



**ITALIAN ART SOCIETY
NEWSLETTER
XXIX, 3, Fall 2018**

**An Affiliated Society of:
College Art Association
Society of Architectural Historians
International Congress on Medieval Studies
Renaissance Society of America
Sixteenth Century Society & Conference
American Association of Italian Studies**

President's Message from Sean Roberts

September 15, 2018

Dear Members of the Italian Art Society:

With a new semester (and a new academic year) upon us once again, I write to provide a few highlights of IAS activities in the past months. As ever, I am deeply grateful to all of our members and especially to those who continue to serve on committees, our board, and executive council. It takes the hard work of a great number of you to make everything we do possible. As I approach the end of my term as President this winter, I find myself reflecting frequently on the spirit of volunteerism that allows us to produce these newsletters, sponsor vibrant conference sessions, fund travel for junior scholars and international researchers, and provide recognition for the excellent scholarship in which so many of our members are engaged.

This summer saw the ninth-annual [IAS/Kress lecture in Italy](#), hosted this year at the University of Rome (La Sapienza) and co-sponsored by the Dipartimento di Storia dell'Arte e Spettacolo. In the spirit of our mission to promote the study of Italian art from its earliest history to the present, [Anthony Cutler](#) treated us to a century-spanning exploration of the sculpted crucifix in Rome and its environs. While the core of Professor Cutler's lecture focused on the formal evolution of Christ's body, he touched effortlessly on points of salient intersection between these powerful liturgical objects and the historiographic legacy of key scholars, including Adolfo Venturi – namesake of the room in which Sapienza hosted the talk. So too, Cutler brought the distinctive materiality of these bodies to the forefront, enlightening us on the physical properties of walrus ivory, the technological challenges faced by sculptors, and the still murky economic value of these evidently precious things. The afternoon was capped off by a lovely reception catered by a little tavola calda just off campus. Along with Executive Vice-President Mark

Rosen and I, quite a few of our officers and committee members were able to attend and our gathering in Rome served too as an opportunity for the Membership, Outreach, and Development committee to meet and talk strategy.

We are, as always, deeply grateful to the [Samuel H. Kress Foundation](#) for their support this past decade of these important events. This year's lecture was the last under our current grant agreement and much of my time at the moment is dedicated to finalizing our application to continue the lecture series forward into next year and beyond. As I work to present the case for the value of these trans-continental exchanges, I appeal to any of you who have had the chance to attend this year's lecture or one of our previous lectures to write to me about that experience. I am particularly interested in stories of how the IAS-Kress partnership encouraged your scholarly work, brought you into contact with researchers you might otherwise not have had the opportunity to meet, or simply inspired your own ongoing engagement with Italian art and its history. I believe that our partnership with Kress is one of the most valuable services we have provided to our members and I hope that you will lend your voice in helping to make sure that it is an enduring relationship.

With best wishes for the start of the academic year,
Sean

ITALIAN ART SOCIETY NEWS

NEWS FROM THE EMERGING SCHOLARS COMMITTEE

MENTOR/MENTEE RE-LAUNCH

The Italian Art Society [Emerging Scholars Committee](#) (ESC) provides a supportive community for graduate students, recent graduates, and early career scholars in Italian studies. Recognizing the challenges that face graduate students and early career scholars in the humanities, ESC proves a number of important spaces to

create a broader community of young scholars in the fields of Italian art from the Ancient period to today. In Fall 2018, we are re-launching our Mentor/Mentee Program.

ESC has already established this volunteer-based Mentorship Program within IAS in order to foster exchange between mid-career and senior scholars and the newest members of our academic community. In its first major year (2014-2015), we partnered twelve participants into six mentor/mentee pairs, matching them on their expressed interests and needs. Building upon feedback from these initial pairings, spearheaded by committee member Dr. Jennifer Griffiths, ESC has revamped the Mentor/Mentee Program. One of the major improvements can be seen in the new interest questionnaire. The revised questions will help ESC to better match mentors and mentees not only based on their comparative research studies, but also on their needs and desires for mentorship. Likewise, we hope to foster a larger variety of types of Mentor/Mentee relationships outside of face-to-face meetings at conferences and IAS events.

With the relaunch of our Mentor/Mentee Program, we envision a robust participation, as we believe that it could play an important role in professional development of our membership.

The mutual benefits of such a program for both the mentor and the mentee will play out in a myriad of ways. Similar to the manner in which the IAS facilitates discussions across chronologies and methodological approaches, the ESC Mentorship Program seeks to forge connections across generational divides and ensure the longevity of and innovation within the discipline. Fundamentally, the Emerging Scholars Committee wishes to connect our members with the larger community of the IAS, and warmly invite all those interested to contact us regarding your interest or any questions you may have.

Currently, we will be compiling perspective mentors and mentees throughout the year and make assignments twice per year, before each academic semester. We should have our first set of new Mentor/Mentee pairs in time for the 2019 conference season.

If you'd like to be considered for the Spring 2019 pairing, please submit your form by Saturday 1 December 2018. You can find the new sign-up form here:

<https://goo.gl/forms/M3qAcmZbDPyfQKwh1>

2018-2019 ESC EVENTS THEME: Archival Research

ESC will be continuing their work to foster a community of emerging scholars at conferences by bring talks, workshops, and roundtables to conferences that deal with pragmatic issues of being a scholar of Italian Art. Our previous year's theme was focused on publishing, and this year we will have a variety of events related to archival research.

