President’s Message from Sarah Wilkins

February 7, 2022

Dear Members of the Italian Art Society,

I hope you are all having a happy and healthy start to the new year. Obviously, Omicron has cast a substantial shadow over the beginning of 2022, forcing some conferences like CAA to return to a fully online format and many US campuses to start the Spring semester virtually. Yet hope for the future does remain. The magnitude of the Omicron surge is giving many health officials optimism that it will leave behind substantially higher levels of immunity in the population. As Dr. Hans Kluge, director for the W.H.O.’s European region, said in late January: “Omicron offers plausible hope for stabilization and normalization.” We can only hope that this prediction is accurate and that things do improve soon!

Thank you to all of you who have renewed your membership for 2022, at whatever level was feasible for you. We deeply appreciate your continued support for our organization in this difficult time. I’d like, however, to give a special thanks to those who were able to contribute using our new Sospeso membership option. By adding a donation to your membership, you’ve made it possible to fund IAS memberships for those in our community who find the cost difficult at the present moment. Your support for our increasing commitment to promoting equity and inclusivity within our organization is most appreciated. If you haven’t yet had a chance to renew your membership at IAS for 2022, please do so!

When you read this, our annual election for new committee members and chairs will have just concluded. I want to thank the Nominating Committee chair, Sarah Cantor, and the entire Nominating Committee for their hard work in fielding another stellar slate of candidates. The transition to our new
officers and committee members will take place at the Annual IAS Business Meeting at CAA. The Business Meeting will be held on Zoom on Thursday, March 3, 2022, from 2:00 to 3:00pm EST (1:00–2:00pm CST). The meeting information is accessible on our website and on CAA’s schedule. You do not have to be an attendee at CAA to attend the Business Meeting. On behalf of the entire organization, I extend my sincere thanks to all our outgoing committee members and chairs. Your hard work has been essential to the successful running of the IAS during this ongoing challenging period and is deeply appreciated. For those of you interested in running for an IAS position in the future, please do so! Positions for next year will be posted this summer.

Speaking of IAS at CAA, the Emerging Scholars Committee has organized an exciting virtual event: “Publishing Images: An Intro to Image Rights and Quality.” The program will take place on Zoom on Thursday, February 24 at 1:00pm CST, which falls during the week between CAA’s two virtual components. This event is free and open to all IAS members, whether or not you are attending CAA. The workshop will be led by Bridget Madden, Associate Director, Visual Resources Center (VRC), Department of Art History, University of Chicago. Registration is required to receive the Zoom link. Please register here.

The following day—Friday, February 25—at 6:00pm EST/3:00pm PST, we’ll be holding an IAS at CAA Virtual Reception. As with the Business Meeting and ESC event, the Virtual Reception is open to all members (and bring prospective members as well!). We’re encouraging attendees to make a $5 contribution (or whatever amount is possible), which will further fund the Sospeso memberships discussed earlier. To register to attend the virtual reception, send an email to our Events Coordinator Tiffany Hunt. Donations for the Sospeso fund can be made here.

In addition to the above events at CAA, we’re excited to be sponsoring a robust slate of panels at CAA (virtual), RSA (in person), ICMS (virtual) and AAIS (in person), thanks to the extremely hard work and determination of Vice President for Program Coordination, Cristelle Baskins, and the Program Committee. Further information on our many sponsored conference sessions can be found below on p. 4 and on the Conferences at a Glance page on our website. As Cristelle’s term as VP for Program Coordination ends, we thank her deeply for her perseverance during this period when an already challenging position was made even more complicated by the uncertainties of the times.

With the return of some in-person conferences, we’ve very happily been able to again offer travel grants after a lengthy COVID-caused hiatus. Congratulations to Lorenzo Vigotti and Emily Wood, who both received IAS Conference Travel Grants for Emerging Scholars, and to Kelley Helmstutler Di Dio, Karen McCluskey and Kelli Wood who received IAS/Kress Foundation International Travel Grants. Our Awards Committee is currently deliberating on this year’s round of Publication and Dissertation grants, which will be announced shortly. Thanks to the outgoing Awards Chair, Max Grossman, and to the Awards Committee for their hard work.

Finally, we’re still planning on holding our annual IAS/Kress Lecture in Cortona on June 30, 2022. We’ve extended the application deadline to February 28. Eligible speakers must be senior/established scholars based in North America. Topics should revolve around Cortona and its environs, or have other local relevance. For more information, see p. 3 below. If you are interested and have any questions, please email me and ask!

A presto,
Sarah
ITALIAN ART SOCIETY NEWS

EXTENDED DEADLINE FOR THE ELEVENTH ANNUAL IAS/KRESS LECTURE IN ITALY

We are seeking a speaker for our IAS/KRESS Lecture in Italy, which we are delighted to resume after a forced hiatus of two years due to the pandemic. Jointly sponsored by the IAS and the Samuel H. Kress Foundation, the IAS/KRESS Lecture seeks to promote intellectual exchange between North American art historians and scholars in Italy. Our next lecture will take place in Cortona on June 30, 2022.

APPLICATION DEADLINE EXTENDED TO FEBRUARY 28, 2022

The IAS/Kress Lecture is delivered by a senior or established academic based in North America. Further details including eligibility, honorarium and how to apply are available on our website. Questions should be directed to IAS President Sarah Wilkins.

IAS ANNUAL BUSINESS MEETING

The IAS annual business meeting will take place via Zoom at the College Art Association from 2:00-3:00 pm EST (1:00-2:00 pm CST) on Thursday, March 3, 2022. To access the meeting, click here. Attendance at CAA is not required to take part in this meeting.

SOSPESO MEMBERSHIPS AVAILABLE

We are currently able to offer eight Sospeso gift memberships. They are intended primarily for international (non-US-based) scholars, contingent faculty, emerging scholars (as defined for the ESC), independent scholars, and/or scholars from underrepresented demographics (BIPOC, LGBTQIA+, First Gen, etc.), whose papers have been accepted in IAS-sponsored conference sessions. However, anyone in need is warmly invited to apply for a one-year Sospeso membership to IAS for 2022.

