
ITALIAN ART SOCIETY

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

NEWSLETTER XXXIII, 3, FALL 2022



President's Message from Sarah Wilkins

October 10, 2022

Dear Members of the Italian Art Society,

Welcome to a new academic year! I hope that this summer many of you were able to at long last resume traveling abroad for research. While the Omicron variants continued to create some havoc, the vaccines continued to prevent serious disease, and it was with a sense of relief and gratitude that I traveled abroad for the first time since the start of the pandemic.

One of the highlights of my trip to Italy was attending the Annual IAS/Kress Lecture, resumed after a two-year hiatus. Held on 30 June in Cortona at the Centro Convegni Sant' Agostino, the nearly full house was treated to Dr. Francesca Fiorani's scintillating lecture entitled *Leonardo da Vinci and Cortona: Wetlands, Mapping, and the Art of Painting in Renaissance Italy*, followed by an aperitivo in the cloister. For more information on the event, see the report on pp. 2-3. An announcement about next year's IAS/Kress Lecture location and a call for the speaker will be forthcoming in the next months.

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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Savannah College of Art & Design
Temple University, Rome

In addition to thanking the [Kress Foundation](#) for their ongoing support of our joint lecture series, we once again have an additional reason to be appreciative of their support. Thanks to their generosity, we will be offering eight IAS/Kress Foundation International Travel Grants for transoceanic travel for members to present at IAS-sponsored conference sessions in 2023! We'll soon advertise for all of our 2023 [conference travel awards](#). If you are speaking in an IAS-sponsored session in 2023, please apply for a travel grant! We'll also soon be opening this year's [Research & Publication Grants](#), so keep your eyes peeled for an announcement in the coming months. If you have any questions about any of our awards, please contact [Jasmine Cloud](#), Awards Chair.

Speaking of IAS-sponsored conference sessions, it is less than a month until our final IAS-sponsored session of 2022, [Media Papalis: New Approaches to Early Modern Papal Patronage](#), is to be held at SCSC in Minneapolis. For more information on this session, and for an early peek at those forthcoming in

2023, see pp. 3-4, and check out the [IAS Conferences at a Glance](#) page on our website.

The nominations cycle for 2023 IAS positions has now officially closed. We're pleased to say it was a huge success. Thank you to the many members who applied, nominated peers, and expressed interest in serving! We also thank the Nominating Committee for their work in fielding strong candidates for the many open positions. They will announce the completed slate towards the end of 2022, and voting will be held in early January 2023. If you have any questions, please contact [Sarah Cantor](#), Nominations Chair.

I'd like to close by reminding you to renew your IAS memberships by the end of the calendar year for continuous benefits into 2023. We have a wide range of levels with different benefits so members can choose the best one to fit their interests. We also encourage everyone to consider adding a *sospeso* gift membership when you rejoin, to help other scholars join the IAS. As always, the easiest way to join or renew is via our [website](#).

A presto,

Sarah

ITALIAN ART SOCIETY NEWS

2022 IAS/KRESS LECTURE IN ITALY – PRESIDENT'S REPORT

This year's annual IAS/Kress lecture, *Leonardo da Vinci and Cortona: Wetlands, Mapping, and the Art of Painting in Renaissance Italy*, given by Dr. Francesca Fiorani on 30 June at the Centro Convegni Sant' Agostino in Cortona, was a resounding success. After a two-year hiatus due to the pandemic, we were not sure what audience we'd find. We were thrilled, therefore, to present Dr. Fiorani's insightful and stimulating lecture on Leonardo da Vinci, map-making and Cortona in a gorgeous setting before a virtually full house. Audience members included IAS members, other interested scholars, and art history students from UGA, who found in it an exciting example of art history in practice. The lecture was followed by a delicious aperitivo in Sant' Agostino's cloister.

We were also able to bring Dr. Fiorani's lecture to over 30 additional audience members around the world through our new initiative to stream the lecture via Zoom. This was a great success and one benefit that came from the difficulties of the pandemic, when we all became familiar

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with online conferences and lectures. Based on the positive feedback we received, we'll continue to make this part of our lecture series in the future.

This lecture was made possible due to the generous ongoing support of the Kress Foundation, to whom we are extremely grateful. Many people at the IAS contributed to its success, but I want to single out Jennifer Griffiths who promoted the lecture on-site in Cortona, and most especially our Membership Chair Katie T. Brown. Katie first suggested Cortona as our location, did much of the organizational work, and liaised with Rita Santiccioli at the Centro Convegni Sant'

Agostino, our wonderful host. Last, but not least, I'd like to again thank Dr. Fiorani for so generously sharing her knowledge with us.

The annual IAS/Kress lecture is a main event in the Italian Art Society's yearly calendar and a key element in our outreach to the broader scholarly community. We're thrilled to have resumed this series that contributes to our goal of bringing together scholars in the US and those in Italy in a stimulating intellectual environment.

Look for the CFP for the 2023 IAS/Kress speaker in the coming months!

