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# ITALIAN ART SOCIETY

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

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*NEWSLETTER XXXV, 1, WINTER 2024*



An Affiliated Society of:

American Association of Italian Studies  
College Art Association  
International Congress on Medieval Studies  
Renaissance Society of America  
Sixteenth Century Society & Conference

Our Institutional Partners:

Department of Art History, Dartmouth College  
Department of Art & Archaeology, Princeton University  
Department of Art and Music Histories, Syracuse University  
Iowa State University, Rome Program  
John Cabot University, Rome  
Marco Institute, University of Tennessee, Knoxville  
Newcomb Art Department, Tulane University  
Savannah College of Art & Design

## President's Message from Tenley Bick

February 7, 2024

Dear Members,

I hope this message finds you all well, having enjoyed rest and cheer over the winter break with friends, family, and loved ones. All of us at the Italian Art Society are looking forward to an exciting spring in 2024, with sessions and events at CAA, RSA, and ICMS conferences, followed by our annual IAS/Kress Lecture, in development for June in Torino. An announcement regarding venue and date will circulate soon with the call for proposals. If you haven't yet, please renew your membership for 2024 to stay apprised of our activities as well as our grants and opportunities.

Both CAA (February 14–17) and RSA (March 21–23) conferences will be held in Chicago this year. The IAS is proud to sponsor exciting panels at both conferences. At CAA, the panel "New Approaches to Embodiment and Italian Art" (chair: Allie Terry-Fritsch, Bowling Green State University) will convene Saturday, Feb. 17 from 3:30 to 5:00pm CST, with papers from Sara Berkowitz (Widener University), Andrew Chen (Texas State University), and Kelli Wood (University of Tennessee). Don't miss our annual business meeting, which will precede the panel, from 2:00 to 3:00pm CST in hybrid format (online access details will circulate before the conference).

At RSA, we are sponsoring the two-session panel "Molding Matters: Women in Early Modern Sculpture I and II," organized and chaired by Eve Straussman-Pflanzler (National

Gallery of Art), with co-organization by Caroline Paganussi (American Friends of Capodimonte). Both panels meet on Saturday, March 23. Session I (2:30–4:00pm CST) includes papers from Anna Frasca-Rath (Friedrich-Alexander-Universität Erlangen-Nürnberg), Patricia Simons (University of Michigan and University of Melbourne), C. D. Dickerson III (National Gallery of Art), and Caroline Paganussi. Session II (4:30–6:00pm CST) includes papers from Cathy Hall-van den Elsen (Independent Scholar), Elizabeth Mattison (Hood Museum of Art, Dartmouth College), Camilla Parisi (Ministero della Cultura), and Charline Fournier Petit (University of Maryland, College Park). Be on the lookout for information about a gathering at CAA and reception at RSA.

The IAS is also sponsoring two hybrid sessions at the International Congress on Medieval Studies (ICMS) conference (May 9–11) in Kalamazoo. The first, “Italian Art for a Persecuting Society,” organized by Theresa Flanigan (Texas Tech University) and chaired by Shane Harless (Rice University), includes papers from Rebecca A. H. Rupp (Loyola University, Chicago), Ariela Algaze (The Johns Hopkins University), and Theresa Flanigan. The second session, “Spatial Confinement and Virtual Peregrinations of Women in Late Medieval Italy,” organized and chaired by Shane Harless, features papers from Renana Bartal (Tel Aviv University), Michaela Zöschg (The Victoria and Albert Museum), and Christopher Platts (University of Cincinnati). We are also delighted to announce that the inaugural travel award honoring the career of Dorothy F. Glass will begin in 2024 at this year’s ICMS conference. The award of \$1000 is meant to support an emerging or unaffiliated scholar traveling from abroad to present at or attend the ICMS conference. Preference will be given to scholars of sculpture, the major subject of Glass’s work. We look forward to announcing the recipient soon.

Before I sign off, I wish to recognize our officers who are approaching the end of their terms, which coincides with CAA in February. On behalf of the organization, I express our sincere thanks to the following individuals for their generous time, service, and contributions: Jasmine Cloud (Chair, Awards Committee), Janis Elliott (Chair, Program Committee), Linda Mueller (Interim Chair, Emerging Scholars Committee), and Gilbert Jones (Member, Nominating Committee). Thank you all so much!

