
ITALIAN ART SOCIETY

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

NEWSLETTER XXXV, 3, FALL 2024



President's Message from Tenley Bick

October 9, 2024

Greetings, IAS Members

I hope this fall edition of our newsletter finds you well. It's a pleasure to write you again and to have seen many of you this summer in Italy, whether at AAIS or at the 13th Annual IAS-Kress Lecture in Turin.

Delivered Friday, June 28, at the Musei Reali by Dr. Luis Javier Cuesta Hernández of the Universidad Iberoamericana (Mexico City), this year's IAS-Kress lecture was entitled "'Mercury of Our Century/Terror of the Human Soul.' Guarino Guarini and Early Modern Hispanic Americas: Images, Books, and Architecture between Torino and Mexico." In his lecture, Dr. Cuesta Hernández examined the dissemination of Guarini's architectural ideas in late seventeenth-/early eighteenth-century colonial New Spain. I was delighted to host the lecture in

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:

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its first iteration in Turin and broader Piedmont, where Dr. Cuesta Hernández's lecture coincided with the four-hundredth anniversary celebration of Guarini's birth (1624–1683). The city's dazzling Baroque architecture, including two Guarini domes (in the Cappella della Sindone and Real Chiesa di San Lorenzo), both on site, provided an exciting backdrop for Dr. Cuesta Hernández's lecture on one of Italy's greatest architects. The lecture was followed by a visit to the exhibition *Guercino: Il mestiere del pittore* (*Guercino: the painter's craft*) at the Galleria Sabauda and a cocktail reception featuring Piedmontese specialties and other appetizers in the royal café. As with last year's inaugural live-streamed IAS-Kress Lecture, this year's lecture also enjoyed a robust online attendance. Thanks to the generosity of Dr. Cuesta Hernández, a recording of the lecture will remain [available](#) on the IAS's new YouTube channel.

In addition to being the first iteration of the event to be held in Piedmont, Dr. Cuesta Hernández's lecture marked numerous other landmark achievements for the IAS-Kress Lecture Series. His was the first in our lecture series dedicated to architectural history. It was also the first on the Baroque period (or any topic outside of the medieval and Renaissance periods). It was also the first related to Transatlanticism and Italy's connections to New Spain. His lecture therefore, in many ways, realized a major goal for this year's program; the IAS selected Turin in large part to attract and support scholarship on understudied areas of Italianist art history. I hope you will join me in thanking Dr. Cuesta Hernández for his exciting lecture and my fellow IAS officers who were integral to the program's realization, especially Treasurer Lucia Colombari, Executive Vice President Antje Gamble, Secretary Alison Perchuk, and Social Media Coordinator Elizabeth Ranieri. *Grazie a tutti.*

While the Society's extant grant funding from the Kress Foundation concluded this year, renewal of which will be subject to the success of a new application and the priorities of the Kress, now under new leadership, I am delighted to share the great news that the lecture will continue in 2025 regardless, thanks to the support of institutional collaborators. I am also thrilled to share that it will be held in Naples! Please save the date of Friday, May 30, for the Fourteenth IAS Lecture, to be held at Capodimonte, with additional support from the Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali "La Capraia." On behalf of the IAS, I extend great thanks to Capodimonte and La Capraia, and especially Sarah Kozlowski, for their support. I also wish to thank former IAS President Sarah Wilkins for initiating this collaboration at the end of her tenure as president, without which it would not have been possible.

Finally, please also save the date for our 2025 Business Meeting, which has been scheduled for Friday, February 14, from 1–2pm EST **virtually**, as part of CAA's program. We will announce the inaugural IAS Book Prize at the meeting, for books published in 2023. We hope to see you there!

As ever, thank you for your membership and dedication to the Italian Art Society. I wish you all a happy and productive fall!

Un caro saluto,

Tenley

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ITALIAN ART SOCIETY NEWS

2024 IAS INAUGURAL BOOK PRIZE

Applications for the IAS Inaugural Book Prize are under review by the new Premi Committee. The inaugural award will be presented at CAA on February 14, 2025 during the annual business meeting. It will go to the best book in Italianist art history published in 2023. Books published in 2024 will be eligible to apply in the next cycle, to open in 2025.

IAS AWARDS

The 2025 grant cycle is now open!

Apply for our [Dissertation Research Grant and Research & Publication Grant](#). Applications are due by January 15, 2025.

IAS also offers a range of [Conference Travel Grants](#) to support scholars presenting on Italian art topics at international conferences. Applications are due by December 15, 2025:

Dorothy F. Glass Travel Award

The inaugural travel award honoring the career of Dorothy F. Glass will be granted in 2025. The award of \$1000 is meant to support an emerging or unaffiliated scholar traveling abroad to study or present on the arts of the Italian Middle Ages. Preference will be given to scholars of sculpture, the major subject of Glass's work.

New this year: IAS has broadened the scope of the Dorothy F. Glass Travel Award making all international travel eligible for support (to and from the US and Italy and beyond) for junior and unaffiliated scholars whose work focuses on Medieval Italian Art.

