President’s Message from Sheryl E. Reiss

February 15, 2017

Dear Members of the Italian Art Society:

Buon anno a tutti! As I come to the end of my term as President of the Italian Art Society, I would like to thank you all for your enthusiastic support of the IAS and wish you all the best in the coming years. I have much news to share with you, but first I would like to express my indebtedness to my friend, colleague, and successor as President, IAS Executive Vice President Sean Roberts, who has worked closely with me for nearly two years. I could not have had a better person collaborating with me to increase the growth and visibility of the Society and I know that he will be a splendid leader for the IAS. Grazie per tutto Sean!

I would like to start out by sharing with you the success of our fall membership and fundraising campaigns that began on September 1, 2016 and concluded on December 31. During that period, the IAS reached our goal of 500 members, though we fell a bit short of our historic high of 536 active members in 2015. As I write, 309 members have joined or renewed for 2017. During this, our thirtieth anniversary year, we hope to match and go beyond last year’s membership totals. Please do encourage your friends, colleagues, and graduate students to join our vibrant organization! In addition, this past fall we undertook a very successful fundraising campaign that brought us more than $2500.00 to use for our various endeavors including conference sessions, grant giving, mentoring, social gatherings, publications, outreach to other organizations, and charitable activities. IAS hopes to make membership and fundraising campaigns a permanent part of our autumn activities. The IAS always 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.

We are delighted to announce that the Eighth Annual IAS/Kress Lecture, on Wednesday, June 7, 2017 in Bologna, will be presented by Professor Babette Bohn (Texas Christian University). The lecture, titled “Interrogating ‘The Bolognese Phenomenon’: Women Artists in Early Modern Bologna,” will take place at the former monastery of Santa Cristina that now houses the Department of the Arts – Alma Mater Studiorum, University of Bologna. The IAS/Kress lecture will be followed by a reception hosted by the IAS and a dinner for those who helped to organize the lecture in Bologna, especially Professor Francesco Benelli. Professor Bohn’s proposal was one of several we received, and we are grateful to all the applicants for their excellent applications. Please watch the website and our social media outlets for further information.

If you are in Bologna on June 7, please do try to attend what promises to be a most exciting lecture.

On September 13, 2016, by means of an electronic vote, the membership overwhelmingly (137 yes/9 no) approved new procedures for the Nominating Committee, which, under the leadership of Janna Israel assembled a slate of candidates presented to the membership for voting that ran from January 19-29, 2017. We extend our gratitude to the Committee and to all the candidates for their willingness to serve the IAS in leadership positions. And we thank you for taking the time to vote. Ballots were sent to 260 active IAS members, of whom 151 voted. The generous involvement of members is integral to the success of the Society. The candidates selected will hold the positions for two to three years, depending on the office. I am pleased to extend congratulations to the following new and newly re-elected Board members and officers: President, Sean Roberts (Board-level position); Executive Vice President Mark Rosen (Board-level position); Vice President for Program Coordination, Karen Lloyd (Board-level position); Awards Committee: Max Grossman and Marin Sullivan; Emerging Scholars Committee: Tenley Bick; Membership, Outreach, and Development Committee: Katey Brown, Ioanna Cristoforaki, and Summer Trentin; Nominating Committee: Eveline Baseggio Omiccioli; Program Committee: Silvia Bottinelli and Rebekah Perry; Social Media Coordinator: Charlotte Arvidson; and Webmaster:
Jean Marie Carey. Please join me in congratulating all of them! As is customary, the Board appoints new chairs for IAS committees with vacancies. We encourage all members to consider running for an IAS office. The annual deadline for nominations is October 1. Please send inquiries and nominations to Nominating Committee Chair Janna Israel.

I would like to express my heartfelt gratitude to IAS Board members, officers, and committee members whose terms of office end this month. Their contributions have been invaluable to the Society. These members who have served the IAS with great devotion include Executive Vice President Sean Roberts; Acting Awards Committee Chair Kimberly Dennis and committee members Sally Cornelison and Judith Steinhoff; Emerging Scholars Committee member Kristen Strehl, Membership, Outreach, and Development Committee members Katherine Bentz, Victor Coonin, and Gregory Kalas; Nominating Committee member Liliana Leopardi; Program Committee members Frances Gage and Lila Elizabeth Yawn; Social Media Coordinator Heather Graham; and Webmaster Mark Rosen. Warmest thanks to all and auguri to those taking up new positions in the IAS!

From many outstanding applications, the Awards Committee, led by Kimberly Dennis, has awarded four research and publication grants of $1000.00 each. Two of these, for topics ranging from ca. 1300 to ca. 1650, are generously funded by the Peter Fogliano/Hal Lester Foundation. The recipient of the IAS Dissertation Research grant is Lia Costiner (Ph.D. candidate, University of Oxford), for “The Illustrated Italian Vita della Vergine e di Christo and its Impact on Italian Renaissance Visual Culture.” The Fogliano/Lester Foundation Dissertation Research Grant has been awarded to Victoria Addona (Ph.D. candidate, Harvard University), for “Figuring Space: Architecture and Artistic Collaboration in Bernardo Buontalenti’s House-School (1563-1608).” The recipient of the IAS Research and Publication Grant is Laura Moure Cecchin (Assistant Professor, Department of Art and Art History, Colgate University), for travel to Florence to research a chapter of her book project, titled Baroquemania: The Lure of the Baroque in Italian Visual Culture, 1898-1945. And the 2017 Fogliano/Lester Foundation Research and Publication Grant has been awarded to Maria DePrano (Assistant Professor of Art History and Visual Culture, Global Art Studies Program, University of California, Merced). The Fogliano/Lester Foundation award will support publication of Dr. DePrano’s book, The Tornabuoni: Family, Women, and Art Patronage in Renaissance Florence (Cambridge University Press).

The recipients of the two fall IAS travel grants for Emerging Scholars are doctoral candidates Rachel Boyd (Columbia University) and Katerina Harris (Institute of Fine Arts, New York University) who will present papers at the annual meeting of the Renaissance Society of America (RSA) in Chicago. A spring competition will be held for eligible IAS members attending the annual meeting of the Sixteenth Century Society & Conference (SCSC) in Milwaukee, WI, with the deadline to be announced soon. And, thanks to the continuing generosity of the Samuel H. Kress Foundation, we are delighted to be able to support the transoceanic travel of three Italian Art Society members who will present papers in IAS-sponsored sessions. Nicola Camerlinghi (Dartmouth College) and Katherine Rinne (Independent Scholar, San Francisco), Society of Architectural Historians (SAH) in Glasgow, Scotland, and Ruggero Longo (Independent Scholar, Rome) for the ICMS (Kalamazoo). Additional IAS/Kress funding will be available for eligible speakers presenting papers at SCSC, with the deadline to be announced soon. There were no applicants for the IAS Travel Grant for Modern Topics in fall 2016, and for spring, 2017, there was no competition for this award, because there were no eligible IAS-sponsored sessions. Complimenti to all the recipients of our IAS grants and awards!