Beyond site visits, this year's ESC event discussions will include topics related to conducting interviews and gathering oral histories, data management and documentation best practices, archival research, and library study in Italy. We have programs already planned for CAA and RSA 2019. More details will be announced soon on our Facebook Group and via our Twitter hashtag #IAS_ESC.

ESC ARCHIVE AND LIBRARY DATABASE

To coincide with this year's ESC event theme and the re-launch of the Mentor/Mentee Program, we are calling for IAS members to contribute their expertise to help emerging scholar research. ESC is compiling an ad hoc database of libraries, archives, and other research repositories in all the IAS fields of study. Information like scope of sources, open hours, and entrance requirements will be organized to assist graduate students and early-career scholars navigate the often complicated and opaque process of archival research in Italy. ESC is still working on the platform to make the information available, but if you'd like to contribute to the database now, please do so via this form:

<https://goo.gl/forms/1ozVh1r1evOMfNpL2>

SPECIAL FEATURES

EXHIBITION REVIEW

Heavenly Bodies: Fashion and the Catholic Imagination
[Metropolitan Museum of Art, New York](#)

May 10 – October 8, 2018

Reviewed by Charlotte Nichols, Seton Hall University

Andrew Bolton, ed., *Heavenly Bodies: Fashion and the Catholic Imagination*, New York: The Metropolitan Museum of Art (dist. Yale University Press), 2018. 336 pp., \$65.

With its commingling of the sacred and profane, the Metropolitan Museum's "Heavenly Bodies: Fashion and the Catholic Imagination" is the most provocative of the Costume Institute's recent extravaganzas, and the media coverage has been intense. The exhibition showcases



garments by 20th and 21st century designers – many of whom were raised as Roman Catholic – with the intention of creating “a dialogue between fashion and medieval art from [The Met collection](#) to examine fashion's ongoing engagement with the devotional practices and traditions of Catholicism” This effort was eventually sanctioned by the

Vatican, which, under the guidance of Cardinals Georg Gänswein (“Gorgeous George”) and Gianfranco Ravasi, loaned 40 additional pieces from the [Sistine Chapel Sacristy](#).

The exhibition and catalogue offer a chance to ponder the dichotomy/synchronicity of magnificence and asceticism (think Cosimo de’ Medici), reverence and satire, gender and authority, branding and bling.

“Heavenly Bodies” is curated by Andrew Bolton (Curator in Charge of the Costume Institute); designed by Diller Scofidio + Renfrew; sponsored by Christine and Stephen A. Schwarzman, Versace, and Condé Nast; and touted as the largest of the Institute’s shows to date. Described by Bolton to be experienced as a pilgrimage, it is staged across three venues: the Anna Wintour Costume Institute (“The Vatican Collection”); the Byzantine and Medieval galleries, and Lehman Collection (“Fashioning Worship”); and the Cloisters (“Fashioning Devotion”). The accompanying catalogue is poorly designed but includes excellent essays, particularly David Morgan’s “Vestments and Hierarchy in Catholic Visual Piety.” The Vatican required that its loans be shown and catalogued separately from the fashion pieces, and distant they are: the lower-level galleries on the far north side of the museums under the Egyptian wing. In this pseudo-treasury the installation is stark, the security heavy, and no photographs are permitted. The beautifully embellished ecclesiastical vestments (plus Matisse’s chasuble for the chapel at Vence) and dazzlingly bejeweled gifts to the papacy – mitres, tiaras, crosses, and chalices – would make Abbot Suger blush. Pope John Paul II’s blood red shoes are also on view.

The objective of “creating conversations” with the MMA’s permanent collection is facilitated in the other galleries by situating the figures for “Heavenly Bodies” among pieces from the permanent collection in the manner of previous shows such as “China: Through the Looking Glass.” This one is immediately accessible,



beginning in the Fifth Avenue building just beyond the main ticketing area. Glittering dresses, some of which copy Byzantine mosaics and crosses, soar on mannequins in the narrow corridors flanking the grand staircase with the Met’s Late Antique material. On the left side clingy gold metal-mesh garments bordering on the skanky by Gianni and Donatella Versace are prominently displayed. They also shine a bright light on the ongoing ethics of sponsorship; in this case, Versace is also a major patron of the show. Moreover, the nearby [“Heavenly Bodies Shop”](#) is selling ‘Versace the Met Men’s tee,’ which has the brand’s key chain logo and the head of Medusa on the front and “Heavenly Bodies”

written on the back. Its price tag is \$495. Rosaries are for sale in adjacent cases. (Chanel owned a Byzantine cross and designed versions of it; the catalogue describes clients wearing them as a “sign of their belief in Chanel’s particular brand of modernism.”) Cosmetics are promoted as “extravagantly ethereal.” While the hawking of wares has traditionally been part of the pilgrimage experience, such commercialism is a new extreme for the MMA.