If you are interested in receiving one or would like to recommend a colleague or student as a recipient, please send an email expressing your interest to Katie Brown, Co-Chair of the Membership, Outreach, and Development Committee.
The IAS is grateful to the donors of these gift memberships, and we welcome matching them with recipients!

VIRTUAL RECEPTION AT CAA

The Italian Art Society would like to invite all of its members and any prospective members to a virtual reception on Friday, February 25, 6:00pm EST. Come meet the newest officers, catch up with old friends, and make new connections within our scholarly community. Attendance at CAA is not required.

As we continue to promote equity opportunities for our members and foster stronger bonds within our community, the virtual reception will be used as a platform to help support funds for our Sospeso memberships. To fund these one-year gift memberships, we are encouraging our members to make a minimum $5 donation (or whatever amount is possible). All donations will go directly to these gift-memberships and can be considered tax-deductible. Donations can be made here.

To register for the virtual reception, send an email to our Events Coordinator, Tiffany Hunt. A confirmation email with the Zoom link will follow.

We hope you will join us in this initiative and enjoy an evening/afternoon of collegiality!

NEW EMERGING SCHOLARS COMMITTEE EVENT

Join the Emerging Scholars Committee for our CAA virtual event on “Publishing Images: An Intro to Image Rights and Quality.” This event will take place virtually on Zoom on Thursday, February 24 at 1:00pm CST (US Chicago time), in the week between the two virtual CAA components. It is free and open to all IAS members. The workshop will be led by Bridget Madden, Associate Director, Visual Resources Center (VRC), Department of Art History, University of Chicago. Bridget will discuss the most up-to-date information on image rights and obtaining images for publications.

Registration is required to receive the Zoom link. Please register here. Further information, including how to submit questions or image examples in advance, can be found on our website.

We hope to see you there! Please email ESC Chair Rebecca Howard with any questions.

DOROTHY GLASS TRAVEL FUND

The Italian Art Society is pleased to confirm the establishment of the Dorothy F. Glass Travel Fund. Created to honor Professor Dorothy F. Glass and her outstanding contribution to the art historical discourse on Italian medieval sculpture, the award will support a scholar to attend the International Congress on Medieval Studies at Kalamazoo starting with the next in-person meeting scheduled for 2023.

Preference will be given to emerging scholars of sculpture and/or those coming from Italy. It is our hope to grant the Dorothy F. Glass Travel Award in perpetuity through the establishment of a self-sustaining endowment. To that end, we seek your support. All donations are tax-deductible.

Your contribution can be made via credit card or via PayPal by clicking here, or via checks made out to “Italian Art Society” (please add “Dorothy Glass” to the Memo line) and mailed to our Treasurer at the following address:

Dr. Antje Gamble
Murray State University
Department of Art and Design
604 Fine Arts Building
Murray, KY 42071

IAS-SPONSORED SESSIONS AT CAA, RSA, ICMS & AAIS

Over the next few months, we will be sponsoring nine sessions and a roundtable at the College Art Association, the Renaissance Society of America, the International Congress on Medieval Art and the American Association for Italian Studies (N.B.: information as of February 5. Please check respective conference schedules for any changes)

CAA, Virtual, February 16, 2022 – March 5, 2022

Beyond Transfer and Revival: Narrative Creativity in Medieval Italian Mural Decoration (11th – 13th Centuries)

Thursday, March 3, 2022, Zoom 2, 3:00–4:30pm CST
Organized by Armin Bergmeier and Alison Locke Perchuk
In 2021, Venetian blue glass beads discovered in northern Alaska were carbon-dated to the fifteenth century, possibly making them the oldest European artefacts found in North America. Six centuries later, our fascination with Venetian glass shows no sign of abating. A case in point is the exhibition *Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano*, at the Smithsonian American Art Museum. The two American artists of the show’s title had intimate experience with Venice and their relationship with the city has been examined at length, not least in major exhibitions (for example, *Sargent’s Venice* in 2007 and *Fine Impressions: Whistler, Freer, and Venice* in 2016). Whistler lived in Venice between 1879 and 1880, and Sargent traveled to the city several times throughout his career. Working in oil, pastel, watercolor, and print media, both artists viewed the city and its inhabitants from the perspective of the back streets and smaller canals, often depicting unusual angles of monumental buildings or shadowy figures seen through doorways. Despite the title, this exhibition does not focus heavily on these two artists, nor merely delight the visitor into rhapsodical admiration for the beauty of Venetian light and color. Instead it engages with revivals of specific forms of Venetian material culture in the later nineteenth century and analyzes the real-world encounters American artists had with Venetian craftspeople, introducing these unfamiliar histories to the American museum-going public for the first time.
That being said, the first room almost masquerades as a standard exhibition about the inspiration provided by Venetian aesthetics. A large Murano clear glass vase on a base of dolphins (c. 1880s – 1890s) is exhibited against a replica of a textile designed by Mariano Fortuny y Madrazo (c. 1920), both heralding Venice as a center of luxury goods, and a Turneresque View of Venice by Thomas Moran (1891) conveys the anticipation of approaching the shining lagoon city by water. Yet, the link between American artists and Murano is hard to ascertain, and some of the wall texts do not help: for example, one label asserts that the prints, pastels, and watercolors produced by American artists conveyed similar artistic sensibilities to Venetian glass, such as originality, subtleties, and irregularities – a seemingly trite observation. However, Frank Duveneck’s monumental Water Carriers, Venice (1884) and views of back streets and cafés by Julius LeBlanc Stewart and Herman Webster begin to take us beyond the public façade of the city to encounter some of its working inhabitants.

