
ITALIAN ART SOCIETY

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

NEWSLETTER XXXIV, 1, WINTER 2023



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:

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for others in our community. Your support for our increasing commitment to equity and inclusivity within our organization is greatly appreciated. If you haven't yet had a chance to renew your membership at IAS for 2023, I remind you to please do so!

President's Message from Sarah Wilkins

February 7, 2023

Dear Members of the Italian Art Society,

I hope you are all having a happy and healthy start to the new year. Thanks to all of you who have already renewed your membership for 2023. We're thrilled to see so many of you using the *Sospeso* membership option and adding a donation to your membership to fund IAS memberships

Our annual election for new committee members, chairs and board positions has just concluded. I want to deeply thank those of you who have nominated yourselves and volunteered your time and energy to our organization. I'd also like to thank our outgoing Nominating Committee Chair, Sarah Cantor, and the entire Nominating Committee for their work in fielding another exceptional slate of candidates. The transition to our new officers and committee members will, as always, take place at **our Annual IAS Business Meeting** at CAA. The Business Meeting will be held next week, in person at the New York Hilton Midtown, 3rd floor, Mercury Ballroom on Thursday, February 16, 2023, 1:00-2:00pm. The meeting

information is accessible on our [website](#) and on CAA's schedule. In order to attend in person, you will need to [register](#) at CAA, but you may do so for free (further information on p.3 of this Newsletter). We'll also be streaming the meeting on Zoom. The information on joining us via Zoom will not be posted on the website for security reasons, but will be included in an email sent to members at the start of the week.

On behalf of the entire organization, I extend my sincere thanks to all our outgoing committee members, officers, and chairs. It takes a great deal of time and energy and a lot of people's hard work to keep this organization running smoothly, and your efforts have been essential! I'm glad to see so many of you moving on to other positions in the IAS. For those of you interested in applying for an IAS position in the future, please do so, we'd love to have you! Positions for next year will be posted this summer.

Speaking of IAS at CAA in 2023, we're sponsoring the session [Materialità and Italian Visual Culture from Ancient to Contemporary](#), organized by Ashley Lindeman, with papers by Karen Rose Mathews, Louisa McKenzie, and our Executive Vice President (and incoming President) Tenley Bick. The session will be held on Wednesday, February 15, 2023, 2:30 PM - 4:00 PM at the New York Hilton Midtown - 3rd Floor - Petit Trianon. We also have robust slates of panels forthcoming at both RSA, and at ICMS thanks to the hard work of our Vice President for Program Coordination, Janis Elliott, and the Program Committee. Information about these sponsored conference sessions can be found on pp. 4-5 of this Newsletter and on the [Conferences at a Glance](#) page on our website.

We've begun offering our grants for Conference Travel in 2023. Congratulations to those who've received IAS Conference Travel Grants for Emerging Scholars and IAS/Kress Foundation International Travel Grants! More IAS/Kress grants will be available later in the year. Our Awards Committee is currently deliberating on this year's round of Publication and Dissertation grants, which will be announced shortly. Information on this year's awardees will soon be published on our [website](#). Thanks to Awards Chair, Jasmine Cloud, and to the Awards Committee for their hard work!

In some final news regarding lectures and conferences, we're happy to announce that the 12th IAS/Kress Lecture will be held on June 30, 2023 in Venice, Italy and is being additionally supported by the Fondazione Cini. We'll be announcing our speaker soon!

I'm sad to say that this is the last message I'll write to you as IAS President; my term ends at CAA 2023. It has been my great pleasure and honor to serve as the president of this organization, and it would have been an impossible task without the effort of too many of you to list individually here. This includes all the officers and chairs with whom I've worked over my tenure as president, some of whom I've mentioned elsewhere in this address. I'd like, however, to single out a few people for special thanks as I go. Firstly, Katie T. Brown (Membership Chair) and Nicola Camerlenghi (Development Chair) for their hard work and innovative ideas regarding membership and development efforts for the IAS. Thanks to Livia Lupi, for the amazing job she's done with the gargantuan task of producing our newsletter. I'd also like to thank Mark Rosen, my predecessor, for the example he set, and his ongoing help and friendship. And lastly, my thanks to our Executive Vice President, Tenley Bick, who now moves into the presidency, and our Treasurer, Antje Gamble, who becomes Executive Vice President. They both have been a pleasure and privilege to work with over the years, and I'm thrilled to know the IAS is in such confident and capable hands.

A presto,
Sarah

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ITALIAN ART SOCIETY NEWS

2023 IAS/KRESS LECTURE

Our twelfth IAS/KRESS Lecture will be taking place on June 30, 2023 in Venice, with additional support from the Fondazione Cini.

The speaker and further details will be announced soon.

IAS ANNUAL BUSINESS MEETING

The IAS annual business meeting will take place **in person at the College Art Association's conference from 1:00-2:00pm (ET) on Thursday, February 16, 2023.**

We will meet at the conference hotel (New York Hilton Midtown), 3rd floor, Mercury Ballroom. Further info on our website and on CAA's schedule. **You will need to [register](#) to attend this meeting in person, but you can do so for free** (this option features at the end of the registration process).

This meeting will be streamed on Zoom. The information on joining will be emailed to members at the start of the week.

