

Andrew Ladis Memorial Trecento Conference



Frist Art Museum

JANUARY 13-15, 2022

The Andrew Ladis Memorial Trecento Conference is held biennially in honor of the art historian Andrew Ladis (1949–2007), an authority on Taddeo Gaddi and Giotto and an inspiring teacher. The conference—the only gathering of its kind—emphasizes *trecento* Italian art as a fruitful area of research and offers participants the opportunity to exchange ideas formally and informally in a collegial environment.

Schedule

All events are online and take place in CST.

Thursday, January 13

6:00–7:00 p.m.

Keynote

Bologna Redux: A Fresh Look at the Beginnings of Legal Manuscript Illumination
Susan L'Engle, St. Louis University

Supported in part by the International Center of Medieval Art

This event is open to the public and requires separate registration.

Please visit FristArtMuseum.org/bologna-redux.

The remainder of the conference is on Zoom Events. To obtain your free ticket, please visit [this webpage](#).

Friday, January 14
9:00–9:15 a.m.

Welcome

Susan H. Edwards, Frist Art Museum
Trinita Kennedy, Frist Art Museum

9:15–10:45 a.m.

Session 1. Allegory, Antiquity, and *Ingegno*

Chair: Karl Whittington, The Ohio State University

John Renner, The Courtauld Institute of Art
Giotto's Wit Revisited: *Ingegno* and Pictorial
Signification in the *Vele* at Assisi

Péter Bokody, University of Plymouth
Memories, Laws, and Images of Sexual Violence
in Late-Medieval Italy

Zuleika Murat, Università degli Studi di Padova
Fallen Idols in Padua under the Carrara
(1338–1405)

10:45–11:15 a.m.

Break

11:15 a.m.–12:45 p.m.

Session 2. Sienese Painters

Chair: Judith Steinhoff, University of Houston

Christopher Platts, University of Cincinnati
"With his Right Hand": Signatures, Pictorial
Gestures, and Artistic Self-Consciousness in
Pietro Lorenzetti's Arezzo Polyptych

Gaudenz Freuler, Zurich University
A "New" Diptych by Pietro Lorenzetti and
Niccolò di Ser Sozzo's Beginnings in Pietro's
Workshop in the Early 1330s

Gail E. Solberg, independent scholar
Who was Gregorio di Cecco?

12:45–1:45 p.m.

Lunch

1:45–3:15 p.m.

**Session 3. Franciscan Nuns and Tertiaries:
Art and Experience**

Chair: Sarah Wilkins, Pratt Institute

Holly Flora, Tulane University
A Newly Discovered Work by Cimabue:
Passion Narratives and Gendered Devotion

Michael Shane Harless, Rice University
Veiled Epiphanies: Encountering the Body of
Christ within the Art and Architecture of the
Poor Clares

Trisha Zimmerman, St. Olaf College
Nancy Thompson, St. Olaf College
To See in a Glass Not Dimly: Angela of Foligno
with Glass as Mystic Incarnation

3:15–3:45 p.m.

Break

3:45–5:15 p.m.

**Session 4. Frescoes in Trecento Padua:
New Interpretations**

Chair: Bryan Keene, Riverside City College

Patricia Simons, University of Michigan, Ann Arbor
Blacks in Trecento Art: The Early Case of Giotto's
Depiction of African Men

Theresa Flanigan, independent scholar
The Science and Semiotics of Skin: Race,
Character, and Complexion in Giotto's Arena
Chapel Frescoes

Anna Majeski, Institute of Fine Arts,
New York University
Astrology, Idolatry, and *Curiositas*: Guariento's
Images of the Planets at the Eremitani in Padua

5:15–6:00 p.m.

**Presentation of *New Horizons in
Trecento Italian Art* and Happy Hour**

Bryan Keene and Karl Whittington, with Holly Flora
and Sarah Wilkins

Saturday, January 15
9:00–9:15 a.m.

Welcome

Trinita Kennedy
Laura Cooper, former law professor

9:15–10:45 a.m.

Session 5. Naples and the Angevins

Chair: Kristen Strehle, Hollins University

Machtelt Brüggem Israëls, University of
Amsterdam and Rijksmuseum, Amsterdam
The Stage for Simone Martini's *Saint Louis*
of *Toulouse*

Imogen Tedbury, Royal Museums Greenwich
Meditation, Mental Pilgrimage, and Prester John:
Reconsidering the Aix-Lehman Panels

Janis Elliott, Texas Tech University
Apropos the Patron of the Pipino Chapel in
Trecento Naples

10:45–11:15 a.m.

Break

11:15 a.m.–12:45 p.m.

Session 6. Bolognese Painters

Chair: Lyle Humphrey, North Carolina Museum of Art

Gianluca del Monaco, Università di Bologna
“Ad modum figurarum marmorearum . . .”:
Painting Wooden Sculptures in White to
Simulate Marble in a Lost Commission by
Vitale da Bologna

Kristin Holder, Conservation Center,
Institute of Fine Arts, New York University and
The Metropolitan Museum of Art
Hinged: Recent Observations on
Three Trecento Triptychs

Fabio Massaccesi, Università di Bologna
Jacopo di Paolo's Workshop in the Shadow of
San Petronio and San Pietro Cathedral:
New Perspectives and Reflections

12:45–1:45 p.m.

Lunch

1:45–3:15 p.m.

**Session 7. Franciscan Art and Architecture:
The Friars, the Papacy, and the Laity**

Chair: Max Grossman, The University of Texas
at El Paso

Danny Smith, Stanford University
To See a Falling Church Means Change

Erik Gustafson, George Mason University
Were Giant Churches a Betrayal of Francis? On
Franciscan Architecture

Giovanni Pescarmona, Università di Firenze
Reconstructing the System of Painted Images around
the Rood Screen at Santa Croce, Florence

3:15–3:45 p.m.

Break

3:45–5:15 p.m.

**Session 8. Florence after the Plague and into
the Quattrocento**

Chair: Elsa Filosa, Vanderbilt University

Louise Marshall, University of Sydney
Coping with the Black Death: Giovanni del Biondo's
St. Sebastian Altarpiece for Florence Cathedral

Lorenzo Vigotti, Kunsthistorisches Institut in Florenz
Variety and Display of Artworks in Domestic Settings
in Tuscany, 1384–1432

George R. Bent, Washington and Lee University
Lorenzo Monaco, Cosimo de' Medici, and the
Elaborate Commission for the High Altar of S. Egidio

5:15–6:00 p.m.

Closing Remarks and a Toast to Andrew Ladis

Leonard Folgarait, Vanderbilt University
William U. Eiland, Georgia Museum of Art
Judith Steinhoff

We encourage you to enjoy a glass of *vino rosso*
(Andrew's favorite) or the beverage of your choice.

Organizing Committee

Anne Derbes, emerita, Hood College
Max Grossman, The University of Texas at El Paso
Bryan Keene, Riverside Community College
Trinita Kennedy, Frist Art Museum
Areli Marina, University of Kansas
Judith Steinhoff, University of Houston
Kristen Strehle, Hollins University
Sarah Wilkins, Pratt Institute

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COVER: Nerio (active late 13th–early 14th centuries). Cutting from a choirbook (antiphony): Easter Scenes: The Three Maries at the Tomb with the Angel of the Resurrection, and The Resurrected Christ Appearing to the Three Maries (in initial A), ca. 1315. Tempera, gold, and ink on parchment, 9 3/8 x 9 3/8 in. The Metropolitan Museum of Art, Rogers Fund, 1912, 12.56.1