
ITALIAN ART SOCIETY

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

NEWSLETTER XXXIV, 3, FALL 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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President's Message from Tenley Bick

October 9, 2023

Greetings IAS Members!

I hope this message finds you all well, having settled into your fall schedules after restful and productive summers. It was a pleasure to see many of our members resume research activities in Italy these past months, some for the first time since the pandemic, enjoying library and collections re-openings and new exhibitions, many reported on in this issue of our newsletter—thanks to our Newsletter Editor, Dr. Jennifer Griffiths, and communications team members Dr. Alexandra Dodson and Matteo Cocci. Many of our members also returned to

special events like our own IAS/Kress Lecture, held in Venice at the end of June.

The Twelfth Annual IAS/Kress Lecture, held with great success at the Fondazione Cini in Venice, was our major event as an organization this summer. This year's speaker, Dr. Jodi Cranston, Professor in the Department of Art History at Boston University, delivered her fascinating lecture "The Worn Animal: Furs and Perfume in Early Modern Venetian Art," presenting research from her forthcoming book: *Animal Sightings: Art, Animals, and Court Culture, 1400–1550*, scheduled for publication in 2025 by Penn State University Press. Building on the success of last year's inaugural livestream of the Lecture, the IAS was delighted to once again make the Lecture accessible in a hybrid format. Nearly 40 people attended the lecture in person with another 65, including myself, joining online—a record turnout for an

IAS/Kress Lecture. I thank the Samuel H. Kress Foundation for their ongoing support of our activities, as well as the Fondazione Cini for additional support of the event through staffing coordination, design and marketing, and provision of the elegant Sala Barbatini and courtyards gratis to the IAS. Jensina Endresen (University of Colorado, Denver) was this year's winner of the IAS/Kress Lecture ESC Travel Grant, which supported her travel to Venice to attend Dr. Cranston's lecture.

New endeavors are also on the horizon for our organization. Principle among these is the **inaugural travel award honoring the career of Dorothy F. Glass**, which will begin in 2024. The award is meant to support an emerging or independent scholar traveling from abroad to participate at the International Congress on Medieval Studies at Kalamazoo, *either as a presenter or as an attendee*. Preference will be given to scholars of sculpture, a subject still close to Dorothy's heart. Applications—for IAS members only—will become available at the start of 2024! My sincere thanks to our Development Chair, Dr. Nicola Camerlenghi, for leading this effort, and to all those who have supported development of the award. He shares: "Because the Italian Art Society strives to support scholars of the arts of Italy, we hope the Dorothy F. Glass Travel Fund will be the first of many endowed grants offered to our members."

Other new initiatives include our new Chairs Meetings, regularly held to facilitate communication across our organization leadership. Our committee chairs, board members, and other officers convened in mid-September for the second Chairs Meeting of the year. One major initiative in development is a new **IAS Premi Committee**, supported by Executive Vice President Dr. Antje Gamble, which we aim to inaugurate in the coming year. One of my goals as your president is to recognize and promote the outstanding scholarship of our members. We are creating the *Premi* Committee as a separate committee from our existing (and quite busy!) Awards Committee, whose service is already extensive. The *Premi* Committee will begin in 2024 with inaugural prizes of *Best Article* and *Best First Article*, in recognition of publications from the 2023 year. Stay tuned for more information in the coming months.

While our membership is growing, please keep an eye out for membership renewals. Early renewal of membership, which runs on a calendar rather than academic year, helps to support the continued health of our organization. Please [renew early](#) and encourage your graduate students to join. We are proud to continue to offer one of the most affordable professional memberships to our student

members, as well as a robust slate of grant opportunities to support this vital area of our organization.

We also have exciting sponsored sessions at upcoming conferences. In addition to CAA, RSA, and ICMS 2024, we are proud to sponsor a triple session on *Antiquarianism and the Image of Rome* at this year's Sixteenth Century Society & Conference in Baltimore (Oct. 26, 27). Co-organized by Catharine Wallace (West Chester University of Pennsylvania) and Jasmine R. Cloud (University of Central Missouri), each of whom will chair a session. The panels also include a session chaired by Jessica Maier (Mount Holyoke College) and feature nine papers across the three sessions.

As ever, the IAS is your organization. As I sign off, I wish to thank our officers, committees, and you, our members, for your service and participation. Thank you for all that you do!

Un caro saluto,

Tenley

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ITALIAN ART SOCIETY NEWS

IAS AWARDS

We are pleased to announce our new grant recipients:

Dissertation Research Grants

Brandon Green, PhD Candidate, Princeton University
“Confronting the Past in the Critical Third Century”

Graylin Harrison, PhD Candidate, Stanford University
“City of Skulls: Art, Ritual and the Afterlife in Early Modern Naples (ca. 1550–1700)”

Research and Publication Grants

Katherine Coty, University of Washington
“Maniera Etrusca: Gardens, Vernacular Landscape, and Regional Identity in Sixteenth Century Tuscany”

Christopher Platts, University of Cincinnati
“Exporting the Splendors of Venice: Paolo Veneziano and Venetian Gothic Painting in the Mediterranean World”

IAS/Kress Foundation International Travel Grant

Braden Lee Scott Bibliotheca Hertziana-Max Planck Institute for Art History, “Little Story, Big Picture: Maarten van Heemskerck and Hieronymus Cock as Architects of Empire,” SCSC Annual Meeting in Baltimore

Congratulations!