The second main room begins to expound upon these aesthetic and commercial relationships in more detail. In the later nineteenth century – precisely when American artists flocked to Italy – Murano glassworkers, primarily led by Antonio Salviati, revitalized their declining industry. Seeking new clients by replicating complex historical designs such as boat-shaped ewers, serpent stemmed goblets, and ancient Roman two-handled wine cups, these entrepreneurial glassmakers opened the Glass Museum in 1861, where they conducted demonstrations for tourists (represented in Charles Frederic Ulrich’s Glass Blowers of Murano, 1886). In a clever spatial arrangement, this room encourages visitors to identify aesthetic resonances between American art and Venetian glass. For example, the rich color and luminosity of paintings such as Hermann Dudley Murphy’s Murano (1907) and Sargent’s Corner of the Church of San Stae (1913) can be viewed through a centrally placed cabinet containing exquisite Murano glassware with strikingly similar color combinations. By 1884, roughly 2000 Murano residents were employed in the glass industry, half of whom specialized in bead manufacture, sometimes collaborating with Americans on largescale commercial endeavors. For instance, a sample card produced by New York-based import company Stephen A. Frost and Son (late nineteenth century – 1904) presents traditional millefiori beads alongside patriotic stars-and-stripes designs in a striking visual juxtaposition intended for the American consumer. Intimate images portray the quotidian lives of the Murano artisans, and particularly the role of women. Sargent’s Venetian Glass Workers (c. 1880 – 1882) depicts a darkened room where five women glassmakers are illuminated by the weak light coming through an upper window. Each figure is absorbed in a different part of the process, but several work with the long canes of pale glass known as canne. Sargent’s dry and confident brushstrokes effortlessly convey the luminosity of these delicate objects, which the women manipulate with ease and tactility.

In the wake of the Murano glassware revival, other artisanal industries flourished. On the impoverished island of Burano, two Italian noblewomen, countess Adriana Marcello and Princess Maria Giovannelli, founded the Lace School in 1872. In the third room, examples of lace are exhibited alongside depictions of women lacemakers and pieces which show interaction between artistic media, such as a vivid green glass goblet decorated with intricate lace-inspired patterns (c. 1870s). The mosaic revival is examined with reference to St Mark’s Basilica, whose façade was restored during the period of the political unification of Italy in the 1860s. Most intriguing in this section are two works by the idiosyncratic American Post-Impressionist Maurice Prendergast. Exhibiting his Ponte della Paglia (c. 1898, reworked in 1922, pictured here on p.1)
alongside glassware and mosaic emphasizes the extent to which the colorful parasols, bonnets, sailing boats and window awnings look like cloisonné work. This parallel is all the more evident in *Fiesta Grand Canal, Venice* (c. 1899), where these simple shapes and colors are translated back into the ceramic materials which inspired them. In a unique artwork which the museum label suggests was perhaps a rare collaborative project, a variety of forms, colors and textures evoke gondolas and the bright lights of the city reflected in the water.

**CURATORIAL INSIGHTS**


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**Painting on Stone: Science and the Sacred 1530 – 1800. Saint Louis Art Museum, St. Louis, MO. An interview with Judith Mann, Curator of European Art to 1800**

By Bradley Cavallo

Your exhibition, *Paintings on Stone: Science and the Sacred 1530 – 1800*, will be one of only three (the very first in the USA) to have ever presented a comprehensive examination of paintings on stone. What precipitated your choice?

The origins of my show are rooted in an acquisition the Saint Louis Art Museum made in 2000, Cavaliere d’Arpino’s *Perseus Rescuing Andromeda*. When I bought this small painting on lapis lazuli, I thought it was an outgrowth of a taste for lavish materials used in the late-sixteenth century to refurbish some early Christian churches in Rome. I discovered that it actually was a way of making paintings that originated in Rome with the artist Sebastiano del Piombo in the 1520s and 1530s. When I was trying to learn more about the practice, I contacted some major scholars of sixteenth- and seventeenth-century painting, a number of whom told me they had never heard of this practice. It was then that I realized an exhibition was warranted, one that covered more of Europe than the preceding shows in London, Milan, and Prague, and one that included a full range of the various types of stone that were used.

**By providing the opportunity to see these paintings on stone intimately in person, what do you think will surprise people about them?**

Two things—the utter beauty of so many of them and the marvelous creativity that artists employed when, after the 1570s or 1580s, they incorporated the patterns and coloration of the bare stone into their painted compositions.
During the sixteenth and seventeenth centuries, how widely did artists practice the technique to paint on stone supports?

We still don’t know how widespread the practice was since it is extremely likely that there are many still undiscovered works. Certainly, there were important centers like Rome, Venice, Genoa, Verona, Prague, Antwerp, Seville, and Madrid. In doing my research, I compiled a database of around 1400 paintings, but that doesn’t mean much. It simply tells me that there were probably many more. Many of the museums I contacted did not know they had this material until I asked them if they did, and there are many other museums that I did not have time to contact.

What is your favorite work of art featured in the exhibition?

This is a hard question, but certainly there are several candidates. One would definitely be Orazio Gentileschi’s Annunciation; it is the kind of picture that simply makes you gasp when you see it. Cavaliere d’Arpino’s Perseus Rescuing Andromeda is another. It really is gorgeous. There is also a triple portrait of King Henry III’s lovers from Fontainebleau that is a beauty, and very engaging. Alessandro Turchi’s Will, Intellect and Memory, painted on a reflective black marble, is another breathtaking work, as is his St. Peter Appearing to St. Agatha—a masterwork in terms of technique.

What challenges did you face, and what sustained your curiosity about the artworks themselves?

The pandemic posed one of the biggest challenges and actually forced us to reschedule the show’s opening from October 2020 to February 2022. While we adapted to COVID, one challenge that we didn’t overcome was securing a partner for the exhibition. We had partners at various stages, but this is a very expensive show to mount, and it isn’t certain to be a blockbuster, so a number of museums were wary. The change of directors at the Getty and the National Gallery in Prague meant that our budding collaborations fell through, while the Kunsthistorisches Museum in Vienna decided that, if they were to mount a show featuring stone, it should focus more widely on the use of stone, not just paintings on stone, to better complement their paintings and Kunstkammer collections. We also had a long series of discussions with Galleria Borghese, but the timing of our presentation of the show could not work for them.

