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CIHA

2019

Motion: *Trasformation*

BIOGRAPHICAL NOTES ON SPEAKERS

AND ABSTRACTS BY SESSION

Florence

1-6 September 2019

SESSION 1

Monday, 2 September

9:00 - 17:30, Sala Onice

The Mystical Mind as a Divine Artist: Visions, Artistic Production, Creation of Images through Empathy

CHAIRS

Akira Akiyama, University of Tokyo

Giuseppe Capriotti, Università di Macerata

Valentina Živković, Institute for Balkan Studies, Beograd

Raffaele Argenziano

Raffaele Argenziano, is the head of the Computer Science Laboratory applied to the iconography and iconology of the University of Siena, where he teaches History of Medieval Art, as well as Iconography and Iconology. Editor and member of the scientific committee of the journal "Iconographica Studies in the History of Images" and "Associated research of the chair of Medieval Art" at the University of Friborg, he has published numerous essays on the history of the arts in Siena and Tuscany and on history of images in the medieval and modern age. He is the author of the monographs: *La Pittura a Milano tra Duecento e Trecento. Stile e Iconografia* (2006); *Agli inizi dell'Iconografia sacra a Siena. Culti, Riti e Iconografia a Siena nel XII Secolo* (2000); *Il Monte Calvario di Colomba da Rieti. Immagini a stampa e legno dipinti a Perugia (1501)*.

The "Represented" World of Colomba da Rieti and Domenica da Paradiso

From the hagiographic sources on Colomba da Rieti (1467-1501) and Domenica Narducci da Paradiso (1473-1553), as well as by learning their devotion to the Dominican tertiary Caterina da Siena, we can notice that they are two of the many examples of mystics, that between the end of the 15th century and the beginning of the next one, had a very particular relationship with the figurative world they frequented. In fact from the hagiographic sources on Colomba emerges the great influence of the rappresentations of the 'saints' which populated the churches and the streets of Rieti and Perugia on the visions of the mystic from Rieti, enough to make those visions seem like real tableaux vivents. While for Domenica da Paradiso it is even possible to show the identification of her figure with the images of Christ. What I would like to expose on this day of study is precisely the relationship between the contemporary figurative testimonies to these holy women and the mystical visions that saw them as protagonists.

Michele Bacci

Michele Bacci (PhD, Scuola Normale Superiore, Pisa, 1999), is Professor of Medieval Art at the University of Fribourg, Switzerland, and a member of the Academy of Europe. He is the author of several publications on the cultural and art-historical contacts of East and West in the Middle Ages and on the history of the religious practices associated with cult-objects and holy sites. His books include *Il pennello dell'Evangelista* (1998), *Pro remedio animae* (2000), *Lo spazio dell'anima* (2005), *San Nicola il Grande Taumaturgo* (2009), *The Many Faces of Christ* (2014) and *The Mystic Cave. A History of the Nativity Church in Bethlehem* (2017).

Holy Sites, Ecstatic Experience, and Icon-Generating Visions

The present paper aims to investigate the dynamics by which devotional meditation, mystical experience, site-bound holiness, and images came to mutually interact in the Late Middle Ages. As a case-study, it focuses on Saint Birgitta's vision of the Nativity events in Bethlehem in the year 1372. The latter provided a number of details which significantly integrated the scarce information transmitted by the Holy Scriptures (and by apocryphal traditions as well) as to the specific way in which the delivery had taken place: accordingly, the white-clad Virgin was kneeling in the cave, when she suddenly remarked the baby, naked but perfectly cleaned, who was lying on the pavement, bathed in light, while angels were singing his glory. Mary started praying in front of her son and was later joined by Joseph. Shortly later, they decided to lay down the child in the nearby manger.

Unlike other ecstatic experiences, this one was deemed to have been accorded to Birgitta by the Virgin Mary herself as a divine revelation, which enabled the saint to communicate a truth of faith to all Christian believers. Its implications were not irrelevant on theological grounds: it clearly indicated that Christ's birth, far from being a usual human delivery, had taken place in a miraculous way. Furthermore, it pointed out that the Lord's body had not been polluted by blood and placentas, and therefore contradicted the traditional view reflected in Byzantine iconography, where the Nativity scene regularly included the two nurses washing the Child.

Whereas many recent studies have stressed that this ecstatic experience played an enormous impact on subsequent iconographic interpretations of Christ's birth in Western arts, less attention has been paid to the material scenario of Birgitta's revelation. The latter took place in the Nativity cave in Bethlehem, in front of the eastern altar-niche delimiting

the very site of the Lord's birth, whose tiny vault was decorated since the 12th century with a traditional Nativity scene including both the detail of the Child's washing, and the representation of Mary laying exhausted on a bed. The saint's vision subverting the message conveyed by the traditional scheme was probably encouraged by the Franciscans, who since some decades had established their hegemony in the Nativity church. Starting from the late 14th century, the Friars were actively engaged in reshaping the visitors' devotional experience according to the reformulation of the birth events as conveyed by the Swedish holy woman's experience. Accordingly, the old mosaic was covered with a painted panel showing Mary and Joseph kneeling on both sides of the Child laying on the ground, which was to pay a strong impact on the pilgrims' experience of the Bethlehem *locus sanctus*.

Alessandra Bartolomei Romagnoli

Alessandra Bartolomei Romagnoli gives courses of History of Religious Life and Hagiographic and Mystic Literature at the Pontifical Gregorian University. She also teaches at the Higher School of Medieval and Franciscan Studies of the Antonianum and the Claretianum / Theological Institute of the Pontifical Lateran University. She is member of the Board of Trustees at the Pontifical University of St. Thomas Aquinas (Angelicum), and of the Executive Council of the Centro italiano di studi del Basso Medioevo di Todi, «Rivista di Storia della Chiesa in Italia», and Associazione Italiana per lo studio della santità, dei culti e dell'agiografia (AISSCA), of which she is Vice-President. She is also member of the Scientific Committees of the Fondazione Ezio Franceschini di Firenze, of «Memorie Domenicane», «Collectanea franciscana», «Teresianum»,

«Analecta Augustiniana», as well as of the Editorial Committee of «Archivum Historicum Fratrum Praedicatorum».

Her research fields are the History of the Papacy and Monasticism, the Mystical writings between the Middle Ages and the Early Modern Times. Her works include the critical editions of the visions of saint Francesca Romana (Libreria Editrice Vaticana, Rome 1994), of the revelations of Giovanna Maria della Croce (Edizioni del Galluzzo, Florence 2007), and, in collaboration with Alfonso Marini, of the first volume of the process of canonization of Celestino V (Sismel, Florence, 2015). She has published the volumes *Santità e mistica femminile nel Medioevo* (Spoleto, Foundation of the Italian Center of Studies for the Middle Ages, 2013) and *Una memoria controversa. Celestino V e le sue fonti* (Florence, Sismel, 2013). She edited, in collaboration with Antonella degl'Innocenti and Francesco Santi, the anthology *Scrittrici mistiche europee – sec. XIII-XV* (Florence, Fondazione Ezio Franceschini, 2015).

The Painted Word. Forms of the Mystic Language in XIII-XV Centuries

This paper deals with the women's mystical experience in the Late MiddleAges and is articulated into three parts. It first analyzes the forms and structure of the new mystical female language that emerges in the Western culture since the 13th Century. It then examines the epistemological status of this new type of knowledge based on experience in relation to the philosphical of the Scolastic thought. Finally, it offers a short review of the main themes and protagonists of this literature.

Claudia Cieri Via

Full Professor of History and Theory of Art at the Department of Art History of the Sapienza University of Rome. Senior Research Fellow at School of Advanced Studies, Sapienza University of Rome. She has been a Visiting Scholar at the Institute for Advanced Study, Princeton (1995-1996), Visiting Professor at the Université Paris 1 Panthéon-Sorbonne (2001-2007), Fulbright Professor at Northwestern University, Evanston/Chicago (2009), and she held an Ailsa Mellon Bruce Senior Fellowship at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC (2010).

Her research focuses on Renaissance art, on mythological survival in art and literature, on iconological tradition in Europe and the United States, especially on Aby Warburg's thought and its survival today. Her publications include *Nei dettagli nascosto. Per una storia del pensiero iconologico* (1994, 2018), *L'arte delle metamorfosi. Decorazioni mitologiche nel Cinquecento* (2003), *Lo sguardo di Giano. Aby Warburg fra tempo e Memoria* (2004), *Aby Warburg e la cultura italiana* (Milan: Mondadori, 2009), *Introduzione a Aby Warburg* (2011).

She founded the website ICONOS (www.iconos.it) dedicated to images and texts of Ovid's *Metamorphoses*. She was curator of the exhibition *Immagini degli dei. Mitologia e collezionismo a Roma fra Cinquecento e Seicento* (1995).

Beyond the Visible. Aby Warburg and his Last Considerations about Images

Is it possible to paint the invisible? A question of great interest because it reasons around the problem of the image and its intelligibility, beyond mimetic representation, introducing a polarity between the visible and the invisible of theoretical, theological, artistic and philosophical order.

The reflections on the image by Aby Warburg is at the center of his speculation of an art historian, attentive to the empathic and significant character of the images. In the last years of his life
these reflections were linked to his interest in mystery religions – as revealed by some unpublished tables resulting from a seminar activity conducted with Fritz Saxl in 1927 – which involved an attention to the role of images in the thought of Saint Augustine, between sensitive and intelligible, between image and 'figura', between visible and invisible

Lauro Magnani

Lauro Magnani is full professor at the University of Genoa, where he teaches History of Early Modern Art and History of Early Modern Art in European Countries. Painting, sculpture, patronage, iconography between the 16th and the 18th century, as well as the history of gardens in the same period, are his main fields of research.
Author of a monograph on Luca Cambiaso (1995), he was among the curators of the exhibitions dedicated to the painter in Austin (United States), Genoa and Osnabrück (Germany) in 2006 and 2007.
In addition to the exhibitions, essays and monographs he dedicated to Baroque art in Genoa (1990, 2000), he has studied artists such as Correggio, Barocci, Caravaggio, Puget, Rembrandt, with publications in various European countries. He has published numerous studies on religious art: recently (2016) he has edited a monographic issue of the journal "Archivio italiano per la storia della pietà", focused on the theme "Image, meditation, vision".
On the subject of historical gardens he has written a monograph (*Il Tempio di Venere*, 1987), now in its third edition and, in particular, many

essays on artificial garden grottoes. He was Summer Fellow at the Dumbarton Oaks in Washington (1997), where he returned in 2001.

Since the 1970s he has taken part in the debate on the issues regarding the protection of cultural heritage. In this perspective he has edited several volumes dedicated to the historic buildings of the University of Genoa. He also teaches courses for the Master's Degrees of Digital Humanities and Electronics and, in collaborations with his colleagues at the Polytechnic School, has experimented with the use of computer techniques applied to the study of cultural heritage and art history. Member of several scientific committees and editorial boards, he is the editor of the Visual Arts and Cultural Heritage series of the University of Genoa's Press. He is currently Dean of the School of Humanities.

Imaginative Vision and Artistic Image: from Meditation Tool to Post-Experience Testimony

This paper intends to analyze the modalities with which an imaginative vision is translated into a pictorial image: in particular, what links are created between the mental elaboration of a visionary experience, its already problematic translation into words and narration, and the subsequent new transposition into a picture. This process is a trans-mediation – always tense – between "territories" with borders that are difficult to cross.

At the beginning of the Sixteenth century, artists already dared to represent images in which the thought of the protagonist became the subject of the representation. The elaboration of a mimetic language applied to devotional instances generated images of great meditative effectiveness: these images exerted on the spectator an effect of pathetic engagement.

However, despite its stylistic refinements, the extensive artistic production developed over the second half of the sixteenth century frequently appeared inadequate to the demands which emerged in the religious context. On the one hand, the mystics underscored the divergence of the visionary “images” from the “pictures” proposed by the artists. On the other hand, the most perceptive catholic theory, legitimated by the Council of Trent's pronouncements, demanded a visual art capable of communicating all religious subjects with clarity and persuasive force, arguing that the Mannerist language was inadequate to the reconfirmed need for an adherence to the natural and for historic fidelity. In parallel – albeit not as a direct consequence of the demands emerging from the religious context, but rather resulting from a sort of permeability between the different needs of an artistic and a religious reform – towards the end of the century a decisive return to the natural took place in the artistic representations; it was seen as a necessary change to give a new vigour to the image. As the case of the Carracci shows, this new approach often juxtaposed the real and the credible, in the *verisimile*.

It was the Baroque generation that, later on, proposed not only the recording of the objective elements of the evoked event, but also an effective artistic translation of the vision’s exceptionality, as a “post-experience” to be shared by a wide audience.

Teruaki Matsuzaki

Matsuzaki Teruaki is Professor of Tokyo Kasei Gakuin University and Kanazawa College of Art. He was born in 1955 in Fukushima and studied at the Department of Architecture, Faculty of Engeneering, Meiji University

and earned his doctoral degree in Engineering with a dissertation on *Kakezukuri* in 1993. In 1984 he earned a license of the Qualified Architect of the First Class. His main fields of research are 1. history of architecture of mountain worship and 2. History of architectural design in Japan. His book on *Kakezukuri* is now in progress.

Kake-zukuri: A Japanese Building Type of Mountain Religion for the Mystical Experience

Kakezukuri means "suspended form" and is a style of a building for the religious purpose in Japan that is leaned against a cliff of a rock or a rock cave, which has been an object of the faith of the mountain faith. These kinds of buildings are normally built in the mountain and are related closely with mountain worship, called *Sanrinshugyo* in Nara period (710-793) and *Shugen* in Heian period (794-1185). *Kakezukuri* was invented in 8th century as a place of ascetic practices, where ascetics received spiritual enlightenment or have mystical experiences. While *Kakezukuri* buildings became to take some special forms, like an octagon or an elongated structure etc, to symbolize strict practices of the monks of mountain ascetics in Heian period, they were also built in the peripheral regions of Kyoto as *Ishiyama* or *Hase* for the laities such as court nobles and noble women, who confined themselves for a temporally seclusion or incubation in order to pray and to have a mystical experience.

In this paper, referring to some representative examples from Heian period, *Okunoin Zaodo*, so-called *Nageiredo*, of *Sanbutsuji* temple, *Tottori* (early 11th century), Mainhall of *Ishiyamadera*, *Shiga* (1096), and *Hachiojisha*/*Sannomiyasha* of *Hiyoshitaisha (Hietaisha)* shrine, *Shiga* (reconstructed in 1595), I would like to overview the history of *Kakezukuri* at first and then to explore various patterns of receiving mystical vision or

miraculous virtue in *Kakezukuri*, how those experiences of the religious incubation in *Kakezukuri* were propagated with help of sculptures, paintings and narratives, and the reasons of differences in those representations.

Philippe Morel

Philippe Morel is full Professor of History of Modern Art at the University of Paris 1 Panthéon-Sorbonne since 1997, honorary member of the institut Universitaire de France, member of the Accademia delle Arti del Disegno and of the Academia Europaea. In addition to numerous articles and contributions to exhibition catalogs, he has published several books on Italian Renaissance art, the last one entitled *Renaissance dionysiaque. Imaginaire du vin et de la vigne dans l'art européen de la Renaissance* (2015). He has also edited several conference proceedings, including *Voir l'au-delà. L'expérience visionnaire et sa représentation dans l'art italien de la Renaissance* (2016).

An Introduction to Spiritual Contemplation: the San Bernardo's Vision from Filippino Lippi to Fra Bartolomeo

The theme of St. Bernard's vision, in which the Virgin seems to appear to the Cistercian while he is writing his homily on the mystery of the Incarnation, has known a fortune as brilliant as limited in Florentine and Tuscan art between the 14th and 16th centuries. Detached from any true hagiographical tradition and any acknowledged miracle, it was however initially built on the elementary principle of a miraculous apparition before artists delivered a more attentive and nuanced pictorial interpretation, being more sensitive to the different types of vision defined by Saint

Augustine and Saint Thomas Aquinas and to the distinction between physical experience and meditative or contemplative experience. Filippo Lippi clearly presents the *Vision of Saint Bernard* as a mental image, at a time when this distinction and its modes of expression were beginning to spread in Italian painting in the wake of Flemish models. His son Filippino developed a much more complex construction and turned his invention into a real artistic and aesthetic laboratory for the representation of the visionary experience. Playing with a subtle ambiguity between apparition and contemplation, he seems to want to respond to two modalities of reception and to address two types of audience. He induce simultaneously a hierarchy between prayer, meditation and contemplation that crystallizes in a donor in abysso, in peripheral figures in ecstasy and, above all, in an intericonic and empathic play with the *Annunciation* that gives full meaning to the particular experience of Saint Bernard, that can be understood in the light of the homily transcribed before him. The artists who will face this theme after Filippino Lippi will adopt, for some, the same double reading and ambiguity, or will return, like Perugino, to the idea of apparition, when they will not seek to specify, on the contrary, like Fra Bartolomeo, the mystical and ecstatic quality of such spiritual contemplation.

Sergi Sancho Fibla

Sergi Sancho Fibla is a postdoctoral researcher in EHESS (Centre de Recherches Historiques) since 2018, where he is carrying out a project about Devotional Practices and Liturgy in Female Convents from Southern France and Spain. On October 2016 he obtained a Labexmed contract thanks to the project “Space, Female Spirituality and Cultural Practices in

Southern Europe (13th-15th centuries)". During the last two years he has been working as a researcher in CNRS and Aix-Marseille University for TELEMMe laboratory. Sergi got his PhD in Humanities at Universitat Pompeu Fabra (Barcelona, Spain) on December 2015 with a thesis concerning the relationship between Image, Text, Memory, and Meditation in Medieval texts, especially in Marguerite of Oingt's works. He is a member of the different Research groups and projects: Alhoma, Spiritual Landscapes, Bibliotheca Mystica et Philosophia Alois Maria Haas, Explanat, Trames Arcborescentes, and Seifmar.

Representing the Trinity in Circles. Between Iconography and Theology in the Beatrice d'Ornacieux's (1303) Visions

Medieval accounts on spiritual visions perfectly illustrate the tension in Christian theology between the ineffable nature of mystical experience and the will to express physically what the mind's eye has seen. Despite this allegedly theological restriction, mystics seem to have a wide variety of resources for formulating such visions in words or images that gather both the adaption to iconographic or rhetorical motifs and the overtaking of the semantic limitations. In this paper I aim to analyse a trinitarian vision found in the *Vita* of Béatrice of Orancieu († 1303), a Carthusian nun from Parménie and Eymeux. This text was written at the very beginning of the 14th century by Marguerite of Oingt († 1310), a coetaneous religious woman from the Charterhouse of Poleteins. The *Via de Seiti Biatrix of Ornaciu* is compiled in the manuscript 5785R from the Bibilothèque de Grenoble, encompassed by other texts from this author, the Pagina Meditationum, the Speculum and some other letters. Among different spiritual experiences Béatrice had, Marguerite of Oingt particularly centers her attention in a vision happened during the office,

specifically at the moment of the elevation of the host. This link between Eucharist and ecstatic phenomena in women mystics has been deeply studied so I will not linger over this. Instead, I will focus on the representation of the vision Beatrice experienced, which has two major points of interest. Firstly, it is an account of a trinitarian vision that follows the precepts of iconographical representations from the period: three circles of three different colored-lights intertwined with one another. In the center, it emerges a figure of a infant Jesus. I will thus go over a comparative study of this motif with other geometrical representations that could be the support of the vision transcribed by Marguerite of Oingt. Secondly, the analysis will be centered on the impossible construction of such image, which breaks the rules of physical representation. Indeed, it is a mental image call up by the text that, despite taking some of the aspects from traditional iconography, does not aim to be represented physically because of its ineffable nature. Consequently, I will show how Marguerite of Oingt articulates the theological tension evoked above by providing a different interpretation of the via negativa or via apophatica, that is, a trinitarian image with a semantic saturation that makes it irrepresentable.

