

RSA ATSAH Dublin, Ireland April 2-4, 2020

Session 3: ATSAH Affiliated Society of RSA

Session Title: Artistic Transitions: Literary and Visual Considerations III

Organized: Liana De Girolami Cheney President of ATSAH

Liana.Cheney@uml.edu

Chair: Tina Bizzarro, Villanova University

la.basquaise@gmail.com

I. Speaker: Elena Aloia , Independent Scholar

Title: Giorgio Vasari in Umbria: Città di Castello, Gubbio, Perugia.

Abstract: Between 1534 and 1566 in Umbria are witnessed works by Vasari: various architecture and painting works in Città di Castello in Palazzo Vitelli alla Cannoniera and in San Francesco, in Gubbio in San Pietro, in Perugia where three paintings are preserved in the Abbey of San Pietro. In 1543 a team of painters from Tuscany and Marche decorated, between spring and autumn, the castle's residence in the Rocca Paolina, a mighty structure commissioned by Paolo III Farnese after the Salt War, which had seen Perugia rebel and fight in vain against the same pontiff. Vasari speaks of these artists in the life of Cristoforo Gherardi, and states that, in addition to Gherardi himself, there were Lattanzio Pagani, Raffaellino del Colle, Dono Doni, Tommaso Papacello. The local historian Serafino Siepi describes the iconography of the mural paintings that no longer exist due to the destruction of a large part of the Rocca Paolina. The painters involved in the decoration of the residence may have been indicated by Giorgio Vasari to Paolo III, in fact it dates back to 1542 the beginning of relations between the painter and the Farnese family.

The relationship between Vasari, the Vitelli and the Farnese as well as between Vasari and Cristoforo Gherardi, Raffaellino del Colle, Tommaso Papacello and Dono Doni favored the spread of the Michelangelo and Vasari language in Umbria.

Bio: Elena Aloia is an independent researcher in Renaissance Umbrian art. She received her bs in Conservation of Cultural Heritage and a MA in Art History from Univerity of Perugia. Aloia attended the School of Specialization in Historical Artistic Heritage of Gubbio. She dealt with Bronzino: the commissioning of Bartolomeo Panciatichi, the Descent into Hell in Santa Croce in Florence by the same author; a fresco found in a medieval house in Perugia; Luigi Carattoli as director of the Academy of Fine Arts in Perugia. She is the author of *Culture, Faith and Love: Bartolomeo Panciatichi*, in *Agnolo Bronzino: The Muse of Florence*. Dr. Aloia collaborates with the company that manages the museum circuit of a small Umbrian village, Panicale; is on the board of directors of the Amici Curiosi cultural association and organizes conferences on Umbrian artistic themes.

II. Speaker: Brian D. Steele, Ph.D.

Texas Tech University

Brian.Steele@ttu.edu

Title: Beyond Naturalism: Light, Shadow, & Reflection in Italian Paintings ca. 1450-1520”

Abstract : Reflective surfaces and light effects in Flemish painting have received considerable scholarly attention, while those in Italian Renaissance paintings (with some exceptions) often have been passed over as jokes or as demonstrations of virtuosity appealing, perhaps, to sophisticated collectors and potential patrons. A consensus view in previous scholarship holds that the quest for naturalistic representation in the two geographic regions during the Early Modern era is marked by similarity of aims achieved by differing approaches; thus it seems less fruitful to search for specific ‘influences’ than to identify points of inspiration which, in this case, impelled Italian artists to rival Flemish effects of verisimilitude that on closer examination prompted viewers to question the reality of the physical appearances depicted. I examine conceptual similarities that inform naturalistic anomalies in works by painters including the Italians Giovanni Bellini, Piero della Francesca, and Gherardo di Giovanni del Fora, and the Flemings Robert Campin, Petrus Christus, and Hans Memling. Effects that these artists create comprise the following: evoking numinous drama by means of light and shadow, presenting a reflective window onto metaphysical experience, or situating a viewer tangent to transcendental reality. Characterizing pictures intended for prolonged contemplation during devotional meditation or scrutiny within domestic environs, such devices effectively augmented the iconic subjects or narratives depicted. Recourse to moralizing maxims, scripture, and devotional literature establishes themes by which viewers probably interpreted apparently mundane details that, on inspection, prompted less quotidian explanation.

III. Speaker: Discussant

Daminano Acciaino, Ca Foscari, Venice

damiano.acciarino@unive.it