There are some brilliant moments in the spacious medieval galleries beyond, which recreate an ecclesiastical setting divided by the enormous choir screen from the Cathedral of Valladolid. A central axis defined by isolated single figures proceeds along the “nave” / “runway” from the ciborium, through the screen, and into the Lehman wing. Sombre music plays. Here, surrounded by freestanding late medieval religious sculptures, the fusion between the



Catholic tradition of cult veneration and the theme of fashion is manifested most fully in Jean Paul Gauthier’s use of tin panels stamped with body parts for the tunic of his “‘ex-voto’ evening ensemble” (2006) and the spectacular garments created by designers for actual statues of saints, notably Riccardo Tisci (Statuary Vestment for the Madonna delle Grazie, Lecce

(2015/1950) and Yves Saint Laurent (Statuary Vestment for the Virgin of S. Rocío, 1985). These clothes suppress the body unlike the suggestive staging of a figure that separates them: a breast-baring mannequin draped with a magnificent red silk taffeta evening cape *alla cappa magna* (Pierpaolo Piccioli for Valentino, 2017-18). The piece, along with John Galliano’s (Dior) gender-bending riff on papal attire – he also designed an abbreviated version worn by Rihanna at the Met Gala 2018 – recalls Fellini’s satiric ecclesiastical fashion show in “Roma” (1972), which is shown on a nearby monitor. Turning around, one experiences a moment of surprise: on the balcony beneath a looming fresco of the Deesis 21 mannequins are attired in white choral robes originally designed by the Spaniard Cristóbal Balenciaga in 1964.



Mannequins line the north and south sides of neo-Gothic hall, clad in fashions inspired by priestly attire (including the “pretino” famously worn by Anita Ekberg in “La Dolce Vita”), nuns’ habits and extreme headdress. Further back in the Lehman wing, multiple variations on the theme of heavenly rays and angels (an overdone curatorial favorite) are on view; here one also sees Jeanne Lavin’s blue and gold evening dress (1939) inspired by Fra Angelico.

Efforts have been made to position those works of art deemed relevant nearby, but they are easily sidelined by the dazzling materials of the dresses on exhibit.

The pilgrimage envisioned by Bolton concludes at the Cloisters, spectacularly situated high above the Hudson River over 100 blocks north. This legendary recreation of a monastic enclosure is the most relatable setting of the three venues. The sense of physical exertion associated with the pilgrimage is experienced first by accessing Fort Tryon Park and then by the long climb from the road to the galleries, where one soon glimpses the angelic costume that introduces the



“Fashioning Devotion” component of the show. Nearby, the simplicity of the Spanish Chapel is the perfect foil for Balenciaga’s wedding dress (1967). Placed alone in front of the altar and seen from behind, its distinctive trapezoidal shape and hood-like hat evoke the Cistercian minimalism for which the devout designer was celebrated.

The show unfolds in several galleries across the two levels and in the cloisters themselves. In the Cuxa Cloister one can encounter Rick Owens’ playful take on the lecherous monk, seen in a cloak with an open funnel of the same fabric at the lower abdomen (2015-16); an angular Joan of Arc-inspired dress made of plate and gilt metal (Dior, 2006-07) by John Galliano (himself seeking redemption after a public antisemitic outburst in 2011), which is displayed prone in effigy among the Met’s monochromatic tomb slabs in the Gothic Chapel; and Galliano’s voluminous, vivid red dress (Dior, 2006), embroidered in black with a portrait of Machiavelli on the skirt and worn with a black cross inscribed ‘1789.’ It is imaginatively hidden within a curved sixteenth-century wooden staircase, to which a tiny door is left open. The dress was shown in Galliano’s “Revolutionary” collection of 2006, following a summer of street turbulence in Paris.



This last installation is one example of the curatorial latitude taken with the selection of fashions for “Heavenly Bodies,” which range from the sublime to the superficial. One is left with a similar range of muddled responses: reflections on the Neoplatonic connections between beauty and transcendence; *magnificentia* and religion; gender and religious dress; or the personal

choice to wear a skimpy halter top adorned with a sparkling Madonna. The Costume Institute’s stunning, bewildering exhibition is on view until October 8.

POSTSCRIPT

Very little attention is given in the labels or catalogue to the actual fabricators of the celestial; much is made of nuns’ habits but not of their traditional connection to sewing and needlework. Bolton et alia evidently encountered a nonagenarian nun ironing vestments in the Sistine Sacristy (see link to article above). Coincidentally, [an essay](#) protesting the general treatment of nuns appeared just before the show opened.

MORE NEWS IN ITALIAN ART

Celebrating Magnificence: Lafayette College Symposium on Italian Renaissance Art in Honor of Diane Cole Ahl November 9–10, 2018

In Renaissance Italy, magnificence—beauty and generosity of spirit—was among the greatest virtues one could possess. As a highly praised quality, magnificence is credited with inspiring splendid buildings of great technological achievement and exquisite works of art. With magnificence as its theme, this symposium honors Diane Cole Ahl, Arthur J. ’55 and Barbara S. Rothkopf Professor of Art History at Lafayette College, renowned scholar of Italian Renaissance art, and past president of the IAS. Colleagues, curators, and former students will give presentations in her honor that celebrate European art and architecture of the 14th to 17th centuries.

The symposium schedule is as follows:

Friday, November 9, beginning 4:15 pm

Location: Lafayette College, Oechsle Hall of Psychology and Neuroscience, Room 224

Speakers: Paul Barolsky, Keith Christiansen

Saturday, November 10, beginning 9:00 am

Location: Lafayette College, Oechsle Hall of Psychology and Neuroscience, Room 224

Speakers: Marilyn Aronberg Lavin, Jean K. Cadogan, Barbara Wisch, Fredrika H. Jacobs, Mary E. Frank, Christina Lamb Chakalova

The symposium is free and open to the public. Registration is not required. Seating is first-come, first-served. A presentation schedule will be available on the Art Department website (www://art.lafayette.edu) by October 1, 2018. For more information about the symposium, please contact Ingrid M. Furniss, Head of the Art Department & Associate Professor of Art History, Lafayette College, Easton, PA: furnissi@lafayette.edu.