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

IAS-SPONSORED CONFERENCE SESSIONS

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

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

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

Session I Chair: Catharine Wallace, West Chester University of Pennsylvania

Papers:

Arthur J. DiFuria, Savannah College of Art and Design
"A Working Theory of The Fluid Vista: The Antiquarian Ruinscape, Collection, and Display"

Ryan E. Gregg, Webster University
"City Views all'antica: The Poetics of Anton van den Wyngaerde's Rome from the Quirinal and His Lost Florence"

Nicola Camerlenghi, Dartmouth College
"Mapping Renaissance Rome"

Session II Chair: Jessica Maier, Mount Holyoke College

Papers:

Braden Lee Scott, Bibliotheca Hertziana-Max Planck Institute for Art History
"Little Story, Big Picture: Maarten van Heemskerck and Hieronymus Cock as Architects of Empire"

Sarah Cantor, Lindenwood University
"Landscapes all'antica: Gaspard Dughet and Antiquarian Circles in Seventeenth-Century Rome"

Peter Lukehart, Matthew J. Westerby, and Fulvia Zaninelli, Center for Advanced Study in the Visual Arts
"Digital Itineraries in Rome: Annotating Early Modern Guidebooks for The History of the Accademia di San Luca, c. 1590–1635"

Session III Chair: Jasmine R. Cloud, University of Central Missouri

Papers:

Catharine Wallace, West Chester University of Pennsylvania
"Egypt in the Eternal City: Pirro Ligorio's Antiquarian Visions of Rome"

Jessica Maier, Mount Holyoke College
"Tempesta's Rome Recut: Renewing an Urban Icon"

Sarah McPhee, Emory University
"Mapping Papal Rome: From Two to Three Dimensions"

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

New Approaches to Embodiment and Italian Art

Organizer: Allie Terry Fritsch, Bowling Green University

Papers:

Sara Berkowitz, Widener University
"Agatha's Amputation: The Disfigured Body in Giovanni Andrea Coppola's The Martyrdom of Saint Agatha"

Andrew Chen, Texas State University
"The Binding of Personifications and the Image of the Slave, 1460–1560"

Kelli Wood, University of Tennessee
"Athletic Art Historiography and the Early Modern Male Body"

**RENAISSANCE SOCIETY OF AMERICA (RSA)
Chicago, IL, 21–23 March 2024**

**Molding Matters: Women in Early Modern Sculpture
(Sessions I-II)**

Organizers: Eve Straussman-Pflanzer, National Gallery of Art and Caroline Paganussi, Museo Nazionale di Capodimonte

Session I Chair: Eve Straussman-Pflanzer, National Gallery of Art

Papers:

Anna Frasca-Rath, Friedrich-Alexander-Universität Erlangen-Nürnberg
"A Quantitative Approach towards Early Modern Women Sculptors (1550-1850)"

Patricia Simons, University of Michigan and University of Melbourne
"The Gender and Sexuality of Making Sculpture"

C.D. Dickerson III, National Gallery of Art
"Luisa Roldán and the Nobility of Clay"

Caroline Paganussi, Museo Nazionale di Capodimonte
"Wax, Waxiness, and a Woman's Capacity to Create: Anna Morandi Manzolini's Portrait of Giovanni Manzolini"

Session II Chair: Eve Straussman-Pflanzer, National Gallery of Art

Papers:

Cathy Hall-van den Elsen, Independent Scholar
"Two Sculptor's Daughters in Early Modern Spain"

Elizabeth Mattison, Hood Museum of Art, Dartmouth College
"Beatrice Hamerani and Women's Medals in Early Modern Europe"

Camilla Parisi, Soprintendenza Speciale Archeologia Belle Arti e Paesaggio di Roma, Ministero della Cultura
“Camilla della Valle: To Be a Woman in a Sculptor’s Atelier in the Eighteenth Century”

Charline Fournier Petit, University of Maryland, College Park
“Elisa Bonaparte Baciocchi and the Revival of Carrara”

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

Session I: Italian Art for a Persecuting Society

Organizer: Theresa Flanigan, Texas Tech University
Chair: Shane Harless, Rice University

Papers:

Rebecca A. H. Rupp, Loyola University
“Alter Christus vs. Cathar *Perfecti*: Early Franciscan Visual Fortifications against Heresy”

Ariela Algaze, Johns Hopkins University
“Persecution and Popular History: Crucifixes Wrapped in Parchment on the Italian Stage”

Theresa Flanigan, Texas Tech University
“The Torturer’s Complexion: Medical Science and the Art of Othering in Late Medieval Italy”

**Session II: Spatial Confinement and Virtual
Peregrinations of Women in Late Medieval Italy**

Organizer and Chair: Shane Harless, Rice University

Papers:

Renana Bartal, Tel Aviv University
“Contemplation and Assumption: Reading the *Meditationes vitae Christi* in Perugia”

Michaela Zöschg, The Victoria and Albert Museum
“Totum parietem [...] ad corum eiusdem ubi sorores [...] dicunt horas’: Visual Journeys in Enclosure”

Christopher Platts, University of Cincinnati
“Images of the Vocation, Devotion, and Salvation of Poor Clare Nuns in Paolo Veneziano’s Clarissan Altarpieces for Venice and Trieste”

Please consult the [IAS website](#) for future 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

Angelo Lo Conte has been awarded the Renaissance Studies Article Prize (2023) for “A Visual Testament by Luca Riva, a Deaf and Mute Pupil of the Procaccini.” The awards committee celebrated the author’s interdisciplinary approach and praised his reconstruction of Luca Riva’s world. The piece offers a fresh perspective on the Italian Renaissance and on how our understanding of it can be transformed through the lens of disability studies.

