President’s Message from Sean Roberts

May 1, 2018

Dear Members of the Italian Art Society:

I want to begin by thanking so many of you who made our sessions at the Renaissance Society of America’s annual meeting such a success. We sponsored four panels in New Orleans; two on the theme of “Beyond Scylla and Charybdis: Exchanges Between Early Modern Sicily, Spain and Africa,” and two exploring “New Directions in Representation of the Italian Landscape.” I was able to attend three of these sessions personally and was impressed both by the attendance and the quality of discussion that they provoked. My thanks are especially due to the organizers, Cristelle Baskins, Elizabeth Kessler-Taub, Sarah Cantor, and Melissa Yuen—along with our Programs Committee—for bringing together such a vibrant group of speakers. Along with these sessions, it was a real pleasure to get the chance to chat and share a drink with so many of our members at our happy hour reception. The Gordon-Biersch Brewery was a bit less glamorous than recent venues like the Newberry Library, but we attracted a fantastic turnout and everyone seemed to have a great time unwinding in those more casual surroundings. Indeed, though we initially RSVPd for around 50 attendees—and upped that to 75 in the days prior to the event—we ended up with close to 100 members and guests over the course of the afternoon. I’m grateful to Kelli Wood for the work she put in setting up the event and making it such a clear success.

With summer nearly upon us, it gives me great pleasure to announce the speaker for the ninth annual IAS/Kress lecture in Italy, to be held on Wednesday, June 27 at 4pm at the Università degli Studi “la Sapienza” in Rome. Our speaker will be Professor Anthony Cutler, the Evan Pugh University Professor in Art History at Penn State who will present his talk “Godsbody: The Roman Crucifix from its Beginnings to the Cinquecento.” As usual, the lecture will be followed by a reception for those in attendance and I hope that any of you who are making your way to Rome for research and study this summer will keep the date in mind. Professor Cutler was selected from an excellent pool of applicants, and I can state without exaggeration that we faced an exceptionally difficult task this year in choosing from such a talented slate. I am especially grateful to Executive Vice President Mark Rosen for taking the lead and co-ordinating with Marco Ruffini at Sapienza to make this happen. Full details for the event, including the poster with room locations and lecture abstract can be found at the IAS website.

The coming lecture in Rome is the last supported by our current partnership with the Kress Foundation. But I think I speak for the Board and many of our members when I say that these lectures have been among the most visible and valuable contributions the IAS has made to our scholarly community over the course of the past decade. As such, my top priority in the coming months is both documenting the success of this program and crafting the strongest possible application for its continuation into the future. So too, I look forward to continuing our work with the Kress to help fund conference travel for international scholars attending IAS events. These partnerships have become a cornerstone for the success of our organization and the productivity and intellectual life of our members.

Finally, I want to make a brief pitch for a non-IAS event, but one which I think may be of significant interest to some of our members, especially at a moment of increasing commitment to expanding our intellectual interests beyond the peninsula to embrace the impact of Italian art across the wider globe. The 8th biennial Hamad Bin Khalifa Symposium on Islamic Art will be held here in Doha in November of 2019 on the theme of “The Seas and the Mobility of Islamic Art.” We are extremely interested in papers and panels that explore trans-regional contact, including the rich relationships between Italy and the traditional Islamic lands, and as chair of the organizing committee I would invite you to take a look at the call for session proposals at islamicartdoha.org.
I look forward to seeing at least some of you in Rome this summer and celebrating another successful IAS/Kress lecture with a glass of prosecco!

A presto,
Sean

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**ITALIAN ART SOCIETY NEWS**

"Art Beyond Spanish Italy, 1500-1700"

Session Sponsored by the Italian Art Society (IAS) Renaissance Society of America (RSA) 2019 Conference (Toronto, March 17-19, 2019)

“Your interest in Italy is the main artery by which the pulse of all your power beats…”
(Charles V to Philip II, 1555)

By the end of the sixteenth century, the Spanish crown controlled major regions of the Italian Peninsula, from the Kingdom of Naples to the Duchy of Milan. At the same time, areas outside of Spanish sovereignty, including the Italian Republics, Tuscany, Mantua, and the Papal States, felt the effects of Spain’s “soft” imperialism (Dandelet, 2001) in economic, social, and cultural spheres. This panel focuses on art-historical approaches that explore the question of Spanish cultural imperialism on the Italian Peninsula outside of the Spanish Empire. Papers may explore topics including, but not limited to: artistic patronage by agents of the Spanish Empire or expatriate communities; the circulation of objects through diplomatic, commercial, or artistic networks; artistic collaboration and education; or the movement of artists between the Iberian and Italian peninsulas.