A recital featuring the world-renowned opera singer Deborah Voigt will follow the symposium on Saturday,

November 10, at 3 pm. It will take place in the Williams Center for the Arts, across the street from the symposium location (Oechsle Hall of Psychology and Neuroscience). Tickets are required for the concert and can be purchased online at

<https://williamscenter.lafayette.edu/deborah-voigt/>.

Questions about concert ticketing should be directed to Allison Quensen Blatt: blatta@lafayette.edu.

Florence MA in Italian Renaissance Art, Syracuse University

Since 1964, the Department of Art & Music Histories at Syracuse University has offered a unique Master of Arts program devoted to the study of Italian Renaissance art that is based in Florence. This is the oldest MA art history program accredited in the United States where most of the study—two of three semesters—is conducted in Italy. The four top-ranked candidates enter the program with Florence Fellowships that provide full tuition and a generous stipend. Most students who are not fellows receive tuition scholarships, and, thanks to the support of the Samuel H. Kress Foundation and SU's Florence Legacy Fund, some also receive a substantial stipend.

The small size of the program, which usually numbers six participants per year, ensures that professors work closely with each student, creating a dynamic intellectual experience. By focusing on Italian Renaissance art, the program allows students to explore one period in depth from a variety of perspectives. Courses promote careful analyses of styles and techniques, detailed consideration of original audiences and historical settings, and close readings of Renaissance documents and texts.

The Florence program offers highly motivated students an unparalleled opportunity to carry out advanced research grounded in the first-hand examination of art, architecture, and urban settings. Already at the master's level, students make original contributions to the field; they engage in a research project and present the results of their study at an annual symposium held in Florence. Graduates of this program have gone on to earn doctoral degrees at prestigious American and European universities, as well as to successful careers in academia, museums, the tourism industry, marketing, and architecture, among other professions.

For more information, please go to: <http://amh.syr.edu/su-florence/index.html>

Further information is available on our [Facebook page](#), and you can follow us on [Instagram](#).

**Renaissance Conference of Southern California
63rd Annual Conference
Saturday, March 9, 2019**

The Huntington Library and Gardens, Pasadena, CA

PLENARY ROUNDTABLE

Teaching Race and the Renaissance

Amy Buono (Art History, Chapman University)

Ambereen Dadabhoy (Literature, Harvey Mudd College)

Liesder Mayea (Spanish, University of Redlands)

Danielle Terrazas Williams (History, Huntington Fellow 2018–19 and Oberlin College)

DIGITAL HUMANITIES TALK AND WORKSHOP

“The Huntington’s Collections: Virtual and Real”

Vanessa Wilkie (Curator of Medieval Manuscripts and British History, Huntington Library)

To be followed by an hour-long workshop

We ask that you complete this very [brief 1-minute survey](#) to help us decide on the specific topic of the workshop

CALL FOR PAPERS

The RCSC, a regional affiliate of the Renaissance Society of America, welcomes proposals for individual papers as well as complete panels on the full range of Renaissance disciplines (Art, Architecture, History, Literature, Music, Philosophy, Religion, Science). The RCSC promotes the study of the period c. 1300–1800, broadly interpreting the Renaissance within a global framework. Please submit a 250-word abstract (for a 20-minute paper) and a one-page c.v. [here](#) or on our website (<http://rcsconline.org/>), where you can also find more information about the conference.

Deadline for submissions: November 1, 2018. If you have any questions, please contact the RCSC president, Lauren Kilroy-Ewbank (lauren.kilroy@pepperdine.edu).

FALL 2018 EXHIBITIONS

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.

Un'altra armonia: Maestri del Rinascimento in Piemonte

[Musei reali di Torino - Galleria Sabauda, Torino](#)

December 17, 2017 – December 31, 2018



From Gothic to Mannerist works, this exhibition at the Galleria Sabauda traces the development of painting, sculpture, and decorative arts in Piedmont from the fourteenth to the sixteenth centuries. As the home of the royal art collections amassed by the House of Savoy, the works on view are largely from the permanent collection. Artists represented include Giovanni

Martino Spanzotti (whose only signed work, a triptych, is here), Defendente Ferrari, Macrino d'Alba, Pietro Grammorseo, Gaudenzio Ferrari and Gerolamo Giovenone. The exhibition is curated by Annamaria Bava and designed and built by the architect Lorenzo Greppi.

Eco e Narciso: Ritratto e autoritratto nelle collezioni del MAXXI e delle Gallerie Nazionali Barberini Corsini Palazzo Barberini and Museo Nazionale delle Arti del XXI secolo (MAXXI), Rome

May 17 – October 28, 2018

To celebrate the opening of eleven new galleries to the public at the Palazzo Barberini, the Galleria Nazionale d'Arte Antica and MAXXI will present an exhibition on portraiture and self-portraiture from antiquity to modernity,



highlighting objects from both collections. The juxtaposition of works by Luigi Ontani and Pietro da Cortona, Raphael and Richard Serra, Bronzino and Giulio Paolini, Piero di Cosimo and Kiki Smith narrate the themes of temporality, the representation of power, eroticism, intimacy and the exotic. Part of the exhibition will also take place at the MAXXI, where an eighteenth-century sculpture by Antonio Corradini will be exhibited alongside VB74, an image of Vanessa Beecroft's performance piece realized at MAXXI in 2014.

The Chiaroscuro Woodcut in Renaissance Italy
[National Gallery of Art, Washington, DC](#)

October 14, 2018 – January 20, 2019



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, and 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. This exhibition travels to the National Gallery of Art in Washington, DC from LACMA.