Other challenges included tracking down examples of paintings on stone. Anne-Laure Collomb’s excellent book [Splendeurs d’Italie. La peinture sur pierre à la Renaissance, 2012] provided enormous help to me. I know that there was a great interest in the practice in Spain, but I wasn’t able to find many examples that I thought would be good candidates for the show, and in the end, only one of the six Spanish paintings I requested was approved for the loan. The original checklist, including works chosen to demonstrate a particularly clever use of stone, the work of a particular artist, or simply an outstanding example of the practice, is reflected in the exhibition’s catalog, which features 103 paintings.

As with the Spanish examples, getting approvals for the loans proved extremely difficult given the perception that shipping works on stone is problematic or potentially dangerous. Several key loans, ones that my initial conversations with curators and directors had assured me would be available, were finally turned down due to fear they were too fragile. Consequently, the show will feature seventy-five works, but there are eight pieces that were added after the catalog was published. This means that thirty-five loan requests weren’t granted, and that is inevitable with loan exhibitions. While this felt like a drawback, I designed the show to demonstrate the innovative and creative ways in which artists used stone, so there were only a few must haves for the show. For example, we were able to get approval for the loan of Sigismondo Leyrer’s 1594 double-sided agate painting of the Annunciation and the Ascension of Christ. It is the earliest dated example of a painting in which the artist fully incorporated the existing patterning and coloration of the stone into the completed composition. Before that, artists either painted over the stone entirely or simply left some patches of stone bare.
What sustained me was the almost never-ending parade of discoveries sent by friends and colleagues, and many dealers. Each time it was like Christmas, getting to see a new and often beautiful example of the use of stone.

What issues does the exhibition’s subtitle “Science and the Sacred” address?

The majority of paintings in the exhibition depict religious subjects, and in many of these the use of stone enhances the symbolic meaning of the work. The science part of the exhibition is encapsulated in two places. The first is the final gallery of the show, entitled “Science and Wonder,” which addresses the use of paintings on stone in Kunstkabinets, as well as interest in and understanding of the properties of the stone that enhanced the imagery in some way. The second is a gallery in which visitors can engage with stone, see slides of the microscopic makeup of some rocks, look at samples of rocks as they appear when newly mined, and watch a video about quarrying stone in a local Missouri quarry to bring some of this home to local visitors.

What surprised you about the history of painting on stone as well as the historiography of this subject?

I was surprised to find how many basic questions still have not been asked or answered. I think that the reasons for using stone supports are still not fully flushed out. The link between ancient and Renaissance uses of stone is quite tenuous, although some still consider the ancient prototypes as one of the factors that led to artists using stone. A further surprising lacuna is the lack of attention given to Spain and Antwerp. Interestingly, Flemish artists used white marble. Save for one Titian painting, Italian artists didn’t seem to engage with this support, preferring alabaster instead. I was lucky that, in the fifteen years I worked on this project, a number of talented and bright scholars were investigating Sebastiano del Piombo and his motivations in using stone. That really helped my work, although I think there is more to be understood about the meaning of stone and how it enhanced the images that were made upon it. There is still much to be discovered.

What strategies have you implemented to appeal to different viewers and stimulate interest in early modern painting practices vis-à-vis the technique of painting on stone?

I think focusing the show on how artists used stone, rather than proposing an historical overview, will engage viewers. Most of the examples in the show are works made after 1590, when artists were interested in incorporating the physical appearance of the stone into their finished compositions, rather than simply using stone for its symbolic implications, as they did in the early stages of this practice. This means that many of the works on show are visually stunning. I hope viewers will also think about how a painting is made, what decisions an artist makes in designing a composition. The show will have three versions of the subject matter of Cavaliere d’Arpino’s Perseus Rescuing Andromeda painted on non-stone supports (canvas, copper, wood panel) in order to encourage viewers to focus on the role that the support plays in the appearance of a finished painting. Accompanying labels will give a brief description of the technique, which is discussed more fully in the catalog.

Considering your achievements, and the scholarship of your contemporaries, what questions remain about paintings on stone?

Vasari says that Sebastiano used porphyry, but there are no extant examples. That is a conundrum since they would be very durable and valuable. Was there a reason Vasari claimed that Sebastiano used porphyry? Also, more work needs to be done on Genoese artists (not featured in my show), since a great deal of slate was produced in this area. Why were they not more creative with the material? Why was Jacques Stella the most creative artist who used stone supports – a kind of creativity we don’t see in his other work? Did Leonard Bramer continue to use slate as a support once he left Rome?
These are some unanswered questions that we may have a chance to address during our virtual symposium on April 7–8. Nicholas Penny will give the keynote. Other speakers are Fabio Barry, Christopher Nygren, Suzanne van de Meerendonk, and Andrea Donati. I will speak about still life paintings on stone.

**Painting on Stone: Science and the Sacred 1530 – 1800** will be open from February 20, 2022 until May 15, 2022.

### PAST EXHIBITION REVIEW

**By Her Hand. Artemisia Gentileschi and Women Artists in Italy, 1500 – 1800.** Wadsworth Atheneum Museum of Art, Hartford, CT.

**By Katherine Rabogliatti**

Artemisia Gentileschi appears to be the darling of the early modern art world. She has been the subject of monographic exhibitions, historical novels, and academic publications. While other early modern women artists have begun to emerge from the shadows, none shines so brightly as Artemisia. **By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500 – 1800,** on view at the Wadsworth Atheneum from September 2021 to January 2022, and now on at the Detroit Institute of Arts (February 6, 2022 – May 29, 2022), showcased the lives and work of twenty women artists, illustrating the substantial barriers they surmounted and their stunning oeuvres. Co-curators Oliver Tostmann and Eve Straussman-Pflanzer successfully made Artemisia their centerpiece, displaying her works alongside those of less prominent artists and connecting them through their shared experiences as women in the male-dominated art world. The number of artists and works brought together for this exhibition is impressive, spanning three centuries and a variety of media. Although **By Her Hand** is not organized chronologically, a breathtaking sense of continuity pervades the gallery: these women did not exist in isolation but in relation to one another.