HELP ENDOW THE DOROTHY F. GLASS ICMS TRAVEL AWARD



The Italian Art Society is securing funds to support an award in honor of Professor Dorothy F. Glass. Many of us in the IAS know Dorothy's work and her important contributions to the field of Italian medieval sculpture. Trained at Vassar (B.A.) and Johns Hopkins (Ph.D.), she established her reputation as

a formidable teacher and scholar at SUNY Buffalo. The Dorothy F. Glass Travel Award will support a scholar to attend the International Congress on Medieval Studies at Kalamazoo. Preference will be given to emerging scholars of sculpture and/or those coming from Italy. It is our hope to grant the Dorothy F. Glass Travel Award in perpetuity through the establishment of a self-sustaining endowment and to that end we seek your support. Thus far, in our silent phase of fundraising, we have raised over \$13,000. The IAS has announced that it match up to \$5,000 of donations made in this new call for support. So, every dollar you give counts twice! All donations

are tax-deductible. Your contribution can be made via Credit Card or PayPal by using this [link](#). If you wish to send a check, contact our incoming Treasurer [Lucia Colombari](#).

IAS TRAVEL GRANT AWARDEES

We are pleased to announce the new recipients of our travel grants:

IAS/Samuel H. Kress Foundation International Travel Grants

Caroline Koncz, Assistant Professor, Angelo State University
RSA San Juan, "Picturing Politics: A New Reading of Mansueti's San Marco Paintings"

Wilfried Keil, Privatdozent, Ruprecht-Karls-Universität Heidelberg
ICMS at Kalamazoo, "Remarks on the Use of Architectural Spolia in Churches of Medieval Southern Italy"

N.B. There will be more awards available later this year for the Sixteenth Century Society Conference. Please check our [Grants and Opportunities](#) page for any updates.

IAS Conference Travel Grants for Emerging Scholars

Shannah Rose, PhD Candidate, Institute of Fine Arts, New York University,
RSA San Juan, "Towards an Antiquity of the New World: Receptions of Mexican Pictography in Early Modern Rome"
Abigail Upshaw, Assistant Professor, University of North Carolina Wilmington
RSA San Juan, "Mulberry Trees and Textile Machines: Leonardo da Vinci and Ludovico Sforza's Automated Textile Mill"

Congratulations to them all!

News on the Dissertation Grant and Research and Publication Grant will be coming mid-February. Please check our [Grants and Opportunities](#) page for any updates.

IAS-SPONSORED CONFERENCE SESSIONS

COLLEGE ART ASSOCIATION ANNUAL MEETING (CAA),
New York
15-18 February 2023

Materialità and Italian Visual Culture from Ancient to Contemporary

Session 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 (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 Grimmett, 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"

INTERNATIONAL CONGRESS OF MEDIEVAL STUDIES (ICMS) Kalamazoo, 11-13 May 2023

Questioning "Gregorian Reform Art" (Eleventh and Twelfth Centuries): Challenges, Strategies, & New Approaches (I & II)

Please note these sessions will be entirely remote

Session Organizers and Chairs: Barbara Franzé, University of Lausanne, and Gillian B. Elliott, George Washington University

Session I Papers: Rome and Northern Italy

Manuel Antonio Castiñeiras González, Universitat Autònoma de Barcelona
"Which Saint George, and why? Ceri and the Holy Warrior in the Context of the Gregorian Reform"

Claudia S. Quattrocchi, Ministry of Culture, Biblioteca Nazionale Centrale di Roma
"From *Sanctus Habitat* to *Loci Picti*: An Ecocritical Interpretation of the Saint Magnus Monumental Complex at Fondi (IV-XII)"

Rei Ito, Tokyo Zokei University, Japan

"The Frescoes of the Basilica of San Pietro in Tuscania and Its Decoration Program"

Session II Papers: To the Boundaries

Cheryl L Kaufman, Independent Scholar
"Local Reform Ideals and the Sculpture in the Cloister of Saint Ursus in Aosta"

Carlos Sánchez Márquez, Universitat Autònoma de Barcelona
"Catalonia and the Gregorian Reform: The Shaping of Devotional Images through Romanesque Altar Frontals"

Krzysztof Ratajczak, Adam Mickiewicz University, Poznan
"Reception of the Idea of Gregorian Reform in Polish Medieval Culture (Writing, Art, Architecture). The State and Prospects of Research"

Unfolding the Past: The Materiality and Temporality of Medieval Southern Italy (I & II)

Please note Session I will include both in-person and remote speakers, while Session II will all be in person

Session Organizers and Chairs: Antonino Tranchina, University of Bologna and University of Udine, and Adrian Bremenkamp, Bibliotheca Hertziana - Max Planck Institute for Art History

Session I Papers

Tancredi Bella, University of Catania & Giulia Arcidiacono, University of Catania
"Hidden and Revealed: Sacred Bodies, Monumental Spaces, and Civic Identity in Medieval Sicily"

Giulia Anna Bianca Bordi, Università Ca' Foscari di Venezia
"Redefining the Past and the Sacred Spaces: The Episcopal Complex of Siponto and the Memory of His Saint Bishop Lorenzo"

Sabine Sommerer, University of Zurich
"The Tomb of Elia in S. Nicola, Bari: Temporality as Argument in Text and Image"

Maddalena Vaccaro, University of Salerno
"Deconstructing Models for Constructing the Present: Cults, Architecture, and Norman Patronage in Southern Italy"

Session II Papers

Wilfried E. Keil, Ruprecht-Karls-Universität Heidelberg ZEGK - Institut für Europäische Kunstgeschichte
"Remarks on the Use of Architectural Spolia in Churches of Medieval Southern Italy"

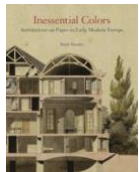
Nicolas Bock, University of Lausanne
"Useful History: Modernizing Medieval Family Chapels in Naples Between the Fifteenth and Seventeenth Centuries"

Elisabetta Scirocco, Bibliotheca Hertziana - Max Planck Institute for Art History
"Spolia/Memoria: The Legacy of Trecento Funerary Sculpture in Renaissance Naples"

Lucio Oriani, Scuola Normale Superiore of Pisa
"The Reuse of Manuscripts in Alfonso of Aragon's Library"

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

NEWS FROM OUR MEMBERS



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

Caroline Bruzelius has been inducted into the American Philosophical Society.

