
ITALIAN ART SOCIETY

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

NEWSLETTER XXXIV, 2, SPRING 2023



President's Message from Tenley Bick

June 12, 2023

Dear Members of the Italian Art Society,

Greetings! I hope this message finds you well, wherever you are. On behalf of the organization, I especially extend our thoughts and wishes for recovery to all those affected by last month's tragic floods in Emilia-

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College Art Association
International Congress on Medieval Studies
Renaissance Society of America
Sixteenth Century Society & Conference
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Romagna. I watched with deep concern but also with admiration for the way our colleagues in arts and cultural heritage institutions throughout the region worked tirelessly to protect people and patrimony. For example, the Classis Ravenna (Museo della Città e del Territorio) housed 800 evacuees and their dogs during the floods. If you are able, please consider donating to the [Protezione Civile Emilia-Romagna](https://www.protezionecivile-emilia-romagna.it/) to support recovery in the region.

In happier news, I hope you will all join us in Venice (or online) for the upcoming Twelfth Annual IAS/Lecture, which will be held on Friday, June 30, at the Fondazione Cini in Venice. We are looking forward to the lecture by this year's speaker, Jodi Cranston, Professor in the Department of History of Art and Architecture at Boston University and author of *Green Worlds of Renaissance Venice* (Penn State University Press 2019).

Cranston's lecture, "The Worn Animal: Furs and Perfume in Early Modern Venetian Art" (delivered in English), is related to research undertaken for a forthcoming book entitled *Animal Sightings: Art, Animals, and Court Culture, 1400 – 1550*, which is scheduled to be published by Penn State University Press in 2025. If you will be in Venice, please join us before the event for a coffee welcome at 16.00, followed by the lecture and a Q&A from 17.00 to 18.30 in the historic Sala Barbantini, with introductions in person from Luca Massimo Barbero (Director of the Institute of Art History, Fondazione Cini) and myself remotely. Building on the success of last year's inaugural livestream of the Lecture, the IAS is delighted to be able to make the Lecture accessible in a hybrid format for the second year in a row. Stay tuned for instructions about remote access. The IAS will offer an aperitivo and cocktail hour after the event, from 18.30 to 20.00, to all attendees in the beautiful cloisters of the Cini. All are welcome. My sincere thanks go to the Kress Foundation and to the Fondazione Cini for their support. Thanks to the support of the Kress, the IAS congratulates Jensina Endresen (University of Colorado, Denver), this year's winner of the IAS/Kress Lecture ESC Travel Grant, which supports travel for an emerging scholar to attend the IAS/Kress Lecture in Italy.

The IAS has had a busy spring, with sponsored sessions at RSA and ICMS. At RSA, held in person in San Juan (March 9-11), we sponsored an evening reception, thanks to the organizational efforts of our new events coordinator, Eric Hupe, and treasurer Lucia Colombari, as well as two sessions. The first, Re-Orienting the Early Modern Networks of Exchange between Italy and Asia, was co-organized by Negar Rokhgar and Margo Weitzman, and chaired by Kelli Wood, with papers from Rokhgar, Weitzman, and Alexandria Brown-Hedjazi. The second, with two panels, was entitled Transgressing the Socially Controlled Body of Early Modern Italy and was co-organized by Rebecca Marie Howard and Caroline Koncz. Panels addressed the body in relation to religion (Panel 1), chaired by Claudia Lazzaro, featuring papers by Karin Flora, Alysée Le Druillenec, and Christine Zappella, and public persona (Panel 2) chaired by Koncz, with papers from Kendra Grimmer, Kathleen Peters, and Lazzaro.

At ICMS (May 11-13), which was held in hybrid format following two years of virtual conferences due to the pandemic, we sponsored a lunch and two double-sessions. The first, Questioning "Gregorian Reform Art" (Eleventh and Twelfth Centuries): Challenges, Strategies, and New Approaches II: To the Boundaries, was co-chaired by Gilliam B. Elliott (George Washington University) and Barbara Franzé (University of Lausanne), with papers from Manuel Antonio Castiñeiras González,

Claudia S. Quattrocchi, Rei Ito, Cheryl L. Kaufman, Carlos Sánchez Márquez, and Krzysztof Ratajczak. The second, Unfolding the Past: The Materiality and Temporality of Medieval Southern Italy, with one panel chaired by Antonino Tranchina, with papers from Tancredi Bella and Giulia Arcidiacono (co-presenters), Giulia Anna Bianca Bordi, and Sabine Sommerer, and a second panel chaired by Adrian Bremenkamp, featuring papers from Maddalena Vaccaro, Wilfried E. Keil, Nicolas Bock, Elisabetta Scirocco, and Lucio Oriani.

Other outstanding programming was offered this spring by the IAS Emerging Scholars Committee, which held its annual professionalization event in April. This year's event, "Publishing Your First Book: An Interactive Dialogue Centering Junior & Emerging Scholars," featured Eleanor Goodman, Executive Editor and Manager for Grants & Special Projects at Penn State University Press, and Adam Jasienski, Associate Professor of Art History at Meadows School of the Arts, who shared his experience publishing his first monograph. I was delighted to see such robust attendance at the event and commend the ESC for their continued outstanding work for the organization.

Finally, while IAS did not have officially sponsored sessions at this year's AAIS Conference, which was held in Fort Worth in mid-May, IAS Executive Vice President Antje Gamble and I enjoyed robust exchanges with the organization and an IAS Social Media takeover while participating in the Executive Committee Conference Series, which I was honored to curate at this year's conference, on post- and decolonial approaches to Italianist art history, and lessons on Italy from Africanist art history. I look forward to continued exchanges between our organizations and dialogue with Ellen Nerenberg, AAIS President, who joined the conference remotely from Bologna due to the floods, as the AAIS seeks to foster an increased presence of art historical scholarship in their organization.

