

ITALIAN ART SOCIETY

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

NEWSLETTER XXXVII, 3, FALL 2026



Dr. Sean Roberts presented the 15th Annual IAS/Kress Lecture on May 26, 2026, at the Università di Bologna.

An Affiliated Society of:

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

Our Institutional Partners:

Department of Art History, Dartmouth College
Department of Art and Music Histories, Syracuse University
Department of Art History, Savannah College of Art & Design
Department of Art History, Temple University
Newcomb Art Department, Tulane University

President's Message from Antje Gamble

September 25, 2026

Dear Members of the Italian Art Society,

I hope everyone's fall semester is starting off strong. We have lots of exciting things happening this fall with the Italian Art Society. In the new year, we also have an important IAS Anniversary on the horizon—IAS at 40! Looking back to the beginning of summer, we held the 15th Annual IAS/Kress lecture in Bologna, Italy. This year was the most well attended yet, with almost 150 attendees (both in person and online). The programs' success was due in no small part to our partner: the Scuola di Specializzazione in Beni Storico at the University of Bologna. Their students were a strong presence in the room and in the Q&A session that followed the lecture. The 15th IAS/Kress lecture was given by former IAS President Dr. Sean Roberts, who is currently the Teaching

Professor of Art History at the University of Tennessee, Knoxville. Roberts's IAS/Kress lecture was titled *Francia, Michelangelo, and the Problem of Metal* and you can watch the recording of the lecture on our YouTube Channel [here](#). It was a great pleasure for me to be at the lecture in person in Bologna and see reconnect with so many IAS members in person, including a number of former board members. I'm also excited that Dr. Roberts is going to be continuing these discussions with the panel that he will be chairing at RSA this year, titled "Bolognese Art before the Carracci."

I'd like to again thank Dr. Sean Roberts for the really excellent talk. His work sparked a lively discussion in the Q&A after the lecture, which continued on during the public reception and dinner that followed. 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. Thank you to our Bolognese collaborators Professore

associato, Fabio Massaccesi, and Full Professor of History and Theory of Photography, Federica Muzzarelli. Meeting you, your colleagues, and your students was a highlight of the event. Last, but certainly not least, huge thank you to our Events Coordinator Rebekah Compton. Everything ran smoothly in no small part thanks to her work.



Looking ahead, this fall we have a number of exciting events. We're again sponsoring a series of panels at SCSC in October in Chicago. Dr. Sheryl Reiss will chair two panels on the "Art and the Early Modern Papacy." Reiss and James Clifton, the panel organizer, will host papers by/on: Silvia Tita (Michigan State University) "Learning from the Past: The Topicality of Pope Eugene IV (1431–1437) in the Late Sixteenth Century"; ElDante Winston (Kansas State University) "The Rocca Pia and the Dialectics of Humanist Patronage"; Kimberly Gay (Old Dominion University) "Franciscan Foundations of the Sistine Chapel"; Elizabeth Alker Lisot-Nelson (University of Texas at Tyler) "Arise, O Lord, and Rebuke the Wild Boar: Raphael's Transfiguration and Pope Leo X's Bull against Martin Luther"; Sheryl E. Reiss (Newberry Library/University of Chicago) "Giorgio Vasari and Pope Clement VII: The Fashioning of a Medici Papal Patron in Word and Image"; and James Gordon Harper (The Pennsylvania State University) "Tragedies and other Dramas: The Cardinal Nephew's Role in Stewarding

the Papal Tomb." Don't miss those great papers if you're at SCSC this October.

The Emerging Scholars Committee's third annual Lightning Talks series will highlight work by emerging scholars on the subject of Bologna this November. It is no coincidence that the talk themes coordinate with this year's IAS/Kress lecture; ESC intentionally highlights the latest research by emerging scholars to connect to those presented by senior scholars earlier that summer. It is a really great initiative to connect senior scholars work with those of our newest members. The CFP for this fall's Lightning Talks is currently open. For more information, check out the ESC Facebook group or Instagram or you can contact ESC Chair Shannah Rose at [esc\[at\]italianartsociety.org](mailto:esc[at]italianartsociety.org).

