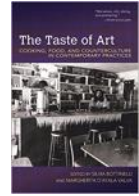


## MEMBER PUBLICATIONS 2017

**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.

Silvia Bottinelli and Margherita d'Ayala Valva, eds. *The Taste of Art: Cooking, Food, and Counterculture in Contemporary Practices*. Fayetteville: [University of Arkansas Press](#), 2017.

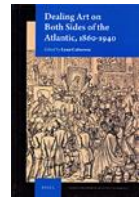
Another IAS member contributed an essay to this volume: Sharon Hecker. "Luciano Fabro: Bitter Sweets for Nadezhda Mandelstam," 121-140.



Rossella Catanese, ed. *Futurist Cinema. Studies in Italian Avant-Garde Film*. Amsterdam: Amsterdam University Press, 2017.

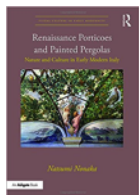
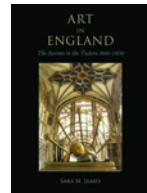
Lynn Catterson, ed. *Dealing Art on Both Sides of the Atlantic, 1860-1940*. Leiden: [Brill](#), 2017.

Catterson wrote the Introduction, and another IAS member contributed an essay: Jaqueline Marie Musacchio. "The Misses Williams in Salem and Rome: Women Making and Marketing Art and Antiquities," 59-89.



Sharon Hecker. *A Moment's Monument: Medardo Rosso and the International Origins of Modern Sculpture*. [University of California Press](#), 2017. [This book is available to buy with a 30% discount. Enter code 16V6526 at checkout.]

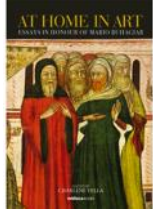
Sara N. James. *Art in England: the Saxons through the Tudors: 600-1600*. Oxford: [Oxford/Casemate Publishing](#), 2016.



Natsumi Nonaka. *Renaissance Porticoes and Painted Pergolas: Nature and Culture in Early Modern Italy*. New York: [Routledge](#), 2017.

Perri Lee Roberts. *Modern Living: Gio Ponti and the Twentieth-Century Aesthetics of Design*. Exh. Cat. Athens, GA: [Georgia Museum of Art](#), University of Georgia, 2017.





Charlene Vella, ed. *At Home in Art: Essays in Honour of Mario Buhagiar*. Valletta: [Midsea Books](#), 2016.

Vella also contributed an essay in this volume: “Three recently restored Renaissance paintings by Antonio de Saliba on Malta,” 47-66.

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

Silvia Bottinelli. “La Francia e una Fiat 500: i primi esperimenti di Alighiero Boetti.” *Predella*, (Fall 2016): 115-128.

–. “Liminality and In-Betweeness: The ‘Domestic Pieces’ of Fillide Levasti” [Modernism/modernity](#), 24, no.2 (2017): 284-309.

Lynn Catterson. “From Florence to London to New York: J.P. Morgan’s Bronze Doors.” [Nineteenth-Century Art Worldwide](#), 16, no.3 (2017).

Elena Ciletti. “The Medici Finale. The Electress Palatine, Ferdinando Ruggieri, and the Preservation of San Lorenzo.” In [San Lorenzo: A Florentine Church](#), edited by Robert W. Gaston and Louis A. Waldman, 646-678. Florence: Villa I Tatti, 2017.

Steven J. Cody. “Mantegna and the Orators: The Invention of the *Mars and Venus* for Isabella d’Este-Gonzaga.” [Artibus et Historiae](#), 75 (2017): 51-77.

–. “Andrea del Sarto’s *Disputation on the Trinity* and the ‘Sighs of Holy Desire’.” [Zeitschrift für Kunstgeschichte](#), 80.1 (2017): 3-34.

