittently recognized in scholarship today. Thus, though there is no evidence that El Greco’s earliest paintings were destined anywhere but for the open art market, his abandonment of the Cretan style signals his desire to attract a new kind of clientele. He provided works that exhibit a much more emphatically “Italian” style than what we see even in the “Latin” works painted by Tzafouris and others in the early 1500s. Two small panels of *The Adoration of the Shepherds* and *The Baptism of Christ* discovered only in the last decade (and on public view together for the first time) in particular show some of the traits he picked up upon arriving in Venice in 1567. As works of El Greco’s transitional phase from his largely post-Byzantine manner, we see a greater reliance on Western forms, a more energetic handling of paint, and a demonstrably brighter and more daring color palette than in any of his earlier works. Though there are many more steps in the painter’s progression towards his most mature style, already we see the crystallization of a distinctly Italian manner that would have been seen as richly evocative to an Italian patron accustomed to images that reflect recent developments in Venetian Renaissance art. This reviewer quibbles with the date of 1570 assigned to both panels—El Greco left for Rome that year and by then was painting works of a wholly different format and character—but does endorse the idea expressed elsewhere that they served as lateral wings of a devotional triptych similar in form, if not

in style, to one by Georgios Klontzas (1540-1608) also on view. Both panels match compositions found in the so-called *Modena Triptych* from 1567 or 1568, the only known complete portable ensemble attributed to El Greco, and should be dated somewhere around the same time.

In the end, this exhibition offers a rare and surprisingly comprehensive glimpse into the artistic origins of one of the early modern period's most unique painters. It is bound to spark waves of new interest in a facet of the artistic culture of the early-modern Mediterranean world that has seen a rapid increase in scholarly attention in the last decade. The works of all fifteenth- and sixteenth-century painters from Venetian Crete, not just El Greco, say much about artistic identity, the role of devotional images, and the rich cultural interactions of the period as a whole while at the same time demonstrating our need to revise the scholarly divisions of Renaissance art history according to arbitrary and anachronistic political borders.

Conferences and Symposia to Attend

CAA2010
98th ANNUAL CONFERENCE
CHICAGO
FEBRUARY 10-13, 2010



Sessions of Interest to IAS Members:

Innovation, Agency, History: Centering the Italian Fourteenth Century, Thursday, February 11, 9:30 AM–12:00 PM

Acapulco, Gold Level, West Tower, Hyatt Regency Chicago, Chairs: C. Jean Campbell, Emory University; Anne Dunlop, Yale University

Can Beauty Be Administered? Early Building Regulations in Medieval Tuscany and the Ideal Town, Klaus Tragbar, Hochschule Augsburg

Giotto's Envy and Francesco da Barberino's Renown: Naturalism, Personification, and Artistic Innovation, Shelley MacLaren, University of the South

Lust for Killing: Defining Culture by Its Margins: The "Massacre of the Innocents" by Giovanni Pisano and Giusto de' Menabuoi, Beate Fricke, University of California, Berkeley

Theories of Authorship in Fourteenth-Century Italian Art, Joost Keizer, Columbia University

Discussant: Klaus Kruger, Freie Universitat Berlin

The Senses in Early Modern Art and Visual Culture

Thursday, February 11, 9:30 AM–12:00 PM
Columbus AB, Gold Level, East Tower, Hyatt Regency Chicago, Chairs: Christian K. Kleinbub, Ohio State University; KIm E. Butler, American University
Close Looking: Embodiment and Materiality in Titian's

Later Paintings, Jodi Cranston, Boston University
The Sense of Rilievo: Apprehending Materiality in Quattrocento Art and Theory, Christopher R. Lakey, Reed College

Un colorito ch'e di vera carne: Correggio's Ecce Homo and Incarnational Touch, Sara Switzer, Columbia University

Words Will Lead the Way: Guiding Devotion in Fra Bartolommeo's "God the Father with Saints Mary Magdalene and Catherine of Siena", Jannette Vusich, University of King's College

In the Hand of the Beholder: The Collector's Caress in Early Modern Italy, Geraldine A. Johnson, University of Oxford

Commitment and Consumerism: Artistic Culture in Europe at the Mid-Twentieth Century