Gia Toussaint

Gia Toussaint studied art history, archaeology of the classical world, and religion at the University of Hamburg, Germany. Her PhD thesis (University of Hamburg, 2002) on an illuminated medieval manuscript from Prague received an award from the Jungius Society, Hamburg's Academy of Sciences and Humanities. In 2009, after having submitted her habilitation thesis on Byzantine relics brought to the West, she was made private lecturer in art history at the University of Hamburg, a position she is still

holding. In 2008, she was awarded a four-year scholarship from the German Research Council, and later had research fellowships at the Herzog August Bibliothek in Wolfenbüttel, Germany. In 2014-2015, she taught full-time at the Karl-Franzens-University in Graz, Austria, in the capacity of stand-in professor of medieval art. Currently she works as a full-time researcher at the Herzog August Bibliothek.

Heart and Cross in the Works of Henry Suso

The Dominican Henry Suso (around 1295/1297-1366) is regarded as one of the best-known German mystics of the Middle Ages. Suso's interest focused on spiritual life and mystical experience, which he developed like no other with the help of inner and outer, imaginative, visionary, but also real pictures and sculptures. How to express the non-pictorial in a pictorial way is one of Suso's core questions. His main work, the so-called *Exemplar*, consists of several works, the most extensive of which is his *Vita*. Suso himself authorized the German-language texts and probably also designed the accompanying 11 or 12 full-page miniatures himself. Seven illustrated manuscripts and two early printings with images are still known today.

In the *Little Book of Eternal Wisdom*, Suso gives detailed instructions on how the one hundred meditations and prayers of daily devotion are to be performed in front of the crucifix. What he describes is a meditation on Christ's Passion meditation, a series of acts that claim all senses, physical and mental, equally. It culminates in an act of *compassio* of Christ: the praying person asks in many words to be nailed and crucified like Christ, so that Christ's pain may finally alleviate his, the praying person's, own pain, and Christ's loving heart may ignite his, the praying person's, own heart.

Suso's production of visionary and material images, tied as they are to the motifs of the cross and the heart, inspire the following questions: Does

Suso see the human body as a source of images? Suso seems to understand the inner person as the place of the *imago dei*, the outer body as the place of *christoformitas*. Suso literally carved the Christ monogram IHS on his heart (*Vita*, I, 4). How can his body markings be interpreted in this context? Suso's writings speak of a "sign of mutual love" that "no forgetting could ever erase". Obviously, the permanence and non-erasability of this marking was to express the unbreakable nature of his heartfelt relationship. Suso's wounded and marked heart, to be understood as an allusion to the pierced heart of Christ, is complemented in the text by the description of a great vision that illustrates the materialization of Suso's act of love: Suso "saw on his heart a golden cross", adorned with many precious stones that all shone. Although he tries to hide the glow under the monastic habit, "the powerful beauty penetrated the clothes". The manuscript illustrations show Suso's tattooed heart several times, but how do they catch the complex events of his empathic *imitatio passionis* and the other motif of his *imitatio* – the empathic and painful discipleship in pure love, a love capable of transforming matter itself? These questions will be examined in the lecture on the basis of pictorial and textual material from Suso's writings.

SESSION 2

Monday, 2 September

9:00 - 19:30, Sala Verde

Artist, Power, Public

CHAIRS

Giovanna Capitelli, Università degli Studi Roma Tre, Roma

Christina Strunck, Friedrich-Alexander-Universität Erlangen - Nürnberg

Hannah Baader

Hannah Baader is Permanent Senior Research Group Leader at the Kunsthistorisches Institut Florenz – Max-Planck-Institut, with a focus on Transregional Art Histories. She is currently Program Director of the fellowship programs *Art Histories and Aesthetic Practices,* Berlin, and *4 A LAB*, a cooperation between the KHI Florence and the Staatliche Museen zu Berlin, SPK (2019-2023). She studied art history, law and philosophy in Berlin and Vienna and specialized in Premodern Italian Art. She received several grants, among them from the Gerda-Henkel Stiftung, the Getty Foundation and the Getty Research Institute. She was Visiting Professor at the University of Heidelberg, where she continues to teach. Her research focuses on Maritime, Mediterranean Studies and Ecology.

The King's Finger and the Mermaid's Body. Gender, Power and the Sea

The Weltliche Schatzkammer in Vienna holds a pair of red gloves made from thick, highly worked silk, so-called samite. The elaborate pieces are abundantly adorned with pearls, gems, and enamels. On both sides they

are richly embroidered with gold threads, showing eagles (with hallows) on the side of the palms as well as birds and vegetal motives on the outer parts. The gloves were manufactured in Palermo, Sicily, before 1220, and might have served for the coronation of Frederick II in Rome in 1220. Two decades later, in 1246, they were mentioned as parts of the "signs" of the emperor, and later became elements of the coronation insignia of the German/Roman emperors, together with a series of textiles which, too, mainly came from Sicily. These garments were not originally designed as coherent apparatus, nor were they all explicitly made for coronations. In 1423 the textiles, then considered part of a "Heiltum", a religious treasury, were transported to Nuremberg. For almost a century they were shown to the public annually, an exposure of splendor, sacredness and power. Most likely, the pair of gloves was also used at several imperial coronations. In 1763, they were copied as part of a personal ceremonial wardrobe of Emperor Franz I, who wore them together with copies of the medieval Sicilian textiles during the coronation ceremony of his son in Frankfurt. These gloves are fairly accurate imitations of the earlier 13th century models, whereby the whole series can be seen as a further step towards the aesthetic homogenization of the historical garments, each with complex production histories or 'biographies'.

Significantly, the copies of the pair of gloves omit one element of the archetype's decoration. Both the medieval original and its duplicate show on the back a centrally placed lily or palmette and a pair of birds. But where the Sicilian gloves are adorned with a pair of medallions with representations of mermaids, the 18th century reproductions substitute a pair of winged angels for the hybrid maritime creatures. In the medieval pieces these sea creatures, half naked women, half fish, are placed on the index and ring finger of each hand, and therefore on important parts of

the royal hand and body. This paper will discuss the possible meaning of the sirens as figures of ambivalence on the Sicilian gloves and their relation to royal and imperial power. It will also try to determine the social and legal connotations of ceremonial gloves. Finally, the paper will highlight the powerful transformative potential of textiles within medieval social orders and will discuss the crucial role that the artists of the royal workshops operative in Palermo played within these processes.

Alex Bremner

Alex Bremner is Senior Lecturer and currently Leverhulme Trust Major Research Fellow in Architectural History at the University of Edinburgh. His teaching and research is in the field of nineteenth-century European architecture, with a particular focus on Victorian architecture and urbanism in Britain and the wider British world. Alex's publications include *Imperial Gothic: Religious Architecture and High Anglican Culture in the British Empire c.1840-70* (Yale University Press, 2013), and *Architecture and Urbanism in the British Empire* (Oxford University Press, 2016). He is currently an editor of *ABE Journal*, and an Editorial Advisory Committee member of the *Journal of the Society of Architectural Historians*

Propagating Power: Gender, Language, and Empire in the English Baroque Revival (1885-1920)

This paper concerns the important if obscure phase in the history of British architecture known as the English Baroque Revival, otherwise referred to as 'Edwardian Baroque'. This phase was part of the wider neo-classical resurgence in public architecture that occurred in Britain and its empire during the late nineteenth and early twentieth centuries (c.1885-

1920). It grew out of and thus came to symbolise Britain's renewed engagement with empire following Benjamin Disraeli's 'new imperial' politics of the 1870s, and can be understood as a prominent material culture expression of this particular episode in the political and cultural history of Britain.

Given its wider and explicit imperial connotations, the English Baroque Revival was the closest that British architects came to inventing a coherent and meaningful imperial style. It was the type of architecture that adorned state and civic structures in Britain and across the British world, especially in the settler dominions of Australia, New Zealand, Canada, and South Africa, with a more or less explicit aim of articulating British global power and prestige.

One of the key characteristics of the movement was its specific appeal to national exemplars in the classical tradition. In this respect the English Baroque Revival was no generic species of classicism, but one that took direct inspiration from the 'great English masters' such as Inigo Jones, Christopher Wren, Nicholas Hawksmoor, John Vanbrugh, and James Gibbs. Importantly, this imbued the style with particular nationalist, even chauvinist, overtones. This paper will consider further these overtones, focusing on the discursive and rhetorical dimensions of the style in its appeals to gender, national identity, and empire.

Here language (its conception and use) will be seen as a key factor in how the style was promoted and gained legitimacy. In so much as the English Baroque Revival was understood as having a certain linguistic dimension in its capacity to communicate ideas concerning identity and nationhood, it will be shown how it can only be properly appreciated within the wider cultural and political context of its age – an age that witnessed significant changes in conceptions of the historic value of English language, masculine

purpose, and British imperial destiny, including the deep anxieties that arose simultaneously owing to the significant challenges Britain faced with regard to increased international competition and conflict.

Stefano Cracolici

Stefano Cracolici is Chair of art and literature at Durham University, where he directs the Zurbarán Centre for Spanish and Latin American Art. He received a Medical Doctor degree from the Albert-Ludwig University in Freiburg, Germany (1994), his Laurea in Italian Literature at the Università degli Studi di Trento, Italy (1995), and his PhD in Comparative Literature from the University of Toronto in 2000. He joined the School of Modern Languages in 2007 after working as Assistant Professor of Italian at Dartmouth College (2000-2002) and the University of Pennsylvania (2002-2006). He has published on Leon Battista Alberti, Italian courtly poetry, medieval and early modern medicine, the Academy of Arcadia in Rome and 19th-century art in Europe and the Americas. He has been Scholar in Residence at the Getty Research Institute, visiting professor at the University of São Paulo (Brazil), and has received several grants from institutions such as the British Academy, the Leverhulme Trust, the AHRC, GCRF and British Council.

Lost in Darkness: The Hazy Origins of National Art in Mexico

In September 1821, Mexico gained its independence. The Royal Academy of the Three Noble Arts of San Carlos (Real Academia de la Tres Nobles Artes de San Carlos), established in 1783 as an expansion of the pioneering School of Engraving founded two years earlier, was promptly renamed by the new regime as National Academy of San Carlos (Academia

Nacional de San Carlos). This was merely a public act of power with only ephemeral consequences. With the financial support from the Spanish Crown extinguished, the Academy fell rapidly into disrepair. Foreign travellers visiting the country could not forbear from sombrely describing the abandoned state of the once glorious Mexican Academy of Fine Arts, once celebrated by the likes of Alexander von Humboldt as the first of its kind in the Americas.

Twenty years after the independence, with the reform launched in 1843 under the presidency of General Antonio López de Santa Anna, the Academy could be restored to its ancient glories thanks to the revenues of the National Lottery of San Carlos (Lotería Nacional de San Carlos) and the efforts of two Catalan artists – painter Pelegrín Clavé and sculptor Manuel Vilar – appointed in Rome. Standard historiography commonly labels the first twenty years of the Latin American Republic as the 'Dark Ages' of Mexican art. This paper intends to shed light on this unjustly neglected period by focusing on the activity of the first Republican artists sent to Europe in 1825 by the Mexican government with the specific task of creating art for the new nation. It is indeed a story lost in darkness; but a story, also, that tells us the strives of a new nation to legitimize its public existence in the international arena through the artistic production of new symbols of power.

Gaetano Curzi

Gaetano Curzi taked a degree (University of Rome "La Sapienza") a post lauream certificate (University of Rome "La Sapienza") and a PhD (University of Florence, Parma and Rome). He obtained scholarships to carry out research in London, München and Chieti. From 1990 to 1999:

staff of “Enciclopedia dell' Arte Medievale” published by Istituto della Enciclopedia Italiana. From 1999 to 2002: Art Historian in “Museo Nazionale di Capodimonte” in Neaples. From 2002 to 2011: Full Researcher, History of Medieval Art, before at University of Chieti-Pescara and then at University of Siena. From 2011 to 2018: Associate Professor, History of Medieval Art, University of Chieti-Pescara. Since June 2018: Full Professor, History of Medieval Art at University of Chieti-Pescara.

The Power of Images and Images of Power: the Replicas of the Lateran Saviour in Central Italy

The image of Christ in the Sancta Sanctorum chapel, called *acheropita* (not made by human hands) in the *Liber Pontificalis*, was the most venerated icon of Rome. From the 8th to the 16th century it used to be the protagonist of a procession which took place on the night between the 14 and 15 August; this was attended by a large crowd, who participated with prayers, songs, lights and staging liturgical dramas.

It was a powerful icon, Pope Stephen II (752-757) carried it on his shoulders from the Lateran to Santa Maria Maggiore, in order to protect the city from the Lombard king Aistulf. In this type of ceremonies – in Rome as in Costantinopole – the image of Christ takes the place of the portraits of the emperors. At the time of Leo IV (847-855) the icon was also used to drive away a basilisk from a cave near S. Lucia in Selci, symbolizing the expulsion of paganism from the center of the city.

Starting from the 12th century the procession assumes a civic character with an increasing role of the city authorities. In parallel it also develops a private worship inside the chapel, after the papal election and on Easter; this involves the *acheropita* and the pope, almost suggesting an identification between them.

From the time of the Gregorian Reform, the icon starts to be reproduced and its replicas spread in Central Italy (especially in Lazio but also in Umbria and in Abruzzo): almost a hundred of them remain, painted between the 12th and the 19th centuries.

The aim of this paper is to study the dislocation of these replicas, especially the medieval ones, that had the function of protecting the boundaries of the *Patrimonium Petri* and reaffirming in this area the papal double power (*pontificalis auctoritas* and *regalis potestas*). At the same time they represented a strong element of identity in these towns, where the procession that took place in Rome was replicated to suppress localism and unify the territories around Rome.

Marco Folin

Marco Folin is Associate Professor at the University of Genoa, where he teaches History of Architecture. Italian urban culture, architectural imagery and the relationship between art and politics in the Renaissance are among his main interests. On these topics he has published extensively and organised several international conferences and workshops.

Monica Preti

Monica Preti is the head of Academic Programs in History of Art and Archaeology at the Auditorium of the Louvre Museum. From 2000 to 2005, she was Researcher at the Institut national d'histoire de l'art in Paris. Her research explores the relationship between art and literature in the sixteenth and seventeenth centuries, the history of taste, as well as the

history of collections and museums from the eighteenth century through the twentieth century.

The Wonders of the Ancient World: A Western Imagery in Translation

The Wonders of the World are one of the great architectural myths of ancient times: they were the first recognised repertoire of monuments mythicized for their architectural qualities – and have thus been fantasized about, represented, and emulated since classical antiquity as much in the visual arts as in building practice. The modern imagination of the Seven Wonders was mainly shaped by a series of engravings – the *Octo Mundi Miracula* – printed in 1572 by Philips Galle, one of the most prolific Netherlandish publishers of the time, after drawings by the painter Maarten van Heemskerck. These plates met with an extraordinary success. Within a few years after their release, the image of the Wonders spread in a wide variety of contexts: we can trace its echoes in engravings and paintings, tapestries and 'memory theatres', world maps and atlases, architectural treatises and encyclopedic compilations. Seen as monuments of a mythic past as well as fictive inventions, as examples of timeless perfection as well as emblems of Vanity, as allegories of mankind's creativity as well as symbols of the transience of any human construction, the Wonders continued for centuries to evoke the architecture of power par excellence – or rather the power of architecture to give tangible substance to the ambitions of sovereigns. From that point of view the Wonders − in their dual dimension of relics of the ancient world and benchmarks of the modern imagination – can be considered as one of the most protean and long-lasting political metaphors of Western civilization. This paper aims to explore the use of this Wonders imagery in non-European contexts, where it was exploited more than once as an

instrument of acculturation, in a colonialist perspective. We will focus on three examples: first, an illustrated text in Chinese by the Jesuit missionary to China Ferdinand Verbiest (1623-1688), published in 1674 in Beijing to accompany the new world map he had made to present the wealth of the Western world to the Chinese public. The second example concerns a series of paintings representing some of the Wonders of the World produced by the Cuzco School, far away from China, in the Viceregal Andes (18th cent.). Finally, we will discuss five serialized prints based on the same subjects, realized by the Japanese artist Utagawa Kuninaga (fl. 1801-1830) during the period of the "national seclusion". Through those case studies, we would like to question the uses and potential of works of art as forceful (but never neutral) medium of transcultural translation.

Katarzyna Jagodzińska

Dr Katarzyna Jagodzińska is an Assistant Professor at the Institute of European Studies, Jagiellonian University, and also works in the International Cultural Centre, Kraków. She is an expert in museum studies and cultural heritage. Editor of Polish architectural monthly "Architektura & Biznes". Author of four books, including published in English *Museums and Centers of Contemporary Art in Central Europe* (Routledge, 2019) and *Art Museums in Australia* (Kraków, 2017). Fellow in the Australian Institute of Art History, University of Melbourne, granted by the Group of Eight in 2014-2015. Member of ICOM and AICA.

Between Museum as a Symbol and Museum as a Forum. Power Relations in Building Museum of Modern Art in Warsaw

In 2005 the first architectural competition for the Museum of Modern Art in Warsaw was announced. Museum called for since the end of the Second World War has been one of the most awaited, debated and mediatized museums in modern Poland. The expectation of the building to be built was enormous. Its unique architecture was to become the symbol of modern Warsaw, that is, to act as a brand image. Its significance (the first museum of contemporary art in Poland) was meant to be emphasized by central location in Warsaw and architecture compared to the Guggenheim Museum Bilbao.

The history of this building (scheduled to open in 2021) will be analysed through the prism of power relations between the investor (city officials), architects (winners of two consecutive architectural competitions based on two antithetical guidelines), director and board of the museum, media, architects, art historians and museum specialists involved in the debate, and general public. In a paper I will discuss the meanings and implications of selected location for the museum, and subsequently make reference to both winning designs. My aim will be to reflect on what ground and to what extent does an art museum building become the subject of power struggle.

Design by Christian Kerez selected by international jury generated a storm, which divided the discussing museum workers, architects, art historians, journalists and the general public to supporters and opponents of the minimalist project. Constant struggles during the designing process between investor (the city) and the architect, mutual accusations and claims led in 2012 to breaking the contract for the construction of the building. In 2014, the museum (already having substantial achievements in

the organization of exhibitions, artistic and public projects in temporary locations), announced another architectural competition for the construction of the building. It was clearly marked in the program guidelines, in contrast to the previous competition, that "The Museum building is not meant to be an icon or a monument – the aim is to create a place of contact between residents and modern art in Warsaw (…). This social situation alone will be the best monument for the city". In a competition the American office Thomas Phifer and Partners was selected. The first "iconic" vision of a museum building was emphasizing power of authorities and creating a brand image to be used in tourism and international relations, while the second "civil society" vision empowers the people – users of cultural offerings of the museum.

Roslyn Lee Hammers

Dr. Roslyn Lee Hammers is an Associate Professor of art history at the University of Hong Kong. A specialist in Chinese painting, her research interests include representations of labor and imagery with technological content. Her publications include *Pictures of Tilling and Weaving: Art, Labor, and Technology in Song and Yuan China* (2011, HKU Press) and articles on aspects of the representation of labor, techniques, and tools in visual culture from the Song to Qing eras. She is presently working on a book-length manuscript entitled "Ennobling Labor: The Imperial patronage of the *Pictures of Tilling and Weaving* in eighteenth-century China."

The Power of Transformation: Qianlong's Command of his Empire and its Cultural Traditions in the Garden of the Clear Ripples

By 1765 the Qianlong emperor (r.1735-1796) completed the Garden of the Clear Ripples, an imperial palace in the Qing-dynasty capital Beijing. He constructed a working village of the Jiangnan region, an oasis of southern China in this northern residence. This act may call to mind the Hamlet in Versailles commissioned by Marie-Antoinette (1755-1793) that was designed slightly later in 1783. Unlike the Hamlet, Qianlong's rusticized hamlet was founded on a monumental scale, a panoramic vision that symbolically consolidated art, culture, history, and territory.

Qianlong's southern village transforms a genre of painting, the Pictures of Tilling and Weaving, and brings it to life. This genre was designed around 1145 by a minor Song-dynasty official who hailed from Jiangnan. It constitutes two handscrolls, one to represent men cultivating rice and the other for the depiction of women manufacturing silk. The sequences collectively delineate forty-five procedures showcasing southern techniques. Each step was accompanied by a poem that harkens to the ideals advocated in classical theories of governance. Given that taxes were paid to the Song government in rice and silk, this genre envisions an ideal society with farming families laboring productively throughout the year.

