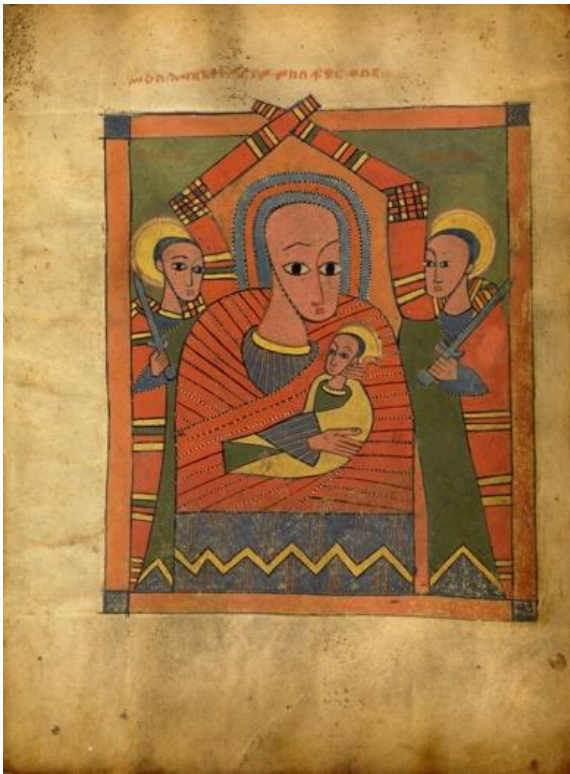

ITALIAN ART SOCIETY

*Dedicated to the study of Italian art and architecture
from prehistory to the present*

NEWSLETTER XXXIII, 2, SPRING 2022 Special Issue

THE GLOBAL FUTURE OF ITALIAN ART HISTORY



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

Our Institutional Partners:

Department of Art & Archaeology, Princeton University
Department of Art History, Dartmouth College
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Friends of San Francesco, Cortona

President's Message from Sarah Wilkins

June 12, 2022

Dear Members of the Italian Art Society,

I hope all of you are doing well and that many of you are gearing up for exciting and productive summers of travel and research and/or teaching. The pandemic unfortunately continues, but hopefully we all keep as safe as can be, despite continued disruption and ongoing concerns.

Those of you who are traveling to Italy shortly, or who are there already, please keep in mind that after a two-year hiatus we'll be holding our annual IAS/Kress Lecture on June 30 in Cortona! To our great pleasure, Dr. Francesca Fiorani (Professor of Art History, University of Virginia) will present "Leonardo da Vinci and Cortona. Wetlands, Mapping, and the Art of Painting in Renaissance Italy." The lecture will be held at 4pm (IT) at the Centro Convegni Sant'Agostino and will be followed by an *aperitivo* in the cloister. We hope to see many of you there! For more information on this special event, see pp. 3-4. If you have any questions, please [email me](#) and ask!

At our Annual IAS Business Meeting at CAA (held virtually, as will be our policy going forward) we said goodbye to those officers, chairs, and committee members whose terms had ended, and welcomed those who were newly elected. I'd like,

once again, to warmly welcome our new Vice President for Program Coordination/Chair of the Program Committee, Janis Elliott, and the new members of the Program Committee, Grace Harpster and Angelo Lo Conte; our new Chair of the Awards Committee, Jasmine Cloud, and our new Awards Committee members, Silvia Bottinelli and Judith Steinhoff; our new members of the Emerging Scholars Committee, Christine Zappella Papanastassiou (term extension), Jilianne Laceste and Megan Reddicks Pignataro; our new Membership, Outreach, and Development Committee member, Flavia Barbarini; and last, but not least, to welcome back Tiffany Lynn Hunt for another term as Events Coordinator after her previous term was so disrupted by the pandemic. Congratulations to those who were elected and our gratitude for all those who serve in various capacities! To see all our current officers, chairs and committee members, check out our [website](#).

I'd also like to again gratefully thank those officers and committee members whose terms ended for their dedicated service. Cristelle Baskins, Vice President for Program Coordination/Chair of Program Committee and Max Grossman, Chair of Awards Committee both completed their terms. We also said goodbye to Dana Katz, Awards Committee; Brenna Larsen, Emerging Scholars Committee; Sharon Smith, Membership, Outreach, and Development Committee; and Alison Perchuk, Program Committee.

We'll have many positions open for our next term beginning at CAA in February 2023, and our Nominating Committee will soon be accepting nominations via our [website](#) (please see pp. 4-5 for more details). If you have any questions, please contact the Chair of the Nominating Committee, [Sarah Cantor](#). Please do consider getting more involved; we'd love to have your participation!

We're excited that we've been able to sponsor an extremely robust and strong slate of panels thus far in 2022, both in person and virtually – at CAA, RSA, ICMS, and AAIS. We're also sponsoring a panel at SCSC (in person) in October. Information on all of our upcoming and past sponsored sessions can be viewed on the website at the [Conferences at a Glance](#) page.

At CAA 2022, our sponsored panel was [“Beyond Transfer and Revival: Narrative Creativity in Medieval Italian Mural Decoration \(c. 11th–13th\)”](#), organized by Armin Bergmeier and Alison Locke Perchuk. In addition to holding our annual IAS Business Meeting online as mentioned above, we held two further online events, a virtual reception, which helped raise funds to support our *sospeso* memberships, and the virtual workshop “Publishing Images: An Intro to Image Rights and Quality,” led by

Bridget Madden (Associate Director, Visual Resources Center, Department of Art History, University of Chicago) organized by the IAS Emerging Scholars Committee. For a recording of the ESC workshop, please click [here](#). For the slides shared during the event, please click [here](#).

For RSA, we at last returned to in-person conference sessions for the first time since CAA 2020! While I was sadly unable to attend, I've heard positive things from all who did. Although we had to cancel one of our sessions due to COVID concerns, we still sponsored three stimulating sessions: [“Risky Business: Dangers Faced by Artists and Patrons”](#) organized by Jonathan K. Nelson and chaired by Diana Bullen Presciutti; and [“Women and Gender in Trecento Art & Architecture I & II”](#), both organized by Judith Steinhoff. We were also thrilled to hold our first in-person IAS reception since the start of the pandemic, which was a great success, as you can read about on p. 4.

At Kalamazoo, held virtually this year, the IAS sponsored four sessions, and co-sponsored with the Franciscan Institute a roundtable, [“Amy Neff, A Soul's Journey: Franciscan Art, Theology, and Devotion in the *Supplicationes variae*.”](#) The sponsored sessions consisted of two joint sessions: [“Drawing Together and Setting Apart: Pulpits and Screens in Medieval Italy, I: Case Studies from Central and Northern Italy”](#) and [“Drawing Together and Setting Apart: Pulpits and Screens in Medieval Italy, II: Forms and Functions,”](#) organized by Ludovico Geymonat and Nancy Wu, and [“Encountering the Sacred in Medieval Italian Spaces: I and II,”](#) organized by Meredith Fluke and Erik Gustafson. All were well attended and positively received.

Lastly, AAIS this year was held in a hybrid format with a virtual and an in-person component in Bologna. Our sponsored session, held in person in Bologna, was [“Transatlantic Romanesque: Medieval Italian Architecture Between Los Angeles and Ciudad de México,”](#) organized by Luis Javier Cuesta Hernández. We're excited to have been able to sponsor so many exciting sessions this year. Please keep your eyes open for CFPs for the opportunity to organize IAS-sponsored sessions in the future.

In the last newsletter, I reported on the IAS Conference Travel Grants, which we were thrilled to be able to offer again after a hiatus due to the lack of in-person conferences. Since then, we have also awarded two Dissertation Research Grants and two Research and Publication Grants out of an exceptionally strong group of applications. The recipients of the former are Jillianne Laceste (PhD Candidate, Boston University) for [“Creating Columbus: The Visual Culture of Colonial Encounters in Early Modern Genoa,”](#) and Margo Weitzman (PhD candidate, Rutgers University), for [“Mediated and Constructed Realities: India through the Eyes of Early Modern Italian Merchants.”](#) The Research and Publication Grants

were awarded to Dr. Diana Bullen Presciutti (Professor of Art History, University of Essex) for [Saints, Miracles, and Social Problems in Italian Renaissance Art](#) and Dr. Leah R. Clark (Associate Professor and Director of Studies, University of Oxford) for [Courtly Mediators: Transcultural Objects Between Renaissance Italy and the Islamic World](#). We congratulate this year's awardees and wish them the best of luck with their projects! You can find out more about them on the [Current IAS Grant Holder](#) page on our website. We remind you to apply for our grants in the future via our [website](#).

In a related vein, I'd also like to warmly congratulate Dr. Joanne Allen (Senior Professorial Lecturer in Art History, American University), who received an [IAS Research and Publication Grant in 2021](#) for her book *Transforming the Church Interior in Renaissance Florence*, on its publication (Cambridge University Press, 2022)!

Tenley and I, as well as the entire IAS Board, wish you all a very happy, healthy, and productive summer, and look forward to seeing you at events—such as the IAS/Kress lecture in Cortona—very soon!

