

Venetian Disegno: New Frontiers

An Online Conference

Thursday 20 & Friday 21 May, 13:30–18:00 UK Time / BST

Hosted by the Warburg Institute

Organised by Thomas Dalla Costa and Genevieve Verdigel

Streamed via Zoom.

To book see: <https://warburg.sas.ac.uk/events/event/24105>

The relationship between *disegno* and Renaissance Venetian art has historically been a problematic one, with emphasis instead being placed on the Venetian predilection for *colore*. Scholarship of the past few decades has, however, challenged this perspective and drawn attention to the importance of the Venetian *disegno*. This digital conference brings together some of the most novel research in this field in order to establish a new frontier. *Disegno* is applied in its multifaceted nature to encompass the physical act of drawing, the tangible drawn object and the role of design in artistic practice. Papers will bear witness to this mutability by addressing topics including printmaking, workshop reuse, under-drawings and the adoption of diverse graphic media by Venetian artists active between circa 1430 and 1620. The term ‘Venetian’ is here taken in its broadest sense to encompass both Venice and its mainland territories. Also under consideration are artists who relocated to the Veneto and their contribution to the region’s artisanal culture. In its broad chronological, geographical and technical scope, this conference will reinvigorate consideration of what defines both Venetian art and the Venetian *disegno*.

Thursday 20 May. 13:30-18:00

Session 1: Peripheries - 13:40 - 15:00

Chair: Bernard Aikema (Università di Verona)

John Witty (Emory College): *Paperless Disegno: Integrating Pisanello's Practice of Sinopie with Histories of Drawing in the Venetian Sphere*

For late medieval and early Renaissance artists, the practice of painting was a team effort. The process was rigorously planned in advance, and various members of a workshop contributed specialized tasks. There is a special allure to the rare survivals of early preparatory studies of these workshop's communal achievements, and it is important to emphasize that in addition to altarpieces comprised of painted panels, fourteenth and early fifteenth-century artists created designs and templates for embroideries, stained glass windows, wall decorations, and small objects such as portrait medals.

Alongside Jacopo Bellini, Pisanello left behind the greatest record of early drawing practices within the Venetian sphere of influence. It is not only with the artist's well-known animal studies that he made a great early contribution to the history of drawing. This presentation will focus on Pisanello's monumental preparatory *sinopie* drawings for the Arthurian fresco cycle in the Ducal Palace of Mantua. The paper will consider the evidence of the surviving drawings in terms of Cennino Cennini's writings on artistic practice. His treatise is a compendium of knowledge that records practices common across the span of the fourteenth century. While Cennini's text is a practical set of instructions for artists, his descriptions of process are also laced with reflections on the nature of artistic practice and representation. These theoretically inflected observations affirm the central role of drawing in the practice of an *élite* artist such as Pisanello before linear mark-making, preparatory study, and drawing from observation would be theorized by figures such as Alberti, Leonardo, and Vasari in later periods.

Genevieve Verdigel Squarcione's Graphic Outreach: Innovations in, and emanations from, Padua

Francesco Squarione's recognition as one of the leading painters in Quattrocento Padua is indelibly tied to his status as Andrea Mantegna's first master. The infamous altercation regarding Squarcione's attempt to claim the financial benefits of Mantegna's artistic productivity has dominated consideration of his impact on Mantegna's period in Padua, but it must not be forgotten that Mantegna's subsequent artistic activity was shaped by this apprenticeship. The same can be said of the some 137 apprentices who are reported to have passed through Squarcione's 'pictorum gymnasiarcha singularis', including Marco Zoppo, Cosme Tura, Carlo Crivelli among others. Extant documents on the apprenticeships that were contractually agreed upon between circa 1435 and 1470 show that Squarcione placed significant emphasis on the practice of drawing. Students were promised to be taught the use of varied media, including white heightening on coloured ground, to use correct proportions and refine their hand and eye by making copies after the artistic models, such as sculptures, prints and antique reliefs that Squarcione retained as training aids. This paper will consider what impact Paduan draftsmanship had on the dissemination of graphic practices across and beyond the Veneto. The media, techniques, forms and motifs that define drawings attributed

to artists associated with the Squarcione workshop will be analysed to consider what traits unite them, as well as what subsequent innovations were triggered by this Paduan formation. Ultimately, a case will be made for the recognition of Padua as a key centre in the development of Venetian *disegno*.

Alberto Casciello (Universita IULM): *Gian Girolamo Savoldo as a Draftsman. Attribution and Practice*

Too little is known about Gian Girolamo Savoldo (1480 ca. – post 1548) as a painter and even more is concealed regarding him as a draftsman, due to both a notable lack of evidence and a limited scholarly production. The paper addresses the attribution of a *corpus* of a dozen drawings to Gian Girolamo, as well as the role of the graphic studies within his pictorial practice. Regarding authorship, the highly intense realism of the models drawn from life with painterly rendering allows to single them out prudently among the painted figures, thus bolstering and/or revising the attribution of the drawings. Moreover, the latter is also evaluated on stylistic and technical grounds. With reference to the role of drawing in Savoldo's pictorial practice, Gian Girolamo seemed to have focused mostly on the development of his figures, rather than on the composition of the works, as only figural and head studies survive. In addition, the recurrence of drawn figures (3) and models (2) in diverse paintings could arguably imply a partly drawing-related practice, likewise confirming Savoldo's inclination to the repetition of alike depicted subjects. Despite the emphasis on meticulously capturing the plays of light and shade, the absence of multiple preparatory studies of the same model impedes the definition of the role of drawings in Gian Girolamo's peculiar pictorial light variation. Finally, the paper addresses the alignment of his graphic idiom to Lombard and Venetian peers.

