President’s Message from Sheryl E. Reiss

May 1, 2016

Dear Members of the Italian Art Society:

As mentioned in the Winter Newsletter, Professor Megan Holmes (University of Michigan) will deliver the seventh annual IAS/Kress Lecture, in Florence at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, on June 1, 2016 at 6:00 p.m. The title of the talk is “New Perspectives on the Reception of Florentine Panel Painting: Interpreting Scratch Marks.” The lecture will be followed by a reception open to all attendees. Please see the related piece below for more on the IAS/Kress Lecture Series and for Professor Holmes’ abstract. Next year’s lecture will take place in Bologna in the Aula Magna of the former monastery of Santa Cristina, which now houses the Arts Department of the University of Bologna. More information on the 2017 IAS/Kress Lecture will be available in the next Newsletter, on our website, and via our social media outlets.

The IAS sponsored several sessions at the recent Boston meeting of the Renaissance Society of America (RSA), March 31-April 2, 2016. In the spirit of outreach to sister organizations, we co-organized two sessions with the Historians of Netherlandish Art (HNA) titled “Artistic Exchange between Italy and the Netherlands I and II.” We sponsored four other sessions as well: “Art and the Emotions of Renaissance Women” (organized by Theresa Flanigan, College of Saint Rose, and Esperanca Camara, University of St. Francis); “Artists and their Friends: New Questions and Ideas” (organized by Alexandra Hoare, University of Bristol); “Non-figurative disegno in the Italian Renaissance: Construction, Heuristics, and Theory of the Object” (organized by Sabina de’ Cavi, Universidad de Córdoba, and Pietro Roccasecca, Accademia di Belle Arti, Rome); and “Francesco de Mura (1696-1782) and the Golden Age of Naples” (organized by Maria F. P. Saffiotti Dale, Chazen Museum of Art). All the sessions were well attended with animated discussions. Continuing an enormously popular tradition begun several years ago, we also hosted a lively reception at Bill’s Bar (near Fenway Park) with the generous support of the HNA. Please see below for more on this event.

At the annual meeting of the American Association for Italian Studies (AAIS) in Baton Rouge, LA, April 21-23, 2016, the IAS sponsored two sessions under the rubric “Anachronism and Historicism in Italian Modern and Contemporary Art.” The panels were organized by Lucienne Auz (Memphis College of Art) and Adrian R. Duran (University of Nebraska at Omaha and chair of the IAS Membership, Outreach, and Development Committee).

Later this month the IAS will sponsor two sessions at the ICMS in Kalamazoo on the afternoon of Friday, May 13, 2016. The sessions, organized by Marius Hauknes (Postdoctoral Fellow, Johns Hopkins University) and Alison Locke Perchuk (California State University, Channel Islands), are titled “New Perspectives on Medieval Rome.” The paired sessions will be followed immediately by a reception (5:15-6:45 p.m.) in Fetzer 1005 (Kirsch Auditorium). See below for additional information on IAS at Kalamazoo.

We are sponsoring two sessions at the annual meeting of the Sixteenth Century Society & Conference (SCSC) in Bruges, Belgium, which will take place August 18-20, 2016. The first session, “Co-petition: testing the Boundaries of Cooperation and Competition” has been organized by Alexis Culotta (American Academy of Art, Chicago). The second, “The Holy Republic of Venice,” has been organized by Allison Sherman (Queen’s University) and Eveline Baseggio Omiccioli (State University of New York, FIT) and will be chaired by Patricia Fortini Brown (Princeton University, Emeritus). The IAS will host a reception in Bruges, details about which will be available soon.

Next February, the IAS will sponsor a session at CAA titled “Italianità diversa: Diversity and Multiculturalism in Italian Art,” organized by Jennifer Griffith (American University of Rome and Iowa State University in Rome). The IAS...
Program Committee, which is chaired by IAS Vice President for Program Coordination Frances Gage, (programs@italianartsociety.org) welcomes all proposals from members interested in organizing an IAS-sponsored session (or sessions) at any of the conferences where we have a presence.

We are delighted to announce the recipients of several travel grants for members attending some of the above-mentioned conferences. Tenley Bick, a doctoral candidate at the University of California, Los Angeles (UCLA) was awarded an Italian Art Society Conference Travel Grant for Emerging Scholars to support travel to present a paper at the 2016 AAIS Meeting in Baton Rouge. For the same conference, we have awarded our first IAS International Conference Travel Grant for Modern Topics to Dr. Angelika Schnell (Professor, Akademie der Bildenden Künste, Vienna). In addition, we will provide IAS/Kress International Conference Travel Grants to two IAS members, Alexis Culotta (American Academy of Art, Chicago) and Giada Damen (The Morgan Library & Museum), who will be traveling to Bruges in August to participate in IAS-sponsored sessions at the annual meeting of the SCSC.

Last year the IAS Board decided to establish a group of area representatives to advocate for the interests of members in various sub-fields served by our Society. We are delighted to announce that the first IAS Area Representative, for architecture and urbanism, is Dr. Max Grossman (University of Texas, El Paso). He will serve as a liaison to our various committees, so please feel free to contact him with any concerns or ideas you may have in this important area. In the future we will be adding representatives in other areas including ancient art and modern/contemporary art.