As I sign off, I would like to extend many thanks to Sarah Wilkins, who concluded her two-year term as IAS President at this year's CAA conference, for her tireless service and leadership to the organization, and to our outstanding officers and committee members who concluded their terms or began new ones this year. Special thanks are due to Antje Gamble for transitioning from Treasurer to Executive Vice President, to Lucia Colombari for taking on the role of Treasurer and Eric Hupe for stepping into the position of Events Coordinator, and to Katie Brown and Nicola Camerlenghi for extending their service as our Inimitable Development and Membership Chairs. Thank you all!

Best wishes for a happy, safe summer, and un caro saluto,

Tenley

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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. Professor Jodi Cranston of Boston University will present "The Worn Animal: Furs and Perfume in Early Modern Venetian Art."

IAS TRAVEL GRANTS AWARDEES

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

IAS/Samuel H. Kress Travel Grant for Emerging Scholars

Jensina Endresen, a graduate student at the University Colorado Denver, will receive a grant to attend this year's Kress lecture in Venice to be given by Professor Jodi Cranston.

IAS/Samuel H. Kress Foundation International Travel Grants

Kendra Grimmett, University of Pennsylvania
RSA San Juan, "Emulating 'The Courtier' in 'The Honeysuckle Bower'"

Negar Rokhgar, Visiting Assistant Professor, Pratt Institute
RSA San Juan, "Turbans, Crusaders, and the Dynamics of the Anti-Ottoman Campaign in the Piccolomini Library"

Congratulations to them all!

Please check our [Grants and Opportunities](#) page for any updates.

IAS-SPONSORED CONFERENCE SESSIONS

AMERICAN ASSOCIATION FOR ITALIAN STUDIES (AAIS) Fort Worth, TX, 18-20 May 2023

IAS did not sponsor a session at AAIS. However, President Tenley Bick co-organized a two-panel series with Elizabeth Giorgis of the Africa Institute, Shajah, University of Addis Ababa. "A Feeling of Freedom:" Toward a New Italianist Art History was divided into **Panel I: The Power of the Visual: Post- and Decolonial Approaches in Italianist Art History** and **Panel II: Lessons on Italy from Africanist Art History**. President Tenley Bick delivered a paper entitled, "A History of Black

Diaspora Artists in Italy as Prompt: Early Modern Questions, Contemporary Decolonial Currents" and IAS executive Vice President Antje Gamble delivered a paper entitled "Considering Intersections of Race and Geopolitics in Postwar Italian Art History."

SIXTEENTH CENTURY SOCIETY CONFERENCE (SCSC)
Baltimore, MD, 26-29 October 2023

Antiquarianism and the Image of Rome
(Sessions I – III)

Organizers: Jasmine R. Cloud, University of Central Missouri, and Catherine Wallace, West Chester University of Pennsylvania

Session I Speakers: Catherine Wallace, Chair; Arthur Di Furia, Savannah College of Art & Design; Ryan E. Gregg, Webster University; Nicola Camerlenghi, Dartmouth College

Session II Speakers: Jessica Maier, Chair; Brandon Lee Scott, Bibliotheca Hertziana-Max Planck Institute for Art History; Sarah Cantor, Lindenwood University; Peter Lukehart, Fulvia Zaninelli, and Matthew J. Westerby, Center for Advanced Study in the Visual Arts

Session III Speakers: Jasmine R. Cloud, Chair; Catherine Wallace, West Chester University of Pennsylvania; Jessica Maier, Mount Holyoke College; Sarah McPhee, Emory University

COLLEGE ART ASSOCIATION (CAA)
Chicago, IL, 14-17 February 2024

New Approaches to Embodiment and Italian Art

Organizer: Allie Terry Fritsch, Bowling Green University

Speakers: Sara Berkowitz, Widener University; Andrew Chen, Texas State University; Kelli Wood, University of Tennessee

INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES
(ICMS)
Kalamazoo, MI, 9-11 May, 2024

IAS will sponsor two sessions at ICMS. A call for papers will open in July via the ICMS Confex portal: <https://wmich.edu/medievalcongress/submissions> and IAS will circulate these CFPs over the summer.

Spatial Confinement and Virtual Peregrinations of Women in Late Medieval Italy

Organizer: Shane Harlass, Rice University

Women's movement during the Middle Ages was often controlled within domestic life, the church, and the convent. Variations of enclosure were practiced within the home to safeguard maidens' chastity; laywomen were periodically confined to the *chiesa delle donne* during Mass; and investiture symbolized a nun's death to the world. This isolation permeates the secular and sacred lives of women throughout the Middle Ages. As a solution to this regulated mobility, visual reproductions of Jerusalem provided females an avenue for virtual pilgrimage to the Holy Land. This session welcomes papers exploring women's spatial confinement within domestic and cloistered environments, and their visual responses to representations of sacred topography. We seek papers exploring examples of how devotional art within manuscript illuminations, wall paintings, altarpieces, and private tabernacles functioned as a conduit for virtual pilgrimage within the restricted lives of laywomen and female religious in late medieval Italy.