The Board has been working on cultivating new opportunities during the fall term, since most of our sponsored events happen in the spring and early summer. Our newest event this Fall is the Inaugural IAS Study Day. Our first study day is in partnership with The Clark Art Institute to highlight the acquisition of a new collection, which includes a number of important early modern Italian works. The Study Day is being held concurrently to The Clark exhibition highlighting this new acquisition *An Exquisite Eye: Introducing the Aso O. Tavitian Collection* ([learn more here](#)). This Study Day will be a lunchtime virtual event on Wednesday 11 November. The timing was chosen to accommodate members both in North America and Europe who are interested in contributing. With a soon-to-be-announced discussant, members will present research in short papers before opening up for more in depth conversation. Speakers will be announced soon. Huge thanks to Membership Chair Nick Camerlenghi for spearheading the connection with The Clark. Also, thank you to our collaborator at The Clark, Dr. Lara Yeager-Crasselt, Aso O. Tavitian Curator of Early Modern European Painting and Sculpture. It's been a pleasure working with Dr. Yeager-Crasselt on this new program.

I am also excited to tease that a second IAS Study Day is already in the works for this coming spring. This second one will be more broadly on exhibitions of Italian Art in the USA. More information and the CFP will be announced later this fall. The Study Days are a new initiative that is organized by the President to bring more diverse and accessible programming to our membership. We're super excited to add this new program to our offerings. The Board and Chairs have been working diligently on our existing programming, but we know that there are new and/or different opportunities that our membership is increasingly interested. Thank you for everyone who filled out the "Italian Art Society at 40 Survey." We hope to use

this information to plan events and new programming, highlight the impact that 40 years of the IAS has had on the field, and gauge how the membership regards our current programming.

This celebratory year also includes our “Forty for Forty” campaign. This year, a very generous anonymous donor has committed to contribute \$30,000 to the IAS endowment, which doubles the previous largest-ever single donation that we received last year (thank you so much for your kindness and generosity!!!). With this donation, the donor hopes to encourage others to match the remaining \$10,000 to make a total of \$40,000 in donations to the IAS in honor of our 40th Anniversary. There are a number of ways to donate to this the “Forty for Forty”; your donation options can be discussed with our Development Chair Dr. Sheryl Reiss [development\[at\]italianartsociety.org](mailto:development[at]italianartsociety.org).

Looking ahead to the new year, we will be back at CAA with a hybrid meeting and a 40th Anniversary celebration in February. Dates and times for both of these will be circulated as soon as we know them. The anniversary event at CAA will launch a year of celebrations for the IAS 40th Anniversary.

We’re excited to bring our in-person annual membership meeting back to CAA, and hope that the hybrid model is functional this year. It has been important that our meetings are as accessible as possible, which has been why we have moved to fully remote for the past few years. We know that many people cannot come to CAA in person, for a wide variety of reasons, but we don’t want to leave you out of our membership meetings. Hopefully, CAA will be able to support our hybrid model this year (with some technical support by our own Board).

In addition to the meeting and celebration at CAA, we are planning panels at CAA, RSA, and AAH again this spring. Unfortunately, we did not receive any applications for panels at ICMS, so will not have one there in May. Next year, if you have a panel idea for Kalamazoo, make sure you submit! We will detail all the sponsored panels and papers in the Winter Newsletter. We will also have a reception at RSA in Philadelphia as part of the 40th Anniversary celebratory year events.

I’d like to remind everyone that we’ve launched our “Campaign for Seicento” to help us reach 600 members for our 40th Anniversary. We want to continue to grow this community that supports the wide range of scholarship on Italian art, architecture, and visual culture around the world. Our members make all this happen. We’re also implementing some other changes that will help the

longevity of the organization. First, in honor of the 40th Anniversary, we are increasing the Socio/Socia membership to \$40 annually. This is a small change of just five dollars, but will go a long way. We are dedicated to making sure that we can continue to bring all the great IAS events and support for members’ scholarly activity. At this time, we are not changing the prices on any of the other membership levels. Second, we are rolling out a new option for autorenewals. For more details on this, see the statement later in the newsletter. We’re hoping this will support members who don’t want to have to remember to renew as well as institutions needing more ease of process. It also will help our team gauge membership levels annually.

Hope to see many of you in person at CAA!

Saluti!

Antje



S Syracuse University

**FLORENCE GRADUATE PROGRAM IN
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- Museums and galleries
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College of Arts & Sciences
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315-443-4184 amh.syr.edu



APPLY NOW!

