



**ITALIAN ART SOCIETY  
NEWSLETTER  
XXXI, 3, Fall 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**

August 15, 2020

Dear Members of the Italian Art Society,

First, I'd like to wish you all good health and a productive return to teaching and scholarship during the fall. Usually the summer would be a time when many of us would be in archives, museums, and research centers, crossing paths with old acquaintances and emerging scholars, planning out new projects and travel. We've had to adjust to closures, travel restrictions, online teaching, and the lack of non-virtual social interaction in ways that few of us could have foreseen. As the fall semester begins, little sense of normalcy has resumed, especially not in the United States. Please be safe and continue to check in with your colleagues, most of whom are also in similar circumstances. It's been gratifying for me to have a circle of early modernists with whom I hold a regular Zoom call in which we share teaching materials and tips for working with online platforms, and I'd suggest reaching out to other colleagues to form your own groups if you're feeling isolated.

One positive outcome of the pause in conference and research activity is that the IAS has moved forward with two major infrastructure projects. The first is the long-promised redesign of the website, which will be live in late September. We've been working with Amélie Walker-Yung of Castle Builder Designs in New York to create a more dynamic, visually appealing, and easy-to-navigate set of pages. The content will still emphasize our grant-giving and research-sponsoring activity, but information will be simpler to access and better organized. I'm really thrilled to be seeing through this effort, and I thank Sarah Wilkins, our Executive Vice President, for helping push the process forward and being so involved at every stage.

The second major initiative is the expansion and redefinition of our Membership categories. Thanks to the leadership of our MOD (Membership, Outreach, and

Development) Committee, co-chaired by Nicola Camerlenghi and Katie Brown, we are rolling out new categories, including institutional memberships (for universities, non-profits, and museums), lifetime memberships, and several new levels of patron sponsorships, as you will see below in the IAS News section. Our regular and student memberships will of course continue as well. You'll be receiving more information on the changes in membership before the renewals for next year, and we hope that you'll pass along this information to friends and organizations that might be interested.

Looking ahead to this year's annual conferences, we're still awaiting news on the final plans for the 2021 CAA, RSA, and Kalamazoo. The fall 2020 Sixteenth Century Society Conference in Baltimore has unfortunately, though inevitably, been canceled. We still have on the current schedule several exciting panels in the spring. At CAA, Emerging Scholars Committee Chair Tenley Bick has organized a session on the postcolonial turn in Italian art history called "Italianicity is not Italy': Questioning Italian Art History," with contributions from Brian McLaren, Tenley Bick, Allison Kim, and Sean Anderson. For the April 2021 RSA in Dublin, we'll have four panels rolling over from the canceled Philadelphia conference this year (with some slight revisions) as well as a new panel, "Painted Faces: Documenting the Frescoed Façade in Renaissance Rome and Beyond," organized by Alexis Culotta and featuring *interventi* by Flavia Barbarini and Maria Fabricius Hansen. Our canceled Kalamazoo sessions from 2020 honoring the estimable Dorothy Glass have been added to the 2021 ICMS schedule. The IAS will be running our usual grant competitions for travel grants for emerging scholars, as well as the IAS/Kress International Travel Grants, with deadlines in the late fall. The Kress Foundation has also graciously allowed us to defer our (canceled) annual lecture in Italy for a year, so we will still have five funded lectures over the next five years.

We look forward to meeting again, hopefully in the spring, when the situation improves. As I noted in the last newsletter, please let us know news or stories about Italian museums, libraries, or institutions that have reopened, resumed regular operations, or have put in place new guidelines in the wake of the pandemic. You can do this by

dropping a line to me ([president@italianartsociety.org](mailto:president@italianartsociety.org)) or to our Publications Director, Livia Lupi ([newsletter@italianartsociety.org](mailto:newsletter@italianartsociety.org)). Finally, the organization will soon be placing a call for nominations for members willing to serve on IAS committees. You are certainly encouraged to nominate yourself! We'd be thrilled to have you join us on one of those committees beginning next February.

*A presto,*

Mark

## ITALIAN ART SOCIETY NEWS

### ITALY'S COLONIAL PAST & MULTICULTURAL PRESENT

Tenley Bick, Chair of IAS Emerging Scholars Committee, recently published a feature on contemporary art and anti-racist activism in Italy on [CAA News](#)

### THE IAS NOW HAS A GROUP ON *HUMANITIES COMMONS*

Please take a moment to join the [group](#) and invite your friends and colleagues to do the same.