Amy Golahny. “Early Reception of Rembrandt’s Hundred Guilder Print: Jan Steen’s Emulation.” [Journal of the Historians of Netherlandish Art](#), 9, no. 1 (2017): DOI: [10.5092/jhna.2017.9.1.10](#)

Jennifer Griffiths. “Marisa Mori: Images of the New Woman in Interwar Italy.” [Woman’s Art Journal](#), 38, no. 1 (2017): 11-19.

Sharon Hecker, “‘I Represent the Encumbrance of the Object in the Vanity of Ideology.’ *Lo Spirato (The Expired One)*.” In *Luciano Fabro*, edited by Silvia Fabro. Milan: Galleria Christian Stein, 2017.

–. “The Afterlife of Sculptures: Posthumous Casts and the Case of Medardo Rosso (1858–1928).” *Journal of Art Historiography*, 16 (2017): 2-18.

Sara N. James. “St Joseph in Ugolino di Prete Ilario’s Life of the Virgin at Orvieto: *Pater Familias* and Artisan of the Soul.” [Gesta](#), 55, no.1 (2016): 79-104.

Jonathan Nelson. “Poetry in Stone: Michelangelo’s Ducal Tombs in the New Sacristy.” In [San Lorenzo: A Florentine Church](#), edited by Robert W. Gaston and Louis A. Waldman, 450-480. Florence: Villa I Tatti, 2017.

Steven F. Ostrow. “Zubarán’s *Cartellini*: Presence and the *Paragone*.” *Art Bulletin*, 99 (2017): 67-96.

–. “Pietro Tacca’s *Fontana dei Mostri Marini*: Collecting Copies at the End of the Gilded Age.” *Journal of the History of Collections* (June 2017).

–. Pietro Longhi’s Elephant: Public Spectacle and Marvel of Nature.” In [A Golden Age of European Art: Celebrating Fifty Years of the Sarah Blaffer Foundation](#), edited by James Clifton, 80-99. New Haven and London: Yale University Press, 2016.

Livio Pestilli. “On *The Crucifixion of St Peter* Relief in Bramante’s Tempietto.” [Artibus et Historiae](#), 75 (2017): 97-125.

Sheryl E. Reiss, “Praise, Blame, and History. The Patronage of the Medici Popes at San Lorenzo over Five Centuries.” In [San Lorenzo: A Florentine Church](#), edited by Robert W. Gaston and Louis A. Waldman, 481-503. Florence: Villa I Tatti, 2017.

Patricia Simons, “Fiction and Friction: Agostino Carracci’s Engraved, Erotic Parody of the *Toilette of Venus*.” [Source: Notes in the History of Art](#), 36, no 2 (2017): 88-98.

–. “The Spaces of Love.” In *Love: Art of Emotion 1400-1800*, edited by Angela Hesson, Matthew Martin and Charles Zika, 56-71, 208-9. Exhibition catalogue: Melbourne: [National Gallery of Victoria](#), 2017.

–. “Emotion.” In [Emotions in Early Modern Europe: An Introduction](#), edited by Susan Broomhall, 36-39. London: Routledge, 2017.

–. “Mantegna’s *Battle of the Sea Gods*: The Material and Thematic Interaction of Print and Sculpture.” In [Prints in Translation, 1450-1750: Image, Materiality, Space](#), edited by Suzanne Karr Schmidt and Edward H. Wouk, 89-113. London: Routledge, 2017.

Cynthia Stollhans and Carolyn Valone. “Women and their Coats of Arms in Early Modern Rome: Power and Identity.” [Notes on Early Modern Art](#), 4, no. 1(2017): 1-10.

William Wallace. “San Lorenzo 1520.” In [San Lorenzo: A Florentine Church](#), edited by Robert W. Gaston and Louis A. Waldman, 427-449. Florence: Villa I Tatti, 2017.

Carolyn C. Wilson. “The Image of St Joseph in a Selection of Colonial Paintings in Bolivian Collections.” In [The Art of Painting in Colonial Bolivia/El arte de la pintura en Bolivia colonial](#), edited by Suzanne L. Stratton-Pruitt, 155-187. Philadelphia: Saint Joseph’s University Press, 2017.

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