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

MICHELANGELO'S WOMEN

IMAGES OF FEMALE POWER AND DIVINITY
FROM THE CASA BUONARROTI

Oct 9, 2026 – Jan 24, 2027

On view at the Jepson Center
Savannah, GA

Visit telfair.org for tickets and
more information.

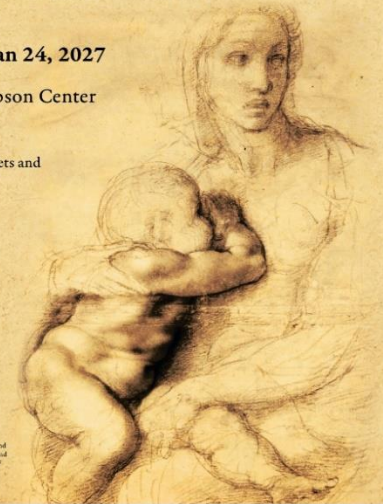


**TELFAIR
MUSEUMS**

20th
JEPSON CENTER

140th
TELFAIR MUSEUM

Michelangelo Buonarroti (1475–1564), Madonna and Child, c. 1525. Black pencil and pencil, white lead and ink. Collection of Casa Buonarroti, Florence, inv. 71 P.



Michelangelo's Women: Images of Female Power and Divinity from the Casa Buonarroti

Telfair Museums

Savannah, Georgia USA

October 9, 2026 – January 24, 2027

"Michelangelo's Women" explores the rich and varied ways in which Michelangelo portrayed and ennobled women in his works; how he interacted with actual women in his life (especially Vittoria Colonna); and how Rosina Vendramin, wife of Michelangelo's last surviving heir, Cosimo Buonarroti, worked with her husband to bring order to the family's collections and transform the Casa Buonarroti into a public museum. The exhibition features five original drawings by the master, two autograph sheets of his poetry, two autograph letters from Vittoria Colonna to Michelangelo, and eighteen historic items recording Michelangelo's compositions, as well as other works with female subjects from the Buonarroti collections. Large photographic projections highlight images of women in the Sistine Chapel, accompanied by historic prints of several Sybils and of the Last Judgment before loincloths were added. Curated by Gary M. Radke, Professor Emeritus of Art History at Syracuse University, the exhibition is on exclusive display in Savannah. Catalog entries by Alessandro Cecchi and other scholars at the Casa Buonarroti are available online at the Telfair Museum's website.

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ITALIAN ART SOCIETY NEWS

IAS-SPONSORED CONFERENCE SESSIONS

SIXTEENTH CENTURY SOCIETY

Chicago, 29-31 October, 2026

Art and the Early Modern Papacy 1 (Thursday, October 29, 8:30am)

Organizer: James Clifton, Sarah Campbell Blaffer Foundation

Chair: Sheryl E. Reiss, University of Chicago, Graham School

- Learning from the Past: The Topicality of Pope Eugene IV (1431–1437) in the Late Sixteenth Century (Silvia Tita, Michigan State University)
- The Rocca Pia and the Dialectics of Humanist Patronage (Eldante Winston, Kansas State University)
- Pope Nicholas IV's Plan for the Orvieto Cathedral: A Harmony of Parts with Santa Maria Maggiore in Rome (Sara N. James, Mary Baldwin College)

Art and the Early Modern Papacy 2 (Thursday, October 29, 10:30am)

Organizer: Sheryl E. Reiss, University of Chicago, Graham School

Chair: David Drogin, SUNY Fashion Institute of Technology

Papers:

Arise, O Lord, and Rebuke the Wild Boar: Raphael's Transfiguration and Pope Leo X's Bull against Martin Luther (Elizabeth Alker Lisot-Nelson, University of Texas at Tyler)

Giorgio Vasari and Pope Clement VII: The Fashioning of a Medici Papal Patron in Word and Image (Sheryl E. Reiss, University of Chicago, Graham School)

Tragedies and other Dramas: The Cardinal Nephew's Role in Stewarding the Papal Tomb (James Gordon Harper, The Pennsylvania State University)

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)

The Membership, Outreach, and Development Committee (MOD) is pleased to report on our committee's activities. As of this writing, we currently have 360 members at an array of levels, including five institutional partners.