Thursday, February 11, 9:30 AM–12:00 PM
Regency C, Gold Level, West Tower, Hyatt Regency Chicago, Chairs: Kent Minturn, Columbia University; Alexander Potts, University of Michigan, Ann Arbor
"Servant of Two Masters": Fontana's 1948 Sculptures in Milan's Cinema Arlecchino, Sharon Hecker, IES Abroad/Universita Cattolica del Sacro Cuore di Milano

International Center of Medieval Art

Questioning Geographies and Temporalities: Postcolonizing Medieval Art

Friday, February 12, 9:30 AM–12:00 PM
Columbus AB, Gold Level, East Tower, Hyatt Regency Chicago, Chairs: Catherine Elizabeth Karkov, University of Leeds; Eva Frojmovic, University of Leeds
Of Saints and Empire: Venice, Hungary, and Dalmatian Zadar, 1350-1450, Zoe Willis, University of Warwick

The Materiality of Early Modern Prints Part I: Manipulation of the Image

Thursday, February 11, 2:30 PM–5:00 PM
Grand CD South, Gold Level, East Tower, Hyatt Regency Chicago, Chairs: Suzanne Karr Schmidt, Art Institute of Chicago; Lia Markey, Princeton University Art Museum
Cut-and-Paste Prints from Mantegna to Andreani, Eva Allan, Yale University

Questioning "Cultural Influence" in the Medieval Mediterranean: Artistic Production in a Hybrid Culture

Thursday, February 11, 2:30 PM–5:00 PM
Columbus CD, Gold Level, East Tower, Hyatt Regency Chicago, Chairs: Karen Rose Mathews, University of Miami; Catherine Barrett, University of Washington
Intercultural Aspects of Style and Meaning in the Architecture of Norman Sicily, Charles E. Nicklies

Society of Architectural Historians

Painting and the Built Environment

Thursday, February 11, 8:00 PM–10:30 PM
Regency D, Gold Level, West Tower, Hyatt Regency Chicago, Chair: Julia A. Sienkewicz, Smithsonian Institution
Shifting Points of View: Landscape, Painting, and Architecture at the Villa della Farnesina in Rome, Rachel

Foult, Emory University

Italian Art Society

Caravaggio at Four Hundred and Beyond

Friday, February 12, 12:30 PM–2:00 PM

Regency B, Gold Level, West Tower, Hyatt Regency Chicago, Chair: Catherine R. Puglisi, Rutgers University
Caravaggio, Early vs. Late: New Directions, David M. Stone, University of Delaware
Age of Caravaggio: Its Legacy after Twenty-Five Years, Keith Christiansen, Metropolitan Museum of Art
Why Caravaggio?, Philip Sohm, University of Toronto

American Society for Hispanic Art Historical Studies
The Portrait in Golden-Age Spain: Expanding the Frame

Friday, February 12, 2:30 PM–5:00 PM

Grand B, Gold Level, East Tower, Hyatt Regency Chicago, Chairs: Tanya J. Tiffany, University of Wisconsin, Milwaukee; Laura R. Bass, Tulane University
Diplomacy and Devotion: Giulio Clovio's Miniature Portraits in Hapsburg Spain, Elena Calvillo, University of Richmond

Italian Art Society

"I primi lumi": Studies in Italian Renaissance Art in Memory of Andrew T. Ladis

Friday, February 12, 6:30 PM–9:00 PM

Water Tower, Bronze Level, West Tower, Hyatt Regency Chicago, Chair: Diane Cole Ahl, Lafayette College
Sacred and Secular: The "Tabernacolo della Tromba" in Florence (1243-1905), Elizabeth Bailey, Wesleyan College
Rebellion, Reconciliation, and a Painting for the Florentine Wool Guild, George R. Bent, Washington and Lee University
Preparing the Mind, Preparing the Soul: The Fusion of Franciscan Thought in the Sacristy Decoration of Santa Croce, Florence, Michelle A. Erhardt, Christopher Newport University
Agnolo Gaddi and the Opera del Duomo in the Late Trecento, Jean K. Cadogan, Trinity College
Vasari's Taddeo Gaddi, Perri Lee Roberts, University of Miami

"Classicisms," "Mannerisms," and "Baroquisms": Sixteenth- and Seventeenth-Century Visual Culture in Europe and Other Cultural Centers. Part II

Saturday, February 13, 9:30 AM–12:00 PM

Grand EF, Gold Level, East Tower, Hyatt Regency Chicago, Chairs: Lynette M. F. Bosch, State University of New York, Geneseo; Larry Silver, University of Pennsylvania
Darkness at Dawn: Artemisia Gentileschi's Aurora, ca. 1625-27, Susan E. Wegner, Bowdoin College
Lifting the Veil of the Body: Imagining the Souls of