Please send a brief abstract (no more than 150 words); keywords for your talk (maximum of 8); and a brief curriculum vitae (300-word maximum in outline rather than narrative form) to Emily Monty (emily.monty@brown.edu) and Emily Wood (emily.wood@u.northwestern.edu) by June 1, 2018.

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“Mamluk Aesthetics and Renaissance Italians, Out from the Ottoman Shadow”

Session Sponsored by the Italian Art Society (IAS) Renaissance Society of America (RSA) 2019 Conference (Toronto, March 17-19, 2019)

Dealing with Islamic-Italian relations in the Mediterranean, early modern scholars have focused almost exclusively on the attitudes of the Venetians towards the Ottoman Turks. And yet, in contrast to the “barbaric” Turks, the Mamluks did not become the object of Christian Crusader rhetoric. If anything, the religion of the Mamluks seems to have mattered less than their economic stability and potential as allies against the Turks in the political-existential imaginations of Christians. As a result, a material reality of trade and admiration continuously apprised Italians of Mamluk aesthetics as seen in textiles, metalwares, palace designs, and ceramics from Egypt and Syria.

The purpose of this RSA 2019 session is to explore how and to what degree Renaissance Italians adopted and then adapted the aesthetics of power and elegance manifested in artworks and architecture created by Mamluk artisans and architects before the ultimate Ottoman conquest of Egypt in 1516–1517.

Please send a brief abstract of no more than 150 words; a selection of keywords for your proposed presentation; and a brief Curriculum Vitae of no more than 300 words, in outline rather than narrative form, to Bradley J. Cavallo, PhD, bcavallo1@marian.edu and Sharon C. Smith, PhD, scsmith@mit.edu by June 1, 2018.

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**SPECIAL FEATURES**

**EXHIBITION REVIEW**

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

Reviewed by Jessie Fontana-Maisel, Norton Simon Museum, Courtauld Institute of Art

I was fortunate enough to attend the Getty’s exhibition “Michelangelo to Degas: Major New Acquisitions” on a quiet afternoon in mid-March. Few visitors were in the gallery space, allowing me to have a rare, yet welcome, moment alone with the artworks. In July of last year the Getty announced the acquisition of sixteen important Master drawings, making it one of the most significant acquisitions in the history of the drawings department. It was also one of the largest acquisitions ever made by the prestigious museum, reportedly costing up to $100 million. As Museum Director Timothy Potts stated in July of last year, “This acquisition is absolutely transformative in terms of our drawings collection. There hasn’t been an opportunity like this in 30 years of the Getty’s existence and there won’t be again.”

The exhibition does not disappoint. Displayed in a single windowless gallery on the ground floor of the Getty’s North Pavilion, “Michelangelo to Degas: Major New Acquisitions” allows visitors an intimate experience with drawings that one tends to encounter only in study rooms of prints and drawings collections. Cleverly presented with magnifying glasses on each wall so viewers may have a firsthand experience with the artworks, this exhibition successfully showcases a truly unique and remarkable milestone in the museum’s acquisition history. In addition to the drawings (some artwork is still pending an export license...
The gold-lined edges and scrolled text on the bottom border that reads Andrea del Sarto identifies this as a work that was once in Vasari’s collection.

Parmigianino’s Head of a Young Man, about 1539-40, was discovered in a Philadelphia collection in 2001. The sharp jaw and facial features are rendered in hatched brown ink. In contrast to several of the more dynamic portraits in the exhibition, Parmigianino’s Young Man is fully frontal. Rather than scrutinizing the viewer, however, the young man’s eyes focus upwards, as though he is seeing something above the viewer’s sightline. I interpreted this gaze to be a somewhat enlightened one, although the boy has a noble demeanor rather than a spiritual one.