We are very much hoping to increase the number of institutional (universities, colleges, museums, and non-profit institutions) and commercial sponsors for next year (memberships for 2027 commence in mid-November), so we would be grateful if you might discuss this option with your department chairs or other administrators.

As noted in the President's letter above, the cost of our "socio / socia" membership level will be increased—for the first time in a long time—from \$35 to \$40 starting in 2027. All other memberships will remain unaltered. We could tell you that it marks our 40th anniversary, but really, it aims to increase funding for our awards and prizes.

We are also very excited to announce a new fundraising initiative entitled "Forty-for-Forty" which hopes to increase the amount of the extraordinarily generous gift from an anonymous donor (see the President's letter, above) to a total of \$40,000, in recognition of the IAS's fortieth anniversary next year. These funds will help us to support our mission and to provide travel and publication grants, book and other prizes, the Kress Lecture Series in Italy, and other events, including emerging scholars' lightning talks and study days. Please contact Sheryl at development@italianartsociety.org to discuss donating to IAS during our "Forty-for-Forty" campaign.

Auto-renew Memberships Coming This Year

Our MOD team, spearheaded by Membership Chair Dr. Nick Camerlenghi, has been working for over a year on ways to make it easier for you to renew every year. We're now excited to announce that autorenewal membership options will be coming soon. This will be an option that we're going to be rolling out over the course of two years to give members time to consider their options and support members with any questions. For the 2027 year, we will be offering autorenewal options for two membership levels: Socio/Socia and Partner Istituzionale. Socio/Socia is our most popular membership level. We are keen to bring this to the most members this year. Also launching this, the Partner Istituzionale levels will have an autorenewal option in direct response to requests for such options from partner universities and institutions.

The one major change that will affect all members is that our membership will shift for calendar year (January-December) to rolling. This means that if you join in June, next year, your membership will be valid until June 2028, rather than ending in December 2027. This will give all our members more flexibility and more benefits for those who renew latter in the year. However, our membership team is keen to reassure members that we still will be sending out annual reminders for regular members not using autorenewal on the same schedule as always. For some of you, these changes don't need to change the way you renew as an IAS member.

For members at the Socio/Socia level, in the new year, you will have three options when you renew: Annual Renewal, Autorenewal, or Annual Renewal + \$35 add for Sospessa. The Annual Renewal options will function like our current members function, but with the added benefit of rolling dates. You will receive 365 days of IAS benefits from the date you renew. If you choose the Autorenewal option, you will not only receive the 365 days of benefits, but you won't have to remember to renew for 2028. Rather, your payment will process automatically 365 days after you set up the account. You will have the option to end your autorenewals at any time, if you change your mind.

For peace of mind, we have confirmed that your financial information will not be saved on our website but will be held with our payment processor (called Stripe). This company has all the financial security that you would expect from such a financial institution.

With any questions, please reach out to Membership Chair Nick Camerlenghi at membership@italianartsociety.org or President Antje Gamble at president@italianartsociety.org.

Emerging Scholars Committee

The Italian Art Society Emerging Scholars Committee invites submissions for 10-minute virtual lightning talks centered on Bologna, in celebration of the city that hosted our 2026 Kress Lecture. This event will be held via Zoom on November 19, 2026 at 6:00 PM EST. Dr. Benjamin Weil (Medieval Academy of America) will serve as respondent.

We welcome papers from early career scholars that engage with any period of Bolognese history. Projects at all stages, including works in progress, are encouraged, as this event is intended as a space for community and conversation.

Eligible applicants include:

- M.A. or Ph.D. students
- M.A. or Ph.D. holders within six years of receiving their degree

- Independent scholars
- M.A. or Ph.D. holders within ten years of receiving their degree who hold non-tenure-track positions

Please submit a 150-word abstract and a current CV (no more than 3 pages) to iasemergingscholars@gmail.com by October 12. Decisions will be sent by October 19. Selected speakers must be active IAS members by the time of the event.

Awards Committee

The Italian Art Society is pleased to announce that the 2027 cycle of Travel Grants is now open!

Please visit the Travel Grants section of the Italian Art Society's website for more information on required materials for applications. All applicants must be members of the Italian Art Society and must be logged in to the site to view the submission form and submit their application. Unless otherwise noted below, all Travel Grant applications are due by December 15, 2026.

Please email Dr. Cate Wallace, Chair of the IAS Awards Committee, at awards@italianartsociety.org with any questions.

