
ITALIAN ART SOCIETY

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

NEWSLETTER XXXVII, 2, SPRING 2026



Exhibition image from *Rothko a Firenze*, Museo di San Marco, Florence. Image © Ela Bialkowska, OKNO Studio for Palazzo Strozzi

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President's Message from Antje Gamble

May 10, 2026

Dear Members of the Italian Art Society,

As most of us finish up our Spring semesters, I hope that everyone is able to get some rest before the research/writing/teaching abroad season starts over the summer. This spring was full of conferences and meetings, and we have one more event to look forward to before the Fall. It has been a busy spring for the IAS, to say the least.

In February, we announced our third annual 2025 Premio Book Award to Ara H. Merjian's 2024 book *Fragments of Totality: Futurism, Fascism, and the Sculptural Avant-Garde* (Yale University Press). His book is a fresh take on this canonical avant-garde, positing sculpture at the center of the movement's understanding. It is a deeply researched and lavishly illustrated book that I hope you all pick up. Merjian's book was not alone among our excellent submissions, and the committee identified three well-

deserving runners up (in no particular order). Cathleen Hoeniger's *The Fate of Early Italian Art during World War II: Protection, Rescue, Restoration* (Turnhout) is one. A Premio Committee member wrote that, "Cathleen Hoeniger's authoritative study engages critical and still timely issues of cultural conservation, the damages wrought by war, and the response of conservators to such calamities." Another, Theresa L. Flanigan's *The Ponte Vecchio: Architecture, Politics, and Civic Identity in Late Medieval Florence* (Harvey Miller) is the first scholarly monograph on the subject in English. A committee member wrote about Flanigan's book that the "author presents a comprehensive, well-written study of the monument, contextualizing it within the history of bridge-building technology and structural engineering as well as Florentine history, legislation, and civic self-fashioning. Threats to the bridge during the Nazi occupation and the flood of 1955 are well documented in text and images." And lastly, but certainly not least, congrats to

runner-up Morten Steen Hansen's book *Subversive Painting: Giovanni da San Giovanni and His Circle in Seventeenth-Century Florence* (Edizioni Quasar). One committee member wrote, "Patronage, style, gender, and iconography are insightfully analyzed, with an important discussion of how the Ottoman Empire and Muslim world were perceived in grand-ducal culture." Please check out these really exceptional contributions to the field by our members. We're excited to be continuing this award this year. The 2026 committee already has been formed and sent the thirteen (!) submissions for the fourth annual award. Reminder: the award will be announced at next year's Annual Business Meeting in early 2027. Huge thank you to all the senior scholars who serve on this committee. It is a serious undertaking to read and evaluate all these books, especially as we receive more submissions each year. Your service is really invaluable in the IAS ability to highlight the amazing scholastic achievements of our members.

Our next large event happening soon (or just after you receive this newsletter) is the 15th Annual IAS/Kress lecture in Bologna, Italy. This year, the IAS is also partnering with the Scuola di Specializzazione in Beni Storico Artistici to bring the lecture to Bologna. The 15th IAS/Kress lecture will be given by former IAS President Dr. Sean Roberts. Sean Roberts is currently a Teaching Professor of Art History at the University of Tennessee, Knoxville. He has extensively worked on Bolognese projects over the course of his career and is currently working on two books: one is a biography of the Renaissance mapmaker Gerardus Mercator (under contract with Reaktion Books due out in late 2027) and one is a scholarly monograph on the Bolognese painter and goldsmith Francesco Francia (the topic of his IAS/Kress lecture). His essays on Italian prints, maps, paintings, and metalwork have appeared in journals including *Renaissance Studies*, *Print Quarterly*, *Source*, and *Material Culture Review*. He is the author of *Printing a Mediterranean World: Florence, Constantinople and the Renaissance of Geography* (Harvard, 2013) and the co-editor of *Visual Cultures of Secrecy in Early Modern Europe* (Penn State, 2013), *The Seas and the Mobility of Islamic Art* (Yale, 2021), and *The Environment, Ecology, and Islamic Art* (Yale, 2023). Roberts's IAS/Kress lecture is titled *Francia, Michelangelo, and the Problem of Metal* and you can read the full abstract on our website [here](#). I'm excited to be able to be in attendance in person this year! If you are in Italy, the event is on Tuesday 26 May 2026 at 4pm CEST (10 am EST) with aperitivo reception to follow at the Dipartimento delle Arti, Università di Bologna, Piazzetta G. Morandi 2, Bologna. If you plan to attend in person, please rsvp to our Events Coordinator Rebekah Compton at events@italianartsociety.org. If you aren't able to attend in person, we are thrilled to continue the hybrid format of the

event on zoom. The zoom link to the virtual access to the lecture is as follows: <https://zoom.us/j/99953725035> (Meeting ID: 999 5372 5035). I am invested in making as many of our events as accessible as possible and offering hybrid events is key to this work.

I'd like to first thank Dr. Sean Roberts for the exciting talk we are about to hear. I want to give a special thanks to our Treasurer Lucia Colombari who helped make the Scuola di Specializzazione in Beni Storico Artistici at the University of Bologna partnership happen and to our collaborators at the Scuola di Specializzazione: Professore associato Fabio Massaccesi and Full Professor History and Theory of Photography Federica Muzzarelli. Professors Massaccesi and Muzzarelli have been enthusiastic supporters of this project. It's been a real pleasure working with them to make this event happen. Last, but certainly not least, huge thank you to our new Events Coordinator Rebekah Compton for planning all of the on-the ground logistics.