A presto,
Sarah

ITALIAN ART SOCIETY NEWS

ELEVENTH ANNUAL IAS/KRESS LECTURE IN ITALY

Join us for the
11th Annual IAS/Kress Lecture in Italy
30 June 2022, 4pm (IT)
Centro Convegni S. Agostino, Cortona
For more info, visit the lecture page on our website.

**LEONARDO DA VINCI
AND CORTONA.**
Wetlands, Mapping,
and the Art of Painting in Renaissance Italy.
Lecture by Dr. Francesca Fiorani

Francesca Fiorani is a professor of art history at the University of Virginia. An expert on Renaissance art and the application of computer technology to the humanities, she designed the digital platform *Leonardo da Vinci and His Treatise on Painting*. She is the author of *The Marvel of Maps: Art, Cartography, and Politics in Renaissance Italy* (Yale UP, 2005) and *The Shadow Drawing: How Science Taught Leonardo How to Paint* (New York, 2020; paperback May 2022).

KRESS
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FFFFP2 masks required.

In the early sixteenth century Leonardo da Vinci made a spectacular map of the Tuscan countryside that features Cortona prominently—just a bit off center, towards the right. Far from casual, Cortona's position offers insights on the ecclesiastical and political context of Leonardo's map.

The lecture starts with an examination of the map's visual language in the context of Renaissance geography. Then it reconsiders the map's scope, which is traditionally related

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to Cesare Borgia's military campaigns or a never-realized project to drain the valley's malarian marshes. But, taking into account Cortona's prominent position within the map, the lecture addresses also the role Cortona's bishopric played in the power struggle between Rome and Florence.

The lecture concludes with a new evaluation of wetlands— including those around Cortona— within Leonardo's art theory. Even though military campaigns, draining projects, or even power struggles may have been at the origin of Leonardo's map, it was the wetland landscape itself that stayed with the artist for years to come and that came to play a foundational role in his art and thought.

Dr. Francesca Fiorani is a professor of art history at the University of Virginia. An expert on Renaissance art and the application of computer technology to the humanities, she designed the digital platform [Leonardo da Vinci and His Treatise on Painting](#). She is the author of *The Marvel of Maps: Cartography and Politics in Renaissance Italy* (Yale UP, 2005) and *The Shadow Drawing: How Science Taught Leonardo How to Paint* (New York, 2020; paperback 2022).

The lecture will be held at 4pm (IT) on **30 June 2022** at the [Centro Convegni S. Agostino](#) (Sala d'Assedio) in Cortona. An *aperitivo* will follow. It will also be **streamed on Zoom**. Information on how to join will be sent to our email list shortly.

Please be advised that FFP2 masks are required at the venue.

For more information on the event, and about things to do in Cortona, please see our [website](#).

This event is open to any and all interested parties, so please let people know about it and feel free to bring non-IAS-members with you to this special occasion!

We look forward to seeing many of you there!

RECEPTION AT THE 2022 RENAISSANCE SOCIETY OF AMERICA ANNUAL CONFERENCE IN DUBLIN, IRELAND



April 1, 2022 – For the first time in over two years, the Italian Art Society hosted an in-person reception at the Renaissance Society of America annual conference in Dublin, Ireland. This was, for many of us, a rare opportunity to resume pre-pandemic activities, and with the international site, a welcome chance to reconnect with

friends and colleagues from both the United States and across Europe. The reception was held at the Bath Pub, a vibrant spot in the Beggars' Bush district where we were able to reserve the entire back of the pub for our private event. Our robust turnout made for a lively evening, and it was exciting to see many familiar, long-standing members, as well as new emerging scholars, many of whom were preparing to defend dissertations or newly minted PhDs. A special thanks to Celeste McNamara, Assistant Professor of History at Dublin City University, for helping to spearhead this event and liaise for the IAS before our arrival, setting up logistics and ensuring a flawless evening for all.

EMERGING SCHOLARS COMMITTEE EVENT ACCESSIBLE ART HISTORY: A DISCUSSION ABOUT DIGITAL MEDIA, SOCIAL MEDIA, AND FREE MEDIA

Over the years, the virtual world has significantly changed the way we access art and its histories, calling into question their online presence. Social media platforms like TikTok and Instagram have become places where people can digest or create quick, catchy content about art and visual culture. NFTs and other forms of digital art introduced new avenues for artistic production and ownership. In addition, art historians have been striving to create more accessible content by developing digital humanities projects and contributing to free, open access sites for learning about art history, such as [Smarthistory.org](#). The Emerging Scholars Committee of the Italian Art Society invites you to join a virtual discussion about accessibility and its sustainability in the field of art history — in the classroom, in museum settings, in the digital world, and beyond.

Tuesday, June 28, 2022
12pm Eastern US Time
11am Central US Time
9am Pacific US Time
6pm Central European Time

Please see the [flyer](#) for the Zoom log in info

Discussants will include:

- Bryan C. Keene, Riverside City College
- Cosette Bruhns Alonso, Center for Digital Scholarship, Brown University
- Michael Maizels, Affiliate at metaLAB, Harvard University
- Leadership Team of [Smarthistory.org](#) (Beth Harris, Steven Zucker, Lauren Kilroy-Ewbank)

CALL FOR NOMINATIONS FOR IAS POSITIONS

We are currently soliciting [nominations](#) to fill upcoming vacant positions for Board Officers and Committee members.

Descriptions can be found on the [Officers and Committees](#) page. We hope you will consider applying and joining us!

Candidates must be IAS members at the time of their nomination; all members, including student members, are eligible for nomination. Officers and Chairs hold two-year terms and committee members hold three-year terms. Elections will be held in mid-January 2023 by the membership via online ballot. New terms of office begin in mid-February after the IAS business meeting at the CAA annual conference.

The deadline for applications is 1 September 2022

Open Positions for 2023

Board of Directors (2-year terms):

- Vice President
- Secretary
- Treasurer

Officers and Chairs (2-year terms):

- Chair of Emerging Scholars Committee
- Chair of Nominating Committee
- Chair of Membership, Outreach and Development Committee (this can be divided into two co-chairs: Chair of Membership and Chair of Development. If two members would like to be considered as co-chairs they should submit their statements together and note their request to be considered as co-chairs)

Committee Members (3-year terms):

- Awards Committee (two openings)
- Membership, Outreach and Development Committee (two openings)
- Program Committee (two openings)
- Nominating Committee (one opening)

Communications Team (3-year terms):

- Publications Coordinator and Newsletter Editor
- Publications and News and Notes Assistant
- Social Media Coordinator
- Webmaster
- IAS Blog Editor

Nominating Process

Each nominee must submit a [form](#) that includes a statement of interest (200 words max.) indicating the position to which they are being nominated and a current CV. A nominee who is interested in more than one position should indicate order of preference. Please note

that you must be logged into the website to access the form. Any questions? Please contact [Sarah Cantor](#), our Nominating Committee Chair.

NEWS FROM OUR MEMBERS

Our institutional partner, the **Department of Art and Archaeology at Princeton University**, has awarded the Janson-La Palme professorship for the 2022-2023 academic year to **Dr. Pamela Long**, renowned historian of science and technology. At Princeton, Dr. Long will be developing her research on Renaissance machines.



Nerida Newbigin, Emeritus Professor of Italian Studies at the University of Sydney, has won the 2022 David Bevington Award from the Medieval and Renaissance Drama Society for Best New Book in Early Drama Studies: [Making a Play for God: The 'Sacre Rappresentazioni' of Renaissance Florence](#), 2 vols. Toronto: Centre for Renaissance and Reformation Studies, 2021.

Alison Locke Perchuk has been named a National Endowment for the Humanities Fellow at the Huntington Library for the 2022-23 academic year. She will be working on her second book, "Medieval California: Medieval Art, Neomedieval Architecture, and White Identity in the Golden State, 1850-1960."

Katherine T. Brown, our outgoing Chair of Membership, begins a new position as Dean of the College of Arts & Sciences at Ashland University in Ashland, Ohio, on July 1, 2022.

Angelo Lo Conte was awarded a 2022 [Samuel H. Kress Fellowship in Art History](#) from the Renaissance Society of America. His project investigates the life stories and artistic careers of deaf painters active in early modern Italy.

Morten Steen Hansen will be the Alisa Mellon Bruce Fellow for the fall term of 2022 at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. His project is entitled "Idol-phobia in the Spanish Empire: Translating the Sacred at the Escorial."



Dr. Joanne Allen, who received an [IAS Research and Publication Grant in 2021](#), has just published her book [Transforming the Church Interior in Renaissance Florence](#) (Cambridge University Press, 2022).

Anne Leader has been awarded a 2022 Franklin Research Grant from the American Philosophical Society. The grant will take her to Florence in October, where she will be developing her [Digital Sepoltuario](#) project.

We were delighted to award several grants out of an exceptionally strong group of applications. Our awardees are:

Dissertation Research Grants

Jillianne Laceste (PhD Candidate, Boston University) for "[Creating Columbus: The Visual Culture of Colonial Encounters in Early Modern Genoa](#)," and **Margo Weitzman** (PhD candidate, Rutgers University), for "[Mediated and Constructed Realities: India through the Eyes of Early Modern Italian Merchants](#)."

