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

Sponsored by the International Center of Medieval Art

This event is open to the public and requires separate registration.  
Please visit [FristArtMuseum.org/bologna-redux](http://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

9:15–10:45 a.m. Session 5. Naples and the Angevins
Chair: Kristen Streahle, Hollins University

Machtelt Brüggen 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
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<th>Time</th>
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<td>1:45–3:15 p.m.</td>
<td><strong>Session 7. Franciscan Art and Architecture: The Friars, the Papacy, and the Laity</strong>&lt;br&gt;Chair: Max Grossman, The University of Texas at El Paso&lt;br&gt;Danny Smith, Stanford University&lt;br&gt;To See a Falling Church Means Change&lt;br&gt;Erik Gustafson, George Mason University&lt;br&gt;Were Giant Churches a Betrayal of Francis? On Franciscan Architecture&lt;br&gt;Giovanni Pescarmona, Università di Firenze&lt;br&gt;Reconstructing the System of Painted Images around the Rood Screen at Santa Croce, Florence</td>
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<td>3:15–3:45 p.m</td>
<td><strong>Break</strong></td>
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<td>3:45–5:15 p.m.</td>
<td><strong>Session 8. Florence after the Plague and into the Quattrocento</strong>&lt;br&gt;Chair: Elsa Filosa, Vanderbilt University&lt;br&gt;Louise Marshall, University of Sydney&lt;br&gt;Coping with the Black Death: Giovanni del Biondo’s St. Sebastian Altarpiece for Florence Cathedral&lt;br&gt;Lorenzo Vigotti, Kunsthistorisches Institut in Florenz&lt;br&gt;Variety and Display of Artworks in Domestic Settings in Tuscany, 1384–1432&lt;br&gt;George R. Bent, Washington and Lee University&lt;br&gt;Lorenzo Monaco, Cosimo de’ Medici, and the Elaborate Commission for the High Altar of S. Egidio</td>
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<td>5:15–6:00 p.m.</td>
<td><strong>Closing Remarks and a Toast to Andrew Ladis</strong>&lt;br&gt;Leonard Folgarait, Vanderbilt University&lt;br&gt;William U. Eiland, Georgia Museum of Art&lt;br&gt;Judith Steinhoff&lt;br&gt;We encourage you to enjoy a glass of vino rosso (Andrew’s favorite) or the beverage of your choice.</td>
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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
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Sarah Wilkins, Pratt Institute

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