



ITALIAN ART SOCIETY NEWSLETTER XXX, 2, Spring 2019

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

President's Message from Mark Rosen

May 1, 2019

Dear Members of the Italian Art Society,

As the newly elected President of the [Italian Art Society](#), I would like to begin my term (which started in February) by thanking our members, as well as by expressing my deepest gratitude to my predecessor Sean Roberts. Despite having a full schedule as Interim Director of Art History at VCU–Qatar, Sean managed to steer our organization through two busy years of grant applications, international conferences, membership drives, website updates, bylaws revisions, and many other matters. I have been honored to work closely with both Sean and his predecessor Sheryl Reiss, and hope to continue in the same spirit of leadership.

We have many [new officers](#) in the society as the result of our recent elections. They include Kelli Wood on the Awards Committee; Alison Perchuk on the Program Committee; and Brenna Larsen, Christine Zappella and Rebecca Howard on the Emerging Scholars Committee. Katherine Brown now co-chairs the Membership, Outreach, & Development (MOD) Committee with Nicola Camerlenghi. In addition, with the election of Sarah Wilkins as Executive Vice President, her previous position as Vice President for Program Coordination has been filled by Cristelle Baskins. The other positions on the Board of Directors, Treasurer and Secretary, remain in the hands of Janna Israel and Angi Bourgeois, respectively. Congratulations to all of our new officers, and thanks to the many who continue to serve in multi-year positions. Several terms will end in early 2020, and our Nominating Committee will accept nominations and seek candidates to fill those spots. If you are in any way interested in helping guide the direction of the society, please reach out to me or the members of the Nominating Committee; we'd love to have your participation.

We were happy to see so many members at the [College Art Association](#) conference in New York, where we sponsored "Inhabiting Modernity: Home and Homemaking in Postwar Italy." At the [RSA in Toronto](#) in

March, we sponsored four sessions: "Mamluk Aesthetics and Renaissance Italians, Out from the Ottoman Shadow," "Art Beyond Spanish Italy, 1500–1700," and two panels of "Patterns of Knowledge Production in Early Modern Graphic Collections." Our reception at the Toronto RSA, co-sponsored with the [Historians of Netherlandish Art](#) and held at the Sheraton's Bar and Bistrot, was a terrific opportunity to catch up with many of our early-modern colleagues. Sean and I had to make the difficult decision to postpone this year's reception at the CAA, mainly because New York proved too prohibitively expensive. But we plan to resume a biennial CAA reception in Chicago next year to make sure our entire membership is included.

Thanks to continued support from the [Samuel H. Kress Foundation](#), in late May we will host the [IAS/Kress Lecture in Italy](#). This year's lecture will take place in Milan, with Timothy McCall of Villanova University presenting "'No Great Sin in a Lord': Galeazzo Maria Sforza and the Materiality of Lordship in Renaissance Milan." Dr. McCall's paper follows closely on the heels of his publication in the current *Renaissance Quarterly* concerning votive practice at Santa Maria presso San Satiro. At press time, final arrangements are being made for a location in Milan with the assistance of IAS Nominating Committee Chair Sharon Hecker, who lives in Milan and helped facilitate the arrangements. We'd love to see you at Dr. McCall's lecture and to have you join us for the aperitivo that follows. Final details on the date and location of this event will be publicized shortly.

Although it might not have been immediately visible to our members, the [IAS website](#) is in the midst of major upgrades. We've changed servers and platforms, and—under the careful stewardship of Webmaster Jean Marie Carey—will soon see a major and long overdue redesign of our pages. Jean Marie has been responsible for initiating and proposing changes to the site, not to mention migrating dedicated email addresses and other back-end business. Her efforts are going to result in a website that will be more modern, up-to-date, and flexible to our members' needs. Stay tuned over the summer while the rollout happens. In addition, much-needed changes to the bylaws will be presented to our membership for a vote in the next few months.

Before the end of the year we look forward to seeing members in [Kalamazoo](#), at the [SCSC in St. Louis](#), and at the [Kress Lecture](#) in Milan. And, once more, if you'd like to serve in an official capacity within our organization, we'd love to have you.

Mark

ITALIAN ART SOCIETY NEWS

CALL FOR CONTRIBUTORS

Call for Contributors: IASblog Staff Writers

The Italian Art Society's [IASblog](#) seeks applications for staff writers to contribute regular features for the 2019-2020 term. IASblog publishes posts on all aspects of Italian art and architecture from prehistory to the present. These articles can include historical notes tied to anniversary dates of births, or other significant events related to Italian artists, architects, designers, and patrons, as well as historians and critics of Italian art. Notes on current exhibitions, new publications, and news items relevant to the study and conservation of Italian art and architecture are also welcome. Our thematic and geographic content ranges from the emergence of environmental and activist art as a chief feature of the Venice Biennale to the mummy portraits of the Fayum. Innovative approaches to topical matters as well as methods of presentation are encouraged.



Bearing the possibilities of born-digital content in mind, in July 2019 the IASBlog will move from its original home on Tumblr to the home page of the [Italian Art Society website](#), which will launch a redesign the same month.

Staff writers will create new content and/or migrate and revise existing content, averaging approximately three short (250 words) and one substantive (approximately 1,000 words) posts per month. All new content will include author bylines with hyperlinks to personal or professional websites or social media profiles, and each staff writer will have a short bio posted on the blog's "About" page. The position of staff writer does not carry additional compensation. Visit [IASblog](#) to see sample posts.

The blog will use the Divi Visual Builder within a WordPress codebase. Therefore knowledge of WordPress, SEO, and blogging technology is preferred; some training will be available.

To apply, please submit a letter of interest, CV, and a *short* writing sample to the IASBlog editor [Jean Marie Carey](#) by 31 May 2019. Successful candidates

should be advanced scholars of art history and must be or become members of the Italian Art Society. They will begin contributing to IASblog upon appointment for a one-year, renewable term on 1 July 2019.