Italian Art for a Persecuting Society

Organizer: Theresa Flanigan, Texas Tech University

R.I. Moore's *The Formation of a Persecuting Society* (1987, 2007) argued that late medieval Western Europe experienced the systematic, targeted persecution of diverse minority groups (i.e., heretics, Jews, lepers, and supposed sexual deviants), which society proclaimed "dangerous," thereby legitimizing violence against them. Notable about this period was the creation of a "rhetoric and apparatus of persecution capable of being turned at will from one category of victim to another, including, if necessary, those invented for this purpose," thereby establishing "patterns of persecution that endure in our own times." Art's role in the construction of systems of marginalization, exclusion, and persecution has been explored by art historians focused primarily on Northern Europe, including Mellinkoff's *Outcasts* (1993), Strickland's *Saracens, Demons and Jews* (2003), and Camille's *Image on the Edge* (2004); and exhibitions, including *Outcasts: Prejudice and Persecution in the Medieval World* (Getty, 2018) and *Medieval Monsters: Terrors, Aliens, Wonders* (Morgan, 2018). This session explores the role of Italian art in the construction and reinforcement of persecuting systems.

IAS has now circulated calls for IAS-sponsored sessions at **RSA in Chicago (in person), 21-23 March 2024**, and at **ICMS in Kalamazoo (hybrid), 9-11 May 2024**. Deadlines for these have past. Organizers of the IAS-sponsored sessions (for RSA and

ICMS) will be able to finalize their sessions during the RSA and ICMS Summer Call for Papers/ Participation.

Members interested in joining a session at RSA may upload their papers to the [RSA portal](#).

Those interested in joining a session at ICMS may check the [Call for Participation](#) during the Summer.

Please consult the [IAS website](#) for Calls for Sessions, Calls for Papers, Submission Guidelines, and the IAS Submission Portal.

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

NEWS FROM OUR MEMBERS

Charlene Vella has been awarded the Premio “Antonello da Messina” by the Associazione culturale Antonello da Messina, which celebrated its twenty-fifth edition this year. The awards are given to those whose work highlights Sicily in general and Messina in particular. Dr. Vella is the first foreigner to receive this award and accepted it at an event hosted in Rome and attended by the Ambassador of Malta in Italy, Carmel Vassallo.



The University of Lisbon has conferred **Annemarie Jordan Gschwend** a Doctor Honoris Causa for her work, publications, and research promoting Portuguese art, culture, and history for the past thirty-five years.

Congratulations and best wishes from the IAS community!

SPECIAL FEATURES

EXHIBITION REVIEW

Reinstating the Reputation of a Master Painter

Galleria Nazionale dell’Umbria, Palazzo dei Priori, Perugia,
March 4, 2023 – June 11, 2023

By Lydia Goodson

The year 2023 sees the quincentennial of the death of Pietro Vannucci, or ‘Il Perugino’ as he is better known, whose close association with the city of Perugia is reflected in commemorative events being staged this year in the city. “Italy’s greatest master.” *Perugino in his times* (“Il meglio maestro d’Italia.” *Perugino nel suo tempo*) at the Galleria Nazionale dell’Umbria is the centerpiece of Perugia’s celebrations of her most famous son.

Perugino’s reputation has been subject to more revisions and reversals than most, both during his lifetime and in the centuries since. He was still in his thirties when he achieved what was surely a dream commission for any fifteenth-century painter: working for the papacy on the fresco scheme for the Sistine Chapel in Rome. Yet by 1507, in an event recounted by both Giorgio Vasari and Paolo Giovio, we are told that following the unveiling of Perugino’s altarpiece in the Church of SS Annunziata in Florence Perugino was ridiculed by younger painters in the city who laughed at his inclusion of figural designs that he had already used in other compositions. After this incident Perugino received no further major commissions in Florence, and for the remaining sixteen years of his life worked only in the environs of Perugia. As in so many arenas, Vasari’s text has cast a long shadow and Perugino’s reputation has never fully recovered.

The curators of the exhibition at the GNU, Marco Pierini and Veruska Picchiarelli, have stated that their intention with this exhibition is to restore Perugino’s reputation to the levels of recognition he achieved at the turn of the fifteenth to sixteenth century, before the humiliation of 1507 when his artistic status was such that he was famously described by Agostino Chigi in a much-quoted letter to his father in 1500 as “the best painter in Italy.” With this in mind, the exhibition covers only the first half of Perugino’s career and the years that saw his extraordinary rise to fame.

Taking a broadly chronological approach, the exhibition opens with a section devoted to expanding the little that is known of Perugino’s training, both in Perugia and then in the Florentine workshop of Verrocchio. There is sparse documentary evidence of this period but, as in other areas of this exhibition, some astutely selected loans, in this case from the Berlin Gemaldegalerie (Andrea del Verrocchio, *Madonna and Child*, 1470 – 1473) and the Musée Jacquemart-André collection in Paris (Perugino, *Madonna and Child*, 1470 – 1471), provide a convincing case for the accepted narrative of an apprenticeship first in Perugia and then in the Florentine workshop of Verrocchio. In 1478 Perugino was called to Rome to decorate the Chapel of the Conception and the Sistine Chapel, commissions that made his name and meant that he was sought after by patrons throughout the Italian peninsula. A room entitled *Between Florence and Rome* covers the 1480s and demonstrates how Perugino’s work in this period reflects

the influence both of the artists he had worked with in Rome and paintings by Netherlandish artists who had arrived in Florence. Selected works from the 1490s then show how Perugino developed what we might now recognize as his “signature style” of contemplative groupings of Madonnas and saints set in tranquil panoramas.



Perugino, *Head of a Young Man*, c. 1495, metal stylus, watercolours and white lead on prepared paper, Musée du Louvre.