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

We encourage all members to consider running for an IAS office. Vacancies are listed on our website and the annual deadline for nominations is September 15. Please send any inquiries and nominations to the Nominating Committee Chair Janna Israel. Other ways to become involved include applying for an award, proposing a session or paper in an IAS sponsored session, or serving as a mentor.

Later this spring we will be launching a fund raising campaign associated with our thirtieth anniversary. For the celebrations we plan a reception at CAA with a roundtable discussion of the past, present and future of the Society. We will also honor several of our early presidents. The IAS welcomes general contributions and is happy to work with donors to direct giving toward specific purposes. Donations to the Italian Art Society are tax deductible.

As I write, we have more than 430 members, of whom eighty-two are student members, forty-one are patrons, and thirteen are benefactors or institutional members. During 2016—leading up to our thirtieth anniversary celebrations—we hope to match and go beyond last year’s membership totals and will launch a membership drive in September. Please do encourage your friends, colleagues, and graduate students to join the IAS!

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

Con un saluto a tutti voi,
Sheryl

ITALIAN ART SOCIETY NEWS

IAS at ICMS KALAMAZOO

2016 51st International Congress on Medieval Studies, May 12-15

New Perspectives on Medieval Rome (2 sessions)
International Congress on Medieval Studies, May 12–15, 2016, University of Western Michigan, Kalamazoo, MI (USA), sponsored by the Italian Art Society.

Organizers: Marius B. Hauknes, Andrew W. Mellon Postdoctoral Fellow, Johns Hopkins University; Alison Locke Perchuk, Assistant Professor of Art History, California State University Channel Islands

Digital, environmental, material, Mediterranean, sensory, spatial: these are among the recent “turns” taken by the medieval humanities, including art history. The new perspectives on the past opened by these approaches, many of which are informed by interdisciplinary research and contemporary cultural interests in the natural and built
world, are fundamentally reshaping how we conceive of and study medieval art and architecture. In the field of medieval art, the city of Rome has traditionally been a key site for the formulation of innovative avenues of approach, but what are its current status and its potential in relation to the discipline’s new discourses? These two linked sessions seek to assess the impact of recent methodological developments on the study of the art, architecture, and urban forms of Rome during the long middle ages, ca. 300–1500.

New Perspectives on Medieval Rome, I
Presider: Alison Locke Perchuk, California State University Channel Islands
Friday, May 13, 1:30 PM in Fetzer 1010

Alison Locke Perchuk, opening remarks
Catherine Carver, University of Michigan, “Bound By Noll? Cartography and Mapping Medieval Rome”
Hendrik Dey, Hunter College/CUNY, “Porticoes and Papal Ceremony at Rome: The Via Triumphalis in the Middle Ages”
John Lansdowne, Princeton University, “Image in Fragments: The Mosaic Man of Sorrows at Santa Croce in Jerusalem in Rome”

New Perspectives on Medieval Rome, II
Presider: Marius Hauknes, Johns Hopkins University
Friday, May 13, 3:00 PM in Fetzer 2020

Giuseppa Zanichelli, Università di Salerno, “Female Patronage in Rome in the Eleventh Century”
Angelica Federici, Cambridge University, “Female Religious Patronage in Late Medieval Rome, ca. 1200–1400”
Christiane Elster, Bibliotheca Hertziana, “Papal Textile Gifts in the Late Thirteenth Century—Objects, Actors, Functions”
Erik Inglis, Oberlin College, “Art Historical Experience in Medieval Rome”
Marius Hauknes, concluding remarks

On Friday, May 13, 2016, the IAS will hold a reception at the International Congress of Medieval Studies in Kalamazoo. It will take place from 5:15 to 6:45 p.m. in Room 1005 of the Fetzer Center. Light refreshments will be provided; a cash bar is nearby in the lobby. For questions, please contact IAS Events Coordinator Gilbert Jones (events@italianartsociety.org). RSVP by May 12, 2016.

THE IAS/KRESS LECTURE SERIES IN ITALY
By Sheryl E. Reiss, IAS President

The annual IAS/Kress Lecture Series in Italy, inaugurated in 2010 with the generous support of the Samuel H. Kress Foundation, encourages intellectual exchange between North American art historians and the international community of scholars based in Italy. The lectures offer IAS member-speakers the opportunity to engage in productive discussions about their research with a wider range of specialists in the field of Italian art historical studies than is available in the United States and they create lasting relationships between the IAS and the Italian cultural institutions that host the lectures. The lectures are held in late May or early June to accommodate travel to Italy by North American academics and may be given in English or Italian. The IAS provides an honorarium, along with funds to help offset travel expenses, and organizes a reception open to all attendees. We also try to provide the host institution with a copy of a book by the speaker.

Former IAS/Kress Lecture speakers have reported the many benefits of what one lecturer called a “stimulating experience,” noting how “the lecture really seems to be the sort of international event that many benefit from and that represents what the Kress often endorses.” Another wrote: “Giving the Kress lecture … was a wonderful experience. The event brought together American and Italian scholars and students for a lively exchange. I enjoyed seeing old friends and meeting new colleagues, all in the city whose rich history is our shared passion.” The lectures have drawn a wide range of experts from a variety of fields, as well as American graduate students studying in Italy, Italian university students, and many others who have attended and enjoyed the presentations and receptions afterwards. Moreover, a number of attendees at these lectures have subsequently joined the IAS, helping to further our mission to promote the study of Italian art and architecture. In keeping with the mission of the Kress Foundation, our speakers have been selected from proposals on subjects ranging from antiquity to the early nineteenth century. Thus far, the IAS/Kress lectures have been on topics ranging from the medieval through early modern periods and we hope to host lectures on both earlier and later art and architecture in Italy.