### NEW IAS ANNUAL MEMBERSHIP LEVELS AND BENEFITS TO LAUNCH JANUARY 1, 2021

Over the past year, the Membership, Outreach & Development Committee—comprised of Katie Brown and Nicola Camerlenghi (Co-Chairs), Elizabeth Kassler-Taub, Bridget Sandhoff, and Sharon Smith—has been revising the IAS membership levels and benefits. The MOD Committee aims to broaden membership levels for individuals, corporations, and non-profit organizations and to offer multiple opportunities to support and participate in the Italian Art Society. All membership packages follow the calendar year, with new members and renewals starting January 1, 2021.

**Please consider upgrading your membership this year, as well as encouraging your friends, colleagues, institutions, and organizations (or departments**

**therein) to join at a level that best fits their circumstances.**

Membership remains at the heart of our organization's ability to support and affect change in a wide array of fields within Italian art: Classical studies, Medieval, Early Modern, and Modern/Contemporary art. Your membership provides invaluable support for research, presentations, and publication at a time when many scholarly avenues for travel, conferences, events, and subventions are curtailed. It also allows IAS to open doors for emerging scholars, graduate students, and students of color to join the organization and participate fully. In addition, over the course of 2021, we will roll out a number of new initiatives and benefits that will be launched alongside our first fund-raising campaign.

The outline below provides a snapshot of new membership levels and benefits, with more details to follow on our newly designed website, which will launch this fall. In the meantime, for specific questions about Membership or Development, please contact us at [nicola.m.camerlenghi@dartmouth.edu](mailto:nicola.m.camerlenghi@dartmouth.edu) (Development) or [katherinethbrown@yahoo.com](mailto:katherinethbrown@yahoo.com) (Membership). To join or renew online, please visit [www.italianartsociety.org](http://www.italianartsociety.org).

*Grazie mille per il vostro sostegno!*

Benefits for *all* membership levels include:

- Name listed in Membership Directory, accessible from the IAS website
- Qualification to chair or present a paper in an IAS-Sponsored Conference Session
- Qualification to apply for IAS Grants and Awards
- Qualification to serve on IAS Board or Committees
- Invitations or notifications to attend the IAS Annual Meeting, Conference Receptions, Events, and Kress Lecture
- Ability to submit items for the newsletter (publications, dissertation topics, CFPs, etc.)
- Opportunities to volunteer at events and write guest blog posts

*Patrono* Level and Higher:

- Name listed by level on Membership page of the IAS website
- Donation letter with tax deductible amount acknowledged

Level	Annual Dues	Benefits
<i>Sponsor Aziendale</i>	\$1000 +	<ul style="list-style-type: none"> <li>- Company logo on the IAS website</li> <li>- ¼-page Company Ad in newsletter</li> <li>- Verbal recognition at Annual Meeting</li> <li>- Ability to use Company logo napkins and table skirt at the Annual Meeting</li> <li>- 4 VIP invitations to Kress Lecture &amp; Reception</li> </ul>
<i>Partner Istituzionale</i> (University, Museum, or Non-profit Organization)	\$1500 (up to 50 individuals) \$1000 (up to 25 individuals) \$750 (up to 15 individuals) \$500 (up to 10 individuals) \$250 (up to 5 individuals)	<ul style="list-style-type: none"> <li>- Organizational logo on the IAS website</li> <li>- ¼-page Reciprocal Ad exchange in newsletters</li> <li>- Verbal recognition at IAS-sponsored conference sessions</li> <li>- 4 VIP invitations to the Kress Lecture &amp; Reception</li> </ul>
<i>Sostenitore / Sostenitrice</i>	\$5000	<ul style="list-style-type: none"> <li>- Invitation for 2 to lunch with speaker day of Kress Lecture</li> <li>- Set of 10 wine glasses</li> </ul>
<i>Benefattore / Benefattrice</i>	\$1000+	<ul style="list-style-type: none"> <li>- Set of six wine glasses</li> </ul>
<i>Fautore / Fautrice</i>	\$500+	<ul style="list-style-type: none"> <li>- Set of four wine glasses</li> </ul>
<i>Donatore / Donatrice</i>	\$250+	<ul style="list-style-type: none"> <li>- Set of two wine glasses</li> </ul>
<i>Patrono / Patrona</i>	\$100+	<ul style="list-style-type: none"> <li>- Set of IAS Ex Libris Bookplates</li> </ul>
<i>Socio / Socia</i> (standard membership)	\$35+	<ul style="list-style-type: none"> <li>- Bookmark</li> </ul>
<i>Studente / Pensionato / Pensionata</i>	\$20	<ul style="list-style-type: none"> <li>- Bookmark</li> </ul>
<i>Patrono a Vita / Patrona a Vita</i>	\$1,000+	<ul style="list-style-type: none"> <li>- Annual Benefits at <i>Patrono</i> Level</li> <li>- Listed as Life Member</li> </ul>

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## JOIN THE NEWSLETTER'S EDITORIAL TEAM!