For this reviewer the room devoted to Perugino’s portraiture was particularly successful, reminding us that although best known for serene Madonnas and pensive landscapes, Perugino was an acute observer of humanity and a formidable draftsman. Just four of Perugino’s portraits are on display and include for the first time as a secure attribution a self-portrait from the Uffizi

that has previously been ascribed to Raphael. This new attribution is based on close comparison, enabled by the loan, with the self-portrait Perugino included in his frescoes in the Collegio del Cambio in Perugia: although it would have been useful to see a replica of this included in the room for easy comparison.



Pietro di Cristoforo Vannucci, detto il Perugino, *The Marriage of the Virgin*. 1500-1504, oil on wood, 234 x 185 cm. Musée des Beaux-Arts, Caen.

The exhibition closes with a room devoted to works completed in the year selected here as marking the peak of Perugino’s career: 1504. The loan of *The Marriage of the Virgin* from the Musée des Beaux Arts in Caen is an important one for both artistic reasons and for the city. The panel, probably commissioned for the Duomo in Perugia, where a reliquary houses what is supposedly the wedding ring of the Virgin, is closely

associated with the identity of Perugia but has remained in France since its requisition by Napoleonic troops. The composition is often unfavorably compared with the version painted by Raphael shortly afterwards in order to demonstrate the superiority of the younger painter (1504, now in the Pinacoteca di Brera). Seen here in the context of his extraordinary career, Perugino’s composition is an impressive display of the reasons he was so sought after by patrons. His luminous use of the relatively new medium of oil paint and his deft handling of a composition of depth and masterly depiction of an ideal Renaissance architecture are fully apparent.

An exhibition at the nearby Palazzo Sorbello Casa Museo in Perugia - although not yet open at the time of writing (opening May 4) - promises to offer an interesting complement to the works on show at the GNU. *Raccontare Il Perugino: Encounters with Perugino (Impressioni e resoconti di viaggiatori stranieri in Umbria alla scoperta di Pietro Vannucci)* looks at Perugino through the eyes of foreign visitors to the region, beginning with the travelers of the Grand Tour in the eighteenth century. The year 2023 also sees the quincennial of the death of Perugino’s contemporary, Luca Signorelli, whose work will be showcased in an exhibition in his home town of nearby Cortona. *Signorelli 500. Maestro Luca da Cortona, Painter of Light and Poetry* (23 June to 8 October) will be reviewed in the Fall newsletter. Regrettably this does not run concurrently with the Perugino show, which closes on 11 June. All three exhibitions make for excellent reasons to visit the region this year and are a powerful reminder of a period at the end of the fifteenth century when painters from the Umbria-Tuscany borders were at the forefront of Renaissance painting.

Lydia Goodson is an independent art historian and lecturer and is currently Post-Doctoral Research Fellow at the Dutch University Institute for Art History in Florence. Lydia’s research focuses on artistic practice and production in Renaissance Umbria and on the production and reception of Tivoli Perugine.

EXHIBITION REVIEW

Pasolini Pittore

Galleria d’Arte Moderna, Via Francesco Crispi, Rome
October 29, 2022 – April 15, 2023

By Fabio Benincasa



Pier Paolo Pasolini, *Autoritratto con fiore in bocca (Self-Portrait with flower in mouth)*, 1947, oil on board, 42.5 x 34.5 cm, Gabinetto Scientifico Letterario G.P. Vieusseux, Florence.

The one-hundredth anniversary of Pier Paolo Pasolini's birth in 2022 was an opportunity to globally revisit his work and his political and poetic impact in the perspective of the twenty-first century. Major exhibitions celebrating his legacy took place in Rome at the Palazzo delle Esposizioni, Palazzo Barberini, and the MAXXI. Yet in the context of Pasolini's vast literary, essayistic, theatrical, and cinematographic activity, his work as a painter or

visual artist represents a minor and little-investigated area, despite Pasolini's artistic studies in Bologna and the well-known influence of art historian Roberto Longhi on the author. *Pasolini pittore*, which recently closed at Rome's Galleria d'Arte Moderna, was curated by Silvana Cirillo, Claudio Crescentini, and Federica Pirani. It offered a comprehensive collection of Pasolini's paintings, drawings, and sketches. Over 150 works were selected for display. These were sourced from the Gabinetto Vieusseux (the largest collection of works by the writer and director in Florence), the Fondazione Cineteca di Bologna, the Centro Studi Pier Paolo Pasolini in Casarsa, the Giuseppe Zigaina Archive, and private collectors.

Pasolini initially planned to graduate with a thesis in art history and discussed three potential topics with his mentor, Longhi: the painting of Pomponio Amalteo, questions surrounding an unattributed "naked Mona Lisa" in the possession of collector Paolo Weiss, or Italian metaphysical painting from Carlo Carrà to Filippo de Pisis. According to the writer himself, he began to write this latter thesis, but abandoned it after the convulsive episodes that shook Italy in 1943. Pasolini subsequently chose to graduate with an easier thesis on the poetry of Giovanni Pascoli, but maintained a deep interest in the visual arts throughout



Pier Paolo Pasolini, *Ritratto di Roberto Longhi (Portrait of Roberto Longhi)*, 1975, ink on paper, 47.8 x 36 cm, Gabinetto Vieusseux

his life. Yet he was careful to reveal his debt to Longhi by dedicating his 1962 film *Mamma Roma* to his mentor.



Pier Paolo Pasolini, *Narciso (Narcissus)*, 1947, tempera and pastels on dark paper, 27 x 37 cm, Gabinetto Vieusseux.

