President’s Message from Sean Roberts

March 21, 2017

Dear Members of the Italian Art Society:

As I get ready to make the long flight to New Orleans for RSA, I write to bring you up to date on our recent events, programs, and awards and to remind you about some upcoming dates for the remainder of this academic year and summer. My thanks are due, as always, to each of our members for their support of the IAS and especially to all those who so generously serve the organization as committee members and board members.

Since the publication of our last Newsletter, our members have participated in sponsored sessions at several major conferences, our 2018 elections have taken place, and several of our most important grants have been awarded. I call particular attention to our 2018 research grants. Our Research and Publication grant was presented to Andrew Casper, Associate Professor at Miami University for his book *The Shroud of Turin as Art, Icon, and Relic in Early Modern Italy*. This year’s Dissertation Research Grant was awarded to Anna Mascarella, doctoral candidate at Cornell University, for her project “Restore, Displace, Appropriate: Negotiating the Baroque Legacy in Fascist Italy.” My thanks to chair Christian Kleinbub and the Awards Committee for their diligent and thoughtful work in selecting the recipients.

I enjoyed seeing many of you in Milwaukee this past October for the annual Sixteenth Century Society and Conference and sharing a drink at our informal happy hour. The IAS sponsored two excellent (and packed) linked sessions “Revisiting Raphael’s Vatican Stanze,” organized by Tracy Cosgriff and chaired by Kim Butler Wingfield and past IAS president Sheryl Reiss.

Last month saw the 106th annual College Art Association Conference, held this year in Los Angeles. The IAS sponsored the session, organized by Emerging Scholars Committee member Tenley Bick, exploring the theme of “Processi italiani: Examining Process in Postwar Italian Art, 1945-1980.” The session was well-attended, inspired lively discussion between the audience and speakers, and marks our continued successful expansion into the fields of modern and contemporary Italian Art. Dario Donetti received a Conference Travel Grant for Emerging Scholars to present his paper “Inventing the New St. Peter’s: Drawing and Emulation in Renaissance Architecture.” The conference also provided an opportunity for another in our series of Emerging Scholars Committee workshops, organized by Kelli Wood and Tenley Bick.

CAA also provided the venue for our annual Members Business Meeting. Minutes will be available at the IAS website shortly, but among the topics discussed were the ongoing need for more affiliate society sponsored sessions at CAA, the pros and cons of our current system of voting on composed slates of candidates selected by the Nominating Committee, the increasingly low attendance of our members at the conference overall, and the challenges we face in filling some crucial service positions within the IAS.

As usual, the meeting also marked the start of terms for our newly elected officers. Joining the Board is Janna Israel, former chair of the Nominating committee, who will serve for the next two years as Treasurer. Angi Bourgeois will continue her excellent service for another term as Secretary. Alison Fleming has likewise generously agreed to extend her work as Newsletter Editor and Publications Coordinator. Joining the Programming Committee is Valerie Palazzolo, while Sharon Smith and Nicola Camerlenghi join Membership Outreach and Development, and Sharon Hecker, Madeline Rislow, Elizabeth Lisot, and Cristiana Filippini take up positions on Nominating. I look forward to working closely with our committees, and especially with MOD and Nominating to help put the IAS in the best possible situation as we move forward, identifying excellent and motivated members to step into service positions in the organization, and locating partners who can help us to meet our core mission of supporting cutting-edge scholarship on Italian art from prehistory to the present day.
Of course, I am deeply grateful to our outgoing officers, chairs, and committee members whose terms ended in February. These include Nominating Committee chair Janna Israel and members Cristelle Baskins and Anne Marie Yasin, Emerging Scholars Committee member Kristen Streahle, Program Committee member Karen Lloyd, and Membership, Outreach and Development Chair Adrian Duran and committee member Cristiana Filippini. My thanks to each of you for your service.

I think I speak for all of us at the IAS in expressing my thanks especially to outgoing Treasurer Martha Dunkelman. In addition to her constant attention to that important position, Martha consistently went above and beyond, serving for the past year as Membership Coordinator and working with our lawyer to revise our now-outdated bylaws. On this last point, I am pleased to be able to announce that we now have a draft of the new bylaws, which will be reviewed by the Board and passed along to the membership for their consideration soon.

Just this past week, a small milestone in our efforts to promote the IAS outside of our traditional areas of strength in medieval and early modern was achieved. Our outgoing Membership Outreach and Development Coordinator Adrian Duran co-organized the first panel we have sponsored at the Nineteenth Century Studies Association, held this year in Philadelphia. The session examined “Venetian Vistas of the Nineteenth Century.” We look forward to continuing this fruitful partnership for future meetings.

This coming week sees many of us traveling to New Orleans for what has become our most attended conference, the Renaissance Society of America Annual Meeting. The IAS is sponsoring a total of five sessions. The first two of these sessions, organized by Cristelle Baskins and Elizabeth Kassler-Taub explore “Exchanges Between Early Modern Sicily, Spain and North Africa,” and take place on Thursday, March 22 from 9:00am to 10:30am and from 11:00am to 12:30pm in The Chicory, The Gallery. Additionally, Dr. Kassler-Taub is the recipient of an IAS Conference Travel Grant, while speakers Alessandro Vanoli and Antonio Urquizar are attending with the support of IAS-Kress Grants for Trans-Oceanic Travel. The second set of three linked sessions examine “New Directions in Representation of the Italian Landscape.” Organized by Sarah Cantor and Melissa Yuen, these sessions will be held on Friday, March 23 on the 3rd floor in the Magazine Room, from 11:00am to 12:30pm, 2:00pm to 3:30pm, and 4:00 to 5:30pm. Additionally, we are hosting a happy hour reception for members at the Gordon Biersch Restaurant and Brewery, less than a block from the Hilton, on Thursday afternoon from 5:30 to 7:30. I look forward to seeing many of you there.

Finally, I wanted to close with a brief update on the annual IAS-Kress Lecture series. This summer represents the ninth and final year of our generous funding from the Samuel H. Kress Foundation in support of these lectures. Executive Vice-President Mark Rosen and I are currently in the process of selecting this year’s speaker, from an especially competitive slate of applications. The lecture will be held during the last week of June at the University of Rome (La Sapienza). I will be providing more details by email imminently. These lectures have seen the IAS partnering with many of the most prestigious and significant scholarly institutions in Italy and represent, I feel, the best of what we do as an organization. In that spirit, I am in the process of writing a grant application to continue this vital partnership with the Kress in the coming years. I hope to have good news to report on that front in the near future.