### CALL FOR AN EXHIBITIONS EDITORIAL ASSISTANT

The Editor of the Newsletter welcomes applications for the role of Exhibitions Editorial Assistant. The Exhibitions Assistant supports the Editor in the production of the Newsletter by curating the List of Exhibitions section. They will research and collate information on exhibitions on Italian art from any period, reflecting the society's interests, and they will also assist in editing the text of each issue.

This role is voluntary, but it offers a great opportunity to keep abreast of exhibitions and other events on Italian art, as well as offering a platform to become a more active member of the society. No previous experience required.

Please send a short CV (max. 3 pages) and a brief statement (max. 1 page) clarifying why you would like to fulfil this role to the Newsletter Editor, Livia Lupi [newsletter@italianartsociety.org](mailto:newsletter@italianartsociety.org)

## SPECIAL FEATURES

### LIFE, RESEARCH AND TEACHING IN THE TIME OF COVID-19

#### *Still Quiet in Cortona*

By Jennifer S. Griffiths, University of Georgia, Cortona

It was once an epicenter of the Etruscan world. Nestled into the side of a Tuscan hilltop, Cortona looks across the spectacular Valdichiana, or Chiana Valley, to Lake Trasimeno, site of Hannibal's bloody defeat of the Romans in 217 B.C. The artists Luca Signorelli and Gino Severini were both born here and today its two major museums are home to Fra Angelico's most stunning *Annunciation* (1434) and Severini's *Maternity* (1916). Cortona is also home to the University of Georgia's oldest study abroad program, founded by sculptor Jack Kehoe in 1970.

For the first time in fifty years, the town is experiencing a summer without UGA students. The residential center is quiet and no one is painting, printing, photographing or throwing pots in the studios. Our twenty Spring semester students were

reluctantly recalled to the United States at the start of March following the outbreak of the pandemic in Italy and just prior to the country's initiation of a nation-wide lockdown that was to be the longest in the world. The eighth largest economy in the world ground to a halt as tourists fled, schools and restaurants closed, services ceased, and quarantines began. Yet the world witnessed how Italians faced isolation with high spirits, singing the national anthem and operatic arias from their balconies. In Cortona too, we hung flags, posted rainbows, and declared, "andrà tutto bene – everything will be okay!" One neighbor projected a nightly DJ set across the rooftops. Quarantines across the world demonstrated that music, art, and literature are indispensable to a life worth living.

Nearly four months on, Italy's stringent regulations have paid off and there have been zero cases in the municipality of Cortona for a month. Schools did not reopen this year, but children are again playing in the park and restaurants are open for business. The reopening of the Museo dell'Accademia Etrusca e della Città di Cortona, or MAEC, on May 29 was an important step for the town's reanimation, but it is keeping limited weekend hours and the Museo Diocesano remains closed. The post office and bank are open only twice a week and, following the MAEC's lead, many businesses are open only on weekends. Others have had to close permanently.



The road leaving Cortona, uncannily quiet for months.  
Photo courtesy of Jennifer Griffiths.

The long road back to "normal" includes the rigorous wearing of masks in public and keeping a degree of social distance, but no one here is complaining about that. Our Cortonese friends are, however, feeling the students' continued absence. The town's few hundred permanent residents usually swell into thousands come late spring as people arrive from every corner of the world to visit wineries, eat pasta, study language, and absorb three thousand years of history and culture. More than a hundred University of Georgia art students would usually be calling Cortona home at this time of year, buying fruit

from Roberto, groceries at Molesini's, gelato from Snoopy's, and pizza from Gina.



A closed children's playground in March. Photo courtesy of Jennifer Griffiths.

The program's presence helps sustain the townspeople economically, but it also fuels local pride in the place's history and culture via an infusion of youthful energy, curiosity, and excitement. Three times a year UGA Cortona mounts the "Mostra," an exhibition of faculty and student artwork, inviting the Cortonese to experience their home through the eyes of visiting students. This gives them a chance to see for themselves what a powerful impact the history, culture, and landscape of their nation and their town have had on young minds. There will be no Mostra this summer or fall. Many here are calling 2020 "un anno perduto," or a lost year. Those who can weather the downturn will rebound in 2021 and we hope the return of our students will help them spring back to life. More than nine thousand program alumni have carried their memories and affection for this place back across the Atlantic. There is no doubt that Cortona relies on tourists, but UGA students have a special place at its heart. Many have come back as instructors or been linked forever through bonds of love and friendship. Perhaps not everyone views study abroad as an essential element of education, but it is a powerful way to build an enduring sense of our shared humanity.