On Friday February 17, 2017, we will sponsor a 90-minute session at the annual meeting of the College Art Association in New York City titled “Italianità diversa: Diversity and Multiculturalism in Italian Art,” organized by Jennifer Griffith (American University of Rome and Iowa State University in Rome). The papers include “Black African Winds in Italian Images, 1490–1632” (Paul Kaplan, Purchase College, State University of New York); “A Foreign Local: Forming Early Modern Venetian Identity via Saint Mark” (Letha Ch’ien, University of California, Davis); and “The Designs of Fortuny through the Lens of Venetian Renaissance Fabric” (Wendy Ligon Smith, Independent Scholar).

In addition to our sponsored session at CAA on February 17, the IAS will hold an abbreviated annual members’ business meeting at which we will honor several early presidents of the Italian Art Society: Sharon Dale, Diane Cole Ahl, Gary Radke, Anita Moskowitz, and John T. Paolletti; the early history of the IAS may be found on our website. The meeting will precede a gala reception to celebrate the thirtieth anniversary of the founding of the Italian Art Society. The meeting and reception will both take place at the beautiful New York restaurant Il Gattopardo (13-15 West 54th Street, New York, NY, 10019, less than a block from CAA’s conference headquarters, the New York Hilton, Midtown).

The IAS will sponsor five sessions at the 63rd annual meeting of the Renaissance Society of America (RSA) in Chicago, IL, March 30-April 1, 2017: “Altarpieces on the Move: Religious Art Redeployed in Early Modern Italy,” organized by Gail Feigenbaum (Getty Research Institute) and Sandra Richards (Department of Canadian Heritage, Government of Canada); “Eternal Painting? The Meaning and Materiality of Copper Supports,” organized by Sally R. Higgs (Courtauld Institute of Art) and Alexander J. Noelle (Courtauld Institute of Art); “Trecento Art beyond Italy,” organized by Amy Gillette (Temple University); and two linked sessions (one of which I will chair), “Lying in State: The Effigy in Early Modern Italian Funerary Arts ca.
1400 - ca. 1650,” organized by Lara Langer (CASVA). At RSA we will also host a reception—co-sponsored with the Bibliotheca Herzziana (and, we hope, the Historians of Netherlandish Art)—continuing an enormously popular tradition begun several years ago. Details will be available soon; do be sure to RSVP promptly, as space will be limited. Finally, at the 70th annual conference of the Society of Architectural Historians (SAH) in Glasgow, Scotland (June 7-11, 2017), the IAS will sponsor a session co-organized by Marius Haunke and Alison Locke Perchuk. The IAS Program Committee, chaired by Karen Lloyd (programs@italianartsociety.org), welcomes proposals from members interested in organizing an IAS-sponsored session (or sessions) at any of the conferences where we have a presence.

This week IAS supported a two-day conference at the Center for Italian Modern Art (CIMA) in New York titled “Post It: Reconsidering the Postmodern in Italian Art and Performance since 1965” and, on April 6 (the anniversary of Raphael’s birth and death), we will support a panel on the recent conservation of the Ambrosiana cartoon for the School of Athens that will take place at the Midwest Art History Society (MAHS) annual conference to be held at the Cleveland Museum of Art. The Society is happy to consider proposals to lend our sponsorship to events organized by sister organizations that further our mission.

IAS Treasurer Martha Dunkelman chairs the IAS Ad Hoc Bylaws Committee, which for several years (first under the leadership of Anne Leader), has been working to streamline and update our Bylaws. Committee members include Elizabeth Pilliod and Doralynne Pines. The committee explored the possibility of reincorporating in New York, where we meet every other year for CAA, but this was not feasible. We have engaged legal counsel in Illinois to help us with the revisions, which must be ratified by the membership. We will also be working on a comprehensive mission statement to complement our motto, “Dedicated to the Study of Italian Art from Prehistory to the Present.”

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 Antjie Gamble, ESC Chair, with any questions.

As mentioned in the fall Newsletter and on our website, we will be publishing news of recent member publications three times per year (in February, May, and September). Current members are encouraged to submit notices of books, articles, and essays published in 2016 and 2017 to Newsletter editorial assistant Livia Lupi at memberpubs@italianartsociety.org.

I encourage you all to visit our website and to explore our ever-expanding social media presence overseen by Heather Graham (to be coordinated by Charlotte Arvidson), which includes our IAS Facebook page (with nearly 2500 likes), our IAS page on Academia.edu (with 335 followers), the IAS Emerging Scholars Facebook Group, and our Twitter feed (@ItalianArtSoc). Along with her staff writers, IASblog Editor Alexis Culotta oversees our blog on Tumblr, which has more than 9000 followers and always welcomes contributions, while Publications Coordinator and Newsletter Editor Alison Fleming keeps us connected to the world of Italian art and architecture through this Newsletter. So please propose a review of an exhibition, book, or digital project or write about a work of art, building, archaeological site, or patron. And please encourage your friends, colleagues, and graduate students to join the IAS, which is doing so much to enhance the scholarship and networking opportunities of its members.

Finally, I would like to thank the many colleagues and friends who served with me on the Nominating Committee (2010-2103), and subsequently on the Board and as officers and committee members during my years as Executive Vice President (2013-2015) and President of the IAS (2015-2017). I would also like to express my gratitude to our extraordinary members for their support of the Society and for their love for Italian art from prehistory to the present. As always, I send you my very best wishes for the spring term and for your research.

Con un caro saluto a tutti voi,
Sheryl

ITALIAN ART SOCIETY NEWS

“The Post It: Reconsidering the Post Modern in Italian Art and Performance since 1965” Study Days Held at CIMA
By Alison C. Fleming, Newsletter Editor

The Center for Italian Modern Art (CIMA) in New York City was pleased to host a conference, co-sponsored by the Italian Art Society, exploring issues of postmodernism in Italian art and performance since 1965. It took place Monday, February 13, and Tuesday, February 14, 2017, prior to the annual College Art Association meeting. This was an opportunity for scholars interested in modern Italian studies to gather to meet, share ideas, discuss their work, and plan future projects and collaborations. IAS member Tenley Bick presented a paper entitled, “Productive Plagiarism: Michelangelo Pistoletto and Vettor Pisani’s Plagio (1970–1976).”