I look forward to seeing many of you in New Orleans or Rome in the coming month.

a presto,
Sean

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**ITALIAN ART SOCIETY NEWS**

**IAS Sponsors a Session at the Nineteenth Century Studies Association Annual Conference**
By Sarah Wilkins, Acting Vice President for Program Coordination

For the first time the Italian Art Society has sponsored a session at the Nineteenth Century Studies Association Annual Conference (held March 15-17, 2018):

**Venetian Vistas of the Nineteenth Century**
Italian Art Society Sponsored Session
Nineteenth Century Studies Association Annual Conference
Thursday, March 15, 2018
Session IV.17 1:40-3:00pm
Sonesta Rittenhouse, Philadelphia

**Session Description:**

Venice’s long Nineteenth Century was a period of particular volatility. Beginning with its 1797 conquest by Napoleon and subsequent occupation and bombardment by Austrian armies, the city’s post-Republican existence was one of constant change and conflict, especially during the middle, Risorgimento years of the century. Daniele Manin’s 1848 revolution and Prussia’s ceding of the city to the newly-formed Italian Republic in 1866 marked a period further impacted by economic decline, industrial revolution, and increasing internationalism and tourist populations.

This panel will explore the visual arts of Venice in relation to these socio-political machinations, particularly in relation to new ideals, techniques, and media of the Modern period. Venetian art of this period, often neglected in the broader discourses of Venetian art focused on the pre-Napoleonic centuries, provides a fruitful lens through which to view the evolution of both Venice and Italy as geopolitical entities as well as the emerging trends of what
would shortly be described as Modern art. Combining a pointed, historicist language indigenous to the city with modalities seen across European avant-gardes of the moment, these artists and works reveal a dense matrix of subject matter and artistic and political ideologies.

These four papers will trace these trends in the work of photographer/fashion designer Mariano Fortuny, artist/aesthetic theorist John Ruskin, and contemporary iterations of—and challenges to—the tradition of vedutismo, or view painting. Collectively, these will begin to lay the groundwork for a fuller, more comprehensive view of Venetian painting during this revolutionary century.

Panelists/Papers:

- Ashley Rye-Kopec, Curator of Education, University of Delaware Museums, Ph.D. Candidate in Art History, University of Delaware. "From Vedute Painting to the Neo-Venetian School: Changing Views of Venice in the 19th Century"
- Adrian R. Duran, PhD, University of Nebraska at Omaha (panel chair), "Revolutionary Views: Ippolito Caffi’s Risorgimento vedutismo"
- Wendy Ligon Smith, PhD, independent scholar, "Overshadowing Venice: Fortuny’s cloud photographs"
- William C. McKeown, PhD, University of Memphis, “The Paradise of Cities” or ‘the channels of the dead’: the sublime and the apocalyptic in Ruskin’s views of Venice"
- Respondent: Catherine Anderson, Sacramento City College

The deadline for submission to the IAS is April 2, 2018. For any questions and to submit proposals contact programs@italianartsociety.org

Call for Session Proposals:
IAS-Sponsored Sessions
54th Annual International Congress on Medieval Studies
Western Michigan University, Kalamazoo, MI
May 9-12, 2019

The Italian Art Society sponsors up to three sessions at the annual meeting of the International Congress on Medieval Studies (ICMS). The Congress is an annual gathering of more than 3,000 scholars interested in Medieval Studies, broadly defined. It features more than 550 sessions of papers, panel discussions, roundtables, workshops, and performances.

The IAS is seeking session proposals for ICMS 2019 that cover Italian art from the fourth through the fifteenth centuries. Members interested in putting together a panel or linked panels should send a brief abstract (250 words max), session title, a short list of potential or desired speakers (they need not be confirmed), the name of the chair(s) with email addresses and affiliation, and a one-page CV.

Please submit by April 15, 2018 to IAS Program Committee Chair programs@italianartsociety.org

SPECIAL FEATURES

BOOK REVIEW
A Moment’s Monument: Medardo Rosso and the Origins of Modern Sculpture by Sharon Hecker
Reviewed by Jennifer Griffiths


A Sonnet is a moment’s monument,
Memorial from the Soul’s eternity
To one dead deathless hour. Look that it be,
Whether for lustral rite or dire portent,
Of its own arduous fullness reverent:
Carve it in ivory or in ebony,
As Day or Night may rule; and let Time see
Its flowering crest impearl’d and orient.
[…]
-Dante Gabriel Rossetti
The title of this monograph is a reference to a reference: Rosso’s reputed masterpiece, Ecce Puer (1906), which is pictured on the jacket, inspired one unnamed British critic to evoke the words of Rossetti’s poem “The Sonnet” in describing it as “a moment’s monument.” With her pithy title the author of this monograph has effectively encapsulated the multiple themes of referentiality, temporality, intermediality, and internationalism that underpin her important reassessment of “one of the most original, innovative figures in the history of modern sculpture” (1).

Notes, bibliography, and an index in this book make it easy to navigate and the one hundred illustrations of prints, paintings, monuments, and sculptures discussed render it possible to follow the many descriptions, comparisons, and analyses. An introduction briefly situates the artist in the history of modern sculpture and outlines the eight chronologically organized chapters that comprise the book.

