

Sixteenth Century Conference – Albuquerque, NM – November 1-4, 2018
Traditional Panel Submission to 16th Century Conference – 2018

From The Association of Textual Scholarship in Art History

Title: A Banquet for Thoughts: Grace, Devotion and Maniera

Abstract This panel considers conceits about beauty, spiritual devotion, and stylistic manifestations from High Renaissance classicism to Maniera.

Chair: Karen Goodchild, Wofford College

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

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Presenter I

Lynette M.F. Bosch State University of New York, Geneseo

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Title: From the *Ars Nova* to the *Maniera Moderna*: Alberti To Vasari

Abstract: The internationalization of the art market in the Fifteenth Century enabled Italian and Northern European artists to see firsthand such artistic developments as there were in other countries. This created situations where artists could become inspired by diverse styles in art, as they experimented to create their own signature styles. One aspect of Northern art that inspired Italian artists was the lifelike quality associated with the work of Jan van Eyck, which was prized in Italy for its rendition of figures that lacked only breath to be alive. This paper explores how the absorption of an Eyckian lifelikeness transformed Italian art from High Renaissance classicism into Vasari's *maniera moderna*.

Bio: Lynette M.F. Bosch, Ph.D. Princeton University, Professor of Art History, Art History Department, SUNY Geneseo Areas of specialization: Spanish and Italian Renaissance and Contemporary Latin American and Latino Art. Author of: Ernesto Barreda: Contemporary Chilean Artist; Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada; Cuban American Art in Miami; as well as several articles on Spanish and Italian Renaissance and Contemporary Latin American Art. Co Completed a book on "Mannerism and Spirituality in Sixteenth Century Painting."

Presenter II

Liana De Girolami Cheney, Visiting Researcher, University of Bari, Italy

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Title: Giorgio Vasari's *Le Murate Last Supper*: An invitation to a spiritual banquet

Abstract: Among the numerous themes on the suppers cited in the Bible, the Last Supper of Christ with His disciples is the most poignant and rewarding for Christianity. This paper discusses the iconography of Vasari's *Last Supper* for the Refectory of Le Murate (The Walled Nuns), a Benedictine nunnery's *cenacolo* (refectory) in Florence. Vasari's large masterpiece was drastically damaged and almost in irreparable conditions caused by several mishaps and floods in 1583, 1718, and recently in 1996 with the major Florentine *alluvione* (flood). In commemoration of the 50th year anniversary of this catastrophic event, Vasari's *Le Murate Last Supper* was carefully and magically restored by a group of masterful technicians, artists and scientists. Their collaboration and support from the private sector demonstrate the successful bond among art, technology, science and patronage.

Bio: Liana De Girolami Cheney, PhD is President of the Association for Textual Scholarship in Art History, Visiting scholar in Art History at the University of Bari, Italy, and University of Coruña, Spain, and emerita Prof. of Art History at UMASS Lowell. She received a BS in Psychology and BA in Philosophy from the University of Miami, Florida, as well as a MA in Art History and Aesthetics from the University of Miami. Her PhD in Italian and Baroque Art is from Boston University in Massachusetts. Dr. Cheney is a Renaissance and Mannerism scholar, author, and coauthor of numerous articles. She received an Award for Excellence in Scholarly Research and Publication from SECAC on her publication on "Leonardo da Vinci's *Annunciation*: The Holy Spirit," in *Artibus et Historiae* (2011), 1-16. Her forthcoming book is on *Giorgio Vasari's Sala degli Elementi: An Iconological Study*.

Presenter III

Charles Burroughs, State University of New York, Geneseo
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Title: Dancing Between Venus and Mercury: The Graces in Ancient Thought and the Renaissance Imaginary

Abstract: The group of the Graces – three beautiful women with interlaced arms – is a celebrated motif of ancient art, but also – in a different key – of philosophical literature. Writing in the time of Nero, Seneca the Elder refers to the group as an allegory of the exchange of benefits, i.e., a pattern of "prestation" (Marcel Mauss's term), involving the circulation in an aristocratic society of goods, often of purely symbolic value. Seneca certainly knew Aristotle's *Nicomachean Ethics*, in which a temple of the Graces appears in a context of economic exchange and the use of currency, considered by Aristotle to be of fundamental importance for any organized human collective. In this paper, I review the connection of late medieval and Renaissance visualizations of the Graces – in many cases very well known -- to one or the other tradition.

Bio: Charles Burroughs, PhD is primarily an architectural historian, who strayed into

art history. His paper deals with questions arising in his project on Botticelli's *Primavera* in relation to social and political theory (see his recent article on Ovid and Ovid's *Fasti* and the *Primavera* in *Word and Image*). The *Primavera* project is informed by a longstanding concern with the contexts and purposes of art and architecture, "real" and virtual, especially in Renaissance Italy, as discussed in various publications, notably a book (MIT 2002) on the façade as a complex signifier and cultural as well as architectural phenomenon of global significance.