



# AIWAC

1<sup>st</sup> Annual International  
Women in Arts Conference

In the last few decades the study on women in arts has largely increased both in term of scholars involved in research and investigation and in reception of the outcomes especially acknowledged by museums which are dedicating part of their mission to organizing exhibitions and/or acquiring works of women.

One of the most important role in disseminating the topic in the world of scholars has been played by the feminist movement that has been fostering women studies in art history since early '70s.

Very rare, though, are the occasions to share and understand the state of the art. If we exclude the Feminist Art History Conference, organized by the American University in Washington, DC – which celebrated this year the 7<sup>th</sup> biannual meeting – there are no other prominent conferences to exchange the output of research.

It is in this regard that we have decided to organize an annual conference to be devoted to women studies in the arts, that is to say visual art, architecture, literature, illumination.

To give to the conference an outlook to the future, a panel on digital humanities will be included every year. Moreover, our intent is that of using the enormous potential of the virtual reality to reach scholars and ordinary people through the creation of a virtual database of women artists from the Middle Ages to the 20<sup>th</sup> century.



UNIVERSITY OF  
ARKANSAS  
ROME PROGRAM

## SCIENTIFIC BOARD

**Consuelo Lollobrigida**, *University of Arkansas*

**Laura Iamurri**, *Università di Roma Tre*

**Laura D'Angelo**, *University of Arkansas*

**Maria Elena Díez Jorge**, *University of Granada*

**Felipe Serrano Estrella**, *University of Jaen*

*Conference curated by Consuelo Lollobrigida*

## ORGANIZATIONAL TEAM

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In partnership with:



**University of Arkansas Rome Program**

Palazzo Taverna

Via di Monte Giordano, 36 00186 Roma



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1<sup>st</sup> Annual International  
Women in Arts Conference

**Women in Arts,  
Architecture and Literature**  
Heritage, Legacy and Digital Perspectives

**Rome 2021 . 10 . 20-22**

**University of Arkansas Rome Program**

Palazzo Taverna - Via di Monte Giordano, 36 00186 Roma



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## WEDNESDAY, OCTOBER 20

### OPENING REMARKS

2:30 - 3:45 PM

📍 **Curt Rom**, *Associate Dean GSIE*

**Francesco Bedeschi**, *Director UoARC*

**Portia Prebys**, *AACUPI*

📍 **Lella Golfo**, *Presidente Fondazione Maria Belisario*

**Consuelo Lollobrigida**, *curator AIWAC*

### INAUGURAL GREETINGS

4:00 - 4:15 PM

📍 **Sara Galletti**, *Professor of Architecture Duke University*

### FIRST SESSION

4:30 - 6:30 PM

#### Literature and Illumination

**Chair: Erene Rafik Morcos**, *Fellow at American Academy of Rome*

📍 **Laura Mercader** | Amicizia per il matrimonio. A proposito del discorso sull'amicizia di Mary Beale

📍 **Benedetta Muccioli** | Gli scriptoria femminili in toscana tra umanesimo e rinascimento

📍 **Giovanna Murano** | La prima storica d'Italia: Fiammetta Frescobaldi (1523-1586)

📍 **Silvia S. G. Palandri** | La Marchesa Colombi e l'istruzione femminile nelle sue opere

📍 **Carolyn Gluchowski** | Female Agency in den Gebetbüchern aus dem ehemaligen Zisterzienserinnenkloster Medingen bei Lüneburg

### REFRESHMENT

7:00 - 8:00 PM

## THURSDAY, OCTOBER 21

### SECOND SESSION

9:00 - 12:30 AM

#### Patrons and Collectors

**Chair: Consuelo Lollobrigida**, *University of Arkansas Rome Program*

📍 **Annemarie Jordan Gschwend** | Juana of Austria (1535-1573), Princess of Portugal. Royal patronage at the court of Philip II of Spain

📍 **Catherine Powell** | Labour and art succeed where nature fails: the patronage, agency, and networking of Agnes Block (1629-1704)

📍 **Nadette Xuereb** | The Role of Cosmana Navarra (c.1600-1687) as a Female Patron of the Arts in Baroque Malta

📍 **Katarzyna Chrzanowska** | Franciszka Wiszowata (1701-1777) - a Nun as Patron of the Arts and Artist in Cracow in the 18<sup>th</sup> century

📍 **Breeze Barrington** | Aletheia Talbot and the art of Italy: England's first female collector