In addition to the Italian portraits and studies, the new acquisition includes a horizontal landscape by Dutch painter Aelbert Cuyp titled Panoramic View of Dordrecht and the River Maas, 1645-52. A drawing by Francisco Jose de Goya y Lucientes from about 1812-20, The Eagle Hunter, gives a dramatic rendering of a man hanging from a cliff with only a rope to support his weight while he hunts for eagles in a nest on the cliff face. This sketch utilizes brown ink with brown wash to create the effect of sunlight on the rear and calves of the hanging figure.

The two nineteenth-century works by Edgar Degas display visual themes explored in his paintings, sculptures, and drawings: dancers and bathers. In Two Studies of Dancers, about 1873, the artist portrays dancers in active and contemplative positions, respectively. In a later work from circa 1886, Degas illustrates his interest with bathers with After the Bath (Woman Drying Herself). This textured pastel demonstrates Degas’ talents with color: a dark purple shadow represents the dark left edge of the bathtub while an orange and blue floral patterned screen shields the bather and tub from the remainder of the composition.

A fine surprise in the exhibition is just that: La Surprise (The Surprise) by Jean-Antoine Watteau from 1718-19. It is the only painting in the exhibition, but has its own astonishing history. From 1848 until 2007, the oil on panel was considered lost until it resurfaced in a private family collection, and was sold through Christie’s in 2008.

These examples indicate that “Michelangelo to Degas: New Acquisitions” is just as transformative as Timothy Potts claimed it would be last summer. Despite its short run due to the delicacy of the works on paper, the exhibition no doubt made a substantial impact on museum-goers and scholars alike.
Curator’s Perspective  
The Holy Name—Art of the Gesù: Bernini and his Age  
Fairfield University Art Museum, Fairfield, CT  
February 2 - May 19, 2018

An interview with Linda Wolk-Simon, Frank and Clara Meditz Director and Chief Curator, Fairfield University Art Museum, by Alison Fleming, IAS Newsletter Editor

Q: How did this exhibit come into being? What were the challenges you faced in organizing it?

A: The idea for the exhibition was born when my colleague Xavier Salomon, Chief Curator of the Frick Collection and a member of the Fairfield University Art Museum’s Advisory Committee, suggested that I try to borrow Bernini’s bust of Cardinal Roberto Bellarmino from the Gesù, mother church of the Society of Jesus in Rome, to commemorate the University’s 75th anniversary in 2017. This was an inspired idea and one that could not be more apposite, given that Fairfield is a Jesuit University and Robert Bellarmine is its patron saint. It was also a highly improbable proposition, given that the museum is new, small, and virtually unknown and therefore had no credentials to stand on, and that the Bernini bust had been requested for any number of exhibitions in Europe and America, but was always denied. Those two realities alone reflect the huge challenges we faced right out of the gate. (And the fact that the museum was unfamiliar to virtually all of the other institutions that ultimately lent generously to the show meant that almost every single loan—some 50 works beyond what came from the Gesù—required vigorous negotiation.) A lot of heavy lifting went into bringing together this extraordinary group of works! Fast forward: because the project received the endorsement of the Superior General of the Society, against all odds and expectations, and he championed the project to the authorities in the Ministry of Culture who have ultimate jurisdiction over important works of art in churches, I was ultimately successful in being able to borrow the Bernini bust—which has never before left Rome!—as well 4 other glorious masterpieces from the Gesù.

Q: While many of the works of art associated with the Church of Il Gesù are well known among art historians, are there are pieces in the exhibit that IAS members are unlikely to have seen before, or ones with which they may be less familiar?