IAS Renaissance and Baroque Topics Travel Grant

Thanks to the generous support of an anonymous donor, the Italian Art Society is offering two Travel Grants of \$1,500 each to support eligible scholars presenting papers at the Renaissance Society of America Conference (RSA) or the Sixteenth Century Society Conference (SCSC) on topics related to Italian art of the Renaissance or Baroque periods. Preference will be given to applicants presenting in IAS-sponsored sessions and to those traveling internationally. Kindly submit applications on the IAS Renaissance and Baroque Topics Travel Grant page.

The deadline for applicants who travel to RSA is December 15, 2026.

Please note that SCSC has a timeline for paper acceptance beyond our general travel grant deadline. For this reason, applications from eligible scholars presenting at that conference are due June 15, 2027.

Applicants must be members of the Italian Art Society at the time of application and receipt of the award, must have received their Ph.D. by the time of application, must be presenting papers on a topic related to Italian Art in the Renaissance or Baroque periods, and must not have received an IAS award in the previous two years. IAS officers are not eligible to apply.

Dorothy F. Glass Travel Award

The Dorothy F. Glass Award offers \$1,000 to support an emerging or unaffiliated scholar traveling internationally to study or to present on the arts of the Italian Middle Ages. Preference will be given to scholars of sculpture, the major subject of Glass's work.

Kindly submit applications on the Dorothy F. Glass Travel Award page.

The application deadline is December 15, 2026.

Recipients must be members of the Italian Art Society at the time of application and upon receipt of the award and must not have received an IAS award in the previous two years. IAS officers are not eligible to apply.

IAS Conference Travel Grant for Modern Topics

The Italian Art Society offers a grant of up to \$1,000 each year to support international conference, symposium, or other speaking-engagement-related travel to the United States by scholars working on Italian art from the early nineteenth century to the present.

Scholars of any nationality are eligible to apply but must have received their Ph.D. by the time of application, must be presenting papers on a topic focused on Italian art dating to the early nineteenth century or later, and must be traveling internationally.

Preference will be given to applicants participating in a conference in which the IAS sponsors a session (whether the applicant is speaking in this session or not), is an affiliated conference sponsor, or is eligible to be listed as a sponsor. These include, but are not limited to:

- College Art Association (CAA)
- American Association for Italian Studies (AAIS)
- Society of Architectural Historians (SAH)

Kindly submit applications on the IAS Conference Travel Grant for Modern Topics page.

The application deadline is December 15, 2026.

Recipients must be Italian Art Society members when they apply and when they receive the award. They must also not have received an IAS award in the previous two years. IAS officers are not eligible to apply.

Italian Art Society Emerging Scholars Travel Grant

The Italian Art Society is currently offering two \$500 grants each year to support travel for IAS emerging scholars to any conference at which the IAS is sponsoring a session.

This competition is open to M.A. or Ph.D. students, or Ph.D. holders within ten years of the degree (pre-tenure, non-tenure-track, or independent scholars). Applicants must be

presenting a paper on the art or architecture of Italy from the prehistoric period to the present, but not necessarily in an IAS-sponsored session.

Kindly submit applications to the IAS Conference Travel Grants for Emerging Scholars page.

The application deadline is December 15, 2026.

Recipients must be members of the Italian Art Society at the time of application and upon receipt of the award and must not have received an IAS award in the previous two years. IAS officers are not eligible to apply.

SPECIAL FEATURES

Giacomo Balla. The Style of Avant-Garde. Works from the Biagiotti Cigna Collections

Mart | Museum of Modern and Contemporary Art of Trento and Rovereto (Italy)

16 May 2026 – 18 October 2026

Long before the concept of “Made in Italy” emerged, the artist Giacomo Balla (1871–1958) turned neckties, vests, and fans into Futurist canvases. Through highly inventive motifs, he applied his theory of color and light to objects meant to be worn on the street rather than hung on a wall. Fashion designer Laura Biagiotti (1943–2017) became a passionate collector of Balla’s oeuvre, tirelessly acquiring works that span the artist’s entire career. The exhibition *Giacomo Balla. The Style of Avant-Garde* at the Museum of Modern and Contemporary Art of Trento and Rovereto (Mart) presents, for the first time in Italy, the whole body of Balla’s output from the Laura Biagiotti Collection and the Biagiotti Cigna Foundation. Fabio Benzi, Artistic Director of the Biagiotti Cigna Foundation, and Beatrice Avanzi, Deputy Director of Exhibitions at the Mart, curated the show, which unfolds in five sections tracing different phases of Balla’s artistic development.