Session 2: Media - 15:10 - 16:40

Chair: Rhoda Eitel-Porter (Print Quarterly)

Chris Fischer (Statens Museum for Kunst): 'Drawing on Blue Paper in Venice and North Italy'

Blue manufactured paper was made in Venice from the end of the fifteenth century and it was Venetian artists who were the first to favour it soon followed by their North Italian colleagues. The use soon spread to other regions North and South of the Alps. Whereas non-venetians used the blue mainly for decorative reasons on par with other coloured backgrounds the Venetians seems to have used very consciously for evoking light and atmosphere which interested them more than it did for artists of other schools. I aim to show how the Venetian drawing style characterized by dissolved outlines and the destruction of plastic values was emphasized by their use of blue paper.

Thomas Dalla Costa (Independent Scholar): 'Coloured Chalks and *Trois Crayon* Drawings by Paolo Veronese, Jacopo Bassano and Palma il Giovane: Use and Function'

Recent research suggests that Renaissance artists from the Veneto were all accustomed to drawing and adopted various techniques, among which there were coloured charcoals and pastels. It is well known that Jacopo Bassano had an important role in the development of this

technique, but he was not the only Venetian artist who employed it. A document published by Michelle Hochmann in 2016 describes the visit Agostino Amadi, secretary of the Council of Ten, paid to Titian's studio, and lists the range of drawings he saw, including some *disegni coloriti di pastello*. Not only Titian and Bassano, but also Paolo Veronese and Jacopo Palma il Giovane employed pastels and coloured charcoals. While the former took advantage of their coloristic effect, the latter used them for small portraits.

In this paper, the aesthetic and highly pictorial qualities of charcoal and pastel drawings will be taken into consideration in order to highlight their practical functions and application within Venetian workshops and the artists' creative process. Moreover, it will reflect on the way these graphic techniques disseminated throughout the Veneto from Lombardy on one side, and Centre Italian regions on the other, and how Renaissance Venetian artists responded to these new stimulus by shaping them into a new approach to their use and function.

Alexa McCarthy (University of St Andrews): 'Legacies on Blue paper: Drawing in the Bassano, Caliari and Tintoretto Family Workshops, ca. 1560–1620'

Sixteenth-century Venetian artists, including Titian (ca. 1488–1576), Jacopo Bassano (ca. 1510–1592), and Jacopo Tintoretto (1518/19–1594) developed a proclivity for drawing on the material of blue paper. It is this period of proliferation that has led scholars to associate blue paper with Venetian draughtsmanship, though evidence suggests the practice may have originated outside of Venice. This *carta da straccio*, or rag paper, varied in texture, such that it allowed friable drawing implements like black and red chalks to be absorbed into the paper at varying degrees, the blue colour serving as a readily available, cool mid-tone. This interplay contributed to the achievement of *rilievo*, or the ability to model three-dimensional forms in space on a flat surface. Studies on blue paper were part of the fabric of the workshop, and those kept in portfolios served as points of reference for painted compositions. The subsequent generation of artists, which include Veronese's younger son Carlo 'Carletto' Caliari (1570–1596), Domenico Tintoretto (1560–1635), and members of the Bassano family workshop, continued to draw figure and compositional studies on blue paper, exploring diverse techniques and subjects. This presentation examines a selection of drawings executed by this next generation of artists, shedding light onto questions of workshop and artistic practice, exchange, and stylistic development through the lens of blue paper.

Gabriele Matino, (Save Venice): Confronting the Rule. Domenico Tintoretto's *concetti* on the Miracles of St Mark

In his biography of Domenico Tintoretto, Ridolfi (1648) criticizes how the artist disdained "to continue on the true path, [and] strayed from his father's manner." Evidence of Domenico's independent research can be found in a group of eighty mixed media *concetti* now at The British Museum, originally regarded as Jacopo Tintoretto's inexhaustible "energy and *furia*" (Colvin 1910), the "purest expression of his genius" (Dvorak 1928). Since their definitive attribution to Domenico by Tozzi Pedrazzi (1937), scholarship has gradually overlooked and even misunderstood the significance of these sketches. This paper reconsiders Domenico's *concetti* as evidence of his efforts to explore new artistic possibilities through an intensive revision of Jacopo's art. In particular, by focusing on Domenico's variations on his father's *Miracle of the Slave* (once at the Scuola Grande di San Marco,

Venice), this paper seeks to re-conceptualize Domenico's drawing practice as a conscious confrontation of Jacopo's legacy.

Break: 16:40 - 16:50

Session 3: Theory - 16:50 -18:00pm

Chair: Ketty Gottardo (The Courtauld)

Maria Aresin (Staatliche Graphische Sammlung München): 'Paper as Playground: Scriptures and Scribbles in Palma il Giovane's Drawings'

"Lasciate ogni Speranza [voi ch'entrate]" ("Abandon all hope, ye who enter here") is a phrase that can be found on numerous drawings by the Venetian artist Palma il Giovane (1548–1628). Hidden between figures of saints and shipwrecks this quote of the most famous line of Dante's *Divine Comedy* (*Inferno* III:9) seems to form a plea, an expression of despair, that Palma must have suffered from. It can be seen as an effort to liberate his mind by the gesture of the hand in a way similar to the use Palma's biographer Carlo Ridolfi described for his efforts in drawing, when he said that the artist used the pen "to unburden his heart from the capriccio" ("per isfogare il capriccio"). Similar quotes and references – from Psalms to Aristotle – appear within Palma's graphic oeuvre, leaving the onlooker puzzled as to what their meaning and function might have been. On other pages the artist is exploring the paper as a playground filling the page with seemingly meaningless scribbles that upon closer examination turn out to include witty faces and grimaces. This paper will examine the role of scripture and scribbles in relation to drawn figures in works on paper by Palma il Giovane following in the footsteps of theories on the correlation of writing and drawing by David Rosand.