Please write to iasblog@italianartsociety.org with any questions.

CALL FOR SESSION PROPOSALS

IAS-Sponsored session(s) at the 55th International Congress on Medieval Studies 2020 (Western Michigan University, Kalamazoo, 7-10 May 2020)

Submit to IAS by: May 10, 2019 — new extended deadline (For submission to ICMS by June 1, 2019)

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

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

Submit session proposals by **May 10, 2019** to programs@italianartsociety.org.

CONFERENCE ANNOUNCEMENT

54th International Congress on Medieval Studies, Kalamazoo (May 9 - 12, 2019)
Italian Art Society Sponsored Sessions

The 14th-century Painted Ceiling of the Sala Magna in Palazzo Chiaromonte-Steri in Palermo (3 linked sessions)

Organizer: Licia Buttà (Universitat Rovira I Virgili, Tarragona)

All sessions on Friday May 10, in Sangren 1710

The restoration of the 14th-century wooden ceiling of the Sala Magna in Palazzo Chiaromonte—known as Steri—began in September 2017. The outstanding interweaving of decorative and narrative images, that includes courtly Arthurian romance, Carolingian and classical tales,

and Biblical allegories, is being brought back to life. The ceiling was crafted between 1377 and 1380, as attested by the inscription that runs along two sides of the ceiling between beams and lacunars, in which the name of the patron is also mentioned: the powerful and noble ruler of Palermo—Manfredi Chiaromonte (d. November 1391). The surface area of the wooden ceiling measures 23 x 8 meters. The iconography is displayed uninterrupted on the three sides of the 24 beams and on the 100 coffered lacunars. After the fall of the Chiaromonte family, the palace was first occupied by King Martin I, the Humane (29 July 1356 – 31 May 1410), then by the Viceroy of Aragon, and the House of Bourbon. Between 1601 and 1782 it became the Palace of the Inquisition and later the halls of the palace were used as the Court of Appeal. Today the building is home to the rectorate of the University of Palermo. The three linked sessions seek to be a fruitful occasion to shed new light on the ceiling of the Sala Magna in Palazzo Chiaromonte-Steri as well as other medieval painted ceilings in the Mediterranean.

I. Narrating power, Showing Chivalry: For a Visual Cultural History of Late Medieval Sicily

Friday May 10, 10am-11:30am
Sangren 1710

Presider: Maud Pérez-Simon

The chivalric world represented on the beams of the main hall ceiling on the first floor of the palace was conceived in order to enhance the figure of the powerful patron Manfredi. The iconographic types of courtly love, along with the narrative development of emblematic stories belonging to the literary repertoire shared with the main medieval European courts, show the figure of Chiaromonte interwoven with images of noble virtues, distinctive of self-representation mechanisms of the noble elites. The paintings on the ceiling stand as faint shadows of a literary tradition that helped bring about the relationship between adventure and war narration, and that of courtly love. The images are therefore aimed at the construction of a rhetorical discourse around the prince and his virtues, and are an invaluable resource for the history of art as well as for the cultural history of Sicily at the end of the Middle Ages.

Papers:

Patrizia Sardina, “The Dames of the Chiaromonte Family between Image and Reality”

Licia Buttà, “‘Speculum Principum’: biblical exempla and composite iconography in the painted ceiling of the Sala Magna at the Chiaromonte Palace in Palermo”

Kristen Strehle, “When Tristan sails south: Trecento Sicilian workshops and the creation of ekphrastic narrative experience”

~~~~~

### **II. The Sala Magna’s Ceiling in Context: Medieval Painted Ceilings in the Mediterranean Xth-XIVth Century**

**Friday May 10, 1:30pm- 3pm**  
**Sangren 1710**

*Presider:* Vera Segre

The session aims to discuss the singularity of the Sala Magna as compared to other painted ceilings in the Mediterranean region. Recently an increasing number of medieval painted ceilings have been studied. The wooden roofs in the territories of the ancient Crown of Aragon or the rich Sicilian heritage in its Arab-Norman declination merely confirm the need of looking at the decoration of these artefacts as vehicles for the circulation and transmission of a Mediterranean visual culture.

#### *Papers:*

Lev Kapitakin, “Distanced Visions of Starry Palaces and Heavenly Ceilings in Islamic Mediterranean from the Tenth to Thirteenth Century”

Maria del Mar Valls Fusté, “Behind the imaginary of painted ceilings from the Kingdom of Valencia: seeking links between sense, space and context”

Maud Pérez-Simon, “Text and images in medieval painted ceilings”

~~~~~

III. The Sala Magna’s Ceiling in Context: Medieval Painted Ceilings in XVth century Italy

Friday May 10, 3:30pm-5pm
Sangren 1710

Presider: Licia Buttà

Papers:

Roberta Aglio, “Circulation and transmission of models in the Lombard ceilings during the late Middle Age and the Renaissance”

Vera Segre, “Classical world, chivalric epic and Christian Virtues in a XVth century painted ceiling under the Sforza Duchy”

CONFERENCE ANNOUNCEMENT

**Sixteenth Century Studies Conference, St. Louis
(October 17-20, 2019)**

Italian Art Society Sponsored Sessions

Session Title: “Why the Renaissance Matters: The Value of Renaissance Art History in the Modern and Contemporary World”

Organizer: Anne H. Muraoka, Old Dominion University

Chair: Marcia Hall, Temple University

Speakers:

Peter Weller, Independent Scholar

Javier Berzal De Dios, Western Washington University

Julia A. Delancey, University of Mary Washington

Sara M. Cadagin, Savannah College of Art and Design

This panel addresses the significance of the Renaissance beyond the Renaissance era. Papers address the seminal role of Renaissance narrative painting on modern art and film; how the pulsating rhythms of modern art draw from Renaissance experiments in addressing and engaging the viewer; how a case study on the visually impaired in Renaissance Venice helps us understand the parallels between the Renaissance world and our own; and finally, how Renaissance artists and viewers shared the values of the millennial generation that we see in the classroom - interaction, collaboration, and active engagement. An elucidation of the relationship between the Renaissance and the modern and contemporary world can provide a better understanding of the past, as well as the present.

~~~~~  
**Session Title: “Fiat Lux: Giovanni Bellini and Andrea del Sarto on Art, Religion, and Science”**

**Organizers:** Steven J. Cody, Purdue University Fort Wayne, and Eric Hupe, CASVA

**Chair:** Meredith J. Gill, University of Maryland, College Park

**Speakers:**

Steven J. Cody, Purdue University Fort Wayne

Eric Hupe, CASVA

Christine Zappella, University of Chicago

Light is essential to the visual arts and to vision itself. Over seventy years ago, Millard Meiss drew attention to the ethereal representation of light in fifteenth-century painting, arguing for it as “a major pictorial

theme.” Indeed, Renaissance artists used the effects of light to engage with notions of divinity, sacred wisdom, and visual experience. But how does one talk, in any serious manner, about something that is fundamentally intangible? The ethereal nature of light presents a challenge for the artist who attempts to depict it, the beholder who attempts to appreciate it, and the art historian who attempts to study it. In focusing on two of Italy’s artistic luminaries, this panel serves as a forum for the exploration of light’s formal, symbolic, metaphoric, and scientific dimensions, as a step toward reconstructing the rich fifteenth-century context in which art, religion, and science found a common language in light.”

---

**CONFERENCE ANNOUNCEMENT**

**College Art Association Annual Conference, Chicago  
(February 12-15, 2020)**

*Italian Art Society Sponsored Session*

**Session Title: “From Cloaca Maxima to America: Italy’s ‘History of Shit’”**

**Organizers:** Sasha Goldman, Boston University, and Danielle Abdon, Temple University

**Chair and Discussant:** Pamela O. Long, Independent Scholar

Dominique Laporte’s 1978 *History of Shit* argues that modern subjectivity should be seen as developing in direct relation to the history of human waste management, offering a theoretical grounding for the adage ‘you are what you eat.’ An Italian ‘history of shit’ reaches back to the Ancient Romans, who established a legacy of excellence in waste engineering with the Cloaca Maxima, one of the world’s first sewer systems. While in the past, human waste remained a topic of architectural and urban interventions due to its association with disease and the formation of ‘corrupt airs,’ immersing the theme in environmental and public health histories, engagement with the scatological has persisted in Italian art making, exemplified recently by Maurizio Cattelan’s *America* (2016). Considering its impact on all levels of society, a history of artistic commentaries on and social interventions into the presence of human waste remains critical to cultural ideas—often revealing attempts to control bodies, buildings, and the environment. Yet, despite the current infrastructural and ecological ‘turns’ in the humanities, art and architectural histories of Italy have tended to shy away from discussions of human waste. This panel includes papers that examine Italian engagement with and uses of human waste as a material, method, or impetus for artistic and architectural invention. Topics include architectural and urban infrastructures of waste management; waste as a signifier of humanistic production and consumption and artistic uses of fecal matter.

**Papers:**

Danielle Abdon, Temple University: “Latrines and Sewers for the Sick Poor: Waste Management in Italian Renaissance Hospitals”

Alan C. Braddock, William & Mary: “The Saintly Sewer: Ludovico Carracci, Saint Sebastian, and the Waste of Rome”

Ana-Maria Milcic, Courtauld Institute of Art: “Droppings From the Sky: Futurist Interwar Protests and Fears”

---

**SPECIAL FEATURES**
**EXHIBITION REVIEW**

*Marcello Guasti, Giovanni Michelucci e il Monumento ai Tre Carabinieri*

[Sala Costantini, Fiesole](#)

February 17 – September 30, 2019

Reviewed by Harleen Kaur Bagga, Syracuse University in Florence

A bronze sculpture more than four meters high, Marcello Guasti’s *Monument to the Three Carabinieri* commemorates the sacrifice of Italian military heroes Alberto La Rocca, Vittorio Marandola, and Fulvio Sbarretti, who lost their lives on August 12, 1944 in order to protect ten civilians taken hostage by the German troops in Fiesole.



This monument is the subject of the exhibition *Marcello Guasti, Giovanni Michelucci e il Monumento ai Tre Carabinieri*, which marks the 75<sup>th</sup> anniversary of Fiesole’s liberation from the German occupation during World War II. The first part of the show, curated by Jonathan K. Nelson, is on view in the Sala Costantini, from February 17 to September 30, 2019. Exploring the genesis of the monument, this installation questions how art and architecture can commemorate military heroes, and how sacrifice, loss, and collective memory can be expressed in a language that is transcendental.

The material presented in the exhibition weaves together important timelines of history, architecture, and art. The visitor is first introduced to the historical episode of 1944: the story of the three Carabinieri. Contemporary documents, photographs, and postcards reconstruct the series of events leading to their sacrifice: the commander Giuseppe Amico ordering the Carabinieri to abandon their barracks and leave Fiesole; the security around Fiesole tightening as a result of Florence’s liberation that very

day; the Carabinieri thereby hiding in the Roman ruins, and surrendering upon learning that the German troops had threatened to kill ten civilians previously taken hostage.