With best wishes to you all for health and happiness and a productive 2024,

Tenley Bick  
President

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## ITALIAN ART SOCIETY NEWS

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### IAS AWARDS

We are pleased to announce our new grant recipients:

#### IAS Conference Grants for Emerging Scholars

Savannah Marquardt, Yale University (Ph.D. Candidate)  
“The Ritual Ecology of Metaponto: Pantanello, Tomb 126” for CAA.

Charline Fournier Petit, University of Maryland (Ph.D. Candidate)  
“Elisa Bonaparte Baciocchi and the Revival of Carrara” for RSA.

#### IAS/Kress Foundation International Travel Grant

Renana Bartal, Tel Aviv University  
“Contemplation and Assumption: Reading the Meditationes Vitae Christi in Perugia” at ICMS.

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 18th century” at RSA.

Congratulations!

Members eligible for an IAS/Kress to presenting at the Sixteenth Century Society (SCS) have until June 15 to apply for our two remaining awards.

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

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### IAS-SPONSORED CONFERENCE SESSIONS

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

#### New Approaches to Embodiment and Italian Art

**Chair:** Allie Terry-Fritsch, Bowling Green State 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"

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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"

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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"

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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

**Alison Locke Perchuk**, Professor of Art History at California State University Channel Islands, has been awarded the 2024 Karen [Gould Prize in Art History](#) from the Medieval Academy of America for her recent book, *The Medieval Monastery of Saint Elijah: A History in Paint and Stone, Studies in the Visual Cultures of the Middle Ages*, 17 (Turnhout: Brepols, 2021). The award will be conferred at the March 2024 meeting of the Academy.

**Congratulations and best wishes from the IAS community!**

## SPECIAL FEATURES

### CURATORIAL INSIGHTS

*An Interview with Raffaele Bedarida on Transatlantic Bridges: Corrado Cagli, 1938-1948*

**Center for Italian Modern Art, New York**  
**October 12, 2023 – January 27, 2024**

**By John Gerard Champagne**

New York City's Center for Italian Modern Art (CIMA)'s recent show examines the exile in the US of one of Italy's most complex and contradictory modernists. Cagli (1910–1976) was an active participant in interwar debates concerning a distinctly Italian modernism congruent with fascist discourses of myth and rebirth. He experimented with a modern primitivism that drew inspiration from such eclectic sources as archaic Greece, the Bible, Paolo Uccello, Piero della Francesca, and Picasso. Modeling himself on Leonardo, Cagli worked in ceramics, drawing, easel painting, and, eventually, fabric and stage and costume design, playing a decisive role in the revival of Italian mural painting. His influence was far-reaching, and he mentored several young artists. Several of his works celebrated the regime, though always employing a high-modernist primitivism that incurred the disdain of advocates of fascist realism. With the promulgation of the anti-Jewish laws, Cagli was attacked by those who dismissed modernism as internationalist, Bolshevik, and Jewish. He left Italy for the US, where he joined the American Army, participated in the liberation of Buchenwald, and, after the war, engaged in intense intellectual and artistic exchanges with the New York

Surrealists and Neo-romantics, George Balanchine and the Ballet Society, and poet Charles Olson. It is this period that the exhibit explores. Cagli eventually returned to Italy, though, given his former association with the regime, not without controversy.



Installation View: *Transatlantic Bridges: Corrado Cagli, 1938–1948* at the Center of Italian Modern Art, curated by Raffaele Bedarida. Photo: Dario Lasagni

John Champagne, author of *Queer Ventennio, Italian Fascism, Homoerotic Art and the Nonmodern in the Modern* (Peter Lang, 2019) sat down recently with the exhibit's curator, Raffaele Bedarida, Associate Professor of art history at Cooper Union and author of *Corrado Cagli. La pittura, l'esilio, l'America (1938–1947)* (Rome: Donzelli, 2018; English translation New York: CPL, 2023).

JC: This is the first Cagli exhibition to openly contemplate the influence of his sexuality on his life and work. What motivated this choice?