Andrea Golfetto (Independent Scholar): 'Florentine Approaches for Venetian outcomes: Jacopo Tintoretto's Drawings from Sculpture'

Along with his vast production of figure drawings, Jacopo Tintoretto arises among other Venetian artists for his atypical investigation on sculpture. This research aims to offer an analysis of such profound interest by drawing a parallel between Tintoretto's juvenile study drawings and the Florentine theory of *disegno*, which appeared to be fervently discussed in sixteenth-century Venice by Pietro Aretino and his entourage. Through the analysis of Tintoretto's early graphic production, where the sculptures of Jacopo Sansovino and Michelangelo stand as visual references, it is possible to reflect on the influential role played by the Tuscan approach in the artist's training, which will be later on looked up as a model to train his workshop.

Nevertheless, Tintoretto's final outcomes in drawings appear inevitably bound to a strong Venetian tradition: a critical inspection of both his drawing style on paper, and its formal correspondence in the underdrawings on canvas, explains the artist's custom between a theoretical approach to sculpture and his characteristic outcome towards drawing and painting. Eventually, Tintoretto develops a conscious translation of sculptural presence of the human body into a painterly rendering of forms, to which his contemporaries will address as *prestezza*.

Bryony Bartlett-Rawlings (Independent Scholar): ‘...verrai apigliare huna maniera propria per te...’: Developing Technique and Style in Early Sixteenth Century Prints, the Case of Nicoletto da Modena’

With few surviving documentary sources, little is known about how printmakers evolved their technique and style at the turn of the sixteenth century. While the dissemination of visual culture through print has been the focus of past scholarly investigation, little consideration has been given to what these exchanges inform us of how printmakers learnt the still relatively new art of engraving.

A case in point is Nicoletto da Modena (active c.1497-c.1522) who produced around 120 engravings, making his *oeuvre* one of the largest bodies of work by an Italian printmaker to come down to us from the turn of the sixteenth century. Documented as a painter in Padua between 1497-1506, his only known works are his engravings and a small group of drawings. Like his contemporary Giovanni Antonio da Brescia, many of Nicoletto’s early engravings copy or develop motifs from prints by Andrea Mantegna. However, close examination reveals that Nicoletto never fully copies Mantegna, instead making specific choices that develop his own ‘*maniera*’. In the case of his mythological engravings the changes that he introduces often create new iconographic interpretations that are informed by ancient and contemporary authors including Ovid, Fulgentius and Ficino. Close examination of how Nicoletto alters the subjects of these prints and the sources he uses will here place these works in the circle of his patron Pietro Barozzi, bishop of Padua. The presence of copies after his work, both in the form of prints by Giovanni Antonio da Brescia and two marble *all’antica* reliefs, now housed in the Musei Civici, Padua, provide further evidence for his activity and the appeal of his work around 1500 in the Veneto.

Day 2: Friday 21 May, 13:00–18:00

Session 4: Prestige - 13:35 - 14:50pm

Chair: Michelle O’Malley (Warburg Institute)

Karolina Zgraja (University of Zurich): ‘The Role of Drawing in Giovanni Bellini’s Portraits: Facts and Hypotheses’

Giovanni Bellini’s fundamental contribution to portraiture in Venice is undisputed. Written sources attest to this activity: Giorgio Vasari reports that Venetian palaces were full of portrait

paintings by Giambellino’s hand. Today, numerous paintings still testify to his high art in this artistic genre. One of the most famous examples is the Portrait of Doge Leonardo Loredan in the National Gallery in London (NG189). Even though no written evidence has yet come to light that would provide definitive information about the actual practice, the production of portrait paintings is hardly conceivable without drawing as preparation. Drawing technique, however, also had an independent value for the genre of portraiture in Venice. Portrait drawings were in fact executed and also collected. In the first part of the paper, sources on Giambellino’s art of drawing are analysed and compared with those about his art of painting with regard to

portraiture. In the second part, artworks are analysed to raise and discuss new questions and

hypotheses that shed further light on Bellini's advanced artistic approach towards portrait drawing.

Irene Brooke (The Courtauld): 'Investigating the relationship between Giulio Campagnola's Written and Engraved Invenzioni'

Catherine Whistler and other scholars have stressed the appreciation in Venice of the intellectual qualities of *disegno* and observed a perceived cognitive correlation between drawing and writing among a humanistically educated audience. Recognising the close conceptual link that existed between drawings and prints within contemporary notions of *disegno*, this paper furthers such lines of investigation, examining the relationship between an unpublished poem by Giulio Campagnola and his print of the *Astrologer*. By exploring how both these works approach themes of war and astrological prognostication, I will investigate their individual and mutual response to visual and literary models which reflect a contemporary cultural preoccupation with apocalyptic portents revealed through astronomical science. Considering how concepts of *inventio* and *imitatio*, borrowed from ancient rhetoric, informed the generation of both print and poem, I will argue that Giulio positions his artistic and literary productions as equivalent modes of expression and thereby confirms *disegno* as an intellectual realm of activity.