Bradley Cavallo has been awarded the 2022 Mattingly Prize for his article "Cosimo I de' Medici's Dissimulation of Diplomacy in the *Guardaroba Nuova*," that appeared in [Diplomatica](#), 4, n. 1 (2022).

Lydia Goodson will be taking up an International Postdoctoral Fellowship at the NIKI Institute in Florence in April/May 2023, where she will be researching the collection and marketing of *tovaglie perugine* in late nineteenth- and early twentieth-century Florence for her research project: "*(Dis)Intrecciato* (Un)woven: The Invention and Reinvention of *Tovaglie Perugine* and Renaissance Material Culture."

Tania Kolarik (Ph.D. Candidate, University of Wisconsin–Madison) has been awarded the Society of Architectural Historians' Annual Conference Graduate Student Fellowship to attend the society's 76th Annual International Conference in Montréal, CA, April 12–15, 2023. Tania will be chairing the session "Material Religion Through the Sacred Interior" organized by the SAH Historic Interiors Affiliate Group.

Amy Neff has been awarded the 2022 AFCEMS ([Association of Friends of the Center for Early Medieval Studies, Brno](#))



Book Prize for the best book on medieval art for her book *A Soul's Journey: Art, Franciscan Art, Theology, and Devotion in the Supplicationes variae* (Toronto, ONT: Pontifical Institute of Mediaeval Studies 2019).

Christopher Platts and the research team for the technical study of art at the University of Cincinnati (UC) have contributed to the Taft Museum of Art exhibition [Fakes, Forgeries, and Followers](#) by scientifically analyzing the Museum's Trecento *Crucifixion* attributed to Bernardo Daddi or his circle. Through microscopy, X-ray fluorescence (XRF), and Raman spectroscopy, they determined that the painted and gilded surface of the work was entirely reconstructed in the late 19th or early 20th century, while the wooden support of the panel itself, including its mixtilinear profile, is likely original to the fourteenth century.



Platts and his colleagues in Chemistry, Geology, and the UC Art Collection have also been examining Renaissance paintings in the University collection including works related to Pietro Lorenzetti and Raphael. They plan to undertake further technical studies at the Cincinnati Art Museum and other museums in the tri-state (Ohio-Kentucky-Indiana) area. They recently discussed their research and related teaching and outreach efforts on [NPR Cincinnati](#) and in the [University of Cincinnati News](#).

Congratulations to all and best wishes from the IAS community!

SPECIAL FEATURES

EXHIBITION REVIEW

Vittore Carpaccio: Master Storyteller of Renaissance Venice

National Gallery of Art, Washington DC, November 20, 2022 – February 12, 2023

Palazzo Ducale, Venice, March 18, 2023 – June 18, 2023

By Joanne Allen

In a scene of intense concentration and activity, teams of aristocratic sportsmen on gondolas shoot waterfowl and deploy trained cormorants to catch fish in the Venetian lagoon. However, a strange over-sized white lily at the base of the panel hints at a missing foreground scene, identified in the early 1990s as *Women on a Balcony*, in which the stem of the same lily rests within a porcelain vase. Originally forming one tall panel as part of a pair of folding doors that probably led into a gentleman's study, they have only been reunited twice since being severed into two discrete, more saleable, pictures. When reconstructed in this way, a profoundly gendered contrast is established between active and inactive; public and private; occupation and boredom.



Vittore Carpaccio, *Fishing and Fowling on the Lagoon*, and *Two Women on a Balcony*. c. 1492/1494, oil on panel. Respectively: 75.6 × 63.8 cm. The J. Paul Getty Museum, Los Angeles, CA and Fondazione Musei Civici

Displayed at the entrance to *Vittore Carpaccio: Master Storyteller of Renaissance Venice*, these panels captivated visitors with the imaginative quotidian details and expansive sense of space that defined Carpaccio's style. In the first monographic treatment of the artist outside Venice, this stunningly beautiful exhibition presented exceptionally high-quality loans; an extensive collection of preparatory drawings; and the dazzling results of recent conservation treatments. Arranged roughly chronologically, it showcased Carpaccio's narrative inventiveness, imaginative architectural fantasies, delicacy of botanical detail, and dramatic monumentality.



Vittore Carpaccio, *Saint Augustine in His Study*, shortly after 1502, oil and tempera on canvas, 141 x 211 cm. Scuola Dalmata dei Santi Giorgio e Trifone, Venice.

Carpaccio is most well known for producing four complete narrative cycles for the meeting rooms of minor lay religious confraternities, known in Venice as *scuole piccole*. These institutions, often administered by communities united by profession or national origin, played a key role in social responsibility in the Venetian Republic by providing charitable support and funerary functions. In the exhibition, while the St Ursula and St Stephen cycles were illustrated by one painting and several exquisite drawings, the other two *scuole* schemes were well represented. Carpaccio painted *George and the Dragon* and *St Augustine in His Study* for the Scuola Dalmata, the confraternity for ex-patriates from Dalmatia, a key strategic asset in Venice's maritime empire. Within their original setting in the small, wood-paneled *scuola* meeting house, these panels can be difficult to view due to their high placement in a darkened interior. By contrast, this exhibition's consistent lighting and sensitive hanging have enhanced their sense of scale, luminosity, and captivating details. Moreover, the US nonprofit Save Venice Inc. funded the recent conservation of the *scuole* panels. Whereas in older reproductions of *St Augustine in His Study* areas such as the coffered ceiling pattern appear black, they are now revealed to be part of a vibrant color scheme dominated by shades of crimson, cream, emerald, and dark turquoise.