Congratulations and best wishes from the IAS community!

SPECIAL FEATURES

EXHIBITION REVIEW

Sofonisba Anguissola: Portraitist of the Renaissance

**Rijksmuseum Twenthe, Enschede, Holland
February 27, 2023 – June 9, 2023**

By Annemarie Jordan Gschwend

Since 2019, a trio of retrospectives in Madrid (Spain), Nivå (Denmark) and Enschede (Netherlands), have showcased the Cremonese painter Sofonisba Anguissola. The objectives of revisiting her remarkable career differed between these museums. The title at the 2022 Danish venue, *Sofonisba: History’s Forgotten Miracle* (catalog edited by Andrea Rygg Karberg and Fie Ellen Jannerup), was somewhat misleading, considering that the first ground-breaking monographic exhibition, *Sofonisba Anguissola and Her Sisters*, was held in Cremona in 1994. Sofonisba has certainly not been forgotten. Almost thirty years later, the Cremona catalog, edited by Mina Gregori, has remained the point of departure for subsequent studies dedicated to Sofonisba and her sisters, including for the catalogs produced by these three recent shows in Spanish, Danish, Dutch and English.



Entrance Hall: *Sofonisba Anguissola. Portraitist of the Renaissance*, May 2023 ©A. Jordan Gschwend

The Cremona catalog featured numerous unpublished archival documents and was carefully researched in Italy and Spain, providing scholars with a better understanding of this *pittrice*, her work, and her time and paving the way to her present popularity. Madrid, Nivå and Enschede can be credited with reintroducing Sofonisba to younger generations unfamiliar with her celebrated name, life, and work. These venues dovetail with the surge in publications and exhibitions in the last decade dedicated to women artists and their professional careers from the late Middle Ages to the twentieth century. The latest, *Making Her Mark: A History of Women Artists in Europe, 1400-1800*, opens in early October 2023 at the Baltimore Museum of Art. The forthcoming *Geniale Frauen. Malerei vom 16. bis 18. Jahrhundert* at the Bucerius Kunstforum in Hamburg seeks to contextualize the male-dominated worlds in which women painters were raised, trained, lived, and practiced their professions. Sofonisba, of course, is included in the roster of artistic heroines under scrutiny in Maryland and Germany.

The exhibition in Enschede, curated in collaboration with the Nivaagaards Maleriesamling, north of Copenhagen, brought together twenty-one works by the artist and her younger sisters, Lucia and Europa, tracing Sofonisba's artistic accomplishments and introducing northern audiences to the surviving oeuvre of the talented Anguissola sisters from the Nivaagaards collection, with others borrowed from European private and public collections. The title, however, was changed to *Sofonisba Anguissola: Portraitist of the Renaissance*. Visitors were allowed to view Sofonisba's portraits and religious paintings in a more intimate ambience, unlike the ambitious 2019 Prado exhibition, *Historia de dos pintoras: Sofonisba Anguissola y Lavinia Fontana*, where Sofonisba competed with Lavinia for attention.

Rijksmuseum Twenthe is a small museum located two and a half hours by train from Amsterdam in the former home of the textile industrialist Baron Jan Bernard van Heek. The decision to display Sofonisba far from the big city, the long lines, and the excitement surrounding the simultaneous Johannes Vermeer show on view at the Rijksmuseum was curious considering that the museum publicized this as the first solo exhibition on the life and work of Sofonisba in Holland. The quiet provincial location, however, proved to be a fortuitous choice for young and old. Visitors of all ages could immerse themselves in Sofonisba's world in one spacious, well-lit gallery, which separated the space into areas using room dividers. Curators created three clusters of work that focused on three periods of her life: childhood and artistic training in Cremona, life at the Spanish court as lady-in-waiting in Madrid, and marriage to her second husband, Orazio Lomellino, in Genoa. One wall presented an annotated timeline for those unfamiliar with her life story; another mural had a large map of her travel itineraries; a third presented an oversized reproduction of Sofonisba's famous drawing of a crying boy (her brother Asdrubale) bitten by a crayfish, which her father Amilcare sent to Michelangelo in Rome for approval.



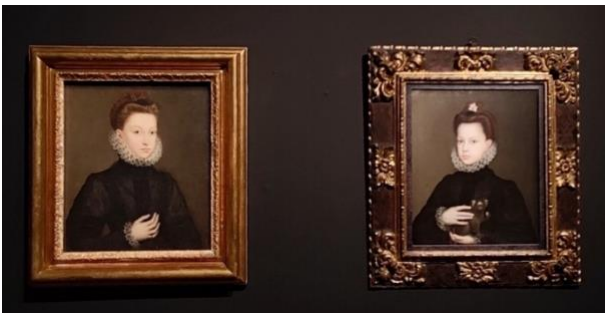
Wall divider: Large-scale reproduction of Sofonisba Anguissola, *Boy bitten by a Crayfish (Asdrubale and Europa Anguissola)*, c. 1554. Museo di Capodimonte, Naples. © A. Jordan Gschwend.

Circulating in this space was a pleasure because there were no crowds and viewers could move from one painting to another with ease. An educational program was implemented for local school groups to discover Sofonisba by coloring one of her self-portraits or finding details in the exhibited works with the aid of a booklet. Children of different ages clearly enjoyed engaging with her.

