



**ITALIAN ART SOCIETY
NEWSLETTER
XXXI, 2, Spring 2020**

**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 6, 2020

Dear Members of the Italian Art Society,

Greetings to all of you at this difficult, challenging moment. When our last newsletter came out in early March, the world was a different place; we had just finished a successful session and meeting at the CAA in Chicago and were looking forward to a spring filled with the RSA, AAIS, Kalamazoo, and a Kress Lecture in Cortona, as well as festivities and receptions related to those meetings. As everyone is aware, those activities were canceled or postponed while universities, museums, and research institutions have all shuttered for the time being with as-yet-uncertain dates of reopening.

Italy was the first European country to be hit hard by the Covid-19 outbreak, and images of the country's suffering and resilience—as well as jaw-dropping photos of the Spanish Steps and Piazza San Marco devoid of people—have traveled around the world. (The [IAS home page](#) has a list of organizations in Italy to help support relief efforts there.) Among the many Italian casualties of the coronavirus was [Germano Celant](#), 79, the great critic and curator who among many other accomplishments coined the term Arte Povera.

During the spring, the core work of many of our members—research, teaching, curation—has naturally been thrown into difficulty, with restrictions on travel, visits, exhibitions, and access. The recovery period will take time. I want to thank all of our members for their support and continuing to offer up time and energy to our organization and its initiatives, and wish you all well as you try to continue your work under these circumstances.

One good piece of news to share with our membership is the recent election results. Max Grossman has been elected chair of the Awards Committee, while Raffaele Bedarida, Jasmine Cloud, Johanna Heinrichs, and Dana Katz will serve as officers on that committee. Also elected with new committee

assignments are Ashley Offill to the Emerging Scholars Committee; Loren Whittaker to the Nominating Committee; Andrew Casper and Theresa Flanigan to the Program Committee; and Elizabeth Kassler-Taub and Bridget Sandhoff to the MOD committee. Livia Lupi has been elected as Publications Coordinator and Newsletter Editor, assisted by Bradley Cavallo (who will also perform as Interim Secretary for 2021). Elizabeth Ranieri is our new Social Media Coordinator, while Janna Israel returns as Treasurer. Thanks to everyone who took the time to vote on our slate.

Equally important, I'd like to express gratitude to all of our outgoing officers. We really benefitted from your help and expertise. Those who have cycled off assignments are Christian Kleinbub (chair), Jessica Maier, Marin Sullivan, and Kelli Wood from Awards; Ioanna Cristoforaki and Summer Trentin from the MOD squad; Silvia Bottinelli and Rebekah Perry from Programs; Alison Fleming as Publications Coordinator and Newsletter Editor; Charlotte Arvidson as Social Media Coordinator; and Angi Bourgeois as Secretary. Some of these officers remained in their positions a little longer than expected owing to the delayed elections; your efforts are greatly appreciated. Two current officers I'd like to single out are Tiffany Hunt (Events) and Katie Brown (MOD), who had organized terrific receptions for the RSA and Kress Lecture, respectively. Both were canceled, through no fault of theirs.

As mentioned in the previous newsletter, we are working on a website redesign as well as opening up new membership levels for foundations, departments, colleges, and museums. Anyone wishing to help out with the campaign, or with other ideas for IAS development, should write to MOD chairs Nicola Camerlenghi and Katie Brown at outreach@italianartsociety.org.

Finally, we look forward to sponsoring sessions and events for the fall and 2021. We have submitted our session for next year's CAA and are resubmitting our panels to next year's Dublin RSA (for those who can make it). We'll continue to send out calls for proposals as we get a clear sense of dates and procedures, many of which are still in the process of formation.

Again, this is a time of uncertainty for everyone and personal difficulty for many of us. If you have stories or news about Italian museums, libraries, or institutions that you think our members should know about, please drop a line to myself (president@italianartsociety.org) or to our Publications Director Livia Lupi (newsletter@italianartsociety.org). We wish our many members around the world a healthy summer, knowing that it will also be anything but routine. *Coraggio*.