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

IAS-SPONSORED CONFERENCE SESSIONS

COLLEGE ART ASSOCIATION (CAA)
New York, 12–15 February 2025

Spectacles of Nationhood: World's Fairs and Italian Identity

Session Organizer and Chair: Lucia Colombari, University of Oklahoma

Papers: TBD

**RENAISSANCE SOCIETY OF AMERICA (RSA)
Boston, 20–22 March 2025**

**Session I: Guasti: Preventive Destruction during the
Italian Wars**

Session Organizer & Chair: Chiara Capulli, Bibliotheca
Hertziana-Max Planck Institute for Art History

Papers:

Alberto Pérez Negrete, University of Venice
“The Guasto in the Veneto: Case Studies from the Time
of the League of Cambrai”

Anna Rebecca Sartore, Ghent University
“The Guasto of Perugia in 1517 and its Effects on the
Cityscape”

Antonino Tranchina, Bibliotheca Hertziana, Max-Planck-
Institute for Art History
“The Rescue of Medieval Sacred Memories during the
Sixteenth-Century Fortification of Messina”

**Session II: Displaying Renaissance and Baroque Art:
Exhibition Choices of Italian Museums through Time**

Session Organizers: Donata Levi, University of Udine and
Paola D’Alconzo, Università di Napoli Federico

Session Chair: Antonella Gioli, University of Pisa

Papers:

Paola d’Alconzo, University of Naples Federico II and
Donata Levi, University of Udine
“The Forms of Museums: Pilot Project for a Digital Atlas
of Italian Museums”

Camilla Parisi, Soprintendenza Speciale PSAE e per il polo
museale della città di Roma

“Natural Disasters and Territorial Identity: the Role of the
Museo Nazionale d’Abruzzo

Silvia Cecchini, Roma Tre
“Vulnerable Renaissance: Photographic Documentation
on Italy’s Museum Collections and Displays during the
two World Wars”

Daria Brasca, University of Udine
“American Perceptions and Representations of Italian
Museum Installations from World War II to the mid-
1950s”

**Session III: Ennobling the Provincial City in Late
Medieval/Early Modern South Italy: Urban Planning, Palaces,
Tombs, Mausolea**

Session Organizer & Chair: Caroline Bruzelius, Duke
University

Papers:

Maria Harvey, James Madison University
“Octagonal Mausolea: Tombs Behind the Altars: County
Seats, Seignorial Power and the Angevin Court”

Luigi Tufano, University of Naples, Federico II
“Rethinking the Strategies of the Nobility: Politics and Power
in South Italy”

Antonio Mursia, University of Rome
“Between Devotion and Representation of Power. Alvaro
Paternò and Noble Patronage in Sixteenth-Century Sicily”

**Session IV: Bearing Witness: Scratching the Surface of Italian
Art**

Session Organizer: Kirstin J. Noreen, Loyola Marymount
University

Session Chair: Grace Theresa Harpster, Georgia State
University

Papers:

Megan Holmes, University of Michigan, Ann Arbor
“Feisty Figuration at Play in the Townhouse Bedroom”

Diane Bodart, Columbia University
“Drawing on the Walls of the Renaissance Studio”

Mitra Kazemi, Columbia University
“Carceral Aesthetics at an Inquisitorial Prison in Palermo”

Véronique Plesch, Colby College
“Graffiti on Works of Art: An Art Historical Litmus Test”

**INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES (ICMS)
Kalamazoo, MI, 8–10 May 2025**

**Historia Gothorum I: The Past and Present in Ostrogothic
and Lombard Italy**

**Historia Gothorum II: The Italian Goths in a Post-Gothic
World**

Session Organizers: Liz Wells, University of California Irvine and Alison Perchuck, University of California Channel Islands.

Papers: TBD

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 COMMITTEES

The **Membership, Outreach, and Development Committee (MOD)** is excited to announce our “**Campaign for 500**,” modeled on a past IAS membership campaign that brought our membership to an historic high of more than 500 members. As of this writing, we currently have 476 members at an array of levels, including seventy members through our institutional partnerships. We will formally announce the campaign in early November with the official start date of November 15. All renewals and new memberships from that date through December 31,



2024 will be active through the end of 2025. Please help us reach our goal of 500+ members by the end of this year by sharing this with friends and colleagues. [Forza!!!](#)

The **Emerging Scholars Committee (ESC)** announces its first ever lightning talk program! The Eternal City has been a locus of artistic and architectural innovation for millennia and is therefore the perfect focus for the first edition. Please join us on November 21, 2024 at 6:00pm Eastern time via Zoom, when we will host five, 10-minute virtual talks centered on Rome. Shortly before the event, IAS members will receive a Zoom link via email. To keep up to date you can connect via our [Facebook Group](#).

NEWS FROM OUR MEMBERS

Florence Illuminated: Visualizing the History of Art, Architecture, and Society, developed by four IAS members, has received over four hundred thousand dollars in funding from the National Endowment for the

Humanities and the Richard Lounsbery Foundation. **Anne Leader**, non-resident Visiting Fellow at the Institute for Advanced Technology in the Humanities (IATH) at the University of Virginia, is co-director of the project with **Niall Atkinson**, Associate Professor of Art History and Medieval and Renaissance Architecture and Urban History at the University of Chicago. This is Leader’s second HCRR grant, the first received in 2021 to develop her ongoing project [Digital Sepolitario](#). She shares the award with IAS members **George Bent**, Sidney Gause Childress Professor in the Arts at Washington and Lee University and **Lorenzo Vigotti** of the University of Bologna.

