

Faculty Watch

Barbara Deimling



Last month SUF Director Barbara Deimling was the keynote speaker at Bob Jones University Art Gallery (BJU) for the symposium *Tommaso del Mazza and the Florentine Tradition*, the first ever by any museum to feature the artist's works. The symposium took place in conjunction with the opening at BJU of the exhibit *The Twilight of a Tradition*, and included representative works from each phase of his career. While the goal of the exhibition was to introduce the artist to a wider public audience and recognition within the museum community, the symposium also focused on the examination of a set of three paintings dated to the last decade of the Trecento, comprised of a central panel on loan from the J. Paul Getty Museum depicting the Annunciation, together with the wings from the M&G collection depicting Ss. Jude Thaddeus and St. John the Evangelist on the left and St. Paul and a Deacon on the right. Barbara Deimling's keynote speech, in essay form, will be featured in the forthcoming exhibit catalogue, *Discovering a Pre-Renaissance Master: Tommaso del Mazza*.

Charles Ewell



Last month Charles Ewell was a speaker at the well-attended conference *La Terra Dell'Anser: Paesaggi e insediamenti d'eta romana nel territorio di capannori* held at the Comune di Capannori. The title of his talk was, "Scavi recenti a Palazzaccio, 2005-2008." The focus of the lecture was on the architectural development of the farm complex and its connection with the agricultural production of the more than 100 similar Roman farms found in the plains of Lucca. Charles Ewell has been excavating at the site of Palazzaccio for the past four years, with the participation of Syracuse in Florence students.

Antonella Francini



Antonella Francini has just published a new book of translations, *L'angelo custode della piccola utopia* (Sossella Editore, 2008), the first Italian anthology of the Pulitzer Prize winning poet Jorie Graham's work. The book, which includes a wide selection from Graham's poetry, was presented in Rome last month at the Centro Studi Americani and at the Tesol Convention with the presence of the poet, who read from the book along with Antonella Francini. In Florence, the following Friday, they participated in a workshop on translation and discussed their collaboration on this volume. SUF student Trevor Gori, who had read Graham's poetry in his literature class, was present at the Florence presentation and interviewed Jorie Graham for his journalism internship at the newspaper *The Florentine*.

Richard Ingersoll



Richard Ingersoll wrote the lead catalogue article for the exhibition "Munio Weinraub, Amos Gitai, Architecture and Film in Israel" held at the Architekturmuseum de TU Munchen as well as lectured there on the subject in November. Weinraub was a Bauhaus-trained architect working in Palestine/Israel 1934-1970. His son, Gitai, author of *Kadosh* and *Kippur*, has become Israel's leading filmmaker; he recently had a retrospective at the Museum of Modern Art in New York.

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Swietlan Nicholas Kraczyna



Nick Kraczyna will have had four one-man exhibitions in one year by the end of 2008. In April, Nick exhibited thirty pen and ink drawings of *La Via Fani Labyrinth* at the Contact Gallery in Syracuse, New York. The work is an installation of an eight-foot high labyrinth of mirrors and is in commemoration of the thirty year anniversary of the kidnapping and killing of Aldo Moro by the Red Brigades in Italy in 1978.

Also last spring, Nick Kraczyna presented his new series *Arlecchino Innamorato* at the Chicago Center for the Print Gallery. He exhibited this series this past summer in the Comune di Barga. This month, the series will be exhibited at the Art Guild of Jacksonville, Illinois.

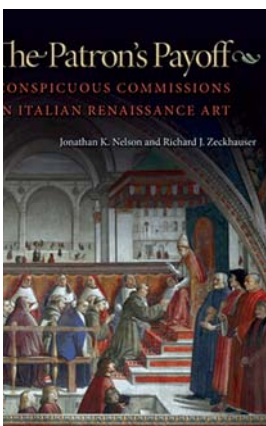
Sara Matthews Grieco



Sara F. Matthews-Grieco has published the article “La Sacra Famiglia e la ritrattistica familiare nell’iconografia della prima età moderna,” in Michelina Corsari and Daniele Francesconi (eds.), *Famiglia. La costruzione religiosa del legame sociale* (Modena: Fondazione Collegio San Carlo, 2008, pp.107-27). This article examines changes in the representation of the Holy Family in Italian art (c.1400-1600) and the increasing convergence between family portraiture and religious compositions. Over and above demonstrating the compositional merging of these two genres in the early 16th century and the continuing impact of sacred iconography on representations of the family (an influence that can still be observed today in conventional photographs of family groups), this essay sets forth the