The Samuel H. Kress Foundation recently announced the appointment of their new President after a long search period. I want to extend my congratulations to L. W. Schermerhorn on her new position. I look forward to continuing to work with the Kress to continue our lecture series and, hopefully, renew our travel grant programming. I will work closely with Executive Vice President Kelli Wood on our next grant cycle under the new Kress leadership.

Since the last newsletter, we have carried out sponsored sessions at three conferences, including a new location this year. At CAA 2026 in Chicago, the IAS-sponsored panel was *Blue Worlds & Italian Art* chaired by Jillianne Lacey (Boston University) with papers from Margaret A. Morse (Augustana College), Camilla Pietrabissa, Università Ca' Foscari, Elisabetta Rattalino (Bibliotheca Hertziana - Max Planck Institute for Art History), and Silvia Bottinelli (Tufts University). At the simultaneously-held RSA 2026 in San Francisco, we held a successful reception, co-sponsored by Historians of Netherlandish Art (HNA), and two IAS-sponsored panels. One was *New Horizons on Federico Barocci: Historiography, Materiality, and the Workshop of a Renaissance Master* co-chaired by Anna Maria Ambrosini Massari (University of Urbino) and Barbara Agosti (University of Roma Tor Vergata) with papers from Stuart Lingo (University of Washington, Seattle), Dr. Valentina Balzarotti (Link Campus University Rome), Camilla Colzani (Università degli Studi di Urbino), and Dr. Mattia Giancarli (University of Siena-University for Foreigners of Siena). Our second panel was *Bologna Circa 1400* from co-chairs David J. Drogin (Fashion Institute of Technology, SUNY) and Benjamin Weil (Medieval Academy of America) with papers from Nancy Turner (J. Paul Getty Museum), Caroline Ellen

Paganussi (University of Sydney), Benjamin Weil (Medieval Academy of America), and Peter Weller (Independent Scholar).

Our latest addition to the IAS programming was an IAS-sponsored session at the Association for Art Historians (AAH) conference, this year in Oxford, UK. The panel *Eighteenth-Century Italian Art and Artists in Global Contexts* was co-chaired by Arlene Leis (Independent Scholar) and Miriam Al Jamil (Independent Scholar) with papers from Hardeep Singh Dhindsa (Birmingham Museums Trust), Elisa Cazzato (University of Naples Federico II), Agnieszka Anna Ficek (Southern Methodist University and the University of Texas at Dallas), and Maja Jackson (Independent Scholar). We plan to make the AAH IAS-sponsored panel a permanent part of our programming because of its great success this first round. Special thanks to Arlene Leis for spearheading this new programming and former and current Vice Presidents of Programming Livia Lupi and Rebecca Howard for coordinating with the AAH. This is part of a larger initiative that the IAS Board is working on to bring more non-US-based programming to our membership. We are keenly aware of the cost (monetary and otherwise) that scholars take to come to the US from conferences. As our international membership grows, it only makes sense that our programming grows with it.

Happening just a few days after I'm writing this letter is the 2026 installment of the International Congress on Medieval Studies, Kalamazoo (ICMS) conference. This year's sponsored session is *Picturing the Aldilà: Italian Last Judgments Revisited* from co-chairs Claire Jensen (University of Toronto) and Alison Locke Perchuk (California State University Channel Islands), with respondent Janis Elliott (Professor Emerita of Medieval Art History, Texas Tech University). The papers for the ICMS panel are from Alexis Wang (Binghamton University), Gloria Rusconi (Università degli Studi della Campania Luigi Vanvitelli), and Philip J. Earenfight (Independent Scholar). Gloria Rusconi is the winner of this year's Dorothy Glass Award to present her paper at the 2026 ICMS.

In addition to these conferences, the Emerging Scholars Committee held their annual spring professionalization event last month on zoom. This year's program was titled *Beyond the Scenes: Graduate School in Art History* and welcomed Dr. Holly Flora (Tulane University) and Dr. Christopher Nygren (University of Pittsburgh) as speakers. This program was geared towards undergraduates interested in applying for graduate programs in art history and was facilitated by ESC members Emma Lyandres (IFA, NYU) and Katie Vogel (Syracuse University). Attendees to this event were gifted one-year student memberships to the IAS to help recruit the next generation of scholars—

thanks to Membership Chair Nick Camerlenghi for coordinating these gifts. Keep an eye out for their fall ESC lightening talk series, which highlights the current research of emerging scholars of the IAS. For more information, contact ESC Chair Shannah Rose.

Quickly, I wanted to remind everyone that we have a few still-open positions from our last round of elections. It is important that we try to fill these before the next election cycle, as Kelli and I are filling in the duties in the interim. If you want to test out these roles in this one-year interim position, we need two people to serve as IAS Blog Editor and the Webmaster. The ideal candidate would be someone with light knowledge of Wordpress, but even if you don't have that, I would be more than happy to train you. Please email me if you are interested in taking these on until the next elections (through February 2027).