Tania Kolarik has co-curated "Material Muses: Medieval Devotional Culture and its Afterlives" at the [Haggerty Museum of Art](#) with fellow University of Wisconsin–Madison Art History Ph.D. Candidates Abby Armstrong Check and Claire Kilgore.

Sally Cornelison announces the sixtieth anniversary of the [Florence Graduate Program in Italian Renaissance Art at Syracuse University](#). Various levels of financial support are available to applicants including Florence Fellowships (full tuition and a generous stipend), Kress-Florence Legacy Fellowships (partial tuition and a substantial stipend) and Partial tuition scholarships. Applications due January tenth.

Irena Burton has produced [Raphael: A Portrait](#) a research-based documentary that available for educational licensing through Docuseek.

Congratulations and best wishes from the IAS community!

SPECIAL FEATURES

EXHIBITION REVIEW

Art and Fascism

Museo d’Arte Rovereto e Trento (MART), Rovereto
14 April – 29 September 2024

By Jennifer S. Griffiths

After openly denouncing fascist violence in his book, *The Fascists Exposed: A Year of Fascist Domination*, Giacomo Matteotti contested the Italian election results of April 1924, which he claimed the blackshirts had coerced by means of violence and intimidation. As he walked to work along Lungotevere that June, he was pulled into a black car driven by Mussolini’s henchmen and stabbed to death. Even if there was no explicit mention made of the fact that the MART’s

recent show marked the centenary of this kidnap and murder, the anti-fascist martyr's ghost hung over an exhibition that curators Beatrice Avanzi and Daniela Ferrari carefully crafted to whisper the lessons of history, lessons that are timely.



Paolo Federico Garretto, *Camicia Nera*, 1933, lithographic print, 200 x 145 cm, Fondazione Massimo e Sonia Cirulli.

Visitors were greeted in the foyer of the top floor by over-life-size posters, designed by Luigi Martinati, Nicolai Djulgheroff, Mario Gros, and others, reminding us of the links between early twentieth-century avant-garde aesthetics, the burgeoning advertising industry, and fascist propaganda. As Ruth Ben-Ghiat argued in her recent book, *Strongmen* (2020) are nothing without their followers and Mussolini was a savvy media man. Antonio Maria Morera's preparatory gesso for a

hypertrophic Mussolini in banana hammock, *Navigator* (1937), marked the entrance, as if to bring to mind more recent visions of leader machismo: Trump's meme of himself as Rocky Balboa in 2019 or Putin's shirtless calendar photo of 2022.

The show included virtually all of the artists celebrated by Margherita Sarfatti as exponents of the Novecento movement: Mario Sironi, Achille Funi, Piero Marussig, Ubaldo Oppi, Gian Emilio Malerba, Anselmo Bucci, Giorgio Morandi, Massimo Campigli, Mario Tozzi, Felice Casorati, Virgilio Guidi, Alberto Salietti, Arturo Tosi, and Renato Paresce. Towering over the classically-inspired scenes of idyllic Italian life was Leonardo Dudreville's ode to love, *Amore: Discorso Primo* (1924), which the artist dedicated to his parents. The pleasant period tunes emanating from antique radios throughout the show might have lulled visitors into their artistic armchairs. But, in the spaces that follow, this complacency was confronted by the onslaught of images dedicated to Mussolini's personality cult. Three versions of Adolfo Wildt's imposing *Dux* (1923), an image that adorned the cover of Sarfatti's 1926 biography of the same name, towered over other



Achille Funi, *The Earth*, 1921, 25 x 28 cm. Private Collection, Bergamo. On the left a first-production Radiorurale of 1933.

figurative works including smaller sculptures by Enrico Quattrini and Giacomo Balla. Perhaps no work in the show better illustrated how the Renaissance was appropriated by Fascism's historic imaginary than *Il condottiero* (1929), in which Cesare Sofianopulo pictures Mussolini as a modern Federico da Montefeltro.

There followed a gradual transition from realism to abstraction, centered around ten different versions of Renato Bertelli's *Profilo continuo* (1933) in terracotta, bronze, bakelite, and wood, and in two different sizes, suggesting the widespread dissemination of such objects in rooms and bookshelves, on desks and mantelpieces. A wall of Mario Sironi's political cartoons for Mussolini's newspaper *il Popolo d'Italia* conjured up the political atmosphere of the period. On the two large opposing walls, Primo Conti's realist *La Prima Ondata* (1930) faced off against Prampolini's abstract *Dinamica d'Azione* (1924), demonstrating how either style could be used to immortalize the leader with evocations of equestrian symbolism from Marcus Aurelius or Gattamelata to Napoleon and George Washington. Thayaht's helmet-like bust and corresponding painting of Mussolini as *il Grande Nocchiere* (1939) showed him as a mechanical man conquering Europe. Mino Rosso's small drawing of him as helmeted phallus, which featured on the cover of Barbara Spackman's *Fascist Virilities* (1996) was also on view. Although various other Fascist figures were scattered throughout these rooms (King Victor Emanuele II, Carlo Delacroix, Italo Balbo, Ernesto Bonomini), all were overshadowed by the figure of the Duce.