hypothesis that the cherry held in the hand of small children in family portraits signifies their premature departure from this world, but their continued inclusion in representations of their kinship group. Necrological portraiture was common in the second half of the sixteenth-century: Lavinia Fontana and Scipione Pulzone, for example, painted family groups where the deceased father of the current *pater familias* would be depicted standing behind his son and heir in a visual, genealogical affirmation of dynastic continuity. Deceased children, however, have not as yet been identified in Italian family portraits, although there are some well-known English examples. It is the cherry—symbol of the passion of Christ and fruit of Paradise—that seems to have been used by artists in Counter-Reformation Italy to include small children in representations of the united family, where the living and the dead can be once again all together in the virtual reality of pictorial space.

Jonathan Nelson



This fall Jonathan Nelson added two books to his bibliography. He edited the most recent volume published in “The Villa Rossa Series,” *Plautilla Nelli (1524-1588): The Painter-Prioress of Renaissance Florence*. Jonathan immediately put the book to use in his course on “16th Century Italian Art and Identity,” and his students told him to continue to do so in the future. It not only allowed them to study, in depth, an interesting artist but also, since Nelli is virtually unknown, to see a painter more directly, without the filter created by centuries of scholarship.

Together with Richard Zeckhauser, professor of economics at Harvard, Jonathan Nelson published *The Patron's Payoff: Conspicuous Commissions in Renaissance Italy*, with Princeton University Press; this also contains an essay by SUF professor Molly Bourne. They hope some non art historians will take Michael Spence at his word. The Nobel laureate (and former student of Zeckhauser) wrote that if you want to go back to Renaissance “with the patrons and the artists...to understand the incentives and the constraints, the opportunities and the missteps, then you must give this book a try.”

Jonathan is currently organizing an exhibition on the American photographer Robert Mapplethorpe.

Lily Prigioniero



Lily Prigioniero's short story "Seme Volante," was published in *Lingua Madre Duemilaotto*, an anthology of the thirty best short stories written by foreign women who reside in Italy and use their acquired language (Italian) to deepen the rapport between changing identities, roots, and their countries of origin. This is the third edition of selected winners of the literary award *Lingua Madre*, developed by the Centro Studi e Documentazione Pensiero Femminile promoted by the Regione di Piemonte and the Fiera Internazionale del Libro di Torino. The collection demonstrates the interactions that are redesigning the cultural map of the new millennium, and documents the wealth of cognitive and expressive tension of women coming from other countries- primarily from other continents.

This first edition of the magazine, *In pensiero, Arti e linguaggi del presente in rivista* (Michelangelo Libri, Roma 2008, n.1 anno 1), is a collection of essays and contemporary art forms, including literature, poetry, visual arts and music. Lily Prigioniero has translated Dr. Gianmaria Nerli's critique, "The Work of Art in the Age of Integral Reversibility", the main article of this first edition, which also serves as an insightful introduction to the magazine's literary eclecticism.

Rethinking Michelangelo

SUF played a key role in the major international conference, "Rethinking Michelangelo," held at the main campus in Syracuse on October 4. The well-attended event and related exhibition were organized by Gary Radke, Dean's Professor of the Humanities Dept. An old friend of SUF, he is a professor of art history in Syracuse, and directs the MA program for students who study at both the US and Italian campuses. Rab Hatfield, coordinator of the graduate art history program at SUF, presented new documentary information about "Michelangelo's Fortification Drawings," and proposed a new function for these mysterious sheets. In his paper on "Michelangelo's Female Figures: Form Follows Function," Jonathan Nelson—coordinator of the undergraduate art history program—suggested a new interpretive key for understanding the artist's much maligned representations of women. Several professors who have formerly worked at SUF also spoke at the conference. Roberto Leporatti considered "The Artist as Poet: Creative Imagery in Michelangelo's Madrigals;" Michael Rocke explored the topic of "Michelangelo and 'Masculine Love;'" and Silvia Catitti turned our attention toward the Laurentian library in her paper "Through Doors and Windows: A Look at Michelangelo's Approach to Architecture."

Don't miss it!
**SUF Student Day
Celebration**
December 11
from 6 -10pm
throughout the
SU Florence
campus

It's all about *You*
SUF Student Day Celebration
A campus-wide celebration of a semester of exploration
and cultural engagement