A: Actually, even the Bernini—which has only once before left the church, it bears repeating—is little known, even to specialists. It is glossed over in the literature, and no one has ever seen it up close because it normally resides in a niche high above a door in the apse of the Gesù. No one can get close to it, and even if you get permission to enter the altar precinct, you’re still looking at it far overhead. Other than an exhibition in Rome, in the Palazzo Venezia, right behind the Gesù, over 20 years ago, this is the only time anyone has ever seen it up close and at eye level. The other glorious works lent by the church usually reside in the small “museum,” which is a suite of three small rooms tucked above the Sacristy that can only be accessed if the sacristan or priest is willing to unlock the door and accompany you. The objects—all of great historical or art historical significance—are all little known, seldom seen, and scantily published, if at all. They are the splendid embroidered chasuble of Cardinal Alessandro Farnese, the Gesù’s great patron who funded the building of the church and is buried before the high altar (one of the most important surviving ecclesiastical vestments of the period); one of the gilt bronze altar sculptures, St. Teresa of Avila, by Ciro Ferri, commissioned for the altar of St. Ignatius, founder of the Society of Jesus; the dazzling, bejeweled 3-piece cartegloria (frames holding the Latin text of the mass), also from the altar of St. Ignatius, which is among the single most important surviving examples of Roman Baroque goldsmith’s work; and Giovanni Battista Gaulli’s large painted wood model of the apse fresco, which is shown in the exhibition with 4 of his glorious oil sketches for the frescoes of the pendentives, nave and apse. The model has almost never been shown outside the church—and certainly never before in America—and the opportunity to see it together with all of his oil sketches for the Gesù in American collections, as well as two the five known drawings that Bernini made for his young disciple Gaulli at the beginning phase of this decade-long project, for the first and only time, is one of the exhibition’s high points. Once secured, the key loans from the Gesù became the signposts on an incredibly rich exhibition “road map” that narrates several fascinating and interwoven themes dealing with the joint first century of the Society of Jesus in Rome and their glorious mother church.

Q: How was the design of the exhibition determined? From the color of the walls, to the arrangement of the individual works, to the placement of Bernini’s Bust of Robert Bellarmine, there is careful attention paid to how the visitor sees and responds to the works. What drove your design concerns?
A: I designed the layout, the graphics, and the cases, and chose the wall colors myself (we do not have an exhibition designer), so thank you for noticing how much care and thought went into that part of this whole enterprise. We have an elegant, but very small and rather quirky-shaped space, so it was a matter of accommodating the works of art to our unyielding floor plan. There are actually 7 separate sections to the exhibition, so I used the natural breaks in the architectural space to delineate the separate sections, and flagged each of those with a small title panel introducing each section. It was in fact quite challenging, but I played with the design for many months. And I definitely drew on what I learned from some of the many talented exhibition designers I have had the privilege of working with during my long years as a curator at the Metropolitan Museum.

Q: The exhibition is augmented by a substantial catalog, published by Saint Joseph's University Press, and has featured a rich series of guest speakers. Could you speak to the importance of these elements in the context of being a university museum?

A: An academic art museum should be a vital integral pedagogical resource on its campus that enriches the teaching experience of students and faculty. Our permanent collection and our special exhibitions provide meaningful avenues for curricular engagement, and the lectures, symposia, and other programs we organize in conjunction with both further elevate our educational offerings. Our core mission is educational, our audience being both the university community but also members of the general public, of all ages, in the surrounding geographic region who visit our galleries and attend our events; programs and—in this case, the major publication we were able to produce—are very much in the service of that mission. The book—all 600+ pages of it—also contains a great deal of important research and scholarly contributions by a number of leading specialists (there are 11 essay authors and an additional two young scholars wrote catalogue entries) and makes an important contribution to the literature in the field.

Q: What else should we know about the exhibit "The Holy Name—Art of the Gesù: Bernini and his Age"?

A: The exhibition is on view through Saturday, May 19. Our hours are T-Sat, 11-4. Admission is free and no advance tickets or reservations are required. When it ends, the treasures from the Gesù will go back to their hiding places in the church, and the Bernini bust will return to its high niche in the apse, from which—I think it’s safe to say—it will almost certainly never exit again. This is truly a once in a lifetime opportunity to see these works.

**SPRING/SUMMER 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, forms 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.

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.

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.

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 Chiricio, Gino Severini, Pablo Picasso, Alberto Savinio, Giacomo Balla, Giorgio Morandi, Lucio Fontana, Alberto Burri, and others.
Rafaello 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). “Rafaello 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.

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 Parmigian 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.