A large area was dedicated to Futurism, highlighting its aesthetic fascination with machines, celebration of war, and rhetoric of dynamism, which inspired Fascism's politics of action. Gerardo Dottori's *Polyptych of the Fascist Revolution* (1934) represented the collaborative spirit of *futurfascismo* with



Marisa Mori, *Return from the Seaside Camps*, 1934, oil on wood panel, 120 x 152 cm. Gallery Open Art, Prado.

Mussolini's head at the top of its six pyramidal panels. Yet, curators were careful to indicate in wall text that the relationship between Futurism and Fascism was complex. Thayaht's two chrome-colored sculptures *The Diver* (1932) and *The Victory of the Air* (1931) evoked Futurism's celebration of sport and aviation, respectively. It was in the Futurist section that the only painting by a woman artist appeared: Marisa Mori's *Return from the Seaside Camps* (1934). This was certainly a silent nod to the fact that the Mori archive was acquired by the Archivio '900 earlier this year. There was a further tribute to this

donation in one of the large glass displays with documents from museum archives. As the most illustrious citizen of Rovereto, Depero received special attention here with a good number of designs on show including his *Guerra-Festa* (1925) tapestry, wood intarsia *Panel with City Monuments* (1942), and cover designs for *il Popolo d'Italia* that reference colonialism and the invasion of Ethiopia in 1935.



Angiolo Mazzoni, *Project for the Trieste Train Station*, 1936-38, watercolor on paper, MART '900 Archives.

Luce reels capturing the imperial pomp of Mussolini's visits to Fascist cultural events (e.g. the Rationalist architecture exhibit of 1930, the Exhibition of the Fascist Revolution of 1932, and the inauguration of the Foro Romano in 1932) ushered in a subsequent focus on monumental art and architecture. Large cartoons for major mural projects by Achille Funi, Mario Sironi, Ferruccio Ferrazzi, Mario Radice, and Luigi Bonazza testified to claims made by Funi, Sironi, and Carrà in the "Manifesto of Mural Painting" of 1933 that mural painting should be seen as the highest form of social painting. Angiolo Mazzoni's train stations, Adalberto Libera's Palazzo dei Congressi and Palazzo delle Poste, and Enrico del Debbio's design for the Foro Mussolini, now Foro Italico, appeared via plans, drawings, and models that spoke to the activities of the Gruppo 7 and MIAR (Movimento italiano per l'architettura razionale).

Like the sixty, four-meter-tall classical marble athletes made to decorate the Stadium of Marbles at the Foro Italico, Mario Radice's *The Soccer Game* (1933), Sironi's *Virile Bust* (1933), Carlo Carra's *Athletes at Rest* (1933-36), and Tullio Crali's *Greco-Roman struggle* (1935) illustrated how art was used to perpetuate the Fascist myth of the "New Man." Embodying regime rhetoric of action, youth,



Tullio Crali, *Greco-Roman Struggle*, 1935, oil on canvas, 70 x 77 cm. MART.

contempt for the weak, hero worship, and machismo (five of the fourteen features of Ur-Fascism or "Eternal Fascism" identified by Umberto Eco in his 1995 essay), this figure was imagined as the "regenerator" of Italian society. The utopian lives of these new men (and women) in rural and urban settings became the subject of bizarre monumental paintings by Afro Basaldella and Amos Nattini, which illustrate the Baroque revivalism of the period as recently explored in Laura Moure Cecchini's book *Baroque mania* (2022). Here a rather obscure second woman artist, Mimì Quilici Buzzacchi, makes an appearance with two woodcuts of "antique and new Italy." Along with archival documents related to experimental photography and typography and a display of Gio Ponti's ceramic designs for Ginori, such items attest to developments in the applied arts.

Cagnaccio di San Pietro's *The Tramp* (1932) and Guido Trentini's *Teresita* (1934) flank the passage into the small final room dedicated to the fall of the regime as if to immortalize the weak for whom "Eternal Fascism" professes contempt. Positioned between them in that room we see a fourth bronze version of Wildt's *Dux*, this one holey rather than holy, broken rather than impenetrable. He is surrounded by Mario Mafai's hallucinatory war images from *Fantasies* (1939-1943), a number of Mino Maccari's irreverent cartoons including *Mussolini on the Stage* (1943), which serves as the frontispiece for this Fall newsletter, and Tono Zancanaro's grotesque image of Mussolini as *Gibbo* (1942-49).

One hopes that visitors did not fail to pick up the printed text at the exit to the show, which finally explained the audio material on the antique radios: excerpts written by Italian musicians while they were interned in German labor camps. Yet there was no pedagogical text explaining the significance of the final image in the show, *Waiting* (1936), by Arturo Nathan. For those in the know the work sounded a tragic final note about the destiny of Italy's Jewish artists under Fascism: Nathan was deported to Bergen-Belsen in 1944 and died later that year at Biberach an der Riss.

Jennifer S. Griffiths is the current editor of the IAS Newsletter and a Lecturer at the Umbra Institute in Perugia. Her research focuses on women artists of the Italian avant-gardes and her first monograph, *Marisa Mori and the Futurists: A Woman Artist in an Age of Fascism* (Bloomsbury 2023), will be coming out in paperback next month.