IAS AWARDS

We were delighted to award a total of eleven grants this year. Our awardees are:

Dissertation:

Jilliane Laceste, Boston University, "Creating Columbus: The Visual Culture of Colonial Encounters in Early Modern Genoa"

Margo Weitzman, Rutgers University, "Mediated and Constructed Realities: India through the Eyes of Early Modern Italian Merchants"

Research/Publication Grant:

Leah R. Clark, University of Oxford, "Courtly Mediators: Transcultural Objects Between Renaissance Italy and the Islamic World"

Diana Bullen Presciutti, University of Essex, "Saints, Miracles, and Social Problems in Italian Renaissance Art"

IAS Conference Travel Grant for Emerging Scholars

Lorenzo Vigotti, Kunsthistorisches Institut Florence, "Female Actors and Gendered Spaces Inside the Florentine Home in Late Trecento," RSA Annual Meeting in Dublin

Emily Wood, Northwestern University, "'She Will Provide the Rest': Philip II, Empire, and the Promise of New World Silver", RSA Annual Meeting in Dublin

IAS/Kress Foundation International Travel Grant:

Livia Lupi, University of Warwick, "Papal Patronage and the Reinvention of Architecture," SCSC

Konstantinos Gravanis, University of Kent, "Safe Delivery and Theft on the Road of Gold-and-Silk: The Lost Tapestry of Leo X for the Sistine Chapel," SCSC

Kelley Helmstutler di Dio, University of Vermont, "Risk and Risk Aversion in Sculpture Shipments: The Case of Pompeo Leoni's Sculptures for the Escorial," RSA Annual Meeting in Dublin

Karen McCluskey, University of Sydney, "Holy Men and Artful Nuns: what paintings reveal about the lived experience of Trecento women," RSA Annual Meeting in Dublin

Kelli Wood, University of Tennessee, "Digitizing Early Modern Board Games," RSA Annual Meeting in Dublin

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](#).

IAS-SPONSORED CONFERENCE SESSIONS

Sixteenth Century Society Conference (SCSC) Minneapolis, MN, 27-30 October 2022

Media Papalis

New Approaches to Early Modern Papal Patronage

Organizers & Chairs: Joanne Allen, American University, and Tiffany Hunt, Catholic University of America

Papers

Joanne Allen, American University

"Ceremony, Splendor, and Identity: Furnishing Sixtus IV's Choir Chapel in Old St Peter's"

Konstantinos Gravanis, Independent Scholar, "Safe Delivery and Theft on the Road of Gold-and-Silk: The Lost Tapestry of Leo X for the Sistine Chapel"

Livia Lupi, University of Warwick (online only)

"Papal Patronage and the Reinvention of Architecture"

**College Art Association Annual Meeting (CAA), New York
15-18 February 2023**

***Materialità* and Italian Visual Culture
from Ancient to Contemporary**

Organizer & Chair: Ashley Lindeman, Florida State University

Papers

Karen Rose Mathews, University of Miami,

"Materiality, Mapping, and Merchant Culture in Medieval Italy (12th-14th century)"

Louisa McKenzie, The Warburg Institute

"Squeezing out any roughness from the wax': reappraising wax as a sculptural material in Renaissance Florence"

Tenley Bick, Florida State University

"*Linee di fuga* (Flight Lines): On Paper Media and the Construction of Images in the Work of Francesco Simeti"

**Renaissance Society of America Conference (RSA)
San Juan, Puerto Rico, 9-11 March 2023**

**Re-Orienting the Early Modern Networks of Exchange
between Italy and Asia**

Session Organizers: Negar Rokhgar, Pratt Institute, and Margo Weitzman, Rutgers University

Chair & Respondent: Kelli Wood, University of Tennessee Knoxville

Papers

Negar Rokhgar, Pratt Institute,
"Turbans, Crusaders, and the Dynamics of the Anti-Ottoman Campaign in the Piccolomini Library"

Margo Weitzman, Rutgers University,
"Interpreting Locality: Filippo Sassetti and the Reception of India and its Objects in Florence"

Alexandria Brown-Hedjazi, Stanford University,
"The Lapis Dome of the Cappella dei Principi: Medici Exchange with Safavid Iran"

**Transgressing the Socially Controlled Body of Early
Modern Italy (I & II)**

Sessions Organizers: Rebecca Howard, University of Memphis, and Caroline Koncz, Angelo State University

Chair: Claudia Lazzaro, Cornell University (Session I) and Caroline Koncz, Angelo State University (Session II)

Session I Papers: Religion and the Body

Karin Flora, Ohio State University
"Roman Goddess and Mary: Clashing Conceptions of the Feminine in Giulio Romano and Raphael's 'Ceres'"

Alysée Le Druillenec, Université Catholique de Louvain and Université Paris 1 Panthéon-Sorbonne
"Carrying the Holy Child: A Depiction of Masculinity in the Christian Counter-Reformation?"

Christine Zappella, University of Texas Health Science Center, San Antonio
"Sexual Arousal as Identity-Hermeneutic in some Florentine Religious Spaces"

Session II Papers: Public Persona and the Body

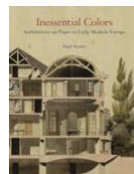
Kendra Grimmatt, University of Pennsylvania,
"Emulating *The Courtier* in *The Honeysuckle Bower*"

Kathleen Peters, Oglethorpe University
"Carnevale and a Tridentine Indictment of Crossdressing Men"

Claudia Lazzaro, Cornell University
"Duke Cosimo's Breasts"

Further information, including session and paper abstracts is available on our [Conferences at a Glance](#) page

NEWS FROM OUR MEMBERS



Basile Baudéz's *Inessential Colors: Architecture on Paper in Early Modern Europe* (Princeton University Press, 2021) has been shortlisted for the [Alice Davis Hitchcock Medallion](#) awarded by the Society of Architectural Historians of Great Britain.