To Rome and Back: Individualism and Authority in Art, 1500-1800

[Los Angeles County Museum of Art \(LACMA\), Los Angeles, CA](#)

June 24, 2018 – March 17, 2019

Created largely by gathering objects from the permanent collection, this exhibition examines Rome as a center of artistic production, religious and political power, and as a source of inspiration from antiquity to the Baroque period. Organized thematically, the exhibition includes paintings, sculpture, decorative arts, and other objects that demonstrate Rome's lasting influence on visual culture.



Capolavori del Trecento: Il cantiere di Giotto, Spoleto e l'Appennino

[Spoleto, Trevi, Montefalco, and Scheggino-multiple sites](#)

June 24 – November 4, 2018



Venues in the city of Spoleto, and the towns of Trevi, Montefalco, Scheggino are hosting an exhibition dedicated to Central Italian artistic production during the Trecento. Curated by Vittoria Garibaldi and Alessandro Delpriori, it includes seventy gold paintings on wood, polychrome wooden sculptures, and

miniatures. The exhibition emphasizes the historical, artistic, civic and religious ties between the regions of Umbria, Le Marche, Lazio and Abruzzo.

Leonardo: Discoveries from Verrocchio's Studio
[Yale University Art Gallery, New Haven, CT](#)
 June 29 – October 7, 2018

This exhibition offers a reexamination of Leonardo da Vinci's early artistic life, when he was still working in the studio of his teacher, Andrea del Verrocchio. One of the exhibition's main goals is to shed light on collaboration within Verrocchio's studio by inviting visitors to detect the hand of Leonardo in works that have previously been attributed to Verrocchio or his assistant, Lorenzo di Credi (1457/59–1536). A pair of predella panels: *The Annunciation* (Musée du Louvre, Paris) and *A Miracle of Saint Donatus of Arezzo* (Worcester Art Museum, Massachusetts), are the central focus of the exhibition. An accompanying catalogue offers new attributions and fresh analysis on Leonardo's early work.



Truth and Beauty: The Pre-Raphaelites and the Old Masters
[Fine Art Museums of San Francisco-Legion of Honor, San Francisco, CA](#)
 June 30 – September 30, 2018



Truth and Beauty: The Pre-Raphaelites and the Old Masters
 Jun 30, 2018 – Sep 30, 2018

This exhibition juxtaposes the work of England's nineteenth-century Pre-Raphaelites with those by the early modern artists who inspired its members, including Fra Angelico and Pietro Perugino and their northern contemporaries, such as Jan van Eyck and Hans Memling. Included are loans of Renaissance paintings from collections in Italy, Austria, and the United Kingdom, with Sandro Botticelli's *Idealized Portrait of Lady* from the Städel Museum in Frankfurt being one of the highlights. The exhibition is accompanied by a publication in which curator Melissa Buron analyzes the development of the Pre-Raphaelites as they sought inspiration from Renaissance painters.

G. B. Beinaschi between Rome and Naples
[Museum Kunstpalast, Düsseldorf, Germany](#)
 July 6 – October 7, 2018

Giovanni Battista Beinaschi was an Italian painter and engraver born in Torino and mostly active in Rome, firmly



establishing himself in the mid-Seicento artistic community there. He finally moved to Naples, where he died in 1688. The Museum Kunstpalast has around 250 of Beinaschi's drawings, making it the largest repository of his work. In this exhibition, over 100 of his works will be on display for the first time and the drawings documented in an accompanying catalogue.

Ghiglia: Classico e moderno
[Centro Matteucci per l'Arte Moderna, Viareggio, Italy](#)
 July 7 – November 4, 2018

Oscar Ghiglia (1876-1945) was, as the Centro Matteucci per l'Arte Moderna asserts, "the most Italian and at the same time the most European of the Italian artists of the early twentieth century." A painter known primarily for his work in the portrait and still life genres, he won the admiration of his contemporaries for his straightforward portrayals and vivid use of color. The exhibition features twenty of his works from a private collection, on view to the public for the first time.



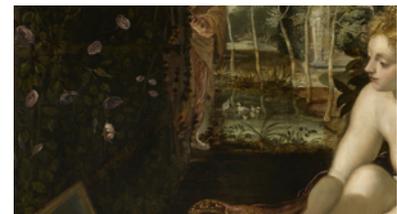
Dentro il cielo compare un'isola: Le Arti Povere in Italia fra disgeno e fotografia (1963-1980)
[Fondazione Cassa di Risparmio di Jesi, Jesi, Italy](#)
 July 20 – November 4, 2018



Arte Povera emerged in Italy during the 1960s and was characterized by a use of "poor" everyday materials and dedication to simple forms and messages. This exhibition focuses on views of drawing and photography according to the principles of Arte Povera. The drawings of Francesco Clemente, Sandro Chia and Nicola De Maria are displayed alongside the photography of Luigi Ghirri, Mario Giacomelli and Michele Zaza.

TINTORETTO 1519-1594
[Palazzo Ducale di Venezia, Venice](#)
 September 7, 2018 – January 6, 2019

This international exhibition focuses on the work of Jacopo Tintoretto, one of the most celebrated European painters of the sixteenth-century. More than fifty paintings and twenty autograph drawings will be on view in the Palazzo Ducale di Venezia, where Tintoretto and his



workshop executed several of his most famous projects. This Tintoretto exhibition at the Palazzo Ducale is part of a large research project launched in 2015 by the Fondazione Musei Civici di Venezia and the National Gallery of Art in Washington to celebrate the 500th anniversary of the birth of the Venetian painter.