In these excellent exhibition conditions, it is easy to become engrossed by the myriad objects in the scholar's study: classical antiquities, scientific instruments of Islamic origin, musical manuscripts, discarded letters, and haphazardly arranged books. These objects reveal aspects of the saint's hagiography, such as the seashell that prompted a revelation on the mystery of the Holy Trinity, and remind us that Venice was a key distribution point in Europe for the luxury goods trade. Most engaging of all is the little dog (altered from a weasel in the adjacently displayed compositional drawing), who seems to partake in Augustine's realization that the light illuminating the room conveys a divine message of the death of Jerome.

In a rare occurrence, the exhibition presents an entire reunited narrative cycle: *The Life of the Virgin Mary*, painted for the Scuola di Santa Maria degli Albanesi with extensive workshop assistance (c. 1502–c. 1508). Now dispersed among museums in Bergamo, Milan, and Venice, this cycle was originally displayed along one long wall in the upper room of the confraternity meeting house. Viewing the panels together (against a dark maroon wall that recalls the wood paneling of the *scuola*) reveals its unified light source and repeating background motifs such as inlaid marbles, Turkish carpets laid over parapets, birds, rabbits, and deer. Moreover, while each scene communicates a clear episode, compositional cues such as the mirroring of the staircases in the *Presentation of the Virgin* and *Betrothal of the Virgin* encourage the viewer to read the whole cycle as a single extended narrative. This room

also displays another fascinating conservation discovery. The removal of repaint on the left side of the NGA's *Virgin Reading* (c. 1510) has unveiled the partial figure of the Christ Child (which would have continued onto a second panel), pointing towards a didactic function for this enigmatic image, and corresponding more closely to a drawing depicting both figures in similar attitudes, displayed nearby.



Installation view of *The Life of the Virgin* panels. Vittore Carpaccio: *Master Storyteller of Renaissance Venice*, National Gallery of Art, Washington DC.

The final painting in the exhibition is the monumental *Lion of St Mark*, a propagandistic image originally displayed in a customs office building. Against an expansive cityscape that references the ceremonial, defensive, and mercantile activities of the state, Carpaccio's lion straddles both lagoon waters and verdant countryside, confidently representing Venice's dominion on land and sea. Painted at the conclusion of a war that had seriously threatened such colonial expansion, the first word of the open book held by the lion – *pax* (peace) – appears loaded with political meaning.



Vittore Carpaccio, *The Lion of Saint Mark*, 1516, oil on canvas, 130 x 368 cm. Fondazione Musei Civici di Venezia, Palazzo Ducale, Venice.

That Carpaccio was aware of such contemporary social and political tensions is demonstrated by his inclusion of settings and figures from different cultures, races, and religions. For example, the appropriated synagogue setting of the *Betrothal of the Virgin*, complete with menorah and Hebrew inscriptions, should be seen against the backdrop of growing Venetian antisemitism that culminated with the founding of the Ghetto Nuovo in 1516. Black Africans are amongst the boatmen in *Fishing and Fowling on the Lagoon*, engaged in a profession they

often undertook after being freed from domestic slavery. Many of Carpaccio's narrative scenes depicting conflict, martyrdom, and conversion, including both versions of *St George and the Dragon*, the *Ordination of St Stephen*, and the *Ten Thousand Christian Martyrs on Mount Ararat*, include turbaned Muslim men. However, while these figures might have reflected the diversity of Renaissance Venice, they also reminded viewers of Venetian defeats to the Ottoman Turks in the Eastern Mediterranean, thus presenting a comforting sense of religious superiority to compensate for military failure. This exhibition could have explored the geo-political context underpinning these works in more depth. Carpaccio's imaginative narratives would thus have been interpreted not only as examples of superlative storytelling but as images that hinted at the social unrest and political tensions that threatened to subvert the carefully constructed myth of Venice.

This broader context is, however, further explained in the detailed and well-researched entries published in the accompanying catalog. In this lavishly illustrated volume, essays by Peter Humfrey, Joanna Dunn, Sara Menato, Susannah Rutherglen, and Catherine Whistler cover Carpaccio's training and stylistic development, *Scuole* patronage, efficient and careful draftsmanship, and painting technique. Deborah Howard examined the visual sources for Carpaccio's real and imagined architectural settings, analyzing how they function as pictorial spaces that enhance and orchestrate the narrative direction. Essays by Linda Borean and Andrea Bellieni track Carpaccio's variable critical reception, which reached a high point with the late nineteenth-century Pre-Raphaelites, John Ruskin naming *Two Women on a Balcony* "the best picture in the world." Perhaps that is Victorian overstatement, but this major scholarly publication certainly shows why Carpaccio should emerge out of the shadows of his more famous contemporaries.

Joanne Allen currently lectures in Medieval and Renaissance Art and Architecture at American University in Washington DC. Her first monograph, *Transforming the Church Interior in Renaissance Florence*, was published by Cambridge University Press in 2022.

REFLECTION PIECE

Giuseppe Penone's Drawings: Reflections on a Sculptural Practice

By Elizabeth Mangini



Giuseppe Penone, *Un anno in più dell'albero* (*One More Year of the Tree*), 1969, typographic ink and mina lead on tracing paper, 29.6 x 21 cm. Philadelphia Museum of Art, Philadelphia, PA.