Ann Huppert will be an Ailsa Mellon Bruce Visiting Senior Fellow at [The Center for Advanced Study in the Visual Arts](#) at the National Gallery of Art, Washington, during fall 2022. She will be researching *Building Knowledge: The Culture of Construction in 16th-Century Rome*.

Alison Locke Perchuk has been appointed a National Endowment for the Humanities Fellow at the [Huntington Library](#), Art Museum and Botanical Gardens, where she will be at work on her second book, *Medieval California: Medieval Art, Neomedieval Architecture, and White Identity in the Golden State, 1850-1960*.

Karen Lloyd is now serving as Series Editor of Routledge's [Visual Culture in Early Modernity](#). A forum for the critical inquiry of the visual arts in the early modern world, *Visual Culture in Early Modernity* promotes new models of inquiry and new narratives of early modern art and its history. They welcome proposals for both monographs and essay collections that consider the cultural production and reception of images and objects produced between 1400 and 1800.

Elizabeth Mangini presented a talk at Magazzino Italian Art in Cold Spring NY as part of their [Piero Gilardi Study Day](#) on October 8. She also wrote an essay on Gilardi's complex relationship with nature for the forthcoming exhibition catalogue. Read about this show in our list of current and upcoming exhibitions, p. 10.

Martin Nixon gave a presentation entitled "The Palazzo Biscari Museum in Catania, Sicily. Archaeology, Academies, and the Work of Aristocracy" at the conference "Artistic and

Architectural Heritage of the Nobility between Old and New Regimes" hosted by the Franz Stele Art History Institute in Ljubljana. The conference is part of a project on aristocratic patronage and the fate of aristocratic collections in Europe.

Six IAS members have spoken as part of the popular "Tuesday Ten Talks," offered online under the auspices of the Friends of the **Medici Archive Project**: Rebekah Compton, Dennis Geronimus, Kirstin Noreen, Robin O'Bryan, Robert Simon, and Linda Wolk-Simon. The Fall 2022 and Spring 2023 line-up features IAS Members: Katherine Bentz, Bruce Edelstein, Diana Presciutti, and IAS Past-President Sheryl Reiss. For information on joining the Friends of MAP, which provides access to the series, click [here](#).

Congratulations to all and best wishes from the IAS community!

MEMBER INITIATIVES

Florence Graduate Program in Italian Renaissance Art, Syracuse University: this [master's program](#) is devoted to the study of early modern Italian art and most of the study—two of three semesters—is conducted in Italy. Via seminars that are led by internationally recognized scholars and conservators, students analyze artistic styles and techniques, consider issues related to original audiences and settings, and closely study original documents and texts. In addition, they engage with the history and practice of art conservation; art historical theories, methods, and historiography; the collection and display of art; the digital humanities, and the ways in which the visual culture of the period relates to larger Mediterranean and global historical and artistic contexts. Various levels of financial support are available.

SPECIAL FEATURES

EXHIBITION REVIEW

Paintings on Stone, Science and the Sacred 1530 – 1800
Saint Louis Art Museum, February 20 – May 15, 2022

By Bradley Cavallo

The superbly adequate art exhibition delights and informs. The visitor curious enough to enter (let alone pay for a special-exhibition ticket) leaves satisfied that they have gained an enriching or at least entertaining experience; a valuable affair with something somewhat interesting.



Entrance to the exhibition in Gallery 241. Saint Louis Art Museum, Saint Louis, MO.

The truly excellent exhibition, on the other hand, grants to even the most fickle or inattentive individual the perception that they have witnessed a marvelous display of artworks perhaps never to be seen again, something wonderful in the sense to cause curiosity and questioning in the face of

the unknown (consider the synonymy of the prefixes *Kunst-* and *Wunder-* in describing an early modern Cabinet of Curiosity). For those involved in the fine arts as practitioners or critics, and however little remains of it in the memory of the museum-attending public, the excellent exhibition catalyzes a shift in the discipline. Alert art historians pass through such an exhibition as an exercise in enacting a ciceronian memory palace of historiography. Each artwork presenting a mnemonic *locus* linked to an historiographic source to be re-evaluated in juxtaposition with the exhibition in parts and in total. This invigorating re-appraisal interrogates the premises of a discourse by challenging its prevailing hypotheses with questions unanswered or simply unasked.



Visitors in Gallery 242 studying works on lapis lazuli and alabaster by Orazio Gentileschi and Carlo Saraceni.

The Saint Louis Art Museum (SLAM) provided just such a stimulating initiative this past Spring of 2022 to those lucky or determined enough to have seen in person [Paintings on Stone, Science and the Sacred 1530 – 1800](#). Curated by Dr. Judith W. Mann (Senior Curator of European Art to 1800) and Andrea Miller (Research Assistant for

European Art to 1800), and delayed due to the COVID-19 pandemic, never before had such a collection of artworks been assembled in the United States; likely never again will it appear in such a comprehensive form due to travel restrictions placed on many of the paintings. In total, Dr. Mann assembled more than seventy artworks created by fifty-eight early modern artists working with twenty-one different types of stone slabs.