REPORT

Eye to Eye with Giulia Lama: A Woman Artist in Eighteenth-Century Venice

Pinacoteca Manfrediniana and Sacristy of the Basilica Santa Maria della Salute, Venice

8 February – 8 June 2024

By Tracy Cooper



Giulia Lama, Detail of *Saint John* from San Marziale. After conservation. Treatment sponsored by Anonymous in Memory of Bernice F. Davidson. Photo @Author.

Two linked exhibitions on the Punta della Dogana in Venice this past spring showcased the monumental virtuosa painting style of Venetian artist Giulia Lama (1681–1747). The exhibitions resulted from a unique opportunity linked to overlapping conservation campaigns for two sets of works by

Giulia Lama (click the embedded video links below for detailed information on each restoration). The conservation campaigns were sponsored by Save Venice Inc., a non-profit cultural preservation organization based in New York and Venice, operating under their Women Artists of Venice Program. Exhibition materials, including wall panels and videos, were assembled by the Venice office of Save Venice under Director Melissa Conn, which included new research results on the artist that were carried out by Nora Gietz.

The Pinacoteca Manfrediniana, part of the Diocesan Museum of the Patriarchal Seminary of Venice, hosted Giulia Lama's recently restored [Four Evangelists](#), spandrels from facing nave altars in the church of San Marziale (Cannaregio). A first impression of these bold muscular figures on canvas is their vibrancy in deep reds, blues, greens, and creamy whites against an earth-toned palette of broken clouds revealing a light blue sky beyond. The flushed bronze skin tones show dramatic modeling of the bodies and contribute to the emotional force conveyed by their foreshortened poses. This emotional force is further evident in the striking white impasto highlights of facial features and affective glistening of the eyes. The exhibition has made visible the authority of her paint strokes, explaining their effectiveness when seen from far below as reinstalled in the church.

Displayed in the Sacristy of the nearby Basilica della Salute was the newly conserved canvas of the [Virgin in Prayer](#)

from the church of Santa Maria Assunta on Malamocco. Here too a chromatic subtlety has emerged with the focus on the kneeling central figure of the Virgin who wears a white robe, holds her hands clasped in prayer, and gazes upward. She is surrounded by angels, two of whom support the flowing folds of her blue mantle, and by cherubs, whose wings seem iridescent. Heavenly clouds are formed in glowing earthy tones with shades of dusky rose, brown violet, cocoa, in contrast to different shades of flesh.

Save Venice launched the Women Artists of Venice Program (WAV) in 2021, inspired in part by circumstances encountered at San Marziale, when previously treating the main altarpieces of the same nave altars, one by Jacopo Tintoretto of the titular saint, *Saint Martial in Glory with Saints Peter and Paul* (restored by Save Venice in 2018) and the other a thirteenth-century miraculous sculpture of the *Beata Vergine della Grazie* (restored by Save Venice in 2023). Further examination revealed the need to conserve their respective marble frames, which prompted an examination of the condition of the painted spandrels above. At twelve meters above the nave floor their position posed a challenge, one that had contributed to their obscurity over the years, being poorly visible and neglected, as was consequently the (woman) artist who made them.



Giulia Lama, *Saint Luke and Saint John*, ca. 1725, San Marziale, Venice. Located above the right center altar before conservation. Photo: Matteo De Fina, courtesy Save Venice Inc.



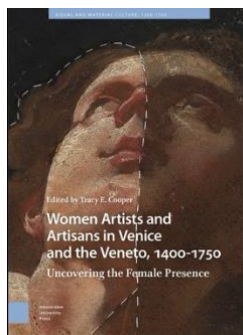
Giulia Lama, *Saint Luke*, ca. 1725, oil on canvas, 223 x 237 cm from San Marziale, Venice. After conservation. Photo: Matteo De Fina, courtesy Save Venice Inc.



Giulia Lama, *Virgin in Prayer* (?), c. 1736 (?), oil on canvas, 260 x 267 cm, Church of Santa Maria Assunta, Malamocco, Lido di Venezia. Before and after conservation. Photo: Matteo De Fina, courtesy Save Venice Inc.

Similarly, the somewhat remote location of Malamocco (situated on the southern end of Lido Island) has meant it was rarely visited. Lama's painting of the Madonna was hung high under a window on the nave wall and had suffered from deterioration. The [conservation report](#) described, "thick layers of non-original surface residues including grime, cobwebs, and pigeon droppings, dark oxidized varnish, and areas of unsightly chromatically altered overpainting from previous interventions." It has now been restored and placed in a new position on the nave wall of the church, which is experiencing a renaissance with a number of other internal projects underway and with a new appreciation from the local population.

The WAV projects undertaken by Save Venice are nothing short of transformational. A key part of the organization's mission is to make the works that are being conserved available to the public. This is achieved firstly by the treatment, stabilizing, and restoring of the objects following best practices of reversible procedures and then returning them to improved settings. A second stage begins with the dissemination of information acquired in the process of historical and technical investigation. Restoring the works of women artists in Venice contributes to a revised understanding of art-making and cultural production in the city and allows for better informed comparisons with other centers, in Italy and beyond.