As demonstrated by the well-attended IAS/Kress lectures offered in Rome in 2010 (Professor Herbert Kessler, Johns Hopkins University: “Visione e immagine: Bifocal Seeing in Medieval Italian Art” at the Sala Alessandrina of the Archivio di Stato di Roma); Florence in 2011 (Dr. Alison Luchs, National Gallery of Art: “The Wake of Desiderio: His Impact on Sculpture of the Late Quattrocento” at the Accademia delle Arti del Disegno, Palazzo dei Beccai); Venice in 2012 (Dr. Debra Pineus, Independent Scholar, Washington, D.C.: “The Lure of the Letter: Renaissance Venice and the Recovery of Antique Writing” at the Istituto
Veneto di Scienze, Lettere ed Arti, Palazzo Franchetti); again in Rome in 2013 (Professor Sarah Blake McHam, Rutgers University: “Laocoon, or Pliny Vindicated” at the Fondazione Marco Besso); Pisa in 2014 (Professor Jean Cadogan, Trinity College: “Maravigliose istorie: The Mural Decoration of the Camposanto” at the Gipsoteca di Arte Antica, Università di Pisa); and, in 2015, in Naples (Professor Nino Zchomelidse: “Scena Sacra – Tribuna Civica: Il ruolo dell’ambone nella Campania medieval” [delivered in Italian] in the Aula Piovanni of the Dipartimento di Studi Umanistici of the Università degli Studi di Napoli Federico II), the IAS has created a public forum for the presentation and discussion of current research on Italian Art throughout the peninsula. Summaries of current and previous lectures, are posted on the IAS website at http://italianartsociety.org/conferences-lectures/iaskress-lecture-series/.

The annual IAS/Kress Lecture series has provided a unique venue for interaction with international experts living, working, and conducting research in Italy and at the same time has established connections between the IAS and Italian cultural institutions. Should you have questions or comments, please do not hesitate to contact IAS president Sheryl E. Reiss.

NEW PERSPECTIVES ON THE RECEIPTION OF FLORENTINE PANEL PAINTING: INTERPRETING SCRATCH MARKS

Professor Megan Holmes (University of Michigan) will deliver the seventh annual IAS/Kress Lecture, in Florence at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, on June 1, 2016. Her lecture is titled “New Perspectives on the Reception of Florentine Panel Painting: Interpreting Scratch Marks.” Professor Holmes was the recipient of CAA’s 2015 Charles Rufus Morey Book Award for her volume titled The Miraculous Image in Renaissance Florence (Yale University Press, 2013). If you are in Florence on June 1 of this year, please join us at the Villa I Tatti for the next IAS/Kress Lecture! Please see below for the abstract of Professor Holmes’s lecture.

This paper will explore an understudied feature of Florentine Renaissance panel paintings: evidence of the intentional scratching, with a sharp implement, of the pictorial figuration and imagery. These scratch marks, found across a variety of genres and formats, and display contexts, can rarely be documented and or dated with any precision. Similar intentional markings can also be found in works of art in other global, historical cultures. I will argue, nonetheless, that these scored Italian Renaissance panel paintings constitute an intriguing body of historical evidence that offers insights into the dynamic and motivated manner in which people interacted with images in daily life in their religious and social practices, in public and private spaces. The practice seems to have been more widely prevalent in the fourteenth and fifteenth centuries, tapering off in the sixteenth century. I will attempt to theorize and situate these scratching acts, looking at both Renaissance period perspectives and current scholarship on global “iconoclasms.” These deliberate markings are part of what Michael Camille called “the archaeology of the image and its subsequent reception” and they need to be more in evidence in collections, photographic reproductions, and the art histories that we write.

IAS EVENTS: PAST AND FUTURE

On April 1, 2016 the Italian Art Society and the Historians of Netherlandish Art hosted a reception at the Renaissance Society of America meeting in Boston. The event, as in the past, was an opportunity for the members of both organizations to participate in an informal dialogue with friends and colleagues. We hosted this year’s event at Bill’s Bar near Fenway Park. With over 150 in attendance this was one of our largest events. The Italian Art Society received much praise from those who attended the reception. The Italian Art Society was pleased to provide both hors d’oeuvres and a complimentary drink to our members.

There are a several more events sponsored by the Italian Art Society taking place in 2016. There will be a reception at the International Congress on Medieval Studies (Kalamazoo, MI) on May 13 in Fetzer 1005 at 5:15 p.m. Please send RSVPs to Gilbert Jones at rsvp@italianartsociety.org.

There will also be a reception at the Sixteenth Century Society and Conference in Bruges, Belgium on Thursday, August 18, 2016 from 6:00 to 8:00 p.m. with the location to be determined. I am currently looking for volunteers to help organize and host the reception. If any members will be in Bruges for SCSC and are interested in helping organize this reception please email me at events@italianartsociety.org.