June 20, 2020

### *The Value of Virtual Exhibitions*

By Alison C. Fleming, Winston-Salem State University

On March 16, 2020 the senior art majors at my university were supposed to begin installing their thesis exhibition. But they didn't, because four days earlier our university—like most others in the United States—shuttered its doors, moved all classes online, and canceled all in-person events and activities. My students were extremely disappointed, as this exhibit is the capstone of their university experience. So, they

did what a large number of museums and galleries did during the current pandemic: they created a virtual exhibition. Many of us whose lives are keenly tied to the arts have survived the lockdown in part thanks to the proliferation of streaming content and the growing number of virtual exhibitions created by artists and curators. These experiences have allowed us to keep connecting with art, even as the world around us seems to be crumbling.



Brian Stetson Jones, *Daisha*, Digital Collage, 11"x17", 2019. From the 2020 Seniors Exhibition, Winston-Salem State University.

Over the past five months I have employed virtual exhibitions in a variety of ways, to help my students understand that the experience of viewing art can take place anywhere. The art appreciation course I teach online every summer usually requires that students visit an art museum or gallery in person. While we have wonderful museums in the state of North Carolina, where I and most of my students live, and they often reveal that it was a fulfilling experience, sometimes they are stymied by the process. Perhaps it was a steep admission price, the fact that the museums located near them were only open during the same hours that they were required to be at work, or that they lived in a rural part of our state and didn't have transportation to the cities where the museums are located. The art world has always had a reputation for catering to elite and urban patrons; students at my minority-serving institution have long felt disconnected to this world. My efforts to push them into experiencing the art world have been met with at least acceptance, if not enthusiasm, but some students have complained about the understandable challenges, and even when they were able to overcome them the results were sometimes too burdensome to outweigh the pleasure at looking at works of art.

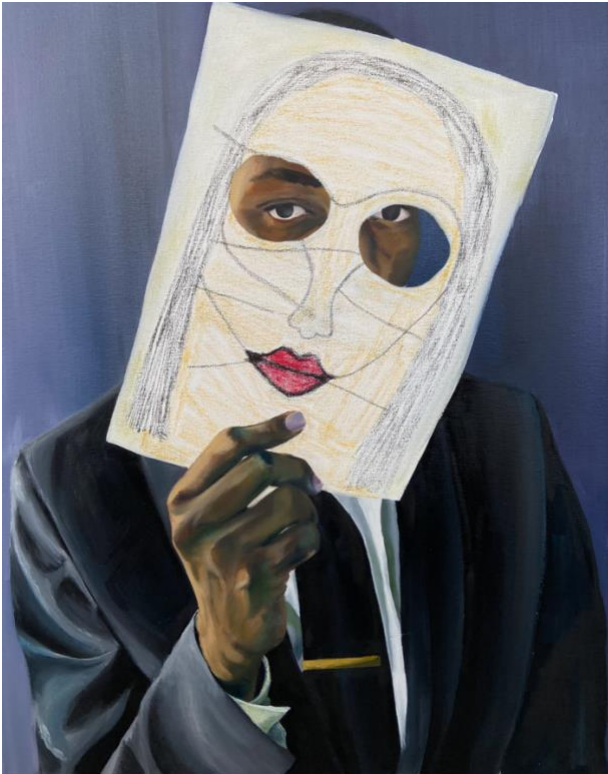
In the summer of 2020 all of us faced the same obstacle: closed museums. Therefore, I asked these students to engage with art in the virtual sense, and explore the [Google Arts and Culture Collections](#) site, which provides links to countless numbers of online exhibitions and artistic content. The reviews they wrote about these virtual

exhibitions were eye-opening. Many selected museums that they had heard of, but feared they may never have the opportunity to visit in person, including the Louvre and the Vatican Museums. Some "visited" museums that they had actually been to in the past and compared the experiences; most of them noted that it was easier to see the works in detail through high resolution photographs and the ability to zoom in, and that the website offered far more extensive text than the brief wall labels they remembered reading. In many cases these students remarked that they learned more about the context of the works, relished the close-up viewing without triggering alarms, and appreciated the fact that they didn't have to be standing for the entire length of time that it took to move through the exhibit or museum collection. Even those of us who may prefer the firsthand museum experience must admit that the virtual exhibit has some distinct advantages.