Giuseppe Penone is one of Italy's most celebrated living artists, with monumental sculptures gracing public parks throughout Europe and collected by museums around the world. He is often associated with *Arte povera*, a concept that described diverse sculptural practices emerging in late 1960s Italy. Two recent exhibitions, in Europe and the United States, highlight a lesser-known but equally significant aspect of Penone's art: drawing.

In 2020, the artist made two significant gifts of hundreds of drawings each to the Centre Pompidou and the Philadelphia Museum of Art, leading to two coordinated exhibitions: [River of Forms: Giuseppe Penone's Drawings](#)



Giuseppe Penone, *Cambiare l'immagine (progetto) n.4* (*To Change the Image (Project) n.4*), 1973, collage and pencil on paper, 70.5 x 49.9 cm. Philadelphia Museum of Art, Philadelphia, PA.

(Philadelphia Museum of Art, September 24, 2022 – February 26, 2023) and [Giuseppe Penone: Drawings](#) (Centre Pompidou, Paris, October 19, 2022 – March 6, 2023). The exhibition in Paris, where Penone taught for decades at the École des Beaux-Arts, focuses on the artist's gift of 328 drawings to the Musée National d'Art Moderne, and is punctuated with a handful of his sculptures from the national collections. In Philadelphia, the exhibition similarly revolves around Penone's gift of 309

drawings, and is accompanied by such works as a large bronze tree at the museum's entrance. The wide range within each new collection of works on paper recognizes the breadth of Penone's conceptual and material practice, which over five decades has extended far beyond the limits of *Arte povera*. At the same time, limiting the scope to drawings offers a rare opportunity to consider artistic

process through artifacts that, while often kept private, have always been at the center of Penone's sculptural investigation of human experience.

Whether plans for a sculpture, reflections on a finished object, or a forum for working out ideas, drawing has been a complimentary part of Penone's sculptural practice since his earliest projects. For example, the works that first brought him international attention as part of *Arte povera* are *Alpi Marittime* (*Maritime Alps*, 1968), a series of long-term sculptural interventions in nature that included entwining the trunks of saplings and attaching a metal cast of his hand to a growing tree. Though these actions were photographically documented at their initiation and for decades to come, the young artist also made drawings during this period that envisaged the future potential of his incursions over time. Drawings like these, replete with fragmentary inscriptions scrawled in the artist's distinctive handwriting, are windows to his conceptual process and the works' potential meanings.

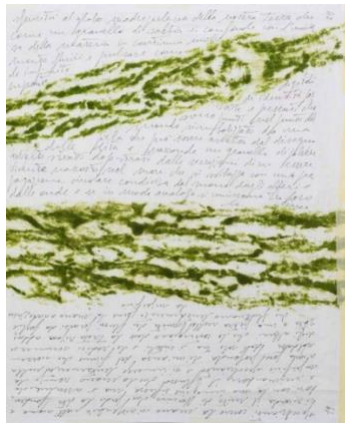
Other drawings are as poetic as they are predictive. In *Un anno in più dell'albero* (*One More Year of the Tree*, 1969), we see the artist creating a two-dimensional version of one of his well-known early sculptures in which he visually added a year to the growth rings of a felled tree by physically covering its entire surface with a layer of wax. In the sculpture, *Gli anni dell'albero più uno* (*The Age of the Tree Plus One*, 1969), the hand-applied wax "ring" is dually indexical, taking on the texture of the bark on one side, and the artist's fingerprints on the other. It reveals a negotiation between the forces of the tree and the artist, and a lyrical musing on the correlation between tree bark and human skin. (Throughout Penone's oeuvre, trees are often correlatives for the body.) In the drawing, we see the artist processing these ideas by overlaying a drawn circle with inked fingerprints, intimating a cross-section of that felled sapling covered with an indexical bark. Like much of his sculptural work, the drawing explores the literal and figurative relationship between the artist's hand and the material as the genesis of creation.

That fingerprints feature in many of Penone's works is a testament to the fundamentally haptic ontology of his sculptural practice as well as a uniquely heterogeneous and democratic conception of drawing. Humans are constantly leaving such marks on other materials, surfaces, and objects through the simple act of touching. Through Penone's frequent use of fingerprints, bodyprints, and frottage, we are prompted to consider that disciplines like sculpture and drawing are fundamentally means to concentrate or amplify human touch, aided by specific tools.

Over his five-decade career, Penone has made many works that explore distinctions between automatic and considered mark-making. These include works like *Cambiare l'immagine (progetto) n.4* (*To Change the Image (Project) n.4*, 1973),

where pencil drawings of the artist's open mouth are collaged together with imprints made with his teeth. In his series *Propagazione (Propagation)*, drawn lines emanate from a single fingerprint to fill a page, as in the 1994 example in the Pompidou exhibition, but they can also fill a whole wall or room. Such works contrast the herculean task of hand-drawing the expanding whorls with the easy indexicality of the original fingerprint. Penone has even made drawings that document the pressure left on pencils used to make drawings, underscoring the intricate negotiation of forces that lead to creation.