The focus then turns to the architect Giovanni Michelucci’s role in the commemorative project and his eventual selection of Guasti as the artist responsible for the monument. Twenty years after the tragic event of 1944, when Fiesole decided to honor the heroism of the Carabinieri, Michelucci selected the Park of Remembrance as the ideal site for commemoration. The park had been established in 1924 to serve as a memorial for the fallen soldiers of World War I. Michelucci’s decision to reuse this location to commemorate the World War II military heroes further layered its meaning—the Park then became an architectural and landscape palimpsest of war, loss, and memory. Included in the exhibition are two unpublished ground plans from the Fiesole Archive. Through these, the viewer can see how Michelucci expanded the older park and introduced a new panoramic terrace that looked out to the valley below. In this way, he transformed the park from a closed-off space dedicated to the dead into an open landscape that brought in light and people. Functioning still as a site of memory, the Park of Remembrance now also welcomed life.

The exhibition puts Michelucci’s commemorative projects in dialogue with each other, highlighting their similarities: for monuments, these works were strikingly non-monumental. The *Monument to the Three Carabinieri* was no exception. In 1964, with the aim of creating a non-monumental monument, the architect invited four Tuscan artists to submit proposals. Out of these, Guasti’s model emerged the winner. Guasti recounts that his proposal might have been selected because of its site-specificity; his was the only idea that took into account the Park’s panoramic terrace, proposing a monument that reached out towards the valley of Florence. With site-specific art becoming popular only a few years later, his project was indeed one of the forerunners of this movement.

More significantly, Guasti offered a sculpture that was abstract. Since antiquity, monuments dedicated to heroes had been figurative and descriptive. For the artist to commemorate military heroes with a non-figurative work was thus rare, if not unique. Through the contemporary language of *arte informale*, Guasti broke away from classical tradition. Employing non-naturalistic forms, he envisioned a unique work that not only commemorated the three Carabinieri, but also symbolized, in his own words, the larger “struggle between good and evil.” On display are sculptures by Guasti that precede his *Monument to the Three Carabinieri*. Since 1959, the artist had begun experimenting in the mode of *arte informale* with its considerable emphasis on abstraction and materials. One can see the prevalence of strong vertical elements rooted in a base through a single point of contact; out of these verticals emerge horizontal lines that



project outwards, suspended freely into open air. These are the very forms that the artist later used for his large-scale site-specific *Monument* in bronze, a material associated with heroism.

This specificity of site, so integral to the meaning of the *Monument*, poses a challenge to curatorial practice: how does one exhibit a work that cannot be displayed in an exhibition space? By including other sculptures and woodcuts by Guasti, along with photos of the *Monument* taken by the artist himself, the show provides a context for the actual monument that remains nearby in situ, in the Park of Remembrance.



Equally important is Guasti's contribution to the exhibition, for he himself selected the color scheme of the wall texts and captions in the Sala Costantini. Against the far wall of the room, an interview with Guasti plays on a loop, filling the space with the artist's voice. The experience of watching him talk about his work is made more poignant when one discovers that he died only recently, in January 2019.

Also included in the exhibition is a 1950 aerial photograph of Fiesole that spatially plots the movement of the Carabinieri on that fateful day, from the time they abandoned the barracks to when they faced their deaths in the garden of Hotel Aurora. The visitor has access to a handout, a contemporary aerial photo of the city, which outlines the route to the *Monument*. In moving through the city towards the sculpture, one retraces the footsteps of the Carabinieri. In this way, Fiesole itself becomes the exhibition space. Once inside the Park of Remembrance, the visitor can look at the *Monument* from all angles. Guasti's work depicts a flame, the symbol of the Carabinieri, bursting out from a large pincer; looking at it from below, one notices the tense knots of the struggling flame, and upon climbing the terrace for a lateral view, one can see the flame tearing open the pincer, "leaping towards the infinite."

Using these two locations, the Sala Costantini and the Park of Remembrance, the exhibition visually narrates the story of Guasti, Michelucci, and the sacrifice of the Carabinieri. On May 11, with the opening of the second part, a third site will be added: the city's Archaeological Museum. Here, Jonathan K. Nelson and Mirella Branca will consider the relationship between Guasti and ancient, especially Etruscan, works along with Guasti's relationship to his contemporaries like Marino Marini and Arnaldo Pomodoro, amongst others. Also accompanying the show is an illustrated catalogue, which makes a significant contribution to art historical literature on Guasti and Michelucci.

*Marcello Guasti, Giovanni Michelucci e il Monumento ai Tre Carabinieri* is an exhibition that addresses artistic, architectural, and civic values. It proposes a rich framework within which sacrifice, loss,

land, and memory are mapped onto the city of Fiesole, its history, and its artistic production.

## MORE NEWS IN ITALIAN ART

CFA: *Raubkunst at the Ringling: A Catalogue in Absentia*  
By Jean Marie Carey, IASBlog Editor

A researcher and writer is being sought to investigate the provenance of a quartet of quirkily shaped, sized, and framed 18th Century oil paintings associated with the work of Venetian artist Giovanni Battista Piazzetta (1682-1754). The genre pastoral scenes are in the collection of the John and Mable Ringling Museum of Art in



Sarasota, Florida, having been purchased by the museum in 1949. The destination for this research is the collaborative book project *Raubkunst at the Ringling: A Catalogue in Absentia*, commissioned by Hirmer Verlag and scheduled for publication in 2020. Contributing authors include Volker Probst, director of the Ernst-Barlach-Stiftung and Sarah Borree of the Bauhaus Universität in Weimar.