"Si grande Apelle, e non minore Apollo": Bronzino's Ugolino Martelli and the Paragone of the Arts, Julia Alexandra Siemon, Columbia University

Cigoli's Ecorche and the Reform of Disegno, Lisa Bourla, University of Pennsylvania

The Materiality of Early Modern Prints, Part II: Plates, States, and Collections

Saturday, February 13, 9:30 AM–12:00 PM

Water Tower, Bronze Level, West Tower, Hyatt Regency Chicago, Chairs: Suzanne Karr Schmidt, Art Institute of Chicago; Lia Markey, Princeton University Art Museum
Examining Physical Evidence for the Medici Print Collection, Alessandra Baroni, University of Siena

Fifty Years after Berenson: His Legacy and Phenomenon

Saturday, February 13, 9:30 AM–12:00 PM

Columbus KL, Gold Level, East Tower, Hyatt Regency Chicago, Chair: Thomas Martin, Bard High School Early College
Berenson and Lorenzo Lotto, Andrea J. Bayer, Metropolitan Museum of Art
Marketing Madonnas: The Berensons and the Promotion of Italian Renaissance Art in America, Tiffany Johnston, independent scholar
A New Quattrocento: Bernard Berenson and the Study of Islamic Art, Nadia Marx, Harvard University
Berenson, Vasari, Verona, and Venice, Diana Gisolfi, Pratt Institute
Berenson's Michelangelo, Carmen C. Bambach, Metropolitan Museum of Art

Discipline on the Edge: Michael Camille and the Shifting Contours of Art History, 1985-2010

Saturday, February 13, 9:30 AM–12:00 PM

Regency A, Gold Level, West Tower, Hyatt Regency Chicago, Chairs: Mitchell Merback, Johns Hopkins University; Benjamin Withers, University of Kentucky
The Laocoon Group: Reflections on Michael Camille and L'Ecole Chicago in the 1980s, W. J. T. Mitchell, University of Chicago

The Political Landscapes of Capitals

Saturday, February 13, 2:30 PM–5:00 PM

Columbus KL, Gold Level, East Tower, Hyatt Regency Chicago, Chairs: Jessica Joyce Christie, East Carolina University; Jelena Bogdanovic, East Carolina University
Benito Mussolini's "Third Rome": Between Tradition and Modernity, Michelangelo Sabatino, University of Houston

Dressing the Part: Textiles as Propaganda in the Middle Ages, Part II

Saturday, February 13, 2:30 PM–5:00 PM

Buckingham, Bronze Level, West Tower, Hyatt Regency Chicago, Chairs: Margaret Goehring, New Mexico State University; Kate Dimitrova, Wells College
Liturgical Textiles as Papal Donations in Late Medieval Italy, Christiane Elster, University of Cologne

Consuming the Renaissance in Popular Culture

Saturday, February 13, 2:30 PM–5:00 PM
Gold Coast, Bronze Level, West Tower, Hyatt Regency
Chicago, Chair: Lisa M. Rafanelli, Manhattanville
College

The Contrada and the Condo: The Siena of Montclair,
Laura Morowitz, Wagner College
*Reenacting the Renaissance: A Consideration of
Reenactment Material Culture and the Consumption of
Renaissance Objects and Design*, Maya Rae
Oppenheimer, Royal College of Art and Victoria and
Albert Museum
Art and Advertising: The Case of Botticelli's "Venus",
Alessandra Cardarelli, Queen's University

6th Annual Arizona Center for Medieval and Renaissance Studies Conference

Humanity and the Natural World in the Middle Ages
and Renaissance

11-13 February 2010, Tempe, Arizona

<http://www.acmrs.org/conferences/2010/conferences.html>

Exploring the Renaissance 2010: An International Conference

March 18-20, 2010, Corpus Christi, Texas

<http://www.cwrl.utexas.edu/~nydam/src/archives/2010conference.shtml>

Medieval Academy of America

18-20 March 2010, New Haven, Connecticut

http://www.yale.edu/medieval/maa2010/Medieval_Academy_of_America/Home.html

The 85th Annual Meeting of the Medieval Academy of America will be held on the campus of Yale University in New Haven, Connecticut. Sessions and plenary lectures address a broad range of disciplines and subjects. The meeting is open to anyone interested in the Middle Ages, not only to members of the Academy.