As my last note, I'd like to remind everyone that we've launched our "Campaign for Seicento" to help us reach 600 by the end of 2026. We want to continue to grow this community and support the wide range of scholarship on Italian art, architecture, and visual culture around the world. Our members make all this happen. Many thanks to the Chair of Membership Nick Camerlenghi for spearheading this initiative and Chair of Development Sheryl Reiss for supporting the growth of institutional members. Getting to 600 would be an amazing feat to celebrate in 2027, which will be the IAS 40th anniversary.

Hope to see many of you in person at the IAS/Kress lecture in Bologna or at one of our upcoming events!

Saluti!
Antje

Communities Foundation of Oklahoma

Syracuse University

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APPLY NOW!

Applications are due January 10, 2026
Fellowships & tuition scholarships
are available!

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ITALIAN ART SOCIETY NEWS

IAS AWARDS

We are pleased to announce our 2026 grant recipients:

Dissertation Research Award

Mariaelena Floriani, Università degli Studi di Genova and St. Andrews University
“Overcome the Loss. Restitutions to the Gaddi Collection”

Research and Publication Grant

Katie Larson, International Arts and Artists
Alberto Burri and the Reconstruction of Italian Art (New Haven: Yale University Press, 2027)

Congratulations!

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

IAS-SPONSORED CONFERENCE SESSIONS

COLLEGE ART ASSOCIATION (CAA)
Chicago, 18–21 February 2026

Blue Worlds and Italian Art

Session Chair: Jillianne Laceste, Boston University

Papers:

Margaret A. Morse, Augustana College
“The Waters of Baptism in the Venetian Domestic Sphere”

Camilla Pietrabissa, Università Ca' Foscari
“Canaletto's ‘fluid paint’ and the lagoon capricci”

Elisabetta Rattalino, Bibliotheca Hertziana - Max Planck Institute for Art History
“Displaying the sea to question the shores: Pino Pascali’s 32mq di mare circa in 1960s Italy”

Silvia Bottinelli, Tufts University
“Polluted Waters in Rome: Anna Esposito and Goldschmied & Chiari’s Ecofeminist Views”

RENAISSANCE SOCIETY OF AMERICA (RSA)
San Francisco, February 19-21, 2026

Bologna c. 1400

Co-Organizers: Dr. David Drogin (SUNY FIT), Dr. Benjamin Weil (Medieval Academy of America)



The IAS - sponsored session, "Bologna circa 1400," was held on Saturday, 21 February, with four speakers addressing intersections of the visual arts

with civic and artistic identities in the city's liminal years around 1400. This turn of the century often serves, at large, as an artificial turning-point between the late Middle Ages and early Renaissance, and, in Bologna, as a historical pivot when the city shifted from its communal form to an eventual Bentivoglio signoria and later papal control. Considering this context and historiography from a variety of perspectives, the panel's speakers addressed a range of artworks from the unique and multifaceted cultural moment, starting with Nancy Turner, Conservator of Manuscripts at the J. Paul Getty Museum. Turner presented "Negotiating Artistic Identity Between Bologna and Paris: A Technical Reassessment of the Master of the Brussels Initials," a detailed examination of the Bolognese illuminator that raised questions about regional style and authorship arising from key differences in Bolognese and Parisian manuscripts attributed to the artist. The paper presented new microscopic studies of attributed works to explain different layering techniques and pigments, especially in figures' faces, perhaps related to distinct Bolognese/Parisian traditions, and possibly calling into question attributions to a single hand. Dr. Caroline Paganussi of the University of Sydney then presented "Manuscripts, Monuments, and Memory: Visualizing Identity in Bolognese Art, c. 1400," which explored iconographic traditions across media—most importantly, images of lecturing university professors—to consider how connections between manuscript illuminations and funerary monuments fixed and articulated cultural and institutional identities in the city, replete with themes of authority, autonomy, and continuities across historical flux. The third speaker, Dr. Benjamin Weil of the Medieval Academy of America (and the session's co-organizer), presented his work in "Images of Saint Petronius and Bolognese Identity beyond the Commune." Dr. Weil considered how images of the city's patron saint, Petronius, proliferated after 1376 with establishment of the commune, but also that some of the most conspicuous representations came after the commune's collapse in 1401 (e.g., on Jacopo della Quercia's Porta Magna, on the facade of the church dedicated to the saint). This paper addressed how images of the patron saint survived regime changes, illustrating competing conceptions of civic identity

and the adaptation of state imagery in fluid political contexts. Dr. Peter Weller's paper, "Alberti in Bologna: What He Saw, What He Learned," brought the session's discussions further into the Quattrocento and into questions of how Bolognese intellectual culture impacted the Renaissance outside the city's walls. Dr. Weller asked how Alberti's formative university years in Bologna may have contributed to the author's synthesis of classical texts and optical studies that shaped *De pictura*, emphasizing how, despite a paucity of university records from the 1420s, one can trace the impact of the city's scholarly culture on the theorist and on a defining example of early-modern Italian artistic theory. Robust discussion during Q&A, moderated by the session chair and co-organizer, Dr. David Drogin of the State University of New York FIT, allowed expansion on some of the papers' details. And, this final discussion considered a central dichotomy in Bolognese art and history around 1400: that, on the one hand, the turn of the century did mark a real turning point with the fall of the commune and shifts in political dominance; and, on the other hand, traditions and continuities persisted in adapted forms that challenge strict thresholds between medieval and Renaissance classifications