In the first chapter, “Laying the Foundations for an Antiheroic Approach to Modern Sculpture,” Hecker revisits Rosso’s early life to frame it within the intellectual atmosphere of Milan and the cultural particularities of post-Risorgimento Italian experience. Here she corrects several fundamental errors of the historic record including the date of the artist’s move to Milan, which occurred in 1877. The second chapter, “Monuments without Idols,” describes four professional rejections that marked Rosso’s early career in his native Italy. His 1882 proposal for a Garibaldi monument in Pavia’s Piazza Castello was rejected in Hecker’s estimation because instead of “a virile, athletic-looking man who is the very image of the heroic warrior” (32), the artist proposed “a mature, meditative, seated thinker” (33). Then in 1883 he was expelled from the Brera Academy, the details of which she clarifies, and his first commission for a funerary monument, La Riconoscenza, was removed only nine days after its installation. A second monument proposal in Milan for Largo Cairoli, which removed the figure of Garibaldi altogether, was once more rejected in 1884. Hecker proves the truly revolutionary nature of Rosso’s approach by taking a revolutionary approach herself: by exploring absence rather than presence, the artist’s failures rather than his successes. The subsequent chapter, “Impressionist Sculptor? The Impossibility of Categorizing Rosso,” examines the shift that occurred in Rosso’s work after 1883. Refuting scholarly claims that Impressionism failed to reach Italy, Hecker demonstrates that its impact came via reproductions in journals and newspapers yet she acknowledges that it “met with considerable resistance” and was “mostly ignored” (64). While critics have tried to define the sculptor’s approach with labels like Scapigliato, Verista, and, above all, Impressionist, she argues that his work eludes any single classification instead prefiguring many of the major sculptural concerns of the Twentieth Century. The fourth chapter, “Internationalism and Experimentation,” looks at how Rosso was being shaped by the political forces of progressive internationalism. After 1887 his exhibition strategy was to show abroad and due to the fact that his innovations were not well received in Italy, he opted to relocate to Paris in 1889. The fifth chapter, “The Artist’s Experience of Migration,” looks at Rosso’s early years in Paris and his personal and artistic struggle with the issue of national identity. Chapter Six, “The Shifting Viewpoint of the Outsider,” focuses in on the sculptures that Rosso made in Paris, seeing works like Après la visite [Malato all’ospedale] (1889), Impression de boulevard. Femme à la voilette (ca. 1892-97), and Madame X (ca. 1896) as evocations of the artist’s personal experiences of alienation, which in their innovations broke ground for modern sculptors like Giacometti and Brancusi. In the seventh chapter, “Seeing and Being Seen: Reimagining the Encounter Among Artist, Artwork, and the Public,” Hecker explores the experimental modern strategies that Rosso employed to promote and sell his work. These included the use of less expensive materials, public performances in his studio, and photography. The innovations of Impression de boulevard, Parc la nuit (ca. 1896-99) are compared with those of Rodin’s contemporary yet more celebrated Honoré de Balzac (1898), often described as the first modern monument. Critics, she says, have not fully appreciated the significance of this work as anticipating the themes of incommunicability and alienation that sculptors like Giacometti explored much later. Chapter Eight, “On the Move: The Quest for International Recognition,” documents Rosso’s travels through Europe to promote his reputation as a truly international artist. Hecker reconsiders the possible significance of his reproductions as “a novel form of imaginal motion... across history, beyond the constraints of time, space, national boundaries, and artistic movements” (189). She also argues that the artist’s idiosyncratic personality was one of the obstacles to his reception and subsequent evaluation.

Hecker’s tour de force has been over a decade in the making. For many of us it was highly anticipated and it did not disappoint. Her painstaking research has resulted in numerous corrections and new readings that are both articulate and persuasive. She argues for the broader international significance of Rosso’s production and makes the case for his place in the lineage of modern sculpture. She demonstrates the originality of his thinking across artistic media and materials and beyond both ideological and national boundaries. Linking him and his activities directly to key French figures like Baudelaire, Daumier, Courbet and Rodin, Hecker puts another nail in the coffin of the idea that modernism was an insular domestic phenomenon in France. Instead the innovations of modernism increasingly appear to be the result of cultural cosmopolitanism and intercultural exchange.
EXHIBITION REVIEW

Carlo Bononi: L’ultimo sognatore dell’Officina ferrarese

Palazzo Diamanti, Ferrara, October 14, 2017 – January 7, 2018

By Stephanie C. Leone, Boston College

I was fortunate to arrive in Italy a few days before the closure of Carlo Bononi: L’ultimo sognatore dell’Officina ferrarese, at Palazzo Diamanti in Ferrara. Despite the contemporary obscurity of this Ferrarese painter—whom curators Francesca Cappelletti and Giovanni Sassu define as the last proponent of the Ferrarese School and an early interpreter of the Carracci reform style—the exhibition’s nine rooms were crowded with visitors, many of whom appeared engrossed in observing the paintings while attentively listening to the audio guide. If their experience was anything like mine, they felt rewarded for venturing through the January fog of the Po River valley to make the acquaintance of Carlo Bononi (1577?–1632) through three-dozen paintings of the master—a notable collection considering his little-known status—and seven comparative works.

Cappelletti and Sassu’s thorough and nuanced analysis of this poorly documented painter, who defies easy categorization, situates Bononi in the canon of Italian art history while accomplishing even more. The intelligent selection of comparative works and the care in communicating this story visually and verbally (the latter especially in the audio guide narrated by Sassu) makes it a rewarding museum experience. As the curators acknowledge, the monographic theme of establishing the painter’s oeuvre and placing him in relation to others is traditional art historical work. But in cases like this, it can complicate our understanding of the prevailing narrative and expose the process of creativity. The exhibition argues that Bononi represents the culmination of the innovative Ferrarese lineage of Garofalo, Dosso Dossi, Giuseppe Mazzuoli, Il Bastarolo, and Scarsellino, with its blending of naturalistic and mannerist tendencies, and an early interpreter of the reform Baroque style of emotive figures, effective compositions, powerful light effects, and compelling still-life details.

The first room establishes the exhibition’s framework: Bononi is positioned between Ludovico Carracci and Guercino through the striking comparison of his mature Pietà, 1621–24 (Ferrara, Chiesa della Sacre Stimmate), on the end wall, and Ludovico Carracci’s Trinity with the Dead Christ and Angels, c.1592 (Vatican, Musei Vaticani) and Guercino’s St. Jerome, c.1618 (Rome, Private collection), on the flanking walls. The three works make two key arguments: Ludovico Carracci was Bononi’s major model (to whom he referred repeatedly throughout his oeuvre); and Guercino expressed admiration for Bononi’s art, but ultimately the two painters had a symbiotic relationship, working contemporaneously on issues of expressive form. Not surprisingly considering the thorny issue of artistic influence, the direction of this emulation remains unclear.

With one exception, subsequent rooms organize the paintings chronologically, developing the narrative through careful groupings with works selected to make well defined points about Bononi’s relationship to his predecessors and contemporaries. For instance, through a series of paintings in the second room, we see his evolution from the Ferrarese and Venetian influences of the Madonna Enthroned with Saints Maurelio and George, 1602-04 (Vienna, Kunsthistorisches) to the Baroque monumentality and observed naturalism of San Filippo Neri, 1611 (Ferrara, Chiesa della Madonnina).