Midwest Art History Society Annual Conference

8-10 April 2010, Omaha, Nebraska

http://mahsonline.org/annual_meeting.asp

Register now for the MAHS Annual Conference in Omaha, Nebraska. Use a mail-in form or register online before the early-bird deadline of February 15. Host institutions are the University of Nebraska at Omaha, the Kaneko center, and the Joslyn Art Museum. When registering, you can help students attend this and other conferences by making a small donation to the Charles Cuttler Graduate Student Travel Fund.

Fifty-Sixth Annual Meeting of the Renaissance Society of America

8-10 April 2010, Venice, Italy

<http://rsa.org/meetings/annualmeeting.php>

Current and Upcoming Exhibitions

Leonardo da Vinci: Hand of the Genius

October 6, 2009-February 21, 2010

High Museum of Art, Atlanta

Leonardo da Vinci and the Art of Sculpture: Inspiration and Invention

March 23–June 20, 2010

The Getty Center, Los Angeles

The first display of works by Leonardo da Vinci in Los Angeles in decades, this major international loan exhibition celebrates his achievements and involvement in the art of sculpture. Through original drawings, the exhibition explores his ambitious designs for huge equestrian sculpture projects that were never completed. Important works by artists who inspired Leonardo—and were inspired by him—are also on view, including Donatello's newly restored *Bearded Prophet* and three larger-than-life-size bronze figures by Leonardo's collaborator Giovanni Francesco Rustici that have never been seen outside Italy. The exhibition is organized by the High Museum of Art, Atlanta, in association with the J. Paul Getty Museum.

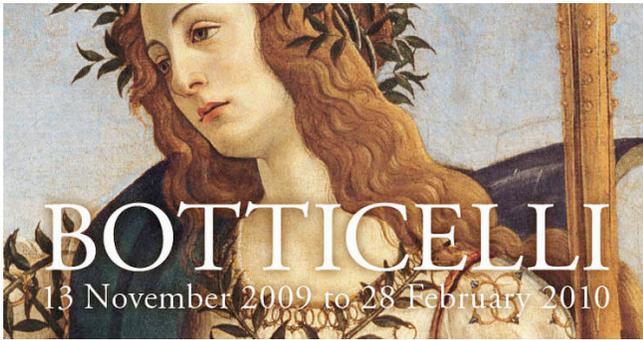
Botticelli to Titian: Masterpieces of Two Centuries of Italian Art

28 October 2009-14 February 2010

Museum of Fine Arts, Budapest

In addition to works by Botticelli and Titian, the 130 paintings on show represent the art of over eighty masters, among whom are Leonardo, Giorgione, Raphael, Veronese and Tintoretto. This exhibit of 15th-16th-century Italian painting offers visitors the opportunity to familiarize themselves with masterpieces by the greatest artists of the period and explore the emergence and development of intellectual and artistic processes in the most important cultural centres. For the very first time in Hungary the Italian Renaissance will be presented in a spectacular, large-scale exhibition with a sound scholarly foundation. The works on loan will be supplemented by thirty-five paintings from the Museum of Fine Arts' own prestigious Italian collection.

The Budapest exhibition will display works that are a sensation in themselves: Titian's "Man with a Glove", Bartolomeo Veneto's "Flora", Botticelli's "Story of Virginia", Cossa's "Portrait of a Man", Perugino's "Portrait of Francesco delle Opere", Savoldo's "Tobias and the Angel" and Palma Vecchio's "La Bella" are all outstanding pieces of the period.



Städel Museum, Frankfurt am Main

With a selection of portraits, mythological allegories and depictions of the Virgin—altogether some 80 works by Botticelli, his workshop and his contemporaries—the Städel Museum is presenting the first exhibition ever to be devoted to the oeuvre of this great Italian Renaissance master in German-speaking lands.

Sandro Botticelli's painting has become a landmark of Italian Renaissance, and his monumental *Idealized Portrait of a Lady* (c. 1480) numbers among the Städel Museum's main works. All in all, it will be possible to show more than 80 works by Botticelli, his workshop, and some of his contemporaries like Filippino Lippi or Andrea del Verrocchio. The most important collections in Europe and the USA support the show with central works by the Florentine Renaissance artist. The exhibition focuses on precious creations from all phases of Botticelli's oeuvre, confronts them with thematically related works by his colleagues, and examines them in the historical context of their making. Organized in three parts, it explores the painter's various tasks and thematic fields. The portraits and allegorical paintings of the first section illustrate the degree of sophistication with which Botticelli drew on this highly developed genre and enriched it through new impulses. While the second chapter centers on his famous mythological representations of goddesses and heroines of virtue, the third part is dedicated to his abundant religious oeuvre.

