

The Newsletter of the
ITALIAN ART SOCIETY
XXV, 2
Spring 2013

An Affiliated Society of the College Art
Association, Society of Architectural
Historians, and the
Renaissance Society of America

(Secretary), Kay Arthur (Newsletter Editor), Gilbert Jones (now Chair GSESC Committee), Nick Camerlenghi (now Vice President for Program Coordination), Brian Curran (now Chair Nominating Committee), and Anne Leader (Webmaster) have helped immeasurably in the smooth operation of the IAS.

All members who will be in Italy this summer are invited to hear the [IAS-Kress Lecture Series](#) speaker, Sarah Blake McHam (Rutgers, The State University of New Jersey), who will be in Italy this summer. The event is being held at the [Fondazione Marco Besso](#) in Rome (Largo di Torre Argentina) on Tuesday, May 28, at 6:00 p.m. (with a reception following). Special gratitude is due to Cristiana Filippini and Daria Borghese for their great efforts coordinating the selection of the location and the event itself.

The IAS business meeting at CAA in New York was attended by so many that we ran out of coffee –so sorry! We addressed issues such as future session topics and welcomed our new board and committee members (see below). Thank you also to those who put forward their names; if you were not elected this time, please nominate yourselves again!

Nominating

Committee: Sheryl Reiss (formerly Chair, now Executive Vice President); Program Committee: Martina Bagnoli (Vice President for Program Coordination) and Jennie Hirsch; Awards Committee: Andaleeb Banta (Chair); Janis Elliott, Karen Serres; Graduate Student and Emerging Scholars Committee or GSESC: Rebekah Perry and Lisa Tom We especially thank the first members of the Graduate Student and Emerging Scholars Committee for formulating this new and exciting group of energetic planners and doers. The continuing contributions of Alison Perchuk (Treasurer and Membership Coordinator), Catherine McCurrach



The IAS has been very active sponsoring sessions at a number of conferences. At the CAA conference in February, we sponsored two very well-attended panels: a long session on *Perception and Experience in the Italian Garden, 1500* (Chair: George Bent) and a short session on *The Physicality of Devotion in Late Medieval and Early Modern Italy* (Chair: Diana Gisolfi). We are continuing our newer affiliations with the Society of Architectural Historians and the Sixteenth Century Society plus our long-standing association with the Renaissance Society of America and International Congress on Medieval Studies. At the Society of Architectural Historians meeting in Buffalo in

Experience in the Italian Garden, 1500 (Organizers and Chairs: Tracy Ehrlich and Katherine Bentz). At the annual meeting of the Renaissance Society of America in San Diego, also in April, the IAS

in Late Medieval and Early Modern Italy (Organizer and Chair: Esperança M. Camara Situating Patterns of Patronage in the Italian Renaissance (Organizers: Anne Leader and Saundra Weddle; Chair: Sally Cornelison

and Chairs: Sarah R. Kyle and Jennifer D. Webb. Thanks are due especially to Sheryll and Anne Leader for their work to organize a first official IAS get together at RSA, which was apparently a smashing

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Master of the Saint George Cycle, and other works in various media †



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entirely separate speaks of the variety in subjects painted
by Titian throughout his long career, but also the
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essentially two-part space.

The exhibition is accompanied by research and educational projects. The experimental LED lighting (part of a larger project, [Tiziano Grand Tour](#)) provides an optimal viewing experience for those interested in conservation and technical issues. Pentimenti in the Martyrdom of StLawrence from Venice, damages in the Annunciation from Ancona, and issues in the Judith/Salome from the Doria-Pamphili are visible. Inside a small theater near the exit, a didactic installation demonstrates the visual impact of lighting. Also, the exhibition provided the opportunity for new scientific studies conducted by the University of Bergamo on technique and condition. Finally, a mobile app provides further information about the artist and the works on view.



The LED lighting makes familiar works from Italian collections appear completely new. The Vatican 3 L Q D F R WaddhfaD Qi V San
Nicolo dei Frari (1522-26) lives up
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before my eyes more than any other picture I have seen to date · Saint Nicholas, rendered with portrait-like expression and exquisite attention to

his garments, is surrounded by a world of apparitions: Saint Catherine gracefully steps up into the space while Saint Sebastian appears unnoticed by the other saints. Even Saint Peter is a hazy figure standing behind Saint Nicholas.

Under the LED lighting, the Annunciation (1563-65) from the church of San Salvador in Venice is a riot of colors. The clouds are a stormy blaze with tumbling D Q J H O V D Q G D G R Y H R I W K H + R O \ 6 S L U L W ‡ G L Y H E R P E L Q J · D W
the Virgin who lifts her veil against the intruding angel. The scene is separated from the viewer by two illusionistic marble steps. A checker board floor recedes to an ominous smoldering detail in the background, the complete legibility of which is occluded by Titi D Q ¶ V
brushwork. Ghostly opal colored drapery flutter off the angel Gabriele and the veil of the Virgin mingles with the clouds. At the lower right, an eye catching glass vessel filled with water reflects light from a window. In the same area, marks left from candle wax that dripped on the altarpiece are clear8ly otvid0(e)4(i)TJETBT1.027 Tm(65))TJET04B6>6-21(h)20(e)411.27 Tm[)Tm044>150051061 6-21(h)



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floor. All consultation desks are provided with facilities for the integration of analogue and digital media through a PC with internet connection. A book service between the Via Giusti and Via dei Servi permits users to continue working in the Photo Library with books from the Library. (Courtesy of the KHI website)

CALLS FOR PARTICIPATION

This is proposal season! Please also check the Announcements page of [the IAS website](#).