The complexity of creation extends to Penone's own process: Looking at his drawings reveals the way they are often as much a place to set down his ideas in words as they are a place to create images. One of the pleasures and unique challenges of writing about Giuseppe Penone is that he is such a poetic writer himself. In fact, most of his exhibition catalogues privilege his words, and books of his collected writings have been published in multiple languages. This intertwined aspect of his practice, word and image, is brought to life in *Pensieri e linfa (Thoughts and Sap, 2017-2018)*, a massive, 88-inch long work lent by the artist for the exhibition in Philadelphia. The linen substrate of each of the work's ten panels is crisscrossed by bands of verdant frottage, which was made by rubbing fresh leaves on the fabric to reveal the texture of tree bark set beneath it. Like the body prints and casts that permeate Penone's work over the decades, frottage is another egalitarian, embodied form of drawing. It requires collaboration between the body of the artist, which applies pressure, and the surface of the object, which gives up its form and texture when pressed upon. Lest the labor of the artist seem purely physical or de-skilled in such a work, the rubbings in this piece are interspersed with copious handwritten texts that demonstrate the depth of Penone's conceptual and technical engagement.



Giuseppe Penone, *Pensieri e linfa (Thoughts and Sap)*, 2017-2018, leaves rubbing, vegetal color and permanent ink on linen, ten elements, (50 cm x 27 m). Artist's private collection.

Together, drawing and writing form an integral part of Penone's ideation and exploration of what it means to be an artist. His generous gifts to the Centre Pompidou and

the Philadelphia Museum of Art allow his drawing practice, writing habit, and sculptural production to be viewed holistically. Doing so brings into clear focus Penone's decades-long investigation of the physical and philosophical rapport between humans and their natural environment, in ways that invite reflection on some of the pressing issues facing the twenty-first century.

Elizabeth Mangini is Associate Professor and Chair of History of Art and Visual Culture at California College of the Arts, and is the author of Seeing Through Closed Eyelids: Giuseppe Penone and the Nature of Sculpture (University of Toronto Press, 2021).

2023 EXHIBITIONS

An Italian Impressionist in Paris: Giuseppe De Nittis [The Phillips Collection, Washington DC](#)

November 12, 2022 – February 12, 2023



The Phillips Collection, in collaboration with the Pinacoteca Giuseppe De Nittis, the City of Barletta, and the Puglia Region (Italy), presents the first exhibition in the US devoted to the work of

Giuseppe De Nittis (1846-1884), an Italian painter whose career flourished in Impressionist Paris in the 1870s and 1880s. The exhibition, featuring approximately seventy artworks, presents new research about De Nittis's friendships with Edgar Degas and Edouard Manet, and his early collaborations in Naples with Gustave Caillebotte. The show includes works from all periods of De Nittis's career along with select works by his most important artist friends in Paris.

Il Rinascimento in famiglia: Jacopo e Giovanni Bellini, capolavori a confronto

[Gallerie dell'Accademia, Venice](#)

November 5, 2022 – March 12, 2023



The exchange of important works from Italian and international museums has given the Gallerie dell'Accademia in Venice the opportunity to highlight and contextualize a Virgin and Child by Giovanni Bellini, also known as *Madonna Trivulzio*, from the Pinacoteca del Castello Sforzesco in Milan.

This work is placed next to the precious *Virgin with Blessing Child and Cherubs* by Jacopo Bellini – part of the Gallerie's permanent collection – which was recently restored. The two works are exhibited with other paintings by the Bellini family, arguably the most influential family of painters in fifteenth- and early sixteenth-century Venice.

Artemisia Gentileschi a Napoli

[Gallerie d'Italia, Napoli](#)

December 3, 2022 – March 19, 2023



The show addresses Gentileschi's long stay in Naples, documented between 1630 and 1654. The exhibition, organized as a special collaboration between the National Gallery of London, the Museo and Real Bosco di Capodimonte, Naples' State and the University of Naples L'Orientale, is organized thematically and iconographically, covering the entirety of Artemisia's stay in Naples, where she was enormously successful. *Artemisia Gentileschi a Napoli* is meant to be a more focused companion to the monographic exhibition dedicated to the artist at the National Gallery in London in 2020, and benefits from the input of Gabriele Finaldi and the curatorship of Antonio Ernesto Denunzio and Giuseppe Porzio.

Giotto e il Novecento

[MART, Rovereto](#)

December 6, 2022 – March 19, 2023



The exhibition, curated by Alessandra Tiddia, presents over 200 works by modern and contemporary artists who were inspired by Giotto: among others, Carlo Carrà, Mario Sironi, Arturo Martini, Giorgio de Chirico, Gino Severini, Massimo Campigli, Achille Funi and Ubaldo Oppi. The show also includes artworks by international artists who recognized their debt to Giotto: for example, Henri Matisse, Yves Klein, Josef Albers and Mark Rothko. Divided into seven sections, the show features a large immersive installation that reproduces the Scrovegni Chapel in Padua, as well as an installation by James Turrell which plays with perception by employing light and color. The exhibition ends with installations by two artists, Chiara Dynys and Tacita Dean, whose work renews the dialogue with one of the greatest masters of all time.

Ca'd'Oro, chefs-d'oeuvre de la Renaissance à Venise

[Hôtel de la Marine, Paris](#)

November 30, 2022 – March 26, 2023



Hôtel de la Marine hosts a set of exceptional loans from the Galleria Giorgio Franchetti at Ca' d'Oro in Venice (under restoration in the coming months). The exhibition, curated by Philippe Malgouyres (Chief Curator of the Department of Decorative Arts at the Louvre), includes masterpieces by several of the greatest artists active in and around Venice during the Renaissance, including Gentile Bellini, Paris Bordon, Andrea Mantegna, and Andrea Riccio. The show is jointly organized by the Al Thani Collection Foundation, the National Center of Monuments, the Venetian Regional Museum Directorate and the Venetian Heritage, with the support of the Italian Ministry of Culture.