**RENAISSANCE SOCIETY OF AMERICA (RSA)
San Francisco, February 19-21, 2026**

New Horizons on Federico Barocci: Historiography, Materiality, and Workshop of a Renaissance Master
Organizers: Anna Maria Ambrosini Massari (Università degli Studi di Urbino Carlo Bo) and Barbara Agosti (Università degli Studi di Roma Tor Vergata)



The panel entitled New Horizons on Federico Barocci: Historiography, Materiality, and Workshop of a Renaissance Master, held at the RSA annual

meeting (San Francisco 2026) and organized by Anna Maria Ambrosini Massari and Barbara Agosti, was a fruitful opportunity to learn about some of the results emerging from the Italian research project *Federico Barocci in modern sources, from Urbino to Europe: a digital corpus* carried out by the Universities of Urbino and Rome "Tor Vergata" and a real opportunity for European and American scholars to exchange views. After the welcome by Sheryl E. Reiss, the panel was introduced by Anna Maria Ambrosini Massari, who illustrated the main achievements

of the research conducted by the team working on the project. The session was opened by Stuart Lingo (University of Washington), who offered a brilliant reflection on the interpretation of some important sources relating to Barocci and the difficulty of placing the painter's career within the historiographic framing of the transformation of "Mannerism" into the "Baroque." This was followed by presentations on case studies: Valentina Balzarotti (Link Campus University, Rome) addressed the events surrounding the commission by the *Fraternità dei Laici di Arezzo*, which passed from Vasari to Barocci; analyzing the master's creative process through his graphic production, Camilla Colzani (University of Urbino) invited us to reconsider temporality itself as a fundamental component of artistic practice. Finally, Mattia Giancarli (University of Siena) offered an important overview of the personalities and organization of work in Barocci's workshop.



ASSOCIATION FOR ART HISTORY (AAH)
Cambridge, UK, 8–10 April 2026

Eighteenth-Century Italian Art and Artists in Global Contexts

Organizers: Arlene Leis and Miriam Al Jamil, Independent Scholars

Papers:

Hardeep Singh Dhindsa, Birmingham Museums Trust
"Nero Asiaticus': Navigating Anglo-Indian Politics through the Grand Tour of Sir Robert Clive"

Elisa Cazzato, University of Naples Federico II
"Ephemeral Itineraries: Theatre Decorators and the Mobility of Artistic Practices in Eighteenth-Century Europe"

Agnieszka Anna Ficek, Southern Methodist University and the University of Texas at Dallas
"The Global Lives of Porcelain: Maria Amalia of Saxony and the Circulation of Artistic Knowledge between Naples, Dresden and China"

Maja Jackson, Independent Scholar
"Art, Science, and Spectacle: Pietro Longhi's Exotic Animals in Eighteenth-Century Venice"

INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES (ICMS)
Kalamazoo, 14–16 May 2026

Picturing the Aldilà: Italian Last Judgements Revisited

Organizers: Claire Jensen, University of Toronto, and Alison Locke Perchuk, California State University Channel Islands

Respondent: Janis Elliott, Texas Tech University (Emerita)

Alexis Wang, Binghamton University
"Medial Ruptures in the Aldilà"

Gloria Rusconi, Università degli Studi della Campania Luigi Vanvitelli
"Judged by the Cover: Sin and Social Control in Italian Last Judgments"

Philip J. Earenfight, Independent Scholar
"The Last Judgement with the Madonna della Misericordia: Variations on the Aldilà in Early Italian Painting"

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



MOD wants to remind you that our “Campaign for Seicento” is ongoing. As 2026 is speeding along, it is now (past) time to renew your Italian Art Society membership—if you have

not done so already! Our “Campaign for Seicento” hopes to bring our membership to an historic high of 600 members or more. Please help us reach our goal of 600+ members by the end of this year by sharing this with friends, students, and colleagues. Click [here](#) to renew or join anew! Forza IAS!!!

NEWS FROM OUR MEMBERS

Alison Locke Perchuk delivered the first plenary lecture at the 61st International Congress on Medieval Studies on May 14 in Kalamazoo, MI. Sponsored by De Gruyter Brill and Medieval Institute Publications, "Apocalypse and Community in Medieval Italian Art" examines monumental narrative sequences of the Apocalypse in medieval Italy from the perspectives of spatial distribution, ritual function, and visual and textual exegesis, asking why apocalyptic imagery was deployed in such divergent settings, how it was inflected for different operations and audiences, and what types of communal identities it supported in these diverse contexts.

Ara H. Merjian's *Fragments of Totality: Futurism, Fascism, and the Sculptural Avant-Garde* has won the 2025 Robert Motherwell Book Award, the 2025 Aldo and Jeanne Scaglione Prize for Italian Studies, Modern Language Association, and the 2026 Italian Art Society Premio Prize.

Roberta Minnucci is the recipient of a 2026 [Robert Rauschenberg Foundation Archives Research Residency](#) with the project 'An Itinerant Palimpsest: Robert Rauschenberg and the Cultural Geography of the Mediterranean'.

SPECIAL FEATURES

EXHIBITION REVIEW

Rothko a Firenze

Palazzo Strozzi, Museo San Marco, and the Biblioteca Medicea Laurenziana, Florence
14 March 2026 – 23 August 2026

By Anne Leader



Whether by coincidence or clever planning, after closing its historic [Beato Angelico show](#) on 25 January, [Palazzo Strozzi](#) has filled its galleries with paintings by one of the friar-painter’s greatest admirers, American modernist Mark Rothko (1903–1970). As with the Angelico exhibition, the [Museo di San Marco](#) provides a second venue for Rothko’s art, as several paintings have been installed in some of the cells that so captivated the artist when he visited the city in 1950.