The program was organized by CIMA in conjunction with its fourth season exhibition dedicated to Giorgio de Chirico and Giulio Paolini. The show presents these artists together for the first time, through rare historical works and site-specific installations, revealing the deep connection between de Chirico and the rise of conceptual art. Highlighting Paolini and his appropriations of de Chirico’s work, it is focused around three themes key to both
Italian Art Society Events: Past and Future
By Gilbert Jones, IAS Events Coordinator

On Friday, February 17, 2017 the Italian Art Society will host a reception to celebrate the thirtieth anniversary of the organization. This event follows the Annual IAS Members’ Business Meeting held during the College Art Association annual conference. Both events will take place at Ristorante Il Gattopardo on W. 54th Street.

Currently, events are being planned for 2017 conferences. If you are attending one of the upcoming conferences and would like to work with me on planning and hosting an event please email me at events@italianartsociety.org.

Renaissance Society of America
Chicago, IL
The IAS is in the process of planning and scheduling a reception for RSA, which runs from March 30-April 1, 2017. More information will be released in the coming weeks.

International Congress on Medieval Studies
Kalamazoo, MI
A reception on Friday, May 12, 2017 will be held in Bernard 213 from 5:15 - 6:30 p.m. The event will be co-hosted with the International Center for Medieval Art.

Society of Architectural Historians
Glasgow, Scotland
There will be coffee offered immediately following the IAS-sponsored session on Friday, June 9, 2017, from 10:40 - 11:30 a.m. This is an opportunity to continue the discussion inspired by the papers in the previous session.

Sixteenth Century Society Conference
Milwaukee, WI
A reception is being planned for this conference, which runs from October 26-29, 2017.

The New Museo degli Innocenti, Florence
By Diana Bullen Presciutti, University of Essex

The redesigned museum of the former Ospedale degli Innocenti in Florence, which opened in June 2016, deftly balances two distinct curatorial aims—those of the history museum and of the art gallery. The first is the more obvious goal for an institution founded almost six hundred years ago as a foundling hospital under the aegis of the Silk Guild. While it has long been heralded as a path-breaking institutional solution to the social problem of infant abandonment, the Innocenti is perhaps most famous for its architecture, especially Filippo Brunelleschi’s all’antica portico. Less well-known is the exceptional collection of late medieval and Renaissance paintings and sculptures held by the institution, including significant works by Sandro Botticelli, Luca della Robbia, and Domenico Ghirlandaio. The sleek new Museo degli Innocenti, designed by Carlo Terpolilli and Ipostudio, takes both of these duties—the socio-cultural and the art-historical—seriously, successfully deploying a number of innovative curatorial techniques in order to engage a wide range of audiences.

The visit begins below ground level, with a long gallery divided into sections. This area of the museum is squarely focused on the role of the Innocenti as a foundling hospital and its eventful institutional history. A fascinating video shows the evolution of the physical site over the centuries, beginning with the 1419 foundation and continuing up until the closure of the ruota (wheel-shaped infant deposit) in 1875. Across the room, another video uses the so-called Chain Map to situate the Innocenti in the broader context of institutional charity in fifteenth-century Florence. The subsequent section recounts the history of the Innocenti as a charitable institution, beginning with early advocates like Archbishop Antonino Pierozzi and Leonardo Bruni and continuing through the Counter-Reformation, including the tenures of priors Vincenzo Borghini and Roberto Antinori, and beyond. This institutional history is enlivened with a range of objects, among them portraits of hospital priors and sculptures of the swaddled infant stemma. A highlight here is the lead reliquary casket presented to the Innocenti by Antonino for the consecration of the hospital church in 1451; the relief decorations on either end of the diminutive box, not previously on public display, are rendered visible through magnifying glasses.

In the next section of the long gallery, the museum shifts focus from the history of the Innocenti to the recipients of its charity: abandoned boys and girls. A painting, thought to be a processional standard, shows the Virgin protecting the children of the Innocenti in front of its readily identifiable loggia, articulating visually the institution’s charitable mission. The two receptacles for depositing infants—the pila and the ruota—are introduced.
Also displayed here are terracotta figures from an early sixteenth-century Nativity group; as part of the process of admission to the hospital, living infants may have temporarily occupied the place of the missing infant Christ in this ensemble. In light of the historical mission of the Innocenti, here and elsewhere the museum addresses children as much as it does adults: many labels are placed at child height; interactive touch screens abound; visitors can even pose for photographs in swaddling bands.

The final section on the lower level includes perhaps the most extraordinary feature of the museum: a curved cabinet with countless small drawers containing the segni di riconoscimento left with children by their parents (or others) at the time of abandonment. These objects, all of which date to the nineteenth century, include messages, coins, rings, crucifixes, rosary beads, fabric and other small items. They were intended to serve as identifiers, enabling family members to recognize and reclaim children at a later date. Although such objects from earlier centuries do not survive, we know of their existence from archival records. Each drawer is labeled with the name of an individual foundling, making the lived experience of these children vividly present for the 21st-century museum-goer. Adjacent touch screens allow visitors to browse through centuries of admission records from the abundant archives of the hospital.

From the lower level and its focus on the history of the hospital and its charitable mission, the visitor heads upstairs to the loggiate courtyards—the cortile delle donne and the adjacent cortile degli uomini—designed by Brunelleschi and his successor Francesco della Luna. (Much of this section was still under restoration at the time of my visit). After another flight of stairs, one arrives at the Galleria, located above the portico. In this part of the museum, the Innocenti’s role as a foundling hospital takes a back seat to its position as a beneficiary of centuries of fortuitous bequests—many from other charitable institutions. Whereas the other sections of the museum are completely new, the Galleria is better described as thoroughly renovated. As a frequent visitor to the former, pre-restoration gallery, I can testify to the vastly superior viewing experience offered by the redesigned space. The paintings and sculptures can now be examined under ideal display and lighting conditions.