In this presentation, I explore the ways through which Qianlong vitalized the Pictures of Tilling and Weaving in the Garden of Clear Ripples as an embodiment of the exemplary Song-dynasty society with its classical-era ideals. Qianlong was inspired to carve their scenes on stele, supplementing them with his written account of the genre's history and its importance to him, his reign, and dynasty. The stones were placed in the newly built village made complete with farmers, with men and women who labored among the stele to grow rice and weave silk. The emperor

observed both working farmers and their depiction on the stele, reveling in a seasonal, dynamic tableau vivant at home, uniting labor with its idealized representation, integrating the south in the north. By his own account, he made the pictureperfect imagery an actuality, an accomplishment worthy of his great reign to be exalted for eternity. At present the village of the garden with its buildings and carved stones exist only as a reconstruction, but the stele had served as printing plates that generated ink rubbings gifted to the public. Qianlong's Pictures of Tilling and Weaving continue to work, recording his grandiose command of history, territory, and culture during the eighteenth century.

Giulia Murace

Giulia Murace (1986) PhD candidate in History at Universidad Nacional de San Martín (Instituto de Altos Estudios Sociales). She has a fellowship from the Consejo Nacional de Investigaciones Científicas y Tecnológicas (CONICET) with a research project on South-American artists in Rome between the late 19th and early 20th century, directed by Prof. Laura Malosetti Costa. She received a MA in Beni Storico-Artistici at Università degli Studi di Siena (2014) and a Laurea in Art History at Università della Calabria (2011). One of the her last publication is *Artista geniale e amico di tutti* about artistic networks and sociability of Pio Collivadino and South-American community in Rome between 1890 and 1906.

Art and Diplomacy. Projects for a South American Academy in Rome (1896-1911)

In this paper I propose to reflect on the interaction between art and politics through two episodes that reveal some dynamics of the process of

construction and consolidation of the South American (and Argentine in particular) artistic system. Between 1896 and 1910, two projects were put forward for the foundation in Rome of an academy of fine arts for the South American pensioners. The first one was introduced by Enrique B. Moreno, Argentine plenipotentiary minister in Rome, with the fundamental support of the Italian sculptor Ettore Ximenes, who carried out an important propaganda activity. The second one was conceived by mutual agreement by the Argentine, Chilean and Brazilian ministers (Roque Saenz Peña, Santiago Aldunate, Alberto Fialho) and presented to their respective governments for implementation on the 1911 international exposition in Rome. Although both have remained unrealized, thanks to the presence of archives of diplomatic and artistic personalities involved in such projects, it is possible to hypothesize their development, the assumptions on which they were based and with what intentions they were proposed. On one hand, the study of the state of the art system in the South American countries towards the end of the Nineteenth century and, on the other, the analysis of the network of social relations of the main actors allow to support the importance of the movement of people and ideas across the Atlantic for the construction of a national identity increasingly tending towards a common Americanist feeling. In addition, in the early Twentieth century, foreign ministers and South American diplomats worked to establish a feeling of 'hermandad' among the states of the subcontinent that led to phenomena that Susana Zanetti called 'de religación' and that originated many artistic, literary and cultural movements that introduced the South American nations to 'modernity'. Expanding the notion of "marginal cosmopolitans" coined by Natalia Majluf, we wonder about how (and whether) the discussions that were simultaneously tackled in European artistic geopolitics operated on

both individual and state decisions. The proposal wants to think about the process of consolidation of the South American artistic field in a transnational key, as suggested by Stuck, Ferris and Revel, constantly reflecting on the scales of analysis and interactions between individuals, social groups and institutions. At the same time, the case studied permit to highlight how the power games between different South American countries underlid this same process.

Carlotta Paltrinieri

Carlotta Paltrinieri received her doctoral degree in Italian Renaissance literature at Indiana University. Her dissertation research examined the changing status of visual arts and of artists between 15th and 16th century, through the analysis of the contemporary artistic literature. She is currently working on the networks between members of Florentine academies in late 16th and 17th centuries. This project is part of a broader research group on Tuscan academies in the Seicento. Since January 2018, she is Research Fellow and Assistant Director at The Medici Archive Project, an American research institute based in Florence.

The Social and Spatial Dimensions of the Florentine Accademia del Disegno

A few other institutions embodied the complex dynamics between artists and power as did the Accademia delle Arti del Disegno in Florence. 1563 sees the re-founding of the artists' association Compagnia di San Luca into the Accademia del Disegno, under Cosimo I de' Medici and Giorgio Vasari's leadership, an academy that aimed to move away from the corporation system, in which art and artists could prosper – and through them the Duke and Florence as well. The double objective of its founders were to

provide the artist with the theoretical knowledge and the social networks to lead an artistic evolution. In such vibrant environment, which clashed with the rigid internal structure, the most fascinating figures were the Luogotenenti – "executive directors" of the Accademia, who were required to be not artists but intellectuals who appreciated the arts. They were the only ones elected directly by the Duke and were therefore, unsurprisingly, his trusted functionaries. On the one hand, the Luogotenenti were in charge of the order and "unity" among the members of the academy; on the other, they represented the social bridge between the artists and the Florentine intellectual milieu. This paper will address some key-Luogotenenti, such as Vincenzo Borghini, Agnolo Guicciardini, and Baccio Valori, who nurtured the social and intellectual exchanges not only between the Academicians of the Disegno and poets, scientists, playwrights, but also and mainly with the Grandukes. A second dimension that this paper will explore, which is inevitably intertwined with the art-power dynamics, is the constant physical movement of the academy from one place to another, especially in the first two decades from its foundation. It will be noted that the ceaseless quest for the ideal location where to hold the bi-monthly reunions, recite orations, and to display artworks coincides with a strategic political move by the Duke and his functionaries. The goal of this contribution will be indeed to emphasize how the concepts of motion and transformation, both social and spatial, have been central in the display of power, or rather, of artistic power.

Guido Rebecchini

Guido Rebecchini read History of Art at the Università degli Studi di Roma “La Sapienza”, before going to the Università degli Studi di Siena, where

he took a MA on the 'Tradizione dell'Antico nel Medioevo e nel Rinascimento'. In 2000, he obtained his PhD at the Warburg Institute and has subsequently taught at the Università di Siena from 2001 until 2009 and at the New York University and Syracuse University study-abroad centres in Florence in the years 2010-2012. Guido joined The Courtauld Institute of Art in Autumn 2013 where is now Senior Lecturer in SixteenthCentury Southern European Art.

Art and Persuasion in Paul III's Rome

In the age of "fake news" and "post-truth" reality, close analysis of the visual language of politics is ever more urgent as a means to preserving democratic values. Looking back at the past can help us to gain an understanding of how power created its own legitimacy and consolidated its institutional forms. In this respect, the years which followed the Sack of Rome offers a particularly interesting case-study. Humiliated, impoverished, deserted, after 1527-1528 Rome could easily have become an insignificant player on the global stage. Yet, by 1535 it was already in full recovery. How did this happen? As I will discuss in my paper, a key factor to this rapid change of fortune was Paul III Farnese's deployment of a persuasive visual language which helped him to powerfully assert papal supremacy. During Paul III's pontificate, an extended group of artists and intellectuals – collectively defined officina farnesiana – created a new visual language whose principal goal was that of constructing papal authority. Coats of arms, emblems, motti, allegorical figures, exemplary characters, narrative scenes, inscriptions, buildings and urban schemes deeply transformed the cityscape of Rome and forged a new daily visual experience for its residents. Deployed throughout the city in both ephemeral and permanent forms, this visual language juxtaposed

different registers of communication, combining heterogeneous signs, narratives, and texts into a coherent message. Like Claude Levi-Strauss' bricoleur, Paul III directed artists to re-configure Christian and pagan motifs and themes in unprecedented ways in order to consolidate his own power. Viewers, in turn, were required to decode the wide range of visual elements presented to them and perform an act of synthetic interpretation. As Hans Belting maintains 'we take in visual data and stimuli and analyze them. But the final outcome is not an analysis but a synthesis, which alone creates the image as an organized whole (Gestalt).' Such synthesis was facilitated by the way in which artists and architects cunningly organized vision using unified real or fictional architectural frames and carefully planned perspectival constructions. This communicative strategy afforded different levels of reception: a focused, erudite interpretation of the individual elements, and a more superficial, but no less effective, response to the sheer abundance and splendour of the decorations. In either case, this visual language successfully supported the pope's ambition to re-gain a position of political preeminence on the global stage. This paper also considers how, within the parameters of this homogeneous language, individual artists worked creatively and tried to develop a distinctive style and voice.

Priyani Roy Choudhury

Priyani Roy Choudhury is a researcher currently based in New Delhi, India. She is pursuing her PhD at the Humboldt-Universität zu Berlin. Between October 2013-2017, she was a fellow at the Musuem für Islamische Kunst-Berlin under the aegis of *Connecting Art Histories in the Museum: The Mediterranean and Asia 400-1650*, a research and fellowship program of

the Kunsthistorisches Institut in Florenz – Max-Planck-Institut and the Staatliche Museen zu Berlin (SMB). Her doctoral research, 'Fashioning of a Mughal City: Fatehpur Sikri', looks at the making of the city in the context of the architectural and cultural environs of sixteenth century India.

Architecture as Visual Language of Imperial Identity in Fatehpur Sikri

The uses of architecture, as symbols of power and political authority, offer a familiar theme in the study of material cultures. Yet symbols work through signification where meaning is assigned through cultural mores. What happens then if those mores are not universal, nor the culture homogeneous? Setting aside the ritual use of space, how is the 'visuality' of buildings and spaces consciously constructed as an instrument to fix meaning even as stone is transformed into architectures of power? What happens moreover, if all of this is attempted, not over decades or centuries, but within a tight timespan of fifteen years?

In 1571, on a bare red sandstone outcrop in the village of Sikri near the Mughal capital of Agra in north India, a massive building project was underway at the behest of the Mughal emperor Akbar (r.1556-1605). Although the Mughals were Timurid in lineage and Persianate in cultural affiliations, the social, religious, regional and ethnic diversity of the population they controlled ensured that Akbar 's Court quickly became a cosmopolitan center, even attracting stalwarts from outside its territorial sphere of influence. Therefore, in the absence of preexisting vehicles of meaning that would be at once comprehensible by all, the architectural and visual programme of the buildings as they came up, became the simulacra of an empire, which at that juncture in history was, like the city itself, a subjunctive statement. My paper will engage with these and other aspects of the city's coming into being, and present some deliberate visual

strategies, of signification and re-signification, selection and rejection employed in what was an exercise in creating a new visual language of power synonymous with one imperial identity, the Mughals under Akbar.

Leonardo Santamaría-Montero

Leonardo Santamaría-Montero is professor of Art History at the University of Costa Rica. He received his Licenciatura in Art History from the University of Costa Rica. He specializes in nineteenth-century art and culture of Costa Rica and Central America, a subject that has been approached through the use of Iconography, Cultural Studies and History of Architecture. Santamaría-Montero is co-author of *National Theater of Costa Rica 120 years, 1897-2017: Allegory, Symbol and Cultural Freedom* (Editorial Costa Rica, 2017). He has published articles in academic journals, such as "Progreso y cultura: iconología del papel moneda de Costa Rica en el period liberal" [Progress and culture: iconology of paper money of Costa Rica's liberal period] (2014), "El Club Internacional de San José y la cultura ilustrada finisecular" [The International Club of San José and *fin de siècle*'s enlightened culture] (2018) and "Monumentos europeos para héroes centroamericanos: primeros años de los hermanos Durini en los mercados artísticos de El Salvador y Honduras (1880-1883)" [European monuments to Central American heroes: The first years of the Durini brothers within El Salvador and Honduras Artistic Market (1880-1883)] (forthcoming, 2020).

From Colony to Republic: Political Images and Ceremonies in Costa Rica (1809-1858)

This paper analyses the political images and public ceremonies produced in Costa Rica during its transition from a Spanish colonial structure to a

republican political system. The study starts with the Oath to Fernando VII, King of Spain, in 1809, and finishes examining some cultural events promoted by President Juan Rafael Mora Porras' government (1849-1859). From Fernando VII to Mora Porras, the ruling elites reinforced their power in society by politicizing popular feasts and using the Arts as means of persuasion. They used fireworks, theater, music, visual arts, costumes, architecture and numismatics as aesthetical and rhetoric tools to manifest their authority and communicate their political ideals to society. This study approaches such images and ceremonies using theories taken from Iconography, Cultural Studies, Semiotics, Sociology of Culture and Political History. The primary sources are conformed by engravings, newspapers, numismatics and written memories.

In September 15th, 1821, Guatemala proclaimed its independence from the Spanish Empire, followed by El Salvador, Honduras, Nicaragua and Costa Rica. On 1824, the five former provinces of the Kingdom of Guatemala declared their unification as the Federal Republic of Central America (1824-1839). Rulers of Costa Rica, the poorest province of the Kingdom and the most peripheral state of the new Republic, tried to emancipate from the Federal Republic during the 1830s and 1840s. A year after the Republic of Guatemala was founded, Costa Rican governors finally established the Republic of Costa Rica (1848) and started a campaign to legitimize publicly the new political order. Since times of the Colony, up to the early period of the Republic, it is possible to trace the political use of images and ceremonies for a constant transformation of society, in order to maintain diverse values and, overall, the prevailing authority of the elite. This tracing needs to be done considering the predominating political ideologies at the moment and the impact of the colonial legacy in such processes.

These historical, political and cultural relations have an interesting point in common, which is crucial for this paper: the dialogue between the Catholic Church and the State in relation to the notion of power and authority, and the representation of it in the ceremonies and images studied. As will be argued, Republican cults gradually displaced the Catholic Christian predominance in governmental rituals, a process that settled the basis of nineteenth-century Costa Rican official nationalism. At the basis of this nationalism, it will be clear the significant influence of French and American Republican iconography and civic festivals (e.g. the American Indian Princess, the Tree of Liberty and the French Cult of Reason-Liberty), which were combined in political events with elements bequeathed by the country's Colonial past.

Friederike Weis

Friederike Weis is Visiting Scholar at the Museum of Asian Art in Berlin where she conducts a DFG-research project on Indian albums of the second half of the eighteenth century with a focus on cross-cultural perspectives. She holds a PhD in Art History from Freie Universität Berlin and is a specialist in the arts of the book from Iran and India. She was previously a DFG-researcher at the Staatsbibliothek zu Berlin and a fellow of the Kunsthistorisches Institut in Florenz. She co-curated the exhibition *Joseph and Zulaykha, A History of Influence among India, Persia, and Europe* in 2014 and co-edited the monumental volume "The Diez Albums: Contexts and Contents", Leiden: Brill, 2016.

Unprecedented Images of Self-confident Women in Mughal India

Despite the increasing interest of scholars in the study of Persian and Mughal albums in recent years the depiction of women on album paintings made for the Mughal courts and also for European patrons residing in India has remained largely unexplored.

In this talk, three transformations in the representation of women from the late sixteenth to the last decades of the eighteenth century are examined to find out more about the then established views on the status of women in Indian society, at the Mughal courts and in the eyes of the Europeans.

The depiction of women in the arts of the book from Iran and India traditionally focused on royal birth scenes and on queens, princesses and heroines from literary texts. The first notable departure from this framework occurred around 1600 under the impact of Western engravings brought to the Mughal court by Jesuit missionaries. A new type of image, intended for albums, was produced showing 'virtuous' women with books and lamps. A second transformation, taking place in the tense political climate of the eighteenth century, presents women of the Mughal elite wearing turbans and adopting male habits like wine-drinking and hookah-smoking. Finally, it will be shown how an unprecedented third mode of visual representation of women – the female ascetic – transformed the Hindu ideal of the "good wife" (*satī* or *sādhvī*) into the one of a self-confident educated woman outside the norm, who, by renouncing the world, is potentially able to 'speak out' in public.

Questions arising from the emergence of these new types of images are: Which of these images were perhaps meant to express the empowerment of women in Indian society; which ones are exoticised depictions of the

foreign 'other' and which of them might be considered as records of everyday life or even as proto-ethnographic documentation?

Yi Zhuge

Dr. Yi Zhuge is an associate professor in Institute of Art Education at Hangzhou Normal University. He is a specialist in the Contemporary New Media Art in China and Social History of Art. He also is a translator of western art history books. He has published four books, *Ulysses' Gaze: The Films of Angelopoulos* (2010), book translation of Richard R. Brettell's *Modern Art:1851-1929* (2013), book translation of T. J. Clark's *The Painting of Modern Life* (2013), book translation of Dave Hickey's *Invisible Dragon* (2018). Now he is doing research in Chinese contemporary new media art.

Chinese Contemporary New Media Art

The development of science and technology and the process of globalization have changed the language form and creative mode of traditional art, and at the same time promoted the emergence of new artistic ideas and artistic modes of communication, and formed a new trend of world art development, the so-called new media art. It is a form of art based on science and technology. New media art is developed by relying on high technology, resulting in profound changes in the sense, experience, and thinking of art aesthetics. The art of new media is the "masking" of the art nature of art technology. Its cultural essence is to make technology and art become the manifestation of human existence in the living world. The new media art not only embodies the various cultural characteristics of the post-modern, but also shows its own unique cultural character and art critical spirit. As an art of using technology to reflect and

criticize, criticism is the most essential spiritual connotation of new media art. This criticism is carried out in both aesthetic and realistic dimensions. Chinese new media art actively participates in the construction of Chinese cultural spirit and embodies the value of new media art.

The particularity of body subject matter in Chinese new media art creation, through an in-depth analysis of technological evolution, intrinsic concepts, visual characteristics and artistic pedigree, It can be seen that the physical attention of new media art in China from the 1990s to the present has avoided the confusion between bourgeois modernity and aesthetic modernity. Compared with other types and subjects of contemporary Chinese art, it shows a new and precious artistic feature. However, these characteristics can only be explained in the context of Western art history and sociological discourse. If you look at it from the perspective of narrative type, you will find that its inherent poverty, whether it is the technical elements on which its creation depends or the concept system contained in it, has similar weaving techniques to its Western origins. It shows the thinness of daily experience and the foundation of life, and the lack of coherence with the situation, state of mind, and artistic pedigree of modern Chinese society.

SESSION 3

Tuesday, 3 September

9:00 - 18:00, Sala Onice

Art and nature. Cultures of Collecting

CHAIRS

Marco Collareta, Università di Pisa

Avinoam Shalem, Columbia University, New York

PANEL 1. *Taxonomies*

Emmelyn Butterfield-Rosen

Emmelyn Butterfield-Rosen is Associate Director of the Williams Graduate Program in the History of Art at the Clark Art Institute in Williamstown, MA. Her first book, *Human Dispositions: Posture and the Modernization of Figural Art, Europe circa 1900*, is forthcoming from University of Chicago Press.

Taxonomies of Art and Nature after Darwin

It is an *idée reçue* in histories of visual modernism that the modernization of painting was synonymous with the dismantling of the so-called "hierarchy of genres" – the differential scale of rank codified in early modern Europe in the wake of the diversification of the medium of painting into discrete pictorial kinds, genres, or "species" (such as landscape and still life, most crucially). This paper revisits that art-historical premise from a new perspective. I examine how the apparent

impulse of modern artists to undermine an inherited order of rank that valued figure painting above paintings of animal, vegetable, or mineral subjects reflected the destabilization, in 19th century European culture, of a vertical taxonomy for ordering the kingdoms of nature. Taking Frans Francken the Younger's (1581-1642) pictures of picture galleries as a point of departure, and the Neo-Impressionist paintings of Georges Seurat (1859-1891) as a point of terminus, this paper underlines how artists understood the hierarchy of genres most fundamentally in terms of the ancient notion of a "chain of being" or *scala naturae*, or, in terms of what contemporary cognitive linguists would call an "animacy hierarchy." I examine in particular how the dismantling, or scrambling, of the hierarchy of genres in modern painting reflected an epistemological crisis surrounding the presumed preeminance of "intelligence" within nature – both in terms of the presumed intelligence of human beings, and in terms of the notion of nature itself as the product of what we would now call "intelligent design."