The [Biblioteca Medicea Laurenziana](#) – Rothko’s other consequential personal discovery in 1959 – provides the exhibition’s third site, with two works installed in the vestibule to reflect how [Michelangelo](#) “achieved just the kind of feeling I’m after [in the Seagram Murals] —he makes the viewers feel that they are trapped in a room where all the doors and windows are bricked up, so that all they can do is butt their heads forever against the wall.”



As in its winter exhibition devoted to the early Florentine Renaissance, Palazzo Strozzi has secured an impressive series of loans, works of modern art especially unfamiliar to European audiences, as they are housed primarily in Washington D.C. and several private collections, including the personal holdings of Rothko's two children. For this reviewer, who had the privilege of visiting the Angelico show more than a dozen times, it was startling to see what had become familiar galleries, painted sugar-paper blue and filled with jewel-toned panels glittering with gold, give way to somber gray walls hosting large canvases of pure color fields, blurred at the edges in Rothko's signature style.



That said, many of the selected works show that Rothko was not always painting with blacks, grays, and deep purples, especially in his earlier period, both before and soon after his European travels. Equally interesting, if not always artistically impressive, is the opening gallery of his earliest work, in which he experimented with figural painting before moving on to pure abstraction. His self-portrait – apparently the only known example and in the collection of his son and co-curator Christopher Rothko – hangs in the location formerly held by Angelico's *Strozzi Deposition* and provides an equally powerful entrée into the latest blockbuster on offer at Palazzo Strozzi.



The closing galleries focus on abandoned projects for the Seagram Building and Harvard University, whose color palette are similar to those of the Rothko Chapel in Houston, Texas, a project for which we should be all the more grateful, as those canvases hang in their intended venue, even if their creator did not live to see its installation and continued success as a space of contemplation. Members heading to Florence this summer should not miss the opportunity to see a familiar artist in unexpected surroundings, a good reminder that we never know how our presentation of pre-modern art may captivate the artists of today and tomorrow.

All photos © Ela Bialkowska, OKNO Studio for Palazzo Strozzi

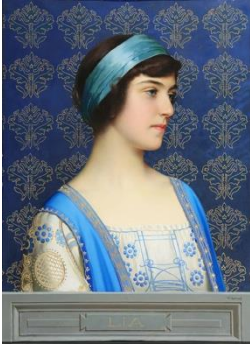
Anne Leader is Visiting Fellow at the University of Virginia's Institute for Advanced Technology in the Humanities (IATH), where she curates Digital Sepoltuario, an interactive website that chronicles the memorial landscape of medieval and Renaissance Florence.

2026 EXHIBITIONS

Liberty: The Art of Modern Italy

[Palazzo Martinengo, Brescia](#)

January 24, 2026-June 14, 2026



This exhibition, curated by Manuel Carrera, Davide Dotti and Anna Villari, offers a broad overview of the arts between the late 19th century and the first fifteen years of the 20th century, highlighting how new European sensibilities influenced painting, sculpture, advertising graphics, fashion, photography and applied arts.

The exhibition includes more than one hundred works, including paintings by Vittorio Matteo Corcos, Gaetano Previati, Plinio Nomellini, Ettore Tito, Amedeo Bocchi, and Cesare Tallone; sculptures by Edoardo Rubino, Leonardo Bistolfi, and Liberto Andreotti; posters by Giovanni Battista Carpanetto, Leonardo Dudovich, and Leopoldo Metlicovitz; ceramics by Galileo Chini; period photographs; and film clips. The intent of the exhibition is to outline the evolution of Art Nouveau taste, which was widespread in the late 19th and early 20th centuries, and to analyze how international currents intertwined with Italian artistic production.

Bernini e I Barberini

[Palazzo Barberini, Rome](#)

February 12, 2026 -June 14, 2026



Curated by Andrea Bacchi and Maurizia Cicconi, this exhibition explores the extraordinary relationship between Gian Lorenzo

Bernini and Maffeo Barberini, his first and most influential patron, who took the name Urban VIII upon his election to the papacy in 1623. It will offer an opportunity to reconsider the birth of the baroque style through the privileged lens of the artistic, political, and personal dialogue between Bernini and Pope Urban VIII. The event also coincides with the four-hundredth anniversary of the consecration of the new St. Peter's Basilica (1626), a landmark moment in the history of Roman Baroque and in Bernini's career.

Giotto and Saint Francis. A Revolution in Fourteenth Century Umbria

[Galleria Nazionale dell'Umbria, Perugia](#)

March 14, 2026 – June 14, 2026



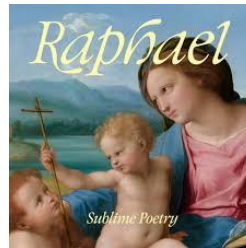
This exhibition forms a part of the year of celebrations marking the eighth centenary of the death of St Francis of Assisi. Focusing on the moment when Giotto's work in Assisi brought a radical new artistic style to Italian art, the exhibition brings together over sixty works, including paintings, panels, and fresco fragments, by the

protagonists of this extraordinary period. It follows every phase of Giotto's presence in Assisi: from his early works, documented by the Madonna and Child from Borgo San Lorenzo and the Madonna of San Giorgio alla Costa, to his maturity, represented by the fragment with an allegorical figure now at the Szépművészeti Museum in Budapest. Alongside these, standout loans will include the Madonna and Child from the Ashmolean Museum in Oxford and the Pentecost from the National Gallery in London, evidence of a mysterious, dismembered Franciscan altarpiece.