Il giovane Tintoretto

[Galleria dell'Accademia, Venice](#)

September 7, 2018 – January 6, 2019



Il giovane Tintoretto traces the first decade of activity by Jacopo Tintoretto, from 1538 to 1548, by displaying around sixty of his early works. 1548

was also the year that Tintoretto executed *Il miracolo dello schiavo* for the Scuola Grande di San Marco, one of the most famous works in the Galleria dell'Accademia. Many institutions will be lending paintings to the exhibition, some of which have never been on display in Italy. Notable works include the *Conversione di San Paolo* from the National Gallery of Art in Washington, *Apollo e Marsia* from Hartford, *il Cristo tra i dottori della Veneranda Fabbrica* from the Duomo in Milano, *la Cena in Emmaus* from Budapest and the ceilings from Palazzo Pisani of Venice, now housed in the Gallerie Estensi in Modena.

Pontormo: Miraculous Encounters

[Morgan Library and Museum, New York](#)

September 7, 2018 – January 6, 2019



Jacopo da Pontormo painted two works at the end of the 1520s, when a siege was bringing the last Florentine Republic (1529-30) to an end: an altarpiece depicting the *Visitation*, and the *Portrait of a Young Man in a Red Cap* (*Carlo Neroni?*). The latter was believed to have been lost but was recently rediscovered in

a private collection in Europe. Both masterpieces by Pontormo will be on view together along with several preparatory drawings. The exhibition will be accompanied by a catalogue.

FATO E DESTINO. Tra mito e contemporaneità

[Complesso Museale Palazzo Ducale di Mantova, Mantova](#)

September 7, 2018 – January 6, 2019

FATO E DESTINO is an exhibition that presents enigmatic and complex issues, such as fear, death, destiny, and vanity, and seeks to analyze how they have

been depicted by artists throughout history. The exhibition and its accompanying catalogue aim to contextualize works of art according to their contemporary philosophical, aesthetic, religious, psychoanalytical, scientific and historical thought. About seventy works will be on view, including



painting, sculpture, and mosaic, with artists represented including Domenico Fetti, Angelo Morbelli, Gustav Klimt and Adolfo Wildt. From ancient Egyptian, Roman, and biblical sources to modern ones, FATO E DESTINO gives viewers an opportunity to compare how different artists have approached abstract and often difficult subject matter.

Mantegna and Bellini

[National Gallery, London](#)

October 1, 2018 – 27 January 2019

Following the exhibition BELLINI/MANTEGNA at the Fondazione Querini Stampalia in Venice, the National Gallery is organizing an exhibition that highlights the personal and professional connection between Giovanni Bellini and Andrea Mantegna by displaying works from both artists. In addition to being



artistic contemporaries, the two share a family connection: Mantegna was heavily influenced by Giovanni's father Jacopo, and married Giovanni's half-sister in 1453. The show will travel to the Gemäldegalerie in Berlin in March 2019.

Drawing in Tintoretto's Venice

[The Morgan Library and Museum, New York](#)

October 12, 2018 – January 6, 2019



Although Jacopo Tintoretto was one of the most celebrated artists of the Italian Renaissance, his drawings remain unfamiliar even to most art historians. This exhibition aims to explore the drawing practice of Tintoretto, as well as contextualize his work among his predecessors, contemporaries, and successors. Drawings by Tintoretto, as well as Titian, Paolo Veronese, Jacopo

Bassano, and Palma il Giovane will be on view. Altogether, the exhibition brings together seventy drawings and twelve paintings from various institutions. Organized to coincide with the 500th anniversary of Tintoretto's birth, the show will be traveling to the National Gallery of Art in the spring, where it will join a major retrospective of his paintings.

Celebrating Tintoretto: Portrait Paintings and Studio Drawings

[Metropolitan Museum of Art, New York](#)

October 16, 2018 – January 27, 2019



In celebration of the 500th anniversary of Jacopo Tintoretto's birth, the Met will explore a little-studied aspect of Tintoretto's portraiture: small, informal and closely cropped faces painted with the artist's signature *prestezza* (quickness). The exhibition

will include approximately ten portrait studies from European and American museums and private collections, assembled together for the first time. It will also emphasize aspects of the artistic practice in the Tintoretto workshop, especially the relationship between Tintoretto and his son, Domenico, through a series of drawings and a painting in the Met's permanent collection, *The Finding of Moses*.

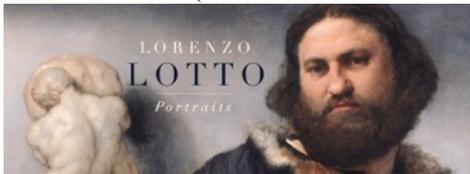
Lorenzo Lotto Portraits

[National Gallery, London](#)

November 5, 2018 – February 10, 2019

Organized by the National Gallery and the Museo Nacional del Prado in Madrid (where it will be on view through

September 30, 2018), this exhibition combines



Lorenzo Lotto's portraits with archival material from his surviving account books. As a portraitist, Lotto was known for his depictions of varied subjects in richly symbolic settings. The exhibition will also include materials and objects seen within the portraits, linking his portraiture to contemporary material culture.