Guido Beltramini (Palladio Museum): 'Palladio & Friends. Figurative Artists' Contributions to the Architect's Presentation Drawings'

About 400 drawings by Andrea Palladio and his workshop have come down to us. Among the drawings intended to seduce patrons, some are enhanced by decorative statues and stuccoes that cannot always be attributed to Palladio or to workshop assistants. They may be the work of artists involved by Palladio on the decoration of his buildings, such as Bernardino India and Battista Del Moro, or even just friends, such as Federico Zuccari. Are the reasons for these contributions to be found in the taste of the patrons and/or the way the workshop was organised? Is there a connection with the collecting of Palladian drawings? Since the painters were depicting a statuary to be created by sculptors with the control of an architect, to whom can we attribute the invention of the subjects? In the background is Palladio's own peculiar style of architectural drawing, honed among the hewn stones of construction sites and not on sheets of paper in an artist's workshop.

Luca Siracusano (Università degli Studi di Teramo): 'A New Design for a Palace Wall from Vicenza (ca. 1560): the Hand of a Sculptor or a Painter?'

Drawings by 16th century sculptors are quite uncommon, not to mention drawings by Venetian 16th century sculptors. Therefore, the appearance of a drawing attributed to the circle of Alessandro Vittoria, acquired in the recent past by an important American museum, is a noteworthy fact. At present we know only one certain drawing by this celebrated sculptor: a design for a fountain, signed and dated 1551. The new sheet seems quite close in style, but it raises new questions, for it shows two different designs for the decoration of a wall: the drawing, in short, deals with the control of a building site. Which building site is this? And is the project really by a sculptor? The drawing in question will be compared with

other sculptural projects (e.g. funerary monuments or stucco decorations). Furthermore, the presentation deals with the importance of considering all the elements in the obverse and the reverse of the sheet, such as ancient attributions, coat of arms, and accounting records by the draughtsman.

Break: 14:50 - 15:00

Session 5: Function - 15:10 - 16:50

Chair: Julian Brooks (The J. Paul Getty Museum)

Daniel Wallace Maze (University of Iowa): 'How Giovanni Bellini used Jacopo Bellini's Workshop Sketchbooks'

Beginning in ca. 1430, and driven in part by a desire to innovate his own art, Jacopo Bellini (ca. 1393–1470/71) executed two sketchbooks of drawings, some 192 pages in total, that functioned as the early Bellini workshop's experimental laboratory. In these two sketchbooks, one begun earlier on vellum and now in Paris, the other begun later on paper and now in London, Jacopo explored new compositional ideas, drew after the work of other celebrated artists, collected various pictorial motifs, recorded ancient scripts and classical monuments, imagined fantastical classical subjects, and attempted to construct images in mathematically precise linear perspective.

This paper examines how Giovanni Bellini (d. 1516) employed Jacopo Bellini's workshop sketchbooks in creating his own paintings: as conceptional points of departure, for individual motifs, and for compositional ideas. I would argue that as Giovanni developed into mid-career, he depended less on Jacopo's sketchbooks and more on motifs and compositions of his own invention. Consequently, Giovanni's use of Jacopo's sketchbooks diminished in importance, although he still occasionally drew inspiration from them, even after Jacopo's death in 1470/71 when the sketchbooks were soon after inherited by Jacopo's son Gentile Bellini (d. 1506).

Sandra Rossi (Opificio delle Pietre Dure di Firenze): 'The *Madonna in glory with eight saints* by Giovanni Bellini and the underdrawing in Venetian paintings at the beginning of the sixteenth century'

The contribution will focus on the importance of technical studies for the understanding of Venetian artists' creative process at the beginning of the sixteenth century. In particular, will be presented the results of the most recent IR analyses on the *Madonna in glory with eight saints* by Giovanni Bellini, whose restoration is currently undergoing at the Opificio delle Pietre Dure, and they will be compared with the underdrawings of other Venetian paintings of the same years. This will allow us to deepen the knowledge about the *modus operandi* of the artists and their workshops in such a significant moment of the history of art.

Gianmarco Russo (Scuola Normale Superiore di Pisa): 'A Suggestion for Lazzaro Bastiani as a Draftsman'

Lazzaro Bastiani (fl. 1456-1512) is one of the central, yet less considered, painters in Fifteenth century Venice. His oeuvre is marked by a scarce number of dates gathered throughout the 1480s and 1490s, although the artist was already active in the previous three decades. A fresh and comprehensive re-examination of Bastiani's career demonstrates the formal irreconcilability between his autograph paintings and the drawings that have been referred to him over the years. My paper aims at expanding Lazzaro Bastiani's catalogue as a draftsman with a *Seated Male Saint* now in the Boijmans Museum in Rotterdam. So far dismissed as an anonymous or vivarinesque work, the drawing can be placed near Lazzaro's pictures in the ninth decade of the century, and approximated in intention and practice to some mosaic restorations that the master carried out along with his sons Alvise and Vincenzo beginning around the end of the 1480s in San Marco in Venice. These cases are characterized by the repeated reutilization of designs and cartoons for both large and small portions of works, suggesting – first of all – the substantial continuity of models within the Bastiani workshop and – secondly – the archaic condition surrounding the work of the artist and his assistants.