A number of the works in the Galleria come from the hospital itself, mostly from renovated or dismantled spaces like the hospital church and the lost internal chiesa delle donne. The most famous of these is Ghirlandaio’s perfectly preserved Adoration of the Magi (1486-89), which remains a resplendent symphony of vibrant hues and meticulously observed details. The Adoration, the former high altarpiece of the hospital church, is accompanied, logically, by two altarpieces from its side chapels: Neri di Bicci’s Coronation of the Virgin (c.1460) and Piero di Cosimo’s Madonna and Child with Saints, painted for Piero del Pugliese in 1493. All three paintings, along with Bartolomeo di Giovanni’s predella for the high altarpiece, are displayed in their own gallery, set off from the rest of the collection.

The final rooms of the museum, in the former Coretto delle Balie, are somewhat eclectic. The visitor finds a preserved window designed by Brunelleschi, through which the trussed ceiling of the original hospital church can be seen. This is followed by a room filled with 18th- and 19th-century mixed-media tabernacles, ensembles connected to the devotional practices of the women of the institution. Another riveting video chronicles the recent removal and restoration of the famous glazed terracotta tondi of swaddled infants, designed by Andrea della Robbia and installed on the loggia in 1487. In the adjacent room, these restored reliefs were on temporary display, allowing for a close inspection not previously permitted by their placement high up on the façade. At the time of my visit, restorers had already returned one of the reliefs to its roundel on the loggia; when the restoration process is complete, two tondi will remain on display in the museum.

The tondi—at once iconic symbols of the foundling hospital and superlative examples of quattrocento glazed terracotta sculpture—encapsulate well the dual aims of this unique museum. The redesigned Museo degli Innocenti offers the visitor, for the first time, a comprehensive and multi-faceted introduction to this groundbreaking charitable institution and its place in the socio-cultural landscape of Florence over six centuries of history. The visitor itinerary also highlights the architectural contribution made by Brunelleschi, especially in the loggia and the monumental courtyards. As a kind of art-historical bonus, the hospital’s excellent painting and sculpture collection, long displayed in less-than-ideal viewing conditions, is now visible in its full glory. Last, but perhaps not least, the elegant rooftop café offers gorgeous views of the Florentine skyline—an ideal place for contemplation at the end of a rewarding visit.
Festschrift Symposium Held in Honor of Dr. Brian A. Curran
By Katherine M. Bentz, St. Anselm College

On September 24, 2016, students, colleagues, and alumni gathered at Pennsylvania State University for a Festschrift Symposium honoring Dr. Brian A. Curran, Professor of Art History. Since his arrival in the Department of Art History at Penn State in 1997, Curran has supervised the work of dozens of Ph.D. and M.A. students in Art History, and inspired generations of undergraduates. His passionate dedication to teaching and mentoring over the years has been recognized with the Penn State College of Arts and Architecture Faculty Award for Outstanding Teaching, the President’s Award for Engagement with Students, and the George W. Atherton Award for Excellence in Teaching. The Festschrift Symposium was an opportunity for Curran’s students to thank him for his guidance and support.

Curran is a long-time member of the Italian Art Society, and has served as chair of the Nominating Committee. Before taking the position in Italian Renaissance Art at Penn State, Curran was a Teaching Fellow in the Society of Fellows in the Humanities at Columbia University and a member of the curatorial staff in the Department of Egyptian and Ancient Near Eastern Art at the Museum of Fine Arts, Boston. His research has been rewarded with fellowships and grants from many institutions, including the Bibliotheca Hertziana in Rome, the American Academy in Rome, the Renaissance Society of America, and the Villa I Tatti in Florence. Curran is the author of The Egyptian Renaissance: The Afterlife of Ancient Egypt in Early Modern Italy (Chicago, 2007), and Obelisk: A History, with Anthony Grafton, Pamela Long, and Benjamin Weiss (Dibner/MIT, 2009). He has published articles and reviews in The Art Bulletin, The Journal of the Warburg and Courtauld Institutes, Word & Image, The Journal of the Society of Architectural Historians, and Renaissance Quarterly, in addition to numerous book chapters and essays. Since 2009, he has served as the Editor of the Memoirs of the American Academy in Rome. Curran is also well known among the faculty of Penn State for his activism and strong political leadership.

The influence of Curran’s indefatigable work ethic, contagious passion for art and history, and his wide-ranging interests is reflected in the work of his former doctoral students—seven of whom gave papers at the symposium. The speakers, now professors of art history in institutions across the country, included Jessica Boehman, Douglas Dow, Jennifer Olson-Rudenko, Illenia Colón Mendoza, and three IAS Members, Katherine M. Bentz, Alison C. Fleming, and Pierette Kulpa. They presented research topics stretching from Renaissance and Fascist Italy, to baroque Spain and twentieth-century America. The symposium was organized by Jennifer Cochran Anderson, with the assistance of the Penn State Department of Art History.

Well-wishers and alumni from coast to coast made the trip to State College, Pennsylvania to join Penn State students and faculty in celebration of one of their most respected and cherished colleagues, professors, and friends. It was an intellectually stimulating and festive day, and a wonderful occasion for Curran’s former students to show their gratitude for his generous and tireless encouragement as an advisor, teacher, scholar, and dear friend.

EXHIBITION REVIEW

Artemisia Gentileschi e il suo tempo
Museo di Roma, Palazzo Braschi, Rome
By Alison C. Fleming, Winston-Salem State University

Since the publication of Mary Garrard’s book Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art in 1989, and the first exhibit devoted to the artist, held at the Casa Buonarroti in Florence in 1991, there has been a great deal of interest in the seventeenth-century painter. Much of the focus, however, springing from the lens of feminism, has been on Gentileschi as a strong female, who created her best works when portraying other strong women, with whom she may have identified, and pouring the rage stemming from her rape into scenes that evoke similar injustices. A new exhibit in Rome, Artemisia Gentileschi e il suo tempo, seeks to re-position her as a talented and successful painter in Baroque Italy whose work may be favorably compared to others of the period.

Nicola Spinosa, Francesca Baldassari, and IAS member Judith Mann curated the exhibition, on view at the Museo di Roma at Palazzo Braschi through May 7.
Together, their artistic selections and accompanying wall text lead the viewer through Gentileschi’s life chronologically, passing through the places she worked (Rome, Florence, Naples, and London), and encountering other painters of the period. Each curator held responsibility for a portion of the exhibit: Baldassari organized the part on Gentileschi’s Florentine years, Mann curated the section on her Roman period, and Spinosa developed the segment on her time in Naples. The exhibition catalog, of the same title and published by Skira, contains essays by the three curators and other scholars, including Anna Orlando, Cristina Terzaghi, and IAS member Jesse Locker. A variety of additional documents, including extracts from the texts of the curators and a complete checklist of works, may be accessed as pdfs on the museum’s website.