Research and Publication Grants

Dr. Diana Bullen Presciutti (Professor of Art History, University of Essex) for [Saints, Miracles, and Social Problems in Italian Renaissance Art](#) and **Dr. Leah R. Clark** (Associate Professor and Director of Studies, University of Oxford) for [Courtly Mediators: Transcultural Objects Between Renaissance Italy and the Islamic World](#).

You can find out more about our awardees' projects on the [Current IAS Grant Holder](#) page on our website. We remind you to apply for our grants in the future via our [website](#).

Congratulations to all and best wishes from the IAS community!

SPECIAL FEATURES

The Global Future Italian Art History

Editorial

The shape of our discipline is changing. As we become more aware of ingrained cultural patterns in our scholarship, the call for more inclusive approaches is growing louder. What is our place as Italianist art and architectural historians within an increasingly global art history? While many feel empowered by the imperatives of decoloniality, finding in this discourse new ways to re-energize the discipline, others might take issue with the ideological drive of the movement, feeling they have to shoehorn decolonial approaches in a body of work where they may not be the best course of action.

Medievalist and especially early modernist colleagues might find these developments especially jarring: although these historical periods were no strangers to phenomena we identify as transnational or transcultural, the nineteenth-century texts that are foundational to our

discipline, e.g. Burckhardt's *Die Kultur der Renaissance in Italien*, coincided with the emergence of nationalism, creating the myth of the Renaissance and imbricating scholarship on this period with patriarchal, regressive approaches. This assumption, which all-too-simplistically sees globalism as the prerogative of the post-Enlightenment era, has informed institutional practices – such as hiring strategies – to the detriment of scholarship on the middle ages and early modern period. Similarly, our thirst for new methodological frontiers and material cultures runs the risk of becoming a form of intellectual colonialism, driven by the compulsion to produce knowledge that is characteristic of an imperialist outlook.

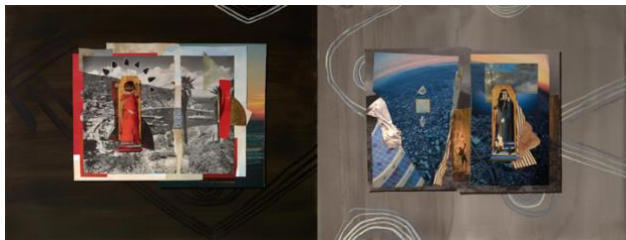
Whatever our field of expertise, how can we foster our discipline without succumbing to institutional pressures that on one side are the product of patriarchal heritage and on the other expect an engagement with decoloniality? How do we account for communities stripped of their culture and legacy without relying on narratives of exploitation which victimize them and deprive them of their agency? How can we develop a civic, political engagement without becoming tools of ideology? What is the place of Italian art and architecture in a borderless history? These are the key questions that motivated this special issue. The following contributions, written by Bryan Keene, Robert Clines and Tenley Bick, offer pathways for a more socially-conscious, transnational approach to Italian history and artistic heritage. Exploring different historical periods, they grapple with race, identity and geography, highlighting existing scholarly prejudice and advocating for change. I am grateful to all three contributors for generously lending their time to this initiative and sharing their thoughts with the IAS community.

Land, Time and Kinship: A Way Ahead in Premodern Italian Studies

By **Bryan C. Keene (he/él/they/elle)**

The Tongva are the original caretakers of Tovaangar, today known as Los Angeles due to a colonial history that continues to impact this place and all its peoples. Tongva artist [Katie Dorame](#) creates collages about the city that offer what she calls a "directorial vision: reclaiming, recasting, and re-working land, roles, and history." In two digital prints from the *CA Collages* series (2020), Dorame layers historic and current views of the Los Angeles urbanscape and Catalina coastal island waterways with European art: specifically, we can make out Matteo Giovanetti's *Saint Catherine of Alexandria* and *Saint Anthony Abbott* (1345, Musée du Louvre) and Hubert Robert's *The Discoveries of Antiquities* (1765, Musée de Valence). In these images, Dorame demonstrates a way of seeing through time with past, present, and future commingling as overlapping strata. As viewers, we are

introduced to the memories and mythologies embedded in our world, including museum objects that become part of the ongoing colonizing project. The Giovanetti panels, for example, feature in the Louvre's Denon wing of Italian Renaissance and Spanish Baroque galleries as the only path through which visitors may descend to the *rez-de-chaussée* to encounter looted art of the Chimú, Huastec, Maya, Mexico, Taino, and other peoples of the Americas, together with sacred objects of the Benin, Ife, and Nok cultures of West Africa and visual heritage of the Kanaks and Rapa Nui across Austronesia. The inclusion of the Hubert Robert painting is a commentary on the episodic nature of European rhetoric of "discovery" in relation both to the past, the land, and its peoples. Numerous museums in Los Angeles feature similar holdings of European art, including the Getty where I worked for nearly thirteen years. All of these institutions must continue to account for and make space for healing the generational trauma caused by exploitative collecting and display practices.



Katie Dorame, *Catalina Arrowhead and L.A. Overseer*, 2020. Digitized collage and watercolor painting, digital print, dimensions unknown. Combined photograph of installation at Fullerton Museum, Fullerton, CA.

Works such as Dorame's digital prints prompt me to ask, "Whose stories do we tell when we speak of the lands around us?" We have many responsibilities as educators, curators, and researchers working well into the global turn in the humanities and with major developments in premodern critical race studies (PCRS). Starting with some necessary unlearning on personal levels, we can commit both to expand, correct, nuance, and problematize our very field(s) of inquiry, and to do so without Columbusing our individual endeavors as "discoveries" or "pathbreaking." We know the importance of having the integrity to acknowledge the work of women, queer and trans individuals, and those who are Black, Indigenous, and people of color (BIPOC). For scholars of European history working in the Americas and Austronesia, knowing the histories of the land and Indigenous peoples around us and getting to know our Native neighbors are minimum starting points. Colleagues in Europe have opportunities to make space for lessons from Indigenous communities and the global South as ways to decenter our field's collective racism and still too often homo-/trans-

exclusionary practices. In sum, all of us have an obligation to know the impact of imperialism and colonialism on our disciplines, especially in relation to the collections we teach and those around us.

Museums and archives are good starting points for enacting the human-centered approach to land, objects, and periodization seen in Dorame's collages. For example, the UNESCO 1970 convention became the benchmark that prohibits the illicit trafficking of cultural property from that point forward. But what of artworks from Armenia that were taken with individuals fleeing for their lives due to genocide from 1915 to the early 1920s? Or objects from Egypt that people prized and safeguarded out of the country during the revolutions of the 1950s? And what do we make of the fact that most Ethiopian manuscripts and panel paintings in North American collections can only trace their provenance to European families (primarily Italian, French, and Belgian) who lived in the Horn of Africa as part of colonial regimes until the 1960s? This last history is so often erased today. Each of the instances just mentioned was among the most painful realities to acknowledge and account for honestly in the curatorial work I have undertaken. More familiar perhaps are cases of cultural heritage seized from Benin, Maqadala, or during World War II, but the few aforementioned examples require greater attention, especially since many of those objects have featured in exhibitions and publications as examples of premodern globalities. It is worth noting that on 3 May 2022 the Smithsonian Institution adopted an "[Ethical Returns Policy](#)" to consider shared stewardships arrangements and restitution of objects based on values and principles of "Our Shared Future." These considerations should be at the forefront of our minds as art historians and especially as curators.



Ethiopian illuminator, *Disciples and the Virgin and Child with Archangels Michael and Gabriel*, Gospel book (Ms. 105 [2010.17], fols. 9v-10), Gunda Gunde Monastery, Ethiopia, c. 1480 – 1520. Tempera on parchment. Closed dimensions: 36.5 x 27 x 11.4 cm. Getty Museum, Los Angeles, CA.

Premodern global art history has too long centered Europe, Christianity, and whiteness even when including the range of geographies just mentioned and with a focus on race. For example, an Ethiopian Gospel book from the late 1400s provides evidence of developments in iconography both in relation to the local imperial court and new models from Italy. To be certain, Ethiopian delegations visited Mediterranean kingdoms throughout the Middle Ages, and European merchants and missionaries travelled frequently across Africa. In the context of Italian art history, we know well the long presence of Armenians, Egyptians, and Ethiopians in cities on the peninsula and the Italian journeys beyond the Mediterranean that exploited communities of color through trade and missionary activities. But whose stories are centered in global premodern scholarship?



Vitrine with Indigenous California objects, c. 1000 – 1910. Museo di antropologia ed etnologia, Florence.

many of the Uffizi's frescoed ceilings that contain visual references to the Americas, as well as the vast range of global visual and material culture displayed in the Medici chambers and residences from the Palazzo Vecchio to the Uffizi to what is now best known as Palazzo Pitti. Tracking down the surviving objects from the Americas alone now requires visiting multiple galleries at the Pitti together with the Museo di antropologia ed etnologia and others beyond Tuscany.