Anja Grebe

Anja Grebe is Professor of Cultural History and Collection Studies at Danube University of Krems (Austria). She has studied Art History, French Literature and History at the University of Constance where she received her PhD in 2000. She has taught Art History at the Universities of Bamberg, Erlangen-Nuremberg, Wurzburg, Freiburg and Beijing and worked as an assistant curator at the German National Museum in Nuremberg. At Krems, she co-directs the master's program "Collection Studies and Management". Her research and publications focus on Medieval and Early Modern Art and Culture, the History of Museums and Collecting, Book

Illumination and Book Design, Global Art and the Intersections between Art and Science.

Art, Nature, Metamorphosis: Maria Sibylla Merian as Artist and Collector

In 1679, the painter and collector Maria Sibylla Merian (1647-1717) published her "Wondrous transformation of caterpillars and their remarkable diet of flowers". Its title promised the newest insights into the origin and metamorphosis of "caterpillars, worms, butterflies […] and similar creatures". Drawing on the example of Maria Sibylla Merian the proposed paper explores the transformative impact of collecting on both art and natural sciences in early modern times.

Art played an eminent role in the development of Early Modern natural sciences. As an example, the naturalists Conrad Gessner and Ulisse Aldrovandi not only owned vast collections of realia, but also of drawings which artists had made of their preserved specimen. Compared to the woodcut illustrations in late medieval and early modern natural history books these drawings were much more detailed and realistic. They served as a mirror of the collection as well as a starting point for further research and scientific exchange. With the help of his collection, Gessner aimed to establish a general taxonomy like the classification system published by Aldrovandi in 1602.

During the course of the 17th century the relationship between text and images began to change. The invention of the microscope allowed new and minute insights into an organism. Instead of woodcuts, natural history books were now more often illustrated with etchings or engravings. In addition to collections, images became central to scientific reasoning and discourse. Looking at Merian's works, however, it becomes obvious that her compositions are far from being mere reproductions of nature.

Though she had very probably studied and drawn most of the details from living or prepared specimen, the finished work is always a well-balanced composition based on the visual strategies of 17th century still life painting. Merian's illustrations can be described as artificial compositions of nature based on a drawing from life combined with scientific observation and research within collections.

Her work met the contemporary trend of natural history collections, and many of her well-to-do clients also bought butterflies and other kinds of preserved specimen from her. Merian's publications and especially her "Metamorphosis" book of 1705 were appreciated for their novelty inasmuch as they provided information and thus gave access to hitherto unknown species. However, in place of an overall taxonomy she was above all interested in the process and circumstances of transformation. Her way of investigating nature that N. Zemon Davis has designated as "ecological approach" is mirrored in her books, which put the "knowledge of nature" and the "knowledge of art" into a close relationship. Art and nature, the knowledge of art and the knowledge of nature are not played off against each other but are somehow superimposed by the way of transformation. With Merian art became an essential part of natural science.

Dimitrios Latsis

Dimitrios Latsis is Assistant Professor of Film Studies at the School of Image Arts, Ryerson University in Toronto where he teaches in the Film Studies and Film and Photography Preservation and Collection Management programs. He received his PhD in Film Studies from the University of Iowa and completed a postdoctoral fellowship in Visual Data

Curation at the Internet Archive. His work on American visual culture and art history, early cinema and the Digital Humanities has been supported by the Smithsonian Institution, Domitor and the Mellon and Knight Foundations. He has published and lectured widely in the fields of American Visual Culture, the historiography and theory and cinema and archival studies. His work on Aby Warburg, including scholarly translations of his work, has appeared in Third Text and Journal of Art Historiography.

Aby Warburg in Arizona: The Denkraum [Thinking Space] of Nature and Art

German Art historian Aby Warburg's status as a pioneer of the anthropological study of art, as a visionary archivist and collector, as a mentor and institution builder, as an innovator in the use of photography in art history and as an early interdisciplinary humanist, is by now broadly acknowledged. He is a canonical figure within fields as disparate as visual anthropology, library and information science, archive and media studies, in addition to revitalizing the contextual study of art history. Less well known and studied, however, is the year (1895-1896) he spent in the Western and Southwestern United States, particularly the theories he formulated working among the Hopi and other Native American cultures that would not only influence the trajectory of his own thought, but also that of modern cultural history.

Based on archival research and photographic evidence from Warburg's travels, this paper present an inquiry into the category of 'space' in Warburg's thought, by focusing on his recurrent interest in 'orientation' as a spatial and cultural construct central to human civilization. Orientation is not only a structuring principle of Warburg's famous library (now the Warburg Institute in London); it also has an important spatial component

that germinated during his time in the landscapes and mesas of New Mexico and Arizona.

Looking back at Warburg's perspective on the American landscape, the native cosmologies and theorizations of time and space that he encountered – alternative but not less valid than those of the European Enlightenment – can help shed light on the evolving representation of the North American natural landscape during the late nineteenth and early twentieth century. It was during this period and inspired by his interaction with the natural environment of the American Southwest that Warburg's concept of *Denkraum*, the space of reflection necessary for human art and thought, took root. My papers explores the parallels between systems for the organization of knowledge (of which Warburg's Atlas Mnemosyne represents an excellent example) and Native American worldviews on nature as manifested in ceremonies and ritual that Warburg himself witnessed. It is intriguing to ponder the role that the culture and nature of turn-of-the-century America – the coexistence of technology and traditional ways of life, of modern art and archetypal symbolism – played in the formation of what Warburg later called "the science of the historical psychology of human expression."

João Oliveira Duarte

João Oliveira Duarte has a BA in Philosophy at the University of Lisbon, an MA in aesthetics at the New University of Lisbon, and he is currently a PhD student in Art History at the same institution. He was granted a scholarship by FCT (Science and Tecnhology Foundation) for his ongoing PhD dissertation – Reconfiguring the Archive: physiognomy, discourses and natural history –, which is supervised by Nuno Crespo, from

Portuguese Catholic University, and Andrew Benjamin, from Kingston University. João is researching the concept of nature in different visual representations, and scientific practices at stake in curiosity and natural history cabinets.

Archiving Nature. From Vandelli's Curiosity Cabinet to the Natural History Cabinet

In European history, cabinets of curiosity are one of the most important practices that enable a reassessment of the relationship between art and nature. They can be placed, according to Horst Bredekamp, in between Naturalis Historia, a tradition that goes back to Pliny the Elder, and several pre-Darwin births of evolutionism, whose notion of process, not yet historical, when applied to the natural kingdom brings forth a "double capture" (Deleuze) between nature and art. By bearing on the assumption that the curiosity cabinet is one of the moments in European History in which art and nature come together in a close relationship, this presentation will focus on the scientific practice of Domenico Vandelli, a Paduan born in 1735 that arrived in Portugal in 1764 invited by Marquês de Pombal, a Portuguese ruler connoted with Enlightenment. In Italy, Vandelli's practice was mainly focused on the curiosity cabinet, which combined mostly coins from antiquity, minerals, and species from the natural kingdom, which he latter brought to Portugal. However, in part due to his appointment to Coimbra University, the curiosity cabinet was transformed into a Natural History Cabinet inspired by the work
of Carl Linnaeus. It had numerous specimens from Portugal and the "colonies" through what was called "Viagens Philosophicas" (philosophical journeys). This collection, which comprises a Curiosity Cabinet and a Natural History Cabinet, allows us to see different and divergent

conceptions of the relation between nature and art. While the Curiosity Cabinet displays unclear borders between art and nature, the Natural History Cabinet separates artifacts from natural objects. Given the fact that the Curiosity Cabinet was highly influenced by its collector, art was the key term to understand the apparent disorder of the objects – even the natural object is collected according to its rarity and "luxury" for the grandeur of the collector. In the Natural History Cabinet, inspired by the classification system of Linnaeus, the concept of nature is not subsumed in the kingdom of art, and gains an "archival atmosphere". In the introduction of a dictionary on Natural History technical terms, Vandelli states that the museum functions like a "theater" that contains all the world, since we cannot see "all of nature's products". The caesura between this concept of the museum, still in debt to the Curiosity Cabinet, and the visual representation by which nature, independently from art, exists as a set of minimal variations.

Eva-Maria Troelenberg

Eva-Maria Troelenberg is chair for Modern and Contemporary Art History at Utrecht University. She received her PhD at LMU Munich in 2010. From 2011-2018 she was head of the Max-Planck-Research Group "Objects in the Contact Zone. The Cross-Cultural Lives of Things" at Kunsthistorisches Institut in Florenz – MPI. She had teaching assignments and visiting professorships at the universities of Munich, Zurich, Vienna and Heidelberg. Her publications include the edited volume "Images of the Art Museum – Connecting Gaze and Discourse in the History of Museology" and the monograph "Mschatta in Berlin. Keystones of Islamic Art". In 2018, she will be a fellow of the Munich Centre for Global History (LMU Munich).

"No quill and no brush can describe this splendor": Art, Nature and Developmental Vision in the Age of the Suez Canal

In 1876, the German biologist Ernst Haeckel published an illustrated volume entitled Arabische Korallen (Arabian Corals) on the coral reefs of the Red Sea. After the opening of the Suez Canal, Haeckel had carried out a survey, looking into migrations of marine species between the Red Sea and the Mediterranean. Haeckel lines out the close relation between art and nature in the perception history of corals: He explains how the animal nature of corals had been debated since antiquity, as they had often been mistaken as ornaments, artefacts, or gemstones, while he clarifies the animal nature of corals as a fact of modern knowledge. Once this is established, he goes on to describe "(…) life forms of utmost interest; they partly fascinate our delighted eye with the beauty of their shapes and colors; they partly arouse our most vivid curiosity because of the remarkable constructions of their anatomy and their way of life; and finally by way of their entangled relations to one another and to the unity of nature, they emanate an influence on our entire philosophical world view." The cross-cultural component and the historical moment of Arabische Korallen offer particular insight into the dimension of this "influence" which goes beyond merely aesthetic inspiration for artists – it is deeply intertwined with a contemporary history of ideas: In the publication, the Darwinian assumption of two drastically different seascapes which had been separated through the isthmus of Suez, and now are connected through the canal (thus through human agency) is embedded into an equally Darwinian, developmental narrative of Orientalizing clichés about the journey. Haeckel's "storytelling" framework and the scientific gaze confirm each other in their shared deterministic direction, especially when considered together with his later publication

on “Die Natur als Künstlerin” (Nature as artist, 1913). Here he answers to a debate on the objectivity of his work as a scientific draughtsman, and underlines how even the shapes of nature are invested with a kind of “cellular soul” (Zellseele) which he recognizes as the driving force behind nature’s own artistic drive (Kunsttrieb), leading to aesthetic phenomena which he even compares to complex architectural structures such as the Alhambra, thus implying that art is not exclusive to the human species and its agency, but can be considered something like a natural force in itself. The concept and its terminologies are clearly related to contemporary theories in art history such as Alois Riegl’s “Kunstwollen”. At the same time, in Arabische Korallen, Haeckel had maintained that the aesthetically trained gaze of civilized man remains the ultimate precondition to understand and represent the development of these natural shapes. I will therefore argue that the Orientalizing setting and narrative of Arabische Korallen (and other travel accounts in Haeckel’s work) can shed particular light on this negotiation of the nature-culture divide and its embedment into a larger (Western) history of evolution or civilization.

PANEL 2. *Against (and pro) Nature?*

Christopher Heuer

Christopher P. Heuer is Associate Professor of Art History and the Graduate Program in Visual and Cultural Studies the University of Rochester, New York. A specialist in the art of early modern Europe, Heuer is the author, most recently, of *Into the White: The Renaissance Arctic and the End of the Image.* In 2019 he was Bernard Berenson Fellow at

Harvard's Villa I Tatti in Florence. A forthcoming book deals with Albrecht Dürer and catastrophe.

Art of/as Inundation: Dürer's 1525 Flood

From Noah to Vesuvius, from to Lisbon to Fukushima, cataclysms have impacted the ways human culture has visualized, excavated, and understood nature – for better and for worse. The Judeo-Christian idea of civilization's origins – enwrapped within a story of worldly flooding – installed the idea of culture as something always under threat from its surroundings. Faceless, nature's agency was always in flux, and thus easily enlisted as character into stories told at the grandest scale. As much as fables of extinguished hubris, many classic accounts explored (with painstaking detail) relationship between the individual and the mass, the realms of inevitability and fate, the binaries of technology and nature.

The purpose of this paperi s to look closelyat such issues, using a strangeobject wherein disastrous, watery nature antagonized a legendary artistic self: Albrecht Dürer's remarkable 1525 watercolor of a flood. The small ink-and-wash landscape, now in Vienna, has long been heralded by historians as one of the earliestimages of a selfexperienced dream: and hence, an inchoately "modern" art work, indexing a modern self. Yet it is also quite invested in nature. In passages from the drawing's inscription, for example, Dürer is anxious about his incapacity to "master" the cataclysm's effects: "…the first water hit the ground so suddenly and had fallen with such speed, and was accompanied by wind and roaming so frightening, that when I awoke my whole body trembled and I could not recover for a long time." (das erst wasser das ertrich traff schir serbe kam do fill es mit einer solchen geschwindigkeit wynt und braüsen das und ich

also erschrack do ich erwacht das mir all mein leichnam zittrete und lang nit recht zu mir selbs kam).

Thus, as much as an index on the subconscious, what does Dürer's unique sheet say about early modern discourses of annihilation and survival where "nature" is involved? As much as an obedient repository of "stuff" for artists to use, nature could of course also antagonize art, overwhelm it, and refuse to be controlled, to be collected, to be rendered separate from craft. This paper will turn to some late medieval thinking about natural disaster – specifically, flood – and art-making, to offer a new interpretation of Dürer's unsettling sheet.

Dipti Khera

Dipti Khera is the assistant professor of South Asian art in the Department of Art History and Institute of Fine Arts at New York University. She is presently writing a book and co-curating an exhibition for the Freer and Arthur M. Sackler Gallery of Asian Art, Washington D.C., that explores the art of place and landscape in precolonial South Asia and the role of emotions in aesthetics and art history.

The Season for Art

The art of sensing moods mattered in South Asia. Many painters suggest that the moods of scented springs and stormy monsoons mattered even more. Wide-ranging texts and objects from painted scrolls to devotional manuscripts interpreted poetry that celebrates the pleasures of spring. These descriptions idealized the image of lush groves where the love of gods, animals, birds, and humans flourished. Similarly, painters, poets, and singers across regions and time periods ideated on the transformation of

human emotions with the onset of the monsoons. Lotus-filled lakes and streams coursing with rainwater were aesthetic spaces within these imaginings filled with besotted lovers, lightening streaks, thundering clouds, crying peacocks, and rutting elephants. This paper turns to the localization of idealized seasons. It explores such praised sensoriums' formative role in presenting India's eighteenth-century lands, thereby raising questions on the relation between aesthetic moods and the painted materiality of raindrops and floral bloom, while accounting for the lived and corporeal experience of changing seasons and shifting territorialities.

The painters of Northern India's Udaipur court were pioneers in elevating the art of depicting the moods of historical places. The moods of grand-scale paintings, larger in size than earlier, smaller manuscripts and portraits, which could be held in a single hand, emerged in the enchanting depictions of lime-washed palaces overlooking the lakes of the capital city of Udaipur, populated by the collectives of kings and connoisseurs. Painters, like poets and intellectuals, viewed the moods of real places as open to adaptation, admiration, and assimilation. In iterating ephemeral atmospheres of the city's lands and lakes, seen in the pictorial and painterly unfolding of the seasons of monsoon and spring, painters merged the real and ideal. While longing for the lover and the expression of desire in the rainy season are among the better known aesthetic ideas, the verses of lesser known itinerant chroniclers recount that rains could also lead to an experience of betokened feelings of precariousness. In turn, paintings are revealed less as documents, more as effective means of recalling the moods of historical times, the longing for ideal times, and the bonding of urbane men in desires and delights.

With its origins in subjective feeling, intangible moods, and idealized times and seasons, the art of "imagining place" in precolonial South Asia is distinct from European visions of landscape. On one end, my paper highlights images and ideas that contribute a novel form of art history which was synchronic with Eurasia's own interests in establishing sociability based on structures of feeling and experience of emotions. On the other, it seeks a trans-regional conversation on how art engaged the precariousness of nature by adopting panegyric approaches centered on moods of prosperity and pleasure.

Stefan Laube

PhD Dr. Stefan Laube (Humboldt-Universität zu Berlin / Herzog-August-Bibliothek Wolfenbüttel), current project on the visual language of alchemy at the Herzog August Bibliothek Wolfenbüttel. 2012: Visiting Professor at the Chair of Early Modern Age at the Humboldt University in Berlin, 2010-2011: Guest Professorship at the Institute for Cultural Studies at the Humboldt University in Berlin. 2010: Lehrbefugnis in the field of cultural studies; publications: *Objekte im Duell. Streifzüge durch Berliner Museen*, Berlin: Wagenbach, 2019; *Von der Reliquie zum Ding. Kirche – Wunderkammer – Museum*, Berlin: Akademie 2011; numerous essays on material culture and on the history of collections and museums.

Collecting the Other Way Round: From Collecting to Being Collected

"Plastic" is an ambiguous word. For centuries, the term has denoted the inexhaustible forming power of nature (*vis plastica*) and its transfer to man's ability to imitate it. But "plastic" also refers to mass-produced goods made of polyethylene, polyester or PVC. Created by engineers in

chemical laboratories and no longer by craftsmen and artisans in their workshops, synthetic things are produced, used and thrown away in gigantic quantities.

As historical image sources show, it was in in the age of Renaissance and Baroque that humans invented a culture of collecting. Up to the present, people collect and trade objects on (art) markets – in today's consumer society more than ever before. Parallel to this, a new phenomenon can be observed: the ocean as a collector of artefacts. A change in collecting from a cultural technique to an aesthetic force of nature is heralded when – as a result of circulating oceanic currents – acheiropoetical arrangements of sculpture form on a huge surface (Great Pacific Garbage Patch).

The leitmotif of the presentation will be the artistic treatment of phenomena that fundamentally change the traditional relationship between art and nature, exemplified by *Kunst- und Wunderkammern* in early modern times and by oceanic natural spectacles in the 21st century. The paper will aesthetically examine images of cabinets of curiosities, portraits of collectors, and contemporary photographs of marine plastic collections. In the Baroque and Renaissance periods, classical ideals of beauty have been revised so as to include hybrid and grotesque natural objects and artefacts. Now, in the Anthropocene, one is confronted with representations that radiate horror and beauty that can numb but also shake. Such ambivalences seem to be firmly anchored in the western tradition of modernism – from the colorful, dazzling smog in Claude Monet's "Sunrise" to Edward Burtynsky's picturesque mining photographs. By looking at collecting practices, their spatial structures, and the discourse about beauty, the paper will focus on reversals and distortions in the relationship between art and nature. Where in the past humans tried to elicit the secrets of nature with the help of collected objects, now

a collection of disposable human products emerges from the dynamics of nature, a fact with which we must enter into dialogue. In early modern times, collectors were ambitious to assemble and condense the world within four walls by gathering and exhibiting exotic objects from distant regions. Today, anthropogenic mass-produced goods have become nature's plaything, often in places where no man has ever been before. The *vis plastica* of nature has become the natural force of plastic, and collector and collection have exchanged their places!

Matthew Martin

Dr Matthew Martin earned a PhD from the University of Melbourne where he holds the position of Lecturer in Art History and Curatorship. From 2006-2014 he was Curator of International Decorative Arts and Antiquities in the National Gallery of Victoria. Prior to this he was Director Studies in the Melbourne College of Divinity. His research interests include the role of luxury porcelain production in eighteenth-century European court culture, and the role of English Catholic elites as art patrons and collectors in the period prior to Catholic Emancipation.