Raphael: Sublime Poetry

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

March 29, 2026-June 28, 2026



This will be the most comprehensive exhibition on the artist ever staged in the United States. It will bring together over 200 of Raphael's greatest works including some rarely seen paintings, drawings, and tapestries from worldwide public and private collections. Curated by Carmen Bambach, the show will pay particular attention to Raphael's portrayal of women—from his use of nude female models for the first time in Western art to his tender depictions of the Madonna and Child. Using recent scientific discoveries made with state-of-the-art technology, this exhibition offers a rare opportunity to experience the genius of an artist who helped shape the course of art history.

Mario Schifano

Palazzo Esposizione, Rome

March 17, 2026–July 12, 2026

<https://www.palazzoesposizioneroma.it/mostra/mario-schifano-eng>



The exhibition paints a picture of Schifano's life and

career through his most important visual work, including his experimentation with materials, his monochrome works, his new iconographies filtered through the language of photography, his handling of art history themes, *TV landscapes*, images in motion, his work blending photography with painting and his more recent pictures with their explicit sense of social engagement. Mario Schifano was known to have a predilection for producing similar works simultaneously, so the exhibition showcases works from the same series alongside one another, and the incisive innovations that pepper his career are documented as and when they first appeared.

Pintoricchio Magnified: An Immersive Conservation Experience

[Cleveland Museum of Art, Cleveland](#)

August 10, 2025– August 23, 2026

Via this immersive digital experience, visitors will step into the conservation studio for a behind-the-scenes look at the materials and techniques used by conservators at the Cleveland Museum of Art. For almost fifty years, Pintoricchio's *Virgin and Child* (c.1490–1500) was in storage at the CMA, its last original layers of blue paint hidden beneath a mask of restoration treatments undertaken in the twentieth century. Although considered one of the most significant paintings within the early Italian collection, its complicated restoration history and physical state rendered it largely unexhibitable. In the most recent conservation treatment, original paint layers were revealed, allowing unparalleled access to Pintoricchio's original composition, freed from past interventions. This allowed conservators to embark on the rediscovery and reexamination of one of the more damaged paintings in the museum collection and use cutting-edge technologies to better understand the materials and techniques used by the artist. Through a large digital display, visitors traverse the layers of the painting and its conservation treatment, examining changing details as if magnified under a microscope.

Vasari e Roma

[Capitoline Museums, Palazzo Cafarelli](#)

March 30, 2026–July 19, 2026

This exhibition highlights the crucial role Rome played in the young Vasari's education, his engagement with ancient art and the great models of modernity, particularly Raphael and Michelangelo Buonarroti. In the capital, the artist consolidated his contacts with influential cultural and political figures of the time, such as the Florentine banker Bindo Altoviti and the collector Paolo Giovio, who fostered his presence in Rome's most prestigious circles.

Over seventy works are on display, including drawings,



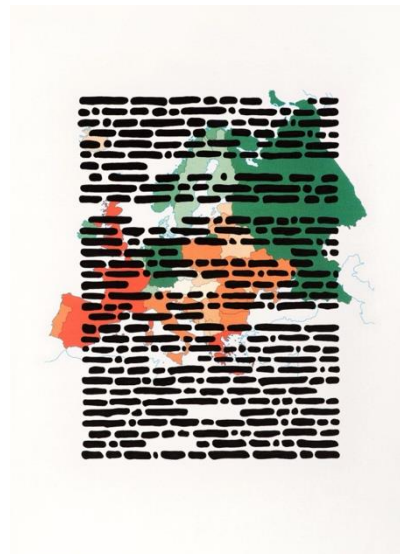
prints, engravings, letters, medals, sculptures, and paintings, sixteen of which are

autographs, along with seven drawings. Among these, stand out the Resurrection, created with Raffaellino del Colle (c. 1545, Museo e Real Bosco di Capodimonte), the Resurrection of Christ, 1550 (Pinacoteca Nazionale di Siena), and the Portrait of a Gentleman, preserved in the Strada Nuova Museums - Palazzo Bianco in Genoa.

Emilio Isgrò Erasing to Create

[The Estorick Collection, London](#)

May 20, 2026 -September 6, 2026



This exhibition traces the extraordinary artistic journey of Emilio Isgrò (b. 1937), from his pioneering experiments with visual poetry during the early 1960s to his most recent creative explorations. In so doing, it charts the evolution of his well-known practice of

Cancellatura (Erasure), whereby the words and letters of printed texts are judiciously obscured with the aim of suggesting new meanings and visual rhythms. One of the defining threads of Isgrò's practice is his engagement with maps and globes. Since the late 1960s, he has subjected cartography to the same process of erasure as written texts, obscuring place names, borders and routes – those tools with which humanity claims to know and divide the world. Such works invite viewers to reconsider the relationship between geography, identity and power. The show celebrates more than six decades of innovation and a practice that continues to redefine the relationship between word and image.