Enschede featured eighteen works by Sofonisba, two by Lucia, and one by Europa. The majority were group or individual portraits that ranged from miniatures (self-portraits) to large portrayals, including Sofonisba's c. 1559 unfinished *Family Portrait of Minerva, Amilcare and Asdrubale* from Nivå. Other highlights were the iconic portrait of her sisters playing chess and her younger sister Elena dressed in her white nun's garb. Sofonisba's multiple self-portraits, all painted before 1560 in Cremona, included the remarkable miniature from the Fondation Custodia in Paris. The series of four male sitters, one by her sister Lucia, drew attention to the Cremonese networks in which their father Amilcare circulated and which helped him promote his artistic daughters. To stress Sofonisba's musical talents, two contemporary instruments, a lute and spinet, both of which she played well, were shown as examples of the material cultural world in which she was educated.



Vitrines with a Lute and a Spinet, and Sofonisba's self-portrait playing her spinet in the background (Lord Spencer Collection, Althorp), May 2023. © A. Jordan Gschwend



Installation view of Sofonisba Anguissola, *Portrait of Infanta Isabella Clara Eugenia*, Galleria Sabauda, Turin, and *Portrait of Infanta Catalina Micaela*, Private collection, c. 1572–1573.

Sofonisba's period in Spain, where she lived for thirteen years, was represented by two of her best, if unsigned, portraits of the Spanish *infantas*, Isabella Clara Eugenia and Catalina Michaela. They became her wards after their mother, Queen Isabel of Valois, died in 1568. Her close relationship with these young girls is revealed in intimate details, for example the pet Brazilian marmoset Catalina holds, with the freshly picked daffodil from the gardens of Aranjuez pinned to her hair. Yet the show did not address the unresolved debates surrounding which works Sofonisba actually painted at the Spanish court. Far too many portraits have been attributed to the artist than she

could have possibly painted during this period in Spain, thus more research into this interval of her long career is required and thorny issues have been left unresolved yet again.

The show closed with four religious works, one of which was the rarely seen *Madonna and Child* from Budapest, executed by Sofonisba during her less well-documented period in Genoa. There she taught painting for years and made portraits that have yet to be identified. Far from bustling Amsterdam, Enschede allowed one to emerge in Sofonisba's world. The show has been nominated as a contender for the best 2023 exhibition in Holland by Dutch Museum Magazine.

Annemarie Jordan Gschwend is a Senior Research Scholar at the Centro de Humanidades (CHAM) in Lisbon, Portugal and Zurich, Switzerland.

EXHIBITION REVIEW

Signorelli500

Museo dell'Accademia Etrusca e della città di Cortona, Palazzo Casali, Cortona
June 23, 2023 – October 8, 2023

By Emily Hanson



Signorelli 500 Advertising Poster

Above the ancient Etruscan heart of Cortona stands the modest church of a still-active lay confraternity dedicated to Saint Nicholas of Bari. There one of Cortona's three celebrated artistic sons, Luca Signorelli, painted a spectacular double-sided altarpiece. Once processed on feast days, the altarpiece rests above the altar with a Lamentation (1508 – 1510), facing the congregants. Viewable upon request is the verso,

in which a tender Madonna and Child are surrounded by Saints Peter and Paul. Quite likely part of the confraternity, Signorelli left behind this small yet commanding work, still remaining in situ. Signorelli was also the liaison who engaged the great engineer Francesco di Giorgio Martini to construct the remarkable Santa Maria del Calcinaio, improbably built over a still-active stream to celebrate a miracle-working Madonna found outside the city walls. Hiking around his hometown, one comes to appreciate the shapely legs and sculptural figures in Signorelli's pictorial

output. Signorelli can sometimes be overshadowed by the Florentines, or even Perugino who also died in 1523, and suffered through less-than-able assistants. Yet, the exhibition Signorelli 500, organized for the quincentennial of the artist's death and hosted by the Museo & Accademia Etrusca di Cortona (MAEC), demonstrates that he is an artist worth reappraisal.

Curator Tom Henry argues that Luca Signorelli is an underappreciated forebear of the artistic trajectory seen in sixteenth-century Italian painting, arguing for even greater relevance than Vasari gave him as the final artist he discussed from the fifteenth century. Indeed, Signorelli would go on to paint for another twenty-three years past the conclusion of the century. Here, then, is a show that presents Signorelli not precisely in the Vasarian schema, yet as a precursor of what was to come.

Because it was conceived as solely focused on Signorelli's paintings, the exhibition gathers together again for the first time an impressive assemblage of nearly thirty works. While not organized strictly chronologically in the exhibition space, the show demonstrates that his oeuvre spans nearly fifty years. Unfortunately, two loans, both Signorelli's earliest work and his latest, were not able to travel at the last minute. The Cortonesi need not be reminded of Signorelli's pictorial power, with such works as the 1502 Lamentation Over the Dead Christ (once on the high altar of the Basilica of Santa Margherita in Cortona, now on display in the Museo Diocesano) as a potent reminder. Nonetheless, no works remain in Cortona from the first half of his career, making this an occasion for locals and scholars alike to appreciate its span.