One of the joys of viewing the exhibition while listening to the audio guide was to see passages of the painting pop out while the curator analyzed its sources, ranging from the Emilian painters cited above to the Venetian School (Tintoretto and Palma Giovane) and the encounter with Rome where Bononi feasted on Raphael, Caravaggio, Saraceni, and Valentin, seen in his St. Paterniano heals the blind Silvia, 1618–20 (Fano, Basilica of St. Paterniano), and explored in his representation of the monumental nude to dramatic effect. The comparison between Guido Reni’s infamous St. Sebastiano, c.1616 (Genoa, Palazzo Rosso) and Bononi’s St. Sebastiano altarpiece, 1623–24 (Reggio Emilia, Cathedral) demonstrates how the latter transformed Reni’s idealized sensuality into spiritual carnality. Bononi also studied the works of his compatriot Emilians who had moved to the papal city, and his inspiration from Lanfranco is beautifully represented in the comparison of St. Agatha healed by St. Peter and an Angel, 1613–14 (Parma, Galleria Nazionale) and Bononi’s masterful Custodian Angel, c. 1625 (Ferrara, Pinacoteca Nazionale). In this painting Bononi attains the combination of monumentality and softness along with radiant chromatic effects, which instills his pictures with emotive force. The opportunity to compare these painters closely, however, reveals that Bononi’s figures never quite achieve the sculptural volume of Lanfranco.
The pleasure of viewing while listening extended to identifying sources beyond those mentioned in the audio guide. Before the Sibyl (1600-06, Fondazione Cavallini-Sgarbi), I saw materialize Michelangelo, Sebastiano del Piombo, and Pordenone, as I thought about Bononi’s keen powers of observation, rich range of references, and innovative assimilation. In the end, I was convinced of the exhibition’s argument that Bononi succeeded in combining his influences into an original style that strikingly communicates the content. Bononi’s practice of “repetition as originality” embeds him in an artistic praxis and theoretical debate of the Seicento (Maria Loh, “New and Improved: Repetition as Originality in Italian Baroque Practice and Theory,” Art Bulletin 86 (2004): 477–504.)

Commissions in about a dozen Italian cities attest to Bononi’s success in Ferrara and its surrounds. Although he painted some medium-size secular paintings and small-scale cabinet pictures, his masterpieces are the monumental altarpieces and fresco cycles for Emilian churches. In the final room, this point closes the exhibition on a high note. Among the knockout works is the Holy Family with Saints Barbara, Lucy and Catherine, 1626 (Modena, Galleria Estense) in which Bononi attains the full realization of Baroque force and chromatic energy.

To develop the point that the great age of Ferrarese art did not end with the papacy’s conquest of the city in 1598, the curators created a guide to the churches decorated by Bononi and his contemporaries in the early 17th century, many of which had been reconstructed after the 1570 earthquake. Leaving the exhibition with this map in hand, viewers can follow the trail of Bononi to his major site of production, Santa Maria in Vada, and others throughout Ferrara. The curators deserve further praise for the abundant didactic information provided on the exhibition website http://www.palazzodiamanti.it/1582/carlo-bononi, which remains useful to those who missed the exhibition. Carlo Bononi: L’ultimo sognatore dell’Officina ferrarese teaches viewers about the painter’s artistic lineage, observational skills, and inventive capacity. It also raises questions about Bononi’s engagement with his social, cultural, and intellectual milieu. The first place to turn for answers is the catalogue with eleven essays by Cappelletti, Sassu, Barbara Ghelfi, and others and catalogue entries by Sassu (Ferrara: Fondazione Ferrara Arte, 2017). Yet, ultimately, only time will tell if the curators’ enthusiastic recovery of this Ferrarese painter will have a lasting impact on the narrative of the Italian Baroque.

EXHIBITION REVIEW
The Medici’s Painter: Carlo Dolci and 17th Century Florence
Nasher Museum of Art, Duke University
August 9, 2017 – January 14, 2018
By Alison Fleming, Winston-Salem State University

The paintings of Florentine artist Carlo Dolci (1616-87) have recently been the focus of extensive study and display in the United States, as part of an effort to shed new light on the painter and his substantial contributions to Italian Baroque art. Dozens of his paintings, predominantly of religious subjects, were loaned by a large number of American and European museums for the recent exhibition The Medici’s Painter: Carlo Dolci and 17th Century Florence. This exhibition traveled to the Nasher Museum of Art at Duke University from the Davis Museum at Wellesley College, where it was organized in 2017. It was curated by IAS member Eve Straussman-Pflanzer, head of the European Art department/Elizabeth and Allan Sheldon Curator of European Paintings at the Detroit Museum of Art. It is accompanied by a substantive catalog edited by Straussman-Pflanzer and Francesca Baldassari, who also served as consulting curator of the exhibition. The catalog includes five essays by the editors, Edward Goldberg, Scott Nethersole, and Lisa Goldenberg Stoppato, and is distributed by Yale University Press.

A premise of the exhibition is the need to rehabilitate Dolci’s oeuvre. In previous centuries numerous copies of his paintings were made, and their inconsistent quality led to a devaluation of his work. Additionally, his style was considered overly emotional or sentimental by critics, predominantly in the 19th century. The recent presentation of his works in these university museums sought to emphasize the technical strengths of his production and the significance of their cultural context. The efforts of the curators have resulted in an exhibition—the first one of his work in the United States—that introduces Dolci’s luminous works to a wider audience.
Carlo Dolci was a profoundly religious man of the seventeenth century. He was a member of the Compagnia di San Benedetto Bianco, and a founder of the Comunella, a spiritual organization whose role was to pray for souls in purgatory. The majority of the paintings in the exhibition are of religious subjects, including many devotional images of the Virgin Mary and representations of a wide variety of saints, as well as Christological narratives including the Annunciation and Adoration of the Shepherds. Many of the works reveal aspects of his personal devotion, such as a painting of St. Julian produced for his confraternity, and works executed for the Servite order, or in some way connected to the church of SS Annunziata in Florence, where the artist would be buried after his death at age 70. A highlight of the exhibition is the incorporation of extensive wall text and photo reproductions of the miraculously-painted Annunciation of the 1340s in that church to illuminate Dolci’s copies of it. One copy, commissioned by Marchese Scipione di Piero Capponi that later found its way into the collection of Duke Cosimo III de’Medici (and remains in the collection of the Galleria Palatina), is included in the exhibition. A large painting of the radiant St. Philip Benizzi of the 1640s, still in the original frame, is also on view. The other saints portrayed by Dolci include many martyrs and penitents; they exude a powerful sense of reverence and contemplative purpose. One magnificent example of this type is the Repentent St. Peter (from the Bob Jones University Museum) a large full-length depiction of the saint. He looks heavenward while tears stream down his cheeks. While the modern viewer may focus on the technical perfection of the veristic teardrops, it is possible to understand how such elements led to Dolci’s earlier characterization as an “emotional” painter.

The quality of details and Dolci’s ability to precisely render textures is obvious in many works. The David with the Head of Goliath (from the collection of the Museum of Fine Arts, Boston) presents a vivid contrast of elements: a splotch of blood on the white, embroidered linen sash, the purple velvet trim on the cloak, a fur hat, shimmering highlights on the curly hair, and the animal skin of a bag worn across the body. These meticulous details illuminate the impressive technical ability of the painter.