The first section focuses on Balla’s early interest in Divisionism. It introduces the artistic lexicon that would become central to his turn toward Futurism, showing how he began to dissect light and motion. The second section shifts to the artist’s adherence to Futurist philosophy and aesthetics, where visitors find his most familiar works. In his depictions of racing cars, for instance, Balla masterfully captured the essence of dynamic motion and the perception of velocity. The artworks presented convey a palpable energy, embodying the Futurist desire to celebrate modernity and technological advancement.



The rooms devoted to “Futurist Fashion” constitute the exhibition’s most persuasive argument for Balla as a total artist. The objects on display reflect Laura Biagiotti’s keen interest in Balla’s engagement with clothing design. The display ranges from the well-known Futurist vests to a wealth of experimental drawings for garments and accessories. Balla’s foray into fashion was driven as much by a desire to experiment with different media as by his belief that wearable art could spread Futurism more widely. A dress sliced into irregular shards of white, teal, and black, paired with a matching wooden buckle, represents the focal point of this mesmerizing array of abstract patterns and vibrant colors. Designed for his daughter Luce, it reminds us that for this Futurist, even a daughter’s dress could double as a manifesto. Greater exploration of the material culture behind certain artifacts could have enhanced visitors’ understanding of Balla’s creative process by tracing whether and how his designs became actual garments. The framing of Luce’s dress could have emphasized the crucial roles of Luce and Elica Balla in turning their father’s visionary drawings into tangible objects, an aspect the introductory wall text only touches on briefly.



The “Futurist Reconstruction of the Universe” section introduces the ambition of the opera d’arte totale (total work of art) through furniture, textiles, and the whole domestic sphere. It also puts Balla’s work in dialogue with the museum’s rich collection of Fortunato Depero’s artworks and archival holdings. The title draws on the eponymous 1915 manifesto written by the two artists, who sought to disrupt the entrenched dichotomy between fine art and craft. The displayed furniture arrangements and playful designs engage visitors, embodying a Futurist aesthetic that touches every aspect of life. After a room dedicated to merging art and everyday life, the return to figurative paintings in the fifth and concluding section feels almost like a retreat. Balla’s later works in “A New Modern Figuration,” however, reveal a shift toward a figurative style indebted to the print media industry of his day.



As ever, the Mart’s exhibition spaces are neatly arranged, its staff welcoming and knowledgeable. The exhibition design by the Turin-based studio Officina delle Idee makes for an effortless exploration of Balla’s manifold artistic talents. The retrospective stands out for its size and scope:

with 240 objects on view, including paintings, drawings, and applied arts, the exhibition surpasses past shows of the same collection. It also draws deftly on the Mart’s important holdings, shedding light on the professional alliance between Balla and Depero. It has been four decades since Laura Biagiotti first encountered Balla’s art,

an experience that led her to assemble the most extensive private collection of his work. The Mart showcases the collection in a way that honors her legacy, cementing its own relevance as a center for the study and appreciation of Italian Futurism. The timeline that opens the exhibition offers a fitting preview of what follows: the trajectory of a restless artist who persistently challenged and redefined the parameters of modern art.

Lucia Colombari, PhD, is Assistant Professor of Art History and Arts Management at the University of Oklahoma. Her research focuses on the intersection of 20th-century art, transnational exchange, and the politics of exhibitions in museums and world fairs, with a particular emphasis on Italian modernism and cultural diplomacy.

Università di Parma: Centro Studi e Archivio della Comunicazione (CSAC)

Outside of Parma, in a former Cistercian monastery, is the University of Parma’s [Centro Studi e Archivio della Comunicazione](#) (or CSAC). Founded by Professor Arturo Carlo Quintavalle in 1968, the collection includes more than 12 million, largely 20th-century, items divided into five categories: Fine Art, Photography, Media, Projects, and Visual Arts. The complex also includes exhibition and study spaces.