Florentine choir book, c. 1320 – 1330. Mission San Fernando Rey de España, Los Angeles, CA.

on the lands where I live and work: the Chumash and the Tongva. These objects' relatively recent arrival in Europe

Walking through the corridors and galleries of the Uffizi, I always think of Lia Markey's work on the global collections of the Medici and the need to decenter Italian (and today's academic) claims to "discovery" or "imagining" worlds with a colonialist lens. Drawing upon evidence from inventories, including the contents of the Guardaroba nuova in Palazzo Vecchio from the sixteenth century, Markey draws our attention to

In late February 2020, just prior to the global lockdown orders, I revisited these collections and for the first time I noticed materials by some of the Indigenous California communities that continue to thrive



Vitrines with Tataviam, Tongva, and Chumash objects, c. 1000 – 1900. Mission San Fernando Rey de España, Los Angeles, CA.

builds off centuries of imperialist movement of people and things. In this vein, when I returned to Los Angeles, I came across an unpublished bifolium from a Florentine Trecento choir book in the Spanish mission near my childhood home. At some point in their long histories, manuscript fragments like this one and complete codices in North and South American mission contexts may have been used as part of the forced conversion of countless Indigenous peoples. The library holdings in the twenty-one California missions have been part of an on-going research project with my colleague Larisa Grollemond, but we quickly realized that more of our focus would be on learning about the Indigenous peoples who were forcibly converted and subjected to inhumane treatment at these sites. I needed to begin a process of unlearning that centers Native voices, epistemologies, and ways of knowing about land, time, and kinship. As a field, I know we are on similar journeys. Partnering together and making space to listen and learn from the communities around us, both physically and digitally, are good starting points.

* I am grateful to Livia Lupi for inviting me to contribute these reflections, and am thankful for feedback from Rob Clines, Shirin Fozi, Denva Gallant, Larisa Grollemond, Rhonda Taube, and Karl Whittington.

Bryan C. Keene (he/él/they/elle) is Assistant Professor at Riverside City College, Los Angeles and was previously a curator of manuscripts at the Getty Museum. His research focuses on global premodern art history and his practice as curator and educator focuses on promoting equity in the study and display of the visual arts (@brykeene; @_medievalart; @balthazar_theblackmagus).

Further Reading & Resources:

- [Black Presence](#) and [Being Present: Recovering Blackness](#) initiatives, Uffizi, Florence.

- Andrews, Tarren and Tiffany Beechy. *Indigenous Futures and Medieval Pasts* (an issue of *English Language Notes*), 58/2, 2020.
- Azoulay, Ariella Aïsha. *Potential History: Unlearning Imperialism*. London: Verso, 2019.
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- Heng, Geraldine. *An African Saint in Medieval Europe: The Black Saint Maurice and the Enigma of Racial Sanctity*. Routledge, 2014.
- Heng, Geraldine. *The Invention of Race in the European Middle Ages*. Cambridge University Press, 2018.
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- Tuck, Eve. "Suspending Damage: A Letter to Communities," *Harvard Educational Review* 79:3 (2009): 409 – 427.

How a Carthaginian Princess Became White: On Race, Whiteness and the Future of Italian Renaissance Studies

By Robert Clines



Guercino, *Dying Sophonisba*, 1630. Oil on canvas, 97 x 79 cm. Collezione d'Arte Mainetti, Rome.

In his preface to Frantz Fanon's *Wretched of the Earth*, Jean-Paul Sartre wrote that "the only way the European could make himself man was by fabricating slaves and monsters." Racialized others, the slaves and monsters of the humanist imagination, are illusory beings who serve the interests of the purportedly civilized. The project of a racist European humanism—the infernally inconsistent and arbitrary racecraft that has

long permitted the European to position himself as the pinnacle of humanity—also lies at the heart of the study of the Italian Renaissance. In many respects, our scholarship—with its emphases on early capitalism, virtue, statecraft, empire, war, and the classical tradition—remains firmly Eurocentric and white in its myriad approaches to understanding the Italian Renaissance. We must move beyond that.

This requires emotional labor; it necessitates confronting contemporary projects of Europe and Western Civilization; it demands new questions: how do we approach sources that dehumanize and racialize those not

deemed civilized enough? How have we perpetuated the myth that the Italian Renaissance was the celebration of a universal humanity when, as its own texts admit so painfully often, it strove for anything but that? How did the Renaissance and how does its historiography do little to deny the white supremacist thinking and intellectual settler colonialism that erase the voices and experiences of those presented as monsters and slaves in order to make men? How can we rethink our approach to scholarship and recognize our own complicity in perpetuating white supremacy, which Charles Mills defines in *The Racial Contract* as "the unnamed political system that has made the world what it is today"? Not doing this means ignoring what the texts themselves say, and what the texts themselves *do*. It means letting whiteness do its work.

A place to start is Petrarch's *Africa*, the epic poem recounting Scipio Africanus's defeat of the Carthaginian general Hannibal in the Second Punic War (218-201 B.C.E.). In *Africa*, we learn of Sophonisba, a Carthaginian princess forced to die by suicide lest African kings' sexual desires compel them to resist Rome's divinely ordained empire. It is not her physical death alone, however, that catches me in the throat. Rather, it is how



Mattia Preti, *Sophonisba Receiving the Goblet*, c. 1670. Oil on canvas, 198 x 174 cm. Museum of Fine Arts, Lyon.

Petrarch presents Sophonisba as possessing a "brow, / as white as snow," hair "With brighter gleam than gold of any land," and eyes "So clear / their radiance gleamed beneath her beauteous brows." Whitewashing, frequent in medieval and Renaissance epic, is a process of racist moralizing, where whiteness is presented as virtuous and pure and everything else is darkened and demonized. Petrarch's whitewashing of Sophonisba and having her die by suicide to avoid the uncontrollable African virility that desired to destroy her white purity is racist violence. Petrarch imposes whiteness on her, erases her agency, eliminates her Phoenician identity, hyper-sexualizes African men, and occludes the truth of Roman imperialism as Petrarch envisioned its Renaissance revival—as a racist, Orientalist project of European Christian hegemony that saw the Muslim world as despotic, backward, and in need of civilizing.

Sophonisba's spiritual death by white violence does not end with Petrarch's *Africa*. In early modern Italy, she became the face of white woman innocence terrorized by the monsters made from humanism. Take Guercino's *Dying Sophonisba* (1630), where a white, blonde Sophonisba begrudgingly accepts her fate. Mattia Preti's *Sophonisba Receiving the*

Goblet (c. 1670) not only celebrates her white femininity, as her blonde locks sit prominently on her pale breast, but positions her above two bearded men, one of whom wears a turban that signals his racial inferiority, an African implicated in her death because of his insatiable desire to violate her whiteness. Giambattista Pittoni's *Death of Sophonisba* (c. 1700) brings us to our logical conclusion: the death of the white female victim, which ensures Rome's victory over the Carthaginians and the inevitable empire without end ordained by the gods. Her lifeless body and limp arm draw the eye to the empty cup and to the Roman soldier, who will dutifully avenge her death in the name of Rome. It's whiteness at work.



Giambattista Pittoni, *Death of Sophonisba*, c. 1700. Oil on canvas, 165 x 214 cm. Pushkin State Museum of Fine Arts, Moscow.

My maternal grandfather was born in Cleveland, Ohio, in 1924 to Lebanese Christians who left the Ottoman Empire just before its dismemberment at the hands of European imperial powers. Syriac Christians had only recently become legally white after decades of litigation. In 1915, the United States Court of Appeals Fourth Circuit decided in *Dow vs. United States* that George Dow, a Lebanese Christian immigrant, was legally white and therefore eligible for naturalization. Looking at census records, my grandfather, David Zarzour, is listed as white, as are his parents and siblings. Their whiteness hinged on white judges using racist pseudoscience to determine that Arab Christians were white. Whiteness, though, was not grounded in phenotypic or somatic difference alone, as *Dow* did not determine that all Arabs were white: *Dow* extended whiteness only to Christians—Muslims would have to wait three more decades.

Legalized whiteness also does not necessarily mean whiteness as a socially guaranteed, lived experience. Whiteness is accessed via a gate that is well kept. My

grandfather's Army registration card tells us this: 5'8", 160 pounds, black eyes, brown hair, dark complexion. Middle name, "None," not Shaheen. He went by Shaheen, so it's a peculiar omission. His brother's complexion was darker, and in the 1960s my great-uncle was nearly denied entry to a campground in rural Ohio because they didn't think he was white. It took my dark-skinned but white enough grandfather to convince them that his brother was indeed white. My grandparents had already stopped going to the Maronite church regularly, opting instead for a Roman Catholic church in the suburbs. My mother and her siblings have traditional English names; they attended Catholic parochial school; they married descendants of European immigrants; they had white children who live seamlessly in white spaces.