The excellent design of the exhibition sets off the paintings to their best advantage, with rich blue walls and focused lighting that mimics the saturated colors and tenebristic effects evident in Dolci’s works. Extensive wall text aids visitors with background information and timelines, as well as a thoughtful exploration of the attribution issues connected to Dolci’s works. The inclusion of the Blue Madonna, once thought to be the work of Dolci but now generally attributed to his student Onorio Mariani, and accompanying text, addresses changes in conservation research and technological developments that have assisted art historians when documentary sources are lacking. A small painting of St. Jerome is presented in a glass case to allow visitors to see the handwriting of Dolci on the reverse. This unusual feature is explained in the wall text, allowing contemporary viewers to consider an aspect of the works that they would not likely have otherwise understood. The strong didactic component of the exhibition is fitting for the university setting and created an experience both enjoyable and educational.

CALL FOR PARTICIPATION: Edited volume

Emotions, Art, and Religion in Europe, Africa, and the Americas, c. 1400–1800

The “emotional turn” has prompted numerous studies on the history of emotions in the medieval and early modern periods. Many of these studies have been oriented towards texts rather than images, although recently visual culture, especially among medievalists, has played a more prominent role in these investigations. Nevertheless, there is still much to be explored about the role of visual and material culture in the history of emotions in the late medieval and early modern eras. There is also the need for further examination of the emotions within a globalized framework. While there are many ways in which to probe the emotional worlds of the peoples living during this time on either side of the Atlantic, this anthology will offer a more narrow lens through which to examine this topic. Our anthology focuses on religious art (or art informed by religious ideas) made in Europe, Africa, and the Americas between c. 1400 and 1800. These centuries witnessed enormous changes—from burgeoning globalization, expanding world trade networks, and colonization to religious conflicts, technological innovation, and political revolutions—yet visual culture remained a consistent force shaping people’s lives. We want to probe how art, architecture, and performance stimulated, molded, and encoded emotions. To further complicate the constructedness of emotions, this anthology centers on visual culture to explore how emotions differ in their local and global “contexts” amidst the many shifts occurring.
Questions considered by authors may include: As something so intangible and personal, are emotional experiences able to be represented? Can visual culture adequately capture an emotional experience? How has visual culture been utilized to address religious or spiritual emotional needs or goals? In what ways do visual images, architectural spaces, or performances provoke emotional responses or aid in creating or maintaining emotional communities? How do emotional communities transform over time, and what role did visual culture play in this transformation? In what ways do emotions and visual culture tie to identity, gender, race/ethnicity, or politics? Without textual sources (such as archival or literary texts), how are we able to understand imagery’s role in the history of emotions? How do we reconcile global and local emotional lexicons?

We invite papers (approximately 8,000-10,000 words) for the upcoming anthology, Emotions, Art, and Religion in Europe, Africa, and the Americas, c. 1400–1800, which will be the first study of art and emotions within the increasingly globalized world. We especially encourage papers that explore emotions and art through a transatlantic lens. Please send your submission to the editors: Lauren Kilroy-Ewbank (mailto:lauren.kilroy@pepperdine.edu) and Heather Graham (mailto:Heather.Graham@csulb.edu) by no later than March 30, 2018. Submissions should include a cover letter, C.V., and an abstract about 500–750 words in length.

WINTER/SPRING 2018 EXHIBITIONS

**La vita italiana: Italian Postwar Photography, 1950-1970**
*Nasher Museum of Art at Duke University, Durham, NC*
September 30, 2017-May 13, 2018

This exhibition is a candid look at life in postwar Italy through the eyes of approximately twenty Italian photographers, largely unfamiliar to American audiences. The photographs in this exhibition reveal the social and economic hardships Italy faced in the wake of the tragedy and devastation of World War II. While postwar Italian cinema has received a fair amount of scholarly attention, the objects in “La vita italiana” reveal the similar approaches of both photographers and filmmakers, as they sought to establish a modern (and ultimately hopeful) Italian identity and overcome the devastating effects of war.

**Alberto Savinio**
*Center for Italian Modern Art, New York*
October 6, 2017-June 23, 2018

This twenty-five-piece exhibition at the Center for Italian Modern Art (CIMA) will be the first in the United States in two decades to focus on the work of Alberto Savinio (1891-1952). Savinio, described by Guillaume Apollinaire as a Renaissance man, was a prolific writer, painter, musician, journalist, essayist, playwright, set designer and composer. He was also a member of the Parisian avant-garde and the brother of Giorgio de Chirico. The works on view in this exhibition will focus on Savinio’s vivid use of color and his surreal visions of mythological subjects and landscapes.

**Passion for Perfection: The Straus Collection of Renaissance Art**
*Museum of Fine Arts, Houston*
October 21, 2017-June 17, 2018

The Straus Collection, given by Edith and Percy Straus to the Museum of Fine Arts Houston (MFAH) in 1944, form the cornerstone of the European art department at the museum. The eighty-three objects gifted to the museum and highlighted in ‘Passion for Perfection’ include medieval and early Renaissance works by Fra Angelico, Giovanni di Paolo, Bartolomeo Veneto, and two artists named in honor of the collection: the master of the Straus Madonna and the master of the Sienese Straus Madonna. In addition to the paintings, the exhibition includes a group of Renaissance bronzes from the Straus Collection.

**Veronese in Murano: Two Venetian Renaissance Masterpieces Restored**
*The Frick Collection, New York*
October 24, 2017-March 11, 2018

This focused exhibition organized by Peter Jay Sharp Chief Curator and Veronese scholar Xavier F. Salomon
(who also wrote the accompanying catalogue) centers on two recently conserved (and rarely seen) paintings by Paolo Veronese, *Saint Jerome in the Wilderness* (1566-67) and *Saint Peter Visiting Saint Agatha in Prison* (1566-67). The paintings are housed in a church in Murano, making them largely inaccessible to most general audiences and difficult for scholars to study. Their presence in New York will provide an opportunity for visitors to discover these two masterpieces.

**I tesori nascosti: Da Giotto a De Chirico**
*Castello Ursino, Catania*
October 26, 2017-May 31, 2018

A new major exhibition in Catania tells the story of the history of Italian art from the Middle Ages to the twentieth century. Dedicated to emphasizing the cultural and stylistic ties that connect more than seven centuries of artistic activity, ‘I tesori nascosti’ will feature a selection of over one hundred works, including painting and sculptures on loan from private institutions and collectors. The aim is to bring to light a ‘hidden’ artistic heritage that until now has not been accessible to the public, while simultaneously asserting the unified elements of Italian visual culture across the centuries.