SLAM's main exhibition chambers follow a counterclockwise course of prescribed ambulation within a roughly rectangular arrangement of two avenues of galleries running parallel with each other. Admission to these rooms appeared along the far end of the long expanse of Taylor Hall, an arrangement that benefited from the choice to emblazon the entranceway with

a striking, wall-sized detail from Jacques Stella's *Rest on the Flight into Egypt*. This selection on such a grand scale evinced unequivocally that the sixteenth- to eighteenth-century artists who painted on stone practiced with an unambiguous command of their craft. The casual, pleasure-seeking museum visitor can be excused if the names appeared unfamiliar; even the conventional narrative arc of early modernity related by (art) historians has not generally recognized these masterly technicians. This does not mean that they do not deserve a rightful place within art history—on the contrary, as this exhibition demonstrated unequivocally, they represent a facet of early-modern aesthetics meriting serious treatment.



Antonio Tempesta, *The Crossing of the Red Sea*, ca. 1610, oil on brecciated limestone. Museum of Fine Arts, Budapest, 7179.

Dr. Mann's curation obtained for visitors an effortless flow from one room into another as she introduced viewers to artworks thematically or formally related within an overall park-like spaciousness. This furnished the pleasing experience of viewing each artwork in isolation within our visual cone without colliding into other people. In addition, the pervasively subdued lighting that illuminated the paintings crucially evaded the creation of distracting glare(s) on display glass and mineral surfaces made brilliantly reflective by careful polishing. In consequence of this sensitivity to the distinct traits of the galleries and the paintings, *Paintings on Stone* rewarded viewers with the amplitude of space needed to scrutinize the meticulous details of the applied paint, iconographic figuration, and the astounding minutiae of the crystalline matrices of the unpainted surfaces. This physical intimacy afforded the discernment of the facture of many artworks, for examples the smoothly finished yet unevenly thick (~0.25 – 1 inch/~0.6 – 3 cm) elliptical piece of slate upon which Francesco Salviati painted his *Portrait of a Man with a Gold Coin*, or the carefully chiseled verso of Filippo Napoletano's *Conversion of Saul*. Thereby, too, could viewers assess the extent to which Nature and not the artist made the necessary contribution to the imagined scene, as revealed by the raking light in one of Antonio Tempesta's iterations of *The Crossing of the Red Sea*. Dr. Mann appended the exhibition's galleries of *objets d'art* with smaller ensembles of multimedia displays: drone footage of the sponsoring corporation, the Fenix Mining Company in Missouri; an "Education Nook" featuring a case disclosing the raw stony state of the pigments before

grinding into gradations of powders, a continuously looping video of minerals observed microscopically, and magnets with which to realize one's own painting on stone.



"Make Your Own Painting" activity within the Education Nook of Gallery 246. Saint Louis Art Museum, Saint Louis, MO.

By its conclusion in May of 2022, the exhibition had accomplished a grand display of early modern artworks, all magnificently significant even though less known. Thanks to her unwavering determination of twenty years to curate this exhibition from ideation to full realization, Dr. Mann

expanded the knowledge horizons of what the museum-going audience could expect art to be. By introducing stone as a painting matrix, Dr. Mann nudged viewers into reconsidering their understanding of canonical media. More specifically in the context of current art historical scholarship, *Paintings on Stone* and its accompanying catalogue have contributed originally to the development of "sedimentary aesthetics" (as Christopher Nygren characterized it in a 2021 paper) and all subsidiary or harmonious investigations within the methodological purview of the "Material Turn" and "Ecocritical" studies.

If these achievements had not sufficed to fortify a lasting intellectual impact, Dr. Mann also mobilized a virtual symposium in early April in which eminent scholars like Nicholas Penny, Fabio Barry, Nygren, and Dr. Mann herself, among others, collectively discussed the hitherto widest spectrum of discursive information concerning the various techniques, lithic materials, and artists involved in the history of painting on stone substrates. For recordings of the presentations, click [here](#).

Tutto fa brodo in (cross)disciplinary re-evaluations of art history's working epistemology(-ies); none better to do so than curated content that poses challenging new inquiries into theoretical premises themselves in the form of singularly exquisite works of art. *Paintings on Stone* succeeded in this effort by captivating the senses with strikingly rich colors—painted by people or fashioned by Nature—and stunningly complex compositional solutions. Because the exhibition could only offer a fleeting experience of such a significant body of artworks deserving (even demanding) further consideration, this author hopes that *Paintings on Stone Science and the Sacred 1530 – 1800* will embolden other institutions to attempt analogous exhibits, if not on such an impressively large scale, then at least of similarly high quality.

Bradley Cavallo is an Independent Scholar of the global early modern era. At the onset of the COVID-19 pandemic in the

Spring of 2020, he held a Foreign Postdoctoral Research Fellowship at the Dutch University Institute for Art History in Florence where he wrote "Cosimo I de' Medici's Dissimulation of Diplomacy in the Guardaroba Nuova," a peer-reviewed article published in the journal *Diplomatica* (2022).

CURATORIAL INSIGHTS

The Overhaul of the Galleria Nazionale dell' Umbria. An Interview with Chiara Marchetti, Secretary to the Galleria's Director

By Jennifer Griffiths

After a year of closure, the National Gallery of Umbria in Perugia (GNU) reopened on the first of July with a major museological overhaul and redesigned exhibition spaces by Daria Ripa di Meana and Bruno Salvatici. The project was financed with five million euro from the European Regional Development Fund. Chiara Marchetti, Secretary to the Director, kindly agreed to answer some questions about the museum's relaunch.

Jennifer Griffiths: What motivated the museum's closure and remodeling in 2021?