Vasari e gli artisti Emiliani e Romagnoli: Un rapporto controverso

[Uffizi- Sala Edoardo Detti, Florence](#)

November 20, 2018 – January 20, 2019



This exhibition opens 450 years after the publication of Giorgio Vasari's *Lives* by Giunti in 1568. It focuses on the complexities of Vasari's artistic ideals and practices, and how they relate to those

held by painters from Emilia and Romagna. The

exhibition will feature a wide selection of graphic works by Vasari, as well as several drawings by Parmigianino, an artist whom Vasari encountered in Bologna during his stay in 1539. Prospero Fontana, a Bolognese artist who worked with Vasari on projects in Rome, is also included in the exhibition.

Chi ha paura del disegno? Opere su carta del '900 Italiano della Collezione Ramo

[Museo del Novecento, Milan](#)

November 22, 2018 – February 24, 2019



The Sala degli Archivi of the Museo del Novecento in Milan will host an exhibition dedicated to twentieth-century drawings in the Ramo Collection, which was started several years ago by the Milanese entrepreneur Giuseppe

Rabolini. Gino Severini, Umberto Boccioni, Cagnaccio San Pietro, Vincenzo Agnetti, Enrico Castellani, Domenico Gnoli, Aldo Mondino and Pino Pascali are some of the artists included in the show. Irina Zucca Alessandrelli, who recently authored a publication on the drawings in the Ramo Collection, curated this 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 Attività Culturali e del Turismo](#) (MiBACT) website.

NEWS AND NOTES

Caravaggio's *The Sacrifice of Isaac* has returned to the Uffizi. The painting has been on loan for ten months to

exhibitions in Milan and Forlì, but now Eike Schmidt, director of the Uffizi, has started procedures to add the painting to the [list of the museum's unmovable artworks](#).

Exhibition *Grand Turismo* runs until 14 October at the Uffizi. The exhibition features photographs and videos by Florentine artist Giacomo Zaganelli, highlighting [how visitors experience museums](#) increasingly through the lens of their smart phones or other technological devices.

The Uffizi opened a new room dedicated to Leonardo da Vinci. [Room 35](#) in the museum's West Wing features *The Baptism of Christ* for the San Salvi church, realised with his master Andrea del Verrocchio, the Montoliveto *Annunciation* and the *Adoration of the Magi* for the church of San Donato a Scopeto, left unfinished when Leonardo went to Milan to work for Ludovico Sforza. Leonardo's room follows the rearrangement of [Room 41](#), which now hosts paintings by Raphael and Michelangelo.

The Uffizi purchased 43 drawings by Massimiliano Soldani Benzi, a prominent artist who worked for the Medici in the last decades of the 17th century. The drawings are preparatory works for statues and other decorative objects, and will [feature in an exhibition](#) held at the Uffizi next year.

Porta San Giorgio in Florence is set to undergo restoration. The [restoration of this city gate](#), which follows interventions carried out on other parts of the city's medieval walls, is expected to last seven months and cost 250.000 Euros.

Artemisia Gentileschi's *Lucretia* will be auctioned for the first time in Vienna on 23 October. The [news](#) comes after [London's National Gallery](#) purchased Gentileschi's self-portrait as St Catherine of Alexandria for £ 3.6 million in July.

Italy revokes export licence for the Frick Collection's portrait of Prince Camillo Borghese, a prominent art patron and brother-in-law of Napoleon. The Italian authorities belatedly recognized the importance of this c.1810 painting by François Gérard and [are now seeking its return](#).

The Caracalla Baths will be open between 7.30pm and 9pm until 2 October. A series of guided tours will showcase the [beauty of the Baths](#) in the light of the sunset and then with a specially devised illumination system.

A fresco depicting fertility god Priapus emerged during excavations in Pompeii. The [painting](#) decorates the entrance to a prestigious house on via del Vesuvio, which presents other houses with striking decorations.

Everett Fahy, an art historian who specialized in Florentine Renaissance painting, died on April 23, 2018. Fahy worked as a curator at the [Metropolitan Museum of Art](#) and [the Frick Collection](#). IAS member Jonathan Nelson wrote a remembrance of Fahy on the blog [Storiadellarte](#).

The next issue of Palinsesti will be dedicated to the sci-fi imagery in Visual Arts during the period of the so-called "Space Race". Since the first launch of the *Sputnik 1* (1957) until the first "Onward to the Moon" by Neil Armstrong and Buzz Aldrin (1969), Visual Arts seemed to be inspired by that decade of hectic technological competition between the US and USSR. If many Western artists were fascinated by this space adventure, in Italy this topic was early evoked by the manifest of Spatialism and by the works of *Arte Nucleare*, reaching the peak with the playful and immersive Fabio Mauri's lunar environment for the show *Il teatro delle mostre*, in 1968. The Italian artworks of that period suggest at least three fields of investigation:

- the visual and environmental experiments of a new sci-fi dimension, characterized by jovial, visionary, futuristic aspects;
- the political contrast between Capitalism and Communism, and thus the interpretation of the "Space Race" as an allegory (or a parody) of the Cold War;
- the expression of dystopian and technophobic visions of the future or, on the contrary, the exaltation of the human progress, by following the tradition of Italian Futurism.

Palinsesti is an Open Access Journal with double-blind peer review and Creative Common License as editorial policy. Articles should be submitted before the deadline, in English or Italian. The length should be of 50,000 characters (spaces included and endnotes included).

For Style and Bibliography please visit: <http://www.palinsesti.net/index.php/Palinsesti/about/submissions#authorGuidelines> Deadline: 15th December 2018. For submission, please, enroll and login at www.palinsesti.net or send your paper to cfp@palinsesti.net For any further information, please, contact: vivadenis@gmail.com

MEMBER PUBLICATIONS 2018

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.