Following the seventh annual IAS/Kress Lecture in Italy by Megan Holmes on June 1, 2016 there will be reception at the Villa I Tatti.
Finally, the Italian Art Society thirtieth anniversary celebration will take place at the College Art Association annual meeting in New York in February 2017. Details about the reception/celebration will be provided later this year. If anyone has photos relating to the Italian Art Society from the past thirty years please send them to me as I continue to prepare for this celebration of the IAS.

Thank you to everyone who has attended our past receptions and for helping to make our events so enjoyable. I also would like to extend a special thanks to our sister organizations (particularly the Historians of Netherlandish Art) that have co-sponsored events, adding much to the scholarly dialogue in a casual environment. I look forward to planning future events for our members and those interested in Italian art. Please send any comments to me so that I can incorporate them into future events. If anyone is interested in working with me on future events please email me at events@italianartsociety.org.

Tante belle cose,
Gilbert Jones, IAS Membership Coordinator and Events Coordinator

SPECIAL FEATURES

Curator’s Perspective: A Renaissance Original: Carlo Crivelli
The Walters Art Museum
February 28 – May 22, 2016
An interview with Joaneath Spicer, James A. Murnaghan Curator of Renaissance and Baroque Art, The Walters Art Museum, by Alison Fleming, IAS Newsletter Editor

Q: The exhibition's press release includes a quote from you that Crivelli "responds to the realistic trends of his own time while respecting the past that is part of the culture of this Adriatic basin—the culture of his patrons—yet his style is all his own." Could you elaborate on the ways in which Crivelli represents the Adriatic culture, which is distinct from that of Rome or Florence?

A: Perhaps I can begin to answer that question by framing the goals of the exhibition. We have brought together fourteen paintings—centered on panels of the Porto San Giorgio Altarpiece (1470, Enthroned Virgin and Child, National Gallery of Art, Washington)—that offer significant insights on this supremely imaginative artist in two ways: 1) situating him within the artistic heritage of Italy’s Adriatic coast in the Marche around Ancona (uniquely well represented in the Walters) and 2) offering a new perspective on the Porto San Giorgio Altarpiece by including a panel from Krakow that in Baltimore is reunited with its companions for the first time and establishing a new perspective on Crivelli's representation of St. George as a slayer of dragons.

While Crivelli embraced physical reality with a fervor that matched that of his contemporaries in Florence, his approach was significantly different, shaped by the geographical circumstances of his career: the artistic environment along Italy’s eastern, Adriatic coast. With mountains running down the center of the Italian peninsula, north-south connections on either side of this natural barrier were easier to maintain than east-west ones. Cities bordering the Adriatic Sea were tied by politics, war, and cultural exchange. Carlo Crivelli, his brother Vittore Crivelli, and Giorgio Schiavone—all represented by works in the Walters’ collection—lived and worked in Dalmatia in present-day Croatia during the 1460s. The aesthetics of Byzantium lived on here.

Q: Crivelli produced works for patrons throughout the Marche, and many of his works are still there. Are there any paintings in the exhibit—other than the painting from Krakow—that IAS members are unlikely to have seen before, or ones with which they may be less familiar?

A: A juxtaposition with Olivuccio da Ciccarello’s imposing but little-known Altarpiece with Virgin and Child and Saints (ca. 1410, Walters 37.699), arguably the most important extant painting of the late medieval period in the Marche, provides a pivot point for the exhibition, demonstrating a use of pastiglia—details sculpted in gesso—for the Virgin’s crown in three dimensions and the Byzantine taste for the shimmering “veil” of gold thread defining the folds of her garments that shed light on Crivelli’s use of similar three-dimensional detailing, blending realism and the splendor of late-medieval goldsmith work exemplified, for example, again by the Virgin’s crown in Crivelli’s “Enthroned Virgin and Child” from the San Giorgio Altarpiece.

Q: How did this exhibit come into being? Does it have a relationship to the recent exhibit Ornament and Illusion: Carlo Crivelli held at the Isabella Stewart Gardner Museum in Boston?

A: The exhibition as a project has its origins in the request for the Walters’ Crivelli by the Isabella Stewart Gardner Museum for the fine exhibition eventually titled Ornament and Illusion: Carlo Crivelli of Venice (2015), curated by Stephen Campbell, Oliver Tostmann, and Nat Silver.
Realizing that there was no second venue for their show, I proposed to do a smaller one that drew on their material (allowing the use of their catalog) but that could be refashioned to align with strengths of the Walters’ collections. To support that end, the exhibition is installed within the sequence of galleries devoted to Italian late medieval to eighteenth-century art, thus encouraging visitors to look for further paintings, sculpture, and majolica—identified by a Crivellian cherry on the label—from Italy’s Adriatic coast.

BOOK REVIEW

Reviewed by Anita Moskowitz, Stony Brook University

Victor Coonin’s book, From Marble to Flesh, The Biography of Michelangelo’s David (The Florentine Press, 2014) is an extraordinary accomplishment. Not only is it highly readable, being completely jargon-free and fully accessible to a general readership, with helpful explanations (such as the definition of “contrapposto”) but it has so much valuable information even for the Renaissance sculpture specialist who may not be a Michelangelo scholar, that I, for one am grateful for all the avenues and byways Coonin has explored. The author shows great skill in balancing scholarly information by way of extensive footnotes, with down-to-earth questions and answers. His knowledge of both the general and specialized literature is exhaustive, and his references to information found on various websites very helpful.