Il Déco in Italia, l'eleganza della modernità

[Forte di Bard, Bard \(Aosta\)](#)

December 2, 2022 – April 10, 2023



Produced in collaboration with Silvana Editoriale and curated by Francesco Parisi, the exhibition presents 230 works including paintings, sculptures, wall decorations, applied arts, posters and illustrations that reveal the evolution of Déco in Italy. The term Art Déco refers to the Exposition Internationale des Arts Decoratifs et Industriels Modernes, held in Paris in 1925. On display not only the sparkling ceramics designed by Gio Ponti for Richard Ginori and the delicate glass works by Vittorio Zecchin, but also less known artworks such as the ceramic panel by Galileo Chini which adorned the hall of the Italian Pavilion in Paris, the portrait of Augusto Solari by Adolfo Wildt and the preparatory studies for the great tapestry *Genio Futurista* by Giacomo Balla (which adorned the staircase of the Grand Palais at the time).

Le stanze del Cardinale. Neri Maria Corsini protagonista della Roma del Settecento

[Galleria Corsini, Roma](#)

December 15, 2022 – April 10, 2023



Curated by Alessandro Cosma, the exhibition is dedicated to Cardinal Neri Maria Corsini, a protagonist of eighteenth-century Rome. In addition to works of art from his collection, such as a figure study by Gian Lorenzo Bernini or a Virgin with Saints by Fra' Bartolomeo, the show features personal objects including letters, archival documents, volumes, drawings, engravings together with diplomatic gifts made and received by the Cardinal. A highlight of the exhibition are the original plans of Ferdinando Fuga for the construction of Palazzo alla Lungara, previously Palazzo Riario, which Corsini purchased in 1736 and

transformed over fifteen years into a real European royal residence.

Monica Bonvicini. I do You

[Neue Nationalgalerie, Berlin](#)

November 25, 2022 – April 30, 2023



The show, curated by Joachim Jäger and Irina Hiebert Grun, features two large architectural installations specifically developed by

Venetian artist Monica Bonvicini for the Neue Nationalgalerie: they represent a feminist appropriation of the space conceived in the Sixties by Ludwig Mies van der Rohe. In addition, sculptural works by Bonvicini are on display, including a series of new light works, consisting of LED neon tubes hand-woven with electrical cables, and *Retrospective* (2022), which highlights Bonvicini's conceptual use of language: a voice recites numerous titles of artworks that Bonvicini has created over three decades. The exhibition conveys Bonvicini's diversity of media and her central themes of feminism and architecture, as well as her questioning of the role of institutions.

Piero Dorazio, la nuova pittura. Opere 1963-1968

[Galleria d'Arte Moderna Achille Forti e Galleria dello Scudo, Verona](#)

December 18, 2022 – April 30, 2023



Piero Dorazio is presented in this exhibition through a selection of works painted between 1963 and 1968. Born in Rome in 1947 and active

promoter of the non-figurative trends expressed by Gruppo Forma, around 1960 Dorazio achieved significant international success with *Trame*, a series of paintings emphasizing color and materiality. The exhibition, produced by Galleria dello Scudo in collaboration with Archivio Piero Dorazio and Galleria d'Arte Moderna Achille Forti, is divided into two locations: the itinerary begins at Galleria dello Scudo with the painting *Presente e passato* (1963) and ends at the Galleria d'Arte Moderna Achille Forti with the paintings *Next Generation* and *Sorteggio* (1968).

Giorgio Morandi: Masterpieces from the Magnani-Rocca Foundation

[Estorick Collection of Italian Art, London](#)

January 6, 2023 – April 30, 2023



For the first time, the entire collection of fifty paintings and works on paper by Giorgio Morandi belonging to the Magnani-Rocca Foundation will be on show in the UK. Luigi Magnani (1906-1984) was introduced to the artist in 1940 by the critic Cesare Brandi. Over the following twenty years he

acquired works spanning Morandi's entire career. Magnani's personal collection features a number of extremely rare works, including a self-portrait, a metaphysical composition and the only painting Morandi was ever commissioned to create. Several drawings and watercolours will also be on display, in addition to a large number of the artist's etchings.

I Bassano. Storia di una famiglia di pittori

[Museo Civico, Bassano del Grappa](#)

December 3, 2022 – May 2, 2023



The exhibition retraces the events of the Bassano dynasty, whose members were key painters in Renaissance Venice. Over forty works illustrate the

stages that marked the enormous fortune of the Bassano workshop. The exhibition also features objects and books, such as the Book of Accounts of the workshop, the alchemical exercise book by Francesco the Elder, a sixteenth-century herbarium that dialogues with the plants painted by Jacopo Bassano in his artwork *Fuga in Egitto*, and a precious processional cross by Filarete, a masterpiece of sacred fifteenth-century goldsmithing.

Guido Reni. Der Göttliche

[Städel Museum, Frankfurt am Main](#)

November 23, 2022 – May 3, 2023



For the first time in over thirty years, the Städel Museum, in cooperation with the Museo Nacional del Prado in Madrid, is bringing together more than 130 of Guido Reni's fascinating paintings, drawings, and prints and thus offering a new perspective on the artist. The

Bolognese painter had a profound effect on the religious iconography of European art and, like no-one else before, gave visual form to the beauty of the divine. According to this exhibition, curated by Bastian Eclercy, this unparalleled imitative reception history only served to tarnish Reni's image, obscuring the actual qualities and other fascinating aspects of his art.