The Alchemy of Beauty: Parmigianino, Drawings and Prints of the Museum of Fine Arts, Budapest

1 December 2009-15 March 2010

Museum of Fine Arts, Budapest

The graceful elegance of Parmigianino's works was regarded by his contemporaries and succeeding generations as the perfection of style. The Museum of Fine Arts, Budapest does not preserve any of his paintings, however, we own an extensive collection of his drawings and prints. Parmigianino was a passionate and prolific draughtsman. Almost one thousand sheets have survived, representing the richest drawing oeuvre of sixteenth-century Italy, with the exception of Leonardo. The diversity of the themes and techniques of the twenty

autograph drawings in the Collection of Prints and Drawings represent every period of the artist's career and provide an insight into his magnificent art.

Innocente e calunniato. Federico Zuccari (1539/40 – 1609) e le vendette d'artista

6 dicembre 2009-28 febbraio 2010

Gabinetto Disegni e Stampe degli Uffizi, Florence

Nel quarto centenario della morte, questa mostra presenta al pubblico i temi di polemica e di vendetta che alcuni artisti, e in particolare Federico Zuccari, usarono per dichiararsi innocenti a fronte di calunnie e ingiustizie vere o presunte. I soggetti della "Verità rivelata dal Tempo", della "Verità sottratta dall'Invidia", del "Trionfo della Virtù sull'Invidia" e quello della "Calunnia", tema quest'ultimo che godette dai tempi dell'antichità classica di una notevole fortuna, sono affrontati con icastica originalità dallo Zuccari. Artista che nella lunga carriera in Italia e in Europa fu protagonista di una bizzarra e ricorrente contraddizione: guadagnarsi la fiducia di committenti illustri e potenti, perderne subito dopo il favore, reagire dipingendo e divulgando "vendette d'artista" foriere di ulteriori tensioni e pesanti conseguenze, per sentirsi infine un perseguitato, paragonabile a Esopo e a Dante. Ma non è solo per il fascino esercitato da una simile personalità di pittore, letterato e teorico d'arte, che la Soprintendenza del Polo Museale fiorentino con la collaborazione di Firenze Musei ha deciso di impegnarsi in un omaggio a questo artista controverso. A Firenze rimangono infatti i 2.400 metri quadri circa di pittura (la massima estensione mai dipinta in città) dispiegati da Federico nella cupola di Santa Maria del Fiore, sempre a Firenze si trova la casa, già stata di Andrea del Sarto, che lo Zuccari abitò e abbellì con pitture murali e rilievi celebranti le arti posti sulla facciata dello studio, tutt'ora visibile in via Giusti, e inoltre a Firenze, presso il Gabinetto Disegni e Stampe degli Uffizi, si conserva il fondo più rilevante di disegni e stampe riferibili al suo nome che per l'occasione viene interamente es-posto. Fra i prestiti compare un ospite d'eccezione, la tela dedicata alla *Porta Virtutis*. L'opera, realizzata da Federico Zuccari e inviata al duca di Urbino, Francesco Maria II Della Rovere, negli anni Ottanta del Cinquecento, giunse a Firenze nel secolo seguente ed entrò nelle collezioni medicee; creduta perduta, è ricomparsa di recente sul mercato fiorentino, dove lo Stato italiano la ha acquistata destinandola alla Galleria Nazionale delle Marche di Urbino. Proprio tale dipinto, così denso di significati e di invenzioni allegoriche, e idealmente posto a conclusione del percorso espositivo, riassume in maniera efficace le istanze più profonde dell'arte dello Zuccari, che nel corso di tutta la sua attività non smise mai di rivendicare con orgoglio la propria libertà di pensiero e di espressione, contribuendo alla promozione dello status sociale dell'artista.

