

The Sixth Quadrennial
Italian Renaissance Sculpture Conference

October 30-November 1, 2008

Rhodes College and Memphis Brooks Museum of Art
Memphis, TN

Thursday, October 30

Afternoon: Arrivals and Hotel Check-in.
Recommended visit to Graceland.

6:15— Bus leaves from Hampton Inn & Suites Hotel to Rhodes College

7:00 p.m.—Keynote Address at Rhodes College

Blount Auditorium, Buckman Hall

Introduction: Victor Coonin

Sarah Blake McHam, Rutgers University

Donatello's Judith as the Emblem of God's Chosen People: The Statue's Political Meanings after 1495

Group Dinner on Campus

Hyde Hall

9:30 Bus returns from Rhodes College to Hotel

Friday, October 31

Sessions at the Memphis Brooks Museum of Art

8:15—Bus departs from hotel to Memphis Brooks Museum of Art

Coffee served

8:50—Opening Remarks

9:00-10:30

Session 1: After Donatello

Chair: Steve Bule, Utah Valley University

Gary Radke, Syracuse University

Verrocchio, Leonardo, and the Art of Sculpture

Debra Pincus, National Gallery of Art

The Next Generation -- Benedetto da Maiano and Verrocchio: Early Works, Early Ambitions

Alison Luchs, National Gallery of Art

Desiderio Lost and Found

Paolo Parmiggiani, Università Federico II di Napoli

Principi costruttivi nei monumenti funebri di Francesco di Simone Ferrucci

10:30-10:45—Coffee Break

10:45-12:00

Session 2: Portraiture

Chair: Alan Darr, Detroit Institute of Arts

Victor Coonin, Rhodes College

Desiderio da Settignano and the Portrait Bust of Marietta Strozzi

Jeanette Kohl, Universität Leipzig and University of California, Riverside

Bust and Body: Sculpted Portraiture in the Renaissance

Giancarlo Fiorenza, California Polytechnic State University, San Luis Obispo

Eike Schmidt, The J. Paul Getty Museum, Los Angeles, CA

Ridolfo Sirigatti, Baltasar Suarez, and the Medici: Sculpture, Portraiture, and Politics in a Florentine Palace

12:00-1:00—Lunch at the Brushmark Restaurant

1:30-3:00

Session 3: Materials and Practices

Chair: Bruce Boucher, The Art Institute of Chicago

Alfredo Bellandi, Università di Perugia

"Macerata carta": rilievi e busti votivi in cartapesta del Rinascimento fiorentino

Felicia Else, Gettysburg College

Horses of a Different Color: Marmo Mischio and Ammannati's Remarkable Chariot of Neptune

Joaneath Spicer, The Walters Art Museum

Late Renaissance Cameos of Black Africans from the Miseroni Family Workshop

Amy R. Bloch, University at Albany, SUNY

Donatello's Chellini Madonna in Wax, Bronze, and Glass

3:00-3:15—Coffee Break

3:15-4:45

Session 4: Renaissance Reliefs Chair: Eric Apfelstadt, The Institute for Greater Roman Education

Philippe Sénéchal, Université de Picardie Jules Verne, Amiens

Lorenzo Naldini's bronze Battle in the Louvre

Sally Cornelison, University of Kansas

Archiepiscopal Ritual and Identity in Giambologna's Entry of St. Antoninus into Florence

Shelley Zuraw, University of Georgia

A Marble Relief from the Stroganoff Collection: Reflections on the Apollo Belvedere in Rome ca. 1500

C.D. Dickerson, Kimbell Art Museum

New Perspectives on the Borromeo Madonna and Child

5:00—Bus departs museum to hotel

6:45—Bus departs hotel to restaurant

7:00—Dinner at The BBQ Shop Restaurant

8:30—Bus returns to hotel

Saturday, November 1

Sessions at Rhodes College

8:15—Bus departs from hotel to Rhodes College

Coffee served

9:00-10:30

Session 1: Iconography and Typology

Chair: Harriet McNeil, Indiana State University

Linda Pisani, Metropolitan Museum of Art

The tomb of the Blessed Marcolino: patronage, iconography, structure and devotion

Mauro Di Vito, University of Florence

The Frame of the South Door of the Baptistery in Florence

William R. Levin, Centre College

Focus, Scope, Persistence, and Dexterity in the Sculpture Program for the Exterior of the Florentine Baptistry

Christine Sperling, Bloomsburg University of Pennsylvania

Simultaneous Discovery: The Origins of Constructed Lettering in the Italian Renaissance

10:30-10:45—Coffee Break

10:45-12:15

Session 2: Beyond Florence

Chair: Ian Wardropper, The Metropolitan Museum of Art

Ellen Longworth, Merrimack College

Il Luogo Pio della 'Maddalena,' an Anonymous Lamentation, and the Church of the Holy Sepulchre, Milan

Charles Morscheck, Drexel University

The Sculpture Business in Renaissance Milan

Robert Glass, Princeton University

Filarete's Self-Portrait Relief on the Back of the Bronze Doors at St. Peter's

Jill Carrington, Stephen F. Austin State University

The Globes of the Tommaso Rangone Monument, San Giuliano, Venice, and the Dating of the Façade

12:15—Lunch on Campus, Hyde Hall

1:30-3:30

Session 3: Problems in Renaissance Sculpture

Chair: William Wallace, Washington University

Roger Crum, University of Dayton

Of Local Fisticuffs and Distant Places: Reconsidering the Working Lives of Florentine Sculptors In and Beyond Florence

Tommaso Mozzati, Università di Perugia

Nuova luce del bronzo: La fortuna della fusione nella scultura fiorentina di primo Cinquecento

Doris Carl, Kunsthistorisches Institut in Florenz, Max-Planck-Institut

Andrea Sansovino's Corbinelli Altar in Santo Spirito in Florence

Marietta Cambareri, Museum of Fine Arts, Boston

Pathos and Triumph: Antico's Bust of Cleopatra in the Museum of Fine Arts, Boston

Anita Moskowitz, Stony Brook University

Bastianini and the Problem of 19th-century Forgeries of Renaissance Sculpture

3:30-3:45—Coffee Break

3:45-4:45

Moderated Discussion

Chair: Kathleen Weil-Garris Brandt, New York University, Institute of Fine Arts, Department of Art History

All participants

5:00—Bus departs campus to Dixon Gallery and Gardens

5:30-7:00—Museum visit; wine and cheese gathering

7:00—Bus departs Dixon Gallery for Hotel

End of Conference