A presto,

Mark

SPECIAL FEATURES

EXHIBITION REVIEW

Marino Marini: Arcadian Nudes
[Center for Italian Modern Art \(CIMA\)](#)
 October 17, 2019 – June 13, 2020

By Antje K. Gamble, Murray State University

After a postponement of a year, the much-anticipated exhibition *Marino Marini: Arcadian Nudes*, curated by Dr. Flavio Fergonzi, opened at the Center for Italian Modern Art (CIMA) this past October for their 2019/2020 season. Though it is now closed due to the COVID-19 pandemic, CIMA is continuing to bring the exhibition to the public on their [blog](#). This exhibition on Marino Marini (1901-1980) is CIMA's second major show of modernist sculpture, following the Medardo Rosso (1858-1928) exhibition for their second season in 2014/2015. Like the Rosso show, *Marino Marini: Arcadian Nudes* is special in its large scale devoted to the sculptural medium, which is often logistically difficult to carry out. This particular installation of Marini's sculpture at CIMA also allows for an opportunity to see works from both US and European collections – especially the large number of works loaned by the Fondazione Marino Marini in Pistoia, Italy.

Since CIMA prides itself on the idea of “slow art,” the viewers have time to contemplate individual objects, in true modernist fashion. This lends itself well to consideration of Marini's practice. By highlighting the nudes here, the CIMA exhibition offers some insights into Marini's subject and material choices. The small copy of the iconic *Venus of Willendorf* that Marini owned speaks to the sculptor's interest in seemingly eternal icons as well as to the material qualities of sculpture, as both icon and material object. Based on ancient subject references to Renaissance ideal body proportions, the term “arcadian” used by Fergonzi in the exhibition title points to Marini's connection to modernist primitivisms, deployed by many of his close contemporaries, from Henry Moore (1889-1986) to Jean Arp (1886-1966).



Marini's works, considering his choices of subject matter and his varied modes of making in different media. I always find something new. What the installation at CIMA, really

Marino Marini, *Piccolo nudo (Small Nude)*, 1943. Bronze, 53.4 x 23.6 x 30.9 cm. Fondazione Marino Marini, Pistoia

quite unexpectedly, allowed me to do was to see the different choices Marini made in sculpting similar figures in different materials. Works in bronze, terracotta, and wood all presented a broad range of material manipulations. As I have noted elsewhere, Marini's work with bronze was unique, part modeling and part carving, but this show made clear that there are similar experimentations across other media. Many of these works in bronze show post-casting incisions and marks that create exciting moments of texture and movement that I will describe below. At the same time, scale also seems to have dictated his material explorations. The smaller works in the exhibition reflect a focus on the tactility of the clay, highlighting the mark of the artist's hand, as in *Piccolo Nudo*, (1943). The *Venus of Willendorf* reference expands here from a subject archetype to one in terms of touch, of haptics.



Marino Marini, *Venere (Venus)*, 1941. Terracotta, 113 cm. Private collection

Much like his cast bronzes, the cast terracottas unexpectedly reflect something between modeling and carving. For example, the *Venere* (1941) has a mixture of marks showing the trace of Marini's touch in soft clay alongside carving marks. Looking inside the cavity of the sculpture, it is clearly visible that Marini hand-pressed the clay into the mold. This modernist focus on the physical process of making is also highlighted in the casting seam, left visible on each side of the figure. At the same time, a variety of incisions of various sizes and textures are present across the body and represent everything from the highlights on the figure's chest to non-figurative mark-making across figure's body. These techniques of direct carving, usually found in works by sculptors using stone or wood, here function in a variety of

manners. As art historian Abraham Hammacher argued, Marini's sculptural mark-making seemed to be in dialogue with his extensive practice in two-dimensions – in Hammacher's estimation, breaking down Greenbergian disciplinary boundaries. This is not all, though. What is exciting about Marini's work, highlighted in the CIMA show, is that Marini engaged with so many seemingly divergent aspects of European modernist practices: primitivism, modelling, direct carving, haptics, and opticality. It is these art historical hierarchies of making, media, and subject that Marini was, at least in part, working to unravel.