Matthias Wivel (The National Gallery): 'Notes on Titian's Use of Drawing'

Titian has long been one of the poster children in the story of early modern artists that painted without recourse to preliminary drawing. A kind of catch-all exponent for a Venetian tradition that supposedly marginalised drawing as part of the creative process. Challenges to this narrative in recent scholarship, however, have greatly nuanced our understanding of his use of drawing as a much more organically integrated part of his creative process than received wisdom would have us know. This paper offers brief and case-specific observations on his use of sketching, the interplay between drawing, painting and printmaking in his workshop, and his intellectual self-fashioning as an artist. The aim is both to summarise what we know about Titian's drawing practice and adduce what it might mean for our understanding of his creativity and the significance of his drawing to Venetian as well European art more broadly.

Paola Artoni (Università di Verona): 'Sine Cerere et Baccho friget Venus: The Underdrawing in a Newly Discovered Allegory by Titian'

This paper presents the findings of a diagnostic analysis campaign conducted on an unpublished painting that can be ascribed to Titian, and which was recently discovered in a private collection by Paolo Bertelli. Its subject is the allegorical theme of Ceres and Bacchus together with the indispensable helpers of Venus. In this respect, its importance resides in the fact that it corresponds with the celebrated engraving by Jacob Matham that has long been considered to be based on a lost painting by Titian, which could be identified with the one here presented. Technological study is here key. Examination of the painting through IR-reflectography has revealed underdrawings that show significant pentimenti in the iconography of the preliminary composition, suggesting that the painter returned several times to it, and made a number of changes. Likewise, X-ray analysis demonstrates that the canvas support was first used for another, this time religious, composition that can also be associated with Titian himself. This paper will therefore focus on this single painting of Ceres and Bacchus to consider central issues of authorship, working methods and material reuse within Titian's workshop.

Roundtable - 17:00–18:00

Moderated by Genevieve Verdigel

- Catherine Whistler (Ashmolean Museum)
- Chris Fischer (Statens Museum for Kunst)
- David Landau (Independent Scholar)
- Giorgio Tagliaferro (University of Warwick)
- John Marciari (The Morgan Library & Museum)

Participants:

Bernard Aikema studied in Amsterdam, where he obtained his PhD. He has taught in Nijmegen and Leuven and has been a guest professor at universities in the United States, France and Italy. Until 2019 he was full professor of art history of the early modern period at the University of Verona. His field of study is North Italian art and the artistic relations between European countries during the Renaissance. He is the author of many publications on these themes and has curated major exhibitions in Italy, the Netherlands and the United States.

Maria Aresin studied art history and philosophy in Leipzig, Heidelberg, Siena and Frankfurt Main and specialized in Venetian art of the sixteenth and seventeenth centuries. In 2020 she completed her PhD-project on the 'Iconography of the four Ages of Man' at the University of Frankfurt Main. Her book on the topic was published in April 2021. During her PhD she was first graduate assistant and then Gerda Henkel Fellow based at the Kunsthistorisches Institut in Florence. She received various grants supporting her ongoing post-doctoral project on Palma il Giovane's drawings (DAAD, Bella Maniera, RSA Kress, KHI). Currently she is an assistant curator at the Staatliche Graphische Sammlung in Munich, where she works on the catalogue project of the Venetian drawings and prints.

Paola Artoni is a responsible official for the "Non-invasive analysis laboratory for ancient and modern works of art - LANIAC" at the University of Verona. She teaches Non-invasive Diagnostic Techniques for artworks at the University of Verona, and History of Artistic Techniques for the degree in Conservation and Restoration in Mantua. She held a variety of courses in international MA degrees at the universities of Lleida and Valencia, in Spain. She is a member of the "Medieval and Modern age Research Centre - CIMM" at the University Politecnica of Valencia.

Bryony Barlett-Rawlings has worked in curatorial collections including the V&A and Courtauld Institute of Art, specialising on works on paper. She gained her PhD at the Courtauld Institute of Art in 2019 with the title 'Nicoletto da Modena and the centres of Italian Print Production c. 1490-1522'. She is currently co-editing a volume of essays 'Placing Prints' developed from a conference of the same title that she co-organised at the Courtauld Institute in 2016.

Guido Beltramini has been Director of the Palladio Study Centre, Vicenza since 1991. He is an expert in Renaissance architecture – especially the work of Andrea Palladio and his followers – and is currently working on the first complete catalogue of the drawings of Palladio, which will be published by the Royal Institute of British Architects in 2021. Since 2015 he has been visiting professor at the Graduate School of Design, Harvard University,

and in 2017 was Andrew W. Mellon Inaugural Visiting Professor at the V&A Research Institute. In addition publishing extensively on architectural history, he recently completed a trilogy of exhibitions: *Pietro Bembo e l'invenzione del Rinascimento* (2013), *Aldo Manuzio. Il rinascimento di Venezia*, (2016) and *Cosa vedeva Ariosto quando chiudeva gli occhi* (2016-17) that focussed on his interest in the networks of relations between writers and artists.

Irene Brooke is currently an Associate Lecturer at the Courtauld Institute and editor of the *Colnaghi Studies Journal*. Her research interests are focused primarily on the intersections between artistic and intellectual culture in early sixteenth-century Venice. She has published articles on Pietro Bembo's patronage and collecting strategies, and on different aspects of the career of the engraver, Giulio Campagnola. She has also recently co-edited a volume on the portrait cultures of Early Modern cardinals, which is due out with Amsterdam University Press in 2021.