**Tiepolo Segreto**
*Palladio Museum, Vicenza*
November 3, 2017- June 24, 2018

This exhibition focuses on seven architectural frescoes by Giandomenico Tiepolo (1727-1804), which were kept in private residences for over sixty years to protect them from destruction during World War II. Recently, these frescoes were given to the Palladio Museum in Vicenza, seen as a fitting venue for the works considering the destruction of other Tiepolo frescoes during the war. The installation of Tiepolo’s frescoes affirms the Palladio Museum’s status as an authentic “museo della città.” “Tiepolo Segreto” is accompanied by a catalogue with contributions from Fabrizio Magani, Guido Beltramini, Luca Fabbri, Maristella Vecchiato, and Giovanna Battista.

**Piranesi: La fabbrica dell’utopia**
*Galleria Sabauda - Musei Reali di Torino, Torino*
December 6, 2017-March 11, 2018

This exhibition provides a wide selection of the most significant works of Venetian-born artist, antiquarian, and archaeologist Giambattista Piranesi (1720-1778). Ninety-three of his famous vedute di Roma and other etchings from the Giorgio Cini Foundation and the Palazzo Braschi Museum of Rome are on display in the Galleria Sabauda. The exhibition also features three-dimensional Piranesian recreations created by the Atelier Factum Arte of Madrid (directed by Adam Lowe), which were first displayed in a show organized by the Fondazione Giorgio Cini in 2010 titled “Le arti di Piranesi.”

**Da De Nittis a Gemito. I napoletani a Parigi negli anni dell’Impressionismo**
*Palazzo Zevallos Stigliano, Naples*
December 6, 2017-April 8, 2018

The fascinating and rarely explored subjects of this exhibition are the relationships and artistic ties between Naples and Paris in the second half of the nineteenth century. “Da De Nittis a Gemito” traces the development of Neapolitan Impressionist painting in landscapes, seascapes, and views of urban life, such as Giuseppe de Nettis’s paintings of the lively streets of Paris. Giuseppe Palizzi, Domenico Morelli, Gioacchino Toma, Francesco Netti, Francesco Paolo Michetti, Federico Rossano, Edoardo Tofano, Giacomo Di Chirico, and Alceste Campriani are some of the other artists represented in this exhibition. Together, their works speak to the vibrant production of Neapolitan artists living and working in Paris.

**Glorie di Carta Il disegno degli arazzi Barberini**
*Gallerie Nazionali di Arte Antica – Palazzo Barberini, Rome*
December 20, 2017-April 22, 2018

The Galleria Nazionali di Arte Antica in Rome is the site of an exhibition dedicated to the designs for the Barberini Tapestries, curated by Maurizia Cicconi and Michele
Di Monte. The preparatory cartoons for the most important series of tapestries made by the Barberini tapestry workshop (established in Rome in 1627) will be on view. The three preparatory cartoni include one from each of the most important cycles executed in the workshop: Constantine (Costantino abbatte gli idoli, by Pietro da Cortona), Life of Christ (La Natività, by Giovan Francesco Romanelli) and Urban VIII (Maffeo Barberini presiede i lavori di bonifica del Lago Trasimeno, by Antonio Gherardi).

**Capolavori Sibillini: Le Marche e i Luoghi della Bellezza**  
Museo Dicesano Carlo Maria Martini, Milan  
December 21, 2017-June 30, 2018  

Curated by Daniela Tisi and Vittorio Sgarbi, this exhibition includes fifty-six works from the Marche region, highlighted because of its recent history of devastating earthquakes. On display will be works by masters such as Perugino, Fortunato Duranti, Spadino, Cristoforo Munari, Cristoforo Unterperger, Corrado Giaquinto, Simone De Magistris, Ignazio Stern, Nicola di Ulisse, Salvatore Monosilio, and Vincenzo Pagani. Some of the works here were also on view in an earlier exhibition “Capolavori Sibillini – l’arte dei luoghi feriti dal sisma” in Osimo which also emphasized the need to preserve the cultural heritage of the Marche region.

**Michelangelo to Degas: Major New Acquisitions**  
Getty Center, Los Angeles  
January 17-April 22, 2018  

The Getty Museum’s recent acquisition of sixteen drawings and one painting include Italian works by Michelangelo, Federico Barocci, Parmigianino, Andrea del Sarto, and Domenico Tiepolo. Described by the Getty as one of the most significant acquisitions in its history, highlights include Michelangelo’s striking Study of a Mourning Woman from about 1500-1505, The Head of a Young Man from about 1539-40 by Parmigianino, and Barocci’s Head of Saint Joseph (1586). Together, these intimately scaled portraitlike images highlight the skilled draftsmanship of the artists and the emotional weight of their subjects.

**Picasso, De Chirico, Morandi**  
Palazzo Martinengo, Brescia  
January 20-June 10, 2018  

Four years after the successful exhibition “Moretto, Savoldo, Romanino, Ceruti,” the curator Davide Dotti offers the public another look at masterpieces preserved in the most prestigious private collections in Brescia. However, this time the exhibition focuses not on Renaissance and Baroque artists, but nineteenth- and twentieth-century ones. The exhibition at Palazzo Martinengo features more than one hundred works from artists including Giorgio di Chirico, Gino Severini, Pablo Picasso, Alberto Savinio, Giacomo Balla, Giorgio Morandi, Lucio Fontana, Alberto Burri, and others.

**Raffaello e l’Eco del Mito**  
Accademia Carrara, Bergamo  
January 27-May 6, 2018  

Raphael and the weight of his legacy is the focus of an exhibition at Bergamo's Accademia Carrara, which was organized in collaboration with GAMeC (Galleria d’Arte Moderna e Contemporanea). “Raffaello e l’Eco del Mito” delves into his works and the myth that has since grown around the genius of Urbino. The Accademia already houses Raphael’s Saint Sebastian, and several more of his works will be joining the exhibition along with sixty paintings by other artists. Lenders to the exhibition include the Uffizi in Florence, the Hermitage of Saint Petersburg, the Pinacoteca di Brera and the Metropolitan Museum of Art in New York. Modern artists whose works are represented include Pablo Picasso, Giorgio de Chirico, Giulio Paolini, and Francesco Vezzoli.