The substantial exhibition includes close to one hundred works, but only thirty by Artemisia Gentileschi. Paintings by thirty-eight other artists are incorporated as well. The inclusion of so many other works, by such a large number of other artists, may be seen as both a positive aspect of the exhibit, and a detriment. On the one hand, comparisons between Gentileschi’s works and those of her contemporaries may be easily made. Positioning her as a competent and qualified painter who worked in a number of Italian cities—and not solely a woman who was successful at manifesting her rage in dramatic images of strong female characters—requires situating her works among those of other artists with whom she may have competed for commissions. Yet, the endless parade of other artists is overwhelming. In addition to four works by her father, Orazio Gentileschi, there are paintings by the most notable artists of the period: Jusepe de Ribera, Simon Vouet, Massimo Stanzione, Bernardo Cavallino, Cristofano Allori, Battistello Caracciolo, Francesco Furini, Bartolomeo Manfredi, and Andrea Vaccaro, to name only a few. But, there are also many more, including some rather minor artists. While art historians may be enthusiastic about the number of varied works brought together, and will be able to associate these painters with Gentileschi’s time in various cities, other visitors may be less able to grasp their significance. In the end, the effort to include such a large number of works by other artists is laudable, but may have stretched too far. The wall text can help in some cases, but is not found in every room, and is in need of proofreading. Stanzione’s name is given as “Stanzzone” in one case, and other errors were noted.

Visitors will be pleased to see almost all of Gentileschi’s most notable works, such as the representations of Susanna, Danae, Mary Magdalen, Cleopatra, Medea, Jael, and the numerous depictions of Judith. Many of her portraits and self-portraits are included, and visitors will note the presence of her Self-Portrait as a Lute-Player, painted in Florence around 1617-18. This work—unknown until it was discovered in a private collection, and subsequently sold by Christie’s to the Wadsworth Atheneum (Hartford, CT) in 2014—is unlikely to have been encountered previously by many viewers. The same holds for a youthful (c.1613) self-portrait drawing still in a private collection. Unfortunately, Gentileschi’s Self-Portrait as the Allegory of Painting (c.1638-39) is currently on view in an exhibition, “Portrait of the Artist,” at Buckingham Palace, London (through April 17); it would have provided a significant counterpoint to the other self-portraits. The hanging of Esther Before Ahasuerus, on loan from the Metropolitan Museum of Art, New York, in a very small room, allows it to be seen in a more intimate environment than is usual for the painting, which is appreciated by many visitors to the exhibition. Ultimately, the exhibition is notable for many reasons, but may fall short of the expectations of many visitors.

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**WINTER/SPRING 2017 EXHIBITIONS**

_Pietro Paolo Rubens e la nascita del Barocco_

**Palazzo Reale, Milan**

Through February 26, 2017

This exhibition highlights Rubens’ Italian inspiration in the form of ancient art and classical statuary, as well as his attention to the great masters of the Renaissance such as Tintoretto and Correggio. In addition, the exhibition aims to raise awareness of the extraordinary influence of Rubens on younger Italian artists—protagonists of the Baroque such as Pietro da Cortona, Gianlorenzo Bernini, Giovanni Lanfranco, and Luca Giordano. More than seventy works, including loans from the Prado, the Hermitage, the Gemäldegalerie in Berlin and the Prince of Liechtenstein, as well as several Italian collections, are on display.
The art collections of Enrico Piceni (1901-1986) and Mario Borgiotti (1906-1977) have been brought together in this exhibition of paintings by nineteenth-century Italian artists Giuseppe De Nittis, Federico Zandomeneghi, Giovanni Boldini, and Telemaco Signorini.

Futur Balla
Fondazione Piera Pietro e Giovanni Ferrero, Alba
Through February 27, 2017

The Ferrero Foundation pays tribute to Futurist Giacomo Balla (1871-1958) in an exhibition in which the artist is cast as the fundamental connection between Italian art and the international avant-gardes. Curated by Ester Coen, the exhibition is divided into three thematic sections: social realism and the pointillist technique; iridescent penetrations and studies on the perception of light; motion analysis and futurism. Paintings include Abstract Speed + Sound (1913-14) from the Peggy Guggenheim Collection in Venice, and Dynamism of a Dog on a Leash (1912) from the Albright-Knox Art Gallery in Buffalo.

Bulgari and Rome
Museo Thyssen-Bornemisza, Madrid
Through March 5, 2017

Bulgari and Rome reveals how the iconic forms that comprise the urban fabric of Rome have been the source of inspiration for Maison Bulgari’s designers over the past few decades. The exhibition pairs works from the Bulgari Heritage Collection with paintings of Roman monuments, both antique and modern, which have inspired them. Examples of Bulgari’s homage to Rome include pieces inset with gemstones that recreate the city’s domes and the glitter of the gold (white or yellow) that recalls the splendor of Baroque volutes.

Bellotto e Canaletto. Lo stupore e la luce
Gallerie d’Italia, Milan
Through March 5, 2017

This exhibition of over 100 works, including paintings, drawings and etchings (a third of which have never been exhibited before in Italy) is dedicated to the creative genius of two prominent European eighteenth-century artists, Giovanni Antonio Canal, known as "Canaletto", and his nephew Bernardo Bellotto. Bellotto famously adopted his uncle’s illustrious name, often referring to himself as ‘Bernardo Canaletto,’ or simply ‘Canaletto.’ The exhibition also aims to illustrate how the techniques of both artists influenced photography and film.

Il Museo Universale: dal Sogno di Napoleone a Canova
Scuderie del Quirinale, Rome
Through March 12, 2017

In 1816, hundreds of works of art and archaeology originally seized under Napoleon were returned to Italy. This exhibition commemorates the two hundredth anniversary of their return, along with continuing issues surrounding their preservation and display under Italian state ownership. Artists represented in the exhibition include Raphael, Titian, Annibale and Agostino Carracci, Guido Reni, Tintoretto, and Canova.