The works were sold to the Ringling by the German-Jewish art, antique, and textiles dealer Adolph Loewi, who operated galleries in the Veneto as well as New York City and Los Angeles. In 1939 Loewi fled Italy with his family, losing some of his files in the process. Whether the documentation for the Piazzetta-adjacent works was among those documents is not clear; in any case, no record of their provenance exists prior to the Ringling purchase.

Because the Modern Art that had been declared *entartete* – degenerate – by the Third Reich was seized by the Germans from German government-sponsored museums it is – technically – not considered *Raubkunst*, stolen art, though certainly the Nazis profited from its sale. Works that were stolen from private owners and collectors, or procured through forced sales, are *true* stolen objects, and subject to return to the families of their original owners.

Even in seemingly clear-cut cases, this process can be challenging. In many instances, entire families were murdered in their homes or in concentration camps, and no heirs exist to lay claim upon what should have been prized heirlooms. The few remaining survivors of



Nazi art theft or their descendants must file official claims with the German government or bring private litigation against museums and auction houses. Claims to works must be substantiated by proof of ownership – a paradox that ends

many legal proceedings before they begin since receipts, ledgers, diaries, and documentary stamps were often destroyed, dispersed, or concealed by those who had stolen the artworks in the first place.

Recent books such as Simon Goodman's [\*The Orpheus Clock: The Search for My Family's Art Treasures Stolen by the Nazis\*](#) (2016) and [\*The Lady in Gold: The Extraordinary Tale of Gustav Klimt's Masterpiece, Portrait of Adele Bloch-Bauer\*](#) (2015) by Anne-Marie O'Connor detail the eventual triumph of the resourceful Goodman and Altmann families pitted against adversaries in museums and galleries over the course of lengthy and expensive court battles. Some cases turn less flamboyantly but more emotionally. The Austrian art dealer Lea Bondi-Jaray lost her beloved [\*Portrait of Wally\*](#), a 1912 painting by her friend Egon Schiele, in the Anschluss in 1939. She went to her grave fighting to have the painting returned from private gallerist Rudolph Leopold who had acquired the painting in collusion with the Austrian government in 1954. Bondi-Jaray's family continued the battle, eventually taking on no lesser adversaries than Ronald Lauder, the Museum of Modern Art, and Austria's Leopold Museum. The case turned when the family produced pre-war photographs of *Portrait of Wally* in Bondi-Jaray's Vienna apartment, convincing the United States Customs Service to seize the painting and United States District Court for the Southern District of New York Judge Loretta A. Preska to allow the case to proceed to trial. The Leopold Museum settled with the family in 2010.



Because of their appealingly peculiar nature and the seeming completeness of the grouping of four, it seems likely that the Piazzetta workshop paintings came from a private collection. But whose? The task of the writer-researcher who takes on this investigation will be to unravel this mystery. The outcome may be as simple as a lost receipt establishing a chain of custody that puts the Ringling in the clear, or as profound as reuniting the quartet with a family who thought them lost decades ago.



I began this project in 2016 when I discovered two woodblock prints by the *Blaue Reiter* artist Franz Marc (1880-1916) in the Ringling collection, identified them as *Raubkunst*, and eventually traced them back to their original owners in Stuttgart and Mannheim. My findings were accepted as a "closed case" this past

February by the [Commission for Looted Art in Europe](#). So the investigation has since expanded in scope, to say the least. I would welcome collaboration with, as well as questions and advice from, members of the Italian Art Society. Please contact me at [jeanmarie.carey@gmail.com](mailto:jeanmarie.carey@gmail.com).

## SPRING/SUMMER 2019 EXHIBITIONS

### *Rosalia eris in peste patrona*

[Museo Reale di Palermo, Palermo](#)

September 4, 2018 – May 5, 2019



This exhibition retraces one of the most critical moments in the history of Palermo: the fifty-year span in which the city was devastated by two terrible plagues, in 1575-76 and again in 1624. It includes thirty-eight works, as well as preparatory drawings and printed and archival material dedicated to intercessory saints and patrons of Palermo, primarily Saint Rosalia, but also the Holy Virgins of Palermo, the Saints Rocco, Sebastiano, and Carlo Borromeo. Anthony Van Dyck, who lived in Palermo from 1624-1625, painted a number of images of Rosalia, several of which are included in the show. In addition to Van Dyck, other artists represented in the exhibition include Pietro Novelli, Vincenzo La Barbera, and Mattia Preti.

### *I Macchiaioli: Arte Italiana verso la modernità*

[Galleria Civica d'Arte Moderna, Torino](#)

October 26, 2018 – May 5, 2019

The Macchiaioli painters were active in northern Italy the second half of the nineteenth century and were known for doing much of their painting outside to capture natural light and color. This current exhibition aims to address the development of Macchiaioli painting in Tuscany, Piedmont and Liguria. Paintings by artists such as Silvestro Lega, Giovanni Fattori, Cristiano Banti and Odoardo Borrani will be on view, as well as other works from the Piedmontese artists of the Scuola di Rivara (Carlo Pittara, Ernesto Bertea, Federico Pastoris, Alfredo D'Andrade) and the Ligurians of the Scuola dei Grigi (Serafino De Avendaño, Ernesto Rayper).



### *Tutto Ponti, Gio Ponti Archi-Designer*

[Musée des Arts Décoratifs, Paris](#)

October 19, 2018 – May 5, 2019

Considered one of the most influential architects and designers of the twentieth century, Gio Ponti (1891-1979) will be honored at the Musée des Arts Décoratifs in his first retrospective



in France. Over the course of a sixty-year career, Ponti was responsible for the design of over a hundred buildings, as well as designs for lighting, furniture, and windows, and was a principal figure in the renewal of Italian design after the first World War. The exhibition will showcase over 400 of his creations, many of which have never before left their original sites.

**Leonardo da Vinci: A Life in Drawing**

[Multiple venues in the UK](#)

February 1 – May 6, 2019