NAME	SEX	AGE	ETHNICITY	RELIGION	EDUCATION	INDUSTRY	WEALTH	PROPERTY	RESIDENCE
Jargour, Saha	Head	M	W	55	M	No	3	SYRIA	
ama	wife	F	W	52	M	No	3	SYRIA	
—	Daughter	F	W	22	S	No	H4	Ohio	
—	Son	M	W	15	S	No	7	Ohio	
—	Daughter	F	W	27	D	No	H4	Ohio	
—	Son	M	W	3	S	No	—	Ohio	

Zarzour Family Census, 1940. Census Place: Cleveland, Cuyahoga, Ohio; Roll: m-t0627-03228; Page: 6A; Enumeration District: 92-621.

While 600 years apart and operating in very different modes and spaces, the unstable contingency of Arab Christian whiteness and a white Sophonisba do the same discursive work—to legitimate racial inequality, to safeguard white supremacy, to deny the humanity of those deemed beyond the limits of a whiteness always in flux. To separate monsters from men. To make a racist humanism. To put whiteness to work.

David Zarzour Draft Card, 10/16/1940 – 03/31/1947. National Archives at St. Louis; Draft Registration Cards for Ohio; Record Group: Records of the Selective Service System, 147; Box: 1634.

Studying premodern race cannot be a historical abstraction for scholars to probe, or it will remain, as [Margo Hendricks](#) called it, "something akin to ecotourism (a passive-aggressive form of white settler colonialism)." It is not enough to peer into the past in some objective way. When we write about racism, imperialism, colonization, empire, and genocide, it is

crucial that we not present them as abstract, toothless concepts like “depictions of the other.” Premodern European discourses of race are not things of the past; they are the seeds of the project of white supremacy whose roots continue to penetrate the structures of society, destabilize their foundations, and lead to their fissure and destruction. These were lived experiences; they remain living traumas. It is why, when we dive into the past, the question must be, as [Tao Leigh Goffe](#) compels us to ask, “If you are not considering the way your ‘research’ could be weaponised in the wrong hands, are you really doing the work?” If we don’t ask ourselves this every step along the way, the only thing doing any work is whiteness.

[Robert Clines](#) (*he, him, his*) is Associate Professor of History and International Studies at Western Carolina University and a Fellow of the American Academy in Rome. His current research investigates the entanglement of race and antiquity in Italian humanism.

Further reading:

- De Weever, Jacqueline. *Sheba’s Daughters: Whitening and Demonizing the Saracen Woman in Medieval French Epic*. New York: Routledge, 2015.
- Fanon, Frantz. *The Wretched of the Earth*. New York: Grove Press, 2004.
- Gualtieri, Sarah. *Between Arab and White: Race and Ethnicity in the Early Syrian American Diaspora*. Berkeley: University of California Press, 2009.
- Jacobson, Matthew Frye. *Whiteness of a Different Color: European Immigrants and the Alchemy of Race*. Cambridge, MA: Harvard University Press, 2002.

Towards a Transnational Italian Art History: A User’s Guide

By Tenley Bick

When I was invited to contribute a reflection essay to this special issue on Italian art and global art history, I was confronted with the challenge of consolidating my thoughts on a question that has for many years shaped my scholarship and teaching on Italian art: how do we *do* art history today, on Italian art (in my case, on Italian modernism, postwar, and contemporary art) without serious attention to histories of colonialism, empire, and decolonization that are foundational to Italian nationhood and identity? How do we do *Italianist* art history without confronting the ideological constructions (and exclusions)

of *italianità* – narratives that have been and remain central to our own discipline? While we might readily discuss histories of migration and exchange, multiculturalism, diaspora formation, anti-racism in Gramscian thought, and liberal and Fascist colonialism, it comes down to this: if I ask us to imagine an Italian artist, I doubt we imagine an Italian artist who identifies as Black, as *afrodiscendente italiano* (the Italian term for Italians of African descent, mostly associated with Black African heritage). Similarly, I doubt we imagine an Italian artist of Asian or Middle Eastern heritage. The stakes are somewhat different, however, for Black Italian artists, given that racial hierarchies in Italy were historically formed against Black Africans and Jewish people, as part of the Aryanization of Italian identity since the Risorgimento.



Luigi Christopher Veggetti Kanku, *Oggi per domani (Today for Tomorrow)*, 2020. Oil and acrylic on canvas, 185 x 135 cm. Museo delle Culture di Milano.



Luigi Christopher Veggetti Kanku, *Untitled*, 2021. Oil and acrylic on paper, approx. 29.7 x 21 cm. Studio Veggetti Kanku.

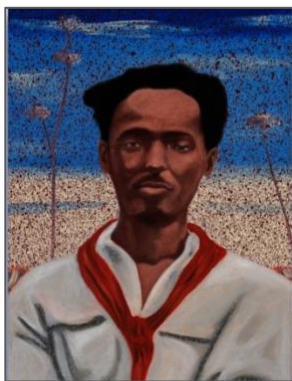
Indeed, what we mean by “Italian” art tends to be limited by historical constructions of racialized nationhood and national identity from the Risorgimento through Fascism, executed in the service of Italy’s colonial and other projects. Italian identity became marked by whiteness as Aryanism spread in post-Enlightenment Europe, eventually aligning itself with the European powers of the late nineteenth century through the use of Orientalist discourse and a

reassertion of Italian classical heritage. This included, as Silvana Patriarca and Fabrizio De Donno have demonstrated, a recasting of Southern Italian identity, a site of “Latin degeneration,” per nineteenth-century racial theorists following the failure of empire, miscegenation, and Semitic migrations. This development is what De Donno has called Italy’s “racialist voice.”

It is in response to this knowledge – that our views of Italian art and culture are conditioned by racist constructions of Italian identity, despite Italy’s multiethnic history, relatively recent nationhood (1861), and increasing multiethnicity

today (both in demographics and popular culture) – that I am writing. I want to be clear: this is not to say that studies of “white” Italian artists are racist. On the contrary. The overwhelming majority of Italians identify as white. My point is rather to ask us to consider the stakes of “Italianist” art history, how Italian art history (and histories of Italian art) can challenge its own racialism, and what that might do for art history more broadly.

As an art historian whose appointment is in global contemporary art (a term that has its own problems), specializing in postwar and contemporary European (predominantly Italian) and the arts of Africa (diasporic and continental), I have an ambivalent relationship to conventional constructions of Italian art history and its centrality to the art historical canon. And yet, it is because of the centrality of Italian art to our discipline that we are uniquely positioned to make great changes in our field. Increasing work in the area of late medieval and early modern Italian studies is changing that terrain, as are certain institutional forms, for example the emergence of transnational Italian studies, in the U.K. and U.S., the latter most compellingly by Serena Bassi and Giulia Riccò, who pose the transnational as method. And yet, as an art historian, I often find myself asking for attention to the visual as scholarship, in the absence of what I hope we might forge: a transnational Italian art history, an Italian art history that nevertheless questions and goes beyond the nation, in all its constructions and valences (I am grateful to Serena Bassi and Giulia Riccò for their clear definition of transnational Italian studies, most recently articulated in their remarks at the AAIS conference, and to the Translational Italian Studies working group they lead, of which I am a part).



Jem Perucchini, *Alessandro Sinigaglia*, 2020. Oil on linen, 40 x 30 cm. Private collection.

Debates on race politics in contemporary Italian culture were recently renewed in response to the Montanelli debate, which coincided in Italy with a moment of reckoning for institutions in the U.S. and Western Europe in the wake of the murder of George Floyd. The few museum initiatives in Italy that responded to Black Lives Matter were short-lived. Black artists have been included in major museum

and gallery exhibitions in Italy, and Black curators have curated exhibitions at prominent museums, but these figures are almost always *non-Italian* artists and art workers. There are a number of reasons undergirding the

association between racial Blackness and foreign identity in Italy. Italy is increasingly multi-ethnic (and multi-racial) but does not track ethno-racial statistics. Citizenship and birthplace serve as proxies for race and ethnicity, as Elena Ambrosetti and Eralba Cela have explained. This is one of many reasons – from racial laws under Fascism to renewed racism in response to cross-Mediterranean migration – why racial Blackness in Italy is mostly associated with foreign identity rather than with Italian identity as well.

Italian artists of African descent, who identify variously as *afrodiscendenti italiani*, *afroitaliani*, or by hyphenated ethno-national identities that name Italy and the artist’s second home country or nation of heritage, are making work that provides us with an opportunity to 1) reconsider what we mean by Italian art, and 2) to counter the potential re-inscription of racialized nationalism (to which empire was foundational, in Italy) risked



Jem Perucchini, *Axum*, 2020. Oil on linen, 140 x 110 cm. Private collection.

by not confronting these questions. Luigi Christopher Veggetti Kanku (b. 1979), for example, makes monumental portraits of Black women, intended to bring Black figures into (white) Italian bourgeois homes. Monumental scale and use of iconography associated with *italianità* (e.g. the tricolor flag and Catholic imagery), as in *Oggi per domani* (Today for Tomorrow, 2020), position his paintings as new, anti-racist, multi-ethnic “Afro-Pop” works (as the artist sees them), which are still immediately recognizably, iconically Italian. Jem Perucchini (b. 1995), an Italian artist of Ethiopian heritage, has made portraits of Black Italians in history, including Black Jewish *partigiano* Alessandro Sinigaglia, in his 2020 series for *Vogue Italia*. His *Axum* paintings celebrate Ethiopia cultural heritage with an image of the fourth-century Stele of Axum, the monument repatriated in 2005 after having been displayed for seven decades in Rome as war spoils of the second invasion of Ethiopia (1935–36). Artists like Perucchini and Veggetti Kanku provide us with many inroads into transnational Italian art history with visually striking, iconic decolonial images: Italian artworks and subjects that also celebrate African history, identity, and heritage.