**La Madonna Esterházy di Raffaello**  
Galleria Nazionale d’Arte Antica - Palazzo Barberini, Rome  
January 31-April 8, 2018  

The exhibition “Madonna Esterházy di Raffaello” is curated by Cinzia Ammannato and is centered on the titular work by Raphael, which was painted around 1508 near the end of his Florentine period.
and at the beginning of his Roman one. The Madonna, which was executed during the same period as his Canigiani Holy Family (Alte Pinakothek, Munich) and the Madonna del Baldacchino (Palazzo Pitti, Florence), is on loan from the Szépművészeti Múzeum (Museum of Fine Arts) in Budapest, Hungary. It had previously been in display in Milan in the Palazzo Marino, in 2014.

The Holy Name—Art of the Gesù: Bernini and His Age
Fairfield University Art Museum, Fairfield, CT
February 2-May 19, 2018

Organized by chief curator Linda Wolk-Simon, Art of the Gesù focuses on the parallel rise of the Society of Jesus, as well as the building and embellishment of its mother church, il Gesù, in the heart of Rome. Masterpieces on view include works from the Gesù which have never before been on display in the United States, including Baroque sculptor Gian Lorenzo Bernini’s marble bust of Jesuit theologian and cardinal Roberto Bellarmino, Gaulli’s monumental painted wood model of the apse, a gilt bronze altar sculpture by Ciro Ferri, and more than fifty other objects including painting, sculpture, and works on paper. Lenders to the exhibition include the Metropolitan Museum of Art, The Los Angeles County Museum of Art (LACMA), the Art Institute of Chicago, the Princeton University Art Museum, and the Yale University Art Gallery.

Van Dyck e i suoi amici: Fiamminghi a Genova 1600-1640
Palazzo della Meridiana, Genoa
February 9-June 10, 2018

Curated by Anna Orlando, this exhibition features fifty works, including paintings, drawings, engravings, selected to reflect the moment of Anthony van Dyck’s period in Italy. The exhibition is organized both chronologically and thematically: the first room is dedicated to the commercial relationship between Antwerp and Genoa, and features works by Dutch and Flemish artists who came to Genoa in the first quarter of the seventeenth century, the second room is dedicated to Flemish-Genoese ateliers, the third room is dedicated to Van Dyck’s portraits, and the final room focuses on sacred subjects, including Van Dyck’s Crucifixion from the Museo del Palazzo Reale. Italian artists represented in the exhibition include Giovanni Benedetto Castiglione, Stefano Magnasco and Alessandro Magnasco.

L’eterno e il tempo tra Michelangelo e Caravaggio
Museo San Domenico, Forlì
February 10-June 17, 2018

This exhibition examines the work of artists active after the Sack of Rome in 1527 and Caravaggio’s brief period in Rome starting more than fifty years later. Largely focused on devotional works of the Counter-Reformation, highlights include a Pietà (1524) by Correggio, San Cristoforo tra i santi Rocco e Sebastiano (1532-1533) by Lorenzo Lotto, and paintings by Caravaggio, Pontormo, Sebastiano del Piombo, Correggio, Bronzino, Giorgio Vasari, Parmigianino, Daniele da Volterra, El Greco, Ludovico, Annibale, and Agostino Carracci, Federico Barocci, Veronese, Guido Reni, and Peter Paul Rubens.

Da Ribera a Luca Giordano
Villa Zito, Palermo
February 17-June 10, 2018

La Fondazione Sicilia presents an exhibition dedicated to the artists active in central and southern Italy during the seventeenth and eighteenth centuries, particularly the numerous painters who worked in a Caravagggesque style. Included in the exhibition are a series of five paintings depicting the apostles by the young Jusepe de Ribera, a Deposition of Christ by Battistello Caracciolo, and a David with the Head of Goliath by Giovanni Lanfranco. Other artists represented in the exhibition include Angelo Caroselli, Filippo Napoletano, Viviano Codazzi, Andrea Vaccaro, and Antonio De Bellis. Also included is Valentin de Boulogne’s Denial of Saint Peter, which was most recently on view at the Metropolitan Museum of Art’s “Valentin de Boulogne: Beyond Caravaggio.”

Albrecht Dürer e il Rinascimento tra la Germania e l’Italia
Palazzo Reale, Milan
February 21-June 24, 2018

This landmark exhibition of over 100 paintings, drawings, and prints is the first in Milan to focus on the widespread
influence of Albrecht Dürer. It begins with the question of the extent of Dürer’s relationship with Italy and compares his pictorial and graphic works (as well as those of his northern contemporaries) with Italian artists and theorists. Themes of the exhibition include geometry and proportion, the expansion of humanist thought, nature and artifice, and classicism. The work of Dürer, Lucas Cranach, Albrecht Altdorfer, Matthias Grünewald, and Hans Baldung Grien are displayed alongside works by Solario, Jacopo De’Barbari, Bartolomeo Veneto, Giovanni Bellini, Cima da Conegliano, and Lorenzo Lotto.

**Fra Angelico: Heaven on Earth**
Isabella Stewart Gardner Museum, Boston
February 22 - May 20, 2018

Renaissance master Fra Angelico transformed the history of western art with his breathtaking paintings. *Heaven on Earth* reunites the Gardner's magnificent Assumption and Dormition of the Virgin, acquired by Isabella in 1899 and the first Fra Angelico to reach the United States, with its three companions from the Museo di San Marco, Florence. Conceived as a set of jewel-like reliquaries for the Florentine church of Santa Maria Novella, they tell the story of the Virgin Mary's life. This exhibition invites you to explore Fra Angelico's ground-breaking narrative art, marvel at his peerless creativity, and immerse yourself in the material splendor of his craftsmanship.

**Eyewitness Views: Making History in Eighteenth-Century Europe**
The Cleveland Museum of Art, Cleveland, OH
February 25 - May 20, 2018

*Eyewitness Views: Making History in Eighteenth-Century Europe* examines paintings that provide relatively accurate views of urban spaces in Europe in the eighteenth century, often commissioned by political or ecclesiastical leaders, royalty, ambassadors, and other dignitaries as a record of their experiences. The works that resulted from these commissions often showed both celebratory and catastrophic events, as well as snippets of daily life among the urban elite. The richly detailed vistas of Venice, Rome, Paris, Warsaw, and other European cities by artists such as Bernardo Bellotto, Canaletto, Francesco Guardi, and Giovanni Paolo Panini will be in display in the exhibition.