Artemisia, however, was the star of the show. Three of her works – two confirmed and one alleged self-portrait – hung on a central, tripartite wall, greeting visitors the moment they entered the gallery. The most impressive of the three was the Wadsworth’s **Self-Portrait as a Lute Player** (c. 1615 – 1618). Its vibrant colors and dramatic chiaroscuro brilliantly contrasted with the brightness of the yellow wall upon which it rested. Artemisia stares out at the viewer, her hands expertly arranged on her instrument, daring them to come closer and hear her song.

Drawing visitors in, the color yellow was used to create a clear connection between Artemisia’s portraits and her monumental works, as a set of golden, free-standing walls displayed **Lot and His Daughters** (c. 1635 – 1638) and **Bathsheba** (1637). While both were striking, **Judith and Her Maidservant with the Head of Holofernes** (c. 1623 – 1625) was the most arresting. Again, the yellow of the wall offered an effective contrast to the bold colors of the painting, emphasizing the candlelight illuminating Judith in the painting, glinting off the curve of the bloody sword in the heroine’s hand and shining on the yellow fabric of her dress. This clever arrangement, hinging on the color yellow and aided by gallery lighting, focused attention on Artemisia’s works, signaling their importance.

However, if, on one side, the exhibition brought to the fore the boldness of Artemisia’s painting, on the other, it constructed her work in contrast – and opposition – to the work of other women artists surrounding her. This is especially evident in the display of Artemisia’s **Mary Magdalene in Ecstasy** (c. 1620 – 1625), the only painting by the Roman artist fully integrated into the thematic organization of the exhibition, hung strategically in the center of the wall and framed by more conventional images of the saint.

The choice to exceptionalize Artemisia was surprising for an exhibition that sought to bring attention to underappreciated and underrepresented artists. The Wadsworth’s social media pages have been abuzz with commentary about the series of Rosalba Carriera’s pastels depicting four muses, which this exhibition reunited for the first time since their creation in the eighteenth century. This publicity made their display all the more underwhelming: they sat in an alcove and, though prominent in comparison to the works displayed alongside them, were nearly invisible to the casual visitor. Without
specific acknowledgment, the significance of the pastels’ reunion was lost in favor of ensuring their integration into By Her Hand’s thematic organization. The Carrieras were placed alongside Isabella Parasole’s prints and anonymous lace patterns, subsumed under the heading of “Alternative Avenues into the Arts.” It is difficult to see how these works relate to one another, apart from the fact that the artists opted for “alternative” media rather than the more traditional oil paint.

The same discontinuity is evident in earlier sections. “The Female Self,” for instance, ostensibly centers self-portraits by women artists. However, most of the portraits displayed were by men. How can the viewer discern “the female self” when they are looking at male conceptions of the female artist? Sofonisba Anguissola’s miniature Self-Portrait (c. 1556) – the highlight of this group – was the only work that truly spoke to the theme, though it was confusingly displayed alongside portrait medals of Lavinia Fontana and Artemisia Gentileschi.

In spite of these shortcomings, it would be wrong to underplay the significance of this exhibition. Although the art world is paying increasing attention to early modern women artists, it is still rare for them to be the subject of museum shows, monographic or otherwise. Their works remain scattered around the world, inaccessible to most viewers, with their stories often confined to the pages of academic journals. By bringing together twenty women artists, By Her Hand granted viewers access to the prolific range of women’s artistic production. The didactic material and thematic organization of the exhibition highlighted the barriers the artists surmounted, as well as their shared visual language. In an era when the Renaissance is still commonly thought of as a man’s world, By Her Hand makes it clear in no uncertain terms that women made their mark on history.

PAST EXHIBITION REVIEW

Botticelli: Artist and Designer. Musée Jacquemart-André, Paris

By Laura Stefanescu

Two centuries since the rediscovery of his artworks, the fascination for Botticelli is as strong as ever, with paintings fetching millions at auctions and gathering impressive crowds at exhibitions – in the compact rooms of the exhibition space at the Musée Jacquemart-André in Paris, the paintings of the Florentine master were barely visible among the many curious heads that gathered to see them.

Running from September 2021 until January 2022, the exhibition Botticelli: Artist & Designer, appropriately presented in what was once the home of passionate Renaissance Italian art collectors Édouard André and Nélie
Jacquemart, brought together an array of artworks from European and North American museums, including seven pieces from the André-Jacquemart itself. Unlike previous shows devoted to Botticelli, the André-Jacquemart’s, curated by Ana Debenedetti and Pierre Curie, proposed to unveil the figure of the artist as he was in his own time: an entrepreneur as much as a creator, at the same time designing original compositions and producing serialized artworks.

The exhibition focused not on the singular figure of the artist, but rather on Botticelli’s workshop, presented as a “laboratory of ideas” in which paintings were generated through a collective effort that relied on the artist’s designs and craftsmanship, as well as on the multiple contributions of his apprentices, all distilled into unique products representing what we might call the Botticelli “brand.” The show’s chronological and thematical approach deconstructed Botticelli’s craft, uncovering the two main pillars on which it rested: on the one hand, we have his linear drawing inherited from an apprenticeship as a goldsmith, through which he designed unique forms and compositions. On the other hand, was the workshop practice of reusing motifs, ingeniously reinserted in new artworks and new media that perpetuated a popular image, while constantly renewing it.