RB: The reason behind this show is to challenge the narrative of Italian modernism and also of transnational exchange between Italy and the United States. And a major way Cagli does that is through a negotiation and discursive definition of identity and public life. And so his trajectory, his work as an artist, his activities, cannot be confined in a static and fixed way, as a Jewish artist or an Italian artist or a modernist or a gay artist. His sexuality, and the way he addresses it in his work, was so central to the way he organized his social life and his activism as an intellectual, as a teacher, as an artist. And in Italy, this has not really been addressed; exhibitions have never really made this very important aspect of his persona and his angle on things explicit. In the US there has been no Cagli shows since he left the country in 1948. Because the Center for Italian Modern Art is a space that, as part of its mission, wants to bridge and mediate a conversation between Italian and US scholarship, it was a

great opportunity one: to address Cagli's work in a way that has not been done before in an exhibition; and two, to pose questions on curatorial and scholarly work on Italian and American art in that period. If in the United States, queer studies are at a stage of maturity that has not been reached in Italy, Cagli's queerness and identity strategies in Fascist Italy defy categories in the field.

JC: We know Cagli had these really intensive relationships with other men. These relationships of master and apprentice are pertinent, right?



Corrado Cagli, *The Neophyte*, 1933, oil on canvas, 110 x 110 cm. Cagli Archive, Rome.

RB: The homoerotic iconography is very clear and central early on. And throughout, one of his approaches was always to overlap and filter the present with historical or mythological references. For example, he's representing a homoerotic scene and calling it neophytes, with references to the Old Testament or the Gospels. He does that all the time. And so the question would be, what happens when Cagli moves to the United States? It's a whole rethinking about what it means to be an Italian. He immediately connects with an environment that was mostly gay artists, the Neo-romantics around the gallery of Julian Levy, and then ballet in the immediate postwar moment. And as soon as he can, he makes his way back to Italy. And so I don't know if you have thoughts about this kind of transnational movement and reframing.

JC: I wonder more about what Cagli brought to the US than how it affected him. I'm really curious to place him class-wise, too.

RB. Yeah, I think that there is class involved. And also, earlier you were mentioning the culture of master/apprentice, that kind of historical legitimization. Both these elements are an important avenue for Cagli to define his role in society. So, yeah, he came from definitely a cultural elite. And so I wonder if the exceptionalism, or at least the status of an artist as an intellectual, would affect at all this idea of "okay, rules -- in this case of sexual behavior -- that would apply in general are not as important or don't apply if you are an artist, if you have a status."

JC. Do you think Cagli still pays a certain price for being "other"?

RB: Yeah, for sure. In Italy, but not only in Italy, despite all the slogans, the modernist idea of a teleology or an evolution of art is still very much embedded, foundational in the textbooks, museum structure. You are supposed to do this at this time [show a coherent progression of style] or you are not relevant. And Cagli does not. And the other thing is the marketing component. Of course, people also say, "Picasso changed so much." But it's another logic, it's another strategy. For Cagli, it was systematic, and it was not the modernist, romantic idea of the volcanic creativity of a heroic individual in constant transformation as much as this embrace of complexity, fragmentation that can exist within one person at one time. And I think that is still disorienting.

JC: Because he's not Morandi.

RB: Exactly. Part of how I approach the work of Cagli and its relevance is to address the relationship with the regime. But then in the press, then that become the headline, right? Corrado Cagli, the fascist artist, which, of course, is not my intention. My point is actually to get a sense of the problems and address the questions.



Corrado Cagli, *David and Goliath*, 1940, oil transfer on paper, 21.5 x 28 cm. Cagli Archive, Rome.

JC: He is the product of the contradictions of his time period. And to me, it's a really smart decision not to try to cover up those contradictions, but to think about them in more complicated ways. For example, the way that an image like the David and Goliath signifies. Because you have this association of David with Italy. You have David's Jewishness, you have the David of the Renaissance and Caravaggio, you have fascist era David. And the David and Jonathon mythology. There are times I think, oh, well, he's just opportunistic. But it's a sincere opportunism. He's really

thinking, well, what would a modernist celebration of the march on Rome look like? You can imagine many fascists looking at his work and saying, what the hell is that?

RB: And it did happen, right? There were many not happy about that.



Corrado Cagli, *Allegory of the Archer*, 1940, oil transfer on paper, 28 x 21.6 cm.

JC: What do you hope that people learn from this show?