Julian Brooks is Senior Curator and Department Head in the Department of Drawings at the J. Paul Getty Museum, Los Angeles. He is a specialist in Italian and British drawings. He was co-curator of two collaborations with Tate in London: *JMW Turner: Painting Set Free* (2015), and *London Calling: Bacon, Freud, Kossoff, Andrews, Auerbach, and Kitaj* (2016); a third, *William Blake: Visionary*, co-curated with Edina Adam, is now postponed to 2023. His book *Master Drawings Close-Up* (2010) was co-published by the Getty and the British Museum. Julian's other past exhibitions at the Getty, with catalogues, have included *Guercino: Mind to Paper* (2006-2007); *Taddeo and Federico Zuccaro: Artist-Brothers in Renaissance Rome* (2007-2008); *Leonardo da Vinci and the Art of Sculpture* (2010); *Andrea del Sarto: The Renaissance Workshop in Action* (2015, also shown at the Frick); *The Lure of Italy* (2017); and *Michelangelo: Mind of the Master* (2020). Next year's exhibition is *The Lost Murals of Renaissance Rome*, shown along with *Judy Baca: Hitting the Wall*. Julian's doctoral thesis at the University of Oxford concerned *The Drawings of Andrea Boscoli* (c. 1560-1608). From 2000-2004 he was Print Room Supervisor at the Ashmolean Museum, Oxford, where he co-curated the exhibition *'Graceful and True': Drawing in Florence c.1600* (2003-4). He moved from Oxford to Los Angeles in 2004 to work at the Getty. A forthcoming article with Casey Lee in the September issue of *Master Drawings* solves the longstanding mystery of the "Pseudo-Crozat" L.474 collector's mark.

Alberto Maria Casciello received his PhD in Early Modern Art History from the Università IULM (Milan) and carried out part of his doctoral research at The Warburg Institute as an Occasional Student. The focus of his PhD research was the pictorial production of Gian Girolamo Savoldo, resulting in the painter's new catalogue raisonné. He is now Assistant Lecturer of History of Art and History of collecting at Università IULM (Milan). His research interests include Venetian and Lombard Renaissance painting, mobility of works of art and stylistic transfers between the North of Europe and Italy during the Early Modern period, music and singing in North Italian Renaissance painting, as well as Byzantine visual culture in Venetian Renaissance paintings.

Thomas Dalla Costa is co-organiser of 'Venetian Disegno: New Frontiers'. He was awarded his PhD from the University of Verona in 2012 with a thesis focusing on Paolo Veronese's workshop. His research was key to the exhibition *Paolo Veronese. L'illusione della realtà* (Verona, 2014). In 2017 he co-curated the exhibition *Venezia Rinascimento. Tiziano*,

Tintoretto, Veronese at the Pushkin Museum of Art, Moscow. Between 2019 and 2020 he was the Harry M. Weinreb Curatorial Fellow at the London National Gallery, where he assisted in the exhibition Titian. Love, Desire, Death (2020). He has a strong interest in the artist's creative process and the pivotal role of drawings inside Venetian workshops during the 16th and 17th century. Thomas is currently an independent scholar and curator.

Rhoda Eitel-Porter, former Charles W. Engelhard Curator and Head of the Department of Drawings and Prints at the Morgan Library & Museum, New York, is Editor of Print Quarterly. Her PhD was on the Roman Mannerist draughtsman and painter Cesare Nebbia (published 2009) and much of her research since has focused on Italian drawings of the late sixteenth century. She co-authored *Italian Renaissance Drawings at the Morgan Library & Museum* (2019), *Mannerism and Modernism: The Kasper Collection* (2010), *Private Treasures. Four Centuries of European Master Drawings* (2006) and recently published articles on drawings for Dante's *Divine Comedy* and Lelio Orsi (Print Quarterly).

Chris Fischer is Senior researcher and head of Centre for Advanced Studies in Master Drawings at the Statens Museum for Kunst (National Gallery of Denmark) in Copenhagen. He is a specialist in Italian drawings and has organised several exhibitions on the subject in Denmark and elsewhere. Among his publications are his catalogues for the exhibitions of Fra Bartolommeo drawings and paintings in the Uffizi, Florence (1986), Museum Boijmans van Beuningen, Rotterdam (1990 and 2016-17), the Louvre, Paris (1994) and "Art in the Making" at the Statens Museum for Kunst, Copenhagen (2018). He is the author and editor of the series of catalogues of the foreign drawings in the Royal Collection of Graphic Art at the Statens Museum for Kunst, such as Central Italian Drawings 2001, Neapolitan drawings 2006, Venetian Drawings 2018 and is currently writing a book with a catalogue of Fra Bartolommeo's drawings and paintings. He is Cavaliere dell'ordine della stella della solidarietà italiana.

Andrea Golfetto obtained his BA degree from Ca' Foscari University of Venice with a dissertation on the role of the myth of Prometheus within the cultural and political context of Renaissance Venice. After an internship at the Venetian Gallerie dell'Accademia, he moved to Rome, where he graduated from La Sapienza University with an MA dissertation on Tintoretto's early drawings and the role of Tuscan art theory in Venice. He is currently collaborating with Archivio di Stato of Rome while applying for a PhD in History of Art, focusing on the influence of Pietro Aretino's entourage on Sixteenth-century Venetian art.