Some initial efforts by the WAV program to engage more broadly with scholars occurred through sessions at the Renaissance Society of America meeting in Dublin in 2022. These papers have now been expanded with additional contributions and published with Amsterdam University Press as *Women Artists and Artisans in Venice and the Veneto, 1400-1750* (2024). This project was edited by me and is available on [Open Access](#). Essays include comparative overviews of other centers and the treatment of women artists in sources such as letters and biographies. Women artists under discussion include both residents and visitors to the Serenissima: Marietta Tintoretta, Chiara Varotari, Artemisia Gentileschi, Giovanna Garzoni, Caterina Tarabotti, Giulia Lama, and Rosalba Carriera, a mix of better- and lesser-known artists. As the director of the WAV research track, I have been compiling a database together with Save Venice research fellow, Susan Nalezty. This is a preliminary step toward disseminating research results and generating

new engagement with the history of women artists in Venice.

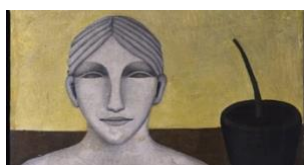
Tracy E. Cooper is Professor of Art History at Temple University, best known for *Palladio's Venice: Architecture and Society in a Renaissance Republic*, winner of RSA's Phyllis Goodhart Gordan Prize. She is director of the research track of the Women Artists in Venice Program for Save Venice Inc.

2024 EXHIBITIONS

Artiste a Roma. Percorsi tra Secessione, Futurismo e Ritorno all'Ordine

[Casino dei Principi, Musei di Villa Torlonia](#), Rome

June 14, 2024 – October 6 2024



This exhibition and its accompanying catalogue chart the work of some of the many women painters and sculptors active in the cultural life of Rome in the first half of the

twentieth century. A selection of almost one hundred works, including paintings, sculptures and photographs cover the avant-garde, futurist, and expressionist movements, spanning the years of the twenties up to the post-war period. The exhibition showcases the crucial role of Rome in the development of twentieth century art and includes artists often underestimated by official historiography despite having been the protagonists of a vast artistic production that left a significant mark in the history of Italian art of the previous century.

L'incanto della Bellezza: Dipinti ritrovati di Sebastiano Ricci dalla Collezione Enel

[Museo di Roma](#)

June 19, 2024 – January 12, 2025



This show offers the opportunity to see two paintings by the seventeenth-century Venetian painter Sebastiano Ricci, *The Triumph of Venus* and *Bacchus and*

Ariadne, which form part of the Enel Energia S.p.A electricity and natural gas company. The paintings are on show to the public for the first time at the Museo di Roma following extensive renovation.

Masterpieces from the Torlonia Collection

[The Louvre](#), Paris

26 June – 11 November 2024



The largest private collection of ancient Roman sculptures ever assembled, collected throughout the nineteenth century by the Torlonia princes in Rome, is being shown to the public

for the first time since the mid- twentieth century in a series of special exhibitions. The Louvre will be hosting the Torlonia marbles for their first showing outside Italy. They will be on view in the renovated summer apartments of Anne of Austria, home to the museum's permanent collection of ancient sculpture since its creation in the late eighteenth century. By displaying the Torlonia marbles alongside the French national collection the show aims to shed new light on the origin of museums and its interest in antiquity.

Luisa Albertini, Giorno per Giorno. Segni Forme Colori

[Villa Carlotta](#), Bellano

September 21, 2024 – December 8, 2024



This exhibition brings together tapestries and jewels designed by Luisa Albertini (1918-2018) to showcase her originality of design. The designer developed her own creative path between the 1940s and the beginning of the new millennium and her work has moved in different directions, encountering techniques,

interpreting materials, and developing formal suggestions.

Antonio Calderara: A Certain Light

[The Estorick Collection](#), London

September 18, 2024 – December 22, 2024



Antonio Calderara (1903-1978) is best known for his abstract imagery. He lived and worked around Lake Orta in northern Italy, an area that was the ongoing inspiration for his work

from his early expressive figurative style to the abstract geometric forms of his later paintings. This is the first exhibition to be dedicated to Calderara in the United Kingdom and it will comprise fifty works spanning the length of his career.

Masterpieces from the Borghese Gallery

[Musée Jacquemart André](#), Paris

September 6, 2024 – January 5, 2025



After more than a year of renovation work, the Musée Jacquemart-André will re-open with a first exhibition presenting around forty masterpieces from Rome's famous Borghese Gallery. This exceptional partnership

between the two institutions will give the public a unique opportunity to admire in Paris an ensemble of major works by famous artists from the Renaissance and Baroque periods rarely loaned outside Italy by artists including Caravaggio, Rubens, Botticelli, Raphael, Titian, Veronese, Antonello da Messina, and Bernini.

Giuseppe Pirozzi: L'atelier dello scultore

[Capodimonte Museum](#), Naples

September 16, 2024 – January 6, 2025



This exhibition to celebrate the Neapolitan sculptor in his ninetieth year of life, will present a selection of eighty of his innovative sculptural works in bronze, gesso, and terracotta, along with drawing, prints, and precious sculptures in silver made in the lost wax method. The project aims to recreate the experience of visiting the sculptor's

atelier, offering an intimate dialogue with the works through a chronological journey covering his beginnings in the 1950s to today.