To mark the 500<sup>th</sup> anniversary of Leonardo da Vinci's death, the Royal Collection—which holds more than 550 sheets of Leonardo's drawings—will be collaborating with twelve museums and galleries to stage simultaneous exhibitions of his drawings across the United Kingdom from February 1-May 6, 2019. The twelve participating institutions include the Ulster Museum, Belfast, Birmingham Museum, Bristol Museum, National Museum Cardiff, Derby Museum, Kelvingrove Art Gallery and Museum, Leeds Art Gallery, Walker Art Gallery in Liverpool, Manchester Art Gallery, Millennium Gallery in Sheffield, Southampton City Art Gallery, and the Sunderland Museum. All the works will then be brought together at The Queen's Gallery in London from May 24 to October 13, followed by the largest group of Leonardo's works ever shown in Scotland at The Queen's Gallery in Edinburgh from November 22 to March 15, 2020.



**Botticelli: Heroines + Heroes**

[Isabella Stewart Gardner Museum, Boston](#)

February 14 – May 19, 2019

In 1894, Isabella Stewart Gardner bought *The Story of Lucretia*, the first Sandro Botticelli (1445-1510) painting to



come to an American collection. *Heroines + Heroes*

reunites the *Lucretia* work with Botticelli's *The Story of Virginia Romana* from the Accademia Carrara in Bergamo. The two paintings were originally conceived for the Vespucci family palace in Florence. This exhibition marks the first time that *Virginia* has left the Accademia Carrara. The paintings will be on view along with several other works from institutions in the United States and abroad, including the Metropolitan Museum of Art and the National Gallery in London.

***Invention and Design: Early Italian Drawings at the Morgan***

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

February 15 – May 19, 2019

*Invention and Design* traces the development of Renaissance drawing practice from its beginnings in the fourteenth century through the following two centuries. The exhibition features works by Mantegna, Filippo Lippi, Filippino Lippi, Botticelli, Leonardo da Vinci, Raphael, Fra Bartolomeo, and Andrea del Sarto. The exhibition also explores the emergence of autonomous drawings made for collectors and connoisseurs, as well as the development of different and overlapping regional traditions in Tuscany, Umbria, Lombardy and Emilia, and Venice.



***Life, Love and Marriage Chests in Renaissance Italy***

[The University of Georgia-Georgia Museum of Art, Athens, GA](#)

March 9 – May 26, 2019

*Life, Love and Marriage Chests in Renaissance Italy* is an exhibition of about 45 works related to the themes of love, ritual and social customs in Renaissance Italy. Marriage chests, or *cassoni* will be on view, as well as tempera paintings on wood panels that were once decorative components of cassoni, majolica, textiles, parade shields, jewelry caskets and objects of private devotion. All the works on view will be loans from the Museo Stibbert of Florence, Italy, known for its decorative arts and extensive collection of armor.



***Metaphysical Masterpieces 1916-1920: Morandi, Sironi, and Carrà***

[Center for Italian Modern Art, New York, NY](#)

October 19, 2018 - June 1, 2019

This exhibition highlights three artists connected to metaphysical painting during and just after the First World War: Giorgio Morandi (1890-1964), Mario Sironi (1885-1961), and Carlo Carrà (1881-1966).



***Boldini e la moda***  
[Palazzo dei Diamanti, Ferrara](#)  
 February 16 – June 2, 2019



Born in Ferrara, Giovanni Boldini was a genre and portrait painter who spent most of his career working in Paris. He painted pictures of artists, writers, musicians and celebrities, among them Robert de Montesquiou, Cléo de Mérode, John Singer Sargent, and Lina Cavalieri. In many of his paintings, fashion plays a central role. This exhibition aims to investigate the relationship between Boldini's portraits and the Paris haute couture, especially great couturiers such as Worth, Doucet, Poiret and the Callot sisters. Organized thematically, it will include examples of his portraiture alongside vintage fashion and accessories.

***Antonello da Messina: Dentro la pittura***  
[Palazzo Reale, Milan](#)  
 February 21 – June 2, 2019

Antonello da Messina, considered one of the greatest portraitists of the fifteenth century, will be the subject of an exhibition at the Palazzo Reale in Milan. Paintings spanning his entire career will be on display, allowing visitors to reflect on the artist's formation in his native Sicily, then his development in Naples and Rome, and finally his work in Venice and Milan. Additionally, the notebooks of Giovan Battista Cavalcaselle (1819-1897), art historian and critic who worked on a catalogue of Antonello da Messina's paintings, will be exhibited alongside Antonello's paintings.



***Moroni: The Riches of Renaissance Portraiture***  
[The Frick Collection, New York](#)  
 February 21 – June 2, 2019

This exhibition, which brings together about twenty works by Giovanni Battista Moroni (c. 1520-c.1579), will be the first major show in the United States to focus on the portraiture of Moroni. A selection of complementary objects will also be on view with the portraits, including jewelry, textiles, armor, and other luxury items that evoke the material world of the artist and demonstrate his meticulous attention to detail. The National Gallery in London, the Kunsthistorisches in Vienna, the Städel Museum in Frankfurt, and the Fondazione Museo di Palazzo Moroni and the Fondazione Accademia Carrara, both in Bergamo, are among the international lenders to the exhibition.



***The Renaissance Nude***  
[Royal Academy of Arts, London](#)  
 March 3 – June 2, 2019



Organized by the Royal Academy of Arts and the J. Paul Getty Museum, this exhibition aims to investigate the Renaissance nude and demonstrate how both male and female bodies were the subject of works that inspired interest, desire, or admiration. It traces the development of the nude in early modern Europe through works by artists such as Titian, Raphael, Michelangelo, Leonardo, Dürer and Cranach. By exploring the role of bodies in both secular and sacred art, the exhibition demonstrates the versatility—and controversy—offered by depictions of the nude in diverse contexts.

***Mantegna and Bellini: Masters of the Renaissance***  
[Gemäldegalerie, Berlin](#)  
 March 1 – June 30, 2019

