

# Tenth Quadrennial Italian Renaissance Sculpture Conference

1-3 May 2025

Stony Brook University

Organizers: Karen Lloyd and Fernando Loffredo

Sponsored by The Center for Italian Studies at Stony Brook University

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## *Program*

### THURSDAY 1 MAY

9:00-9:30	Welcome and coffee
9:30-10:30	Keynote Lecture Denise Allen, Curator, European Sculpture and Decorative Arts, The Metropolitan Museum of Art, "The Object as Lens: Gian Marco Cavalli's <i>Mars, Venus and Cupid with Vulcan at his forge</i> in The Metropolitan Museum of Art"
10:30-11:00	Break
11:00-1:00	Panel: Tomb Sculpture Chair: Claudia Echinger-Maurach (University of Münster)  Elisabetta Scirocco (Bibliotheca Hertziana - Max Planck Institute for Art History, Rome), "Patterns of Continuity: Reuse, Quotations, and Forgery of Trecento Tombs in Renaissance Naples"  Benjamin Weil (Northwestern University), "Civic Identity and the Representation of Place at the Tomb of Ubertino da Carrara"  Elena Cera (Fondazione Cariparo/University of Padua), "'Oh Father, Who is That Armed Man?' Visual Transmission of Power: Funeral Monuments and Orations in Fifteenth-Century Venice"

	<p>Marcello Calogero (University of Bologna), “From Marble to Design. Alfonso Lombardi, Michelangelo and a Lost Project for the Medici Papal Tombs”</p>
1:00-2:00	Lunch Break
2:00-4:00	<p>Panel: Wood, Terracotta, Plaster Chair: Victor Coonin (Rhodes College)</p> <p>Federica Carta (Sorbonne University) and Wendy Walker (The Metropolitan Museum of Art), “Rediscovering Andrea della Robbia's Forgotten Marquand Altarpiece at the Met”</p> <p>Beatrice Rosa (University of Trento), “Between Painting and Sculpture: A Rediscovered Florentine 'colmo' by Giovanni Toscani and Nanni di Bartolo at the Met”</p> <p>Alison Luchs (National Gallery of Art), “Repurposed, reinterpreted, reborn: the Afterlife of a lost modello by Desiderio”</p> <p>Marietta Cambareri (Museum of Fine Arts, Boston), “Bartolomeo Vivarini’s <i>Pietà</i> Altarpiece at the Museum of Fine Arts, Boston: Sculpture at the Center”</p> <p>Maximillian Hernandez (Johns Hopkins University), “‘Consorti [...] fecero bellissimi lavori in diversi luoghi’: New and Forgotten Evidence for Guido Mazzoni and Pellegrina degli Agazzi, Sculptors”</p>
4:00-6:30	<p>Panel: Small Bronzes Chair: Denise Allen (The Metropolitan Museum of Art)</p> <p>Giulio Dalvit (The Frick Collection), “The Dresden ‘Aesculapius’ Reconsidered”</p> <p>Raymond Carlson (Yale University Art Gallery), “Confrontations between Small Bronzes, Nature, and Antiquity in the Sixteenth Century”</p> <p>Yassin Oulad Daoud (Columbia University), “Creating the image of the emperor: A portrait medal of Charles V and Suleiman I at the Met”</p> <p>Elizabeth Mattison (Hood Museum of Art), “Surface Level: Patinas, Corrosion, and the Value of Renaissance Sculpture”</p> <p>Ashley Offill (Hood Museum of Art), “A Plaquette, a Print, a Puzzle: Examining Cross-Media Relationships in Early Modern Italy”</p>

	Maximilian Kummer (Independent Scholar), “The Budapest Horse and Rider - Leonardo or Baroque?”
6:30	Reception

## FRIDAY 2 MAY

9:00-9:30	Coffee
9:30-10:30	Keynote Lecture Kelley Helmstutler Di Dio, Professor and Associate Dean of the College of Arts and Sciences, University of Vermont, “Complications, Mishaps, and Problem-Solving in the Manufacture of the Escorial Retable according to Pompeo Leoni's Notebooks”
10:30-11:00	Break
11:00-1:00	Panel: Monumental Bronzes Chair: Andrea Bacchi (Fondazione Zeri - University of Bologna)  Francesca Padovani (Independent Scholar), ““Roma è pur Roma’: Hans Reichle and Other <i>Forestieri</i> in Rome at the End of the 16th Century”  Evonne Levy (University of Toronto), “Watch Your Back: The Engineering of Bronze Portrait Busts in Early Modern Italy”  Jennifer Liu (University of Toronto), “Finding and Counting, Making and Diagramming: The Graphic Visualization of Bernini's Bronzes”  Davide Ferri (University of Bern/KHI Florence), “Modeling the City in Sculpture around 1650”
1:00-2:00	Lunch Break
2:00-4:00	Panel: Body and Nature Chair: Kelley Helmstutler Di Dio (University of Vermont)  Amy Bloch (SUNY Albany), “Dragons in Italian Renaissance Goldsmithing: A Brief History”  Caitlin Petty (Washington University in St. Louis), “Flaying the Figure: Lodovico Cigoli’s <i>La bella notomia</i> from Didactic Tool to Art Object”