RB. The various components of rethinking about fascism and fighting fascism and being Jewish and being gay from Italy in the United States, that whole cultural translation process and negotiation of identity. It really challenges both how Italians think of their

own history of the period, and how Americans do. I think the type of exchanges, the encounters unbury a whole environment that has also been quite systematically marginalized in American museums and historiography. In art, the canon has been defined so rigidly. And a place like MOMA still has so much power in defining the master narrative, that anything else is cut out. So many of those artists were so important and influential in that moment and then completely erased from memory and from history. Also from the perspective of rethinking about American art, American culture of that period, Cagli's work and life are a very good case-study entry point. Another thing that I really like, and I saw as I brought my students from Cooper [to the exhibit], who are super critical and harsh and a very tough crowd, but they really responded to Cagli's drawings. There is something there in the exhibition, right? In that shift from the large, monumental work for public art to those maybe troubled, not perfectly solved drawings that actually reveal a process and more deep undoing than the projection outwards. It speaks a lot. As I look at the generation of my students, like 20 to 25, it's something that resonates a lot. It's filled with ironies of doubt, but in a bold way, in a way that takes courage to do. There is vulnerability there. I think it's a powerful body of work to look at right now.

*Raffaele Bedarida is an art historian and curator specializing in transnational modernism and politics. He is*

*an Associate Professor of art history at Cooper Union and holds a Ph.D. from the CUNY Graduate Center in New York. He was the inaugural fellow of CIMA in 2014.*

*John Gerard Champagne is the author of six books and a cultural historian whose research focuses on the representation of gender and sexuality in modernist film, art, and literature. He is a Professor of English at Penn State Behrend with a PhD from the University of Pittsburgh.*

## EXHIBITION REVIEW

### *Lippo di Dalmasio e le arti a Bologna tra Trecento e Quattrocento*

Museo Civico Medievale, Bologna  
November 18, 2023 – March 17, 2024

By Benjamin Weil



Lippo di Dalmasio, *Saint Ambrose detail from the Triptych of the Madonna and Child Enthroned with Saints*, c. 1395.

This is the first exhibition dedicated to Bolognese painter Lippo di Dalmasio. Viewers encounter manuscript illuminations, sculptures, and detached frescoes alongside the artist's panel paintings. The variety of objects on display testifies to the ambition of the exhibition curators, Massimo Medica and Fabio Massaccesi, who have wished to expand beyond a review of Lippo's oeuvre to explore artistic exchanges between Bologna and

Tuscany, the relationship among the arts in late-medieval Bologna, and the patronage of the communal government that ruled the city from 1376 to 1401. Bringing together a wide array of loans, the exhibition uses Lippo's biography as a springboard to paint a picture of the Bolognese artistic environment at the end of the Trecento.

Lippo, active between roughly 1370 and 1410, belonged to a family of artists that included his father Dalmasio and uncle Simone di Filippo. Although Lippo was born in Bologna, his father moved the family to Pistoia by 1359, and it was there that Lippo apprenticed with his father, received his first commissions, and met his wife, Antonia di Paolo Sali. None of Lippo's works from Pistoia were able to travel, but the exhibition explores artistic exchanges between Bologna and Pistoia through the work of painters like Antonio Vite who

adopted Lippo's style in Pistoia and traces broader collaboration between Bolognese and Tuscan artists in the illumination of choir books. Although Bologna and Pistoia are separated by the Apennines, the exhibition highlights routes through the mountains as conduits of artistic exchange.



Installation view with *Madonna del Latte*, 1397. ©Benjamin Weil

Attracted by a flurry of artistic activity catalyzed by the communal government established in 1376 and centered on the workshop of the Basilica of San Petronio, Lippo returned to Bologna permanently in 1387. The exhibition is richest in examples from this period of Lippo's career, bringing together a dozen paintings by the artist, including a recently attributed Adoration of the Magi and an unpublished Madonna and Child. Losses in the painted surface of a cross from the Collezioni Comunali d'Arte reveal an earlier painting underneath, testifying to Lippo's increased naturalism and the desire of patrons to update artworks to conform to contemporary tastes around 1400. The curators also reunited the panels of a portable triptych divided between Bologna's Pinacoteca Nazionale and the Museo Stibbert in Florence, allowing visitors to see them together for the first time since their disassembly in the nineteenth century.