The starting point was Botticelli’s formative years as apprentice to Filippo Lippi, which mark a period of imitation and the gradual development of a personal style. These were explored through Lippi’s rendition of religious themes, particularly the iconography of the Virgin and Child. The influence of Lippi, as well as that of other contemporaries, and the circulation of motifs and compositions among the different Florentine botteghe became apparent as two Madonnas of the young Botticelli (c. 1465 – 1470, Paris and c. 1467 – 1470, Avignon) were placed next to their respective models (one by Lippi, c. 1460 – 1465, Munich, and one by Andrea del Verrocchio, c. 1467 – 1469, London), enabling visitors to remark not only upon their similarities, but also the early inventiveness of Botticelli. His Madonna of the Book, dating from twenty years later, showcased the full accomplishment of Botticelli’s own interpretation of the Virgin and Child, one vibrant with color, emotion, and precision, in which the materiality of objects is so palpable as to invite touch, as two visitors remarked during my visit.

The show continued with Botticelli’s own workshop, the dynamics of which were unpacked in a room presenting dipinti da camera, narrative paintings that would have decorated Florentine patrician houses. Two cassone panels illustrating episodes of Roman history (c. 1470 – 1475, Paris) in which scholars have seen the hands of many different artists, from Verrocchio to Piero del Pollaiuolo, Botticelli, and even Leonardo da Vinci, brought into question the concept of original artwork in Quattrocento Florence. Instead, the curators embraced the idea of collective work and illustrated its mechanisms in Botticelli’s workshop, where apprentices contributed to the completion of large paintings, such as the Judgement of Paris, or to the replication of popular compositions, such as the Return of Judith to Bethulia (c. 1469 – 1470, Cincinnati), shared by Botticelli with his most important assistant, Filippino Lippi.

Botticelli’s studio was also a polyvalent one, as the exhibition continued to demonstrate, producing not only paintings, but also providing designs for tapestries, clerical vestments, and marquetry. Although often using similar motifs, for example the figure of Minerva, these were always reworked in order to avoid repetition. The only surviving tapestry from a design by Botticelli, as well as a rare drawing on silk by him (c. 1485 – 1495, Paris) and a chasuble with holy figures after his models (c. 1485 – 1495, Sibiu) were fascinating examples on
display that presented Botticelli in a new light, as designer of decorations for a large spectrum of objects.

The exhibition also explored the connection between Botticelli and his famed patrons, the Medici. In a narrow corridor, his portrait of Giuliano de’ Medici (c. 1478 – 1480, Bergamo) is presented next to that of Michele Marullo Tarcaniota (1490 – 1500). Facing these two men of fifteenth-century Florence, were two fragments of the unique cycle of illustrations created by Botticelli for Dante’s Divine Comedy (c. 1482 – 1497, Vatican City), in which the fascination of his contemporaries for this literary work is still reflected. Botticelli absorbed the culture of his time and propagated it through his art, as best exemplified by the mythological repertoire for which he is best known. The exhibition displayed side by side Botticelli’s Venus pudica in Berlin and the one in Turin (c. 1485 – 1490), presenting them not from a humanistic perspective, but rather from the standpoint of the reuse of workshop motifs and the popularization of an iconic image, and enriching their comparison with the allegorical portrait known as La Bella Simonetta (c. 1485, Frankfurt).

A unique intermezzo was offered by the first known example of a drawing of figures on parchment inspired by a literary source, and sketched by Botticelli on a copy of Petrarch’s Canzoniere and Trionfi (1470 – 1473, Ravenna). This highlighted once again drawing as the foundation of Botticelli’s innovative style. The exhibition then closed with a return to religious subjects, presenting Botticelli’s studio at work creating tondi and altarpieces like the Coronation of Volterra, reunited for the first time with its reconstructed predella. The figure of another apprentice of Botticelli, known as the Master of Gothic buildings, possibly Jacopo Foschi, was amply examined, and one of the variants of the Virgin of the Magnificat (1490s, Montpellier) was attributed to him.

The last room showed a Botticelli influenced by Girolamo Savonarola’s preaching as he created a Crucifix (c. 1490 – 1495, Prato) exuding serenity and grace, while his workshop produced the compacted figures which appear in canvases of the Virgin and Child (c. 1505, Florence and c. 1505 – 1510, Champigny-en-Beauce) or the Flight to Egypt (c. 1505 – 1510, Paris) during the master’s later years, ultimately moving on to an unknown fate after Botticelli’s death.

**Botticelli: Artist & Designer** presented a deconstructed Botticelli, dissecting his craft with great precision: from copied compositions to original linear drawings, through a network of replicas of popular images, and a constant migration of motifs from paintings to the applied arts through the hands of apprentices and collaborators. In the end, from these fragments emerged a machine – the workshop – moving under the guidance of its unique creator to produce artworks that were “Botticelli” by design, being born at the same time from one and from many.

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**2022 EXHIBITIONS**

**Il falso nell’arte: Alceo Dossena e la scultura italiana del Rinascimento**

**MART, Rovereto**

October 3, 2021 – February 20, 2022

Dedicated to art fakes, the exhibition focuses on Italian art forger Alceo Dossena, protagonist of an international scandal in 1928 after he revealed he created artworks until then attributed to world-famous artists such as Donatello, Simone Martini, Giovanni and Nino Pisano, and Andrea del Verrocchio. Often, Dossena’s pieces were not copies of known works, but originals made recreating the style typical of a certain artist or period. The show also features a more recent fraud: in 1984, sculpted heads found in Livorno’s canals were attributed to Amedeo Modigliani, while being a prank by young sculptor Angelo Froglia together with Pietro Luridiana, Pier Francesco Ferrucci and Michele Ghelarducci.
**Benozzo Gozzoli e la Cappella dei Magi**  
Palazzo Medici Riccardi, Florence  
December 16, 2021 – March 10, 2022

This exhibition focuses on the works in the Medici Chapel at Palazzo Medici Riccardi, shedding light on Benozzo Gozzoli’s life and his ties to the city of Florence, in particular to the Medici family. The exhibition brings together several paintings by the artist held at various locations in Florence and the rest of Italy, for example the *Sapienza Nuova Altarpiece* from Perugia, but also the *Madonna del Baldacchino with Angels*, loaned from the National Gallery in London. The show is complemented by a series of original videos that provide further insight into the painter’s life and career.