Ketty Gottardo Ketty Gottardo's research interests focus on Old Master drawings and prints, and the history of collecting. Dr Gottardo studied in Italy specialising in art collecting in 17th-c. Venice, and later obtained her PhD at The Courtauld with a thesis on *The Barberini and their use of the printed image*. Before joining The Courtauld, she worked at the Louvre Museum on the online catalogue of the Florentine drawings collection, the J. Paul Getty Museum where she was associate curator in charge of the French drawings and pastels, and previously at Christie's Paris where she was in charge of the Old Master Drawings sales.

David Landau was the founder of Print Quarterly and its Editor for its first 27 years, and the co-author, with Peter Parshall, of *The Renaissance Print 1470-1550*.

John Marciari is the Charles W. Engelhard Curator, Head of the Department of Drawings and Prints, and Curatorial Chair at the Morgan Library & Museum, New York. A specialist in

Italian and Spanish art of the fifteenth through and eighteenth centuries, his recent publications include the exhibitions and publications *Bibiena Drawings* from the Jules Fisher Collection; *Guercino: Virtuoso Draftsman*; *Drawing in Tintoretto's Venice* and *Italian Renaissance Drawings* at the Morgan Library and Museum, as well as essays, entries, and reviews in a range of exhibition catalogues and scholarly journals. He received his Ph.D. from Yale University and he is a Fellow of the American Academy in Rome. In connection with his position at the Morgan Library & Museum, Dr. Marciari is also the head of the Morgan Drawing Institute, a research center focused on the study of drawings from all periods, and he serves on the editorial board of the journal *Master Drawings*.

Gabriele Matino is an independent scholar and curator. As a Save Venice Curatorial Fellow, he co-curated the exhibition *Art, Faith and Medicine in Tintoretto's Venice* held at the Scuola Grande di San Marco, Venice (2018-19). More recently, he published with Patricia Fortini Brown the book *Carpaccio in Venice: a Guide* (Marsilio, 2020), and co-edited with Dorit Raines the conference proceedings *La chiesa e la parrocchia di San Polo. Spazio religioso e spazio pubblico* (Viella, 2021). Future projects include an exhibition at the Ducal Palace, Venice, to mark the 1600th of foundations of the Serenissima, and on the early Renaissance painter Lazzaro Bastiani at the Frick Collection in New York.

Daniel Wallace Maze is Assistant Professor and Fountiene Lee Duda Faculty Fellow of Renaissance Art at the University of Iowa. Professor Maze grew up on the Upper West Side of Manhattan and majored in Philosophy at Williams College in Massachusetts. He completed his Masters and Ph.D. in the History of Renaissance Art at UCLA in 2013. That year his article "Giovanni Bellini: Birth, Parentage, and Independence" in *Renaissance Quarterly* was runner-up for the Harvard University/Villa I Tatti Prize for Best Published Essay by a Junior Scholar. He held the Samuel H. Kress Pre-Doctoral Fellowship in the History of Art at the Kunsthistorisches Institut in Florence from 2011-2013, a Fulbright Scholarship in the History of Art at the University of York from 2016-17, and the Barbara Thom Postdoctoral Fellowship at the Huntington from 2017-2018. His research has also been supported by fellowships from the Mellon Foundation, the American Council of Learned Societies, the National Endowment of the Humanities, and the Delmas Foundation. His current book project, *Young Bellini*, is a radical revisionist history of the early life and work of Giovanni Bellini, who is generally regarded as the greatest artist of fifteenth-century Venice.

Alexa McCarthy is a PhD Candidate and Postgraduate Tutor in Art History at the University of St Andrews. Her research focuses on sixteenth- and seventeenth-century Italian and Dutch drawings. Prior to beginning her PhD, Alexa held positions at The Leiden Collection, The Metropolitan Museum of Art in the Department of Drawings & Prints, and Christie's Auction House. Her publications include a consideration of Carletto Calviari's head studies, catalogue entries for the exhibition catalogues, *Masterpieces of The Leiden Collection: The Age of Rembrandt* (Paris, Musée du Louvre, 2017), *Rembrandt and His Time: Masterpieces of The Leiden Collection* (Beijing, National Museum of China, 2017), and *The Age of Rembrandt and Vermeer: Masterpieces of The Leiden Collection* (Moscow, The Pushkin State Museum of Fine Arts; St. Petersburg, The State Hermitage Museum), as well as a forthcoming piece on Govert Flinck's use of blue paper. Alexa holds a BA in Art History from Bowdoin College and an MA in the History of Art focusing on Titian and his contemporaries from The Courtauld Institute of Art.

Michelle O'Malley is the Deputy Director of the Warburg Institute, London. She is the author of *The Business of Art* (Yale 2005) and *Painting under Pressure* (Yale 2013), and co-author of *The Material Renaissance* (Manchester 2007) and *Re-Thinking Renaissance Objects: Design, Function and Meaning* (Wiley-Blackwell 2010). In 2015/16 she was a Fellow at the National Humanities Centre in North Carolina, where she began research on her present project, focusing on the management, production and reception of pictures commonly called 'workshop work'. The project aims to conceptualise a master's workshop as an integrated workspace in which several artists engaged in production for not commissioned work but also for work for direct sale. Her engagement with the subject of the conference is largely through the analysis of underdrawings and the consideration of workshop practice and individual agency.

Sandra Rossi was awarded her PhD from Verona University in 2013. She has been a curator at the Gallerie dell'Accademia di Venezia from 2006 to 2015, when Sandra joined the Opificio delle Pietre dure di Firenze, of which she's now Director of the canvas and tables paintings restoration department. From 1 April 2021 she is Director of the Museo della Fortezza da Basso, Florence. She has a particular interest in 15th and 16th century Venetian art, and in Technical Art History.