Pino Pinelli Being a poet with a single word

[Dep Art Gallery](#), Milan

September 17, 2024 – January 25, 2025



Painter Pino Pinelli, who died earlier this year, is honored in this exhibition that traces his artistic development from experiments of the 1970s to his final creations in the twenty-first century.

Alberto Martini: la danza macabre

[Salette della Grafica, Castello Sforzesco, Milan](#)

October 2, 2024 – January 19, 2025



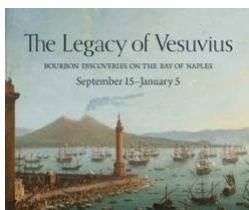
Painter, designer, printmaker, and illustrator Alberto Martini prefigured the Surrealists often exploring the theme of the allegory of death in major works such as the *L'Albo della morte* (1894-1896) cycle of

drawings and the series of postcards he published with Longo of Treviso, which were dedicated to the *European Danse Macabre* and condemned the First World War in the spirit of Goya. The exhibition marks the seventieth anniversary of his death.

The Legacy of Vesuvius: Bourbon Discoveries on the Bay of Naples

[Meadows Museum, Dallas, TX](#)

September 15, 2024 – January 5, 2025



This show is a unique experience to see ancient artifacts discovered in the course of the Bourbon excavations of Pompeii in Dallas. These are exhibited alongside eighteenth-century

examples of fine and decorative arts that demonstrate how the mystique of Vesuvius shaped elite and popular taste. It includes loans from the Museo e Real Bosco di Capodimonte, Museo Archeologico Nazionale di Napoli, The Metropolitan Museum of Art, and the Wellcome Collection. Audiences will gain new insights into the role of the Bourbon court in shaping European art and culture.

Siena: The Rise of Painting, 1300-1350

[The Metropolitan Museum of Art, New York](#)

October 13, 2024 – January 26, 2025



This exhibition examines the seminal role of Sienese artists at the dawn of the Renaissance. Siena saw a period of extraordinary artistic innovation and activity in the first half of the fourteenth century, as artists including Duccio, Pietro and Ambrogio

Lorenzetti and Simone Martini worked in the city. The exhibition will include loans from major collections

around the world including a substantial loan from The National Gallery in London.

UGO MULAS. L'operazione fotografica

[Palazzo Reale, Milan](#)

October 10, 2024 - February 2, 2025



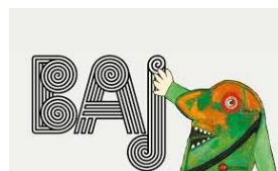
Over 250 images, many of which have never been exhibited before, including precious vintage shots, documents, books, and films, trace the entire production of

photographer Ugo Mulas: from theater to fashion, from portraits of international artists and key figures of American Pop Art to intellectuals, architects, and personalities from the world of culture and entertainment – such as Dino Buzzati, Giorgio De Chirico, Marcel Duchamp, Jasper Johns, Roy Lichtenstein, Arthur Miller, Eugenio Montale, Louise Nevelson, Gio Ponti, Salvatore Quasimodo, Giorgio Strehler, Andy Warhol, and many others – spanning cities to nudes and jewelry.

BAJ chez BAJ

[Palazzo Reale, Milan](#)

October 8, 2024 – February 9, 2025



One hundred years after his birth, this exhibition pays homage to Enrico Baj (1924–2003), the master of Dames and Generals, of Meccanoes and Body Snatchers, an irreverent

genius, a light-hearted anarchist, a pataphysical artist. His story is told for the first time through the words of the twentieth-century writers who intertwined their words with his lyrical and caustic images: André Breton, Raymond Queneau, Marcel Proust, Italo Calvino, Edoardo Sanguineti, Umberto Eco.

Il Cinquecento a Ferrara: Mazzolino, Ortolano, Garofolo, Dosso

[Palazzo dei Diamanti, Ferrara](#)

October 12, 2024 – February 16, 2025



Focusing on painting in Ferrara in the years between 1505, when Duke Ercole I d'Este was succeeded by his son Alfonso, until the death of the latter in 1534, this exhibition takes a close look at a period that has been relatively

little studied. This was a period of exceptionally rich artistic production in Ferrara, represented in particular by the work

of four master painters; Ludovico Mazzolino, Giovan Battista Benvenuto, 'Ortolano', Benvenuto Tisi, known as Garofolo, and Giovanni Luteri 'il Dosso'.

Il Rinascimento a Brescia. Moretto, Romanino, Savoldo 1512-1552

[Museo di Santa Giulia, Brescia](#)

October 18, 2024 – February 16, 2025



Paintings by the great masters of Renaissance painting in Brescia are brought together with objects, furnishings and musical instruments for this exhibition, which will recreate the cultural life of Brescia in

the first years of the sixteenth century, after the Sack of Rome.

Giorgio Vasari, Il Teatro delle virtù

[Galleria Comunale d'Arte Moderna e Contemporanea, Arezzo](#)

October 20, 2024 – February 2, 2025



As part of the celebrations to mark 450 years since the death of Vasari, this major exhibition will see works from important international collections arrive, or return, to Arezzo,

with the aim of highlighting the inventions made by Vasari for Grand Duke Cosimo I, his protector from 1550 to his death. Vasari is also famous for his literary activity and in addition to visual works, letters, manuscripts and printed volumes from the Vasari Archive will also be on show in the exhibition.