The large number of works on display provided a glimpse into the artist's creative process, showcasing his unique visual language and the evolution of his style over the years. From bold and vibrant colors to more subdued and introspective compositions, Pasolini's artworks conveyed a wide range of emotions and themes. The set-up of the exhibition was thoughtful and informative, with accompanying descriptions and contextual information that enhanced the viewing

experience. The arrangement of Pasolini's artworks was chronological, offering a traditional path from his early Friulian activity up to his more mature phases. This allowed visitors to trace Pasolini's artistic development and to understand the various influences that shaped his visual vocabulary. The critical focus gave an accurate picture of what guided the artist in his formal aesthetic research. Additionally, the inclusion of archival materials, photographs, and personal artifacts added depth, offering valuable insights into Pasolini's life and creative journey.

The exhibition started by looking at Pasolini's pictorial beginnings in parallel with the first poetic experiments in Friulian. There are portraits and depictions of male and female bodies recreating a sort of visual mapping of Pasolini's family and friendships. Also on display are still lifes and Friulian rural landscapes that reveal intimate inspirations, which, from a technical point of view, document the exceptional artistic ability and coloristic experimentation carried out by the young Pasolini. An important section was dedicated to self-portraits and portraits, pictorial genres much loved by Pasolini. The latter appear to have been very important for the author: they include images of his family (cousin Nico Naldini, mother Susanna, cousin Franca), the protagonists of his artistic entourage (Giovanna Bemporad, Federico De Rocco, Giuseppe Zigaina), and many in the world of Roman cinema (Laura Betti, Franco Citti, Ninetto Davoli, and particular attention is given to his friend, poet Andrea Zanzotto). The show offered a special focus on portraits of three protagonists in Pasolini's cultural and artistic world: Ezra Pound, Roberto Longhi, and Maria Callas. Here the curators intentionally constituted miniature exhibitions within the exhibition by offering careful reconstructions of the phases of these portraits' realizations. A series of drawings from the 1940s to the 1950s offered another special

focus on the artistic relationship and friendship between Pasolini and artist Fabio Mauri. Mauri and Pasolini were part of the same artistic and intellectual circles in Italy and shared similar concerns about society and culture. They both addressed themes of power, ideology, and the role of the artist.

One section of the exhibition elaborated the relationship between Pasolini and the Italian art of his times, displaying works by famous artists that Pasolini greatly appreciated such as Carrà, De Pisis, Giorgio Morandi, and Mario Mafai. Curators also featured contemporary works of art owned by Pasolini borrowed from the family collection and shown here for the first time. Along with more predictable names like Renato Guttuso, Massimo Campigli or Giorgio de Chirico, we found he also owned works by Alberto Savinio, Man Ray, and Andy Warhol.



Pier Paolo Pasolini, *Ragazzo che suona il mandolino (Boy Playing Mandolin)*, 1967, chalks and tempera on brown paper glued on cardboard, Gabinetto Vieusseux.

Pasolini was born in Bologna and studied outside the main centers of cultural production, and like many Italian artists of the second half of the twentieth century, he sought to reclaim his regional or provincial identity as an interpretative tool. He built his early pictorial journey under the aegis of a relationship with nature, but above all with the visual culture of his beloved Friulan countryside and in parallel with his poetry. In fact, his poetic activity benefits from the strong tension

between Italian, a language of expressive clarity, and the lyric harshness of Friulan language.

This exhibition evidences that Pasolini did not approach painting with the aim of building an autonomous and professional path, but used it as a form of study and experiment. His experiments didn't produce an *opus magnus* but fueled his feverish, if amateurish, activity. Yet dilettantism in Pasolini never has a derogatory sense. It is often proclaimed in his essays on semiotics or narratology wherein he states his own "heretical empiricism" with respect to the official theories. The author practiced interdisciplinarity and intermediality not only by vocation, but also as a precise theoretical choice. Therefore, Pasolini's pictorial experimentalism can be seen to feed both his forays into art criticism and a series of theoretical

insights concerning the production of twentieth-century images.

Fabio Benincasa has a PhD from Indiana University, Bloomington where he studied under Peter Bondanella. He worked for MACRO (Museo d'Arte Contemporanea Roma) 2018-2019. He teaches for Duquesne University Rome Campus, Borromini Institute Rome, and Rome University of Fine Arts. Among his most recent publications are Machiavelli In Contemporary Media, co-edited with Andrea Polegato (2021) and Tra Gioco e Massacro. Vita sulla terra dopo Ennio Flaiano (2022).

2023 EXHIBITIONS

Guido Reni

[Museo del Prado, Madrid](#)

March 28, 2023 – July 9, 2023



This exhibition, curated by David García Cueto, includes nearly one hundred works loaned from more than forty museums, institutions and private collections in Europe

and America. The result is a complete vision of the career of this great seventeenth-century Bolognese artist, which also draws attention to Reni's fundamental contribution to the configuration of the aesthetic universe of the European Baroque. Visitors to the exhibition – organized in collaboration with the Städelsches Kunstinstitut, Frankfurt – will be able to see major works by Guido Reni such as the *Triumph of Job* from the cathedral of Notre-Dame in Paris, as well as more celebrated compositions such as *The Immaculate Conception* from the Metropolitan Museum of Art in New York. These and others are joined by artworks from the Prado's own collection, many of them specially restored for the exhibition, including *Saint Sebastian*, *Hippomenes and Atalanta*, *Girl with a Rose* and *The Virgin of the Chair*.