Ritorno al barocco da Caravaggio a Vanvitelli

12 dicembre 2009 - 11 aprile 2010

Naples: Museo di Capodimonte, Certosa e Museo di S. Martino, Castel S. Elmo, Museo Duca di Martina, Museo

Pignatelli, Palazzo Reale

Ritorno al barocco è un ampio progetto espositivo che comprende 6 esposizioni tematiche in altrettante sedi museali a Napoli—Museo di Capodimonte, Castel Sant'Elmo, Certosa e Museo di San Martino, Museo Duca di Martina, Museo Pignatelli, Palazzo Reale—e coinvolge l'intera città e il territorio regionale con 51 itinerari nei luoghi barocchi: chiese, certose, collegiate, palazzi, musei regionali. *Ritorno al barocco* è un affascinante percorso di storia e d'arte da Caravaggio a Francesco Solimena e ai tardi esponenti dell'ultima stagione del barocco napoletano. L'evento espositivo intende documentare i progressi conoscitivi degli ultimi trent'anni, dal 1979 al 2009, su aspetti, momenti e 'generi' che caratterizzarono la stagione del barocco a Napoli, definita cronologicamente da tre momenti: l'arrivo di Caravaggio a Napoli nel 1606, la presenza in città di Luigi Vanvitelli e Ferdinando Fuga (1750) e la partenza di Carlo di Borbone per la Spagna (1759). Le 6 mostre che costituiscono il percorso principale del *Ritorno al barocco* presentano al pubblico dipinti, disegni, sculture, arredi, gioielli, tessuti, ceramiche e porcellane, provenienti da collezioni private e musei italiani e stranieri; oltre 500 opere—in gran parte inedite o recentemente restaurate—suddivise tra i molteplici e diversi aspetti rappresentati dalla produzione artistica dei centocinquanta anni di elaborazione e diffusione di questo linguaggio figurativo e culturale. L'intento di restituire della città quella immagine di splendido insieme di arte e cultura, quale apparve ai tanti viaggiatori italiani e stranieri che, con curiosità ed emozione, la visitarono nel Seicento, nel Settecento e ancora nel primo Ottocento. Un insieme straordinario, in chiese, palazzi e musei, che evidenziano e riaffermano singolarità, originalità e valori della lunga stagione di altissima civiltà europea e mediterranea quale è stata quella del barocco a Napoli.

Museo di Capodimonte Storie sacre e profane da Caravaggio a Francesco Solimena 1606-1747 Disegni da raccolte pubbliche e private

Castel Sant'Elmo Restauri di dipinti e oggetti dal 1600 al 1750 Obiettivo sul barocco. Immagini fotografiche di Luciano Pedicini

Certosa e Museo di San Martino Il barocco in Certosa Scultura barocca Ritratti storici e immagini della città

Museo Duca di Martina Le arti decorative

Museo Pignatelli Natura 'in posa'

Palazzo Reale Architettura, urbanistica e cartografia da Domenico Fontana a Ferdinando Sanfelice Dipinti e arredi barocchi nell'Appartamento Storico Intorno alla Natività: scene e momenti di realtà familiare

The Drawings of Bronzino

January 20, 2010–April 18, 2010

Metropolitan Museum of Art, New York

This exhibition is the first ever dedicated to Agnolo Bronzino (1503–1572), and will present nearly all the known drawings by, or attributed to, this leading Italian Mannerist artist, who was active primarily in Florence. A painter, draftsman, academician, and enormously witty poet, Bronzino became famous as the court artist to the Duke Cosimo I de' Medici and his beautiful wife, the Duchess Eleonora di Toledo. This monographic exhibition will contain approximately 60 drawings from European and North-American collections, many of which have never before been on public view. Accompanied by a catalogue, authored by a team of international scholars, to be published by the Metropolitan Museum. The exhibition was organized by The Metropolitan Museum of Art, New York, in collaboration with the Gabinetto Disegni e Stampe degli Uffizi and the Polo Museale Fiorentino, Florence.

Views of Venice: Canaletto and His Rivals

February 20–May 30, 2011

National Gallery, Washington, D.C.

Fra Angelico to Leonardo: Italian Renaissance Drawings

22 April–25 July 2010

British Museum, London

A unique collaboration between the Uffizi in Florence and the British Museum, the display charts the increasing importance of drawing during this period, featuring works by Leonardo da Vinci, Fra Angelico, Jacopo and Gentile Bellini, Botticelli, Carpaccio, Filippo Lippi, Mantegna, Michelangelo, Verrocchio and Titian. Infrared and other technology used in conservation research provide fresh insights into how drawing allowed painters to experiment and explore with a freedom not always reflected in their finished works. Examples in the exhibition show the trend towards depiction of movement and expression of emotion, often inspired by classical antiquity. This exhibition is a unique opportunity to discover the evolution of drawing which laid the foundations of the High Renaissance style of Michelangelo and Raphael.