In conclusion, I would like to recommend a few working proposals that we might adopt to forge a transnational Italian art history:

1. Rethink Existing Subfields and Collaborate

Projects that will reconsider modern and contemporary Italian art in relation to Italy's colonial projects and their aftermaths will require the work of scholars who work on Italy in relation to the geographies of its incursion, invasion, migration, and exchange. Collaboration with scholars in African studies and other disciplines would support this work.

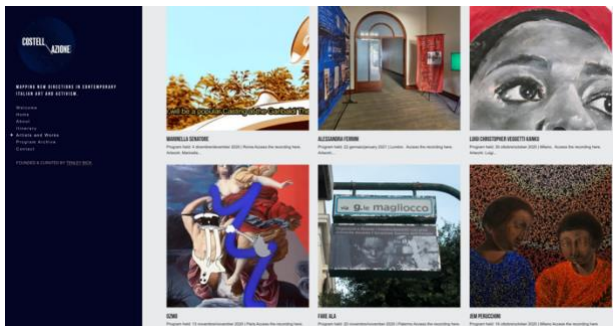
2. Advocate for Institutional Change

Our discursive and institutional divisions in art history, which frequently divide and reify "West" and "non-West," are not readily set up to support this work or the prospective work of our students in these areas. I cannot think about Italian Modernism, postwar Italian art, or contemporary Italian art without thinking about histories of colonialism, empire, and decolonization that are foundational to Italy as a nation, nor can I think about contemporary arts of East Africa without thinking about Italian colonialism.

Institutional changes must also happen in Italy, so that members of multi-ethnic and multi-racial Italian communities have equitable access to the spaces of legitimization that validate "professional" artistry.

3. Learn

[Black History Month Florence](#) (est. by Justin Randolph Thompson) and [Griot Mag](#) (est. by Johanne Affricot) are at the forefront of this work in Italy. Follow the scholarship of Italian historians (Pamela Ballinger, Stephanie Malia Hom, Alessandro Triulzi, Rhiannon Noel Welch), curators (Simone Frangi), film studies scholars (Ruth Ben-Ghiat, Shelleen Greene), race and diaspora studies (Angelica Pesarini), literary and cultural studies (Cristina Lombardi-Diop, Lucia Re, Saskia Ziolkowski), and art historians (Laura Moure Cecchini, Aja Martin), which is helping us address these questions. Italian-Ghanaian activist and filmmaker Fred Kuwornu offers workshops on Black Italy for teachers of Italian, and offers visiting lectures on Black Italy and culture to institutions around the U.S.



[Costellazione: Mapping New Directions in Contemporary Italian Art and Activism](#). Screenshot of Tenley Bick's digital project (2020 –).

4. Do

If I can make one call to our membership, and especially to my colleagues who work on modern and contemporary art: look at these artists' works. Teach their work in your classes. Use your platforms – scholarly, professional, pedagogical, social, and otherwise – to change our field. For those of you who do translation work, use your language skills to facilitate access to these artists' practices. Digital scholarship, media, and curatorial work can be especially powerful in this effort, reaching wide audiences. The democratic and transgeographical possibilities of digital media allow it to be an anti-racist platform, site for community building, and form of visual activism in the contemporary moment.

As an example of the latter, I launched my digital project [Costellazione: Mapping New Directions in Contemporary Italian Art and Activism](#), largely in response to the absence of Italian artists of African heritage in museums, galleries, and exhibitions of Italian art. Through live short-form interviews, the project generates new, freely accessible content (IT/ENG) on contemporary Italian art and artistic activism that is little recognized by institutions, and hence art historians. I am indebted to the artists who have shared their time and generous thoughts with me. Perucchini and Veggetti Kanku were the first to collaborate with me. Since then, Veggetti Kanku's *Oggi per domani* has been acquired by the Museo delle Culture di Milano, and is on display in their exhibition, *Milano globale: Il mondo visto da qui* (2021–).

This is only a beginning. What else can we do? As we continue to pursue these questions, I hope the IAS will be a part of that endeavor.

[Tenley Bick](#) (she/her) is Assistant Professor of Global Contemporary Art at Florida State University. A specialist of post-WWII and contemporary European and African art, her research and teaching are dedicated to the investigation of modern and contemporary art history as a global field.

What are the IAS community's thoughts on these issues? The IAS Newsletter [Editor](#) welcomes expressions of interest from anyone who would like to contribute to this discussion in the form of a reflection piece for the Fall Issue (circulated October 2022, deadline for content 7 September 2022).

EXHIBITION REVIEW

Donatello: Il Rinascimento

Palazzo Strozzi and Museo Nazionale del Bargello, Florence
March 19 2022 – July 31 2022

By Anne Leader

Francesco Caglioti's splendid retrospective on Donatello (ca. 1386-1466) is well worth a visit to Florence this summer.

Fourteen thematic, mostly chronological sections comprise the exhibition in two Florentine museums. Viewers are set up to be wowed in the first gallery at Palazzo Strozzi, where Donatello's Santa Croce Crucifix, carved and polychromed around 1408 when the sculptor was about twenty-two years old, is installed alongside the Santa Maria Novella version of 1410 by his mentor Filippo Brunelleschi. This juxtaposition, one that contemporaries would have had to run back and forth across town to evaluate, offers viewers the highly satisfying opportunity to ponder why the older artist took issue with his younger friend's tender portrayal of the dead Christ and whether his response is an improvement or rather just a different approach. Between these two suffering figures stands Donatello's marble David Victorious, carved around the same time as his Santa Croce crucifix for the Opera del Duomo and lent by the Bargello to create an impressive opening to the dazzling displays that follow.



View of exhibition's first room. Palazzo Strozzi, Florence.

Having seen the young Donatello working at life-size in wood and marble, visitors are then introduced to his abilities in terracotta, a medium that allowed him to reach a wide audience given its lower cost and amenability to serial reproduction. Six images of the Virgin and Child now in six different cities are given to Donatello and shown alongside contemporary examples by Jacopo della Quercia and Nanni di Bartolo. The third section brings viewers some of Donatello's early experiments in bronze and offers the first of several examinations of the fifteenth-century dialogue between painting and sculpture, here focusing on the human figure. Paintings of different scales include the reunion of Masaccio's half-length St. Paul from the Pisa Carmine Polyptych with the small Carmelite saints now in Berlin painted by him and Filippo Lippi, and Andrea del Castagno's frescoed Apparition of the Trinity altarpiece from Santissima Annunziata.

Donatello's colossal St. Louis of Toulouse, made for Orsanmichele and displaced to Santa Croce, towers over

the gallery that also shows Donatello working at life-size in his reliquary bust of San Rossore from Pisa and in miniature with Faith and Hope from the Siena Baptistry font, the latter just restored, the former on its way to be cleaned. Also brought from the Siena font is the show-stopping Feast of Herod, which anchors the next section on sculpted and painted space, though it is hard to appreciate the lovely Fra Angelico and Domenico Veneziano narrative panels shown on either side of Donatello's recently restored bronze relief, extraordinarily lent to the exhibition.

Other impressive loans include portions of the Prato Pulpit by Donatello and Michelozzo shown alongside Maso di Bartolomeo's Reliquary of the Holy Girdle; the bronze Pecci tomb cover and the bronze Baptist from Siena Cathedral; and the massive bronze horse's head from Naples shown alongside its ancient model formerly in the Medici collection. Three elements from Donatello's bronze ensemble for the Basilica of Saint Anthony in Padua have traveled to Florence: its haunting Crucifix, The Miracle of the Mule, which viewers will revel in seeing up close and well lit, and the *Imago Pietatis*, shown to great effect alongside his earlier marble version now in the Victoria and Albert Museum in London. Donatello's legacy, as well as a sense of the full Padua ensemble, is provided by the stunning loan of the five-piece monumental bronze Crucifixion, removed from Ferrara Cathedral for the first time since its creation by Donatello's student Niccolò Baroncelli and completion by Domenico di Paris.

Several works usually on display at the Bargello are installed at Palazzo Strozzi, but Donatello's Orsanmichele St. George and the Dragon remains in its usual spot, as do the Marzocco and the bronze David, now joined by several drawings and small bronzes by younger artists inspired by Donatello. This theme of Donatello's place among later artists, and Vasari's recognition of Donatello as an artist ahead of his time, concludes the exhibition. The last gallery centers around the so-called Dudley Madonna, now in the Victoria and Albert Museum, here reunited with the tabernacle painted by Fra Bartolomeo at the request of Piero del Pugliese when the relief was in his possession half a century after its creation. Donatello's marble relief is shown to have inspired painters and sculptors alike, from Michelangelo's Madonna of the Stairs and drawings by Bandinelli and Bronzino to a Virgin and Child attributed to Artemesia Gentileschi.