My plan for the future will embrace the equity afforded by art in the virtual world, while encouraging students to put themselves out there and see works of art in person whenever possible. Future assignments in my courses will likely allow for various options. As someone who frequents museums and galleries, I miss looking at art. I want my students to want to look at art too, and maybe that means encouraging the viewing of art in a virtual sense. But I also want them to have the opportunity to do it in real life, so that they too can miss it, and appreciate it, when it is temporarily taken away.

Now my students have returned to campus for the fall semester, and the current seniors are already preparing for their thesis exhibition. The faculty have determined that they should plan both a physical exhibit, to be installed in our campus gallery, and a virtual one. We've all quickly grown accustomed to making back-up plans, but in this case we are also motivated by the unexpected benefits we found through last year's exhibit. We had not anticipated that our students' work would be seen and appreciated by so many people, so far away from our campus. The curators at the site we used, [Behance](#), selected the project of one student as a featured link on the homepage for a day, attracting large numbers of visitors to her page, far more than would have likely seen her work in the campus gallery in the month it would have been on view.

This fall, I am working with the seniors to explore a wide variety of virtual exhibits, instead of visiting local museums and galleries as we have done in the past; our slate of exhibits ranges from Italian Renaissance paintings in the Uffizi to installations by contemporary African-American women. We are evaluating the different formats of virtual exhibits, ranging from those with still images presented in a slideshow or selected from a menu of thumbnails (both of which often include substantial text and the ability to zoom in on details), to others that allow for the possibility of exploring a three-dimensional space through virtual reality or a filmed walking tour through the gallery, and some featuring both photographs and videos of the exhibit with narration by the artist or curator.



Simone Pommels, *Wolf in Sheep's Clothing*, 24"x18", oil paint and oil pastel on canvas, 2020. From the 2020 Seniors Exhibition, Winston-Salem State University.

Last year's seniors had to construct a virtual exhibit on the spur of the moment, in the midst of worldwide chaos, and they assembled a wonderful exhibition that challenged our long-held notions of what an undergraduate exhibition should be and do. This year's students have far more time to investigate their options and possibilities. It is my hope that they can critically evaluate the wide array of virtual exhibitions that have proliferated during this year and use this analysis as inspiration to create a substantive online exhibition to share with a global audience.

Most of us have probably spent more time viewing art through virtual exhibits over the past few months than ever before, and we've all likely compiled our own lists of pros and cons of this medium. I, for one, have been amazed at some of what I've seen, how some virtual exhibits can engage the viewer in unexpected ways, and how the artists of far-flung corners of the world can be easily encountered. Along the way I've also learned some valuable lessons about accessibility, equity, and audience development. While I long for the day when I can freely walk into my local museums, the virtual substitutes have come a long way, and I'm grateful for how they have granted my students the ability to experience art at this time.

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**For more reflections on teaching and research during a pandemic**, it may be helpful to consult the resources

provided by the Renaissance Society of America. Whilst some of these have been designed with Renaissance scholars in mind, their [webinars](#) on research and teaching, and helpful tips on syllabus design may be of interest to scholars working on any time period.

The International Center for Medieval Art has also compiled a list of useful [tips](#), though these may be more specific to medievalists.

The [Association for Art History](#) has released a document listing the issues encountered and expected in teaching art history at undergraduate level during a pandemic, offering suggestions to tackle these difficulties.

**Any suggestions on further resources of this type are very welcome for inclusion in our next Newsletter in January 2021.**

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#### **MORE NEWS IN ITALIAN ART**

#### **MA OPPORTUNITY IN FLORENCE WITH SYRACUSE UNIVERSITY**

Since 1964, the Department of Art & Music Histories at Syracuse University has offered a unique master's program devoted to the study of Italian Renaissance art based in Florence. This is the oldest MA art history program accredited in the United States where most of the study—two of three semesters—is conducted in Italy.

Although the Florence MA Program's focus is early modern Italian art, students are encouraged to think broadly about the period and the discipline of art history. Via seminars that are led by internationally recognized scholars and conservators, students carefully analyze artistic styles and techniques, consider issues related to original audiences and settings, and closely study original documents and texts. In addition, they engage with the history and practice of art conservation, art historical theories, methods, and historiography, the collection and display of art, and the ways in which the visual culture of the period relates to larger Mediterranean and global historical and artistic contexts. We are pleased to offer various levels of financial support that consist of:

- Florence Fellowships (full tuition and a generous stipend)
- Kress-Florence Legacy Fellowships (partial tuition and a substantial stipend)
- Partial tuition scholarships

Application deadline: 15 January.