On May 16, 2026, a site-specific installation, *Ipogeo Apogeo*, by Silvio Wolf (b. 1952) opened. High resolution photographs connect two rooms, the Sala delle Colonne and the Sala Ipogea, one located above and the other below ground-level. The images were integrated into the original fabric of the building in a way that honored the architect of the space, maintained functionality, but that also turned everything upside-down, making the invisible, visible; an image that evokes the vaulted ceiling of the upper room fills the walkway of the lower one.



Highlights from the collection fill the former church.

Costumes from David Lynch's 1984 *Dune* and Federico Fellini's 1972 *Roma* are located in one

arm of the former transept. A side-chapel houses new acquisitions from Adriano Altamira, Mauro Buzzi, Franca Coin, Paolo Deganello, and Alberto Faietti. Also featured were small models of some of the collection's most famous, and most fragile works. The creation of these pieces, along with a VR tour of the archive and its collections, took place while the archives were closed to the public during the pandemic. This work, as well as an updated catalogue system, makes the materials more accessible to all.

The continued generosity of the CSAC staff and the new lodgings on site make research and visits to the site even easier.

Jennifer Webb, Ph.D., is Associate Professor of Art History at the University of Minnesota Duluth.

2026 EXHIBITIONS

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.

Wanda and Marion Wulz: Avant-garde Photography in 20th-Century Italy

[The Estorick Collection, London](#)

September 16, 2026 – December 20, 2026

This exhibition explores the pioneering work of sisters Wanda Wulz (1903–1984) and Marion Wulz (1905–1993), key figures in the development of avant-garde photography in 20th-century Italy.



In 1928, Wanda and Marion inherited the photography studio founded by their grandfather, Giuseppe Wulz, and later run by their father, Carlo. Having been immersed in photography from an early age, the sisters transformed the studio into a vibrant centre of artistic and commercial

production in their native Trieste. They worked with a diverse clientele that included artists, actors, dancers, athletes and the fashion designer Anita Pittoni, establishing themselves as leading figures within the city's cultural life.

Beyond their commercial success, photography enabled both sisters to articulate their identities as modern, emancipated women. Their collaboration situated their work within broader conversations about fashion, performance and female self-representation in the interwar period.

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 Te, 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
November 30, 2026 – March 1, 2027

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

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.

Jacopo da Pontormo

[Scuderie del Quirinale, Rome](#)
October 9, 2026 – February 7, 2027



This will be the first major solo exhibition dedicated to Jacopo da Pontormo (Pontormo da Empoli, 1494 – Florence, 1557), a central figure of 16th-century Florence and a key artist of the period marking the transition from the High Renaissance to Mannerism. Jacopo Carucci – universally known as Pontormo after his hometown – is

considered one of the most original and innovative interpreters of the figurative culture of his time. His artistic development, which took place within Medici-era Florence, contributed decisively to the transformation of the Renaissance artistic language, paving the way for the sensibility that art history would later define as Mannerist. The exhibition will offer the opportunity to see some of the artist's major masterpieces brought together alongside a vast selection of works on paper.

Elisa Montessori. Nel corso del tempo

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

September 30, 2026 – February 28, 2027



This comprehensive exhibition traces the artistic career of Elisa Montessori, born in Genoa in 1931, whose artistic exploration began in the immediate postwar period. The exhibition project was conceived by the artist herself and curated in collaboration with Alessandra Mammi and Federica Pirani.

The exhibition takes visitors on a journey through an artistic body of work that has evolved over the decades in constant dialogue with contemporary visual art. Despite her engagement with the diverse artistic languages of the late 20th century and the contemporary era, Montessori has maintained a strong autonomy of thought, language, and technique over time and the exhibition traces her experimentation with materials and techniques. From ceramics to mosaics, from oil painting on canvas to the use of different types of paper and pigments, the artist developed an extremely personal and versatile artistic language.

Carla Accardi

[The Estorick Collection, London and Compton Verney, Warwickshire](#)

January 20, 2027 - June 13, 2027

Shown across two exhibitions running at the same time,



this collaboration offers a long-overdue chance to experience one of Italy's most influential post-war artists in depth. Accardi is central to the story of twentieth-century Italian abstraction, yet her work has never been seen in the UK at this scale.

Across the two exhibitions, you can follow how she pushed painting in new directions, from the post-war avant-garde

in Rome to bold colour, radical materials and works that bring light and space into play.

