## President's Message from Jeryldene Wood

January 15, 2011

Dear Italian Art Society Members:

I am pleased to begin my last Newsletter by announcing this year's speaker for the Italian Art Society-Kress Foundation lecture in Italy. Alison Luchs, Curator of Early European Sculpture at the National Gallery of Art, will present The Wake of Desiderio: His Impact on Sculpture of the Late Quattrocento at the Accademia delle Arti e Disegno, just across the street from Orsanmichele in Florence. We owe this historic location to Gail Solberg, a long-time resident of Florence and member of the Travel Committee whose hard work procured this wonderful venue. The precise date and time of the spring lecture have not been finalized, but Catherine McCurrach will send a notice to the membership and Alison Perchuk will post the information on the IAS web site as soon as these have been determined.

It is also a pleasure to congratulate this year's recipients of IAS Travel Grants for graduate students. Jasmine Cloud, Ph.D. candidate at Temple University, received a grant for her paper, Reviving the Heart (of the City):

hope to acquire soon. These paintings, which have never traveled to the United States, were contrasted with two earlier works painted 1517-20, *The Virgin and Child with Saint John the Baptist and an Unidentified Male Saint* and the *Venus Anadyomene*, giving a succinct yet effective synopsis of Titian's religious and mythological works.

The other galleries were organized thematically, with the



The cast of Michelangelo's Vatican Pietà





formelle from the sacristy armadio of Santa Croce. Cecilia Frosinini, (Opificio delle Pietre Dure e Laboratori di Restauro, Firenze) presented recent findings in the restoration of the Giotto's frescoes in the Peruzzi Chapel as well as his *Ognissanti Crucifix*. Through the use of florescent light, new information on Giotto's painting process has been unearthed. The preliminary results of these studies reveal a level of detail and articulation unfamiliar to the modern eye.

Franciscan influences on Trecento art occupied some scholars. Joanna Cannon (Courtauld Institute of Art) presented a new consideration of the fusion of Franciscan text and image in an enigmatic Italian panel painting of the Crucifixion in the National Gallery, Prague. Amy Neff (University of Tennessee, Knoxville) explored caves as metaphors for revelation in the stained glass of San Francisco, Assisi. Amber McAlister (University of Pittsburgh, Greensburg) discussed the artistic legacy of Giotto in the Migliorati Chapel, San Francesco in Prato and the role of Franciscan chapter houses as a means of promoting Franciscan ideals to their members. Related to Franciscan studies, Cordelia Warr (Manchester University, UK) examined the challenges of representing stigmatics in fourteenth and fifteenth-century Italian art. Perri Lee Roberts (University of Miami) spoke to the emergence of a littleknown mendicant order, the friars of the sack, who were dedicated to the cult of St. Giles and founded of the church of Sant'Egidio in Florence.

New analyses of stylistic innovations were presented by others. Matthew Shoaf (Ursinus College) discussed the auditory role of figures through the manipulation of the open mouths to express anguish and vocal prayer. Peter Scholz (Kunsthistorisches Institut in Florenz) offered a new reading on painted architecture as a means of creating space and constructing identity in the work of Giusto de'Menabuoi and Altichiero. Christopher Lakey (Johns Hopkins University) examined a rare mixed media image by Pacino da Bonaguida.

Death, dying and funerary art were the focus of many scholars' work. Laura Jacobus (Birkbeck College, University of London) spoke on Pascalino and the Mask of Death. Gail Solberg (Associated Colleges of the Midwest, Florence) presented a new reading of the Tomb of Simone Saltarelli. Judith Steinhoff (University of Houston) analyzed depictions of death and lament as a means of instructing women on appropriate behavior and decorum for mourning. Jennifer Webb (University of Minnesota Duluth) presented a unique image of Christ Standing in the Tomb by the Salimbeni Brothers of the Marche. Issues of punishment, both moral and corporal, were brought to light by Anne Derbes and Mark Sandona (Hood College) who spoke on the moral topography of hell in the Arena Chapel, Padua and Allie Terry-Fritsch (Bowling Green State University)

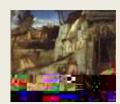


 $5:30~\mathrm{pm}$ . Those interested can sign up through the CAA website.



A Renaissance Masterpiece Revealed: Filippino Lippi's Madonna and Child January 15, 2011–April 25, 2011 Metropolitan Museum of Art, New York





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