Going through Hell: The Divine Dante

[National Gallery of Art, Washington D.C.](#)

April 9, 2023 – July 16, 2023



Going through Hell: The Divine Dante explores the influence of Dante Alighieri's *Divine Comedy* in some twenty works all from the National Gallery's collection. Beginning with the sixteenth-century painted *Allegorical Portrait of Dante* these range from rare

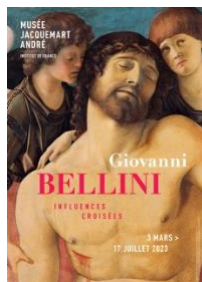
early printed editions of the *Divine Comedy* to sculptures by Auguste Rodin created initially for his monumental project

The Gates of Hell, to works on paper from the fifteenth to twentieth century, from William Blake to Robert Rauschenberg.

Giovanni Bellini. *Influences croisées*

[Musée Jacquemart-André, Paris](#)

March 3, 2023 – July 17, 2023

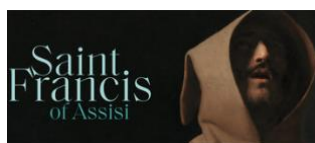


For the first time in France, an exhibition is paying tribute to the work of Giovanni Bellini. Through some fifty works from public and private European collections this show highlights the art of Bellini and the artistic influences on his pictorial language, giving visitors a better understanding of the way his style consisted of correspondences that he skillfully synthesized through the mastery of color and light. The exhibition obtained loans from the Gemäldegalerie in Berlin, Museo Thyssen-Bornemisza in Madrid, the Galleria Borghese in Rome, the Museo Correr, the Gallerie dell'Accademia and Scuola Grande di San Rocco in Venice, the Bagatti Valsecchi Museum in Milan, the Petit Palais in Paris, and the Louvre.

Saint Francis of Assisi

[The National Gallery, London](#)

May 3, 2023 – July 30, 2023



This exhibition shines a light on how Saint Francis captured the imagination of artists through the centuries and how his appeal has transcended generations, continents and religious traditions. Showing art and imagery of the saint from the thirteenth century to the present day, it brings together paintings from the National Gallery's collection by Sassetta, Botticelli, and Zurbarán with international loans including works by Caravaggio, Josefa de Óbidos, Stanley Spencer, Antony Gormley, Giuseppe Penone, Andrea Büttner, and a new commission from Richard Long. This show is curated by Gabriele Finaldi, Director of the National Gallery and Joost Joustra, the Ahmanson Research Associate Curator in Art and Religion at the National Gallery.

NOw/here

[Pirelli HangarBicocca, Milan](#)

February 23, 2023 – July 30, 2023



This exhibition consists of two cycles of paintings that are on show for the first time in Pirelli HangarBicocca: *Portraits* (2022) and *NOw/here* (2023). These new

groups of works illustrate concepts that have been studied by Gian Maria Tosatti over the last twenty years and represent a dialogue with the Zeitgeist and the feeling of the generation to which the artist belongs. For Tosatti, the show is an opportunity to reflect on current issues and on the human condition in today's complex times when society seems poised between catastrophe and evolution. The lighting design was conceived by cinematographer Pasquale Mari, whose experience lies in film, theater, and art.

Ugo Mulas. *L'operazione fotografica*

[Le Stanze della Fotografia, Venice \(San Giorgio Maggiore Island\)](#)

March 29, 2023 – August 6, 2023



Organized in collaboration with the Mulas Archive and curated by Denis Curti and Alberto Salvadori, this exhibition displays more than three hundred images, including thirty photos never shown before

as well as documents, books, publications, and films. *Verifications* (1968-1972) is a series of thirteen photographs through which Mulas questions the role of the photographic medium itself. The exhibition runs along fourteen sections that trace all the fields of the artist's interest, from theatre to fashion (with portraits of friends and characters from literature, cinema and architecture) to landscapes, cityscapes, and his experiences with the Venice Biennale and Pop Art artists.

Caravaggio's *Judith and Holofernes*

[Minneapolis Institute of Art, Minneapolis](#)

April 20, 2023 – August 20, 2023



Few paintings capture Caravaggio's genius for emotional drama better than *Judith and Holofernes*. Caravaggio depicted the climactic moment when Judith slashes the neck of her enemy. *Judith and Holofernes* is on loan from the Gallerie Nazionali di Arte Antica (Palazzo Barberini, Rome) and showcases Caravaggio's signature elements: the intensely illuminated figures and the sharp shadows. The exhibition includes fourteen artworks

from the Minneapolis Institute of Art's collection that offer various interpretations of the biblical Judith.

Lavinia Fontana: Trailblazer, Rule Breaker

[National Gallery of Ireland, Dublin](#)

May 6, 2023 – August 27, 2023



Late sixteenth-century Bolognese artist Lavinia Fontana is widely considered the first woman artist to achieve professional success

beyond the confines of a court or a convent. She was the first woman to manage her own workshop, and the first woman to paint public altarpieces and female nudes. She maintained an active career, painting for many illustrious patrons, while also taking on the role of wife and mother. Exploring Fontana's extraordinary life through her paintings and drawings, the exhibition will offer insight into the cultural climate that enabled her to flourish as a female artist of the period. This will be the first monographic exhibition to examine Fontana's work in over two decades, and the first to focus on her portraits. It will bring together a selection of her most highly regarded works from international public and private collections, alongside the artist's celebrated *The Visit of the Queen of Sheba to King Solomon*, from the Gallery's own collection.

Viaggio al termine della statuaria. Scultura italiana 1940-1980 dalle collezioni GAM

[Galleria Civica d'Arte Moderna e Contemporanea \(GAM\), Turin](#)

April 4, 2023 – September 10, 2023



The GAM of Turin continues its survey of the museum's heritage by dedicating a chapter to Italian sculpture. This exhibition presents fifty works by forty artists who were active between 1940 and 1980. These forty years were marked by radical changes in subjects, techniques, and

in the role of sculpture itself. This first section attests to how, circa 1945, sculpture faced a series of turning points. In particular the medium moved beyond the monument to approach new subjects and experiment with techniques. The journey ends with artworks by Michelangelo Pistoletto and Nanda Vigo from the seventies and eighties.