De Chirico. La Ricostruzione
Metamorfosi Art Gallery all’Antico Arsenale, Amalfi
Through March 19, 2017

This exhibition, titled De Chirico: Reconstruction, curated by the art historian Claudio Strinati, assembles a remarkable group of thirteen works created in the last thirty years of the life of Giorgio de Chirico (1888-1978). The exhibition proposes a path that highlights an interesting parallel between the reconstruction process of the Italian nation in the postwar period and De Chirico’s late production, which never before received the same critical praise as his earlier metaphysical works.
Michelangelo: Sacred and Profane – Masterpiece Drawings from the Casa Buonarroti
Phoenix Art Museum, Phoenix, AZ
Through March 27, 2017

Twenty-six rare and memorable figurative studies and architectural drawings from the renowned collection of the Casa Buonarroti in Florence comprise this exhibition. Casa Buonarroti, once owned by the artist, is the world’s largest repository for Michelangelo’s drawings, architectural studies, and memoirs. The exhibition was organized by the Muscarelle Museum of Art at The College of William and Mary in Virginia in collaboration with the Fondazione Casa Buonarroti and Associazione Culturale Metamorfosi.

Letizia Battaglia. Per pura Passione
Fondazione MAXXI, Rome
Through April 17, 2017

Letizia Battaglia is known as the “photographer of the Mafia” as well as an artist who has captured life in Italy for four decades. This solo exhibition features over 400 photographs, contact sheets, and vintage prints from Battaglia’s own collection. Her work is marked by her impassioned dedication to social and political issues.

A Feast for the Senses: Art and Experience in Medieval Europe
Ringling Museum of Art, Sarasota, FL
Through April 20, 2017

Organized by the Walters Art Museum, Baltimore, in conjunction with the John and Mable Ringling Museum of Art, this exhibition brings together more than 100 paintings, tapestries, metalwork, manuscripts, and prints. The role of multisensory experience in religious practice is emphasized by the incorporation of elements ranging from smells of roses and incense to the sounds of church bells and gardens, and the tactility of rosary beads.

Botticelli and the Search for the Divine: Florentine Painting between the Medici and the Bonfire of Vanities
Muscarelle Museum of Art, Williamsburg, VA
Through April 5, 2017

Curated by John T. Spike, this in-depth exhibition dedicated to the work of Sandro Botticelli (1445-1510) brings together sixteen of his works, including several that have never before traveled to the United States. Also featured are six paintings by Botticelli’s master Filippo Lippi, the only pupil of Masaccio.

Arnaldo Pomodoro
Palazzo Reale, Milan
Through May 2, 2017

To celebrate sculptor Arnaldo Pomodoro’s ninetieth birthday, a major retrospective spanning the city of Milan will be staged at several venues, including the Palazzo Reale, Triennale di Milano, and Museo Poldi Pezzoli, from fall 2016 to spring 2017. The heart of the initiative is the exhibition held at the Palazzo Reale, which houses about thirty sculptures made from 1955 onward, and chosen by the artist himself to represent the milestones of his research and his work of more than sixty years.

Leonardo e il volo: il manoscritto originale del Codice
Musei Capitolini, Rome
Through April 17, 2017

Leonardo da Vinci’s Codice del volo degli uccelli, held by the Biblioteca Reale di Torino since 1893, is currently on view in Rome. The exhibition of the manuscript is accompanied by a multimedia 3D experience, allowing visitors to more fully immerse themselves in the exhibit.
**Artemisia Gentileschi e il suo tempo**
*Museo di Roma at Palazzo Braschi, Rome*
Through May 7, 2017

This exhibition of almost one hundred paintings highlights Gentileschi’s career in 17th century Italy. Her works are juxtaposed against those of her contemporaries, revealing her skills and successes as an artist. (see review above).

**L’eta dell’oro: Riflessi di Piero della Francesca**
*Fondazione Ivan Bruschi, Arezzo*
Through May 7, 2017

A tribute to the artist on the 600th anniversary of his birth, this sensory museum space houses 3D projections that surround viewers, allowing new details of Piero della Francesca’s works to be seen in the high resolution images. Also included in the exhibition are pieces of jewelry inspired by the jewels depicted in Piero’s paintings, made by goldsmith Giulio Manfredi.

**Cagnacci’s “Repentant Magdalene”: An Italian Baroque Masterpiece from the Norton Simon Museum**
*National Gallery, London*
February 15 - May 21, 2017

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

**Masterworks from Budapest: From the Renaissance to the Avant-Garde**
*Museo Thyssen-Bornemisza, Madrid*
February 18-May 28, 2017

A group of more than sixty works from the permanent collection of the Museum of Fine Arts in Budapest will be on display at the Thyssen-Bornemisza in the spring of 2017, in an exhibition curated by Mar Borobia and Guillermo Solana. The group will include paintings by Raphael, Annibale Carracci, and Giovanni Battista Tiepolo. The exhibition will also include drawings by Leonardo da Vinci.

**Looking North and South: European Prints and Drawings, 1500-1650**
*The Clark Art Institute, Williamstown, MA*
March 5 - May 29, 2017

The Clark’s permanent collection of works on paper forms the core of this exhibition, which highlights artistic exchange between Italy and the Low Countries in the sixteenth and seventeenth centuries. The exhibition includes works by Albrecht Dürer, Rembrandt van Rijn, Peter Paul Rubens, Giorgio Vasari, Pier Francesco Mola, and Guercino, and considers the circulation of artistic ideas, practices, and traditions during this period.

**Della Robbia, Sculpting with Color in Renaissance Florence**
*National Gallery of Art, Washington, DC*
Through June 4, 2017

Luca della Robbia (1399/1400–1482) is best known for his work in glazed terracotta, executed with a technique of his own invention that would be passed on to his sons and family workshop, yet lost a century later. This exhibition of about fifty objects from various institutions emphasizes the diverse range of terracotta works produced by Della Robbia, his collaborators and his rivals. The works include the Brooklyn Museum’s recently restored Resurrection of Christ and six loans from Italian collections that have never before traveled to the United States,
including a *Visitation* (c.1445) from the church of San Giovanni Fuorcivitas in Pistoia.

**Sinibaldo Scorza (1589-1631): Favole e natura all'alba del Barocco**  
*Palazzo della Meridiana, Genoa*  
Through June 4, 2017

The first retrospective of Scorza’s work, this exhibition provides an opportunity to for the public to become better acquainted with the Genoese painter, draftsman, and printmaker. Curated by Anna Orlando, the exhibition will feature over sixty works from collections around the world. A parallel exhibition held at the nearby Palazzo Rosso (“Avezzo a maneggiare la penna disegnando”) will highlight Scorza’s accomplishments as a draftsman.