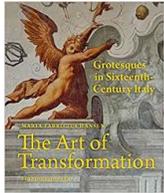
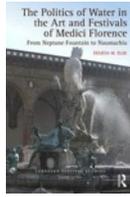


Francesco P. Di Teodoro and Filippo Camerota, ed. *Piero della Francesca. La seduzione della prospettiva*, exh. cat. Venice: [Marsilio](#), 2018.

Francesco Di Teodoro also contributed two essays and several entries to this exhibition catalogue: "Premessa," with Filippo Camerota; "Piero della Francesca: il disegno, l'architettura. Annotazioni," 17-23; and catalogue entries I.1- I.3;

II.2; VI.1; VI.8 and VII.2, 50-53, 59-60, 92-93, 106-107, 114. Entries II.1, IV.1, with Filippo Camerota, 58-60, 76-77.

Felicia M. Else, *The Politics of Water in the Art and Festivals of Medici Florence: From Neptune Fountain to Naumachia*, London and New York: [Routledge](#), 2019.



Maria Fabricius Hansen, *The Art of Transformation: Grottesques in Sixteenth-Century Italy* (Analecta Romana Instituti Danici IL), Rome: Edizioni Quasar, 2018.

Sharon Hecker and Marin Sullivan, ed. *Postwar Italian Art History Today: Untying 'the Knot'*. London: [Bloomsbury Press](#), 2018.



Two other IAS members contributed essays to this volume:

Antje K. Gamble. "Buying Marino Marini: The American Market for Italian Art after WWII," 155-172.

Elizabeth Mangini. "Gilberto Zorio's Radical Fluidity," 245-260.

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

Francesco P. Di Teodoro. "Introduction." In Leonardo da Vinci, *Del Moto e Misura dell'acqua, Libri nove ordinati da F. Luigi Maria Arconati, editi sul codice archetipo Berberiniano*, edited by Enrico Carusi and Antonio Favaro, 3rd ed. Bologna: Zanichelli 2018.

—. "[...] un cortile tondo, il quale horaculo lascio per non confondere:" note alla Lettera su Villa Madama di Raffaello." In *El patio circular en la arquitectura del Renacimiento: de la Casa de Mantegna al Palacio de Carlos V*, edited by Pedro A. Galera Andreu and Sabine Frommel. Seville: [Universidad Internacional de Andalucía](#) 2018.

—. "Ordini antropomorfi: l'Italia del Quattro e dei primi del Cinquecento." In *Construire avec le corps humain/Bauen mit del menschlichen Körper*, edited by Sabine Frommel, Eckhard Leuschner, Vincent Droguet, Thomas Kirchner, II, 11-27. Paris and Rome: [Picard-Campisano](#), 2018.

—. "'... e poi darò ordine, mettendo insieme quelle d'un medesimo genere:' obbiett, ponti e sonagli nelle carte

del Codice Leicester / '... e poi darò ordine, mettendo insieme quelle d'un medesimo genere.' Objects, Bridges and Air Bubbles in the Sheets of the Codex Leicester. In *Il Codice Leicester di Leonardo da Vinci. L'acqua microscopio della natura*, edited by Paolo Galluzzi. Exh. Cat. Florence: Galleria degli Uffizi and Giunti, 2018 (forthcoming in October).

— and Vincenzo Farinella, "Raffaello tifava Roma (antiqua)." [Sole 24 Ore](#), Sunday 7 January 2018.

Darrellyn Gunzburg contributed essays "Art," and "Medieval European Astrology" to the volume *Astrology through History: Interpreting the Stars from Ancient Mesopotamia to the Present*, edited by William E. Burns, 27-33 and 218-222. Santa Barbara: [ABC-CLIO](#), 2018.

Morten Steen Hansen, "Angelica's Virginity: The *Orlando Furioso* and the Female Body in Florentine Seicento Painting." [MLN: Italian Issue](#), 133, n. 1 (2018): 83-99.

—. "'Pro Bono Malum:' Francesco Furini, Ludovico Ariosto, and the Verso of Painting." [The Art Bulletin](#) 99, no. 3 (September 2017): 62-92.

William R. Levin. "The *Bigallo Triptych*: A Document of Confraternal Charity in Fourteenth-Century Florence." [Confraternitas](#), 29, n. 1 (Spring 2018): 55-101.

Jonathan Nelson. "Botticelli as Seen by a Friend of the Pre-Raphaelites" in *Truth and Beauty: The Pre-Raphaelites and The Old Masters*, edited by Melissa Buron, 138-141, 268-269. Exh. Cat. Fine Arts Museum of San Francisco -Legion of Honor) Munich, London, New York: [Delmonico Books/Prestel](#), 2018.

—. "Florentine Renaissance Drawings: A Linked Catalog for the Semantic Web," with Lukas Klic, M. Cristina Pattuelli, and Alexandra Provo, [Art Documentation: Journal of the Art Libraries Society of North America](#), 37, no. 1 (2018): 33-43.

Gary M. Radke. "Leonardo and the Medici 1513-16: New Contexts for the Budapest Horse and the Turin Hercules." In *Leonardo da Vinci & The Budapest Horse and Rider*, edited by Zoltán Kárpáti, 93-115. Exh. Cat., Budapest, Museum of Fine Arts. Budapest: Dr. László Baán, 2018.

Sheryl E. Reiss. "Women's Agency: Female Patronage of Art from Antiquity to the 16th Century." [Frieze Masters](#), issue 7 (2018): 86-91.

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 winter issue, we are looking for reviews of fall 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 December 15 for the next issue. Deadlines for 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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