Universo Parisi. I vetri e le ceramiche di Ico e Luisa
[Pinacoteca Civica, Como](#)

December 21, 2022 – May 28, 2023



Curated by Roberta Lietti, the show explores the work of Domenico (Ico) Parisi, one of the most eclectic and creatively prolific Italian post-war designers. 100 works from the Pinacoteca's collection and private lenders are on display, tracing Parisi's research on applied arts, from glass to ceramics, as an expression of modern and functional choices for objects and pieces of furniture. Among other pieces, the exhibition features the first glass designed by Parisi in 1956 and reworked in the Seventies – an elegant high cylindrical floor vase, coloured and shaded, supported by a brushed steel base – and the quite extravagant *Polentina* – an hyperrealistic artwork made of yellow glass paste which includes a fork. The last part of the exhibition is dedicated to the late Eighties and early Nineties, when Parisi returned to architecture and design.

Sublime Ideas: Drawings by Giovanni Battista Piranesi
[The Morgan Library & Museum, New York](#)

March 10, 2023 – June 4, 2023



In a letter to his sister, Giovanni Battista Piranesi wrote that he had to leave Venice because he could find no patrons there willing to support “the sublimity of my ideas.” He resided instead in Rome, where he became internationally famous working as a printmaker, designer, architect, archaeologist, theorist, dealer, and polemicist. While Piranesi's lasting fame is based above all on his etchings, he was also an accomplished, and versatile draftsman. The Morgan Library & Museum holds the largest and most important collection of Piranesi's drawings, well over 100 works that encompass his early architectural capricci, studies for prints, drawings, sketches for a range of decorative objects, a variety of figural drawings, and views of Rome and Pompeii. These artworks form the core of the exhibition, which will also include seldom-exhibited loans from a number of private collections.

From Depero to Rotella: Italian Commercial Posters
between Advertising and Art

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

February 16, 2023 – June 10, 2023



The exhibition examines the cross-pollination between avant-garde art and commercial posters in Italy, with a particular focus on the interwar years and the early

post-WW2 era, during the country's economic boom. The show will illustrate how the design of Italian commercial posters moved hand in hand with the artistic currents of its times, demonstrating how, from Futurism onwards, Italian posters acquired a visual and communicative force that elevated the medium to a form of artistic expression in its own right, pushing the boundaries of lithographic techniques, photomontage, and typography. Among the artists featured: Erberto Carboni, Fortunato Depero, Nikolai Diulgheroff, Lucio Fontana, Max Huber, Bruno Munari, Marcello Nizzoli, Bob Noorda, Giovanni Pintori, Xanti Schawinsky, Mario Sironi, Albe Steiner and, finally, Mimmo Rotella.

NEWS & NOTES



[House of the Vetti Reopens in Pompeii](#)

As of January 10, 2023 visitors to the Pompeii archeological zone will finally have the opportunity to experience the unrivalled art of the House of the Vetti. After only a partial reopening in 2016, this treasure or “symbol of Pompeii,” opens fully after twenty years of painstaking restoration. Called by Massimo Osanna, “the history of the Roman world encapsulated in one house,” the House of the Vetti hosts a plethora of mythological frescos, sculptures in bronze and marble, as well as superb examples of Fourth Style roman wall painting.

[Copyright and Copycat](#)

As of this past Autumn, the Uffizi Galleries had begun legal action against the French designer Jean Paul Gaultier. Specifically, the Uffizi has claimed the right to force Gaultier to cease the commercial use of Sandro Botticelli's *Birth of Venus*. At the center of this disagreement lies the lack of permission (and fees) required for the reproduction of the museum's publicly owned imagery – an issue every art historian knows all too well. For a legal analysis, see this past November's essay by Devyani Aggrawal in *Berkeley Law*.

Cultural Restitution



In contrast to the British Museum's refusal to return the so-called Elgin Marbles, Pope Francis has decided that [three small marbles owned by the Vatican shall be "donated" directly to the head of the Greek Orthodox Church, Archbishop Ieronymos II](#) via the Ecclesiastical Authority of Greece. Interestingly, as noted by *The Guardian Unlimited*, the three Parthenon fragments will not go to the Greek state since this could establish a precedent for "First Nations groups and colonized countries around the world [to] demand that Western museums return artifacts and artworks," e.g., the [return by Germany of several of the "Benin Bronzes."](#)



"The largest collection of bronze statues from the Etruscan and Roman eras"

In the vicinity of Siena, at the small thermal resort town of [San Casciano dei Bagni](#), archeologists have unearthed one of the [largest collections of Etruscan and Roman bronzes ever discovered](#) from "antique Italy and one of the most important discoveries in all of the Mediterranean." Dating from the second and first centuries BCE, the cache includes over twenty votive statues dedicated at the site that include extremely well-preserved inscriptions in both Latin and Etruscan. The ritual space remained active until at least the beginning of the fifth century CE.



Venice Resists the Sea

As the city grapples with a severely declining population that has now dropped below 50,000 (49,797 as counted by <https://www.venessia.com/>

on 11 January, 2023), Venice continues to resist the sea that for so long brought it the world's riches. Along with the long-delayed, now active, MOSE dams, St. Mark's Basilica has installed glass barriers with bases buried below the pavement. According to Mario Piana, the system should be able to withstand floodwaters of 1.1 meters (~3'7") caused by tidal surges of up to 1.90 meters (~6'2").

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. 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 May 7 2023 for the next issue, Spring 2023. 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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Webmaster

Melissa Yuen, Syracuse University Art Museum
(webmaster@italianartsociety.org)

IASblog Editor

Samantha Hughes-Johnson, Independent Scholar
(iasblog@italianartsociety.org)

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