Master of Saint Francis, *Perugia Crucifix*, 1272, tempera and gold on panel, 410 x 328 cm. Galleria Nazionale dell' Umbria, Perugia.

Chiara Marchetti: When the Franceschini Reforms [for more information on the reforms, click [here](#)] went into effect in 2015, the National Galleria of Umbria was on a list of Italian museums granted "special autonomy" and tasked with functioning as cultural ambassadors for Italian art and culture on the national and international level. It therefore became necessary to update our operational standards to fulfill the responsibilities of this new role. In recent years there have been numerous

specialized projects of conservation and study dedicated to works both on display and in the depository. These have revealed new historic and artistic information, in some cases leading to reattributions and revised dating, all of which made systematic reorganization necessary. The evolution of technology, particularly in the field of conservation, motivated us to completely amend our displays, which had, until now, remained rooted in outdated twentieth-century models.

JG: What major changes were made?



Piero della Francesca, *Polyptych of Saint Anthony*, 1460 – 1470, oil and tempera on panel, 338 x 230 cm. Galleria Nazionale dell' Umbria, Perugia.

CM: The first clear change is the new central role given to the building itself, which has housed our museum since 1879 when it was still known as the Civica Pinacoteca Vannucci and had only just taken up residence in the medieval Palazzo dei Priori, historic seat of the Commune of Perugia and current site of the municipal government. This monumental building is the fruit of centuries of construction and the traces of its history are now visible in the museum's interior where large three-lancet windows frame views of the cityscape looking east toward the hilly landscape of Assisi on one side and west toward Lake

Trasimeno on the other. In addition, a single mandatory route through the museum has now been created to permit a wholistic experience of the exhibition space: artifacts are arranged chronologically and supported by didactic material, of both a traditional and more complex digital nature, that explains their origins and functions. In the case of the *Perugia Crucifix* by the Master of Saint Francis the original function and arrangement are now clearly illustrated on a large screen behind the visitor. The crown jewel of the museum's collection, Piero della Francesca's *Polyptych of Saint Anthony*, sits in a room where it is now possible for the viewer to experience the space of the perspectival colonnade painted on the cymatium via augmented reality. In a last example, the most minute details of the *Santa Maria dei Fossi Altarpiece* by Pinturicchio are now illuminated in a sequence of high-resolution photographs that flank the work.

JG: In what ways will these changes benefit the efforts of conservation?

CM: Windows in every exhibition space have been shielded against harmful sun with photochromatic film that is able to neutralize UV radiation and new window treatments that reduce lumen while still permitting perfect visibility of the picturesque views. In addition, the most delicate works have been fitted out with anti-seismic cases, an important guarantee in Umbrian territories (and one that we also regard as adding apotropaic value!). The lighting system has been entirely redone and new dimming capabilities not only allow better conservation of the works but permit energy savings in line with contemporary standards. One of the biggest changes with regard to conservation are the bases on which

our Medieval and Renaissance dossals and altarpieces are exhibited: it is now easily possible to inspect these large, heavy panels because they are anchored to mobile structures enabled by pantographs.

JG: In what ways will these changes benefit visitors?



Gentile da Fabriano, *Madonna and Child*, 1405 – 1410, tempera on panel, 115 x 64 cm. Galleria Nazionale dell'Umbria, Perugia.

CM: These changes created a more conducive and comfortable viewing space. Added seating areas take advantage of every niche and offer every opportunity for people to sit and spend time with the works in the museum, inviting them to feel more at home as if in a family living room rather than as if tip-toeing timidly across a grandiose hall... One intention has been to offer visitors more chronological and cultural context for understanding individual works and some new “auditory” works accomplish this. In the case of our *Madonna and Child* by

Gentile da Fabriano, the musical score held by the angels at the Virgin’s feet is brought to life on loudspeaker, as again in a work by Giovan Battista Caporale. These sensorial additions enable visitors to immerse themselves in the culture of the age. The refurbishment also clarifies the development of Pietro Vannucci’s career, the artist whose name, more than any other, is linked to the city of Perugia, who was considered “il meglio [miglior] maestro d’Italia” for more than twenty years between the fifteenth and sixteenth centuries. Works that were previously spread out over the space of seven different rooms have been consolidated into two specially dedicated rooms. Finally, the museum has added some contemporary elements to offset historic losses such as the new stained-glass windows and altar designed by Vittorio Corsini for the Chapel of the Priori [original location of Perugino’s *Decemviri Altarpiece*] or the “Linea del Tempo” by Roberto Paci Dalò. Other protagonists of contemporary Umbrian art are exhibited for the first time: Gerardo Dottori, Alberto Burri, Piero Dorazio, and Adalberto Mecarelli.

JG: Did the remodeling seek to respond to new developments in the museum and cultural management sectors?

In addition to the many technological novelties already mentioned, the museum has realized a library with thirty

thousand volumes exclusively dedicated to the history and art of Umbria that is now free and open to the public and directly accessible via Piazza IV Novembre. We have also launched a new Internet [site](#) and redesigned an elegant new ticket office and gift shop area that offers a number of GNU branded products.

JG: What events were organized to celebrate the reopening?