Marino Marini, *Danzatrice (Dancer)*, 1948 (cast 1949). Bronze, 176.5 x 58.1 x 27.8 cm. James Thrall Soby Bequest, The Museum of Modern Art, New York, NY

Another aspect of Marini's practice highlighted in the CIMA show is his active engagement with various markets for his works. In his *Danzatrice* (1948, cast 1949), a large signature "Marino" and the date "1948" immediately below are visible at the bronze sculpture's midsection. This is unusual within Marini's sculptural practice; more commonly, a small

"M.M." was stamped at the base of the bronze sculptures. However, this work was cast for then MoMA curator and administrator James Thrall Soby (1906-1979). Soby was co-curator, with Alfred H. Barr, Jr., of the 1949 *Twentieth Century Italian Art* exhibition at MoMA and later traveled with Marini and his wife Marina Marini (née Mercedes Pedrazzini, 1913-2008) during their trip to the US in 1950 for Marini's show at Curt Valentin's Buchholz Gallery. The plaster of this composition, illustrated in the catalogue raisonné (321a), does not bear the large signature. Marini and his wife Marina, his manager in all but title, were shrewd in the business of art. Within modernist sculptural practice, especially with bronze and other metal casting, to make variations in size and detail to better serve patrons was common. It would not surprise me if the large and rather ostentatious signature was added at Soby's request (though no documents about it exist) – or Marini could have added it because Soby was an important entrance point to the American market. Marini's signature likely served as a kind of branding, especially for a high-profile and well connected curator and collector. *Marino Marini: Arcadian Nudes* at CIMA allows for a close consideration of the sculptor's modernist play brought into focus against a backdrop of his most popular subject types, the nude.

CURATORIAL INSIGHTS

Titian: Love Desire Death
March 16 – June 14, 2020
[National Gallery, London](#)

An interview with Matthias Wivel, Curator of Sixteenth-Century Italian Painting, by Livia Lupi, IAS Newsletter Editor, University of Warwick



This exhibition brings together for the first time since the 1570s a series of mythological paintings that Titian made for King Philip II. Defined by Titian as *poesie*, or poems, the artworks represent the lives and passions of gods, heroes and humans, prompting us to confront our own understanding of desire, violence and death.

It is a contained yet extremely dense one-room show whose seven large paintings shed new light on three major aspects of artistic production in the late sixteenth century: the relationship between patron and artist (which the exhibition tackles not only through the paintings but also by including Titian's and Philip's newly translated correspondence in the catalogue); the use and interpretation of classical sources and subject matter, and therefore the relation between text and image; and a fascination with dangerous passions and death.

This exhibition accomplished the difficult task of bringing together Titian's *Poesie* for the first time since the 1570s. Can you tell us more about the lending museums and the difficulties you faced in the organisation of the exhibition?

Luckily most of the *poesie* are in the UK. The National Gallery owns the *Death of Actaeon*, and is also the joint owner of *Diana and Callisto* and *Diana and Actaeon* with the Scottish National Gallery in Edinburgh. The *Danaë* is in the Wellington Collection at Apsley House, while the Wallace Collection owns *Perseus and Andromeda*. The Museo Nacional del Prado in Madrid and the Isabella Stewart Gardner Museum in Boston, owners of *Venus and Adonis* and the *Rape of Europa* respectively, helped us complete the series. All partner museums were willing to lend the paintings, and it is surprising to think that this has never been done before. The main difficulty in bringing all the series of seven paintings together was the fact that the Wallace Collection does not normally lend, which is why originally the exhibition was conceived without *Perseus and Andromeda*. Fortunately, they made an extraordinary exception in this case and we were able to borrow the painting to complete the series. All in all, lending museums were

supportive and willing to collaborate with us, working hard to overcome practical challenges.

Six of the seven paintings were reframed especially for the exhibition to reflect the fact that they were born as a series. How were the frames developed?

The six new frames are all based on the moulding pattern of the frame around Titian's *Pietà* in the Accademia in Venice, though sizes are slightly different. This is an original sixteenth-century frame, and is likely to be the *Pietà*'s original frame, though unlikely to have been chosen by Titian himself. It therefore offers a reliable, historically accurate model. In addition, using the same framing pattern enables us to underline that the paintings were born as a series, and that maybe their original frames were all the same, though we cannot assert this with any certainty. Carving six massive frames was an extraordinary undertaking, but we have a fantastic framing department at the National Gallery, headed by Peter Schade, who oversaw with enthusiasm their development and realization. The frames will be made available to the museums that own the paintings, though some of them may choose not to use them.

The *Death of Actaeon* instead has a different frame from the rest. Why is that?

We decided to keep the frame around the *Death of Actaeon* as it is an original sixteenth-century Venetian frame, though some parts of it were later altered. Not everyone likes it. Some believe it is too large and imposing, overpowering the picture, but I don't think so. There is also a further reason we decided not to change this sixteenth-century frame: its different appearance distinguishes it, serving as a reminder that the *Death of Actaeon* was realized much later, and not for Philip, though it was originally planned for him. This is also evident in the painting technique and palette used.