Bolognese illuminator, Crucifixion, in Guglielmo Duarte, *Speculum ludicale*, lib. I-II, manuscript illumination, 1390 – 1394. Vatican City, Biblioteca Apostolica Vaticana, Vat. Lat. 2635. ©Benjamin Weil

In Bologna, Lippo joined artists and craftsmen from across Europe who were drawn to the San Petronio building project. Curators Medica and Massaccesi highlight the blending of styles and techniques in

cosmopolitan Bologna through a comparison of sculptures produced by the Florentine Andrea da Fiesole, the Venetian brothers Jacobello and Pierpaolo dalle Masegne, and an anonymous Bolognese sculptor. Manuscript illumination is also well-represented, ranging from choir books to guild charters illuminated by Niccolò di Giacomo, Jacopo di Paolo, and Giovanni di Fra Silvestro, among others. The curators juxtapose these manuscripts with panel paintings to demonstrate intermedial transfers of style and iconography. The similarities across media are especially prominent in representations of the crucified Christ with identical musculature, demonstrating a shared understanding of the human body. Together the selected works of art showcase the rich artistic environment of late-medieval Bologna and the combination of foreign and local practices across media in the period.

The curators deserve praise for assembling an extensive array of loans from across Italy. A staggering nineteen institutions contributed thirty-one works of art to the exhibition, with objects traveling from museums in Venice, Milan, and the Vatican. Several private collectors also contributed rarely accessible objects, making the exhibition an unequalled opportunity to study artistic production in late-medieval Bologna. However, several of Lippo's paintings did not make the short trip from the



Lippo di Dalmasio, Painted Cross, 1395 – 1400, tempera and gold on panel. Collezioni Comunali d'Arte, Bologna ©Benjamin Weil

Pinacoteca Nazionale di Bologna, including the signed triptych painted for the Chiesa del Conservatorio di Santa Croce, perhaps Lippo's most important surviving work. The left wing of the triptych was included in the exhibition, but the other two panels remained on view in the Pinacoteca Nazionale.

The main arguments are laid out with several engaging didactics written in Italian and English. While the object labels only contain tombstone information, more detailed descriptions can be found in the accompanying catalogue. Its contributors expand on the show's exploration of the connections between Bologna and Pistoia and civic patronage. The catalogue also includes an essay on Lippo's later reception and emulation during the Counter-Reformation and a fascinating chapter by Silvia Battistini on previously unrecognized Armenian script in several of Lippo's paintings, which connects him to a group of Armenian monks living in Bologna and raises questions about the adoption of local styles and iconographies by diverse social groups. The curators of the exhibition and contributors to the catalogue



have used Lippo as a starting point to deepen our understanding of the cultural milieu of late-medieval Bologna.

*Ben Weil is a PhD Candidate at Northwestern University where he studies the representation of cities and the formation of civic identity in fourteenth century Italy.*

## 2024 EXHIBITIONS

### **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.

### **Masterpieces of Early Italian Renaissance Bronze Statuettes: Guests of Honor from the Museo Nazionale del Bargello, Florence**

[Detroit Institute of Arts](#)

September 30, 2023 – March 3, 2024



The Detroit Institute of Arts welcomes four important bronze statuettes from the Museo Nazionale del Bargello in Florence,

which are presented alongside the DIA's own major works of Italian Renaissance sculpture. Featuring four exceptional bronze masterpieces that will be on view for the first time together in America, these magnificent Florentine and Mantuan bronzes exemplify the breathtaking transformations that were hallmarks of the early Italian Renaissance. The exhibition tells the story of how these masters, through revolutions in bronze casting

and artistic expression, created a new era in the history of art in fifteenth-century Italy.

### **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



Pesellino's talents were much sought-after during his lifetime.

He was commissioned by Florence's ruling Medici family and worked collaboratively with leading artists of the Italian Renaissance. However, an early death at thirty-five combined with the difficulty in attribution has caused his legacy to be largely overlooked. This exhibition seeks to remedy that by shining a light on the depth and breadth of Pesellino's achievements. He was a skilled draughtsman, visual storyteller, and a painter of animals, often producing works on a small scale with wonderfully intricate detail. Uniting his two undisputed masterpieces from the National Gallery Collection, the *Pistoia Trinity altarpiece* (1455-60), and the newly restored *Stories of David* cassone panels (circa 1445-55), with exciting loans this exhibition presents an opportunity to uncover more of Pesellino's story and appreciate his skill as a painter of complicated stories, ceremonial splendor, and exquisite detail.