CM: We inaugurated the reopening with a series of guided visits and live shows from July 1 – 3 entitled “[Galleria che Spacca](#)” in the Sala Podiani, a large upper space in the museum used for temporary exhibitions, concerts, conferences and other cultural activities. Immediately following we hosted concerts as part of Umbria Jazz 22 and from August 30 – October 6 we will animate the medieval architecture of the Palazzo dei Priori with a new series of concerts, projections, sound performances, theatrical guided visits, literary readings, and live drawing sessions called “[Tessere](#)” to facilitate dialogue between contemporary sensibilities and the historicized language of our permanent collection.

Jennifer Griffiths currently lectures at the Umbra Institute in Perugia and was previously a staff writer for the American Academy in Rome. Her first monograph, Marisa Mori and the Futurists: A Woman Artist in an Age of Fascism, is forthcoming with Bloomsbury later this year. She is incoming editor of the IAS Newsletter.

2022 - 2023 EXHIBITIONS

Raphael—The Power of Renaissance Images: The Dresden Tapestries and their Impact

[Columbus Museum of Art, Columbus](#)

July 15, 2022 – October 30, 2022



The exhibition is centered around six tapestries on loan from the Dresden’s Gemäldegalerie Alte Meister. These monumental and historically significant works, woven in the seventeenth century directly from cartoons by the Renaissance master Raphael, underwent extensive restoration in the nineties but have not been on display since 2008: this will be the tapestries’ first ever trip to the United States. The exhibition focuses on the creation of the Dresden tapestries and introduces their various patrons and owners through the centuries — in particular, Charles I, King of England — while also highlighting Raphael’s broad impact and influence on later artists.

La Scena dell'Arte

[Villa Carlotta, Tramezzina and Spazio Circolo, Bellano](#)

July 2, 2022 – November 6, 2022



Produced by ArchiVitali and Villa Carlotta, *La Scena dell'Arte* is divided into two thematic sections: *Il teatro segreto* (The Secret Theatre) at Villa Carlotta – curated by Antonio Marras and Ferdinando Bruni – and *Straniamenti* (Alienations) at Spazio Circolo. Scenographers, artists and creatives collaborated to bring together theatre practises and visual arts to create an imaginative exhibition. The Art Scene is the first widespread project of contemporary art on Lake Como that connects its two shores.

Moda e Pubblicità in Italia

[Fondazione Magnani-Rocca, Mamiano di Traversetolo \(Parma\)](#)

September 10, 2022 – December 11, 2022



Curated by Dario Cimorelli, Eugenia Paulicelli and Stefano Roffi, the exhibition focuses on the birth of Italian fashion by displaying 150 works from the late nineteenth century to the mid-twentieth century. *Moda e pubblicità in Italia* investigates how the emergence of department stores responded to the demands of a more industrialised new society that aspired to represent itself through clothes and objects, reinventing fashion consumption.

Chi è che ride

[Collezione Giancarlo e Danna Olgiati, Lugano](#)

September 18, 2022 – December 18, 2022



The exhibition, the first dedicated to Pietro Roccasalva by a Swiss institution, aims to present and reconstruct some issues at the heart of Roccasalva's work by bringing together about fifty works, from the late nineties up to today. The show includes new productions, unpublished works from the artist's studio and others from prestigious public and private collections. It is divided into three different parts: initial works, drawings and iconic works. Exemplifying the recurring themes and iconographies in the artist's work, these sections create a journey in a world crowded with visions through which the artist moves with every means available, first and foremost painting.

L'Italia e l'Alliance Graphique Internationale.

25 graphic designer del '900

[Magazzino delle Idee, Trieste](#)

September 21, 2022 – January 6, 2023



Curated by Carlo Vinti, the exhibition is dedicated to twenty-five Italian graphic designers members of the Alliance Graphique Internationale, including Erberto Carboni, Bruno Munari, Franco Grignani and Albe Steiner. The show offers an insight into Italian graphic design during the second half of the nineteenth century, displaying over 200 works including posters, advertisements, editorial products and sketches. Within the curatorial path, three thematic sections address the work of the twenty-five designers, highlighting in the background some major developments in graphics in Italy as well as internationally.

Botticelli and Renaissance Florence: Masterworks from the Uffizi

[Minneapolis Institute of Art, Minneapolis](#)

October 16, 2022 – January 8, 2023



Establishing a partnership with the Uffizi Galleries, this exhibition explores the prolific artistic

creativity that defined Renaissance Florence and one of its protagonists, Sandro Botticelli, who transformed classical themes into wholly original art, inspiring new ideals of beauty. Paintings, sculptures, and prints from the MIA's collection will be shown alongside masterworks from the Uffizi, including rare paintings and drawings by Botticelli himself, by his teacher Fra Filippo Lippi and by his colleagues Domenico Ghirlandaio, Cosimo Rosselli and Perugino. The show will also display ancient Greek and Roman marbles that the Florentine artists saw and studied at the time.

Italia in-attesa

[Fondazione Palazzo Magnani, Reggio Emilia](#)

October 15, 2022 – January 8, 2023



Twelve Italian photographers – Olivo Barbieri, Gianni Berengo Gardin, Antonio Biasiucci, Silvia Camporesi, Mario Cresci, Paola De Pietri, Ilaria Ferretti, Guido Guidi, Andrea Jemolo,

Francesco Jodice, Allegra Martin, Walter Niedermayr, George Tatge – show what Italian cities look like when men do not inhabit them. This exceptional opportunity was offered by the first lockdown caused by Covid-19: a suspended time when the concept of space was transformed. Each photographer

developed a different visual analysis of the anthropogenic impact on landscape as well as a deep investigation of the changes occurred in the relationship between culture and nature, architecture and its environment.