Following through on the metaphor of the title, this “biography” truly offers knowledge and insights into the history of this most iconic of masterpieces, with chapters devoted to origins, adolescence, maturity, midlife crises and the Golden Years. Like all good biographers, Coonin deals forthrightly with the many myths about the artist and his most famous statue while providing credible evidence for his conclusions. The book is a page-turner, because from chapter to chapter or section to section, he slyly hints at the still unanswered issues, or suggests what is to come next. For example, he ends the section on the controversy and decision as to where to place the finished statue, with the Loggia dei Lanzi on the Piazza della Signoria emerging as the favored spot, with the words, “But a funny thing happened on the way to the Piazza. David never made it to the Loggia,” all but challenging the reader to tune in to the next section. And he ends the section discussing the almost immediate fame of the statue upon its completion and unveiling with the words, “Still we know that the statue was not yet really ‘finished’ He was about to receive a makeover.” Holy smokes—a “makeover”? Who could not continue reading after that intriguing statement. Professor Coonin forthrightly confronts important issues that many have wondered about but most are reluctant to ask publicly while rather few scholars have offered solutions, e.g., why did Michelangelo decide to make the penis small relative to the figure’s other proportions?; why is David, the future king of the Israelites, not circumcised?; does the statue represent a homo- or heterosexual man, or is he a reflection of Michelangelo’s ambiguous (and chaste) homosexuality?; etc.

Not only does Coonin explore every aspect of the origins of the David, from the earlier fifteenth-century project to create a giant statue for a spur of Florence Cathedral, to the already partially carved block of marble entrusted to Michelangelo in 1501, to the particular carving technique employed by the sculptor, to the problems of its transportation from studio to installation site, he also offers information and insights into its reception over the 369 years that the statue stood in front of the Palazzo Vecchio in Florence. Although almost universally esteemed, Michelangelo’s David did experience moments of disdain and rejection, especially during the eighteenth century. During the nineteenth, however, in the decades surrounding the Risorgimento, concerns about the preservation of cultural patrimony came to the fore. The effects of the statue’s exposure to the elements, including pollution from the newly industrialized state, led to a decision to take steps to provide greater protection for the David, possibly even by moving the work to a new location. Restoration practices, such as cleaning or removing or hiding dirt and other imperfections, alas, sometimes did more harm than good, and the earlier nineteenth-century interventions unfailingly—and these are alarming to read about—were botched. After much controversy, the David was finally moved, with great effort over a period of five days in 1873, to the Accademia di Belle Arti, where a new neo-classical space was to be built for its display.

The final chapter records the ongoing reception, expropriation, and exploitation of the David during the twentieth and twenty-first centuries for artistic, social, political and commercial reasons. These issues are dealt with in a fair and objective manner. My personal biases against and even disdain for pop fashions and fetishes have in the past led me to dismiss many of the kitsch images as...
The Museum of the Opera of Santa Maria del Fiore in Florence reopened to the public on October 29, 2015 after two years of renovation. More than double its original size, its display now fills 25 rooms arranged over three floors of carefully considered visual narrative. Truly a feast for the eyes, the surrounding architecture toys with its audience. Deep dark corridors and narrow entranceways open onto breathtaking expanses of brightly lit panoramas. Perforated walls fragment spectator viewing, tightening their focus as they climb the levels of the façade, weaving their way back and forth, exploring different aspects of the cathedral through time. Rooms differ vastly in their spatial dimensions, which stretch from dizzying vertical heights to great lengths and tight rotundas, enhancing viewer experience. Taking advantage of the late closure (9.00-19.00, closed first Tuesday of every month), I was struck by the sharp angle view of Brunelleschi’s Dome through the skylight on the second floor, so closely silhouetted against the Florentine winter night, and made a mental note to visit the viewing terrace leading off the same room six months later: same place, same time, in the late summer light.

Thinking about it, what struck me most about the new museum was that its sheer size permits a far richer multifaceted display of the Florentine Duomo in all its complexity. Acknowledging the cathedral as a construct that determines both interior and exterior space, the museum’s Salone del Paradiso reproduces the piazza between the original church façade and its baptistery. Here, a reconstruction of Arnolfo di Cambio’s original façade project (dismantled 1587) faces the baptistery display wall housing Lorenzo Ghiberti’s massive bronze doors. Those of Andrea Pisano, currently in restoration, will join them in late 2017. Display cases in the previous room allow the public to see behind these doors, to observe them from both sides. The new design maximizes viewing access to objects, where spectators are treated to a panoramic reconstruction of the façade complete with facsimiles of all of the surviving sculptures, while the location of original works on the lower levels of the wall allows for close contact and more detailed observation. An outstanding tribute to Arnolfo, in contextualizing his final works, this permanent display consolidates one of the primary aims of the exhibition Arnolfo alle origini del Rinascimento fiorentino (December 21, 2005 - April 21, 2006), to commit his work to public memory.