The recently restored Volterra Annunciation (1491) offers a feast of decorative detail, which Signorelli later streamlined in his Communion of the Apostles (1512), allowing the fictive marble pavement to complement rather than distract from the solemn pyramidal group of Christ among his apostles. Yet, Signorelli's marbles, clouds, wings, gilding, and textiles sing in the earlier work. The peacock feathers of Gabriel's wings almost touch an arresting sunset, not unlike those that illuminate the Valdichiana skies. Also evident in the Volterra Annunciation, beyond the whimsy of the decorative, is Signorelli's inventive iconography. In a roundel above the door behind the Virgin, the artist includes a half-length portrait bust of King David, the first known instance of his inclusion in this iconography. The visual connection prompts the viewer to remember that Mary would wed into the house of Joseph, carrying on David's line, also echoing a longstanding practice of displaying the busts of one's ancestors above doors.



Installation view with Luca Signorelli, *Annunciation*, 1491, oil on panel, Pinacoteca Civica, Volterra ©Emily Hanson

The curator and museum made great efforts to conserve what was loaned, with the restoration on site by Nadia Innocentini of the Virgin and Child with Saints (1518 – 1519) from Arezzo's Museo Nazionale d'Arte Medievale e Moderna as a special addition to the exhibition. Also included are two small fragments from an altarpiece, both from the museum's repository, never before displayed, as well as a double-sided processional banner.

The highlight of the exhibition, for its accomplishment and the promise it holds for future scholarship, is the reunion of six known fragments of the Matelica Altarpiece (ca. 1504 – 1505). Signorelli's accomplishment and acquaintances in Cortona helped earn him this commission for the Church of Sant'Agostino a Matelica in the Marches. Almost certainly by 1820 this significant altarpiece was disassembled into saleable parts. The only fragment missing in this exhibition is a scene from the upper right quadrant, representing the Resurrection, last known to be held in a private collection in Genoa. The 1502 Lamentation was a clear model for this work. The surviving fragments demonstrate a clear correspondence with the earlier altarpiece and give us a good idea of what the rest of the deconstructed work would have included, especially when compared to another Lamentation (1505 – 1507). The reconstruction proffered by curator Tom Henry shows that there are likely three more figural fragments yet to be found. The intricate details rendered via mordant gilding astound, both in a fragment of four figures held in a private collection, as well as in the nearby monumental Magdalen from Orvieto (1504). This special portion of the exhibition shows promise for what future scholarship will hold, as there is certainly room for the next generations of Signorelli scholars to adjust the reconstruction of this major work. Beyond surveying Signorelli's career, this exercise offers further benefits when considering the destiny that befell so many altarpieces as they were victim to shifting tastes or pecuniary struggles of their original stewards.



Curator Tom Henry with Luca Signorelli, *Communion of the Apostles*, 1512, oil on panel. Museo Diocesano, Cortona. ©Emily Hanson

Focusing only on moveable paintings, curator Tom Henry assembled a somewhat more traditional exhibition, yet one that conveys the inventive practice of Signorelli, even within a more prescriptive realm of religious commissions. In an intimate space of the

MAEC, a museum with its own physical challenges in exhibition planning, the works invite close looking and contemplation. Beyond the occasion of the quincentennial of Signorelli's death, there is great edification in a show dedicated to one artist, especially one who may be better known for his frescoes. Along with Tom Henry, the catalog features contributions from Paolo Bruschetti, Sophia Chiappa, Laurence Kanter, Serena Nocentini, Federica Papi, Patrizia Rocchini, Eleonora Sandrelli, Vittorio Sgarbi, and Claire Van Cleave.



Luca Signorelli, *Madonna and Child Surrounded by Saints*, 1510/1515, tempera on panel. Museo dell'Accademia Etrusca e della città di Cortona, Italy. Newsletter Frontispiece.

Details shine in this exhibition, especially in many of the recently-restored works, including the Cortona tondo (ca. 1510 – 1512), which shows Saint Mark holding a model of the city. The painting itself is a beloved symbol of Signorelli's relationship to Cortona, but also demonstrates why he was engaged with

commissions throughout central Italy. Signorelli 500 is an excellent opportunity to see such quality autograph works together and in an intimate space.

Emily J. Hanson is currently the Postdoctoral Research Fellow in Art History at the University of St Andrews. Until August 2023, she was the Lecturer in Art History at the University of Georgia's International Center in Cortona.

2023 - 2024 EXHIBITIONS

Tiziano 1508. Agli esordi di una luminosa carriera

[Gallerie dell'Accademia, Venezia](#)

September 9 – December 3, 2023



The exhibition, curated by Roberta Battaglia, Sarah Ferrari, and Antonio Mazzotta, follows the birth of Titian through seventeen autographed works by the artist and ten

comparisons with paintings, engravings and drawings by contemporary artists such as Giorgione, Sebastiano del Piombo, Albrecht Dürer and Francesco Vecellio. Among the works on display there are important loans such as *The Resurrected Christ* from the Uffizi in Florence, the *Angel with a Tambourine* from the Doria Pamphilj Gallery in Rome and *The Baptism of Christ* from Capitoline Museums in Rome. The curators encourage the visitor to understand the artist's extraordinary ability to assimilate different cultural components, directing the Venetian pictorial language towards a mixture of naturalism and classicism.

Lisetta Carmi: Identities

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

September 20, 2023 – December 17, 2024



This show is the first in the UK to be dedicated to the photographer Lisetta Carmi. Always motivated by a profoundly humanistic spirit,

Carmi focused on marginalized sectors of society, such as the working-class and trans communities in Genoa during the Sixties. The photographs she took resulted in a highly controversial volume of images that was published in 1972. This exhibition features around thirty of these works, also including a number of color images recently rediscovered in the artist's house in Puglia (where she retired in 1979). The exhibition includes photographs drawn from her studies of the port of Genoa and of Italsider steelworks, highlighting the dangers of industrial production. She also visited countries such as Israel, Venezuela, Mexico, India and Afghanistan.