Giulio Romano. La forza delle cose

Palazzo Te, Mantua

October 8, 2022 – January 8, 2023



This exhibition explores Giulio Romano's flamboyant designs for a variety of metalwork objects, from armour to tableware. Although the actual artefacts are lost (with one exception, on display), the show gathers numerous drawings and comparative material from various

European collections. To better illustrate what Giulio's designs might have looked like as finished objects, the curators collaborated with Factum Arte, who created impressive three-dimensional reconstructions in silver thanks to highly sophisticated digital technology.

Vedova, oltre il colore. Etica ed estetica del segno

[Casa Museo Osvaldo Licini, Monte Vidon Corrado \(Fermo\)](#)

July 17, 2022 – January 8, 2023

Curated by Roberto Budassi and Daniela Simoni, the exhibition is the first of a series dedicated to Emilio



Vedova's understanding of marks and signs as gestures. These have been expressive conduits through which the Venetian artist dialogued with materials, both on the pictorial and graphic levels. Organized by the Municipality of Monte Vidon Corrado and the Centro Studi Osvaldo Licini, in

collaboration with the Stamperia d'Arte Albicocco and the Fondazione Emilio e Annabianca Vedova, the exhibition focuses on Vedova's graphic works, to which the artist devoted himself since the beginning of the sixties.

Gilardi: Tappeto-Natura

[Magazzino Italian Art, New York](#)

May 7, 2022 – January 9, 2023



Dedicated to Italian artist Piero Gilardi and the series at the core of his oeuvre, this exhibition is curated by Elena Re. Through an ample selection of works, the

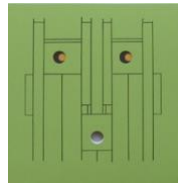
show sheds light on the experience of a pioneering artist who, at the height of the sixties, opened a dialogue between Italy and the United States, investing in the formation of an international artistic community that

represented the tie between art and life, truth and fakeness. In particular, the artwork *Tappeto-Natura* embodies the dream of an ideal nature, uncontaminated, "recreated" through an artificial material like polyurethane foam.

Bruno Munari: The Child Within

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

October 6, 2022 – January 14, 2023



The show, curated by Steven Guarnaccia, focuses on Munari's children's books and demonstrates how his experimental publications expressed his wide-ranging ideas about the possibilities art offers to communicate visually. Munari's work has

always been centered around the theme of play, even in its most serious expressions. According to this exhibition, his body of work can be best understood through the lens of the children's books he designed, wrote and illustrated. These books bring together his ideas regarding art, design, and pedagogy in an accessible form, developing a language that fostered new modes of wordless communication, preferring tactile and visual expression.

Domiziano Imperatore. Odio e amore

[Musei Capitolini, Rome](#)

July 13, 2022 – January 29, 2023



The exhibition is dedicated to Domitian, the last emperor of the Flavia dynasty, and explores his complexity and the contrasts. On display almost 100

works from international and Italian museums: marble and bronze portraits of imperial characters and deities, architectural decorative elements in white and colored marbles and small objects in gold and bronze. Co-produced by Sovrintendenza Capitolina ai Beni Culturali and Rijksmuseum van Oudheden, the show reconstructs Domitian's persona under a new and more positive perspective: as a man able to administer and reform the Empire, taking care of his relationship with the army and with the people, while being devoted to the gods.

Giulio II e Raffaello: una nuova stagione del Rinascimento a Bologna

[Pinacoteca Nazionale, Bologna](#)

October 8, 2022 – February 5, 2023



The exhibition sheds light on what the arrival of artists such as Raphael, Michelangelo or Bramante meant for Bologna at a time when Pope Julius II had just seized power over the city.

Created by Maria Luisa Pacelli, Davide Benati and Elena Rossoni, the curatorial path unfolds along the Renaissance wing of the Pinacoteca, creating a close dialogue between the museum's collection and external loans, including Raphael's portrait of Julius II, lent for the occasion by the National Gallery in London. A section is reserved for those artworks that, for various reasons, have been lost forever, such as the monument to Julius II by Michelangelo, the Garganelli Chapel with its frescoes, Palazzo dei Bentivoglio and the architectural interventions introduced by Bramante.

Vittore Carpaccio: Master Storyteller of Renaissance Venice

[National Gallery of Art, Washington](#)

November 20, 2022 – February 12, 2023



This exhibition represents the first retrospective of Carpaccio ever held outside Italy. It focuses on a selection of some forty-five paintings and thirty drawings, where large-scale canvases painted for charitable societies are seen alongside smaller works that originally decorated the homes of prosperous Venetians. Some of the paintings – notably two celebrated canvases from the Scuola degli Schiavoni in Venice, and the National Gallery's own *The Virgin Reading* – have undergone conservation for the occasion. The drawings, characterized by a marvelous freshness of invention, include sketches for complete compositions as well as meticulously executed studies for individual figures.

Le "Invenzioni di tante opere". Domenico Fontana (1543-1607) e i suoi cantieri

[Pinacoteca Cantonale Giovanni Züst, Rancate \(Mendrisio\)](#)

November 27, 2022 – February 19, 2023



Curated by Nicola Navone, Letizia Tedeschi and Patrizia Tosini, the exhibition explores architect Domenico Fontana's relationships with the artists he collaborated with in Rome, Naples, Amalfi and Salerno.