**Da Hayez a Boldini: Anime e volti della pittura italiana dell’Ottocento**  
*Palazzo Martinengo, Brescia*  
Through June 11, 2017

This exhibition explores the various styles of Italian painting in the nineteenth century, through one hundred works by Francesco Hayez, Antonio Canova, Giovanni Fattori, Giovanni Segantini, Federico Zandomeneghi, Giovanni Boldini, Giuseppe Pellizza da Volpedo, Tranquillo Cremona, and many others. Works in the exhibition are divided by period and artistic movement. Major themes include Romanticism, Impressionism, Neoclassicism, and Orientalism.

**Glory of Venice: Renaissance Paintings 1470–1520**  
*North Carolina Museum of Art, Raleigh*  
March 4 – June 18, 2017

Organized by the Denver Art Museum, this is the South’s first exhibition surveying the development of Renaissance painting in Venice from the second half of the 1400s to the early 1500s. The exhibition explores the city’s artistic and cultural evolution as it developed into an internationally recognized center of pictorial excellence. *Glory of Venice* features approximately 50 works, including major altarpieces, private secular and devotional paintings, and portraits. Twenty unparalleled loans from Venice’s Gallerie dell’Accademia, which houses the finest collection of Venetian Renaissance art in the world, form the core of the exhibition.

**Giorgio de Chirico – Giulio Paolini**  
*Center for Italian Modern Art, New York*  
Through June 24, 2017

CIMA presents an exhibition exploring the relationship between contemporary artist, Giulio Paolini, and one of Italy’s most celebrated modern masters, the Metaphysical painter Giorgio de Chirico (1888–1978). The show features an ongoing conceptual work by Paolini, *Interno metafisico* (2009–16), reconceived specifically for CIMA’s galleries, as well as a series of historical and new works related to various tropes in de Chirico’s paintings. The installation also showcases a selection of de Chirico’s most iconic Metaphysical masterworks, on view in the U.S. for the first time since 1970, including most notably *Le Muse Inquietanti* (*The Disquieting Muses*) (1918). The exhibition marks the first time the relationship between de Chirico and Paolini has been explored in depth.

**Michelangelo and Sebastiano**  
*National Gallery, London*  
March 15 - June 25, 2017

Michelangelo and Sebastiano del Piombo met in Rome in 1511, when Michelangelo was finishing his decoration of the Sistine Chapel ceiling. Two examples of their collaborative efforts will be on display in this exhibition: the *Pietà* for San Francesco in Viterbo and *The Raising of Lazarus*, originally painted for the Cathedral of Narbonne in southern France. Works that precede their meeting will also be on display, as well as examples of their extensive correspondence.
This will be the first exhibition in the United States devoted to the paintings and drawings of Carlo Dolci (1616-1687). Curated by IAS member Eve Straussman-Pflanzer, the exhibition includes over fifty autograph works on loan from both major museums and private collections. Lenders include the Uffizi Gallery and Palazzo Pitti in Florence, the Louvre Museum in Paris, The Metropolitan Museum of Art in New York, the J. Paul Getty Museum in Los Angeles, and the Museum of Fine Arts, Houston, among others. This exhibit will travel to the Nasher Museum of Art at Duke University (August 24, 2017 – January 14, 2018).

**The Lure of Italy: Artists’ Views from the Getty Museum Collection**
*The Getty Center, Los Angeles, CA*
May 9 - July 30, 2017

Artists visiting Italy from France, England, the Netherlands, and Germany drew sketches to preserve vivid memories of cities such as Rome and Venice, as well as the countryside. Their Italian counterparts responded to the tourist demand for souvenirs by crafting their own masterpieces. Featuring works from the Getty Museum’s collection by R. P. Bonington, Claude Lorrain, Giovanni Battista Lusieri, and Canaletto, this diachronic exhibition highlights both Italy’s powerful lure for outsiders and local responses to its international appeal.

**Giovanni da Rimini: An Early 14th-Century Masterpiece Reunited**
*National Gallery, London*
June 14 - October 8, 2017

The *Scenes from the Life of the Virgin* by Giovanni da Rimini, one of the most talented artists in 14th-century Rimini, was purchased by the National Gallery in 2015. Long thought of as part of a diptych together with a panel depicting *Scenes from the Life of Christ* in the Galleria Nazionale d’Arte Antica, Rome, the exhibition reunites the paintings, a reconstruction never before seen in the UK. The paintings are presented with loans, including works by artists working in Rimini in the early 14th century, exceptional ivory plaques, and important Italian Trecento paintings from the National Gallery.

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**

**Art historian Barbara Jatta became the new director of the Vatican Museums on January 1, 2017.** Jatta replaced Antonio Paolucci, for whom she previously worked as vice-director. Holding a degree in literature and specializations in paleography, archival studies and art history, she is the first woman to hold the position of director in this institution.

Restorers have recently completed work on Filippino Lippi’s paintings in the *Strozzi Chapel* in Santa Maria Novella in Florence. The frescoes had been damaged by water infiltrations affecting plaster and pigments. The effects of the restorers’ intervention will be monitored regularly.

A larger *Santa Maria Novella Museum* opened on December 15, 2016. The Santa Maria Novella Museum is now joined to the Caserma Mameli of the Arma dei Carabinieri, which was originally part of the complex of the Dominican church. Entry to the new museum includes the *Chiostro Grande*, the *Cappella dei Papi* (where there is a painting by Pontormo) and the ancient dormitory.

**Works by contemporary Sienese sculptor and metalworker Pier Luigi Olla were exhibited at Il Grande Museo del Duomo in Florence between December 21, 2016 and January 8, 2017.** Olla produced sculptures in various media, including wood, ivory, bronze, gold, silver, terracotta and marble. His artworks are firmly rooted in the tradition of Sienese art.

**Il Grande Museo del Duomo** in Florence reacquired three sculptures by Arnolfo di Cambio and Tino di Camaino. Arnolfo di Cambio’s *Apostle*, originally part of the façade of the Duomo, and Tino di Camaino’s two *Angels*, originally part of the Duomo’s counterfaçade, are exhibited in the Sala del Paradiso.

Palazzo Pitti’s *Sala Bianca* was reopened on January 11, 2017. The White Hall, which hosted the first Pitti fashion show in 1952, was the setting for Stefano Ricci’s Pitti Uomo runway event to mark the 45th anniversary of his label.