**Antonio Ligabue**
Palazzo Ducale, Genoa
March 3 - July 1, 2018

This exhibition, curated by Sandro Parmiggiani and Sergio Negri, includes eighty works of painting, drawing, and sculpture by one of the most important Italian artists of the twentieth century, Antonio Ligabue. Best known for his depictions of animals and his self-portraits, the organizational scheme of the exhibition reflects these image types. Ligabue faced a myriad of personal struggles throughout his career (mental illness, extreme poverty, poor physical health) and his paintings seem to reflect his tumultuous life. Ligabue’s animal scenes, including *Cat with a Mouse* (1955) and *Black Widow with a Bird* (1955), show lopsided contests between hunter and prey, while his solemn self-portraits seem to reveal a sense of anguish, desolation and loss.

**Michelangelo and the Vatican: Masterworks from the Museo e Real Bosco di Capodimonte, Naples**
Museum of Fine Arts, Houston
March 11, 2018-June 10, 2018

The collection of the Capodimonte Museum in Naples provided most objects featured in this exhibition, which focuses on the works executed by Michelangelo and his contemporaries during the papacy of Pope Paul III, Alessandro Farnese. Remembered for his patronage of the arts, and of Michelangelo in particular, Pope Paul III oversaw the completion of Michelangelo’s *Last Judgement* fresco painted on the altar wall of the Sistine Chapel. The exhibition features drawings, cartoons, paintings, sculpture, and prints by Michelangelo, Raphael, Titian, Tintoretto, and others. Highlights include two of Michelangelo’s monumental drawings, *Venus Kissed by Cupid* and *Roman
**Soldiers**, as well as two portraits of Pope Paul III by Raphael and Titian.

**Capolavori a confronto BELLINI / MANTEGNA**  
Fondazione Querini Stampalia, Venice  
March 21-July 1, 2018

BELLINI/MANTEGNA presents two versions of the *Presentation of Jesus at the Temple*, one by the Venetian Giovanni Bellini (Fondazione Querini Stampalia) and the other by Paduan artist Andrea Mantegna (Gemäldegalerie, Berlin). Displaying the paintings together invite comparison, especially since they were executed only ten years apart. Furthermore, Bellini and Mantegna were not only talented contemporaries, but they also share a personal connection: Mantegna was heavily influenced by Giovanni’s father Jacopo, and married Giovanni’s half-sister in 1453. This exhibition will be followed by a Mantegna and Bellini show at the National Gallery, London in October 2018 and the show will then travel to the Gemäldegalerie in Berlin in March 2019. Thus, audiences in all three cities will have an opportunity to explore the relationship between two of the great Italian Renaissance artists.

**Cagnacci: Painting Beauty and Death**  
Cincinnati Art Museum, Cincinnati, OH  
March 23 - July 22, 2018

Guido Cagnacci’s painting of the *Death of Cleopatra* (1660-1662), on loan from the Pinacoteca di Brera in Milan, is the centerpiece of this exhibition that was made possible due to the museum’s ongoing partnership with the Foundation for Italian Art and Culture (FIAC). In addition to the Brera Cleopatra, “Cagnacci: Painting Beauty and Death” will also feature another Cagnacci paintings of the same subject, recently acquired by the Metropolitan Museum of Art, as well as his *David Holding Goliath’s Head* (1650) from the Columbia Museum of Art in South Carolina. The works on loan will be joined by two objects from the permanent collection, a *David with the Head of Goliath* (c. 1636) by Bernardo Strozzi, and an etching of Cleopatra made a century earlier.

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**

IAS Member and former Treasurer Alison Locke Perchuk has been awarded the 2018 Van Courtlandt Elliott Prize for her article “Schismatic (Re)Visions: Sant’Elia near Nepi and Sta. Maria in Trastevere in Rome, 1120-1143.” *Gesta*, 55 (2016): 179-212. The article discusses the political use of church architecture and icons to express papal authority in twelfth-century Rome, focusing in particular on Innocent II and Anacletus II.

**Michelangelo’s secret room in San Lorenzo** could become accessible to the public. The small space, whose walls are decorated by beautiful drawings, is hidden beneath the New Sacristy of San Lorenzo, Florence, and might have been the artist’s refuge in 1530, after the return of the Medici to the city. It could open from 2020.

**The Uffizi inaugurated the new Vasari Auditorium** on February 5. Six new rooms have been added to the ground floor of the museum, and the auditorium itself will be a space for conferences, public debates and cultural events.

**Florence’s Synagogue is undergoing restoration.** The structure, built between 1874 and 1882 by Marco Treves, Mariano Falcini and Vincenzo Micheli, will be reinforced underneath the dome with the help of Acrobatic Systems, the same company that carried out safety checks on Brunelleschi’s dome at Santa Maria del Fiore.

**The newly restored Column of Justice** in Piazza Santa Trinita, Florence, was inaugurated on January 25. The column was originally erected by Cosimo I in 1570 and its restoration was funded by the sale of billboard space around the scaffolding.

**Santa Maria Novella** announced the winners of a contest aimed at revitalizing parts of its building complex occupied by the Scuola Marescialli e Brigadieri dei Carabinieri until December 2016. Seven projects were selected to transform the regained space.

**An exhibition on craftsmanship** will be hosted at the Fondazione Giorgio Cini in Venice next autumn. The show, entitled Homo Faber, will highlight the dangers faced by European craftsmanship.
A mosaic floor from Caligula’s ship was returned to Italy. The object was seized from a Manhattan apartment, where it was used as a coffee table.

An ever increasing number of foreign galleries are opening new branches in Italy in spite of the country’s fluctuating economy.

The Brancacci Chapel was reopened on February 8 after debris fell from the ceiling of two adjacent chapels on January 31. The entire Santa Maria del Carmine church will undergo a general inspection to assess structural soundness, but this will not affect visitors.

Giotto’s Madonna di San Giorgio alla Costa is now exhibited at the Museo dell’Opera del Duomo in Florence. The painting, representing a Virgin and Child enthroned, was temporarily loaned by the church of Santo Stefano al ponte, near Ponte Vecchio.

New York-based dealer Christopher Bishop identified a drawing attributed to Pontormo as a preparatory sketch for a lost fresco at the Villa di Castello, representing the horoscope of the artist’s patron Cosimo I de’ Medici.

MEMBER PUBLICATIONS 2017-18

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.


Graham also contributed an essay to this volume: “Compassionate Suffering: Somatic Selfhood and Gendered Affect in Italian Lamentation Imagery”


Hecker also contributed an essay to this volume: “Isolated Fragments? Disentangling the Relationship Between Arte Povera and Medardo Rosso”


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


– and Silvia Bottinelli. “‘La casa va con la città’: the ‘Lorenzo il Magnifico e le Arti’ Exhibition of 1949.” California Italian Studies 7, no.1 (2017) online.


**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, contact Janna Israel. 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. 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 Janna Israel, 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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