IAS at CAA—Chicago, February 12-15, 2014

Periodization Anxiety in Italian Art: Renaissance, Baroque, or Early Modern?
College Art Association, Long Session
Deadline: May 6, 2013

distinguishes these paintings from framed pictures, both in artistic discourses of the time and in later scholarship? What roles did painted furniture play in social rituals and larger decorative programs? Papers addressing hierarchies of the arts, critical attitudes, the potential for innovation and experimentation in decorative genres, and the historiography, collection, and display of this class of objects are especially encouraged, as are proposals from curators and conservators. Please send a 150 word abstract and a one-page CV to [Chriscinda Henry](#) or [Susannah Rutherglen](#).

On "Naturalism" in Early Modern Italian Art

Deadline: May 25, 2013

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describing the character and development of the art of
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indeed the very legitimacy of the application of the term
itself, has not always been evaluated in a rigorous
fashion. This panel seeks papers that examine and/or
problematize conventional ideas about naturalism in
period images of all mediums, looking especially for
assessments grounded in formal analysis,
interdisciplinary research, period writings about art,
historiography, and contemporary critical theory. Also
welcome are papers that consider naturalism through
such prisms as visuality, linear perspective, natural
philosophy, foreign artistic influence, theology, and
poetry. Please submit a 150-word abstract and one-page
CV to [Christian Kleinbub](#).

Stillness in Early Modern Italian Art

Deadline: May 27, 2013

Keeping pace with our digital, mobile, and globally
conscious reality, in recent years art historians have
recast the discipline through ideas of performance, time,
geography, and exchange. Movement, it would seem, is
the paradigm of our age. Movement was, of course, also
of interest to early modern Italian art theorists, who
sought the adept depiction of the affetti and praised

display of sculpture at various sites (e.g. city portals, the town square, the home); the materiality and connotations of sculpture in various media and the language used by contemporaries (e.g. laymen, priests and poets) to describe, eulogize or condemn it; and the purposes that sculpture served and how people responded and behaved towards it (e.g. crying, laughing or kissing it, decorating or mutilating it). The above are only suggestions, they are not meant to be prescriptive. Consideration will be given to any proposal that addresses the general theme. Please submit a 150-word abstract and a one-page CV to [Brendan Cassidy](#).

Envisioning the Eucharist: Transcending the Literal in Medieval and Byzantine Art

February 11, 2014

Deadline: Sept. 1, 2013

The Association of Scholars of Christianity in the History of Art (ASCHA) seeks papers that examine how Eucharistic doctrine was propagated-- or challenged-- in Byzantine and medieval art from the twelfth to fifteenth centuries. We are especially interested in how artists envisioned the Eucharist theologically and transcended literal representation of the Last Supper to convey other dimensions of the Eucharistic Mystery. 300-word proposals should be submitted, with a cover letter and two-page CV to Dr. [Matthew Milliner](#) and [Dr. James Romaine](#).

CONFERENCES



International Congress of Medieval Studies

May 9-12, 2013 Kalamazoo, MI

[Schedule of Sessions](#)

IAS sessions begin with the Luncheon Business meeting on Friday, May 10 at noon and continue through Saturday, May 11 at 5pm. This excerpted schedule also includes papers by IAS members in other sessions, and presentations relating to the study of Italian art.

Thursday, 3:30 pm, Session 155 Bernhard Brown & Gold Room

Reading Doubt and Faith in the Chapterhouse Frescoes of Santa Maria Novella, Florence, Jonathan Kline, Temple Univ.

Friday 10:00 am, Session 208 Italian Ecclesiastical Art,

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Presider: Holly R. Silvers, Minnesota State Univ. – Moorhead





an enduring stamp on mainland Greece and later on Rome. Some 150 objects bear witness to the athletic and military victories, religious rituals, opulent lifestyles, and intellectual attainments that shaped Classical culture at its peak.

For a complete listing of exhibitions currently on view in Italy, see the [FORVWUHLQ \(YLGHQ\]D · theMfinWetorQ Beil Culturali website.](#)

NEWS AND ANNOUNCEMENTS

Special thanks to Laurie Taylor-Mitchell and an anonymous donor for their donations to the Italian Art Society.

On May 4, 2013 the Frick Collection Symposium, **“Local Heroes: Artists and the Importance of Place,”**
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publication funds. If you have questions, please e-mail Alison Perchuk, treasurer@italianartsociety.org

Newsletter Contributions and Notices

Members are warmly encouraged to write for upcoming issues of the IAS Newsletter. For the fall issue, we are looking for reviews of the summer shows listed in the exhibition section, news of recent restorations in Italy, or short notes (650 words) for a new section on teaching and new media. If you are interested in writing a feature (approximately 800-1200 words) for the next issue, please contact Kay Arthur around June 15 at newsletter@italianartsociety.org. Deadlines for the IAS newsletters are: Fall Newsletter: news deadline August 15/ publication September 1; Winter Newsletter: news deadline January 15/ publication date February 1; Spring Newsletter: news deadline April 15/ publication May 1. If you have any other suggestions or comments, please contact the Newsletter editor (as above).

Italian Art Society Officers

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