Did anything in particular strike you when you saw the paintings together in the same room?

As soon as they are up on the wall, they feel natural together, they make sense. You really do get the impression they were meant to be together, and it is a moving experience. There are other things that become evident, like the dramatic development of Titian's technique and change of approach to narrative during the course of their execution: they grow increasingly expressive, the subject matter becomes increasingly complex and troubling, and the figure scale of the painting changes between the first, second and third sets. Seeing them all together also prompts questions as to how they were placed in relation to each other. For example, *Diana and Actaeon* and *Diana and Callisto* were most likely meant to be shown next to each other because the landscape in both pictures appears to continue from one into the other, but they may also have faced each other, or been placed at either side of a window. Seeing both

paintings in the same room facilitates reflections of this kind, giving us new insights into Titian's creative process.



Titian, *Perseus and Andromeda*, c. 1554-56. Oil on canvas, 183.3 x 199.3 cm. The Wallace Collection, London

Has research for the exhibition changed our understanding and knowledge of these paintings?

Besides offering the revelatory experience of seeing them together, the exhibition's main contribution to scholarship is of a technical nature. A close technical analysis of pictures has clarified Titian's choice of pigments and mode of working. In particular, it confirmed that these pictures did involve drawing at various stages, and of course this is important in the context of the *disegno* versus *colorito* debate in sixteenth-century Italy and its interpretation in current scholarship. This issue is demonstrated particularly well by *Perseus and Andromeda*, whose composition is one of the most altered. Interestingly, in Van Dyck's Italian sketchbook, there is a copy of the figure of Andromeda, repeated twice but in an earlier pose, now painted over, but visible using imaging technology. This suggests that Van Dyck, although he owned the picture at one point, must have known a preparatory sketch by Titian, which he copied. This is but one among several pieces of evidence indicating that Titian used paper to a larger extent than previously acknowledged. A further contribution relates specifically to the *Danaë*: first, the exhibition and catalogue clarify the rich though confusing chronology of provenance of the different versions of the *Danaë*. The version in the exhibition belongs to the Duke of Wellington at Apsley House, and it was reintroduced fully into the scholarship as Philip's picture only in 2014. Until then, the assumption had been that the beautiful *Danaë* now in the Prado was the picture Titian sent to the king. Careful examination of the technical, stylistic and documentary evidence, pioneered by others, but laid out in unprecedented detail in the exhibition catalogue, consolidates the existing hypothesis that the Prado pictures dates to the 1560s and only came into the Spanish Royal Collection in the seventeenth century.

The show provides a unique platform highlighting the relationship between artist and patron: how do the letters illuminate this?

The letters are an important part of the catalogue in that they are the primary source of the relationship. They remind us that it revolved to a great extent around finances. Money is the subject of many of the letters, and there is a definite change in tone after an incident in Milan in 1559, when Orazio, Titian's son, was nearly murdered by the sculptor Leone Leoni, another artist in Philip's employ. Presumably in part because of Titian's ill-timed and somewhat indecorous – and ultimately futile – attempts to seek justice from Philip, but also because of the king's shifting priorities, their relationship cools after that. In the letter that accompanies the *Rape of Europa* in 1562, Titian describes it as the *soggello*, or culmination, of his work for Philip, also marking it as the completion of their initial agreement. Titian claims he can now comfortably retire, but he is clearly keen to retain Philip's patronage and keeps sending pictures. Despite Philip's more remote attitude, it is interesting to note how Titian kept developing creatively, exploring ever more dramatic subject matters, even in the absence of any commission. An example of this is the first version of the *Flaying of Marsyas*, possibly painted at the same time as the *poesie*. This is too gruesome a subject for Philip, and we are left wondering if it was a specific commission, and if so who the patron might be.



Titian, *Danaë*, c. 1551-53. Oil on canvas, 114.6 x 192.5 cm. Wellington Collection, Apsley House, London

How do these paintings shed light on our understanding of love, desire and death? More specifically, the film at the beginning of the exhibition remarks on issues like sexual violence. There are strong undertones of this in the *Danaë* and the *Rape of Europa*. Can these artworks help us confront interpretations and understanding of episodes of sexual violence?