A **drawing attributed to Leonardo da Vinci** was discovered in Paris on December 12, 2016. The drawing,
now in the hands of Paris-based auction house Tajan, depicts St Sebastian tied to a tree on the recto and optical studies and text on the verso. According to Carmen Bambach, curator of Spanish and Italian drawings at the Metropolitan Museum of Art in New York, the attribution to Leonardo is incontestable. The work has been valued at €15m.

An extremely rare portrait by Annibale Carracci is to be presented at TEFAF Maastricht in March. The ca.1585 painting portrays a finely dressed African woman holding a gilded clock. Research by art dealers Tomasso Brothers Fine Art revealed how the painting passed from the studio of painter Carlo Maratti to King Philip V of Spain, and was then gifted to Arthur Wellesley, First Duke of Wellington, in 1812. It remained in a private collection until sold by Christie’s London in 2005, and was featured in the exhibition Revealing African Presence in Renaissance Europe at the Walters Art Museum and Princeton University Art Museum in 2013.

Renowned Italian art historian Vittorio Sgarbi has wreaked havoc in the art world by attributing to Caravaggio a work previously thought to be by Artemisia Gentileschi. The painting depicts Judith holding Holofernes's head and looking straight at the viewer, and currently featured in the Artemisia Gentileschi e il suo tempo exhibition at Palazzo Braschi in Rome. Many art critics and scholars disagree with Sgarbi, but contemporary artist Carlo Guarienti fully supports this new attribution. Sgarbi is now planning an exhibition aiming to explore the attribution of this Judith and Holofernes painting.

The Polish government acquired the world-famous art collection of the Princess Czartoryski Foundation for a small fraction of its value. The collection, which includes Leonardo da Vinci's Lady with an Ermine amongst many other prestigious works, was bought for $105 million, when its estimated value is $2.4 billion. Prince Adam Karol Czartoryski, the president of the Foundation, considers the incredibly low-price sale as a donation to the Polish nation, but the entire board of the Foundation resigned in protest.

Experts in Florence are assessing the seismic resistance of the city's precious architectural and artistic heritage, Michelangelo's David in particular. The investigation was prompted by a series of earthquakes that killed almost 300 people and destroyed the 14th-century Basilica of St. Benedict in Norcia between summer and fall 2016. Already in 2014 micro-fractures were discovered in the David's lower legs, severely affecting the statue's stability. Other key points of focus of the assessment are the Duomo and Giotto's bell tower.

Two exhibitions on Italian Futurism and speed in art have opened in Pontedera, close to Pisa. The town’s newly restored Palazzo Pretorio hosts Tutti in moto! Il mito della velocità in cento anni di arte, an exhibition exploring the representation of speed in art. The Museo Piaggio’s exhibit Futurismo, velocità e fotografia presents photographs on Futurism and speed. The exhibitions include works by Carrà, Severini, Baldessari, Boccioni, Balla, and Depero. They will be open until April 18, 2017.

Celebrations for the 750th anniversary of Giotto's birth have begun in Florence. The first event was a conference on January 8, 2017 at Palazzo del Pegaso, and forthcoming initiatives include a colloquium in the spring, an exhibition of contemporary artists whose work has been inspired by Giotto at Palazzo del Pegaso, the awarding ceremony of an art prize entitled to the medieval painter and an exhibition of his works at the Uffizi.

A new exhibition series began on February 1, 2017 at the Isabella Stewart Gardner Museum in Boston. The series, entitled Close Up, will feature a single artwork in the Isabella Stewart Gardner collection, presenting it in a different light. The program was inaugurated by Piermatteo D'Amelio's Annunciation, a fifteenth-century painting juxtaposed to Bill Viola's study for Emergence, a contemporary video installation on loan from Yale University Art Gallery.

British art historian, art critic and author John Berger has died at the age of 90. Berger began his career as an artist before turning to writing. He is best known for Ways of Seeing, a BBC 1972 TV series that presented an insightful and groundbreaking criticism of Western cultural aesthetics.

Franca Sozzani, Editor in Chief of Vogue Italy, has died at the age of 66. As well as making significant contributions to the fashion world during her prolific career, Sozzani also collaborated with artists Maurizio Cattelan and Vanessa Beecroft. She also curated several exhibitions and retrospectives.

Architectural historian James Ackerman has died at the age of 97. Born in San Francisco, he became Slade Professor at the University of Cambridge, and wrote numerous publications on the architectural practice and theory of Renaissance Italy. He was specialized in Palladio and Michelangelo. Notable books include: Palladio (Architect and Society); The Architecture of Michelangelo; The Villa: Form and Ideology of Country Houses and Distance Points: Studies in Theory and Renaissance Art and Architecture.

Artist Jannis (Gianni) Kounellis has died at the age of 80. Born in Greece, he moved to Italy at age 20, and was an early member of the Arte Povera movement of the 1960s.
Congratulations to IAS members who have recently published books: You can purchase these books through the Amazon link on the Member Publications page, which earns IAS a small percentage return.


IAS member Nancy Thompson contributed an essay to this volume: “The Franciscans and Stained Glass in Tuscany and Umbria,” 23-44.


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


Three IAS members contributed to this volume:


Rebekah Perry, "On the Road to Emmaus: Tivoli's 'Inchinata' Procession and the Evolving Allegorical Landscape of the Late Medieval City," 127-154.

Barbara Wisch, "Embracing Peter and Paul: The Arciconfraternita della SS. Trinità dei Pellegrini e Convalescenti and the Cappella della Separazione in Rome", 178-216.
Italian Art Society Membership and Donations

Please join or renew your IAS membership today. Members are encouraged to pay on-line through our user-friendly website. If you wish to send a check, please direct it to Martha Dunkelman, IAS Treasurer, 90 Riverside Drive, #16C, New York, New York 10024. There are now four levels of membership. The IAS will continue to offer Student membership at $20.00 and Regular membership at $30.00. Our Patron membership at $60.00 allows generous members to support programming, awards, charitable activities, and additional endeavors, including our Thirtieth Anniversary celebration in 2017. A Benefactor/Institutional membership at $100.00 has also been added. Institutional members include programs, institutions, or universities that want to promote the study of Italian art and architecture through support of the IAS. Thank you for your continued membership. Please encourage students, colleagues and institutions to join.

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

Newsletter Contributions and Notices

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

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(newsletter@italianartsociety.org; publications@italianartsociety.org)

Membership Coordinator and Events Coordinator: Gilbert Jones, Independent Scholar, New York, NY
(membership@italianartsociety.org; events@italianartsociety.org)

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