The Philosopher's Stone - Art and Nature in Eighteenth-Century European Porcelain Production

The mastery of a kaolinic porcelain technology in Dresden in 1708 and the subsequent founding of the royal Meissen factory is often viewed as one of the outstanding technical scientific achievements of the European eighteenth century. A topos of the literature dedicated to this discovery is the question of the identity of the individual ultimately responsible for the breakthrough: Ehrenfried Walther von Tschirnhaus, mathematician,

physicist, physician, philosopher, Académicien and correspondent of Leibniz and Spinoza; or Johann Friedrich Böttger, an apothecary and professional alchemist, who was being held under house arrest in Dresden after coming to the attention of the Saxon elector, for purported success in transforming base metals into gold. The overwhelming tendency is to favour von Tschirnhaus, a scientist, over Böttger, an alchemist (and therefore, presumably, a fraud). But this debate is founded upon an anachronistic discontinuity between chemistry and alchemy. Both von Tschirnhaus and Böttger were practitioners of natural philosophy and European porcelain was a product of the endeavours to understand and manipulate matter traditionally associated with alchemy. Since the time of Marco Polo, European speculation about porcelain and its manufacture had construed its creation in terms of natural processes, with raw materials being buried or exposed to the elements in order to achieve the final translucent, white product. As Glen Adamson has noted, early European descriptions of porcelain's materiality often employ language found in technical alchemical discussion about the nature of the Philosopher's stone. The breakthrough in Dresden was not achieved by ceramicists, but by natural philosophers in a court-sponsored laboratory setting; European porcelain was not so much a product of art as it was a mineral material created through manipulation of the forces of nature. This alchemical origin of European porcelain had important implications for how the material was understood in the context of the absolutist court – namely as proof of the anointed prince's power to command the forces of creation. The commonly accepted demise of alchemy in academic circles by the 1730s is problematised by the fact that well into the second half of the eighteenth century many of the leading technicians associated with the most important European porcelain factories were

alchemists: for example, Jean Hellot, Académicien and Fellow of the Royal Society, was from 1751 until his death in 1766 the chief chemist at first the Vincennes and then the royal porcelain factory at Sèvres, formulating glazes, enamel colours and porcelain pastes. But in addition to these activities, Hellot actively pursued alchemical experimentation, including chryspoeia, throughout his career. The complex relationship between art and nature evidenced by eighteenth-century European porcelain can cast light on unusual aspects of the history of the Royal French Porcelain Factory, such as the fact that, during the period of the constitutional monarchy, Louis XVI expended a significant part of his limited resources to keep the Sèvres factory in operation – Louis could not contemplate being king without the ability to command the soil of France itself.

Elisabeth J. Petcu

Elizabeth J. Petcu (Lecturer in Architectural History, University of Edinburgh) is an historian of early modern architectural culture. Her work probes the interplay between architecture and other media as well as architecture's changing strategies for imitating nature. She received her PhD from Princeton University in 2015 and taught at the Ludwig-Maximilians-Universität München before coming to the University of Edinburgh in 2017. Elizabeth has articles (published and forthcoming) in the Journal of the Society of Architectural Historians, the Zeitschrift für Kunstgeschichte, and the Journal of the Warburg and Courtauld Institutes. She is currently working on a book, Nature and Imitation in Early Modern Architecture, that she began as an I Tatti Fellow in 2017.

Form Does Not Follow Function: Bernard Palissy Imitates Natural Processes

Histories of art and nature have most often addressed how art seeks to imitate or supersede nature's appearances. Yet, in the early modern period, artists also explored more profound forms of naturalism – including ways to imitate natural functions and processes.

This paper examines the case for art and architecture that imitate natural processes as developed in Bernard Palissy's little-known Architecture et ordonnance de la Grotte Rustique (1563) and as enacted in the artist's more familiar ceramics. Written in the form of a Socratic dialogue, the Grotte Rustique describes a grotto, possibly related to one of Palissy's projects for Anne de Montmorency at Écouen or at Chantilly, with architectural structures and sculptures that mime the appearances and actions of nature. The branches of the grotto's arboreal architrave grow together. Its lithic niches do not merely resemble geological matter, but enact the phenomenon of erosion. When one cuts through the grotto's fictive granite, porphyry, agate, jasper, and marbles, the interior of the stones resembles what Pliny had called "living pumice". Palissy's Grotte Rustique projects a compelling ideal of architecture and sculpture as sites for natural phenomena to unfold, and as agents for those processes.

Nevertheless, the practices that Palissy used to achieve biological and geological effects in his grottoes and ceramics were anything but natural. The ceramic fragments that survive Palissy's vanished grotto projects arise from casting techniques that index animals, vegetables and minerals altered or destroyed when the artist molded their forms. The combinations of geological and biological materials that Palissy employed in such life casting were, moreover, unknown to nature. An inherent tension exists between Palissy's theory of imitating natural processes and the practices he employed to realize such art.

To interrogate how Palissy used artificial and indeed anti-natural means to ape natural processes is to shed light on a pivotal point in the premodern exchange between art and nature. Palissy's Grotte Rustique and ceramics revealed the potential conflict between the techniques an artist must use to imitate natural processes and the actual course of those phenomena in nature. By exposing the split between art that simulates natural processes and the artificial means art employs to imitate natural phenomena, Palissy showed that aping acts of nature was not an obvious or inevitable way for artists and architects to mime the natural world. The most profound naturalism, it seems, demanded artificiality.

SESSION 4

Tuesday, 3 September

9:30 - 17:30, Sala Verde

Art and Religions

CHAIRS

Mateusz Kapustka, Universität Zürich - Kunsthistorisches Institut

Andrea Pinotti, Università degli Studi di Milano

PANEL 1. *Animation*

Ewa Rybalt

Ewa Anna Rybałt has been academic employee of the Institute of Cultural Studies of the Marie Curie-Skłodowska University in Lublin (Poland) since 2000. She was the chancellor of the consortium of Polish and Ukrainian Universities from 2000 until 2003. Over those years, she held guest lectures on Italian renaissance art and Polish-Ukrainian relations, at Polish, Italian and Ukrainian universities and colleges. At the moment, she is working on her post-doctoral thesis, addressing the art and works of Jacopo Tintoretto.

When and Why the Light becomes Flesh. More about Titian's "Annunciations"

For some time now, researchers have been noticing mutual relations between Renaissance artists who worked with different materials. For

example, the idea of *molding* matter inspired, in a very analogical way, the painter Titian as well as the sculptor Michelangelo.

Augusto Gentili noticed that in Titian's last paintings, such as the *Pietà,* now on display in the Galleria dell'Accademia, Titian was able to illustrate the dematerialization of form. However, before he came to demonstrate how what is immanent becomes transcendental, in the context of the death of Jesus/God, the artist tried for years to catch the moment, in which the transcendental Word of God/Light becomes immanent in the theme of the Annunciation. This happened not only on account of the content of the representation, which should demonstrate the moment of the transformation of the *eternal Word of God/Light* into flesh, but also on account of the role of the Annunciation theme in Venetian mythography on Venice's virginity and – by extension – of its "immaculate" origin.

The first representation of Titian's "Annunciation" for Melchior Malchiostro testifies that the painter assimilated the 15th century scheme of addressing with this subject, as described by Daniel Arasse. However, by the second representation, the painter stirred controversy. Under the pretext of an excessive charge that the artist had demanded, the Augustinian nuns of one of the richest female monasteries in Venice – Santa Maria degli Angeli – rejected the painting. Instead, Pietro Aretino was hit by the Archangel Gabriel's brightness maybe already marked by the dematerialization of the form in the guise of *non finito*. It may be also that the Archangel Gabriel, with his feet armed with Hermes' wings, of the "Annunciation" of Saint Roch could fill with consternation. The testament of the painting's patron – Melio da Cortona – indicates that he was not sure whether after his death the painting would have been accepted by the members of the confraternity, as he himself would have desired.

Augusto Gentili is inclined to suppose that in the "Annunciation" of San Salvador, Titian may have actually questioned the Virginity of Mary. And yet, a close-up of the historical context of the very monastery of San Salvador lets us draw this assumption: the iconographic transformation of the theme allowed Titian to *mold* the Venetian mythography about Venice's "immaculate" origins, personified by Mary.

Zuzanna Sarnecka

Zuzanna Sarnecka is an assistant professor in the Institute of Art History at the University of Warsaw. She holds a PhD from the University of Cambridge and an MA from the Courtauld Institute of Art. Her publications deal with the relationship between devotion and craftsmanship in fifteenth- and sixteenth-century Italian art. She is currently leading a three-year project on the devotional terracotta sculpture in the Papal States 1450-1550 funded by the Polish National Science Centre.

Divine Sculptural Encounters in the Fifteenth-Century Italian Household

The ability of statues to act as substitutes for real bodies can be traced in a variety of different sources. Hitherto, scholars focused on the analysis of the public experience of animated figures, during the liturgy, processions, performances on city squares, coronation and royal burial ceremonies. Consequently, the encounters between the animated sculptural matter and the actual human beings within private quarters deserve further study.

Various objects were believed to possess the power to protect against evil at home. *Mezuzot* with verses from the Torah were pierced to the

doorframes of Jewish households, whilst the trigram 'IHS' was recommended by Bernardino da Siena as the way of safeguarding the house and its inhabitants through the name of Christ. I will investigate the potential of sculptures to become active guardians of the inhabitants at home. Fifteenth-century accounts describe people sleeping with figurines of the Virgin and Child protecting them when they were most vulnerable or sculptural images of Christ and the Virgin coming to life to safeguard various members of the family. Some contemporary stories reveal complex functions of sculptural images, which acted as representations of human vulnerability through their three- dimensionality, life-like scale and added imitation of various features such as the human skin and blood.

The active role of the sculpture at home can be illustrated through the story of a certain Faustina from Rome, who decided to create an effigy of herself to protect her from a violent husband. She placed in her bed the figure carved by an excellent woodcarver, which she herself covered with an animal skin. Convinced that her husband would try to kill her, she added tiny blisters filled with red water, so that they could spill false blood when pierced. As envisaged by Faustina, the husband stabbed the statue in the back several times with a dagger. Following her miraculous survival, Faustina, who since her childhood had always shown devotion to the Virgin of Loreto, went barefoot to Loreto where she offered an image pierced twice with a dagger as an ex-voto.

At home a figure was capable of evoking powerful presence to a degree not shared with paintings and other artefacts. In this paper I will explore the possibility of sculpture to be divinely activated, as an important factor conditioning the Early Modern domestic experience.

Carlo Severi

Carlo Severi is Directeur d'études at the École des Hautes Etudes en Sciences Sociales, Paris. He has been twice a Getty Scholar at the Getty Institute for the History of Art and the Humanities in Los Angeles (1994-1995 and 2016-2017), a Fellow of the Wissenschaftskolleg in Berlin (2002-2003), and a Visiting Fellow at the King's College of the University of Cambridge (2012-2013) and a Visiting Professor at I Tatti (Harvard University, Florence). Among his books, *L'image rituelle*, Paris, L'Herne, 2014 (with Carlos Fausto), *The Chimera Principle – An Anthropology of Memory and Imagination*, Chicago, Hau Books/Chicago University Press, 2015, *Translating Worlds – The epistemological space of translation* (with William Hanks), Hau Books/Chicago University Press, 2016 and *L'Objet-Personne* (Paris, 2017, Torino 2018, Chicago 2018).

'Parer vivo'. An Epistemology of the Semblance of Life in Renaissance Perspective

"It is a general human fact that we tend to attribute, in many social contexts, a status of living beings to inanimate objects. In situations like play or ritual, objects may be endowed with a range of human characteristics, such as perception, thought, action or speech. Puppets, dolls, and ritual statuettes cease to be merely addressees and begin to address us. We see life in them. The notion of a living work of art is an ancient theme and persistent theme in the history of western art. Leon Battista Alberti wrote in the De Pictura that all painting using the method of perspective must exhibit "parer vivo", the appearance or the "semblance of life" in the image. If the artist achieves this goal, the figures will show not only an accurate image of reality but also the "movements of the soul" that confirm the presence of life. Deeply rooted in the notion

of perspective, "parer vivo" is distinct from the geometric rules for composing the image, decoding depth, and interpreting the movement implicit in the figures. For Alberti, as well as for Gombrich and Kuhn in our time, perspective is above all a science that applies the laws of Optics and Geometry to the representation of space. It thus creates what could be called a visual truth and belongs to the same epistemological ideal as modern science. By contrast, parer vivo – the principle of appearing to be alive – is a specific type of illusion created by perspective. In my paper, I will try to outline, from an anthropological point of view, the epistemology of this illusion.

Caroline van Eck

Caroline van Eck is Professor of Art History at Cambridge University, and a Fellow of King's College. Recent publications include Art, Agency and Living Presence: *From the Animated Image to the Excessive Object* (Munich and Leiden: De Gruyter/Leiden University Press, 2015), and *Cannibalisme, tatouage et revêtement: de l'histoire de l'architecture à l'anthropologie de l'art*, "Gradhiva. Revue de l'anthropologie et des arts du Musée du Quai Branly", 25 (2017). In 2017 she gave the Slade Lectures in Oxford: *The Material Presence of Absent Antiquities: Collecting Excessive Objects and the Revival of the Past*.

Sacrifices Material and Immaterial. The Survival of Graeco-Roman Candelabra

Candelabra were among the most conspicuous and prestigious artefacts in the Graeco-Roman world, displayed both in religious and secular settings, and within contexts of animation and even idolatry. The revival of the type

produced during the reign of Hadrian in the Quattrocento is a Warburgian tale of the sudden resurfacing of this pagan cult object and its adoption by artists to figure the triumph of Christianity over paganism. In a second Warburgian episode they resurface, in fragments, from the swamp at Pantanello near Tivoli in the 1760s. These fragments were used by Piranesi to create new, colossal candelabra that are now in Paris, Oxford and Stockholm. This history in itself raises many issues about the survival and transformation of Graeco-Roman religious objects; the perseverance of artefacts and their fetishization, combined with the loss from memory of the religious beliefs originally associated with them. But given that Piranesi insistently used objects and motifs from Roman religious rites, they also raise many questions about the material survival of Roman religious practices within an 18th-century culture that combined vast antiquarian learning with the early stages of an anthropological, sometimes even global, study of religion.

PANEL 2. *Alienation*

Naman Ahuja

Naman P. Ahuja is Professor at Jawaharlal Nehru University and Co-Editor of Marg Publications. He has curated a number of exhibitions on classical and contemporary art; most notably – *The Body in Indian Art and Thought* (2013: Brussels and Delhi). In collaboration with The British Museum, he recently co-curated *India and the World: A History in Nine Stories* (Penguin, 2017) at the National Museum, Delhi and CSMVS Mumbai. His writings have been translated into various languages, and have drawn attention to the foundations of Indian iconography and

transcultural exchanges at an everyday, quotidian level. His latest book is *The Art and Archaeology of Ancient India, Earliest times to the sixth century* (Ashmolean Museum, Oxford 2018).

Ābhāsa (again) - External Images for Self-Reflection and Capturing an Inner Essence

Reflection and mirrors, have played a major role in shaping the theoretical basis for art history in almost all cultures. Bimba, and pratibimba, which explain art as reflection, are two major aesthetic concepts in India. A mirror is called darpana in Sanskrit, and is an attribute of many deities. What does this attribute mean? And can it help us understand the larger aesthetic philosophy?

Sculptures and paintings are informative: A mirror in the hand of Pārvatī symbolizes Prakṛti, to reflect Puruṣa, Śiva, the Absolute to him. For any absolute cannot, logically, know itself as it is unable to compare or to be aware of itself in relation to anything else. The mirror becomes a widely used metaphor for expressing the sāṅkhya philosophy of dualism, and the nature of cognition. The mirror enables other visions, Rādhā is shown holding a mirror in which she captures an image of herself with Kṛṣṇa, who might be standing somewhere far away from her – creating in the reflection, a condition she aspires to.

Rituals, within sacred architecture are also illuminating: The abstract idea of a deity is found powerfully expressed at some of the Bhagavati temples of northern Kerala. There need not be an icon in the sanctum in these temples. Instead, what is enshrined is a mirror. There will be images outside of course, but inside, right in the *garbha gṛha*, the devotee wouldn't get *darśan* of some image or deity, but would encounter a mirror – a device that urges the devotee to look at or rather within herself

or himself. You get *darśan* of yourself, encouraging meditative interiorisation – a looking within – the depiction manages to communicate that abstract idea of what the god does, without making a body of a god. The animation of coming towards the image of the self, was, however, paradoxically, recognized in Indian philosophy as only *māyā*, a reflected self, the visage, which is the greatest alienation of the self. Aestheticians came up with an extraordinary abstracted sculptural form to counter that and facilitate a reanimation of the connection with the self.

León García Garagarza

Born in the storied barrio of Chapultepec in Mexico City, León García Garagarza studied anthropology at the Escuela Nacional de Antropología e Historia in his native town. He obtained his Bachelor's degree *Summa cum Laude* in History/Art History at UCLA and his doctoral degree in Colonial History of Latin America at the same institution. Dr. García Garagarza's research specializes in the history of Mesoamerican religion and Nahuatl language. He conducted post-doctoral research at the Smithsonian Institute in Washington DC and at the Newberry Library in Chicago. He has taught at several campuses of the University of California and published essays on Aztec religion and Mexican colonial history. He is presently translating the Castilian portion of Sahagún's Florentine Codex at the Getty Research Institute in Los Angeles, CA, and plays guitar with gusto whenever he has some free time.

NECUEPALIZTLI: Metamorphosis and Transformation in Mesoamerican Art and Epistemology

The concept of transformative change is central to the Mesoamerican understanding of the world, in which all cosmic phenomena share a common biological process. However, no scholar has endeavored to locate this process semantically in the Nahua concept of transformation.

I propose that the Nahua term *necuepaliztli* – the indefinite noun form of the reflexive Nahua verb *mocuepa* (to turn onself into something) – is the most appropriate word to define and understand the notion of transformation and its normative place in the Mesoamerican worldview. Indeed, the term *necuepaliztli* can be considered roughly analogous to the Western notion of *Metamorphosis*, the Greek term by which we understand since classical times the dynamics of the pagan cosmos in the Mediterranean world.

I examine early Nahuatl-language sources that describe the process of transformation, in order to better understand the eminent transfigurations prominently represented in the art of post-Classic Mesoamerica, particularly the signs and symbols painted in the divinatory and historical native codices of ancient Mexico. Other Aztec notions, such as the *teixcuepani* (“magician,” “transformer”), the *nahualli* (“magician, animal double”) are analyzed as well. While the notions of *necuepaliztl*i and metamorphosis share common traits, the Mesoamerican worldview is informed by its own specific epistemology, whose terms are crucial to understand its religion and the unique, uncanny beauty of its artistic productions.

Jeehee Hong

I hold Gretta Chambers Chair in East Asian Art History at McGill University. A specialist in the ritual art and visual cultures of middle-period China (ninth to fourteenth century CE), I am the author of Theater of the Dead: A Social Turn in Chinese Funerary Art, 1000-1400 (University of Hawai'i Press, 2016). I am currently working on a new book project tentatively titled Performing the Face: Boundaries of Vision and Society in Middle-Period China. This project will trace the formation of boundaries – including religious and social boundary-making – as communicated through facial and bodily expressions in representations and theories of reception from the middle period.

The Meditating Monkey: Animation and Agency in Chan Buddhist Art

What animates a representation in "Buddhist" art? How does an image take on "life" once it encounters a "Buddhist viewer" who is the product of a specific time period and society – who is imbued with variegated visual experiences far less tidy than the supposed workings of the Buddhist image dictated in scriptures? The questions become uniquely vexed when it comes to art within the Chan ("Zen" in Japanese) community, a branch of Buddhism that maintained a contested relationship with images during medieval and post-medieval times in China. To get at the strangeness of this relationship, this paper examines an exquisite painting of an unusual subject – a lone, meditative monkey – a work which was at the center of meditative practice among Chan communities in the Southern Song Dynasty (1127-1279).

As a figure, the monkey generally held negative connotations in many Asian cultures, largely for its unsettling role as an imperfect double of humanity. Yet the monkey also had specific appeal to Buddhist

communities in China. Fashioned by literary imaginations in early and medieval times, the animal's manifold anthropomorphic characteristics were variously integrated into Buddhist visual culture by the twelfth century as metaphors for chaotic mind, a solitary traveler, and, most intriguingly, a meditator. By engaging how the represented monkey as a "surrogate" of the viewer operated as a conduit, this paper poses a series of questions (and tentative answers) that complicate the notion of the represented image as "mimetic" in the more familiar, Western sense. Rather, it argues that the multifaceted image of the monkey – in Chan Buddhism – invoked and (unexpectedly) nullified the supposed efficacy of the image as a "tool" for enlightenment.