For more information, please visit Syracuse University's [website](#) or contact Prof. Sally Cornelison at [sjcornel@syr.edu](mailto:sjcornel@syr.edu)

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## **FALL 2020 EXHIBITIONS**

Though many shows were canceled or postponed due to the pandemic, a number of museums and institutions, primarily in Italy, have successfully reorganized their calendar of events. Since traveling over the coming months may still be difficult, these institutions will hopefully invest into the provision of a larger array of online resources related to their exhibitions.

### ***La riscoperta di un capolavoro***

[Palazzo Fava, Bologna](#)

Until January 10, 2021



The Palazzo Fava in Bologna will grant visitors the unparalleled experience of viewing the fully reconstructed Griffoni Polyptych (ca. 1470–1472). Originally

commissioned from the Ferrarese painters Francesco del Cossa and Ercole de'Roberti for the Griffoni chapel in the Basilica of San Petronio, in 1725 the new patrons of the chapel dispersed the altarpiece's panels into the art market, where they were eventually acquired by multiple international museums. The *Rediscovery of a Masterpiece* exhibition (on until January 10, 2021), reassembles these sixteen surviving panels for the first time ever. Of further note for those interested in technical art history, this exhibition also presents a second section concentrating on the work of preservation, restoration, and digital reconstruction conducted by the Factum Foundation, which includes the first ever display of a digital scan of Niccolò dell'Arca's *Lamentation over the Dead Christ* (1463), an important example of Renaissance terracotta sculpture.

### ***Titian: Love, Desire, Death***

[National Gallery, London](#)

Until January 17, 2021



London's National Gallery has extended its exhibition on Titian's mythological series for Philip II of Spain. The show opened only days before the UK went into lockdown, and few visitors had a chance to see these paintings finally reunited. For an insight into the curatorial process, read the interview with curator Matthias Wivel in the Newsletter's [Spring issue](#).

### ***Mostra Invito 2020: Acacia Award to Loris Cecchini***

[Museo del Novecento, Milan](#)

September 8, 2020 – January 31, 2021



*Invito 2020* is an exhibition dedicated to Loris Cecchini, winner of the 2020 ACACIA Award. ACACIA (Associazione Amici Arte Contemporanea Italiana) supported the museum's purchase of Cecchini's 2020 works *Waterbones* and *Aeolian Landforms*, which meditate on the concept of organism as a constantly evolving system growing from a module, as in architecture or language analysis. Cecchini investigates these ideas with a wide array of materials, from rubber to plastic and metals.

### ***Franco Guerzoni: l'immagine sottratta***

[Museo del Novecento, Milan](#)

September 9, 2020 – February 14, 2021



The Museo del Novecento marks the return of Modenese artist Franco Guerzoni to Milan, exhibiting works he created over the last decade as well as his latest research.

The show starts with Guerzoni's series on the wall, exploring its different textures with excessive applications of plaster and peeling paint, and documenting cracks, molds and scratches. The exhibition then focuses on Guerzoni's latest research, *Intravedere*, concluding with a presentation of the artist's incomplete works (*Irrisolti*) and a video about Guerzoni's artistic journey.

### ***Federico Fellini 1920–2020***

[Palazzo Reale, Milan](#)

September 18 – November 14, 2020



To mark the centenary since Federico Fellini's birth, Palazzo Reale will host an exhibition dedicated to his career. The show will celebrate the director's

versatility and eclecticism, tracing his artistic evolution and focusing in particular on the female protagonists of his films.

**Artemisia**[National Gallery, London](#)

October 3, 2020 – January 24, 2021



Originally scheduled for earlier in 2020, this exhibition is the first major show entirely dedicated to Artemisia Gentileschi in the UK. It will feature her best-known paintings, including her two versions of *Judith Beheading Holofernes*, as well as other Biblical heroines and Artemisia's self-portraits. A series of

recently discovered personal letters are amongst the highlights of the show, which traces Artemisia's prolific career across Italy and in London.