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**Ettore Sottsass. Struttura e colore**  
Triennale, Milano  
December 10, 2021 – April 10, 2022

The first of the three shows dedicated by Triennale to artist, architect and designer Ettore Sottsass, the exhibition takes its name from the title of an article written by Sottsass, “Struttura e colore,” in 1954. The artworks on display include a series of paintings, drawings, photographs, and objects which highlight the importance that the architect attached to the relationship between our needs and our living space, especially the role of objects in shaping the space we inhabit. Triennale also hosts a permanent installation consisting of the reconstruction of a whole interior designed by Sottsass in the sixties for a Milanese private residence: Casa Lana.

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**Löwen, sphinxen, silberhände. Der unsterbliche Glanz etruskischer Familien aus Vulci**  
Archäologisches Museum, Frankfurt  
November 3, 2021 – April 10, 2022

The result of a collaboration between the German Museum, Fondazione Vulci, Parco Archeologico del Colosseo and the Soprintendenza Belle Arti e Paesaggio per la Provincia di Viterbo e per l’Etruria Meridionale, the exhibition is curated by archaeologists Simona Carosi, Carlo Casi and Wolfgang David. The show presents the results from recent excavations in Vulci’s territory. Funerary equipment from the Silver Hands and the Golden Scarab tombs are among the Etruscan artifacts on display. The relics were found at two different necropoleis: the first one at Osteria in 2013, while the second one was discovered in 2016, at Poggio Mengarelli.

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**La Fabbrica del Rinascimento. Processi creativi, mercato e produzione a Vicenza. Palladio, Veronese, Bassano, Vittoria**  
Basilica Palladiana, Vicenza  
December 11, 2021 – April 18, 2022

Curated by Guido Beltramini, Davide Gasparotto and Mattia Vinco, this exhibition explores the role of Vicenza as a European cultural capital in the second half of the sixteenth century. Displaying eighty artworks, the exhibition focuses on the creative process which characterized Vicenza during the Renaissance, showcasing drawings and preparatory sketches side by side with the final paintings. Interestingly, the show makes a point of comparing the artworks’ original financial value with the cost of living at the time.

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**Wealth and Beauty: Pier Francesco Foschi and Painting in Renaissance Florence**  
Georgia Museum of Art, Athens, GA  
January 28, 2022 – April 24, 2022

The first exhibition dedicated to Pier Francesco Foschi, the show explores the life and work of this prolific Florentine painter whose career spanned nearly five decades, from the early sixteenth century until his death in 1567. Although extremely successful in his day, Pier Francesco has fallen into nearly complete obscurity. *Wealth and Beauty: Pier Francesco Foschi and Painting in Renaissance Florence* offers a timely re-evaluation of this innovative master by bringing together works from the Uffizi in Florence, the Thyssen-Bornemisza in Madrid and the Royal Collection Trust in London that have never before been presented in the United States.

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**Bice Lazzari: Modernist Pioneer**  
Estorick Collection, London  
January 14, 2022 – April 24, 2022

Born in 1900 in Venice, Bice Lazzari studied music before moving on to painting as an adolescent. But it was not until after World War II that she was able to devote herself to it. Exploring the aesthetics of Informal Art, Minimalism and Hard-edged Abstraction, her paintings made a significant contribution to twentieth-century Italian art, yet they have remained largely unknown outside her native country. Organized in
collaboration with the Archivio Bice Lazzari, Rome, this exhibition features around forty works, highlighting the artist’s lyrical and highly original interpretation of abstract art.

*Medito a Pistoia. Crocevia di artisti tra Romanico e Gotico*
Antico Palazzo dei Vescovi e Museo Civico, Pistoia
November 27, 2021 – May 8, 2022
Curated by art historians Angelo Tartuferi, Enrica Neri Lusanna and Ada Labriola, the exhibition includes over sixty artworks dating from the twelfth to the beginning of the fifteenth century, including paintings, sculptures, goldwork and illuminated manuscripts. The show stresses the role Pistoia played during the Middle Ages, beginning with the arrival in the city of a relic of Saint James. This put Pistoia on the European pilgrimage map, favoring the birth of an artistic tradition represented by masterpieces such as the *Saint James’s Silver Altar*, kept at Pistoia’s Cathedral.

*Painting on Stone: Science and the Sacred 1530 – 1800*
Saint Louis Art Museum, St. Louis, MO
February 20, 2022 – May 15, 2022
This exhibition explores the little-studied artistic practice of painting on stone. Spurred by the St. Louis Art Museum’s purchase of Cavaliere D’Arpino’s *Perseus Rescuing Andromeda*, a painting on lapis lazuli, the show is the first systematic examination of this tradition in the United States. Most likely originating in Italy in the early sixteenth century, painting on stone quickly spread across Europe, including the use of alabaster, onyx, jasper, amethyst and agate, as well as lapis lazuli. Bringing together paintings by fifty-eight artists, *Painting on Stone* explores the meanings behind this intriguing technique. Read more about this show in an interview with curator Judith Mann on p. 7 of this issue.

*By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800*
Detroit institute of Arts, Detroit, MI
February 6, 2022 – May 29, 2022
Previously on show at the Wadsworth Atheneum in Hartford, *By Her Hand* explores the untold role of women artists in Italy from the birth of the Renaissance until the Enlightenment. Nearly sixty artworks, including international loans, highlight the creativity of these women artists and celebrate their business savvy. Beyond Artemisia Gentileschi, visitors will be introduced to a diverse and dynamic group of Italian women artists, from the court artist Sofonisba Anguissola (1532 – 1625) to the painter and printmaker from Bologna Elisabetta Sirani (1638 – 1665), among other talented and virtually unknown Italian women artists. Read a review of the Wadsworth Atheneum’s iteration of this exhibition on p. 10 of this issue.