The sequence of rooms deliberately devotes space to relics and their precious metal casings, luxurious textiles and liturgical vestments, highlighting the value of these objects as integral parts of the cathedral. On the ground floor Michelangelo’s unfinished Pietà is given a room to itself, where you can circle it, scrutinize the mastery of his chisel marks close up, or just sit and contemplate it from the bench provided, before climbing the stairs to the level above. Dedicated to the sculpted decoration on the cathedral’s campanile, the far wall of the second-floor gallery is hung with the hexagonal and diamond shaped reliefs from the program begun by Andrea Pisano, while the sixteen larger sculptures once located on the third order of the bell tower are arranged on the facing side. These larger than life figures frame window openings onto the Salone del Paradiso, allowing glimpses of Arnolfo’s façade across the space of the square below. On this floor, a room dedicated to Filippo Brunelleschi celebrates his engineering feat with a series of fifteenth and sixteenth-century models and the tools that were used to build the cathedral dome.

The New Opera del Duomo Museum of Santa Maria del Fiore in Florence
Il Grande Museo del Duomo, Florence
By Pippa Salonius, University of Canterbury (New Zealand)

The Museum of the Opera of Santa Maria del Fiore in Florence reopen...
One of the most innovative aspects of the new museum is the space it dedicates to cathedral models and projects, reminding the visitor that in fact enormous ongoing efforts were required to finalize such a massive project. The seven wooden Renaissance models illustrating replacement projects for the demolished medieval façade (1587), the remains of the ephemeral façade installed for the wedding of Grand Duke Ferdinand I to Christine of Lorraine (1589), the nineteenth-century photographs of its dilapidated painted front (1688), and the numerous weird and wonderful nineteenth-century proposals for the current façade all gave a completely new slant to my understanding of the cathedral. I tend to forget that the face of the building we see today was actually only begun in 1860 and that the last of its bronze doors was unveiled in 1903. Early plans drawn up by Giorgio Muller, Niccolò Matas, and Emilio De Fabris for replacement of the façade are effective reminders that what we see in the center of Florence today was not built until 500 years after Arnolfo di Cambio’s original commission.

The new website of the Opera di Santa Maria del Fiore is a delight to use and provides extensive resources for scholars, teachers and general browsers alike. Worth bookmarking for frequent visits, the institution commits itself here to further research in the tradition of the Studium Florentinum and advertises its continuing program of scholarly events. On a practical note, the new cumulative entrance allows you access to the Cathedral, the Dome, the Baptistry, the Bell Tower, the Crypt, and the Museum over 48 hours. At fifteen euros it is a bargain, but make sure you have time and energy to dedicate to the experience (and stairs), if you want to make full use of your ticket.

### 2016 SPRING/SUMMER EXHIBITIONS

#### Giuseppe Terragni in Rome
**The Meeting House, Miami**
April 9 - May 15, 2016

The exhibition features a critical reading of the works that Terragni designed for Rome between 1932 and 1940. It originates from a collaboration between the Università della Sapienza in Rome and University of Miami, School of Architecture.

#### A Renaissance Original: Carlo Crivelli
**The Walters Art Museum, Baltimore**
February 28 – May 22, 2016

Carlo Crivelli, (ca. 1435–ca. 1495) known for the dazzling quality of his paintings, is one of the most original artists of the Italian Renaissance. Over the course of his career, the artist worked along the eastern Adriatic coast of Italy, creating altarpieces for churches as well as paintings for private devotion. The Walters Art Museum presents an exhibition of 14 works from collections in North America and Europe. The centerpiece of the exhibition is a grouping of four of the six surviving panels from Crivelli’s famed Porto San Giorgio Altarpiece (1470), reunited from institutions in the United States and Europe for the first time since the nineteenth century.

#### Ezio Gribaudo’s Theaters of Memory
**Louise Hopkins Underwood Center of the Arts, Lubbock TX**
April 1 – May 28, 2016

Born in 1929, Gribaudo’s artistic roots are in modernism, surrealism, and abstract art. Gribaudo is a world traveler who has exhibited a wide variation of beautiful paintings, prints, and sculptures on nearly every continent of the globe. During his long and prolific career, Gribaudo has become famous for his creative experimentation with graphic arts and printing techniques. His works have been published, collected widely, and have been awarded prestigious international prizes such as the 33rd Venice Biennale Prize in 1966. The exhibition “Ezio Gribaudo’s Theaters of Memory” has been curated by IAS member Victoria Surluga.

#### In the Age of Giorgione
**Royal Academy of Arts, London**
March 12 - June 5, 2016

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

**Hubert Robert, 1733-1808**
*Musée du Louvre*, Paris  
March 7 - May 30, 2016  
*National Gallery of Art*, Washington, D.C.  
June 26 - October 2, 2016

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

**Aldus Manuzio. Il Rinascimento a Venezia**
*Gallerie dell'Accademia*, Venice  
March 19 - June 19, 2016

The 500-year anniversary of Aldus Manuzio’s death was celebrated by many “Manuzio 500” events in Italy. This exhibit follows with an in-depth exploration of how the publication of new Latin and Greek classics by the Aldine Press impacted Giorgione, Bellini, Cima da Conegliano, and Jacopo de’ Barbari. A new Renaissance idea of nature and landscape as cradle of civilization and earthly paradise can be seen in Giorgione’s landscapes, the early drawings of Titian, the engravings of Campagnola and bronze statuettes of Andrea Briosco. An important section of the exhibit is dedicated to the close rapport between Manuzio and the northern Renaissance culture of Erasmus of Rotterdam.