	Giovan Battista Fidanza (University of Rome Tor Vergata), “Blood and Wounds in Baroque Crucifixes by Franciscan Sculptors: The Case of Angelo da Pietrafitta”
	Carolina Mangone (Princeton University), “Nature and Non-finito in Bernini’s Rockwork”
	Matteo Chirumbolo (The Courtauld Institute of Art), “François Ladatte, Animal Sculptor: Reframing the Artist's Oeuvre through a New Attribution”
4:00-6:30	Panel: After Bernini Chair: Anne-Lise Desmas (J. Paul Getty Museum)
	Louise Rice (New York University), “Cardinal Rasponi’s Monument in S. Giovanni in Laterano”
	Guendalina Serafinelli (University of Rome Tor Vergata), “Reframing the Alaleona Chapel: Bernini’s Vision and the Patronage of Cloistered Nun Maria Eleonora”
	Camilla Parisi (University of Roma Tre), “Unveiling a Masterpiece: A Stucco Monument by Rusconi”
	Davide Lipari (Sapienza - University of Rome), “Modelling, Sculpting, Drawing and Painting in Melchiorre Cafà’s Circle”
	Vittoria Brunetti (University of Florence), “Baroque Funerary Monuments at Santa Maria della Pietà: Autonomy and Collaboration in the Post-Berninian Creative Process”
	Alejandro Elizalde García (Sapienza - University of Rome / Universidad Autónoma de Madrid), “The Impact of Alessandro Algardi in Spain: Works and Fortune in the Early Modern Period”
7:30	Dinner for Speakers

## SATURDAY 3 MAY

9:00-9:30	Coffee
9:30-10:30	Keynote Lecture Andrea Bacchi, Professor and Director of Fondazione Zeri, University of Bologna, “‘Bombastic, Painterly, and Refreshingly Unprincipled Late Baroque’: Venetian Sculpture from Giusto Le Court to Giovanni and Antonio Bonazza”

10:30-11:00	Break
11:00-1:00	<p>Panel: Architecture and Sculpture Chair Tanja Michalsky (Bibliotheca Hertziana)</p> <p>Alessandra Buccheri (Accademia di Belle Arti, Palermo), “Colour vs Antiquity? Antonello Gagini’s <i>Statuario</i> in the Cathedral of Palermo”</p> <p>Grégoire Extermann (University of Geneva), “Between Vélez Blanco and Genoa and Central Europe. The marble portal as a keystone of new imperial sculpture”</p> <p>Sarah McHam (Rutgers University), “Time Moves On: The Clock Tower in the Piazza San Marco and its Automata”</p> <p>Clara Seghesio (University of Turin), “New Investigations on the Monumental Angels of the Duomo di Milano’s <i>tornacoro</i> and the Sculptors of the Fabbrica”</p>
1:00-2:00	Lunch Break
2:00-4:00	<p>Panel: 19th-Century Renaissance Chair: Michael Cole (Columbia University)</p> <p>Fabio Gaffo (University of Geneva), “The <i>Madonna Pazzi</i> Provenance at Source: Palaces, Owners, and Inventories”</p> <p>Daniele Rivoletti (University of Clermont Auvergne), “Between Paris and London, the Rise of Quattrocento Italian Sculpture in the Mid-19th Century: Art Market, Museums, Nationalism”</p> <p>Lorenzo Napodano (University of Catania), “From Marsala into the (Illicit?) Market: Tracing a Sicilian Marble Tabernacle”</p> <p>Jeffrey Fraiman and Jane Williams (Fine Arts Museums of San Francisco), “The Bust of Cosimo de’ Medici in San Francisco: the State of Research”</p>
4:00-4:30	Break
4:30-6:30	<p>Roundtable Chair: Tanja Michalsky, Director of the Bibliotheca Hertziana - Max Planck Institute for Art History, Rome</p> <p>Michael Cole, Howard McP. Davis Professor, Columbia University Victor Coonin, Professor of Art History, Rhodes College</p>

| Anne-Lise Desmas, Senior Curator and Head of the Department of Sculpture  
and Decorative Arts, J. Paul Getty Museum  
| Claudia Echinger-Maurach, Professor, University of Münster