**Tiepolo. Venezia, Milano, l'Europa**[Gallerie d'Italia, Milan](#)

October 29, 2020 – March 21, 2021

The Gallerie d'Italia celebrates the 250<sup>th</sup> anniversary since Giambattista Tiepolo's death with the first exhibition in Milan entirely dedicated to the artist. The show, in collaboration with Venice's Gallerie dell'Accademia, will focus on Tiepolo's international career, gathering forty



works by Tiepolo himself and several others by his contemporaries. Unusually, the exhibition will feature both mythological and religious works, including the cycles on canvas created for Venetian aristocrats and the detached frescoes painted for Sant' Ambrogio and Palazzo Gallarati Scotti in Milan. A group of preparatory drawings will illustrate the artist's design process, shedding light on major artworks such as *Cleopatra's Banquet* for Palazzo Labia in Venice.

Finally, Tiepolo's collaboration with his own children, especially Giandomenico, is explored in the exhibition's section dedicated to Spain and featuring Giambattista's *St Francis Receives the Stigmata* and Giandomenico's *Abraham and the Angels*.

**Le signore del Barocco**[Palazzo Reale, Milan](#)

December 3, 2020 – April 11, 2021



This exhibition is dedicated to the most influential female artists of the seventeenth century. From Artemisia Gentileschi to Sofonisba Anguissola, from Lavinia Fontana to Elisabetta Sirani and Fedele Galizia, the show traces the lives and creativity of these painters, featuring their work in comparison with lesser known female artists such as Barbara Longhi,

Diana Ghisi Scultori and Orsola Maddalena Caccia among others.

**NEWS AND NOTES****News on Leonardo da Vinci**

**The dramatic mystery of Leonardo da Vinci's *Salvator Mundi* will receive an American popularization** by 2022 when the company Caiola Productions brings a live-action adaptation of the painting to Broadway. *Salvator Mundi! The Musical* will be something "between the historical reportage of Hamilton [...] and the joyous fantasy of Willy Wonka," providing "an illuminating and fun experience," according to press releases by Caiola.

**New research on Leonardo's "quick eye."** Two analyses soon-to-be published by David S. Thaler (University of Basel) treat with the famed, visual perspicacity characterized by Leonardo scholars as the artist's "fast" or "quick eye." In "Evidence for Extraordinary Visual acuity in Leonardo's Comment on a Dragonfly," Thaler explores a quantification of Leonardo's "[fast eye](#)" and the possibility of an identifiable genetic origin. Thaler carries over this study of Leonardo's eyesight specifically vis-à-vis *sfumato* into the companion essay "Sfumato in Leonardo's Portraits: Optical and Psychophysical Mechanisms." Thaler concludes that "[f]our mechanisms...all contribute to *sfumato*-relevant aspects of what one sees under the conditions Leonardo recommends for portrait painting," and that while Leonardo left these unarticulated, he "sensed these effects."

**Leonardo da Vinci's painting in the Castello Sforzesco is available to view for the first time since 2013.** The immensely detailed and stunningly intricate work on the vault of the [Sala delle Asse](#) (begun 1498 but left unfinished due to the French invasion) will only be visible [until 11 September](#), when its restoration will resume.



## Italian Culture

**Dante:** In commemoration of the 700<sup>th</sup> anniversary of the death of Dante Alighieri in 1321, the city of Ravenna will commence in September a series of city-wide, cultural events under the rubric [Viva Dante – Ravenna 2020–2021](#) that will continue through 2021.

**The opening of a museum dedicated to the Italian language sparks controversy.** The [museum](#), promoted by the Accademia della Crusca, will be located in the Santa Maria Novella complex. But prominent art historian Tomaso Montanari identified this initiative as a prime example of an excessive “musealization” of culture, voicing his dissent on the website [Emergenza Cultura](#).

**The Umbria Region has signed a multi-year partnership with the Hermitage Museum of St. Petersburg.** The [partnership](#) has raised concerns about Russia’s growing “soft power” in Italy, by which it might potentially exert other forms of political influence.

**Jacopo del Sellaio’s *Madonna and Child in Turin is under a new display agreement.*** In an exemplary case of provenance research and cultural restitution, the [Cerruti Collection](#) housed in Turin’s Castello di Rivoli has arrived at an agreement with the original owners of Jacopo del Sellaio’s *Madonna and Child with the Young St John and Two Angels* (ca. 1480–1485). After the German annexation of Austria in 1938, the Nazis seized the Arens-Unger collection of artworks, among which rested Sellaio’s *Madonna and Child*. Having ransomed the entire collection so that the Arens family could move with it to Paris, the Nazis stole the artworks again after the Arens-Ungers emigrated to the US. The Cerruti/Arens-Unger agreement includes monetary compensation, the acquisition of reproductions by the living heirs, and that the painting can remain on display so long as its wall text and catalogue entries clearly describe the history of the Arens-Unger family.