Through the presence of works of art by painters such as Cavalier D'Arpino, Cesare Nebbia, Giovanni Guerra, Paul Bril, Andrea Lilio, Ferraù Fenzoni, bronze and marble sculptors such as Bastiano Torrigiani, Lodovico Del Duca and Leonardo Sormani, medalists such as Domenico Poggin, the show gives us an insight into the great artistic workshops of Papal Rome in the late sixteenth century.

River of Forms: Giuseppe Penone's Drawings

[Philadelphia Museum of Art, Philadelphia](#)

September 24, 2022 – February 26, 2023



Celebrating Giuseppe Penone's recent gift of drawings and artist books to the museum, this exhibition of nearly 200 works on paper and a selection of sculptures reflects the artist's extraordinary range of techniques and materials – such as wood, stone, clay, coffee, graphite, charcoal, leaves, and other media – and his belief in art as a means of understanding our place in the world. The show examines the central role that drawing plays in his practice and how it has informed many large sculptural works from the sixties until today.

Giuseppe Penone. Drawings

[Centre Pompidou, Paris](#)

October 19, 2022 – March 6, 2023



A further exhibition exploring Penone's drawings, this time focusing on the substantial donation the artist made in 2020 to the Musée National d'Art Moderne: 328 drawings covering fifty years of creation, from 1967 to 2019. The show features 241 drawings from this donation – some of which have never before been shown – as well as six sculptures, illustrating the different stages in the artist's practice, from preliminary diagrams to drawings of the completed sculpture in some cases.

Acqua, Terra, Fuoco. L'architettura industriale nel Veneto del Rinascimento

[Palladio Museum, Vicenza](#)

November 12, 2022 – March 12, 2023



The exhibition investigates the industrial development that in the sixteenth century transformed the countryside and the hills of the Veneto into the seat of highly efficient factories. The show is the result of more than 3 years of research in museums, archives, libraries and on the field, funded by the UK's Leverhulme Trust. Through paintings, maps, drawings, objects and ancient models we discover how, thanks to this new wealth, Andrea Palladio's villas and palaces could take shape.

NEWS & NOTES

After a multi-year investigation, the Italian Carabinieri Command for the Protection of Cultural Property (*Comando Carabinieri per la Tutela del Patrimonio Culturale* [TPC]) **thwarted the illegal auction of [Caritas Romana](#)**, an artwork believed to be by the authentic hand of **Artemisia Gentileschi** (1593–1656). After its exportation from Puglia in 2019, *Caritas Romana* appeared in Vienna listed as painted by a follower of Gentileschi rather than by Gentileschi herself, a deception meant to evade the protection of cultural patrimony by Italian authorities, i.e., the TPC. For more information about the TPC, see Rush and Benedettini Millington’s [article](#) of 2021 (behind paywall).

Efforts to repatriate to Italy artworks illegally sold abroad found further success: the [Getty Museum in Los Angeles agreed to return terracotta statues dated to the fourth century BCE and thought to have originated in Puglia](#). At the time of writing, the trio of “Orpheus and the Sirens” have already returned to Rome where they appear on display in the newly constituted Museum of Rescued Art (*Museo dell’Arte Salvata*) in the Aula Ottagona of the Baths of Diocletian. For more about the *Museo dell’Arte Salvata*, click [here](#).



Working with their counterparts in the Italian TPC, FBI agents of the special [Art Crime Team](#) recently announced **the [return of a Roman mosaic depicting Medusa and dating to the age of Augustus](#)**. Listed for sale in LA in 1959, the artwork had been disjointed into at least sixteen pieces and stored in a storage locker; only the excellence of the original craftsmanship prevented its damage.

On a similar note, in early September **American authorities concluded the seizure of antiquities valued at ~ \$19 million by officially returning them to Italy**. A third of these derived from the permanent collection of the Metropolitan Museum of Art. These specific repatriations epitomize [broader efforts](#) by the office of the Manhattan District Attorney and Homeland Security to redress the acquisition of looted or illegally traded, culturally significant artifacts from the Mediterranean and beyond.



[Fondazione Luigi Rovati](#) is a recently inaugurated foundation in memory of the pharmaceutical entrepreneur Luigi Rovati. It is housed in a historic building in the center of Milan which has been redesigned by Italian architect Mario Cucinella to accommodate multiple functions, including an art gallery, the Art Museum, housing Rovati’s **substantial collection of Etruscan art**. In addition, the Fondazione Rovati produces events and exhibitions that explore the relationship between Etruscan and contemporary art among other themes, promoting both historical knowledge and artistic experimentation.



Although nothing can replace the eponymous performance of Nigel Terry (along with the debuts of Tilda Swinton and Sean Bean) in Derek Jarman’s 1986 *Caravaggio*, the Baroque bad boy continues to elicit interest in [Michele Placido’s new film *L’Ombra di Caravaggio*](#). According to a review by Classicult, Placido’s film will “explore the intricate and adventurous existence of Michelangelo Merisi [...] already a popstar in his own time, as revealed by his deep contradictions [...] the Caravaggio that Placido puts on screen is an artist rebellious and restless, devoted to scandalous, independent, and transgressive [acts], and cursed with absolute talent but above all a rock star before the term existed, a rebel without a cause forced to face the disturbing results of a reckless life [...].” The film is out on November 3 in Italy and France.

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](mailto:Antje.Gamble).

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Newsletter Contributions and Notices

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. 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 December 7 2022 for the Winter 2023 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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