**Tiziano e la pittura del Cinquecento tra Venezia e Brescia**
Museo di Santa Giulia, Brescia
March 21 - July 1, 2018

During his career, Titian executed at least two important Brescian commissions: a polypych for Bishop Altobello Averoldi (1520-1522) housed in the church of Santi Nazaro and Celso and three canvases with Allegories of Brescia (c. 1560) which were destroyed in a fire in 1575. This exhibition aims to shed light on Titian’s role in the development of early modern painting in Brescia and the rest of Lombardy. Over fifty works are on display, including paintings by Titian, Moretto da Brescia, Girolamo Romanino, Vincenzo Foppa, and Girolamo Savoldo. The exhibition is timed to coincide with the reopening of Pinacoteca Tosio Martinengo, a museum dedicated to regional artists that had been closed for ten years. International lenders to the exhibition include the Prado in Madrid, the Liechtenstein Museum and Kunsthistorisches in Vienna, the Pushkin Museum of Moscow, and the National Gallery of Art in Washington, DC.

**Sharing Images: Renaissance Prints into Maiolica and Bronze**
National Gallery of Art, Washington, DC
April 1 - August 5, 2018

Timed to coincide with the acquisition of the William A. Clark maiolica collection from the Corcoran Gallery of Art, the 90 objects in this exhibition highlight the impact of Renaissance prints on maiolica and bronze plaquettes. Focusing on designs by artists such
as Andrea Mantegna, Antonio del Pollaiuolo, Raphael, Michelangelo, Parmigianino, and Albrecht Dürer, Sharing Images displays how printed images were replicated in ceramic and bronze, creating a ‘shared visual canon’ across artistic media and geographic ranges. As the first exhibition of its kind in the United States, it is accompanied by a catalogue that provides a comprehensive introduction to various aspects of the phenomenon. The catalogue is by Jamie Gabbarelli with contributions by Jonathan Bober.

Canaletto 1697-1768  
Museo di Roma, Rome  
April 11 - August 19, 2018

Giovanni Antonio Canal (Venice 1697 -1768) known as Canaletto, is the focus of a major retrospective at the Palazzo Braschi Museum (Museo di Roma). The exhibition Canaletto 1697-1768, which is curated by Bożena Anna Kowalczyk, celebrates the 250th anniversary of the death of the great Venetian painter. 42 paintings will be on display, representing the largest gathering of works directly by his hand ever exhibited in Italy. The exhibition also features several drawings, books, and archival documents. International lenders to the exhibition include the Pushkin Museum in Moscow, the National Gallery of London, and the Kunsthistorisches Museum in Vienna.

The Chiaroscuro Woodcut in Renaissance Italy  
Los Angeles County Museum of Art (LACMA), Los Angeles, CA  
June 3 - September 16, 2018

The first European technology for reproducing images in color, the chiaroscuro woodcut was introduced in Italy around 1516, and underwent sophisticated advances demonstrated in the work of printmakers such as Ugo da Carpi, Antonio da Trento, Niccolò Vicentino, and Andrea Andreani. The Chiaroscuro Woodcut in Renaissance Italy will feature over 100 examples of the medium, as well as related drawings, engravings, sculpture. The exhibition traces the development of the medium in format, scale, and subject, and explores the materials and means of its production, as well as its aesthetic possibilities. As one of the first major presentations of the Italian chiaroscuro woodcut to be held in the United States, it will be accompanied by an exhibition catalogue. Following its display at LACMA, the exhibition will travel to the National Gallery of Art in Washington, DC.

Casanova’s Europe: Art, Pleasure, and Power in the 18th Century  
Museum of Fine Arts, Boston, MA  
July 8 - October 8, 2018

This exhibition aims to explore eighteenth-century Europe through an examination of one of its most intriguing and flamboyant characters, Giacomo Casanova (1725-1798). Bringing together painting, sculpture, drawing, prints, and decorative arts, this exhibition aims to animate the world of the well-traveled Casanova, who met Catherine the Great in Saint Petersburg and visited the Ottoman Empire. Among the masterpieces on view are a series of monumental paintings by François Boucher and Tiepolo’s The Charlatan (1756). The exhibition is co-organized by the MFA, the Kimbell Art Museum in Fort Worth, TX, and the Fine Arts Museum of San Francisco. The MFA will be the final venue for the exhibition.

Red! Renaissance Italian and Spanish Textiles  
Nelson-Atkins Museum, Kansas City, MO  
June 20, 2018 - February 16, 2019

During the Renaissance, monochromatic velvets in vibrant reds became a popular symbol of luxury, power, and opulence. The most costly and saturated red was achieved by using cochineal, an insect that had long been used by Mesoamerican cultures to produce scarlet dyes. Cochineal pigment was introduced to Europe in 1523, and within 40 years it had become the most popular—and expensive—means to achieve bright reds in European painting and textile work. This exhibition includes examples of red velvet brocades used for royal, liturgical, or personal purposes in Spain and Italy during the early modern period, with particular emphasis on Venice as a center of textile production.