Rediscovering Della Robbia at The Met

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

Through January 17, 2028



Around 1440 the sculptor Luca della Robbia invented a new technique for applying glaze to terracotta that resulted in colorful ceramics as brilliant as glass and as durable as stone. For a century, Luca and his descendants guarded his secret glaze

recipes in their collaborative workshop in Florence, where they created some of the most magnificent and original artworks of the Italian Renaissance.

The Met is home to the largest, most significant collection of Della Robbia artworks in the United States, yet these sculptures have never been shown together. This exhibition unites for the first time a selection of exemplary works, many off view for decades and awaiting rediscovery. Reanimated through new research, conservation, and digital technologies, the sculptures in this gallery illuminate the contributions of this ingenious family to Renaissance art.

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



Four years of intensive restoration has restored Giotto's Bardi Chapel in Florence to its original splendor. Pioneered by the Opificio delle Pietre Dure, and with additional support from the Opera di Santa Croce, the [restoration has brought new life to a fresco cycle](#) that marks a turning point in the artist's career. The Bardi Chapel unveiling in mid-September comes just a few months after restoration began on the Vatican's [Raphael Loggias](#).



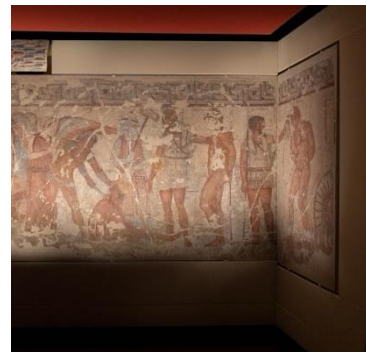
For the first time since antiquity, the *Painted City* fresco and the *Great Mosaic* are [on display in Rome's Baths of Trajan](#). Discovered in the 1990s and dating to the first century CE, the fresco depicts an unknown maritime city, while the mosaic—a sprawling thirty-three by fifty-two-feet wide—is believed to be the largest Roman wall mosaic ever discovered. These works will be available to view in small groups of up to fifteen people with the potential for broader viewership after an initial trial period.



[Several works attributed to Antonello da Messina were stolen from the Regional Museum of Messina \(MuMe\) in northeastern Sicily.](#)

While some paintings were quickly recovered, the San Gregorio polyptych

remains at large. This robbery occurred on Ferragosto, just a few days after Italian police located missing Cezanne, Renoir, and Matisse paintings taken from the Magnani-Rocca Foundation in March.



A masterpiece of Etruscan art, dubbed the Francois Tomb after the archaeologist who discovered it in 1857, was [purchased by the National Etruscan Museum of Villa Giulia in Rome](#). Dating to the third century BCE, the

tomb's painted panels combine episodes from Greek mythology with scenes from Etruscan history. The acquisition is the culmination of a one-hundred-year effort to restore the monument to public ownership, and it coincides with a [landmark exhibition of Etruscan art](#) at San Francisco's Legion of Honor, *The Etruscans: From the Heart of Ancient Italy*.



[A new Central Library in Turin's Valentino District is underway on the site of the former Torino Esposizioni.](#) On track for completion by the end of this

year, the structure will transform the neighborhood into a vibrant cultural hub south of the Centro Storico and on the banks of the Po River. The Valentino District is home to the eponymous park and castle, and its newest addition will establish "an open and inclusive" neighborhood by integrating the nearby Teatro Nuovo, the Botanical Garden,

and the Polytechnic Campus. [Programming](#) is expected to begin in November.



Rome's Vittoriano and Palazzo Venezia sponsored a [city-wide exhibition of Roman coinage](#) from July 2nd to September 27th of this year. Sourced primarily from the Medagliere of Museo Nazionale Romano and in collaboration with the

Parco Archeologico del Colosseo, the exhibition explores the coin's unique combination of artistry, practicality, and mobility. Created for specialists and novices alike, the exhibition proposes that coinage reflects how Rome has continually redefined itself over the centuries.



[A 2,100-year-old Roman shipwreck was discovered three miles off the coast of Sicily's Mazara del Vallo.](#)

Described by Italy's culture minister, Alessandro Gluli, as "one of the most important underwater archaeological discoveries of

recent years," the discovery has uncovered some five-hundred amphorae once used to transport wine and other goods. The find yields precious insight into the trade networks that existed in antiquity and will be the subject of additional analyses in years to come.

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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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