Gianmarco Russo is post-doctoral research fellow at the Scuola Normale Superiore in Pisa and the Fondazione Marino Marini in Pistoia. He obtained his PhD in Art History from the Scuola Normale, completing a thesis on the young Alvise Vivarini and his relationship with Giovanni Bellini. His research focuses on North Italian painting of the Renaissance and European modern sculpture, addressing both connoisseurship and criticism issues. Russo is preparing Lazzaro Bastiani's first catalogue raisonné and working on an exhibition on the painter at the Frick Collection in New York (co-curated with Gabriele Matino and Xavier Salomon).

Luca Siracusano is Assistant Professor (RTDd) in History of Modern Arts at the University of Teramo. He holds a BA and MA in History of Medieval Arts from the University of Trento. In 2014 he was awarded his PhD from the same university, with a dissertation titled *Scultura a Padova, 1540-1620 circa. Monumenti e ritratti*. He was Research Fellow at the Fondazione Longhi in Florence (2009-11), and at the Fondazione Giorgio Cini, in Venice (2017-18). He has published two books, namely *Agostino Zoppo* (2017) and *L'epistolario di Cristoforo Madruzzo come fonte per la storia dell'arte. Con un'appendice di documenti dal Notarile di Roma* (2018). His main research topic is the History of Sculpture in Venice and the Veneto from 1450 to 1650.

Giorgio Tagliaferro is Associate Professor in Renaissance Art at the University of Warwick. He specializes in Renaissance/Early-Modern European art, with a main focus on Venice. His research areas include: visual arts and the display of power; painting and representation; drawing and the creative process; artists' workshops and art market. He was the main author of the book *Le botteghe di Tiziano* (Florence, 2009), which stemmed from a research project on Titian's workshop, funded by the Fondazione Centro Studi Tiziano e Cadore (2004-09). He was a scholar in residence at the Getty Research Institute (2012), the recipient of a British Academy Small Grant (2015-16), and of a Leverhulme Research Fellowship (2016-17). He is currently working on a book project on the sixteenth-century pictorial cycle of the Great Council hall, in Venice's Ducal Palace.

Genevieve Verdigel is co-organiser of 'Venetian Disegno: New Frontiers'. She is the Getty Paper Project Fellow at the British Museum. She was awarded her PhD from the Warburg Institute in 2020, with a thesis focusing on the role of disegno across the production of drawings, paintings and prints in the workshop of Bartolomeo Montagna. Her research was supported by grants from the Delmas Foundation and the London Arts and Humanities Partnership, and her thesis received the 2021 Wolfgang Ratjen Prize. During her residency at the Zentralinstitut she will focus her research on Lorenzo Lotto's draftsmanship. She was previously the Kress Pre-Doctoral Fellow at The Morgan Library & Museum and the Bromberg Fellow at the British Museum. She holds a MA and BA from the Courtauld Institute.

Catherine Whistler is Keeper (Head) of the Western Art Department of the Ashmolean Museum, with curatorial responsibility for the collections of Italian art, French art to 1800, Spanish art and Russian art. Professor Whistler's detailed catalogue, *Baroque and Later Paintings in the Ashmolean Museum* appeared in 2016. Her research has been focused on drawings, including a partnership exhibition with the Uffizi, *Drawing in Venice: Titian to Canaletto* (2015), her book, *Venice and Drawing 1500-1800: Theory, Practice and Collecting* (2016), the Oxford exhibition *Raphael: The Drawings* (2017) and associated publications, and, since early 2019, the Italian Drawings Project, funded by the Getty Foundation (The Paper Project).

John Witty is a PhD candidate at Emory University. He has held curatorial fellowships at the High Museum of Art, Atlanta, and The Frick Collection, New York. His dissertation is focused on the most prominent painter of early fourteenth-century Venice, Paolo Veneziano. His dissertation research has been supported by a grant from the Gladys Krieble Delmas Foundation; a catalog related to an exhibition organized during his time at the Frick Collection will be published by Paul Holberton of London this July. With his presentation for Venetian Disegno he is pleased to revisit the research conducted for his Master's Degree awarded by the Williams College Graduate Program in Art History.

Matthias Wivel is the Aud Jepsen Curator of Sixteenth-Century Italian Paintings at the National Gallery, where he has organised or co-organised the exhibitions Michelangelo and Sebastiano (2017), Lorenzo Lotto. Portraits (2018-19), and Titian: Love, Desire, Death (2020). He has primarily published on Venetian art and notably on Titian and his workshop. He has been active as a critic, curator and organiser in the field of comics and cartoon art since 2000 and was a co-founder of the Danish Comic Council in 2009.

Karolina Zgraja is an art historian with a strong international background, who specializes in the Italian Renaissance with particular emphasis on humanistic thought, the history of art history, and the visual representation of acoustic phenomena in Visual Arts. After completing her studies in art history, archaeology, and Italian philology at the University of Würzburg, Germany, Karolina Zgraja conducted research at the Bibliotheca Hertziana, Max Planck Institute for Art History in Rome, Italy, for nine years, and also acted as Research Assistant to the Director of the Institute. Since 2015, she has been based at the University of Zürich. She has been invited by various institutions to present her research, including the University of Cambridge, UK, McGill University in Montréal, Canada, and the Kunsthistorisches Institut in Florenz – Max Planck Institute, Florence.