Pamela D. Winfield

Pamela D. Winfield is Associate Professor of Religious Studies at Elon University, NC. Her first book, *Icons and Iconoclasm in Japanese Buddhism: Kūkai and Dōgen on the Art of Enlightenment* (Oxford University Press, 2013) won the Association of Asian Studies Southeastern Conference Book Prize in 2015. Her second book is a co-edited volume with Steven Heine on *Zen and Material Culture* (Oxford University Press, 2017). Her research has been supported by grants notably from the American Academy of Religion, the Association of Asian Studies, and the Asian Cultural Council, and her scholarship has appeared in publications by Oxford, Columbia University Press, Brill, Routledge, Springer, *The Japanese Journal of Religious Studies, Material Religion,* and *Religion Compass,* among others. She is currently the President of the Society for the Study of Japanese Religions (SSJR) and Co-chair of the Arts, Literature and Religion Unit at the American Academy of Religion.

Visual Mimesis, Textual Nemesis: Animation and Alienation in Medieval Japanese Zen Master Portraits

Zen master portraits (*chinzō*) ritually functioned as animated "doubles" for deceased masters, treated and venerated as substitutes for the abbot's animated presence. At the same time, however, the self-inscribed verses on these paintings remind the viewer that their portrait is but a re-presentation (but not a re-presencing) of the actual living master. The alienating inscription empties the image of selfhood, as well as the viewer's mistaken assumptions about it. This paper will focus on several chinzō portraits associated with the Sōtō Zen master Dōgen (1200-1253) and his Chinese master Rujing (1162-1227), and it will analyze their accompanying verses that deconstruct these images through poetic metaphor, rhetorical questioning, or quirky Zen humor. By analyzing Dōgen's texts and images in this way, this paper will provide a novel approach to thinking about reality, representation, and subjecthood in general.

SESSION 5

Thursday, 5 September

9:30 - 18:30, Sala Onice

De/Sign and Writing

CHAIRS

Lihong Liu, University of Rochester

Marco Musillo, Kunsthistorisches Institut in Florenz – Max-Planck-Institut

Jens Baumgarten

Jens Baumgarten studied Art History and History in Hamburg and Florence. After postdoctorate fellowships in Dresden, Germany, Mexico-City and Campinas, Brazil he became Professor of Art History at the History Department of the Federal University of São Paulo (Universidade Federal de São Paulo), where he later established one of the first autonomous departments of Art History in Brazil. In 2010 he was visiting scholar at the Getty Research Institute. He is member of the Brazilian Committee of Art History (CBHA). He specializes in early modern art history of Latin America and Europe as well as in historiography of art, visual culture and its theoretical and methodological contexts. Author of 'Image, confession, and power' (in German, 2004), several articles, and is preparing a book on 'Visual systems in Colonial Brazil' and 'São Paulo as a NeoBaroque City'.

From Signs, Letters and Hidden Paintings: Creative Processes in Colonial Context in Iberoamerica

This paper addresses the relation between signs and words in paintings as part of a creative process in the colonial context, which understand the complex relations between a continuous negotiation between the visible and the invisible the sayable and the non-sayable between the different social and cultural groups. For example, most of the colonial fresco painting in Brazil is unknown – even the main historiography ignores their existence, because they were already covered with white ink in the late 18th century. They are monochromatic and seem like “abbozzo” in a larger meaning. Parallel the theologian and Jesuit Antônio Vieira formulates in his sermons and treatises an art theory that works mainly with signs hidden meanings and seems to relate implicitly to these art works. Another group of examples that follow the same creative and epistemological pattern can be found in the Philippines. The paintings in Paete show the transcultural negotiations in a colonial contact zone. In the center of these negotiations are the concepts of death and “otherworlds” via the inclusion of letters and signs. In the Tagalog Pre-Hispanic culture a dichotomic concept like the Christian idea of Hell and Heaven isn’t known. Representations of nature like palms in attendant paintings of Saint Christopher are used like cultural sign. The paper wants to reevaluate the epistemological criteria and categories of the so called colonial art history by overcoming geographical boundaries and including theoretically anthropological approaches like the work of José Luis Martinez and his analysis of the relations between orality and visuality in the indigenous narrations.

Eugenia Bogdanova-Kummer

Eugenia Bogdanova-Kummer is Lecturer in Japanese Arts, Culture, and Heritage at the Sainsbury Institute for the Study of Japanese Arts and Cultures, which is affiliated to the University of East Anglia.

She is an art historian specialising in modern Japanese art. She received her PhD from Heidelberg University in 2016 and since then held postdoctoral positions at Emory University, Atlanta, GA and Smithsonian Freer and Sackler Galleries, Washington, D.C. Her research interests include postwar art in Japan; modern calligraphy history in East Asia; transcultural studies; abstract art; and the relationship between image and language in Japanese art. She is currently working on her book manuscript *People of the Ink: Japanese Avant-Garde Calligraphers in Postwar Abstract Art*.

Modern Zen Calligraphy: NantenboToju between Past and Present

The art of East Asian calligraphy is disproportionally often studied from the premodern perspective. While without doubt the art of writing was one of the main art forms in the classical Sinosphere and served as a foundation for the majority of the visual arts, the role that this art form played in the visual culture of East Asia across the twentieth century is often underestimated.

Scrutinizing the inspirations that the art of calligraphy provided for modern and postwar art, this paper investigates the work of the Japanese calligrapher and monk of the Rinzai school Nantenbō Tōjū (1839-1925), both through his oeuvre and its later reception. While maintaining close connection to the Japanese military elites, including General Nogi Maresuke (1849-1912), Nantenbō was known for eccentric calligraphic performances and unconventional spirit, evocative of the legendary wild

cursive calligraphers of China. Later, Nantenbō's personality and art provided important inspirations for postwar artists such as the leader of the Gutai avant-garde collective Yoshihara Jirō (1905-1972) and a prominent avant-garde calligrapher Morita Shiryū (1912-1999). Nantenbō's radicalized Zen calligraphy inspired postwar avant-gardists to further pursue the expressiveness and speed contained in the calligraphic line, and to pay closer attention to action painting from the United States and Europe.

This paper will argue that modern calligraphy, especially modern adaptations of premodern calligraphic practices, provided important visual input for postwar avant-gardes, and linked together the traditional art concepts of the Sinocentric art system with the postwar creative search for new identity and universal visual language.

In addition, I plan to scrutinize the way that Zen philosophy facilitated the postwar attention to calligraphy by avant-gardists, and further argue that ideologically loaded modern Zen art of the Meiji to early Shōwa periods provided postwar artists with specific approaches to addressing Japanese tradition and articulating it internationally. Combining visual analysis with religious history and socio-political approach to the complex relationship between Japan, China, and the Eurocentric avant-gardes, this paper will show calligraphy as a dynamic and innovative visual art field, sensitive to political and cultural changes, but also contributing to shaping them.

Rebecca Dufendach

Rebecca Dufendach is currently a research specialist at the Getty Research Institute in Los Angeles, California. She received her PhD from UCLA where her dissertation focused on Nahua and Spanish concepts of illness in

sixteenth-century New Spain. It investigates how indigenous peoples remembered the terrible, recurring diseases that wiped out about ninety percent of their population over the course of a century. Her research focuses on the Nahuas of central Mexico during period from 1519 to 1615. Her work recovers indigenous perspectives of history by reading different types of historical sources, including pictorial writing systems and native-language alphabetic documents.

Moteuczoma Xocoyotzin Transformed in the "Three Texts" of the Florentine Codex

The Spanish and Nahuatl alphabetic texts together with the 2,500 images painted by Nahua artists form the "three texts" of the Florentine Codex, each providing complementary and conflicting information. We are calling the images a "text" because although they are illustrations based on the Nahuatl text, they provide an additional layer of information supplementing the alphabetic texts. Moreover, some images serve more literally as texts incorporating elements of Pre-Columbian pictographic writing. Taken together, these three texts reflect the multicultural colonial discourse between Sahagún and the collaborating Nahua writers and painters and between Spain and New Spain. The images and the Nahuatl text also strongly reflect the agency of their indigenous authors.

We explore this cross-cultural discourse within the codex's three texts via a particular case example: Moteuczoma Xocoyotzin, the Mexica *huey tlatoani* at the time of the Spanish conquest of the Aztec Empire. As the last independent Mexica ruler, he is one of the main protagonists in historical narratives on the Spanish conquest. Text passages and images in the Florentine Codex referring to him highlight the contested nature of his representations. The death of Moteuczoma, for example, highlights how

Spanish and Nahua perspectives on this event differ in key facts: whether he was killed by his own people or assassinated by the Spaniards. Likewise, Nahua artists render the depiction of his unceremonious deposition in a canal at the hands of the Spaniards as Christ-like. We propose to analyze these convergences and discrepancies within the Florentine Codex's three texts using the figure of Moteuczoma as a case study and trace his transformation from a powerful ruler into a tragic figure. The analysis will also draw out how images have a unique ability to function in cross-cultural contexts and for different audiences through their multivalent visual messages and their materiality.

Yu-Chih Lai

Yu-Chih Lai received her PhD in the History of Art from Yale University and is an associate researcher in the Institute of Modern History, Academia Sinica, Taiwan. Her two fields of research are Chinese visual culture in Shanghai in the 19th century, especially its interactions with Japan, and the globalized visual and material culture of the Manchu Chinese court in the 18th century. She received many important grants, fellowships and visiting positions including member of Institute for Advanced Study (2016-2017), Foreign Researcher of Institute of Advanced Studies on Asia at The University of Tokyo (2011), Heinz Goetze Visiting Professor for Chinese Art History at Heidelberg University (2012), Non-residential Post-doctoral Fellowship J. Paul Getty Center (2006-2007), Jane and Morgan Whitney Art History Fellowship at The Metropolitan Museum of Art (2002-2003), to name a few. Currently she is working on a book manuscript, tentatively entitled "Visual Governance: Art, Knowledge, and Politics in the Qing Court."

The Literati Baimiao Tradition Encountering European Drawings

The Chinese literati *baimiao* style, which emphasizes finely controlled ink-line drawing without the use of color, first arose in the late 11th century and was coined by the master literati painter Li Gonglin. The assertion of giving up eye-appealing colors and focusing on monochrome ink has since converted "painting" a painting into "writing" a painting, which was a radical realization of the earlier theory that "calligraphy and painting share the same origin." The *baimiao* style, as an emblem of the literati practice, was a conscious deviation from the professional artists' training on mastering representational techniques. For literati painters, painting was not the memetic copying of the outside world, but a composite of traces that reveals the "image of the mind." Therefore, writing (calligraphy) and drawing (*baimiao*), which materialize the spiritual and intellectual expression of the artist in physical traces of lines and brushstrokes, have been among the highest cultural norms in Chinese art.

It is interesting to note that there emerged a group of paintings in the ink-monochrome style at the court of the Qianlong emperor in the 18th century, which are usually taken as the Chinese *baimiao* style by contemporaries. These paintings proclaimed as in the *baimiao* style have an unusual European chiaroscuro effect, which gives the objects rendered a more solid representational quality that was once dismissed by literati painters. Therefore, by exploring and analyzing how these superficially classical *baimiao*-style were practiced, executed, and transformed at the court, I would argue that this is a "new baimiao style" created on the basis of combining European drawing with the Li Gongling tradition, which the Qianlong emperor saw as the "ultimate art (*jueyi* 絕藝)," the highest standard of a new artistic achievement.

Chen Liang

Liang Chen got his bachelor degree in Biology at Tsinghua University, Beijing and master degree in Art History at Peking University, Beijing. He studied from 2006 till 2018 Art History at the Institute of East Asian Art History, Heidelberg University and got his doctor degree there. Since Feb. 2018 he is Uni.-Assistent of the Institute of Art History at University of Vienna. His major research field is art and archaeology of Han dynasty, and religion, society, and material culture in early and medieval China.

Signs from the "Celestial Thearch": Talismans in the Tomb-quelling Texts of the Eastern Han Dynasty

Pictures of Tilling and Weaving are a set of 45 paintings originally drawn by a literati official Lou Shu during 1132-1134, which illustrate the process of planting rice and producing silk. For each of the picture he composed an eight-line poem and wrote it in the pictorial space. Favored by Emperor Gaozong of Song (1127-1162), they were copied in the imperial art academy by painters and massproduced through woodcut and distributed in the whole empire, thus becoming the origin of a schema for many later copies. In the following Yuan, Ming and Qing Dynasties this schema not only was adapted on all kinds of different media, such as handscroll painting, album, woodcut, wood carving screen, porcelain, stone relief and ink stick etc., but also travelled to other Asian countries like Japan, Korea and even to European countries.

Focusing on the earlier versions of *Pictures of Tilling and Weaving* which are separately collected in Museum of Heilongjiang Province, Cleveland Museum and Freer Gallery of Art, and later versions reproduced by Kuang Fan (1458-1521), Kanō Einō (1631-1697), Jiao Bingzhen (fl. 1672-1726), Leng Mei (ca. 1669-1742), Chen Mei (ca. 1694-1745) and an anonymous

painter who depicted Prince Yinzhen, who later became Yongzheng Emperor, and his wife as protagonists in the scenes of tilling and weaving, and comparing them with further versions at the same time, this thesis investigates the motion and adaptation of this schema by way of trying to answer the following questions:

1. How could the original version, which is lost, look like?
2. What components are essential and unchangeable for constructing this schema?
3. What kinds of modification can be made while keeping the altered version a recognizable variant of the same schema?
4. What modifications should be adapted when a schema was "transplanted" from one specific medium to another medium, for instance, from a handscroll to porcelain or a screen?
5. What intentions are hidden in the pictorial change of the variants?
6. What role does the writing, which is either in the pictorial space or next to it, play in these versions?

With the results to be gained from the analysis, the final part of this thesis will deal with the question newly raised by Prof. Li Jun concerning the relationship between Ambrogio Lorenzetti's Allegory of Good and Bad Government and Lou Shu's Pictures of Tilling and Weaving, that is, whether a copy of this Chinese painting has travelled a long way during the Pax Mongolica to Siena and was adapted in "the first landscape portrait of modern art".

Tutta Palin

Dr. Tutta Palin is Professor of Art History at the University of Turku, Finland. She also holds the title of Adjunct Professor at the Åbo Akademi

University. She has taught for the past ca. 30 years both at the Universities of Turku and Helsinki, Finland, spent the 'Winter Semester' 2011–2012 as a Research Fellow at the Humboldt University in Berlin, and enjoyed another 6month Visiting Fellowship at the Kingston University in London in 2013. Palin has published three monographs on late 19th and early 20th century art in Finland and Scandinavia and numerous articles on art and visual theory.

Modern Disegno: Embodied Splendor of Lines

The Finnish painter Eva Törnwall-Collin (1896-1982) saw Ferdinand Hodler's (1853-1918) paintings for the first time when visiting Switzerland with her parents as a 12-year old cultural tourist in 1908, and later on as a young artist returning to continental Europe on her own study sojourns. Hodler's idea of 'Splendor of Lines' (*Linienherrlichkeit*), the title of a cycle of paintings made ca. 1908-1909, depicting a female figure in intense dance-like attitudes à la dance pedagogues Jacues-Dalcroze and Mary Wigman, resonates as late as in the 1930s in Törnwall-Collin's submission for the ceiling fresco competition of the Finnish National Theatre in 1932, and the lunettes of the Swedish Theatre in Helsinki, Finland, realized as murals in 1937. The strong primary visual experience comes particularly clearly forth in her drawn and painted versions of the dramatic motif of Medea killing her children, which for Törnwall-Collin was a form of social critique of the position of women in society, through a Pathosformel presenting female anguish in a cuttingly precise body language and wharped gestures. Here, strong, angularly wavering contours are an important part of rendering monumentalized bathos in painfully static attitudes which function as metonymic locuses of the dramatic narrative line.

The main material of this paper consists of Törnwall-Collin's sketches in the collection of the art historically experimentative museum titled The Museum of Sketches (Skissernas Museum), launched in 1934 at the University of Lund, Sweden, by the local Professor of Art History, Ragnar Josephson (1891-1966). The idea behind the collection was to document and underline the creative processes behind monumental projects of public art. A large set of Törnwall-Collin's sketches, both drawings and pastels, were purchased in 1937 for the museum directly from the artist. In this paper a close reading of these sketches, and most especially the Medea cycle, will be employed to explore both the specific qualities of the particular artistic project and the larger cultural context of this modern type of interest in line drawing, or *disegno*, in terms of modern figurative art, and on bodies of women. In this project, the Finnish female artist produced an homage to Hodler's idiosyncratic linear expression, in the same time transforming the figurative imagery of the manic sexuality of the femme fatale into an eurythmic vehicle of spiritual renewal, or *Lebensreform*.

Virve Sarapik

Virve Sarapik (PhD, 1999) is a professor of art theory at the Institute of Art History, Estonian Academy of Arts. She is also the editor-in-chief of the academic journal Kunstiteaduslikke Uurimusi (Studies on Art and Architecture). She has written several articles in the fields of visual semiotics, interrelations of visual art and verbal discourse, space-and-time relations in literary texts etc., and has published the monograph Keel ja kunst (Language and Art, Tallinn, 1999).

In-between: Image, Picture and Sound-picture

The aim of my paper is to examine intermediate forms between art and literature, wishing to specify whether they represent a synthesis of different arts, a specific new art genre or simply some marginalising experiments. The starting point of the paper is Estonian conceptual artist Raul Meel's "word-pictures" created in the 1970s, and in particular his series that constitute the manuscript book Proper Names. Its separate pages were created with a typewriter and they were inspired by the names of Estonian writers. The aim of these pages was to visualise the names, to find a characteristic form for a name as a word, and ultimately, also for the person, whose name was used. To some extent, Meel's works are comparable with the type-writer conceptualism by e.g Carl Andre, Dmitry Prigov, or Robert Zend from the same period. However, certain distinctions are evident.

Meel's Proper Names can be looked at on the wall of an exhibition hall or read, the copies of separate pages bound together as a book or inserted into a portfolio, or scrolled over the computer screen. If we treat Meel's text-pictures as an example of concrete poetry, several specific features emerge. First, there are no sentences, but only single words, proper names. Second, these are not simply visualised words, but the pictures of sound images of these words. Three meaning fields will form an accord here – sound, pictorial form and finally, the meaning of the word. Third, Meel loses the difference between common nouns and proper names. His objective is to visualise the essence of a word as a common notion and he applies this to proper names as well. Thus, his is a uniquely archaic, mythological attitude towards language, where the word and the object, the signifier and the signified are organically and even mimetically related.

According to Michel Foucault, two principles ruled Western painting from the 15th to the 20th centuries. First of all, two incompatible systems are distinguished: plastic representation based on resemblance, via which we see, and the linguistic, based on differences, through which we talk about the world. The other principle equates resemblance and representation. 20th century art undermined both principles, replacing resemblance with similitude and abandoning thus the clear external reference relationships of both the representation and linguistic messages. Against this background, Raul Meel's aim of getting from singular experience to universal signification principles is truly remarkable. When Foucault mentioned one of the essential splits in Western civilisation, it is precisely within this split that Raul Meel began to operate. Foucault resolves the gap between Magritte's script and picture in a circulating difference between resemblance and similitude, without trying to exceed or reduce it. Meel aspires to a synthesis in the uncomfortable zone between literature and pictorial art, reaching its borders and tearing them apart. The aspiration of this kind of universality seems deceptive, and in that sense Foucault's referencescepticism is clearly justified, but an ability to link the word's sound, rhythm and pictorial materiality make it unique.

Sanja Savkic

Sanja Savkic holds a PhD in Art History from the National Autonomous University of Mexico (UNAM). In 2012, she was honored as the most distinguished graduate in art history and received the Alfonso Caso Medal for her doctoral dissertation. Savkic was a postdoctoral fellow at the UNAM–IIA; an Art Histories and Aesthetic Practices postdoctoral fellow at the Berlin-based Forum Transregionale Studien; and at the

Kunsthistorisches Institut in Florenz–MPI. She collaborated with the Ethnologisches Museum in Berlin concerning the exhibition of its Mesoamerican collection at the Humboldt Forum. Presently she holds the position of Associate Researcher within the International Research Group "Bilderfahrzeuge: Aby Warburg's Legacy and the Future of Iconology."