The video excerpts at the beginning of the exhibition are part of a BBC documentary, "Titian Behind Closed Doors," which aired on BBC 2 on April 4. This was not commissioned by the National Gallery, but some of the interviews within it address this issue and I participate. These paintings help us respond emotionally to the

difficult facts of life. It would be irresponsible to ignore that they are about sex, power and violence, not least at this cultural moment. Yet, the show does not intend to overemphasize this aspect. Titian certainly tried to produce pleasurable images for a king who was known for his love of women, but he also thought about the implications of desire and sex. I believe his work encourages empathy beyond considerations of what rape means at different moments in history or in different cultures, and I hope the pictures speak for themselves in this regard.

Is the mythological background a pretext for the exploration of dangerous passions? What does this tell us about sixteenth-century interpretations of the classical heritage?

Mythology certainly enabled artists to explore restricted subjects, perhaps especially since mythological paintings like the *poesie* were meant for a select audience who would have been familiar with the classical sources. What made the difference, what really drew the viewer in, was the artist's inventive contribution to the interpretation of the subject. Titian's *poesie* are particularly effective because they highlight his empathy: one can see that something unfair, beyond their control, has happened to his characters, and that Titian endeavored to communicate their struggle. At the same time though, he is not trying to moralize, but aiming for a spectacular, engaging picture. His empathy for the victims of violence and injustice is evident throughout his work, going all the way back to his first recorded commission, the 1511 frescoes in Padua.

What do you hope that audiences will take from the exhibition?

I hope our visitors will linger. The exhibition aims to encourage a particularly engaged experience – not just with these pictures, their composition and subject matter, but also with painting itself. Titian's *poesie* underscore what can be achieved through the medium of painting, how it can touch upon basic concerns we all have. With his composition, and his inventive rendition of the human body and its immersion in landscape, Titian makes us aware of nature, giving us a sense of aesthetic pleasure and emotional satisfaction that can also have an unsettling, disturbing dimension. This is an important point, because these pictures are disturbing as much as they are entertaining and enjoyable.

The exhibition will be travelling to Edinburgh, Madrid and Boston. Will the format change? How so?

The format at the Scottish National Gallery in Edinburgh will be very similar, but there will be more contextual material. In London I chose not to include any other pictures, so visitors could focus on the *poesie* themselves. That's why the introductory rooms are empty of artworks. The Isabella Stewart Gardner Museum in Boston will adopt a very similar format, while the Prado show will be very different. Their exhibition will focus on Ovidian representations more generally, and on the importance of Titian's work for

subsequent generations of artists, such as Velázquez and Rubens. It will be a much larger show.

In line with other museums and collections worldwide, London's National Gallery announced that it will close until further notice due to the COVID19 pandemic. Are there any plans to extend the exhibition beyond its original end date, June 14?

The show was scheduled to move to Edinburgh between July and September, then to Madrid between October and January 2021, and to Boston between February and May 2021. At present [18 March 2020], we are still assessing whether this plan can go ahead, but I hope that in the meantime people will watch the videos we realized for the exhibition, which are available on YouTube. For example, we produced a [video](#) introducing the show, one about the new [frames](#), and a further one about Titian's [technique](#).

EXHIBITIONS & MUSEUM COLLECTIONS – ONLINE RESOURCES

Due to the COVID19 pandemic, museums all over the world closed their doors to the public. Thankfully, many of these institutions have made resources available online, both in connection with their collections and exhibitions. One of this year's most remarkable recurrences in the art world is the anniversary of Raphael's death on April 6, 1520, at only thirty-seven years of age.

Raffaello, 1520-1483

[Scuderie del Quirinale, Rome](#)

March 5 – June 2, 2020



This exhibition is supposed to be the largest ever dedicated to Raphael. The Scuderie posted a [video](#) explaining their plans to make the show available online during the COVID19 closure, including insights with the exhibition curators. In addition, Sky Arte made

available [three excerpts from the film *Raffaello – Il principe delle arti*](#), realized in collaboration with Magnitudo Films and the Vatican Museums. The first excerpt is dedicated to the *Stanze* in the Vatican Museum, the second to the *Logge* in the Palazzo Apostolico, normally not accessible to the public, while the third focuses on the *Triumph of Galatea* and the *Loggia of Psyche* at the Villa Farnesina.