The extraordinary breadth of the loans and number of objects reunited or never exhibited outside of their homes provide a feast for the eyes and a surprise in every gallery. At its core, however, *Donatello: The Renaissance* is traditional in its approach, with Donatello the genius appearing to emerge fully formed as an artistic revolutionary, providing a clean break with his predecessors and almost solely responsible for the developments of the High Renaissance. While some

works are accompanied by discursive labels, too many are not, and new or controversial attributions are easy to miss. Ghiberti and Luca della Robbia are conspicuously absent given the amount of comparative material presented, and the excitement of seeing the Old Sacristy bronze doors, one set restored, the others to receive treatment after the exhibition, is dampened by the closet-like spaces in which they have been installed and the overly sensitive alarms blaring every few seconds in reprimand of those trying to get a closer look. These minor issues should not, however, dissuade potential visitors from making the pilgrimage to Florence, ideally on a weekday midmorning or at lunchtime. Those unable to visit before the end of July will have the opportunity to see complementary but distinct exhibitions at the [Staatliche Museen in Berlin](#) from 2 September through 8 January 2023, or in London at the Victoria and Albert Museum between 11 February and 11 June 2023.

Anne Leader is Visiting Fellow at the University of Virginia's Institute for Advanced Technology in the Humanities (IATH), where she is developing [Digital Sepoltuorio](#), an interactive website that chronicles the memorial landscape of medieval and Renaissance Florence.

2022 EXHIBITIONS

Annibale Carracci. Los frescos de la capilla Herrera [Museo Nacional del Prado, Madrid](#)

March 8, 2022 – June 12, 2022



This show reunites Annibale Carracci's surviving frescoes from the chapel of Juan Enríquez de Herrera's family in the church of San Giacomo degli Spagnoli, Rome (seven of these frescoes, housed in the Prado collection, have been recently restored). The special Prado installation allows visitors to appreciate the original location of the works in the chapel and what the decorative scheme as a whole would have looked like. This show will travel to Museu d'Art de Catalunya, Barcelona in July and Palazzo Barberini, Rome in November.

Sofonisba Anguissola e la Madonna dell'Itria [Museo Civico Ala Ponzzone, Cremona](#)

April 9, 2022 – July 10, 2022



The exhibition focuses on the *Madonna dell'Itria* by the Renaissance artist Sofonisba Anguissola, examining the Cremonese artist's six-year stay in Paternò, Sicily, where she moved in 1573. Here, at this time, the Byzantine

iconography of the Virgin Hodegetria was experiencing a renewed popularity evolving from a half-bust depiction of the Virgin holding and pointing to the Child to a more complex scheme where Mary sits on a wooden chest carried by two monks. Before leaving Sicily in 1579, the painter gifted to the Franciscan convent of Paternò an altarpiece dedicated to this iconography. Together with this recently restored painting by Anguissola, the show displays other works which testify to the importance of the *Madonna dell'Itria* (from *Odigitria*, the Italian version of *Hodegetria*). The show will be on display at the Museo Diocesano in Catania from 12 August.

Vittore Grubicy de Dragon. Un intellettuale-artista e la sua eredità. Aperture internazionali tra divisionismo e simbolismo [Museo della Città, Livorno](#)

April 8, 2022 – July 10, 2022



This show addresses the figure of Grubicy de Dragon in its complexity: not just an artist, but also a gallerist and an intellectual who gave an important contribution to the international debate on Divisionism and Symbolism. Curated by Sergio Rebora and Aurora Scotti, the exhibition highlights the relationships that the Milanese painter developed with some of the most influential artistic personalities of his time: from Giovanni Segantini – who Grubicy often visited at his house in Engadine – to the Dutch painter Anton Mauve; from Benvenuto Benvenuti – to whom Grubicy left a large amount of works which are now owned by Fondazione Livorno, promoter of the show – to Arturo Toscanini, renowned conductor of the Teatro alla Scala.

Giorgio Vasari, le Livre des dessins: Destinées d'une collection mythique

[Musée du Louvre, Paris](#)

March 31, 2022 – July 18, 2022



Mostly known for his literary work *Vite de' più eccellenti pittori, scultori e architettori*, Giorgio Vasari is also the author of the *Libro de' disegni*, a legendary collection of drawings which disappeared shortly after his death. For centuries art collectors proudly claimed that their drawings once belonged to Vasari's collection: among them, Pierre-Jean Mariette, who identified in a certain type of decorative and architectural mount the sign of Vasari. Mariette's assumptions were proved wrong in 1950 by two scholars: this exhibition focuses on the unexpected consequences of their findings.

La Quadreria del Castello

[Palazzo Fava, Bologna](#)

April 6, 2022 – July 24, 2022



Eighty-five paintings – never exhibited before – are the subject of this exhibition: they have been selected by art curator Angelo Mazza from entrepreneur Michelangelo Poletti's private collection, the largest including painters from Emilia Romagna between

the late fifteenth century up until the early nineteenth century. The show begins in the Sala del mito di Giasone e Medea – frescoed by Ludovico, Agostino and Annibale Carracci – and continues with a section dedicated to some of the most important female artists from the region. Two rooms are dedicated to the Renaissance art, while the last part of the show focuses on the following two centuries. Lastly, two paintings by Pelagio Pelagi and Jacopo Alessandro Calvi: the latter consists of a recent donation by Poletti to Fondazione Cassa di Risparmio di Bologna.

I Farnese. Architettura, Arte, Potere

[Complesso Monumentale della Pilotta, Parma](#)

March 18, 2022 – July 31, 2022



This exhibition investigates the extraordinary affirmation of the Farnese family in the European politics and culture from the fifteenth to the eighteenth century, as they deployed the arts

as a source of legitimacy. The show – curated by Simone Verde with Bruno Adorni, Carla Campanini, Carlo Mambriani, Maria Cristina Quagliotti and Pietro Zanlari – will present over 300 works from Italian and European collections, bringing together for the first time a heterogeneous corpus: paintings, objects, architectural drawings, documents and models. The artworks are displayed in the halls of the Pilotta Palace, itself evidence of Farnese power.

Le tre Pietà di Michelangelo. Non vi si pensa quanto sangue costa

[Museo dell'Opera del Duomo, Florence](#)

February 24, 2022 – August 1, 2022



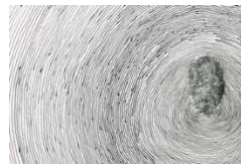
For the first time ever, the three *Pietà* sculpted by Michelangelo are displayed side by side: the original *Pietà Bandini*, recently restored, and the molds of both the *Pietà Vaticana* and the *Pietà Rondanini*, which have been lent by Musei Vaticani. The exhibition offers an opportunity to study the changes in Michelangelo's

approach: from his early youth – when he sculpted the *Pietà Vaticana* – to his old age – when he shaped the *Pietà Bandini* and the *Pietà Rondanini*. The exhibition argues that the three artworks embody Michelangelo's artistic career: from the ambition of the young man who carved his name on the chest of the Madonna in the Vatican version, to the spiritual meditation which lies behind the execution of his last artwork, the *Pietà Rondanini*.

Propagazioni: Giuseppe Penone at Sèvres

[The Frick Collection, New York, NY](#)

March 17, 2022 – August 28, 2022



Displayed in the broader context of The Frick's decorative arts, Old Master paintings and sculpture collections, the show presents a one-room installation by Italian contemporary artist Giuseppe Penone, exhibiting his porcelain work for the first time. The show – organized by Giulio Dalvit – consists of eleven disks produced during a 2013 collaboration with the Sèvres Porcelain Manufactory in France, creating a dialogue between Penone's work and the Frick's holdings. Penone's project is not the first dedicated by the American art institution to porcelain: it follows the exhibitions of the contemporary artists Arlene Shechet (2016 - 2017) and Edmund de Waal (2019).

Invito a Pompei

[Palazzo Madama, Turin](#)

April 8, 2022 – August 29, 2022



Curated by Parco Archeologico di Pompei and Palazzo Madama, the show is an invitation to enter the houses of Pompeii, to discover how they were furnished, what objects were daily used by their inhabitants, and how they were decorated. A selection of over 120 works, including furniture, statues, jewelry, bronzes, glass and decorative equipment, is exhibited in an itinerary through domestic spaces (the atrium, the triclinium, the peristyle with the garden, the bedrooms), ending with the casts of some victims. For the first time in Turin, this reconstruction offers an opportunity to experience Pompeii's *domus romana* as it would have been before Vesuvius' sudden eruption in 79 C.E.

The Lost Murals of Renaissance Rome

[Getty Center, Los Angeles, CA](#)

May 31, 2022 – September 4, 2022



In Renaissance Rome, the façades of many prominent buildings were painted with spectacular narrative frescoes. Once an integral part of

the urban fabric, many of these artworks are no longer extant. Using works from the Getty's collection, including the celebrated drawings series "Early Life of Taddeo Zuccaro" – in which murals play a central role –, the exhibition explores this extraordinary Italian Renaissance phenomenon.