The Gioli Brothers and Painting in Pisa between the Nineteenth and Twentieth Centuries

[Palazzo Blu, Pisa](#)

May 16, 2026 -September 6, 2026



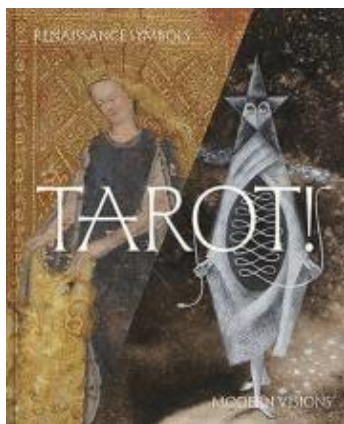
A wide-ranging overview of painting in Pisa and its surrounding region, bringing together different generations of artists and highlighting the richness of a cultural milieu in constant dialogue with Italy's leading artistic centers. Within this narrative, the brothers Francesco Gioli and Luigi Gioli emerge as a central-though not exclusive-focus. Their work is situated within a

broader network of artistic relationships rooted in the Macchiaioli movement and continuing through subsequent expressions of naturalism and landscape painting. The exhibition unfolds as a collective narrative in which, alongside the Gioli brothers, prominent figures and key interpreters of the artistic scene between the nineteenth and twentieth centuries are presented. Particular attention is given to artists such as Adolfo Tommasi and Spartaco Carlini, as well as Plinio Nomellini, Vittorio Matteo Corcos, and Amedeo Lori, all of whom played a significant role in shaping painting in the Pisan area.

Tarot! Renaissance Symbols, Modern Visions

[The Morgan Library](#)

June 26, 2026-October 4, 2026



The exhibition explores the origins of Tarot in Renaissance Italy and its ongoing relevance as a source of inspiration for artists in the twentieth and twenty-first centuries. The first part of the exhibition, *Renaissance Symbols*, focuses on the origins of the three earliest surviving decks from the fifteenth

century, which were commissioned by the Dukes of Milan. It examines the rich court culture from which the cards emerged, the development of the cards' imagery, and how

that imagery became the basis for later divination practices. *Modern Visions*, the second part of the exhibition, takes as its starting point the legendary 1909 Rider-Waite-Smith deck conceived by mystic Arthur Edward Waite and illustrated by artist Pamela Colman Smith, tracing the influence of this deck and others on later practitioners and the imagery's adoption by people like André Breton, Leonora Carrington, Remedios Varo, Jess, Niki de Saint Phalle, Betye Saar, and Kerstin Brätsch. For these artists, Tarot offered an alternative to the strictures of modernist aesthetics, allowing them to explore other universes and imaginative possibilities.

GAM 100: A Century of a Municipal Gallery 1925 – 2025, Galleria d'Arte Moderna, Rome

December 20, 2025 – October 11, 2026



In an exhibition celebrating a century since the foundation of the GAM, *A Century of a Municipal*

Gallery 1925 – 2025, provides an overview of the over 3000 works in the collection. It includes paintings, sculptures, drawings, and graphic works, testifying to artistic movements and trends spanning over two centuries, from the nineteenth to the twenty first.

The exhibition provides an survey of Italian and European art in 100 works, through the avant-garde movements such as Futurism, the Secession, the Roman School, the Novecento and the Return to Order, and the new canons of Abstraction, Informalism and Neo-avant-garde.

Inventing nature: Leonardo, Arcimboldo and Caravaggio in Mantua

[Palazzo Tè, Mantua](#)

September 26, 2026 – January 10, 2027



The exhibition, produced by the Municipality of Mantua and Fondazione Palazzo Tè presents works by Leonardo, Arcimboldo, Caravaggio, Annibale and Agostino Carracci, together with drawings, precious objects, exotic materials, and automata, from leading Italian and European museum

institutions. The aim of the exhibition is to show nature as a phenomenon to be investigated through science, art, and technology, in a constant tension between wonder and awe, bewilderment and desire for control. The Chamber of the Giants, among the palace's most spectacular rooms, thus becomes a space for reflection on the relationship between artistic order and uncontrollable natural forces. The exhibition is divided into seven thematic sections: *Create, Destroy, Surprise, Know, Reproduce, Amaze, and Animate.*

Magnifico 1492

The Uffizi Galleries, Florence

Fall 2026 Dates TBA



In Fall 2026, the Uffizi Galleries will present *Magnifico 1492*, a major exhibition dedicated to Lorenzo the

Magnificent, the most celebrated figure of the Medici dynasty. The exhibition aims to be an authentic and detailed reconstruction of the Medici's extraordinary collection, as described and inventoried in 1492, at Lorenzo's death, when it was housed in the family palace on Via Larga in Florence, today's Palazzo Medici Riccardi. Lorenzo di Piero de' Medici (1449-1492), who went down in history as the Magnificent, is universally recognized as the most illustrious representative of the dynasty that ruled Florence and Tuscany between the 15th and 17th centuries. An able politician, but above all an extraordinary promoter of the arts and culture, to the point of embodying the very idea of patronage, he knew how to

surround himself with the leading intellectuals of his time, including Angelo Poliziano, Marsilio Ficino and Giovanni Pico della Mirandola, as well as artists such as Botticelli and Michelangelo. Thanks to his actions, Florence became the undisputed center of the Renaissance. As the director of the Uffizi Galleries, Simone Verde, pointed out, the figure of Lorenzo represents a "true watershed: his life closes where the world of modern history that we still inhabit today opens. That is, in the year of the discovery of the Americas."