Oswaldo Licini: Rebellious Angel

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

June 14, 2023 – September 10, 2023



Oswaldo Licini produced some of the most distinctive images of twentieth-century Italian art. His early years were spent in Bologna, where he met Giorgio Morandi and experienced a fleeting interest in Futurism. Between 1917 and 1926 he divided his time between Italy and Paris, moving in avant-garde circles that included Modigliani and Picasso. Early in the following decade he changed direction and adopted a geometric-abstract style influenced by Paul Klee. Together with artists such as Lucio Fontana and Fausto Melotti, Licini showed works at Milan's Il Milione gallery, and was associated with the international Abstraction-Création group. Licini died in 1958, the year of a major exhibition of his work at the Venice Biennale. The first show to be dedicated to Licini by a British museum, *Oswaldo Licini: Rebellious Angel* explores every phase of the artist's endlessly creative career, presenting around fifty of his most significant paintings.

Edmondo Bacci. L'energia della luce

[Peggy Guggenheim Collection, Venice](#)

April 1, 2023 – September 18, 2023



Organized by Chiara Bertola, Curator and Manager of Contemporary Art Projects at Fondazione Querini Stampalia, the exhibition features approximately eighty works, including paintings and unpublished drawings on loan from the Archivio Edmondo Bacci as well as from private collections and international museums such as the Museum of Modern Art in New York. Being the first and most extensive retrospective dedicated to the Venetian artist Edmondo Bacci, the show focuses primarily on the fifties, the most creative period of the artist's career, during which Bacci captured the attention of Peggy Guggenheim and leading art critics through the novelty of his painting, the generative force of his color, and his rupture of spatial planes. The exhibition tells this story through works that are crucial to understanding the evolution of the pictorial language of color and light employed by Bacci in his artworks.

Signorelli 500. Maestro Luca da Cortona, pittore di luce e poesia

[Museo dell'Accademia Etrusca e della Città di Cortona \(MAEC\), Cortona](#)

June 23, 2023 – October 8, 2023



Bringing together about thirty works from prestigious Italian and foreign museums, this exhibition, represents an opportunity to celebrate Luca

Signorelli da Cortona as one of the great masters of his time. Paintings on display will represent of every decade of Signorelli's activity, starting with the period when the artist was under the influence of Piero della Francesca. The show also features the recomposition, as far as possible, of the *Pala di Matelica*, built in 1504-1505 for the church of Sant'Agostino in Matelica, then dismembered and dispersed around the world in the mid-eighteenth century. The exhibition will also be accompanied by a dense program of events including conferences, concerts, and lectures to explore Signorelli's activity and the historical and cultural context in which he lived and worked.

Canova: Sketching in Clay

[National Gallery of Art, Washington D.C.](#)

June 11, 2023 – October 9, 2023



How does a sculptor turn an initial idea into a finished work of marble? For Antonio Canova the answer was through clay. Working with his hands and small tools, Canova produced dazzling

sketch models in clay, which helped him to plan his designs for large statues in marble. These sketches were boldly executed in a few minutes. Canova also made more finished models that he showed to patrons or used as guides for carving. More than thirty of his surviving models reveal the artist's extraordinary working process which led him to create some truly iconic works in the history of sculpture.

I volti della Sapienza. Dosso e Battista Dossi nella Biblioteca di Bernardo Cles

[Castello del Buonconsiglio, Trento](#)

July 1, 2023 – October 22, 2023



Between 1531 and 1532 Dosso Dossi, with the help of his brother Battista, decorated the library of Prince Bishop Bernardo Cles in the Magno Palazzo del Castello del Buonconsiglio in Trento. On the walls they painted frescoes (now mostly lost) while on

the coffer of the ceilings they painted a series of eighteen paintings on wood panel depicting sages, philosophers, and orators of antiquity. The restored panels and the images of the philosophers and sages are the focus of this show, which offers an extraordinary opportunity to see them up close and learn about the vicissitudes of their history. About one hundred works will be on display, including sculptures, prints, volumes and paintings, such as a painting depicting Heraclitus and Democritus by Donato Bramante from the Pinacoteca di Brera, Milan; the marble busts of Homer and Cicero on loan from the Musei Capitolini, Rome, and the Gallerie degli Uffizi, Florence; the two paintings by Dosso from the Agnes Etherington Art Centre, Kingston (Canada), and the Chrysler Museum of Art, Norfolk (USA).

Giacomo Ceruti: A Compassionate Eye

[The Getty Center, Los Angeles](#)

July 18, 2023 – October 29, 2023



In a group of remarkable paintings by Lombard artist Giacomo Ceruti, beggars, vagrants, and impoverished workers are portrayed in mesmerizing realism, emanating a sense of dignity and emotional depth. Why were these subjects painted? Where and how were these works displayed, and for whom? At

a moment when our societies face severe inequalities, Ceruti's work testifies to the enduring power of art to reflect upon our shared humanity. From Brescia to Los Angeles, *Giacomo Ceruti: A Compassionate Eye* is the first exhibition in the United States to focus solely on Ceruti and his art.