Archipenko and the Italian Avant Garde

[Estorick Collection, London](#)

May 4, 2022 – September 4, 2022



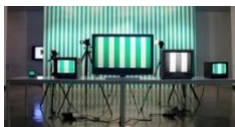
The exhibition explores the role of the artist in the creation of a modernist Italian tradition - both within and outside of the Futurist movement - as well as the impact that Archipenko's work had on the development of Italian sculpture in the twentieth century. The show introduces

the public to an alternative history of modernism by retracing the many moments of exchange and confrontation between Alexander Archipenko and some of the masters of modern Italian art: Umberto Boccioni, Carlo Carrà, Giorgio de Chirico, Fortunato Depero and Enrico Prampolini.

Il video rende felici. Videoarte in Italia

[Galleria d'Arte Moderna e Palazzo delle Esposizioni, Roma](#)

April 12, 2022 – September 4, 2022



The subject of the exhibition is the production of video art and artistic cinema in Italy from the late sixties until the new millennium. Promoting pioneering initiatives, Italy has been the center of the artistic video experimentation in terms of variety, quality and international perspective. On display there are nineteen installations, in addition to over 300 artworks: from single-channel to multimedia and interactive installations. The intent is to highlight the interference of the video art on cinema, TV, theater, dance, photography and plastic arts and viceversa. The exhibited works are accompanied by numerous documents, sketches, drawings, posters, photographs and catalogues which exemplify the historical context of the show.

Canaletto's Venice Revisited

[National Maritime Museum, Greenwich](#)

April 1, 2022 – September 25, 2022



This major exhibition displays the complete set of twenty-four Venetian views painted by Canaletto in the 1730s. The works, from the world-famous

collection at Woburn Abbey, form the largest single commission the Italian artist ever received. *Canaletto's Venice Revisited* combines the Woburn paintings with drawings, prints, photographs, and other objects from Royal Museums Greenwich's collections, bringing Canaletto's enduring and idealised views of 18th century Venice up to date with a consideration of the social and environmental challenges that the city now faces.

Alberto Giacometti: Toward the Ultimate Figure

[Seattle Art Museum, Seattle, WA](#)

July 14, 2022 – October 9, 2022



This exhibition presents Alberto Giacometti's aesthetic and philosophical explorations around the human body, focusing on his major achievements during the postwar years. The show includes sculptures, paintings, and drawings, and is co-organized by the Fondation

Giacometti (Paris) and the Cleveland Museum of Art, where Giacometti has been displayed before. After the Seattle Art Museum, it will travel to other North American art institutions.

Venice in the 1700s

[Minneapolis Institute of Art, Minneapolis, MN](#)

January 12, 2022 – October 16, 2022



By the 1700s, the once rich and powerful Republic of Venice – also known as "La Serenissima" – was affected by a substantial decline. Yet, grand palaces, churches, and exquisite

art could be found everywhere. Venice's artistic tradition continued to flourish during the eighteenth century, with three artists dominating the scene at the time: Antonio Canale (known as Canaletto), Giambattista Tiepolo, and Francesco Guardi. The Minneapolis Institute of Art already owned prints and drawings by the first two, and the current show celebrates the recent addition to its collection of the first Guardi drawing, on show.

I Colori della Serenissima. Pittura Veneta del Settecento in Trentino

[Castello del Buonconsiglio, Trento](#)

July 2, 2022 – October 23, 2022



The fantastic colors, inventions, and great stories of Venetian eighteenth-century art will shine in the halls of the Magno Palazzo dei Principi Vescovi, Trento. The show explores, for the first time extensively, the presence of Venetian artists in the Trentino valley and their encounter with Northern European art, primarily through Tyrol and Bavaria. The exhibition displays

seventy works – many of which are large size, returning to Trento from European and American museums and collections – by painters such as Fontebasso, Giambattista Pittoni, Gaspare Diziani and finally by Antonio and Francesco Guardi.

Da Donatello a Alessandro Vittoria, 1450 - 1600.
150 anni di scultura nella Repubblica di Venezia
[Galleria Giorgio Franchetti alla Ca' d'Oro, Venice](#)
April 22, 2022 – October 30, 2022



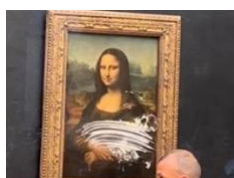
The exhibition focuses on the production of sculptors who worked in Venice and in the territories of the Venetian Republic between the fifteenth and seventeenth centuries, such as Donatello, Antonio Rizzo, Pietro, Tullio and Antonio Lombardo, Jacopo Sansovino and Alessandro Vittoria. In addition to works already known to the general public, the show displays sculptures never exhibited before within public institutions, emphasizing the richness of materials, the expressive potential and the aesthetic variety of the Venetian artistic heritage, where painting was often preferred to sculpture.

Dario Argento – The Exhibit
[Museo Nazionale del Cinema, Turin](#)
April 6, 2022 – January 16, 2023



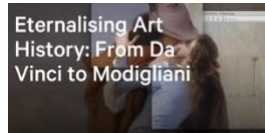
This spectacular show is a tribute to the work of the Italian filmmaker Dario Argento – now eighty-two years old – and consists of a chronological journey through all of his film productions: from *L'uccello dalle piume di cristallo* (1970) to *Occhiali neri* (2022). The artworks on display – such as the mechanical doll built by Carlo Rambaldi, twice winner of the Oscar for Best Special Effects, or the original costumes for *Suspiria* (1977) – come from the Museo Nazionale del Cinema, Archivio Fotografico della Cineteca Nazionale - Centro Sperimentale di Cinematografia, Rome and numerous private collections.

NEWS & NOTES



The *Mona Lisa* continues to generate headlines, most recently as the object of a public protest against climate change. On 30 May, a man dressed as a woman and appearing initially in a wheelchair attempted to damage the painting.

Unsuccessful, they smeared the protective casing with cake. In a [video](#) available online, the man declares: “Think about the Earth. There are people who are destroying the Earth. Think about it. All the artists tell you to think about the Earth. All the artists think about the Earth. That’s why I did this. Think about the planet.” For the official response by the Louvre, as reported by [Newsweek](#). See also the [Corriere della Sera](#).



The digital world continues to reshape the way we experience art: in London, the gallery Unit London curated [Eternalising Art History: from Da Vinci to Modigliani](#). Perhaps as a harbinger of future exhibitions and art market strategy, this show featured six digital reproductions using Cinello’s patented [Digital Art Work](#) (DAW) technology. The works appear in the gallery space on high-resolution screens but are bordered by the exact replicas of the original frames, each one handcrafted in Tuscany. The images are Leonardo’s *La scapigliata* and *Ritratto di musico*, Modigliani’s *Head of a Young Lady*, Francesco Hayez’s *The Kiss*, Raphael’s *Madonna of the Goldfinch*, and Caravaggio’s *Bowl of Fruit*. As stated on the exhibition’s [website](#), Unit London derives some of its motivation from a desire to “bridge the gap between physical and virtual experiences, for the benefit of artists and audiences alike.”



New technologies: as part of the larger project entitled [Smart@POMPEI](#), the Pompeii Archeological Park will begin employing a robot named Spot. As originally announced in 2017, the Smart@POMPEI project represents the first of its kind as a “Smart Archeological Park” by integrating cross-platform technologies to “manage and control the safety of visitors and monuments in both normal and emergency conditions.” Prior to Spot, Smart@POMPEI experimented with the use of a flying laser scanner to produce 3D scans of Pompeii. Spot will be a test to explore how we could use robots in the underground tunnels that were made by illegal excavators. The conditions in the tunnels are extremely precarious and “a robot could signify a breakthrough that would allow us to proceed with greater speed and in total safety,” says Director General Gabriel Zuchtriegel.



The cleaning of [Michelangelo’s tombs](#) in the New Sacristy at San Lorenzo, Florence, is now complete. Of special note, conservators utilized bacteria suspended in a gel to remove stains marring the original coloration of the *pietra serena*.

COVID and travel: the Italian Ministry of Health has published, as of 30 April, new guidelines for entering travelers who will be required to present a COVID-19 Green Certificate (or equivalent) that attests to vaccination, recovery, or a rapid antigen or molecular swab test administered within 48-72 hours prior to entry. For more details, see the website of the [Ministero della Salute](#). On obtaining a Green Certificate, see [here](#).

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 our Treasurer [Antje Gamble](#). While the IAS will continue to offer student membership at \$20.00 and regular membership at \$35.00, there are now several levels of membership for both individuals and institutions or businesses. In addition to our new *Sospeso* membership (see this issue's p. 3), our Patron and Donor memberships, at \$100.00 and \$250.00 respectively, allow members to generously support programming, awards, scholarship, and additional endeavors. We have also added three further levels of individual membership for especially munificent benefactors, and two kinds of institutional memberships. Institutional members include programs, organizations, or universities that want to promote the study of Italian art and architecture through support of the IAS. Thank you for your continued membership. Please encourage students, colleagues and organizations 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 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 our Treasurer [Antje Gamble](#).

The IAS is grateful to its institutional supporters:



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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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