### **Medieval Money, Merchants, and Morality**

[The Morgan Library and Museum](#)

November 10, 2023 – March 10, 2024



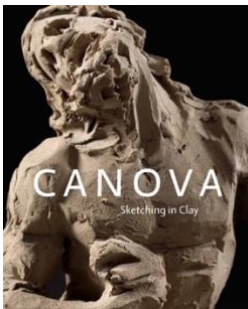
This exhibition charts the economic revolution that took place at the end of the Middle Ages and the early Renaissance, a period when widespread use of money in everyday life transformed every aspect of European society, including its values and culture. The show uses manuscripts and other objects from the Morgan's collection, including a purse, a brass alms box, and a hoard of coins, to explore the fate of the avaricious, attitudes towards the poor, contentious lending practices, and money management. The famous Hours of Catherine of Cleves, the Hours of Henry VIII, and the Prayer Book of Queen Claude de France will be presented from a new angle, combining economic and art histories to consider the early history of capitalism and the crisis in values that it sparked.

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### **Canova: Sketching in Clay**

[The Art Institute of Chicago](#)

November 19, 2023 – March 18, 2024



Antonio Canova (1757–1822) was the most celebrated European artist of his time. This exhibition focuses on a less-familiar aspect of his production: his clay sketches. It is the first exhibition to focus on the Italian sculptor's work in clay and reveals how the artist developed his ideas, from the first spark of imagination to his finished statues. The exhibition unites more than half of the approximately sixty surviving terracotta sketches and models by Canova held in both private and public collections across Europe and the United States. Many have rarely been seen in public. These works invite us into the artist's creative, technical, and workshop processes, prompting a deeper understanding of Canova's career and methods, from his beginnings in Venice in the late 1770s to his death in Rome in 1822.

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### **The Nineteenth Century Venetian Portrait**

[Ca Pesaro, Venice](#)

October 21, 2023 – April 1, 2024



In 1923, Nino Barbantini, the first director of Galleria d'Arte Moderna di Ca' Pesaro, organized and staged a major exhibition dedicated to *Il ritratto veneziano dell'Ottocento*, or the nineteenth-century Venetian portrait. The exhibition was a great success with the public and received an enthusiastic response in the press. It is still considered a crucially important exhibition, and a defining moment in the history of exhibitions, as a pioneering example of a show dedicated to a precise theme or time period. The current exhibition reconstructs the 1923 review, bringing together 166 works by fifty-two artists from the original exhibition, originating from museums and collections throughout Italy. Among them are also masterpieces that have remained in Venice at the collections of Ca' Pesaro, Museo Correr, and the Gallerie dell'Accademia, and numerous private collections, providing an opportunity to appreciate the artistic output of an often-overlooked period.

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### **Eterno femminile. Arte a Trieste tra fascino e discrezione 1900 – 1940**

[Museo Sartorio, Trieste](#)

December 21, 2023 – April 1, 2024



This exhibition of female portraits offers a new perspective on the city of Trieste through the faces and bodies of women of the bourgeoisie in a period of exceptional economic and cultural growth during the early twentieth century. The exhibition brings together thirty portraits of women and takes as its subject the female world, or the "eternal feminine" as per the exhibition title. The portraits reflect the dramatic social changes of the period and its artistic developments in the diversity of artistic styles represented, ranging from Art Deco and Post Impressionism to Symbolism and Magic Realism.

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**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.

**Naples at the time of Napoleon. Rebell and the light of the Gulf**

[Gallerie d'Italia, Napoli](#)

November 23, 2023 – April 7, 2024



This show focuses on the city of Naples in the years from 1808 to 1815, when Gioacchino Murat and

his wife Carolina Bonaparte, the youngest of Napoleon's three sisters, were the much-loved sovereigns of Naples. It was a period of progress and renewed splendor for the Kingdom, marked by extraordinary social, economic and urban transformations. The enthusiasm for landscape painting shared by Gioacchino and Carolina is reflected in their artistic patronage, which included the Viennese painter Joseph Rebell whom they brought to Naples and whose Neapolitan work is shown in this exhibition together with that of other landscape painters working in the area. These views of the city, its gulf and magnificent surroundings, helped to build the myth of an enchanted landscape that was celebrated by the painters of the Grand Tour.