*La Galleria del Levante. Una galleria europea fra Simbolismo e Realismo Magico*
MART, Rovereto
March 18, 2022 – June 12, 2022
Dedicated to the art gallery Galleria del Levante, based in Milan, Rome and Munich, which was open between 1962 and 1981, the exhibition explores the figure of its founder, Italian architect Emilio Bertonati, forty years after his death. Bertonati introduced the Italian public to art movements which were partially or even completely unknown, such as French and Belgian Symbolism, Italian Magic Realism and German Neue Sachlichkeit. Curated by Alessandra Tiddia, the exhibition aims to tell Bertonati’s story through the artworks which were once displayed at Galleria del Levante and are now part of important private and public collections, including MART’s own.

*Staging Injustice. Italian Art 1880 – 1917*
Center for Italian Modern Art, New York, NY
January 25, 2022 – June 18, 2022
Curated by art historian Giovanna Ginex, the exhibition addresses the economic difficulties, exacerbated inequalities and social tensions experienced by both Italy and the U.S. between the late nineteenth and early twentieth centuries. The show focuses on the work of Italian artists exploring relevant themes such as migration, labor, workers’ protests, and social injustice. Paintings by fifteen artists, including Giuseppe Pellizza da Volpedo and Emilio Longoni, will offer a cross-section of the most advanced Italian artistic production of the time.

*Giorgio Griffa*
Centre Pompidou, Paris
March 2, 2022 – June 27, 2022
Presenting several series of canvases realized from 1969 to 2021, the exhibition
showcases the work of Italian painter Giorgio Griffa (Turin, born 1936). In parallel with his activity as a lawyer, which he maintained throughout his life, he started creating abstract works beginning in the second half of the sixties. Griffa’s style stands out because of its virgin canvases, not primed and not stretched, painted on the ground, and then fixed to the wall by special nails. While he is close to Arte Povera and Pittura Analitica, Griffa cultivated artistic independence, and his work shows a singularity that identifies him as one of the most important Italian painters of his generation.

Donatello, il Rinascimento
Palazzo Strozzi and Museo del Bargello, Florence
March 19, 2022 – July 31, 2022

Curated by art historian Francesco Caglioti, this exhibition reconstructs Donatello’s career by comparing it with other Italian Renaissance artists such as Filippo Brunelleschi, Masaccio, Andrea Mantegna, Giovanni Bellini, Raphael, and Michelangelo. The show was conceived in order to help develop relationships among museums, private collections and institutions from Florence, as well as from the rest of Italy and abroad, broadening the international discussion concerning Donatello’s work and its influence on other artists. The Pazzi Madonna, lent by Berlin’s Staatliche Museen, and the two David sculptures — one in marble, one in bronze, both kept at Museo del Bargello — are among the exceptional pieces on display.

Raphael
National Gallery, London
April 9, 2022 – July 31, 2022

The exhibition, which was supposed to open last year on the occasion of the 500th anniversary of Raphael’s death, covers the artist’s whole career. It includes not only paintings, but also drawings, architectural projects, poems, tapestry designs, prints and applied art objects, created thanks to Raphael’s modern and highly efficient workshop. Innovative displaying methods will enable even artworks which cannot be moved, such as frescos, to be part of the show. The project highlights how Raphael, in the course of only twenty years of artistic activity, managed to become one of the most influential personalities of Western art.

Carpaccio’s Knight: Restoration and Technical Study
Museo Thyssen-Bornemisza, Madrid
May 17, 2022 – September 25, 2022

Following a thorough restoration, Vittore Carpaccio’s Young Knight in a Landscape will be shown alongside a video illustrating the modalities and results of the technical study of the masterpiece. Material analysis, X-radiographs, reflectographs and other research techniques enabled us to learn more about the artist’s creative process and working method. Young Knight in a Landscape was initially attributed to Albrecht Dürer because of the meticulous flora and fauna description, typical of the German artist’s style, before Carpaccio’s signature was found during a cleaning campaign.

I Pittori della Luce. Da Caravaggio a Paolini
Cavallerizza di Piazzale Verdi, Lucca
December 8, 2022 – October 2, 2022

“After all this darkness, light comes back to Lucca.” With these words art critic Vittorio Sgarbi presented the exhibition he curated in the Tuscan city. It focuses on Caravaggio’s influence on seventeenth-century painters. In addition to three works by Caravaggio himself, the show features paintings by Pieter Paul Rubens, among the first to engage with Caravaggio’s light innovations; by Tuscan artists such as Rutilio Manetti, Orazio Gentileschi and Pietro Paolini; by Roman painters such as Giovanni Baglione and Bartolomeo Manfredi; and by Southern Italians such as Battistello Caracciolo and Mattia Preti. In addition, the exhibition considers Caravaggio’s influence on some further, non-Italian artists, including the Spanish Jusepe de Ribeira and the French Valentin de Boulogne.

NEWS & NOTES

Visitors to the Gallerie degli Uffizi are now able to view Florence from the Terrace of the Map Room. Closed to the public since the 1990s, the loggia, designed by Giorgio Vasari, also features maps designed for Grand Duke Ferdinando I de’ Medici (r. 1587 – 1609) by the cartographer Stefano Bonsignori, who had worked for Ferdinando’s father Cosimo I in the previous installation of similar maps in the Guardaroba nuova. It was here in the Terrace that the director Dario
Argento, best known for horror film Suspiria, filmed a scene from his 1996 opus The Stendhal Syndrome.
Newsletter Contributions and Notices

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. Our next issue, to be circulated in June 2022, is currently full, but enquiries about the Fall issue are welcome. The Newsletter’s special features include exhibition and book reviews, interviews with curators and reflection pieces on methodology or specific research topics. Members can also share their news, such as reception of major awards, by filling in the dedicated form on our website. If you are interested in writing a feature (approximately 800 to 1200 words), please contact the editor at any time, or by August 7 for the Fall 2022 issue. Deadlines for IAS newsletters are: Fall Newsletter: content deadline September 7/publication date October 7; Winter Newsletter: content deadline January 7/publication date February 7; Spring Newsletter: content deadline May 7/publication date June 7.

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