Following the exhibition BELLINI/MANTEGNA at the Fondazione Querini Stampalia in Venice and *Mantegna and Bellini* at the National Gallery in London, the Gemäldegalerie is organizing an exhibition that highlights the personal and professional connection between Giovanni Bellini and Andrea Mantegna by displaying works from both artists side by side. Around a hundred works will be on display and all of the creative phases of the lives of both painters will be represented. In addition to being artistic contemporaries and collaborators, the two share a family connection: Mantegna was heavily influenced by Giovanni's father Jacopo, and married Giovanni's half-sister in 1453.



***Drawing in Tintoretto's Venice***  
[National Gallery of Art, Washington DC](#)  
 March 24 – June 9, 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 500<sup>th</sup> anniversary of Tintoretto's birth, the show originated at The Morgan Library & Museum, New York in 2018.

***Tintoretto: Art of Renaissance Venice***  
[National Gallery of Art, Washington DC](#)  
 March 24 – July 7, 2019

This international exhibition focuses on the work of Jacopo Tintoretto, one of the most celebrated European painters of the sixteenth century. The show will be an expanded version of the exhibition that opened at the Palazzo Ducale in Venice earlier this year to celebrate the 500<sup>th</sup> anniversary of the painter's birth. The National Gallery is the only other venue to host the exhibition, thus marking the first major Tintoretto retrospective in North America. More than 60 paintings and drawings will be on view, many of which are international loans traveling to the United States for the first time.



***Verrocchio, Master of Leonardo***  
[Palazzo Strozzi, Florence](#)  
 March 9 – July 9, 2019

This exhibition gathers together over 120 works (including paintings, sculptures, and drawings) by Andrea del Verrocchio and other artists of the second half of the fifteenth century related to his workshop, such as Domenico del Ghirlandaio, Sandro Botticelli, Pietro Perugino and Leonardo da Vinci. Curated by Francesco Caglioti and Andrea De Marchi, it is one of the leading events of the 2019 Leonardo celebrations and is the first

retrospective ever dedicated to Verrocchio. The exhibition is promoted and organized by Fondazione Palazzo Strozzi and the Bargello Museums with the National Gallery of Art in Washington DC (which will be the second location of the exhibition from September 29, 2019 to February 2, 2020).



***Leonardo: La Scienza prima della scienza***  
[Scuderie del Quirinale, Rome](#)  
 March 13 – June 30, 2019



The Scuderie del Quirinale, along with the Museo Nazionale della Scienza e della Tecnologia di Milano and the Veneranda Biblioteca Ambrosiana, are staging an exhibition focusing on Leonardo da Vinci's contributions to the history of thought, engineering, and scientific discovery. This exhibition

situates Leonardo's drawings and inventions at the intersection of scientific and humanistic culture in the Renaissance. This exhibition aims to depart from the idea that Leonardo was a singular genius operating in isolation by also addressing some of the contributions of his contemporaries, as well as more thoroughly describing the milieu in which he worked.

***Canova e l'Antico***  
[Museo Archeologico Nazionale di Napoli, Naples](#)  
 March 28 – June 30, 2019

The Museo Archeologico will host a spring exhibition dedicated to the sculptor Antonio Canova. Over 110 objects will be on display, including a group of Canova's works



from the Hermitage Museum in Saint Petersburg. The exhibition will include chalk drawings, plaster casts, reliefs and twelve large marble sculptures, displayed alongside some of the works from antiquity that inspired Canova's work. The event stems from an important agreement signed between Mikhail Piotrovsky, director of the Hermitage in St. Petersburg, and Paolo Giulierini, the director of the National Archaeological Museum of Naples, and is part of the initiatives organized within the framework of the Year of Russian Culture in Italy, which includes exhibitions, loans and various projects between Russia and Italy.

**Caravaggio Napoli**[Museo e Real Bosco di Capodimonte, Naples](#)

April 12 – July 14, 2019



Caravaggio lived in Naples for a total of 18 months between the years 1606 and 1610. During his time in the city, he executed several extraordinary and well-documented masterpieces, including the *Seven Works of Mercy* painted for the Pio Monte della Misericordia and the *Flagellation* at the Capodimonte Museum. This exhibition aims to illuminate Caravaggio's Neapolitan period by bringing together works that were commissioned while he was in the city, including the *Martyrdom of Saint Ursula* (on loan from the Palazzo Zevallos Stigliano in Naples), a *Saint John the Baptist* from the Galleria Borghese in Rome, and *Salome Receives the Head of Saint John the Baptist* from the National Gallery in London. Also included in the exhibition are works from artists who were exposed to Caravaggio, including Massimo Stanzione, Hendrick de Somer, and Battistello Caracciolo.

**Leonardo: Disegnare il futuro**[Musei Reali, Turin](#)

April 16 – July 14, 2019

A major exhibition commemorating the 500<sup>th</sup> anniversary of Leonardo da Vinci's death, *Disegnare il futuro* highlights over fifty works, among which include the *Codex on the Flight of Birds* and the extraordinary *Self-Portrait*. Both preserved at the Royal Library, these masterpieces illustrate Leonardo's development from his youth to his later period.



There will also be a number of drawings on display, including the nudes for the *Battle of Anghiari*, the horses for the Sforza and Trivulzio monuments, and the study known as the *Face of a Young Girl*, on which the angel in *The Virgin of the Rocks*.

**Fra Angelico and the Rise of the Florentine Renaissance**[Museo del Prado, Madrid](#)

May 28 – September 15, 2019



This exhibition investigates the beginnings of Florentine Renaissance art in the 1420s and 1430s by focusing on several key works by Fra Angelico. Around forty works will be on display by Fra Angelico and his

contemporaries, including a terracotta *Virgin and Child* by Donatello. The exhibition, timed to coincide with the Prado's bicentenary year, will be centered around the *Annunciation* (which will be newly cleaned and restored in time for the opening) as well as two other recently acquired paintings by Fra Angelico: the *Alba Madonna* and the *Funeral of Saint Anthony Abbot*.

**Marcello Guasti, Giovanni Michelucci e il Monumento ai Tre Carabinieri**[Sala Costantini, Fiesole](#)

February 17 – September 30, 2019

