

RSA ATSAH Dublin, Ireland April 2-4, 2021

Session 2: ATSAH affiliated Society of RSA

Session Title: Artistic Transitions: Literary and Visual Considerations I

Session Abstract: The focus of this session is to consider physical and metaphysical transitions in sixteenth-century art. Papers are invited that explore changes or modifications about interpretation or stylistic attributions in works of art. Observations about new artistic, cultural, literary and scientific investigations may have caused the artistic transition.

Organizer: Liana De Girolami Cheney, University of Bari, Italy, President of ATSAH

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Chair: Ellen Longworth, Merrimack College

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Short Bio: Ellen L. Longworth is Professor of Fine Arts and Chair of the Department of the Visual and Performing Arts at Merrimack College, MA. She received her PhD from Boston University, MA from The University of Chicago and BA from Mount Holyoke College. She specializes in Italian Renaissance sculpture, specifically funerary and Northern Italian (Lombard); life-sized polychrome terracotta sculpture groups and North Italy's *sacri monti*; Tridentine reform, San Carlo Borromeo and the Milanese church of Santo Sepolcro; related sculptures in Milan Cathedral; Michelangelo. Her recent articles are on "Michelangelo and the Eye of the Beholder: the Early Bologna Sculptures," *Artibus et Historiae*, Vienna-Cracow, 46 (XXIII) 2002: 77-82. "Stylistic and Iconographic Consideration: The *Lamentation* in the Church of Santo Sepolcro, Milan," *Artibus et Historiae*, Vienna-Cracow, 59 (XXX) 2009: 91-114.

Speaker 1: Charles Burroughs, SUNY Geneseo

Title: Transitions: Explorations in the Circle of Raphael

Abstract: Raphael thought deeply about transitions, whether between subjects, contrasting real or virtual places, or modes of being. In the Vatican Stanze, there are also insistent suggestions of transition between interior and exterior, image and topography. This paper will focus especially on the Marc'Antonio Raimondi print after Raphael, the *Morbetto* (1515-16) depicting an obscure scene from Virgil's *Aeneid*. Aeneas has settled his followers in Crete, but the new community is struck by plague. Aeneas's learns in a dream he needs to move on to Italy, thus completing a transition of world historical import. The print itself is marked by remarkable contrasts, e.g., between day and night, dream and reality, but it also dramatizes or perhaps problematizes the transition between image and text, as well as aspects of the reception of Virgil in the Rome of Leo X.

Short Bio: Charles Burroughs retired in 2014 as Smith Professor of Humanities in the departments of Classics and Art History at Case Western Reserve University; currently he is Adjunct Professor of Art History at SUNY Geneseo. He has degrees from Oxford (BA) and the Warburg Institute London (MPhil, PhD); his publications include *From Signs to Design: Environmental Process and Reform in Early Renaissance Rome* (MIT Press, 1990) and *The Italian Renaissance Palace Façade* (Cambridge University Press, 2002 and 2009), as well as articles on Alberti, Michelangelo, and Botticelli, and plantation architecture in the Americas. Current projects include a monograph on Botticelli's *Primavera* as political imagery

and studies of boundary figures in Renaissance visual culture and architecture. He is also a participant in a collaborative project on grotesque ornament in the Renaissance and beyond.

Speaker 2: Tom MacPherson, SUNY Geneseo
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Title: Color in Michelangelo's "Doni Tondo" and Pontormo's "Deposition"

Abstract: The recent restoration of Michelangelo's *Doni Tondo* and that of Pontormo's *Deposition* has enabled new insights and perspectives on these works insofar as the way in which each artist used color, as well as for their techniques. This paper is delivered from the perspective of a practicing tempera artist, from what I know about how egg tempera and mixed media of the Renaissance was used. The paper presents a personal impression of how each artist used their medium and techniques, based on recent restoration findings. Included is a brief consideration of Michelangelo and Pontormo's drawing style and depiction of the figure and their different approaches to painting on a panel. Additionally included is a discussion of the color palette each artist used and how they employed these colors to produce very different painted images.

Short Bio: Tom MacPherson is an Emeritus artist at SUNY Geneseo, who works in printmaking, drawing, figure drawing and classic egg tempera technique. He received his B.A. from SUNY Oswego and his MFA from the University of South Carolina in printmaking and drawing. He has exhibited his work nationally and internationally. His prizes include: The San Diego Watercolor Society (2005); Sacramento Fine Arts Center (2--5) and an Arts Council of Wyoming County, Our Farms, Our Family. Funded by the Regional Economic Development Council (2019). He has published *Crossing Cultures: A Sicilian and American Family in Western New York* (New York: Minerva Press, SUNY Geneseo, 2017), and related articles and has presented papers at St. Andrews's Scotland and at Flinders University, Adelaide, Australia.

Speaker 3: Lynette M.F. Bosch, SUNY Geneseo
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Title: Michelangelo's *Pietà* and *Christ and the Samaritan Woman* for Vittoria Colonna

Abstract: Michelangelo's *Pietà* and *Christ and the Samaritan Woman* were images created for Vittoria Colonna, during her stay in Rome, which began in 1538. Both images were made to assist Colonna with her spiritual exercises at a stage of her devotional practices when she was caught at a transitional moment in her devotional practices. As a member of the Catholic Church, Colonna was conflicted between choosing an orthodox path or incorporating aspects of the new spirituality that promised greater individual freedom for Christians. In the *Pietà* and in the *Christ and the Samaritan Woman*, the intersections between image, text and devotions expresses how Colonna reconciled the potential parameters offered by orthodoxy and heterodoxy.

Short Bio: Lynette M.F. Bosch is a SUNY Distinguished Professor at SUNY, Geneseo, where she is Chair of the Art History and Museum Studies Department. Her areas of specialization include Spanish and Italian Renaissance art as well as Contemporary Latin American Art, with an emphasis on Cuban-American Art. She is the author of several books on Renaissance and Latin American art and has written numerous articles as well as curated exhibitions in the areas of special interest. She has received multiple awards, from the American Association of University Women, The National Endowment for the Humanities, The American Philosophical Society, and The Mellon Foundation (Metropolitan Museum of Art). Her book *Art Liturgy and Legend in*

Renaissance Toledo: The Mendoza and the Iglesia Primada received the Eleanor Tufts Award from the American Society of Hispanic Art Scholars.