The Scuderie and its lenders are working to extend the exhibition, which includes several works borrowed from the Uffizi in Florence. Its director Eike Schmidt pledged to [keep these in Rome](#) as long as needed.

Raphael in Berlin: Masterpieces from the Kupferstichkabinett

[Kupferstichkabinett, Berlin](#)

February 28 – June 1, 2020



The Kupferstichkabinett is exhibiting a small but significant group of rarely shown drawings by Raphael, aiming to convey the artist's creative versatility. His drawings are shown in comparison with works by his teacher Perugino and his most influential students and contemporaries, such as Giulio Romano and Perino del Vaga. This exhibition is meant to complement the Gemäldegalerie's on [Raphael's Madonnas](#), which opened in December 2019 and closed on April 26. In light of the Covid19 crisis, Berlin's Staatliche Museen made the catalogue covering both exhibitions available to [download for free](#).

Raphael and His Circle

[National Gallery of Art, Washington](#)

February 16 – 14 June, 2020



This show focuses on twenty-six artworks illustrating how Raphael defined the standards by which the work of his contemporaries and successors was judged. The exhibition features four drawings by Raphael himself, and nine by his closest collaborators. These are shown in connection with ten engravings and one chiaroscuro woodcut by some of the earliest interpreters of Raphael's graphic work, such as Marcantonio Raimondi. You can enjoy a [virtual tour](#) of this exhibition and listen to two talks: the curator's introduction to the exhibition and a talk by Eric Denker discussing the Gallery's collection of drawings, prints and paintings by Raphael and his workshop.

Raphael 2020

[Norton Simon Museum, Pasadena](#)

January 15 – May 18, 2020



The Norton Simon Museum is exhibiting the only work by Raphael held on the West Coast. A video with a talk by curator Gloria Williams Sander is available [here](#).

Michelangelo: Mind of the Master

[Getty Center, Los Angeles](#)

February 25 – June 7, 2020



This show explores Michelangelo's work as a painter, sculptor and architect by focusing on a select group of his drawings. Although the Getty Center is closed, it is possible to explore the sections of this exhibition [here](#).

MiBACT – Italian Ministry of Culture and Tourism
[La cultura non si ferma](#), [Gran Virtual Tour](#) and [Viaggio in Italia](#)



Ministero
per i beni e le
attività culturali
e per il turismo

The Italian Ministry of Culture and Tourism has mobilized to keep the artistic heritage of the country available online.

The initiative *La cultura non si ferma*, “culture never stops,” saw the realization of [several YouTube videos](#) exploring the collections of museums around Italy, including Mantua’s Palazzo Ducale, the Uffizi, and the Castel Sant’Elmo contemporary art museum in Naples. Moreover, Minister of Culture Dario Franceschini has outlined the [government’s plans](#) to support those employed in the heritage sector.

In addition to *La cultura non si ferma*, the MiBACT has also launched *Gran Virtual Tour – Il viaggio nel patrimonio culturale italiano*, an initiative gathering a series of videos granting virtual access not only to museum collections, but also to archaeological sites, theaters and archives.

Viaggio in Italia is a further initiative for which MiBACT teamed up with the Touring Club Italiano. Every weekend, a selection of rare maps of different parts of Italy will be shared on social media, aiming to highlight changing cartographical techniques and representational strategies as much as the beauty of the places on the maps.

Virtual Tours

[Gallerie degli Uffizi, Florence](#)



The Gallerie degli Uffizi have made virtual tours available of the *Sala delle Dinastie* and the *Sala del Cinquecento veneziano*.

[Vatican Museums, Vatican City](#)



The Vatican Museums offer [videos and virtual tours](#) of their large collection, as well as an [online catalogue](#) of their mobile works of art (i.e. everything that is not the spaces, buildings and their decoration).

ONLINE TEACHING RESOURCES

Societies and news websites offer resources for and advice on online teaching:



[ICMA – International Center of Medieval Art](#)

RSA [RSA – Renaissance Society of America](#)



National Gallery of Art

National Gallery of Art,
Washington D.C. –
[Italian Renaissance Learning Resources](#)

THE CHRONICLE OF HIGHER EDUCATION Flower Darby offers [advice on online teaching](#) in the *Chronicle of Higher Education*. The *Chronicle* also made available a series of [virtual forums](#) for educators at university level, while an article discusses [publishing during the coronavirus pandemic](#).