Strong Women in Renaissance Italy

[Museum of Fine Arts, Boston](#)

September 7, 2023 – January 7, 2024



Through more than one hundred works from the fourteenth to the early seventeenth century, this exhibition explores the lives and experiences of women in

Renaissance Italy and offers new perspectives on female creativity, power, and agency. The show features works by Sofonisba Anguissola, who served at the court of King Phillip II in Spain and painted more self-portraits than any other artist in Renaissance Italy, as well as Gracia Nasi, a Jewish woman from a powerful family, whose story is told through the portrait medal cast to celebrate her marriage. The show relates how women in Renaissance Italy faced challenges and barriers to equity, education, and influence, but found ways to work around or overcome the delimiting institutional structures of their time. The mix of sculptures, paintings, ceramics, textiles, fashion accessories, illustrated books, and prints in this exhibition reveals the material lives of Renaissance women, telling some empowering and inspiring stories.

Guercino's Friar with a Gold Earring: Fra Bonaventura Bisi, Painter and Art Dealer

[The John and Mable Ringling Museum of Art, Sarasota](#)

October 14, 2023 – January 7, 2024



Who is the intriguing man wearing a religious habit and a gold hoop earring in the portrait by Italian Baroque master Il Guercino? This exhibition investigates Fra Bonaventura Bisi, a Franciscan Minor Conventual friar whose work as art dealer, printmaker, and celebrated painter of miniatures made him a major figure in the artistic culture of seventeenth-century Bologna. Offering a glimpse into the worlds of art making and art collecting in Baroque Italy, the exhibition explores Fra Bisi's artistic training, his close relationships with Guercino and other Bolognese artists and intellectuals, and his extraordinary miniatures. The breadth of Bisi's artistic activity is illustrated through the wide range of media chosen for the exhibition, which includes oil paintings, miniatures in tempera on parchment, drawings, prints, metalwork, and published writings of the period.

Ettore Spalletti: Parole di colore

[Magazzino Italian Art, New York](#)

September 14, 2023 – January 8, 2024



Conceived by Fondazione Ettore Spalletti and Alberto Salvadori in collaboration with architect Alberto Campo Baeza, this show features five works by the recently late Spalletti.

The project is installed in an isotropic room built as a perfect cube, in which each wall is punctured by a single square window. Set at different heights and positions, the windows admit shafts of light that cross through the isotropic gallery differently, hour by hour, in a space where color, light, and volume are in equilibrium. Magazzino Italian Art has organized two other exhibitions spanning the same period: "Mario Schifano: The Rise of the '60s" is the first major survey of work (eighty works) from the Sixties and the Seventies by the Roman painter born in Libya. "Carlo Scarpa. Timeless Masterpieces" was curated by Marino Barovier and features a selection of Murano glass designed by Carlo Scarpa.

Balla '12 Dorazio '60. Dove la luce

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

September 24, 2023 – January 14, 2024



Dove la Luce is the story of an elective affinity, one that united two great twentieth-century masters of Italian art: Giacomo Balla and Piero Dorazio.

As suggested by the title, which was taken from the homonymous collection of poems by Giuseppe Ungaretti, the theme of the comparison is light, with which artists must always measure their expressive abilities. The show, curated by Gabriella Belli and mounted with the aid of Mario Botta, displays forty-seven pieces made around two dates: 1912, the approximate year in which Balla's *Iridescent Interpenetrations* were born, and 1960, the approximate date when Dorazio's celebrated *Trame*, or "weaves" series came into being. An illustrated catalog will be published by Mousse-Milano, with texts by Gabriella Belli, Francesco Tedeschi, Giulia Arganin e Valentina Sonzogni.

Transatlantic Bridges. Corrado Cagli, 1938-1948

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

October 12, 2023 – January 27, 2024



This exhibition, curated by Raffaele Bedarida, focuses on Corrado Cagli's human and intellectual trajectory during his years in the United States between 1938 and 1948. During the Thirties, Cagli was actively

working on public projects commissioned by the Italian fascist

regime, including the 1937 Paris Expo. However, after 1937 Cagli began to face the full oppositional force of critics and fascist party intellectuals who attacked his work and persona. In 1938 he chose to leave for the United States, where he became a protagonist of the New York artistic scene. Included here are drawings, paintings, photos, and ephemera. The works address themes of war, exile, and discrimination and the show explores both Cagli's engagement with the New York Surrealist and Neo-Romantic milieu as well as his collaboration with George Balanchine and the Ballet Society.

Lorenzo Mattotti. Storie, ritmi, movimenti

[Museo di Santa Giulia, Brescia](#)

September 14, 2023 – January 28, 2024



Lorenzo Mattotti is one of the most important representatives of contemporary illustration. This show explores the influences of music, cinema, and dance, highlighting Mattotti's ability to

break boundaries between genres and media. The exhibition starts by analyzing his relationship with music, attested to by illustrations from Lou Reed's book *The Raven* (2011) and large ink plates drawn for the staging of Engelbert Humperdinck's *Hänsel und Gretel* (2009) at the Paris Opera. The section dedicated to cinema presents some extracts of his many animations, including the feature film *The Bears' Famous Invasion of Sicily* (2019) based on a 1945 children's book by Dino Buzzati. Some illustrations from the book *Carneval* (2005) are on display, a project that resulted from the artist's immersive experience at the Carnival of Rio de Janeiro.