Siena: The Art of Bronze

The Frick Collection, New York

October 15, 2026 - January 18, 2027

<https://www.frick.org/exhibitions/siena>



Siena: The Art of Bronze, 1450–1500 is the first exhibition to focus on Siena as a center of artistic excellence and technical innovation in bronze sculpture during the Italian Renaissance. The show brings together nearly forty works in bronze, including statues, reliefs, candelabra, medals, and more—most of which have never been exhibited outside of Tuscany—by some of

the most influential sculptors in this period, among them Donatello, Vecchietta, and Francesco di Giorgio Martini. Building on popular past presentations of bronze sculpture at the Frick, the exhibition invites visitors to appreciate the medium's beauty and versatility while learning about the complex technical and political challenges that the Sienese bronzeworkers faced.

TUTTO BOETTI 1966–1993

An exhibition of works by Alighiero Boetti

[Magazzino Italian Art, New York](#)

April 26, 2026 – April 26, 2028



Tutto Boetti 1966–1993 offers a multifaceted view of Boetti's artistic research, tracing its development from

early experiments in Turin in the 1960s to the large-scale works of his maturity. The exhibition highlights the remarkable coherence of an artist who built his practice around systems, collaboration, and openness to the world, as well as his fundamental role in shaping many of the key themes of Arte Povera. Presenting approximately 30 works by Alighiero Boetti, beginning with a core group from the museum's permanent collection, including a selection of early works from the 1960s, alongside loans from the Boetti estate and an important private collection.

NEWS & NOTES



[The 2026 Biennale di Venezia is underway](#) one year after the death of Cameroon-born Koyo Kouoh, who had been appointed curator just months prior. A portrait of the deceased by U.S. artist Derrick Adams was mounted on the façade

of the Palazzetto dello sport Giobatta Gianquinto, while the 61st International Art Exhibition *In Minor Keys* honors her [early vision](#) for the event. The Biennale has been embroiled in controversy since before its opening on May 9th, with the conspicuous absence of [Iran](#), criticism over Russia's and Israel's participation, and the resignation of the Biennale Jury. Standout pavilions include Japan's, where visitors are invited to tote around baby dolls, Austria's, which features a nude performer on a jet ski, and that of the Democratic Republic of the Congo, the country's Venice Biennale debut.



[The United States returned more than three hundred antiquities to Italy](#), constituting one of the largest restitution agreements of late. The return was

commemorated with a ceremony at Rome's La Marmora barracks in April. The Ministero della Cultura announced that among the most significant of the artifacts are a marble head of Alexander the Great, executed during the first century C.E., and a bronze sculpture from Herculaneum.



In March of this year, thieves broke into The Magnani Rocca Foundation, a private museum outside of Parma, and [made away with paintings by](#)

[Matisse, Renoir, and Cézanne](#). The foundation, founded in 1977, is home to the collection of art historian Luigi Magnani and includes works by Van Dyck, Dürer, Rubens, and others. At the time of the incident, the museum had recently opened a major exhibition of Italian Symbolism. News of the heist, which local media reported took just a few minutes, came on the heels of a shocking robbery at the Louvre.



Baroque giants Michelangelo Merisi da Caravaggio and Artemisia Gentileschi made headlines with high-profile acquisitions. In March it was announced that [Italy purchased a](#)

[portrait by Caravaggio of Maffeo Barberini](#), the eventual Pope Urban VIII, for 30 million euros. This news came just weeks after Washington D.C.'s [National Gallery of Art acquired Gentileschi's Magdalen in Ecstasy](#). The Magdalen, already on display, marks the Gallery's first work by Gentileschi. The acquisition was announced the same day that Christie's set an auction record for the artist—about \$5.59 million for a self-portrait as Saint Catherine of Alexandria.



Rome's Galleria Borghese has announced an expansion that would streamline visitor flow and increase exhibition programming. [A new structure will be built adjacent to Cardinal](#)

[Scipione Borghese's villa](#), completed in early seventeenth century, which houses the Cardinal's private collection that includes works by Bernini, Titian, and Caravaggio. Presently, the gallery can welcome just 360 museum-goers every two-and-a-half hours, and the expansion would accommodate more visitors while allowing for the display of works currently in storage. The news was met with

criticism from citizen groups and conservation specialists alike.



[The Colosseum has undergone a major renovation aimed at evoking its first-century C.E. appearance.](#)

Originally, elite visitors to the Flavian amphitheater

congregated on its southern side, where two arcades offered shade while directing them to their sections for spectating. Over the years earthquakes damaged this southern feature, but the remodel, planned in collaboration with archaeologists, has introduced an expansive piazza with travertine slabs located at the sites of the original pillars.

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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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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Communications Team

Publications Coordinator and Newsletter Editor

Alexandra Dodson, Notre Dame of Maryland University
(newsletter@italianartsociety.org)

Assistants: Graylin Harrison (Publications, News and Notes) and Lydia Goodson (Exhibitions)

Webmaster

Open
(webmaster@italianartsociety.org)

IASblog Editor

Open
(iasblog@italianartsociety.org)

Events Coordinators

Rebekah Compton, College of Charleston

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Jillianne Laceste, Boston University
(social@italianartsociety.org)