**New insights into Raphael’s death:** according to a study by Michele Augusto Riva *et al.*, newly published in the journal *Internal and Emergency Medicine*, it appears that Giorgio Vasari may have at least partially diagnosed the reason for [Raphael’s death](#) in 1520: excessive bloodletting. According to Vasari, Raphael returned one night from a romantic tryst and then came down with a “grandissima febbre,” for which the doctors drew blood (“cavarono sangue”) from the artist, thereby weakening him unto death. While Dr. Riva speculates that the bloodletting contributed to Raphael’s early demise at the age of 37, in all likelihood the painter had contracted pneumonia.

## Openings

**Novara – Contemporary:** To the west of Milan, just over the border into Piedmont, the experimental exhibition space [CASCINA I.D.E.A.](#) has opened its doors to visitors interested in artistic endeavors “in contact with nature,” and motivated by and allowing for (as gallery operator Nicoletta Rusconi explains) “a frenetic bricolage of encounters, clashes, stimulations, creatives, generative occasions of ever new and daring signs, never usual.”

**Rimini – Modern/Contemporary:** According to *Artemagazine*, the [new PART museum](#) of modern and contemporary art will finally open in Rimini this Autumn due to an infusion of funds. Housed in the commune’s *Palazzo dell’Arengo* and *Palazzo del Podestà*, PART will exhibit the works of numerous international artists as part of a city-wide effort to draw together into dialogue the many museums and cultural sites of Rimini’s urban heritage.

**Venice – Contemporary:** On the island of San Giorgio, in the wood of the Fondazione Giorgio Cini, the ten spaces of the [Vatican Chapels](#) have reopened to visitors. Created as the Holy See’s pavilion for the 2018 international Biennale Architettura, the chapels now feature a musical accompaniment by composer Antonio Fresa that visitors can stream and download.

## MEMBER PUBLICATIONS 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.



Lynn Catterson, ed. *Florence, Berlin and Beyond: Late Nineteenth-century Art Markets and Their Social Networks*. The Netherlands: Brill, 2020.

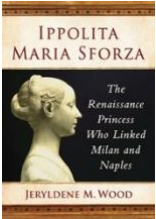
Both Catterson and fellow IAS member Jacqueline Marie Musacchio also contributed essays to this volume:

Lynn Catterson. “Art Market, Social Network and Contamination: Bardini, Bode and the Madonna Pazzi Puzzle,” 498–552.

Jacqueline Marie Musacchio. “Jane M. Healey Jackson, a Sculptor’s Wife Abroad,” 367–420.



Steven J. Cody. *Andrea del Sarto: Splendor and Renewal in the Renaissance Altarpiece*. Leiden and Boston, MA: Brill, 2020.



Jeryldene M. Wood. *Ippolita Maria Sforza: The Renaissance Princess Who Linked Milan and Naples*. Jefferson, NC: McFarland Press, 2020.

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

Lynn Catterson. "From Visual Inventory to Trophy Clippings: Bardini & Co. and the Use of Photographs in the Late 19<sup>th</sup>-Century Art Market." *Mitteilungen des Kunsthistorischen Instituts in Florenz*, 62, no. 1 (2020): 69–91.

Bruce Edelstein. "Johannes Wilde e la Sala Grande. Le origini di una ricostruzione esemplare eseguita in esilio." In *La Sala Grande di Palazzo Vecchio e la Battaglia di Anghiari di Leonardo da Vinci. Dalla configurazione architettonica all'apparato decorativo*, edited by R. Barsanti, G. Belli, E. Ferretti, and C. Frosinini, 29–43. Florence: Leo S. Olschki Editore, 2019. [Published, 2020]

Ludovico V. Geymonat and Lorenzo Lazzarini. "A Nativity Cycle for the Choir Screen of San Marco, Venice." *Convivium*, 7, no. 1 (2020): 80–113.

Jennifer Griffiths. "Savage Beauty: A Futurist Legacy in Fashion and Self-Design." *Design and Culture*, 12, no. 2 (2020): 185–202.

Louise Marshall. "St Roch and the Angel in Renaissance Art." *Studies in Iconography*, 41 (2020): 165–211.

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### **Italian Art Society Membership and Donations**

[Please join or renew your IAS membership today.](#) Members are encouraged to pay on-line through our user-friendly website. If you wish to send a check, contact [Janna Israel](#). As of January 1, 2021, new levels of membership will be available – please refer to pages 2 and 3 of this Newsletter for further information. More details will be available in the coming weeks on our website.

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)

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### **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 early January 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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