Erik Velásquez García

Erik Velásquez García holds a PhD in Art History from the National Autonomous University of Mexico (UNAM). Since 1997 he has been teaching Epigraphy and History of Maya Art at different Mexican and international institutions. Since 1999 he works as a Researcher at the UNAM–IIE. He is the author of numerous articles, book chapters, and the book Morada de dioses: los componentes anímicos del cuerpo entre los mayas clásicos submitted to FCE in 2018. Velásquez García has received several awards, among them the UNAM's Distinction for Emerging Scholars in Humanities, and the Mexican Academy of Sciences Research Award for Emerging Scientists in Humanities, both in 2013. Presently he is a Coordinator of the UNAM's Postgraduate Studies in Art History, and a Co-editor General of Maya Studies journal.

Arts in Letters: the Aesthetics of Ancient Maya Script

This paper focuses on visual qualities of ancient Maya hieroglyphic writing, one of several scripts developed within Mesoamerican tradition and the one that has been considerably deciphered since 1960s. It is regarded as one of the world's aesthetically most appealing writing systems, with a variety of calligraphic styles accomplished in diverse media. The representative sample of different types of material evidence to be presented here draws on a range of interdisciplinary research (mainly

epigraphy, art history, archaeology), and indicates that at least from ca. 300 BCE and up to the 17th century Maya visual and lettered arts pertaining to elite material culture were in active dialogue and interacted in a variety of ways to create meaning, sometimes in concert and at other times in competitive terms but steadily with reference to one another. Likewise, the paper is interested to explore these values in relation to social factors associated with the exercise of power of ruling elites. Given that in Mayan languages the same word, tz'ihb, designated both writing and painting, the notions of reading and showing/viewing are intertwined in specific circumstances. This implies that the ancient Maya scribes/artists conceived of their written language – along with its indisputable communicative linguistic function – as another form of visual art, combining words and images to create 'arts in letters.' Both isolated hieroglyphs and (larger) texts could function as adornments and aesthetically powerful devices, proved also by the presence of pseudo-glyphs inscribed on certain objects.

To cite just one example, the longest discovered and still not entirely deciphered Maya text dating into the 8th century is displayed on the monumental stone Hieroglyphic Stairway of Structure 26 at Copan, Honduras. The staircase is a record of the royal sequence of Copan, listing the names, births, deaths as well as important events of the rule of 16 kings. Additionally, a few sculptures were integrated into the stairway, others positioned at its bottom, while a burial of one of the kings was discovered inside the pyramid that supports the staircase. Actually, every stair is made of hieroglyphs, suggesting that the writing (together with sculptural forms) creates the very space of the architecture and, conversely, this architecture is the text.

Béla Zsolt Szakács

Head of the Department of Art History of Pázmány Péter Catholic University and Associate Professor at Central European University, Budapest

My research interest includes Christian iconography, medieval architecture and the history of monument protection. My PhD (1997, published in 2006 in Hungarian and 2016 in English) has been dealing with the iconography of a medieval legendary; my habilitation dissertation (2016) was dedicated to Romanesque architecture of Western Hungary.

Written on the Wall: Script and Decoration in Medieval Central Europe

While calligraphy is often associated with Asian cultures, writing as a decorative element also played an important role in medieval Europe. This paper will analyze case studies from Central Europe in their social and historical context. The Early Christian burial chamber (*cella trichora*) of Pécs, reused as a chapel in the High Middle Ages, has been decorated by a painted carpet with a border of pseudo-Kufic script in the twelfth century. Reproductions of textiles on frescos were popular in medieval Europe; however, they rarely featured Arabic script. The textile imitated in Pécs is probably Mediterranean, originating from Andalusian or Italian silk workshops. The popularity of pseudo-Arabic inscription can be related to the crusader movements and especially to the court of King Béla III of Hungary (1172-1196), who himself took the cross and was buried with a ring with Arabic script.

The pseudo-Kufic inscription of Pécs was not more than a sign and was illegible. By the later Middle Ages, longer and well-readable texts appeared on the walls of Christian churches. One of them is situated in the south transept of the parish church of St Elisabeth in Košice (Kaschau,

Kassa). This elegantly formulated inscription in Gothic minuscule with calligraphic initials commemorated the birth and coronation of King Ladislas V of Hungary (1440-1458), son of King Albert Habsburg and grandson of Emperor Sigismund. Since Ladislas was a new-born child in 1440, Hungarian nobility elected another king, Vladislaus I Jagełło (1440-1444). Thus the well-visible inscription of Košice is a clear political manifestation of the town. Similarly, a detailed inscription was produced in the south entrance hall of the St James church at Levoča (Leutschau, Lőcse) around 1500. The text commemorated events from the history of the town between 1431 and 1494 such as fires, earthquake and epidemics, thus focusing more on local affairs. Municipal chronicles are also known from the walls of Saxon churches in Transylvania dating from the sixteenth century.

These later inscriptions are noteworthy not only because of the shift from national to local history, but because of the conversion from Catholicism to Protestantism, too. The Saxon towns of the Spiš region and Transylvania joined Lutheranism while many Hungarian communities turned toward Calvinism. Earlier figural frescos were often whitewashed and covered by inscriptions from the Bible. The letters replacing images took over the role of transmitting information as well as the decorative function.

While the pseudo-Kufic script of Pécs was a visual symbol referring to the Holy Land, the later inscriptions had more specific messages. Nevertheless, they had also symbolic character. Since the majority of the local community was illiterate, the presence of these writings itself was a sign of the transformation of Christian culture for their audience.

Arthur Valle

Arthur Valle teaches Art History at the Rio de Janeiro Federal Rural University / Brazil. He earned his PhD in Visual Arts at the Rio de Janeiro Federal University and was a postdoctoral fellow at the Fluminense Federal University in Niterói / Brazil and at the New University in Lisboa / Portugal. He is a specialist in Brazilian art with an interest in: Identities in Visual Arts; Political Iconography; Afro-Brazilian Religious Visual Cultures; Transnational Artistic Exchanges. He is also a Managing Editor of the electronic journal *19&20* (www.dezenovevinte.net/19e20), dedicated to Brazilian art and visual culture of the nineteenth and early twentieth centuries.

Brazilian Pontos Riscados: Spiritual Invocation, Nomination, Geometric Thought

In Afro-Brazilian religions, *pontos riscados* ("marked points," in Robert Farris Thompson's translation) are magical diagrams that mediate between drawing and writing, and whose function is to invoke a spiritual entity or to identify – when drawn by a medium – the entity that took possession of her/his body. *Pontos riscados* are usually drawn on shrine floors using a kind of thick chalk called *pemba*; but *pontos riscados* can also be drawn with charcoal, gunpowder or sand on Brazilian beaches such as Copacabana or Ipanema, thus becoming transient signs of spiritual invocation. Conversely, some *pontos riscados* are permanently rendered on relevant spiritual objects, such as drinking cups, embroideries, liturgical musical instruments, etc.

Pontos riscados are used mainly in the context of *Umbanda*, a religion resulting from the assimilation of elements from Bantu cults to the ancestors, Yoruba religion of the Orishas, the Spiritism of Allan Kardec,

Christianism, Hinduism and Amerindian religions. In Rio de Janeiro, the initially cruciform diagrams chalked on the floor of shrines gradually became intricate combinations of signs (arrows, tridents, circles, stars, pentagrams, etc.), fusing Kongo, Yoruba, Christian, Amerindian and Spiritualist iconographic references. Therefore, such as *Umbanda* itself, as pointed out by Thompson, the *pontos riscados* "tell a complex history of cultural contact and experience in a form of geometric thought."

Umbanda "points" recall diverse African goddesses and gods and their matching catholic saints, but above all they summon the trickster entities *Exu* and *Pombagira*, as well as the spirits of Amerindians (*Caboclos*), black elder slaves (*Pretos Velhos*) or children (*Erês*), who return, talk, sing and dance in the body and voice of their devotees. In this paper, we will strive to historicize the *pontos riscados* and discuss the iconographic logic that connects them to the entities that they name and/or summon. In doing so, it will be important to keep in mind a cross-cultural perspective and recall other systems of magical diagrams from Africa, such as the Kongo graphic writing, as well as from places marked by African diaspora, such as the *firmas* ("signatures") in the *Palo Monte* of Cuba or the visual glossolalia found in the Afro-American religions of Trinidad.

SESSION 6

Friday, 6 September

9:00 - 13:00, Sala Onice

Building an Icon: Architecture from Project to Product

CHAIRS

Filiz Çakir Philip, Aga Khan Museum, Toronto

Dario Donetti, Kunsthistorisches Institut in Florenz – Max-Planck-Institut

Morgan Ng

Morgan Ng studies the interplay between architecture, visual culture, and the technical sciences in early modern Europe and beyond. His current book explores how developments in military architecture transformed the design and experience of sixteenthcentury buildings and cities. This project has benefitted from the support of the Bibliotheca Hertziana, Samuel H. Kress Foundation, Villa I Tatti, Medici Archive Project, the Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi, Andrew W. Mellon Foundation, and Getty Research Institute. Morgan's articles appear in journals such as Art History, Word & Image, and the Mitteilungen des Kunsthistorischen Institutes in Florenz. He received his PhD from Harvard and is a forthcoming Junior Research Fellow at St John's College, University of Cambridge.

The Iconicity of On-site Architectural Drawings in the Renaissance

Scholars have long considered on-site architectural drawings from the Renaissance merely as ephemeral components of a building's construction

process, which possessed little aesthetic or cultural value. Delineated in chalk or incised at full scale on the walls and floors of chantiers, these tracings have long been dismissed simply as utilitarian tools or “graffiti” destined to be discarded after their use by masons and carpenters.

In this paper I push against such a notion, revealing instead how these graphic works acquired a cultural status in the early modern period as significant architectural icons in themselves. My paper will pay particular attention to exemplary projects executed by major architects, among them Giovan Battista Bertani’s incised drawing of an ionic volute on the facade of his home in Mantua; as well as Giacomo della Porta’s enormous drawing of the dome of New Saint Peter’s basilica in Rome, which was made on the pavement of the basilica of San Paolo fuori le mura. Executed at full scale on solid architectural surfaces, such images were often celebrated as objects of marvel in themselves: objects capable of imparting to beholders a tactile, bodily impression of a monumental work whether still under construction or already fully realized. As such, these objects frustrate any simplistic dichotomy between architectural project and product, between process and iconicity.

Elena O’Neill

Elena O’Neill, architect by the Facultad de Arquitectura, Universidad de la República (Uruguay), MA by the Arts Institute, Universidade do Estado de Rio de Janeiro (ART/UERJ, Brazil), PhD by the History Department, Pontificia Universidade Católica (Puc-Rio, Brazil). Visiting professor at ART/UERJ (2013-2018), with a research project on Carl Einstein, Art and Latin America. Actually Professor at the Visual Arts Graduate Program, Faculty of Human Sciences, Universidad Católica del Uruguay (UCU).

The Architecture of Eladio Dieste: Challenging Technology, Structure and Beauty

In the 1930s, result of exporting wool and meat to Europe, Uruguay, a small South American cattle-breeding country was going through an economical boom that enabled the visit of renown scientists, mathematicians and professors; eventually many of them became professors at the Engineering School. That was the intellectual and cultural ambience when Eladio Dieste (1917-2000) was a student, an ambience that offered a solid basic training, respect for mathematics and physics, and encouraged an innovative spirit. He collaborated with Catalan architect Antonio Bonet in calculating the structure of one of his projects, the Berlinghieri house (Uruguay); it was then that he proposed a thin vault, combining brick, mortar and iron, instead of following Le Corbusier's reinforced concrete solution. Dieste dealt with a traditional and indigenous material in an original way: combining the simplicity of the material with a highly complex mathematical calculus, he became a pioneer in terms of structures, the use of materials and architectural forms.

His statement of being "very passionate about the possibility of understanding reality by means of a physical-mathematical language" reveals his concern on stability, aesthetics and form, where form is not the result of an artistic conception but of the effectiveness and behavior of materials. His works attend a multidisciplinary attitude: spatiality, ingenious structural and constructive solutions, and commitment to the economical conditions of the community, all of which respond to his human and social sensitivity.

Dieste approached brick in a very original way, conferring brick the ductility and stability of reinforced concrete, discarding its use as a

material for covering structures or repeating structural forms already solved in reinforced concrete. His approach of the conglomerate of brick, mortar and iron results in a particular architectural poetics characterized by the subtle way brick reflects light, and forms "breathe". His attitude towards form and structure is condensed in another of his statements: "The resistant virtues of the structures that we make depend on their form, it is through their form that they are stable and not because of an awkward accumulation of materials. There is nothing more noble and elegant from an intellectual point of view than this, resistance through form".

This paper aims at approaching Dieste's architecture as from Konrad Fiedler's understanding that "artists should not express the subject-matter of their time, their assignment is to provide subject-matter to their time". That is, to understand his work acknowledging how architectural *form* is constituted: through the process that makes it visible, focusing in the singularity of the constructive system he conceived and the coherence of his thoughts reflected in his works.

Alina Payne

Alina Payne is Paul E. Geier Director of Villa I Tatti, The Harvard Center for Italian Renaissance Studies and Alexander P. Misheff Professor of History of Art and Architecture at Harvard University.

She is the author of *The Architectural Treatise in the Italian Renaissance* (1999), *Rudolf Wittkower* (2010), *From Ornament to Object. Genealogies of Architectural Modernism* (2012), *The Telescope and the Compass. Teofilo Gallaccini and the Dialogue between Architecture and Science in*

the Age of Galileo (2012), and *L'architecture parmi les arts: Matérialité, transferts et travail artistique dans l'Italie de la Renaissance* (2016).
She has edited numerous volumes of essays including, most recently, *The Companion to Renaissance and Baroque Architecture* (2016), *Histories of Ornament: From Global to Local* (with G. Necipoglu, 2016) and *Revision, Revival and Return. The Renaissance in the Nineteenth-Century* (2016).
In 2006 she was awarded the Max Planck and Alexander von Humboldt Prize in the Humanities (2006-2012). She is a Fellow of the American Academy of Arts of Sciences.

The Architect's Hand: 'Making' Tropes and Their Afterlife

As this panel proposes, the passage of architecture from project to finished building involves many activities and many different players. Among them, the activities of the architect are surprisingly limited. Indeed, it is the only art (the art of building) where the "object" is not physically made by its ideator, where in fact s/he is twice removed (if not more) from it. This condition of architecture tends to be either overlooked or taken for granted such that – as Giorgio Vasari tersely put it in his *Vite* of 1550 – the drawing supplants the building as the real art object for being the only trace of the architect's hand. Yet despite the fact that this problem has been elided in criticism and scholarship, the disconnect between artist and object has not and is not always silently borne, and architects have repeatedly expressed both desire for more involvement in making and frustration at their limited role. To find out why this should be so and to probe the ways in which this problem has been addressed by architects, this talk turns to the origin myths of architecture and the definitions of the architect's work embedded in them, definitions that for a self-referential art became the ultimate reference points. Unlike the

myths of origin of the other arts, the paths towards architecture from Daedalus to Vitruvius turn out to have been conflicting and bifurcated, and set precedents for a variety of responses to and strategies for making from Alberti to Michelangelo, from the Bauhaus to Rem Koolhaas.

Sharon Smith

Sharon C. Smith, PhD, serves as Head of Distinctive Collections and Associate Academic at Arizona State University. At ASU, she is strongly committed to ASU's mission to build a new library for the 21st century fulfilling the library's charge: Omnia omnibus ubique. Additionally, she is engaged in academic initiatives with the Institute for Humanities Research, Center for Religion and Conflict, and School of Historical, Philosophical, and Religious Studies. She has lectured widely on issues of documentation, digitization, and the dissemination of knowledge, as well as on art historical topics primarily focused on visual and material culture in the Early Modern Mediterranean.

Of Architecture, Icons and Meaning: Encountering the Pre-modern City

This paper explores similar trajectories in two diverse cultural milieus through an examination of the conscious redefinition of urban space during the late fifteenth century in Florence and Cairo. During this period two (sub)urban districts were developed: Via Laura in Florence and Azbakiyya in Cairo. Analyzing these building projects reveals remarkably similar motivations leading to their conceptions. In these districts, both situated in areas beyond previously established boundaries of urbanized space and neither of which the result of organic urban growth, we find a

systematic process in which the ruling elite deliberately sought to transform the urban landscape.

At first sight it is the differences between the Christian city of Florence and the Muslim city of Cairo, with their contrasting religious and political institutions and structures of government, which strike the observer. In the period in question, however, remarkably similar cultural and economic developments occurred in both cities which, this paper will argue, prompted dynamic urban expansion plans. The Medici, a dynasty of bankers, and the Mamluks, a slave dynasty, were equally concerned to demonstrate the legitimacy of their positions in their respective societies. Their roles, the former as primus inter pares and the latter as a foreign ruling class, are necessary considerations when evaluating their architectural and urbanistic commissions. It can be said that both the Medici and the Mamluks took advantage of, and sought to foster, the reputation of their respective cities as artistic and cultural centers. Al-Ashraf Qa'it Bay (r. 1468-1496) in Cairo and Lorenzo il Magnifico (r. 1469-1494, as unofficial head of state) in Florence were high points in the commissioning of art and architecture for these sites, earning recognition as a pinnacle of the "Renaissance", a term I use here advisedly.

Cities are never at rest. Urban landscapes shift over time, manipulated by the needs of inhabitants, the desires and rights of individuals, and the will of civic and religious authorities. The city remains, however, a repository of cultural meaning, its fabric a primary source.

Changes in urban and architectural forms cannot be examined in isolation. Urban and architectural shifts must be viewed as the material and visual product of numerous complex socioeconomic and political factors. Moving through the streets of the city there was, and is, an intended exchange of information – a dialogue – between viewer, building, and space. Inscribed

with legible meaning, the buildings were symbols of prosperity, enduring legacy, and legitimacy.

This commensurate study of two distinct societies, disparate and similar, illustrating both continuity and change, is not a search for origins. This paper examines the ruling elite in Florence and Cairo as they deliberately sought to transform the urban landscape. Furthermore, this work analyzes artistic and architectural production, motivations, and social responses, not as unique to early modern Florence or Mamluk Cairo, but as parallel development across the Mediterranean Sea.

Yu Yang

Yu Yang is a assistant professor in the School of Letters, in Kyushu University (Fukuoka, Japan). She received her PhD in Japanese Art Histroy from the department of Art History at Columbia University in 2018. Her dissertation examines the Japanese architectural activities in colonial Manchuria during the first half of twentieth century. Her currentbook project focuses on the spatial configuration of urban Manchuria as viewedin the early maps, housing exhibitions, and tourist photographs in the twentieth century.

Shadows of Bright Houses: Photographs of Architecture in Colonial Manchuria (1900-1945)

During the first half of the twentieth century, the Japanese photographers, journalists, and architects went to colonial Manchuria (current northeast China) and left a tremendous collection of photographs of buildings in Manchuria, including government offices, commercial buildings, and residential houses. The paper examines these photographs from a

different prospective, not merely considering them as reflection of ideologies, but to focus their visual power and function within the historical context of housing reform in Japan, exchange of people, objects, and ideas between Japan and Manchuria, and colonial tourism in the early century.

This paper focuses on images of plans and photographs of residential houses displayed on the first modern housing exhibition “House Renovation Exhibition,” held in Dalian in 1922, as a case study. My examination of the display strategies of these images and the related discussions published in the architectural magazine at the time reveals that these images were not intended to show the “colonial accomplishments of the Japanese”, but were used as references to facilitate, the modernization of housing in Japan. Namely, these plans, photo, and ideas they projected were meant to be possible “ideal houses” for domestic Japanese viewers, not the representations of actual houses in Manchuria.

Moreover, photoghraps of residential houses in Manchuria were circulated in the form of photo album, newspaper illustrations, and postcards. In particular, they were one of the most popular souvenirs for Japanese group tours to Manchuria, which thrivedin the 1920s and 1930s and reached the peak in the time around 1941. These photos were goods consumed by the thriving mass tourism in the region during the first half of the twentieth century, which transformed their function from references for the ideal housing to product of colonial tourism. In particular, there were significant numbers of photographs of construction sites: rather than documenting the building process, these iconic photos functioned as visual allegories of Manchuria at the time: a utopia in construction.

In conclusion, photos of plans and residential houses in Manchuria during the first half of the twentieth century documented the power of visuality, which compressed three-dimensional space into flat surface and reduced the role of architecture into icons and symbols.