**Guest of Honor: Titian’s Entombment of Christ**
*Kimbell Art Museum*, Fort Worth TX  
March 4 - June 12, 2016

The Kimbell presently displays one of Titian’s most compelling masterpieces, *The Entombment of Christ*, on loan from the Museo del Prado, Madrid. Created by the Venetian painter at the height of his illustrious career, the work displays the mastery of color and expressive brushwork that have earned Titian an unrivaled reputation even to this day.

**Campidoglio: Mito, memoria, archeologia**
*Musei Capitolini*, Rome  
March 1 - June 19, 2016

This exhibition includes rare archival documents, paintings, engravings, sculptures, and archeological finds to narrate the urbanistic transformations of the Capitoline Hill, one of the seven hills on which the ancient city of Rome was founded. A feature of the exhibition is a painting by J.M.W. Turner, *Modern Rome - Campo Vaccino*, on loan from the J. Paul Getty Museum in Los Angeles.

**Giorgio Morandi**
*Center for Italian Modern Art* (CIMA), New York  
October 9, 2015 - June 25, 2016

Featuring over fifty paintings, etchings, and drawings by the acclaimed Italian modernist, the installation marks the first time in decades that many of these works have been on view in the US. The installation also presents select works from the very beginning of Morandi’s career in the 1910s and from the very end of his career in the 1960s, shedding light on the influence the artist had on the emerging American minimalists.

**Piero della Francesca. Indagine su un Mito**
*Musei San Domenico*, Forlì  
February 13 - June 26, 2016
This is a much-anticipated exhibition of Piero della Francesca’s art and its influence. Approximately 200 works of art explore the concept of the mythic artist and demonstrate the influences of Piero della Francesca and his contemporaries Domenico Veneziano, Andrea Mantegna on modern artists such as Cezanne, Degas, Casorati, Carrà, Balthus and Hopper.

**Correggio e Parmigianino. Arte a Parma nel Cinquecento**  
*Il palazzo delle Scuderie del Quirinale*, Rome  
March 12 – June 26, 2016

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

**Botticelli Reimagined**  
*Victoria and Albert Museum*, London  
March 5 – July 3, 2016

The celebrated images of Sandro Botticelli are firmly embedded in public consciousness and his influence permeates art, design, fashion and film. This exhibition explores the ways in which artists and designed have reinterpreted Botticelli, including works by the Renaissance master in conjunction with other artists, from René Magritte to Andy Warhol.

**Caravaggio Experience**  
*Palazzo delle Esposizioni*, Rome  
March 24 – July 3, 2016

A powerful and totally original video installation, adopting a contemporary approach to the work of art, to explore Michelangelo Merisi da Caravaggio's artistic career. The use of a sophisticated multi-projection system on a massive scale, combined with an original musical score and permeated with fragrances, takes visitors on a unique sensorial journey based on total immersion in the art of this seventeenth-century master. On entering visitors will be fully immersed in an experience of images and music lasting about 48 minutes.

**Umberto Boccioni: Genio e memoria**  
*Palazzo Reale*, Milan  
March 23 – July 10, 2016

A hundred years after the death of Umberto Boccioni, Milan celebrates the great artist of Futurism, the undisputed protagonist of Italian Avant-garde, with an exhibition at Palazzo Reale. His ingenious approach to the dynamism of form and his research on the relationship between solid mass and space strongly influenced twenty-first-century painting and sculpture. As the result of an unprecedented collaboration between the Castello Sforzesco, the Museo del Novecento, and Palazzo Reale, the exhibition will feature 280 works, comprising drawings, paintings, sculptures, engravings, period photographs, books, magazines and documents.

**Roman Mosaics across the Empire**  
*The Getty Villa*, Los Angeles  
March 30 - September 12, 2016

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

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

**NEWS AND NOTES**

The church of Santa Maria Antiqua in Rome has reopened after an extensive restoration. Buried under the rubble of an earthquake in AD 847, it was rediscovered in
twentieth-century excavations. The church, dating to the sixth century, is located in the Roman Forum. The interior walls are adorned with frescoes, commissioned by Pope Martin I (AD 649-655), and are considered to be among the oldest Christian images.

**Congratulations to Nino Zchomelidse** whose book *Art, Ritual, and Civic Identity in Medieval Southern Italy* (Penn State University Press, 2014) was awarded the 2015 Howard R. Marraro Prize from the American Catholic Historical Association. Zchomelidse is Assistant Professor and Director of Graduate Studies in the department of the History of Art at Johns Hopkins University. She delivered the 2015 IAS/Kress lecture in Naples.

Twelve people suspected of executing the monumental art heist that occurred at Museo Civico at Castelvecchio, Verona on November 20, 2015 have been arrested. Armed bandits stole seventeen works, including masterpieces by Tintoretto and Rubens, Bellini’s *Saint Jerome*, Giovanni Francesco Caroto’s *Portrait of a Child With a Drawing*, and the *Madonna of the Quail* by Pisanello. The theft sparked accusations regarding public spending cuts that may have affected security at the museum. A complete list and photos of the stolen works are found on the Interpol website.