An Italian Journey: Drawings from the Tobey Collection, Correggio to Tiepolo

May 12, 2010–August 15, 2010

Metropolitan Museum of Art, New York

The exhibition will consist of approximately sixty-five drawings from the collection of David and Julie Tobey. Most of the drawings are by Italian masters. Highlights include drawings by Correggio, Parmigianino, Giulio Romano, Poussin, Bernini, Castiglione, and Tiepolo.

Notices of Grants and Awards

Ritual and Ceremony from Late-Medieval Europe to Early America

An NEH Summer Institute for College and University Teachers 21 June through 23 July 2010 at the Folger Institute, Folger Shakespeare Library, Washington, D.C.

This NEH summer institute offers a comparative study of ritual and ceremony across related cultures in Europe and the Americas from 1300 to 1700. It builds on anthropological theories of the ubiquitous role of ritual and ceremony and the impact of that work in performance studies. Testing assumptions about influence and exchange among national traditions and local contexts, it seeks a new understanding of the processes and effects of cultural hybridity and assimilation.

The five-week institute will be directed by Claire Sponsler (University of Iowa). The distinguished international faculty includes: Ian Archer (Keble College, Oxford), Lawrence M. Bryant (California State University, Chico), Barbara Fuchs (UCLA), Gail McMurray Gibson (Davidson College), Bruce Holsinger (University of Virginia), Roslyn L. Knutson (University of Arkansas, Little Rock), Joseph Roach (Yale University), Helen Watanabe-O'Kelly (Exeter College, Oxford), Michael Wintroub (University of California Berkeley), and Barbara Wisch (SUNY Cortland).

Topics include

- Civic rituals, ceremonies, and drama (in London, Rome, and Paris)
- Music, liturgy, and church ritual
- Royal entries, processions, and pageants
- Ritual vis-a-vis visual and print culture
- Ceremonies of empire in the New World
- Childbirth and other domestic rituals
- Early modern court festivals of the Holy Roman Empire
- Depictions of New World natives in European festivities
- Carnivals and concepts of performance
- The migration of European ceremonies to the New World (and their hybridization with indigenous rituals)

Application deadline: 2 March 2010

Visit <http://www.folger.edu/institute/NEH2010> for the syllabus, selected primary and secondary bibliographies, and application information. Contact: institute@folger.edu with any questions.

Online Resources for the Study and Teaching of Italian Art

The Frick Collection: Archives Directory for the History of Collecting in America

<http://research.frick.org/directoryweb/home.php>

The Directory is a pioneering resource created by the Center of the History of Collecting in America. Its purpose is to help researchers locate primary source material about American collectors, dealers, agents and advisors, and the repositories that hold these records. Archives related to American collectors of the fine and decorative arts, including antiquities and non-Western art are included. The Directory serves an international community of museum, academic and other art professionals, most notably those seeking to chronicle the history of collecting in America. Each record provides information about specific archival collections, their location, content when available, links, and contact information. The periods of collecting activity covered by the Directory depends upon the existence of subject archives and the availability of information. The database is a work in progress that is regularly updated with information contributed by both institutions and individuals.

The Florentine

A source of useful information specific to Florence is *The Florentine*, a biweekly English-language journal published in Florence. They publish both a print and online format: <http://www.theflorentine.net/>

They also regularly update what exhibitions are coming or are in the city (and give mini-reviews), various events both in the city and nearby, and generally any activity whether governmental or cultural regarding art and Italy's cultural heritage.

News and Announcements

Early Modern Women: An Interdisciplinary Journal

is the only academic publication that takes a global and interdisciplinary approach to the study of women and gender during the years 1400-1700. EMWJ is a journal that encourages the development of graduate researchers as junior colleagues, thus we feel it is important that graduate student work be printed alongside articles of faculty already established in the Early Modern field. Please see our website: www.emwjournal.umd.edu for information on subscribing to this resource

Appello al Presidente della Repubblica e al Presidente dell'Istituto della Enciclopedia Italiana
Salviamo il *Dizionario Biografico degli Italiani*