Among Friends and Rivals: Caravaggio in Rome

[Art Institute of Chicago, Chicago](#)

October 27, 2023 – January 28, 2024



Two rarely loaned paintings by Caravaggio join works by his devoted followers in this exhibition, highlighting both the grand spectacle and intense influence of Caravaggio's work. Whether for his large dramatic canvases or his charismatic persona, the name Caravaggio evokes images of turmoil and violence, both sacred and profane. Born in Milan in 1571, Michelangelo Merisi da Caravaggio entered the Roman art scene around 1592 and, over the next fourteen years, developed an original and captivating painting style that attracted eminent patrons and passionate followers. Caravaggio's

followers, the Caravaggisti, embraced the stylistic hallmarks of the painter's intensely realistic work. This focused installation, curated by Rebecca Long, Patrick G. and Shirley W. Ryan, showcases the captivating drama of his artistic vision and the magnitude of his influence on artists like Baglione, Buoneri (Cecco del Caravaggio), and Manfredi.

Mario Sironi. Solennità e tormento

[Galleria BPER Banca, Modena](#)

September 15, 2023 – February 4



Newspaper pages, posters, envelopes with addresses, writings across images: words have often provided context and support in the pictorial work of Mario Sironi. In a century full

of controversies and difficulties, Sironi was able to speak for the historical period in which he lived. This exhibition, curated by Daniela Ferrari, will present forty works by the artist, bringing to light the solemnity of his art and the torment of his soul, chasing the words within his figurative work. Among the stand-out works on display is *Allegory of Work*, belonging to the collection of the BPER Banca Group. The show represents an opportunity to discover, perhaps unexpectedly, that Sironi was one of the pioneers in art of the word.

Bellini and Giorgione in the House of Taddeo Contarini

[Frick Collection, New York](#)

November 9, 2023 – February 4, 2024



On rare loan from Vienna's Kunsthistorisches Museum, Giorgione's *Three Philosophers* joins the Frick's beloved Bellini panel *Saint Francis in the Desert* to offer audiences an unprecedented opportunity to see the pair in dialogue. The two

works were owned by the same Venetian collector, Taddeo Contarini and were displayed for many decades in his palazzo before their separation four centuries ago. The reunion of these two iconic paintings is curated by Xavier F. Salomon, Deputy Director and Peter Jay Sharp Chief Curator, who is authoring an accompanying book about the paintings, their original owner, and his collection.

Gabriele Basilico. Le mie città

[Palazzo Reale, Milano](#)

October 13, 2023 – February 11, 2024



Ten years after his death, Gabriele Basilico is being celebrated in a Milanese exhibition curated by Giovanna Calvenzi, Filippo Maggia and Matteo Balduzzi in collaboration with the Gabriele

Basilico Archive. Divided between two venues, Palazzo Reale and Triennale Milano, the show displays over 500 works. At the Triennale venue we are offered a portrait of the city of Milan: a survey dedicated to factories (1978-1980), research on the architecture of Milanese modernism (1985), a project on the city at night realized for the AEM (1989), and works for Porta Nuova district's construction (from 2004 to 2012). At Palazzo Reale, the exhibition offers a glimpse of the rest of the world: four missions carried out in Beirut, and then work in Berlin, Istanbul, San Francisco on behalf of SF MoMA, Moscow, Shanghai, Rio de Janeiro, and elsewhere.

Botticelli Drawings

[Fine Arts Museum of San Francisco, San Francisco](#)

November 19, 2023 – February 11, 2024



Drawings were foundational in Botticelli's work. This exhibition traces his artistic journey through drawing, from his studies under Fra Filippo Lippi to those produced in his own Florentine

workshop. Featuring rarely seen and newly attributed works, the show provides insight into the design practice of an artist who has been one of the protagonists of the Italian Renaissance. Botticelli's drawings offer an intimate look at the making of his most memorable pieces, including *The Adoration of the Magi*, which will be reunited with its preparatory drawing, which survives in a fragmentary state. From Botticelli's earliest recorded drawings through the expressive designs for his final painting, the works display the artist's experimental techniques and quest for ideal beauty.

Achille Funi. Un maestro del Novecento tra storia e mito

[Palazzo dei Diamanti, Ferrara](#)

October 28, 2023 – February 25, 2024



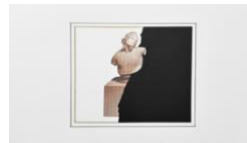
Curated by Nicoletta Colombo, Serena Redaelli, and Chiara Vorrasi, the show celebrates a great painter who was one of the most important and sensitive interpreters of the

artistic climate of the first half of the twentieth century. From his Futurist research to his interest in the poetics of Magic Realism, dialogue with New Objectivity, and interest in traditional and classical forms, the show illustrates his evolutionary path with over one hundred works of historical significance. Modern yet devoted to researching Italy's classical tradition, he negotiated a prominent place for himself in twentieth-century Italian and European painting.

Giulio Paolini. Et in Arcadia Ego

[GAM Galleria d'Arte Moderna Achille Forti, Verona](#)

October 15, 2023 – March 3, 2024



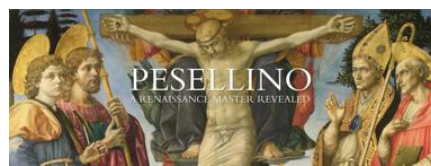
This exhibition has been conceptualized by Paolini exclusively for the Gallery of Modern Art and Palazzo della Ragione in Verona and was curated

by Patrizia Nuzzo and Stefano Raimondi. It will outline visual, lyrical, and conceptual threads in his art, particularly through conversation between never-before-shown works and a work from the gallery's collection, *Apparition of the Virgin* (1995-1996). Throughout his career Paolini has been interested in the history of art and the nature of making art. As the iconographic, literary, and philosophical citation in the title implies, the show reflects upon the meaning of art and the relationship between the work and the spectator.