**Amsterdam University Press** has announced a new book series, *Visual and Material Culture, 1300-1700*. A forum for innovative research on the role of images and objects in the late medieval and early modern periods, *Visual and Material Culture, 1300-1700* publishes monographs and essay collections that combine rigorous investigation with critical inquiry to present new narratives on a wide range of topics, from traditional arts to seemingly ordinary things. Recognizing the fluidity of images, objects, and ideas, this series fosters cross-cultural as well as multi-disciplinary exploration. Proposals from across the spectrum of analytic approaches and methodologies will be considered. The Series Editor is IAS member Allison Levy. For more information, or to submit a proposal, please contact Erika Gaffney, Senior Acquisitions Editor.

**A glazed terracotta relief of the archangel St. Michael** by Andrea della Robbia has been reassembled and conserved by the Metropolitan Museum of Art in New York. The sculpture, made for a church in Faenza around 1475, was acquired by the Met in 1960. It fell from above a doorway in the museum in July 2008. The process revealed the durability of the work, and aspects of its original production.

**Gary M. Radke was honored** at the Renaissance Society of America’s annual meeting in Boston with three linked sessions, organized by IAS Awards Committee member Sally Cornelison, and the presentation of a festschrift to commemorate his retirement from Syracuse University. Radke was the longtime Director of the SU Graduate Program in Renaissance Art, succeeded by Cornelison. *Encountering the Renaissance: Celebrating Gary M. Radke and 50 Years of the Syracuse University Graduate Program in Renaissance Art* was edited by IAS members Molly Bourne and Victor Coonin, and contains essays by the editors and almost 30 other scholars, including IAS members Meghan Callahan, Sally Cornelison, Alan Darr, Theresa Flanigan, Alison Fleming, Alison Luchs, Sarah Blake McHam, Jonathan Nelson, John Paoletti, Debra Pincus, William Wallace, and Shelley Zuraw.

**Modigliani’s painting Seated Man with a Cane** was seized by the Swiss government in April after the publication of the “Panama Papers” revealed the work’s owners to be the Nahmad family, members of which had previously denied ownership. The painting, dating to 1918, was stolen from Paris art dealer Oscar Stettiner by the Nazis during World War II. Recovered only many years later, the Nahmads claimed the painting was owned by a company called the International Art Center. However, the “Panama Papers” reveal that company is controlled by the Nahmads.

**The Italian Embassy website “ItalyinUS.org”** maintains a monthly national calendar of Italy-related events which might otherwise be missed.

**A conference, Against the Medici: Art and Dissent in Early Modern Italy**, will be held on May 26-27, 2016, at the Archivio di Stato in Florence. As patrons of art, the Medici left a legacy that is unrivaled. Their well-known narrative lies at the center of Renaissance scholarship. The Medici patronized painters and sculptors, founded academies, preserved and curated their collections, and used both artists and artworks as political tools to convey their agendas and augment their prestige amongst the courts of Italy and Europe. Yet, just as Medici identity was expressed in terms of this cultural patrimony, so too were the attacks of their enemies. A rich corpus of anti-Medicean works of art remains underappreciated and understudied: works of art that communicated messages of opposition, hostility and even hate that struck at the very heart of the political identity of the Medici dynasty. Recognizing the role that art, artists, and artistic patronage played in opposing the Medici (roughly from Cosimo the Elder to the end of the sixteenth century), this two-day event, sponsored by the Medici Archive Project and the Archivio di Stato in Florence, will address this lacuna. The keynote speaker will be Paolo Simoncelli (Sapienza – Università di Roma). IAS President Sheryl E. Reiss will present a paper titled “‘Di grande e riputato cardinal, piccolo e poco stimato Papa’: Pope Clement VII and the Politics of Reputation.”

A painting of Judith Beheading Holofernes was recently discovered in the attic of a house near Toulouse, France. The owners had not previously set foot in the attic until their roof
sprung a leak. Some have speculated that this work may be a lost painting by Caravaggio, missing since around 1700.

**Congratulations to IAS members who have recently published books:** Maria Elena Versari, Anita Moskowitz, and Tammy Smithers. You can purchase these books through the Amazon link on the Member Publications page, which earns IAS a small percentage return.

**Congratulations to IAS members who have recently published articles:** Mary Edwards, Louise Marshall, Tammy Smithers, Anne Derbes and Mark Sandona, Maria Elena Versari, Jill Carrington, and Sean Roberts. Please see the Members Publications page for specific titles.

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**Italian Art Society Membership and Donations**

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

As a non-profit organization, the IAS seeks donations from individuals and organizations wishing to promote the study of the visual arts and architecture of Italy, from prehistory to the present. Funds will help support the IAS’s annual operations, including travel grants for graduate students and emerging scholars who are presenting their work at conferences in the USA and abroad, as well as research and publication grants. The IAS seeks general operating contributions, and is also happy to work with donors to direct contributions toward specific purposes, including travel grant support and the establishment of research or publication funds. If you have questions, please e-mail Martha Dunkelman, treasurer@italianartsociety.org

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**Newsletter Contributions and Notices**

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the fall issue, we are looking for reviews of spring and summer shows listed in the exhibition section, news of recent conservation campaigns in Italy, and articles on research topics or new methodologies. If you are interested in writing a feature (approximately 800-1200 words), please contact the editor at any time, or by August 1 for the next issue. Deadlines for the IAS newsletters are: Fall Newsletter: news deadline August 15/publication September 1; Winter Newsletter: news deadline January 15/publication date February 1; Spring Newsletter: news deadline April 15/publication May 1.

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**Italian Art Society Officers & Executive Committee Members**

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