**Pietro Perugino a Fano. Primus pictor in orbe**

[Palazzo Malatestiano, Fano](#)

December 7, 2023 – April 7, 2024



This exhibition sees the return to its hometown of the Durante Altarpiece, also known as the Fano Altarpiece: one of Pietro Perugino's best-known works. The painting has benefitted from a program of extensive restoration and technical examination and is on display in this exhibition together with the findings of the conservation and research team, giving new insights into Perugino's working methods.

**Pasquarosa: From Muse to Painter**

[The Estorick Collection, London](#)

January 12, 2024 – April 28, 2024



Pasquarosa Marcelli (1896 – 1973) was one of the first Italian artists to have a solo exhibition in London, during the 1920s. A century later, her work returns to the capital in a new show featuring some fifty paintings and drawings on loan from Rome's Archivio Nino e Pasquarosa Bertolotti and other private collections.

Pasquarosa moved to Rome as a young woman to work as an artist's model, where she met her future husband (painter Nino Bertolotti) and became part of an artistic coterie. Between 1913 and 1914, the couple established a studio in Villa Strohl Fern where, despite never having had any formal training, she began to paint. She exhibited her work for the first time at the Roman Secessionist exhibition of 1915, achieving unexpected success. Critics praised the spontaneous and original character of her imagery, one describing her as a "phenomenon." She travelled during the interwar years, visiting Paris, Venice, and Madrid, and came into contact with some of the key figures of the artistic and cultural establishment of the day, including Luigi Pirandello, Giorgio de Chirico, and Renato Guttuso. In the late Twenties, she had her landmark solo show at London's Arlington Gallery.

### ***Beyond the Medici: The Haukohl Family Collection***

[David Owsley Museum of Art](#)

February 22 – May 19, 2024



This exhibition presents a selection of artworks from the largest private collection of Florentine Baroque art of the late 1500s to the early 1700s outside of Italy. Assembled over more than thirty-five years by Houston-

based art collector and co-founder of the Medici Archive Project Sir Mark Fehrs Haukohl, the collection includes paintings and sculptures depicting allegories, religious narratives, genre scenes, and portraits by Cesare Dandini, Jacopo da Empoli, Felice Ficherelli, Onorio Marinari, Justus Suttermans, Ottavio Vannini, and others. Recently returned from Europe, the exhibition's American college art museum tour consists of three venues: the Rollins Museum of Art in Winter Park, Florida, followed by the David Owsley Museum of Art, and the Arthur Ross Gallery at the University of Pennsylvania in Philadelphia. At Ball State, the exhibition is accompanied by several related works from the collection and a variety of musical experiences, including a performance by the visiting Indianapolis Baroque Orchestra on March 28, 2024.

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### ***I Macchiaioli***

[Palazzo Martinengo, Brescia](#)

January 20, 2024 – June 9, 2024



Curated by Francesca Dini and Davide Dotti, this show will bring together over one hundred paintings with highlights including Odoardo Borrani's *The Seamstresses of the Red Shirts* (1863) and Giovanni Fattori's *The Harvest of the Grain in Maremma* (1867–1870). Many of the works

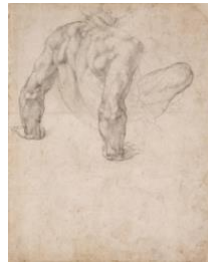
are coming from generally inaccessible private collections while some derive from the Uffizi, the National Gallery of Modern Art in Rome, and the Ente Cassa di Risparmio di Florence. The show will tell the story of a movement born in Florence whose protagonists impacted Italian and European art in the second half of the Ottocento.

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### ***Michelangelo: the last decades***

[The British Museum, London](#)

May 2, 2024 – July 28, 2024



This exhibition looks at the last thirty years of Michelangelo's life, when his return to Rome brought him new commissions and reunited him with some of his closest friends. Forceful preparatory drawings for the monumental *Last Judgement* fresco as well as the newly conserved cartoon of the *Epifania* will be displayed alongside

studies for Michelangelo's grand architectural projects, including the rebuilding of St Peter's Basilica in Rome. Intimate letters, poems and drawings will offer powerful insights into his faith, relationships, and experiences of old age.