Pesellino: A Renaissance Master Revealed

[The National Gallery, London](#)

December 7, 2023 – March 10, 2024



This is the first-ever exhibition dedicated to Francesco Pesellino. This artist was

commissioned by the Medici family and worked collaboratively with leading artists of the Italian Renaissance. He was highly sought-after in his lifetime. However, his death at just thirty-five years of age and the difficulty of attributing works to his hand has meant that his legacy has been largely overlooked. Pesellino was a skilled draughtsman, visual storyteller, and painter of animals, often producing works on a small scale with intricate detail. Bringing together his two undisputed masterpieces from the National Gallery collection, the Trinity altarpiece from Pistoia and the newly restored cassone with the *Stories of David*, with some other key loans, this exhibition offers an opportunity to discover Pesellino and appreciate his skill as a painter of complicated stories, ceremonial splendour, and exquisite detail.

Hayez. L'officina del pittore romantico

[GAM - Galleria Civica d'Arte Moderna e Contemporanea, Torino](#)

October 7, 2023 – April 1, 2024



Art, history, and politics are intertwined in GAM's new exhibition dedicated to Romantic painter Francesco Hayez. The

show aims to bring the public inside the painter's workshop and reveal his techniques and secrets with more than one hundred works from prestigious public and private collections that include paintings and drawings. The show, curated by Fernando Mazzocca and Elena Lissoni in collaboration with Brera's Academy of Fine Arts, features some of his most popular works. The Brera has loaned an important nucleus of about fifty drawings and paintings to the museum in Turin.

graffiti related to the Munich soccer club on August 23, causing more than \$10,000 worth of damages.



Another group of [looted antiquities](#) worth "tens of millions of euros" has been returned to Italy from collectors and museums in the United States. Manhattan District Attorney Alvin Bragg's Antiquities Trafficking Unit

has been collaborating with the Carabinieri and on this occasion 266 objects were recovered.

Disgraced British antiquities dealer [Robin Symes](#) has been compelled to return a group of 750 artifacts to Italy, including precious gems, weapons, sarcophagi, paintings, mosaics, and furnishings in bronze and marble. They will go on display at Castel Sant'Angelo to demonstrate to the public the extent of illicit trafficking and Italy's efforts to get them back.

NEWS & NOTES



A [Roman temple dating to the first century BCE was discovered near Sarsina](#), Italy during construction of a shopping center. Sarsina, a town in Emilia-Romagna,

is several miles west of San Marino and was once a defense post for the Romans. It was also home to the playwright Plautus.

Despite the recommendation by experts, who cite climate change, tourism, and urban development as major factors contributing to the



potentially irreparable harm being done to Venice, a committee of [UNESCO has voted not to add the city to its list of endangered cites](#).



The [Uffizi Gallery collaborated with fashion house Ferragamo](#), which hired photographer Tyler Mitchell to shoot its Fall/Winter 2023

collection in the museum and posed models in front of Renaissance works by Botticelli, Piero della Francesca, and others.



[Artist Jeffrey Gibson will represent the United States at the 2024 Biennale](#). Gibson is a member of the Mississippi Band of Choctaw Indians and is also of Cherokee heritage, making him the first

Indigenous artist to be featured in a solo biennale exhibition on behalf of the United States. He will work with curators Abigail Winograd and Kathleen Ash-Milby, a member of the Navajo nation and the first Indigenous curator for a U.S. pavilion.



Two German tourists were arrested in Florence after the [Vasari Corridor was vandalized](#) with



[Entrance to the Pantheon](#) in Rome will now cost 5 euros. In the first week of ticketed entry, [sales netted 200,000 euro](#).



The theme of the 2024 Venice Biennale, curated by Museu de Arte de Sao Paulo artistic director Adriano Pedrosa, will celebrate world diasporas under the title [“Foreigners](#)

[Everywhere.”](#)



[Largo Argentina](#), believed to be the site of Julius Caesar’s murder and a beloved colony for stray cats, is now open to visitors. Medieval Romans built over the ancient temples and those later

buildings would be demolished under Mussolini, leaving the ancient ruins visible once more.

The city of Florence has announced [a new ban on Airbnbs](#) and other short-term rentals in the city center, in an effort to protect residents from rising property costs.

La Serenissima has announced that, beginning in 2024, [visitors making day trips to Venice must pay an entry fee](#) of 5 euro on peak days. The program, which will first run as an experiment, is designed to stem the flow of day trippers on high-volume days, and will not impact those staying overnight in the city or visiting for sporting events. The fees raised are projected to cover the costs of the registration program, but will not benefit the city itself.



Michelangelo Pistoletto’s [Venus of the Rags](#), which had been installed in front of Naples’s City Hall, was burned down on July 12 by a vandal who was later apprehended. The sculpture has existed in numerous iterations since 1967. He plans to remake the work for Naples.

Italian Art Society Membership and Donations

Please [join or renew your IAS membership](#) today.

Memberships run on the calendar year with an upcoming expiration date of December 31. 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](#).

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 January 7 2024 for the next issue, Winter 2024. 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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