Rivoluzione Vedova

[M9 - Museo del '900, Mestre](#)

May 5, 2023 – November 26, 2023



This exhibition, conceived and designed by Fondazione Emilio and Annabianca Vedova and curated by Gabriella Belli, displays some of Vedova's fundamental works, focusing on those that relate to some dramatic events of his time. Vedova's work remains relevant for the ways that he struggled to come to grips with history through his art.

The battle for civil rights, peaceful protest, and the struggle against violent dictatorship are issues that appear throughout his work. Likewise, the well-being of his native Venice was important to him. Vedova's artworks combine ethics and aesthetics, always keeping man at the center of his discourse.

Rivoluzione Vedova uses contemporary art as a tool to explore and interpret the social, cultural, political, and economic context of the twentieth century. Curatorial insights and audio-visual materials help visitors understand Vedova in relation to his time.

Naples in Paris. The Louvre hosts the Museo di Capodimonte

[Musée du Louvre, Paris](#)

June 7, 2023 – January 8, 2024



The Musée du Louvre has formed a partnership with the Museo di Capodimonte for 2023. Approximately sixty major masterpieces from Capodimonte will be exhibited at the Louvre,

providing a unique insight into Italian painting from the fifteenth to the seventeenth centuries and offering a new perspective on the collections of these two museums. The display will feature thirty-three paintings from the Museo di Capodimonte, many of which are by artists of the Neapolitan-school such as Jusepe de Ribera, Francesco Guarino, and Mattia Preti. Their artworks will resonate with the Louvre's collection of paintings by Titian, Caravaggio, Annibale Carracci, and Guido Reni. Exhibition highlights include a *Crucifixion* by Masaccio, *Transfiguration of Christ* by Giovanni Bellini and three paintings by Parmigianino, including his enigmatic work *Antea*.

NEWS & NOTES



The Princeton Center for Language Study is running a program of [Summer Language Reading Knowledge Courses](#) designed to help graduate students gain reading proficiency in French, German, Latin, and Italian. Live synchronous classes will meet virtually between July 10 – August 18.



Researcher Silvano Vincenti has proposed that the [bridge painted in the background of the Mona Lisa is the Romito di Laterina](#), in the province of Arezzo, basing his argument on the number of arches, historical documentation, and photographic evidence. He notes that the bridge was in operation at the beginning of the sixteenth century and

that Leonardo da Vinci was known to have been in that area at the time. Previous studies have proposed that the bridge is the Ponte Bobbio, in Piacenza, or the Ponte Buriano, also in the province of Arezzo. Some experts like IAS member Francesca Fiorani are skeptical.



[Florida principal Hope Carrasquilla](#), who was fired from her charter school for showing students images of Michelangelo's *David*, visited Florence at the invitation and expense of mayor Dario Nardella and Galleria Accademia director, Cecilie Hollberg. Carrasquilla was forced out after parents at the Tallahassee Classical School complained that the statue was "pornographic" and should not have been shown to students without their consent.



A controversial new ad campaign by Italy's tourism ministry called ["Open to Meraviglia"](#) poses Botticelli's *Venus* as a modern-day social media influencer visiting the country's highlights.

Her adventures can be followed on Instagram @venereitalia23, where her digitally manipulated image is seen in Venice's Piazza San Marco and biking past Rome's Colosseum, among other places. The campaign is being criticized for the appropriation of Botticelli's image and use of Slovenian stock footage.



The Uffizi has received a donation of four and a half million euros to restore the amphitheater of the Boboli Gardens. The donation comes from American philanthropist Veronica Atkins and is the [largest gift ever given to a Florentine museum by an individual](#). The project is intended to restore the architectural, sculptural, and floral components of the building allowing it to host theatrical and operatic performances.



The equestrian monument of [Vittorio Emanuele in the Piazza del Duomo in Milan](#) was damaged by climate activists from the group Ultima Generazione on March 9. The monument, designed by Ercole Rosa and dedicated in 1896, will require extensive restoration. Activists from the same

group glued themselves to Botticelli's *La Primavera* at the Uffizi last summer.



Two mosaics that likely date to the second century C.E. and depict the gorgon Medusa have been discovered during an [excavation of the Villa of the Antonines](#) led by archaeologists from Montclair State University in New Jersey. The mosaics are located in two niches cut into the walls of a large circular room which may have served as a reception area for the villa. They are a rare find, as most of the villa's decorations were removed in the eighteenth and nineteenth centuries.



A [high-speed railway connecting Rome and Pompeii](#) is expected to open in 2024, along with a new train station at Pompeii. Pompeii will become a stop

on the existing Rome-Naples-Salerno line. This initiative is part of the [Great Pompeii Project](#), launched by the European Union in 2012, with the aim of conserving, maintaining, and restoring the site. There were three million visitors to Pompeii in 2022; it is expected that the rail project will significantly increase that number.



New open-access research published in the journal [Nature Communications](#) suggests that artists such as Leonardo da Vinci and Sandro Botticelli may have intentionally mixed egg

yolks and oil. The presence of proteins in oil paintings has long been detected, but was assumed to be a contaminant. This study suggests that proteins like egg yolks were added to slow the oxidation of paints, as well as to manipulate paint viscosity.



Archaeologists digging new areas at Insula 10, Regio IX, along the via di Nola in Pompeii have [uncovered another fullonica, or laundry facility](#), in this previously unexcavated portion of the city,

which was used for farming until 2015.

Italian Art Society Membership and Donations

Please [join or renew your IAS membership](#) today. Members are encouraged to pay online through our user-friendly website. If you wish to send a check, contact our Treasurer [Lucia Colombari](#). 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 *Sospeso* membership, 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 [Lucia Colombari](#).

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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 September 7 2023 for the next issue, Fall 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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