Il *Dizionario Biografico degli Italiani* è universalmente

ricosciuto come uno strumento prezioso e indispensabile per il lavoro di ricerca. Il progetto dell'opera, avviata nel 1960 dall'Istituto della Enciclopedia Italiana, prevede circa 105 volumi per un totale di 40,000 biografie, riguardanti personaggi vissuti dal V secolo d.C. a oggi e il cui contributo alla vita politica, letteraria, artistica del nostro Paese è stato di particolare significato. Ad esso hanno collaborato e collaborano studiosi italiani e stranieri di altissimo livello. Finora sono apparsi 73 volumi con un ritmo annuale di pubblicazione che nell'ultimo quindicennio è salito a 2 volumi per un totale di 650-700 saggi storiografici l'anno.

Negli ultimi mesi, tuttavia, l'assegnazione delle voci dei futuri volumi è stata sospesa e gli studiosi temono che tale decisione possa preludere alla chiusura dell'opera o alla sua trasformazione in un prodotto diverso, di minore valore scientifico.

Il mondo della cultura guarda con grande preoccupazione a questa eventualità e confida che il presidente ed i membri del Comitato Scientifico e del Consiglio di Amministrazione vogliano accogliere l'apprensione di tanta parte della comunità scientifica e l'esortazione a procedere al completamento dell'opera. Auspica altresì che il *Dizionario* mantenga i suoi elevatissimi standard qualitativi che ne fanno uno dei prodotti d'eccellenza del nostro Paese, giudicato dai competenti la miglior biografia nazionale esistente.

Vi chiediamo dunque di sostenere l'opera firmando questo appello.

Per sottoscrivere l'appello basta mandare una mail all'indirizzo: appello@salviamoildizionariobiografico.it indicando NOME, COGNOME, CITTA', QUALIFICA ED ENTE, e specificando l'eventuale collaborazione al DBI

Le firme saranno inviate al Presidente della Repubblica e al Presidente dell'Istituto della Enciclopedia Italiana, e pubblicate sul sito:

www.salviamoildizionariobiografico.it

Appello sito web:

<http://www.salviamoildizionariobiografico.it/appello.htm>

The Center for Advanced Study in the Visual Arts Announces the Publication of:

The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590-1635

This volume reexamines the establishment and early history of the Accademia di San Luca in Rome, one of the most important centers of governance, education, and theory in the arts for the early modern period and the

model for all subsequent academies of art worldwide. Eleven essays by an international group of historians, archivists, and art historians provide the most comprehensive history of the Accademia to be published in more than 40 years, and the first in some 200 years to be based almost entirely on primary and documentary material. The authors examine the institution's founding and development through unpublished documents as well as reinterpretation of technical materials and theoretical treatises. In so doing, they also provide new means for studying the artistic and professional progress of the most significant artists—in addition to a host of lesser-known painters, sculptors, and architects—who were working in Rome in the early seventeenth century.

Edited by Peter M. Lukehart. Essays by Peter M. Lukehart, Paul Anderson, Julian Brooks, Elizabeth S. Cohen, Charles Dempsey, Frances Gage, Monica Grossi, John Marciari, Lauri Nussdorfer, Pietro Roccasceca, Isabella Salvagni, and Silvia Trani. With an appendix of documents and primary sources relating to the early history of the Accademia di San Luca and the Università dei Falegnami.

Corpus of Early Italian Paintings in North American Public Collections: The South

The Georgia Museum of Art is pleased to announce the publication of the *Corpus of Early Italian Paintings in North American Public Collections: The South*. This three-volume set, neatly packaged in a slipcase, is a major accomplishment and an essential reference for scholars, curators, and students of Italian art. Conceived in 1993 by Professor Bruce Cole of Indiana University and the late Professor Andrew Ladis of the University of Georgia, the goal of the *Corpus of Early Italian Paintings in North American Public Collections* is to profile and illustrate every Italian Renaissance painting dated between 1250 and 1500 in museums and galleries across the continent. *The South* is the first in the series of *Corpus* catalogues to be published and covers Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, North Carolina, South Carolina, Tennessee, Texas, and Puerto Rico, neatly balancing comprehensiveness and concision under the careful hand of author Perri Lee Roberts of the University of Miami. Three volumes' worth of entries provide bibliographic information and scholarly commentary on each work of art, all of which are illustrated.

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 Kay Arthur (arthurkg@jmu.edu). The deadline for inclusion in the Spring 2010 Newsletter is March 15, 2010.

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