📍 **Adelina Modesti** | Caterina Angiola Pieroncini, embroiderer, lacemaker and lady-in-waiting to Grand Duchess Vittoria della Rovere de' Medici

📍 **Elizabeth Lev** | The Art and Authority of Lavina Fontana: Preaching to the Preachers

### LUNCH BREAK

12:30 - 2:30 PM

### KEY NOTE SPEAKER

2:30 - 3:30 PM

**Maria Elena Díez Jorge**, *Universidad de Granada*

Dal Palazzo alla Casa: Donne e Architettura nel XVI secolo in Spagna

### THIRD SESSION

3:30 - 6:30 PM

#### Women at Work

**Chair: Maria Elena Díez Jorge**, *Full Professor Universidad de Granada*

📍 **Lynn Fitzpatrick** | Medieval Textile Production: Warp Weighted Looms and the Women who Wove Them

📍 **Carolina Beatriz Naya and Ana Ágreda Pino** | Done by and for women: precious materials and women's embroidery in Renaissance Spain

📍 **Alexandra Massini** | Marie Mancini, the Woman behind the Colonna Tapestries

📍 **Nicoletta Marconi** | La pratica dell'architettura al femminile: donne nei cantieri romani di XVI - XVIII secolo

📍 **Lucia Calzona** | Madame de Godefroy, pittrice dell'impero: nuovi documenti per un ritratto

## FRIDAY, OCTOBER 22

### FOURTH SESSION

9:00 - 12:30 AM

#### Early Modern

**Chair: Laura D'Angelo**, *University of Arkansas Rome Program*

📍 **Caterina Bavosi and Alessandro Serrani** | Su un equivoco storiografico: Ginevra Cantofoli e il contesto della pittura bolognese del Seicento

📍 **Anne Bloemacher** | Diana Scultori's Hand at Work

📍 **Tori Champion** | "Pazienza e diligenza": Early Modern Women Artists in the Genre of Natural History

📍 **Antonio Jommelli** | Per mano della pittrice Caterina Ginnasi (1581-1660), "piissime ac religiosissime feminae"

📍 **Susan Nalezty** | Geronima Parasole in the Portrait Collection at the Accademia di Luca in 1633

📍 **Annalisa Rinaldi** | Dalle Parasole e Claudine Bouzonnet Stella.

Protagoniste e "registe" nella bottega

📍 **Nadette Xuereb** | Suor Maria de Dominici (1645-1703): a female artist in the Late Baroque period. Between myth and reality

📍 **Luana Testa** | Le mani delle donne ovvero l'arte al femminile: una storia perturbante?

📍 **Angela Oberer** | "I feel again the violence of a curious desire". Rosalba Carriera's erotic art and her appreciative clientele

### LUNCH BREAK

12:30 - 2:30 PM

### FIFTH SESSION

2:30 - 6:30 PM

#### Modern and Contemporary

**Chair: Laura Iamurri**, *Professore Associato Roma Tre*

📍 **Alba Tania Rios** | "The Process of Sculpture": a defense against fraud accusation

📍 **Eliana Billi** | Il restauro in Italia nel secondo Novecento: eccellenze al femminile

📍 **Paola Caretta and Margherita Fratarcangeli** | I "frutti" di Fede, Orsola, Giovanna alla prova della critica del primo Novecento (Marangoni, Longhi, De Logu)

📍 **Elli Leventaki** | Gender-biased documentation of women visual artists in early 20<sup>th</sup> century Greece, or where did this chapter go?

📍 **Vincent Guiot** | Baroness Renée Irana Frachon (1881-1983). Life of an unknown Muse

📍 **Elizaveta Miroshnikova** | Valentine Gross-Hugo: the first female artist in surrealism

📍 **Laia Moner Manonelles** | Xiao Lu: Dialogue

📍 **Emilio Del Gesso** | Julie Polidoro

📍 **Kinga Araya** | Walking with Kinga: 2011-2021

### CLOSING REMARKS

7:00 - 7:30 PM

**Jennifer Greenhill**, *University of Arkansas*

**Meriel Tulante**, *Jefferson University*

📍 **Darya Majidi**, *Ceo Daxo Group, President Donne 4.0*

📍 **Laura Passera**, *Consiglio dell'Associazione Donne della Vite*  
**Consuelo Lollobrigida**, *University of Arkansas Rome Program*

The conference will be streamed on the youtube channel of the University of Arkansas Rome Program. The link will be provided upon registration at: <https://bit.ly/womeninartsconference>