

NEWSLETTER XXXIV, 2, SPRING 2023

President's Message from Tenley Bick

June 12, 2023

Dear Members of the Italian Art Society,

Greetings! I hope this message finds you well, wherever you are. On behalf of the organization, I especially extend our thoughts and wishes for recovery to all those affected by last month's tragic floods in Emilia-

Romagna. I watched with deep concern but also with admiration for the way our colleagues in arts and cultural heritage institutions throughout the region worked tirelessly to protect people and patrimony. For example, the Classis Ravenna (Museo della Città e del Territorio) housed 800 evacuees and their dogs during the floods. If you are able,

Diaspora Artists in Italy as Prompt: Early Modern

ICMS) will be able to finalize their sessions during the RSA and ICMS Summer Call for Papers/ Participation.

Members interested in joining a session at RSA may upload their papers to the [RSA portal](#).

Those interested in joining a session at ICMS may check the [Call for Participation](#) during the Summer.

Please consult the [IAS website](#) for Calls for Sessions, Calls for Papers, Submission Guidelines, and the IAS Submission Portal.

focus on the artistic relationship and friendship between Pasolini and artist Fabio Mauri. Mauri and Pasolini were part of the same artistic and intellectual circles in Italy and shared similar concerns about society and culture. They both addressed themes of power, ideology, and the role of the artist.

One section of the exhibition elaborated the relationship between Pasolini and the Italian art of his times, displaying works by famous artists that Pasolini greatly appreciated such as Carrà, De Pisis, Giorgio Morandi, and Mario Mafai. Curators also featured contemporary works of art owned by Pasolini borrowed from the family collection and shown here for the first time. Along with more predictable names like Renato Guttuso, Massimo Campigli or Giorgio de Chirico, we found he also owned works by Alberto Savinio, Man Ray, and Andy Warhol.

Pasolini was born in Bologna and studied outside the main centers of cultural production, and like many Italian artists of the second half of the twentieth century, he sought to reclaim his regional or provincial identity as an interpretative tool. He built his early pictorial journey under the aegis of a relationship with nature, but above all with the visual culture of his beloved Friulan countryside and in parallel with his poetry. In fact, his poetic activity benefits from the strong tension

between Italian, a language of expressive clarity, and the lyric harshness of Friulian language.

This exhibition evidences that Pasolini did not approach painting with the aim of building an autonomous and professional path, but used it as a form of study and experiment. His experiments didn't produce an but fueled his feverish, if amateurish, activity. Yet dilettantism in Pasolini never has a derogatory sense. It is often proclaimed in his essays on semiotics or narratology wherein he states his own "heretical empiricism" with respect to the official theories. The author practiced interdisciplinarity and intermediality not only by vocation, but also as a precise theoretical choice. Therefore, Pasolini's pictorial experimentalism can be seen to feed both his forays into art criticism and a series of theoretical

insights concerning the production of twentieth-century images.

Machiavelli

In Contemporary Media

Tra Gioco e Massacro. Vita sulla terra dopo Ennio

Flaiano

[Museo del Prado, Madrid](#)

March 28, 2023 – July 9, 2023

This exhibition, curated by David García Cueto, includes nearly one hundred works loaned from more than forty museums, institutions and private collections in Europe and America. The result is a complete vision of the career of this great seventeenth-century Bolognese artist, which also which Boc

uses contemporary art as a tool to explore and interpret the social, cultural, political, and economic context of the twentieth century. Curatorial insights and audio-visual materials help visitors understand Vedova in relation to his time.

[Musée du Louvre, Paris](#)

June 7, 2023 – January 8, 2024

The Musée du Louvre has formed a partnership with the Museo di Capodimonte for 2023. Approximately sixty major masterpieces from Capodimonte will be exhibited at the Louvre, providing a unique insight into Italian painting from the fifteenth to the seventeenth centuries and offering a new perspective on the collections of these two museums. The display will feature thirty-three paintings from the Museo di Capodimonte, many of which are by artists of the Neapolitan-school such as Jusepe de Ribera, Francesco Guarino, and Mattia Preti. Their artworks will resonate with the Louvre's collection of paintings by Titian, Caravaggio, Annibale Carracci,

group glued themselves to Botticelli's _____ at the Uffizi last summer.

Two mosaics that likely date to the second century C.E. and depict the gorgon Medusa have been discovered during an [excavation of the Villa of the Antonines](#) led by archaeologists from Montclair State University in New Jersey.

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