Marcello Guasti's bronze *Monument to the Three Carabinieri*, commemorating the sacrifice of Italian military heroes Alberto La Rocca, Vittorio Marandola, and Fulvio Sbarretti, who lost their lives on August 12, 1944 in order to protect ten civilians taken hostage by the German troops in Fiesole, is the focus of this exhibition. Marking the 75<sup>th</sup> anniversary of Fiesole's liberation from the German occupation during World War II, the exhibition is curated by IAS member Jonathan K. Nelson and Mirella Branca. [See exhibition review above]



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**

**A painting at [Ranger's House](#) in Greenwich, London has been authenticated as a work by [Botticelli's workshop](#).**

The work is a copy of Botticelli's 1487 *Madonna of the Pomegranate* (Uffizi, Florence). Until recently it was considered a much later imitation of Botticelli's painting, but the removal of a thick layer of varnish and a series of technical enquiries led conservators to attribute the work to Botticelli's own workshop.

**The [north façade of the Duomo](#) in Florence has been restored.** The company Leonardo srl began the work in April 2018, pre-strengthening, cleaning, removing and reapplying stucco.

**A new book on Leonardo by Ben Lewis, *The Last Leonardo*, questions the attribution of the [Salvator Mundi](#), the most expensive painting ever sold.** The work was attributed to Leonardo with no reservations in the 2011-2012 exhibition at London's National Gallery, which has defended its approach to the painting in response to Lewis' criticism.

**An X-Ray of one of Artemisia Gentileschi's paintings** reveals an unexpected underdrawing. The Uffizi's [St Catherine of Alexandria](#) hides an underdrawing that is almost identical to another work by Gentileschi recently acquired by the National Gallery in London.

**Gaetano Pesce's [installation](#) for Milan Design Week sparks controversy.** The sculpture, exhibited in Piazza del Duomo and entitled *Maestà sofferente*, was described by Pesce as an anti-patriarchy work, but feminist groups criticised it, suggesting it represents women as inert victims.

**Excavations in the [garden of Palazzo Corsini](#) in Rome brought to light a whole furnace dating between the first to the third century C.E.** Archaeologists described it as a precious piece of evidence of Roman craftsmanship.

**Villa Arianna at Stabia has been reopened after [renovation](#) works.** It features frescoes representing Arianna abandoned on the island of Naxos, Ganimede and Perseus and Andromeda.

**Nero's [Domus Transitoria](#) between the Palatine and the Esquiline hills in Rome can now be visited.** The residence, built before the more famous Domus Aurea, is richly decorated, and was originally discovered in the eighteenth century by the Farnese.

**The Louvre will enforce timed tickets for its [Leonardo da Vinci exhibition](#),** which opens this Fall. The museum expects the forthcoming Leonardo show to have record visitor figures, and believes that mandatory timed tickets will help control the crowds.

**Opposition grows against Steven Bannon's right-wing academy in a [Carthusian monastery](#) south of Rome.** In February, the former chief strategist for Donald Trump secured a lease from the Italian Ministry of Culture for the Certosa di Trisulti, a monastery built in the early thirteenth century. But a recent petition called on the Ministry of Culture to regain control of the building.

## MEMBER PUBLICATIONS 2019

**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.



Ryan E. Gregg. *City Views in the Habsburg and Medici Courts: Depictions of Rhetoric and Rule in the Sixteenth Century*. Leiden: [Brill](#), 2018.

---

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

Tracy Ehrlich. "Drawing as a Performative Act: Carlo Marchionni at the Villa Albani, Rome" in *The Grand Theatre of the World: Music, Spectacle, and the Performance of Identity in Early Modern Rome*, edited by Valeria De Lucca and Christine Jeanneret. [Routledge](#), 2018.

---

## 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 been added as well. 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](mailto: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 spring/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 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.

---

## **Italian Art Society Officers & Executive Committee Members**

President: Mark Rosen, University of Texas at Dallas  
([president@italianartsociety.org](mailto:president@italianartsociety.org))

Executive Vice President: Sarah Wilkins, Pratt Institute  
([vicepresident@italianartsociety.org](mailto:vicepresident@italianartsociety.org))

Vice President for Program Coordination: Cristelle  
Baskins, Tufts University  
([programs@italianartsociety.org](mailto:programs@italianartsociety.org))

Secretary: Angi Bourgeois, Mississippi State University  
([secretary@italianartsociety.org](mailto:secretary@italianartsociety.org))

Treasurer: Janna Israel, Independent Scholar  
([treasurer@italianartsociety.org](mailto:treasurer@italianartsociety.org))

Chair, Awards Committee: Christian Kleinbub,  
Ohio State University  
([awards@italianartsociety.org](mailto:awards@italianartsociety.org))

Chair, Emerging Scholars Committee: Tenley Bick,  
Florida State University ([esc@italianartsociety.org](mailto:esc@italianartsociety.org))

Co-Chairs, Membership, Outreach and Development  
Committee: Nicola Camerlenghi, Dartmouth University,  
and Katherine T. Brown, Walsh University  
([outreach@italianartsociety.org](mailto:outreach@italianartsociety.org))

Chair, Nominating Committee: Sharon Hecker,  
Independent Scholar  
([nominations@italianartsociety.org](mailto:nominations@italianartsociety.org))

Publications Coordinator and Newsletter Editor: Alison  
C. Fleming, Winston-Salem State University  
([newsletter@italianartsociety.org](mailto:newsletter@italianartsociety.org))

Events Coordinator: Tiffany Hunt, Temple University  
([events@italianartsociety.org](mailto:events@italianartsociety.org))

Membership Coordinator: TBA  
([membership@italianartsociety.org](mailto:membership@italianartsociety.org))

Social Media Coordinator: Charlotte Arvidson,  
Independent Scholar, Sweden  
([social@italianartsociety.org](mailto:social@italianartsociety.org))

Webmaster and IASblog Editor: Jean Marie Carey,  
Universitet i Stavanger Arkeologisk Museum  
([webmaster@italianartsociety.org](mailto:webmaster@italianartsociety.org);  
[IASblog@italianartsociety.org](mailto:IASblog@italianartsociety.org))