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**

**Twenty 16th-century tapestries** realized for the Medici family are to return to Palazzo Vecchio in Florence. They represent the story of Joseph, and were realized by Flemish weavers Jan Rost and Nicholas Karcher on the basis of designs by Bronzino, Pontormo, and Francesco Salviati. Ten are currently in the Uffizi, whilst the other ten are in the Palazzo del Quirinale in Rome. The tapestries will be reunited in Palazzo Vecchio for at least three years.

The park of Villa il Ventaglio in Florence is set to reopen by late spring. Located in the Le Cure neighborhood, the park has been closed since 2014 due to lack of funds. Architect Giuseppe Poggi and botanist Attilio Pucci designed the park in the nineteenth century according to the English garden model.

The basilica of San Miniato on the hills of Florence turns 1000 years old. The anniversary is counted from the date bishop Ildebrando placed the recently recovered remains of martyr Miniato on an altar, marking the foundation of the church. A long calendar of events, taking place between April 27, 2018 and April 27, 2019, marks the church’s millennium.

**Fra Angelico’s Crucifixion with Sts Nicholas and Francis** is on display at Fondazione CR in Florence until 24 June. Originally meant for the sacristy of the church of San Niccolò del Ceppo, the painting was exhibited at the Museo di San Marco before its restoration by the Opificio delle Pietre dure. The exhibition at Fondazione CR also includes a small painting by Pontormo.

The restoration of the Capponi Chapel in Santa Felicita, Florence, was recently completed. The chapel, originally designed by Brunelleschi, was decorated with frescoes and an altarpiece of the Deposition by Pontormo. The funding for the restoration was provided by the association Friends of Florence.

**A Modigliani painting** is at the heart of a long-running court case. Modigliani’s Seated Man with a Cane (1918) is the bone of contention between the art-dealing Nahmad family and Philippe Maestracci, the grandson of Oscar Stettiner, a Jewish collector and art dealer from whom the painting was allegedly confiscated by the Nazi in 1944.

Sotheby’s has estimated that Amedeo Modigliani’s reclining female nude Nu couché (sur le côté gauche) will sell for around $150 million. The painting, which served as the poster image for Tate Modern’s recent exhibition, will be auctioned on May 14.

**Carsten Höller’s slides at Palazzo Strozzi** are part of a project exploring the intelligence of plants. Participants will slide down whilst holding a bean plant that will later be analyzed in a laboratory. The experiment is a collaboration with Stefano Mancuso, a plant neurobiologist at the University of Florence.

**The icon of the Virgin and Child known as Salus populi romani** in Santa Maria Maggiore, Rome, was recently restored to reveal its original colours. Conservators of the Vatican Museums removed layers of varnish and oxidized glue from the well-known and beloved work, which may date between the 11th and 13th centuries.

Anna Coliva, director of the Galleria Borghese in Rome, will stand trial on charges of absenteeism. The Italian Ministry of Culture suspended her without pay earlier this month after an investigation revealed that she was absent for 41 hours over 12 days.

**The twelfth edition of travelling European biennial Manifesta** will take place in Palermo this summer. This year’s theme is “The Planetary Garden. Cultivating Coexistence,” and it takes inspiration from Sicily’s, and especially Palermo’s, long history of cultural cross-pollination. Manifesta has so far revealed ten participants, including Brazilian artist Maria Thereza Alves, French philosopher and landscape architect Gilles Clément and Nigerian performance artist Jelili Atiku.

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Italian Art Society Membership and Donations

Please join or renew your IAS membership today. Members are encouraged to pay on-line through our user-friendly website. If you wish to send a check, 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 fall issue, we are looking for reviews of summer shows listed in the exhibition section, news of recent conservation campaigns in Italy, and articles on research topics or new methodologies. If you are interested in writing a feature (approximately 800-1200 words), please contact the editor at any time, or by August 1 for the next issue. Deadlines for the IAS newsletters are: Fall Newsletter: news deadline August 15/publication 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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