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## ***NEWS & NOTES***



Russian billionaire [Dmitry Ryboloblev](#) has accused Swiss art dealer [Yves Bouvier](#) of conning him into overpaying around one billion dollars for numerous works of art over a period of a dozen years. Ryboloblev is currently suing Sotheby's auction house, which he has accused of knowing about and assisting with the overpayment. Ryboloblev is known for having owned the *Salvator Mundi*,

attributed to Leonardo da Vinci, prior to its sale for 450 million dollars at Christie's in 2017.

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[Archaeologists](#) have discovered a Roman pagan temple that likely dates to the 330s in the town of Spello. The date puts the temple within the reign of

Emperor Constantine who legalized Christianity in 313. The temple is connected to an inscription excavated in the 1700s, which stated that the temple was built to enable the population to celebrate religious festivals locally.

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[Italy's Ministry of Culture named new directors for ten major museums on December 15.](#) In accordance with the nationalist agenda of Giorgia Meloni's far-right government, all new directors have Italian citizenship. Notable reassignments include Eike

Dieter Schmidt, who has been moved from the Uffizi Galleries in Florence to the Capodimonte Museum and Real Bosco in Naples. Simone Verde will move from the Pilotta museums in Parma to the Uffizi. Eike Schmidt has also expressed interest in running for mayor of Florence with the Brothers of Italy party.

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A painting depicting [Susanna and the Elders](#) in the U.K.'s Royal Collection has been rediscovered after a century in storage and reattributed to Baroque painter Artemisia Gentileschi, who completed the work while working in London in the 1630s. In storage, the painting had been mis-labeled as "French School." Upon research and restoration, it has been traced

to the collection of Charles II and his wife Henrietta Maria. Artemisia Gentileschi painted several versions of this scene in her lifetime, most notably that in the collection of the Schloss Weissenstein in Pommersfelden, Germany.

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The square housing [Bologna's Garisenda Tower](#) has been cordoned off as officials are concerned that the tower, which has historically leaned around four degrees, is

shifting unexpectedly and must be monitored and secured. The tower was built in the early 1100s and began to lean shortly thereafter as the foundations began to sink. Plans for restoration are still in progress and may take years to complete.

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Art critic, television personality, and Italian junior culture minister, [Vittorio Sgarbi, is under investigation](#) for laundering stolen goods.

In 2021 he exhibited *The Capture of St. Peter* by Rutilio Manetti, a follower of Caravaggio, which had been reported stolen in 2013. Sgarbi has argued that he lawfully possessed the painting for many years and that the painting stolen in 2013 was a copy.

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[Two paintings, newly re-discovered and attributed to trecento Sienese painter Pietro Lorenzetti,](#) were sold at Paris auction house Tajan in December. The paintings were owned by nineteenth-century collector Alfred Ramé, who acquired them in Paris in 1860. His descendants enlisted independent expert Eric Turquin to examine the

paintings, which depict Saint Sylvester and Saint Helena.

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[Mosaics dating to the second century BCE](#) have been discovered near the Roman Colosseum. The mosaics depict a coastal city, ships, and the ocean. Situated in what was the *domus* of a wealthy

individual, they may make reference to naval victories achieved by the resident.

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[Tickets to enter Venice](#) on select peak days this spring and summer are now available for purchase. A fee of EUR 5 will be charged to day visitors who enter the city between 8:30am and 4:00pm on 29 peak days. Those remaining in the city overnight do not need to pay, but must register for an exemption. Upon payment of the "Venice Access Fee", visitors will receive a digital ticket that can be printed or displayed on a smartphone upon entry.

## Italian Art Society Membership and Donations

Please [join or renew your IAS membership](#) today. Memberships run on the calendar year with an 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](#).

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## Newsletter Contributions and Notices

IAS members are warmly encouraged to write for upcoming issues of the IAS Newsletter. The Newsletter's special features include exhibition and book reviews, interviews with curators and reflection pieces on methodology or specific research topics. Members can also share their news, such as reception of major awards, by filling in the dedicated [form](#) on our website. If you are interested in writing a feature (approximately 800 to 1200 words), please contact the [editor](#) at any time, or by May 7, 2024 for the next issue, Spring 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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