NEWS AND NOTES

Congratulations to IAS member Morten Steen Hansen, who has been awarded membership to the Institute for Advanced Study at Princeton University for the academic year 2020-2021. He will be working on a project entitled *The Sack of Rome in 1527 and the Crisis of the Image, Andrea del Sarto to Parmigianino*.



Germano Celant, curator who coined the term Arte Povera, died on April 29 of Covid-related causes. [Celant](#), who was 79 years old, helped define the Arte Povera movement in the 1960s, and

was an internationally renowned curator. Here are [five key exhibitions](#) he curated.

Streaming SKY Arte: SKY Arte has made available for free a select number of [programs](#) dedicated to the cultural and artistic patrimony of Italy.

The city of Rome celebrated its birthday on April 21. The Italian Ministry of Culture and Tourism celebrated the event with a [video](#) about light effects in the Pantheon



The Uffizi acquired a rare print with a detailed view of Florence. Bought from an antiquarian in

California, the [print](#) was executed in 1557 in Hieronymous Cock’s printing house in Antwerp. This is one of only two prints based on the original plate.

Florence’s most famous gallery is also getting ready to reopen after the end of lockdown. [New restrictions](#) will be implemented in terms of numbers of people who can access the museum at any given time, and visitors may have to wear face masks.

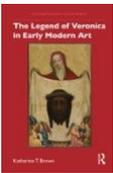


The Vatican Museums are set to reopen as soon as possible. [Entry](#) will be by reservation only and visitors will have to wear a face mask. They will also have their temperature measured with thermoscanners, which are being installed.

#diario comune A new online platform to “begin again together.” *Diario comune* is an online journal and blog launched in April, during Italy’s strict lockdown, gathering monthly contributions from twelve artists of different nationalities aiming to reflect on art and society.

MEMBER PUBLICATIONS 2019 & 2020

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.



Katherine T. Brown. *The Legend of Veronica in Early Modern Art*. New York, NY: [Routledge](#), 2020.



Rossella Catanese, Francesca Scotto Lavina, and Valentina Valente, ed. *From Sensation to Synaesthesia in Film and New Media*. Newcastle upon Tyne: [Cambridge Scholars Publishing](#), 2019.



Margaret Dalivalle, Martin Kemp, and Robert B. Simon. *Leonardo's Salvator Mundi and the Collecting of Leonardo in the Stuart Courts*. Oxford; New York, NY: [Oxford University Press](#), 2020.



Dominic Ferrante, Jr. with Robert B. Simon. *1380–1830: Important European Paintings*. New York, NY: [Robert Simon Fine Art](#), 2019.



Adelina Modesti. *Women's Patronage and Gendered Cultural Networks in Early Modern Europe*. Vittoria della Rovere, Grand Duchess of Tuscany. Abington; New York, NY: [Routledge](#), 2020.



Constance Moffatt and Sara Tagliagamba, ed. *Leonardo da Vinci – Nature and Architecture*. Leonardo Studies, Volume 2. Leiden: [Brill](#), 2019.

Constance J. Moffatt also co-wrote the Introduction to this volume, 1–5.



Steven Ostrow, Chiara Franceschini, and Patrizia Tosini, ed. *Chapels of the Cinquecento and Seicento in the Churches of Rome: Form, Function, Meaning*. Milan: [Officina Libraria](#), 2020.

Ostrow also contributed two essays to this volume:

(with Chiara Franceschini, and Patrizia Tosini) “Chapels: An Introduction,” 8–14.

“‘A Gem Set in Most Resplendent Gold’: Girolamo Rusticucci’s Confession Chapel in Santa Susanna,” 88–111.

A further IAS member contributed one essay:

Alison Fleming (with Stephanie C. Leone). “The Arm Relic as Index of the Body: The Chapel of St. Francis Xavier in the Gesù,” 190–211.

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

Lynn Catterson. “Duped or Duplicitous? Bode, Bardini and the Many Madonnas of South Kensington.” *Journal of the History of Collections*, 32, no. 2 (2020).

Tracy Ehrlich. “Carlo Marchionni and the Art of Conversation.” *The Art Bulletin*, 102, no. 1 (2020): 31–54.

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IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the fall 2020 issue, we are looking for reviews of spring/summer shows listed in the exhibition section, interviews with curators, 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 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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