Michelangelo, Leonardo, Raphael: Florence c. 1504

[The Royal Academy of Arts, London](#)

November 9, 2024 – February 16, 2025



At the turn of the sixteenth century, Michelangelo, Leonardo, and Raphael, briefly crossed paths, competing for the attention of the most powerful

patrons in Republican Florence. On January 25, 1504, Florence's most prominent artists met to advise on an appropriate location for Michelangelo's nearly finished *David*. Among them was Leonardo da Vinci, who, like Michelangelo, had only recently returned to his native

Florence. Starting with Michelangelo's celebrated *Taddei Tondo*, this exhibition explores the rivalry between Michelangelo and Leonardo and the influence both had on the young Raphael. The exhibition will include some of the finest examples of Italian Renaissance drawing, including Leonardo's *Burlington House Cartoon* and the studies by Leonardo and Michelangelo for the murals commissioned by the Florentine government for the Palazzo Vecchio.

Drawing the Italian Renaissance

[The Kings Gallery Buckingham Palace, London](#)

November 1, 2024 – March 9, 2025



The Royal Collection has one of the world's greatest groups of Italian drawings. Through around 160 works on paper by

artists such as Leonardo da Vinci, Michelangelo, Raphael and Titian alongside lesser-known artists, this exhibition will reveal the diversity and accomplishment of drawing across Italy during this revolutionary period.

NEWS & NOTES



[The Center for Italian Modern Art in New York](#) closed its doors permanently in June.

It was opened by Laura Mattioli in 2013

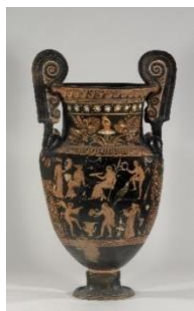
and since that time it mounted thirteen major exhibitions on modern and contemporary Italian art. It also hosted forty-two residential fellows and sponsored ten traveling fellows. It is currently seeking a new institutional home for its archive of video recordings of public events and online academic journal online, *Italian Modern Art*.



A [Tuscan villa owned by the Giocondo family](#) at the time

when Leonardo da Vinci painted the *Mona Lisa* has been put up for sale. Listed at \$19.6 million, the estate was constructed around 1300 and purchased by the

Giocondo family in the fifteenth century.



The [Altes Museum in Berlin](#) has [returned twenty-five antiquities](#), believed to have been illegally exported out of Italy. The museum purchased the objects, with lengthy provenance, in 1984 from the Basel art dealer Christopher F. Leon, but after photographs surfaced linking some of them to the dealer and smuggler Giacomo Medici, the

museum made the decision to return the works to Italy. In return, Italy has loaned bronze armor and paintings from Lucanian graves to the Altes Museum.



The [Kimbell Museum of Art](#) has [acquired Artemisia Gentileschi's Penitent Mary Magdalene](#) of 1625-1626. Owned by the heirs of Fernando Enríquez Afán de Ribera, Third Duke of Alcalá and Viceroy of Naples, for nearly four hundred years, the painting emerged at auction in 2001 when

it was purchased by a collector and consigned to Adam Williams Fine Art, Ltd., which sold the work to the Kimbell. It will be on public display for the first time this year.



Plans for [the Brera Modern](#) museum were initiated more than fifty years ago, but became entangled in political transitions and building

concerns. It is finally scheduled to open this year on December 7 in Milan. The museum will display over one hundred modern and contemporary works of art from the Brera's collection that are currently in storage. Current director Angelo Crispi has been in the position since February, taking over from James Bradburne who served two previous four-year terms. This change came as a result of the current right-wing government's push for Italians to occupy positions as heads of cultural institutions.



A new museum dedicated to [Pompeii](#) will open in Naples in 2026. It will be a sister museum to the Museo Archeologico Napoli and will be located inside the Palazzo Fuga. Architect Paolo Desideri will design the space which will

also include part of the city's National Library and classroom space for the University of Naples Federico II.



The [Sentiero dell'Arte e dell'Anima](#), or the Path of Art and Soul, a two-and-a-half-kilometer-long trail leading out of the city of Pienza, has opened. The path has twenty-eight travertine benches created by local and international artists that offer views of the Tuscan countryside. The recently installed benches were designed two

decades ago by artists including Giò Pomodoro, Sandro Chia, and Mauro Berrettini and paid for by Fondazione FUR.



A well-known art vandal was arrested in Bologna after gaining access to a private opening at Palazzo Fava of Ai Weiwei's exhibition "Who Am I?" CCTV footage caught seven-year-old Czech [Vaclav Pisvejc in the act of](#)

[destroying Porcelain Cube](#), forcefully pushing it forward to smash on the floor. Vaclav is a provocateur and self-proclaimed artist known for targeting important works of art.

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](mailto:Lucia.Colombari@italianartsociety.org).

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 before each content deadline. Deadlines for IAS newsletter content are: September 7 for Fall publication on October 7; January 7 for Winter publication on February 7; May 7 for Spring publication on June 7.

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