The case of colonial Manchuria, therefore, illustrates the tension between architecture and its visual representation and ther fluid boundaries and interchangeability.

SESSION 7

Friday, 6 September

9:00 - 17:30, Sala 101

Matter and Materiality in Art and Aesthetics: From Time to Deep-Time

CHAIRS

Francesca Borgo, University of St Andrews

Riccardo Venturi, Villa Medici - Accademia di Francia a Roma

Siobhan Angus

Siobhan Angus is a PhD Candidate in Art History and Visual Culture at York University. Angus studies the history and theory of photography with a focus on archives, labour history, and the environmental humanities. Her current research explores the visual culture of resource extraction in Canada. She holds a SSHRC Joseph-Armand Bombardier Canada Graduate Scholarship and the Susan Mann Dissertation Scholarship. In 2019, she is a Friends of the American Philosophical Society Fellow at the American Philosophical Society and a visiting scholar at UC Santa Cruz.

The Labor of Photography: a Materialist Analysis of Occupational Portraits

This presentation explores a chemical and labour history of photography by focusing on silver, a key element in light-sensitive film emulsion. Using silver as a framing device, this paper traces the extraction of metals from the mine to the development of silver halides in the darkroom, foregrounding the material transformations of metals as the blackened silver halides become fixed in the photograph. In tracing this shift, the

transformation of matter and the mobility of both metals and photographs emerge as key categories of analysis. An account that emerges from the examination of inert matter – metals, minerals, and chemicals – foregrounds how their inherent potentials actively shape media technologies. The connection of photography to both silver and silver mining proposes another kind of history that complicates the story of photography as either a history of technology or a history of art.

Nicolas Cordon

Nicolas Cordon (25/10/1982). PhD in History of Early Modern Art (December 1, 2018). Thesis: «Aux frontières du décor : le stuc dans l'art romain de la Renaissance. Marginalité, simulacres, transgressions», dir. Philippe Morel, Université Paris 1 Panthéon-Sorbonne. Current position (2018-2019): Teaching Assistant/Researcher in History of Early Modern Art, Aix-Marseille Université. Co-organised Jeux et enjeux du cadre dans les systèmes décoratifs à l'époque moderne, International symposium, May, 9-10, 2014, Paris, INHA.

The Lifelyness of Stucco: Materiality and Human Presence in Early Modern Decorative Systems

The aim of this contribution is to reflect on the use of Stucco to create human figures appearing in direct communication with beholders, in the Italian Renaissance and Baroque periods.

As an ancient decorative technique favoured by Roman art, Stucco is given a genuine renaissance in Sixteenth century Rome. Early Modern artists' general interest in Antiquity includes more precise considerations

regarding the possible functions of Stucco in the dialogue between the arts, and explorations of the frontiers separating art from its beholder.

Indeed, Stucco is being used during the Renaissance in architecture (for the moulding an ornaments, to coat brick walls and give it a “marmoreal” appearance), in painting (as an intonaco for Fresco) and in sculpture (to make figurative reliefs and free standing figures, generally combined with mural paintings). Far from opposing the arts, Stucco connects them by taking possession of their modes of expression to make them work together inside the decorative systems and, doing so, gives the artists the opportunity to adopt a reflexive point of view regarding their practice, looking toward the investigation of the nature and means of representation. This particular introspection is also a research on the effects of art and its ability to convoke the beholder, to make him part of the representation and make more ambivalent the decorative boundaries. From an “ornamental”, even “marginal” position, numerous Stucco figures executed from the Renaissance to the Baroque age give the concept of aesthetic frontier an original instance, where simulacra and transgression are ingeniously summoned.

My contribution will propose a discussion on how the materiality of Stucco (being made of lime and marble powder as a soft paste that later hardens with the CO2, to transform into something that looks like stone) can be taken into account to reflect on the frontiers of Art and the living world. It has to do with the ancient myths regarding the making of Sculpture, the creation of the human being, the conjunction of both, but, specially, the notion of Einfühlung and the correspondence between the touching hand of the artist when he creates the statue and the touching eye of the beholder, which discovers something else than marble, but not yet flesh. I would like to show that the materiality of Stucco is one aspect for thinking

the empathic relation between Stucco figures and their beholders, in the early modern period, in order to contribute to a more general discussion about the definition of aesthetical empathy as a field of research for Art Historians.

Liliane Ehrhart

Liliane Ehrhart is in the final stages of her PhD in the Department of French & Italian at Princeton University. Her dissertation, "Confronting Wax Figures," investigates wax figures in modern times, through a series of studies in literature and arts (Edgar Degas, Hervé Guibert, and Marc Quinn). Her work is at the intersection of literary, visual, and material cultures, with an emphasis on mediality and responses towards objects and images. She recently participated in a conservation workshop at the Opificio delle Pietre Dure in Florence and is developing both a theoretical and practical reflection on the materiality of artistic matters.

Freezing Time: Marc Quinn's Self Series

In 1991, "Young British Artist" Marc Quinn created *Self*, which brought him to the forefront of the international art scene. Made of ten pints of Quinn's own blood, displayed in a Plexiglas mold of his head surrounded by silicone to stabilize the matter, *Self* is encased in a glass vitrine, that is generated at -18 °C to prevent the artwork from melting. Exposed to air, blood would alter. Transformed as an artistic matter, blood appears highly unstable. Incidentally, Quinn admitted himself that *Self* is "an incredibly stressful sculpture to have existed," a sculpture that is demanding especially after its creation: "Whenever the phone rang I thought it was going to be the gallery, saying, 'you've got to come down and sort it out,

it's melting.'" Quinn and the staff in charge of the piece faced different challenges. For instance, the chromatic transformation of the matter changed throughout time or while the piece was traveling by air road. Furthermore, the installation is understandably perceived and presented as fragile by the press or museum guards, and the mythology around the piece often leads to its destruction: "Flick the switch and it would melt into a formless pool of dead matter," writes art critic Mark Sanders half-jokingly.

In this presentation, I propose to shift the focus from the effect of blood on the beholders, the questions of figuration or self-portraiture made with of human biological matter. Instead, I will observe the concrete challenges faced by the persons in charge of conserving the different versions of *Self as they are*, and the extent in which the installations are independent from Quinn's initial intentions. By using his own blood for the pieces, and by asking a last *Self* to be made with his blood after his death, Quinn clearly attempts to defy time and his extinction through art. Beyond the tangible challenges of this sculpture, he made the piece so that it would be a lasting art installation. Indeed, rather than expecting the blood to change, locates the transformation of the piece through his own changing features, as he is aging. Quinn acknowledges that the piece is in motion by creating a new version of the piece every five years, it is, however, crucial that the blood is stabilized. He explains that, theoretically, "sculpture necessarily existed outside of time," yet that his sculptures, literally "frozen" and bidding to "stop time" are contingent to external components: electricity, temperature, the silicone waterproofness. Literally dependent of the human's care and the ecosystem in which they are placed, the different *Self-s* invite to approach the concepts of

dependency and time from another angle and question their concrete survival.

Fabian Jonietz

Fabian Jonietz (Kunsthistorisches Institut, Florence, Italy) received his PhD in Art History from the Ludwig-Maximilians-University of Munich in 2012. His research is focussed on early modern art theory and artistic literature, Italian and German painting and sculpture of the Renaissance and the Baroque, and on the historiography of Art History and its methodologies. Among his books and edited volumes are studies of Vasari's lives of Cimabue and Giotto, a monograph on the legibility of allegorical art in the Cinquecento, publications on the concept of emulation and on the reception of Vasari, and a forthcoming volume entitled 'Ghiberti teorico'.

Renaissance Dust

Michelangelo's *Last Judgment* (1536-1540) was intentionally made on an inclined wall: an unusual, laborious preparation which modern art history has discussed almost exclusively in terms of the perspectival perception of the beholder. Taking as a point of departure Vasari's reasoning that the wall is actually leaning forward "in order that no dust (*polvere*) might be able to settle upon it," this paper contextualizes the question of such small dust particles in relation to a discourse on the visibility, preservation and durability of artworks in the early modern period. It suggests that the fastidious preparation for the fresco in the Sistine Chapel is in fact very much indebted to the artist's struggle to master the technique of mural painting.

Scholars have long noted Michelangelo's technical difficulties during his work on the ceiling decoration (1508-1512), which led to immediate damage and to a change in painterly technique in the course of execution. A second report by Vasari – dealing with Sebastiano del Piombo's proposal to change the technique for painting the *Last Judgment* – is confirmed by technical analyses and is intrinsically linked to the discussion of durability. This paper suggests that Vasari's special mention of dust is, on the one hand, related to actual concerns about the effect of solid aerosols on artworks, a conservation problem resolved in the Cinquecento in various ways: in the case of the Sistine Chapel and other liturgical spaces, the office of a cleaner or de-duster of the mural paintings was created. On the other hand, Vasari's phrasing is indebted to frequent considerations that material objects necessarily "turn into dust" just like any other form of life. These issues, therefore, not only evoke ideas about the "life" and "death" of artworks. They also raise the question of how to gain immortality or an afterlife, a theme epitomized in the subject of Michelangelo's fresco in the Sistine Chapel: as happens with people, art can withstand oblivion independently from its material condition, and thus overcome the inevitable destruction by dust and time.

Jeanette Kohl

Jeanette Kohl is Professor of Art History at the University of California, Riverside. Her research focuses on portraiture, sculpture, and object culture of the Italian Renaissance, on early modern histories of the body and face, and on afterlives of the Renaissance in contemporary art. She earned her PhD from the University of Trier/Germany (*Fama und Virtus*. *Bartolomeo Colleonis Grabkapelle*, Berlin 2004) and has received

fellowships from the Getty, KHI, CASVA, NEH, and the Mellon Foundation. In 2018-2019 she is a fellow at the Center for Advanced Study in Princeton, finishing her book *Facing Objects. The Portrait Bust in Fifteenth-Century Italy* (Brepols).

'Matters' of Life and Death - From San Gennaro to Marc Quinn

In Christian thought, matters of presence and authenticity are firmly rooted in the two complementary concepts of the stable index, or imprint, on the one hand and the circulatory power of blood on the other. The power of the Divine manifests itself in material objects that carry or embody the truth of the Christian doctrine of salvation and make it accessible to our human experience: as 'hardened' evidence or 'liquid' participation. Yet – in equal measure – questions of presence and authenticity have been related to human portraits and their key function of filling the gaps of our unreliable memories, both as representations and as material presences.

Within this dual framework, late medieval body-part reliquaries occupy a particularly significant position. Not only do they encapsulate and 'frame' religious matter in spiritually charged containers, which in turn partake in the religious power of their holy materials; they also experiment with the newly rediscovered power of presence-generating mimetic likeness. Some of them even use biomaterials in their representation, such as the bust of Saint Fina from San Gimignano, an object covered in painted leather, possibly in an attempt to enliven the image through the impression of 'real' skin. Others, such as the magnificent silver bust reliquary of Saint Gennaro in Naples, which I will discuss in the first part of my paper, are known to reactivate biomaterials. The Saint's skull and dried-up blood are kept separately: the head in a commanding bust reliquary, the blood in a

precious vial. In a religious ceremony during which the skull is brought to "meet" the Saint's blood, the blood liquefies – thus demonstrating the enduring power inherent to saintly biomatter. The two relics of Saint Gennaro perform a striking ritual of material interaction – the hard body-matter of the skull setting in motion the body's dried-up 'fuel': blood.

Such dynamics of body and matter are reformulated in Marc Quinn's series of contemporary self-portraits titled "Selfs (Blood Heads)." In the second part of my paper, I will discuss Quinn's use of blood as artistic material, between the poles of fluidity and indexicality. The artist's play with notions of eternity and ephemerality capitalizes on both the tradition of blood and bone reliquaries *and* concepts of artistic portraiture. Quinn radicalizes the fragmentary nature of bust portraits in a biologistic manner that does anything but exclude religious metaphoricity and Christological references. His "Selfs" are both portraits and anti-portraits, sacrificial blood relics and cunning artifacts, that take center stage in the artist's material discourse on life and death.

Amy Ogata

Amy F. Ogata is Professor of Art History at the University of Southern California. She also taught at the Bard Graduate Center. Her books include *Designing the Creative Child: Playthings and Places in Midcentury America* (Minnesota, 2013), which won the Alice Davis Hitchcock Award from the Society of Architectural Historians, the exhibition and catalogue *Swedish Wooden Toys* (Yale, 2014), *Fredun Shapur: Playing with Design* (Piqpoq, 2013), and *Art Nouveau and the Social Vision of Modern Living* (Cambridge, 2001). Her new work concerns metal and the metallic in Second Empire France.

Making Iron Matter in the French Second Empire

In this paper I explore the matter of industrially produced iron during the French Second Empire (1852-1870). I how discuss how iron and the objects created from it-structural parts, public sculpture and street furniture transformed design in the mid-nineteenth century, the quintessential era of modernization and transformation. I aim to correct a wider historiographical problem that understands nineteenth-century French art, architecture, technology, and construction in largely heroic terms. The materiality, forms, and applications of French iron in the 1850s and 60s are often viewed as avant-garde, as the province of the engineer, or in opposition to structural uses, as historicist designs repetitively cast in series. This caricature of the age, and of the material, has obscured the ways that metallic design was an ever-present agent, both structurally and ornamentally, in the making of modern France.

In the 1850s and 60s, the mining, importing, and processing of iron ores grew dramatically. Blast furnaces displaced traditional charcoal smelting and forges increased their premises to accommodate the new commercial and technical demands. Iron structures, such as railroad stations or exhibition pavilions were new types of buildings, but iron also transformed techniques of construction in ways that were less visible. For example, a net of iron bars allowed builders of the apartment houses going up along the *grands boulevards* to maximize space. Although this structural iron was hidden behind a facade of stone, as building codes demanded, iron became a muscular presence in the form of long balconies. Iron was also cast in sculptural form to become newly ubiquitous in public sites in cities and towns across France. In Paris, cast iron fences around the new squares and parks, in the ubiquitous tree skirts and lampposts gave physical form to a city experiencing the upheavals of Haussmann's project. By World

War II, occupied France's public cast iron, much of it erected in the Second Empire, was quietly recycled for the production of armaments. Examining iron, from extraction to consumption, shows how this matter enacted a more complex image of mid-century French modernization; it also offers an opportunity to revisit orthodox art and architectural histories.

Stefania Portinari

Stefania Portinari is Research Associate in History of Contemporary Art at the Department of Humanities at Ca' Foscari University of Venice (Italy), where she teaches History of Contemporary Art. After a Degree in Cultural Heritage Conservation, she had a Post-graduate three-year specialization course in History of Art at University of Florence and a PhD in History of Art. She has previously worked at the Soprintendenza for Cultural and Artistic Heritage.

Her research interests focuses on 20th Century Art and Decorative Arts, on the re-enactments of exhibitions, with a special care for the History of Venice Biennale.

Venice Biennale as World Map: Cartographies, Geological Interventions, Landmark Layers

Venice Biennale is a world map and a geographical handbook. The history of this international art exhibition is marked not only by landascape transformations, through the building of pavilions and gradual expansion all over the city, but is also shaped by contrasting geopolitical and creative forces. From the beginning, from 'colonial' presences in the main Giardini area to the passing of the little canal to reach the backyard meadow, to the opening of new spaces in the Zattere zone and to Giudecca quarter or

to the Arsenale, it has been a sort of territorial conquest. National pavilions are like lonely islands or join and divide 'territories' given by Biennale, they are governed by curatorial clue but under a bigger superintendence.

Shaping and transforming matters is just the main core of its essence, because temporary exhibitions are incessantly setted up and dismantled in that place. The category of obsolescence belongs to its destiny: as the city of Leonia, in Italo Calvino's short story in *Invisible Cites* (1972), that every day is gifted with new objects and throw away the old ones, each edition is erased but leaves traces and influences on others, marking isobars of intellectual allusions and sometimes countours of effective physical signals.

In the '70s come works of art concern real alterations that involve interventions in pavilions structures (as the architect Carlo Scarpa's ones) and garden terrains, by geological excavating and infliltration of materials, or changes in landmark layers.

From new stagings that involve changes on walls to the invention of re-enactments (the main one curated by Germano Celant in 1976, in the section "Ambiente/Arte 1915-1976"), the central pavilion is like a volcan, epicentre of little curatorial earthquakes. Holes and energetical connections moreover involve pavilions in 1976, as the British one where Richard Long brings stones, or the German one with Joseph Beuys' *Tram Stop* (1961-1976) that imposes a 21 metres deep probe under the soil. Invasive interferences concern also common spaces, as the *Wall* by Mauro Staccioli that in the same year is erected by bricklayers digging a foundation and partially obstructs the main entrance. And geological inspirations are also motor of visual and aesthetic practices above all in that Biennale devoted to the theme of "Environment, Partecipation,

Cultural Structures", and in "From nature to art, from art to nature" held in 1978.

This proposal aims to examine both the process of material realization of some dramatic changes in Biennale disposition and works of art identified as case studies and devices, and the meaning that they assume regarding the history of Venice Biennale and artists' careers in a time of concerns about ecological struggles and renovation of artistical languages.

Nicole Sully

Nicole Sully is a Senior Lecturer in the school of architecture, at the University of Queensland and a member of the ATCH Research Centre. Her research focuses on architecture and memory. Her publications include *Out of Place (Gwalia): Occasional essays on Australian regional communities and built environments in transition*, (with Philip Goldswain and William Taylor, UWAP, 2014), and “Architecture from the Ouija Board: Louis Kahn’s Roosevelt Memorials and the Posthumous Monuments of Modernism", *Fabrications: Journal of the Society of Architectural Historians, Australian and New Zealand,* 29:1 (2018), *forthcoming 2019.*

By the Silvery Light of the Monument: Lucency and the Dematerialising of the Memorial

The late twentieth century witnessed a conscious questioning of both theories and modes of commemoration, that led to a radical rethinking of the nature of memorials and commemoration. This was exemplified by the rise of the counter-monument (often known as progressive or anti-memorials), most famously theorized by James E Young, that emerged in response to the problem of memorialising events such as the Holocaust.

Such works frequently sought to question and undermine the traditional nature of permanent and intellectually-fixed forms of commemoration, exemplified by those made of materials such as stone or bronze. This reconceptualization, in part, led to the conception and construction of projects that questioned and often consciously dematerialized the memorial. This paper will consider the transformation of memorials – from the late twentieth century until the present – through consideration of a series of monuments – in the form of objects, installations and events – made from light.

The paper will firstly chart the rise of these 'light memorials' though the discussion of a number of case studies. These include works such as the Tribute in Light in New York, that commemorated the anniversary of 9/11 (2002-2008), Yoko Ono's Imagine Peace Tower in Reykjavík, (2007-present); Marc and Christopher Bauder's "Lichtgrenze 2014" installation (2014) that commemorated the 25th anniversary of the fall of the Berlin Wall, as well as more recent projects that marked the WWI Centenary such as Bruce Munro's Field of Light installation on the Avenue of Honour in Albany, Western Australia (2018-2019). It will consider how light, is used as a 'material' in the conception and construction of these 'dematerialized' memorials that commemorate both events, and more often, their anniversaries, and how these works engage with notions of ephemerality and time in the absence of a identifiable material presence. The paper will locate these works in relation to the experiments of minimalist and conceptual art practice, of the 1960s – including works such as Dan Flavin's Monument series – as well as in relation to recent scholarship on memorials and memory.

Bronwen Wilson

Bronwen Wilson teaches early modern art history at UCLA. She has published on print, cartography, costume, portraiture, and co-edited several volumes. She writes on the history of Venetian art, the subject of her book The World in Venice: Print, the City, and Early Modern Identity, and she has published articles on European images of Ottoman Turks and Turkish costume. A recently-completed book, The Face of Uncertainty, turns to increasing doubt about the trustworthiness of the human face and accompanying artistic experimentation with physiognomy, animals, and sensation in Northern Italy. Her talk is from a new book manuscript, Inscription and the Horizon in Early Modern Mediterranean Travel Imagery, forthcoming with Edinburgh University Press. She is also co-editor of a book series, Early Modern Conversions: Religions, Cultures, and Transformations in Early Modern Europe and its Worlds.

Lithic Images, Jacopo Ligozzi, and the Descrizione del Sacro Monte della Verna (1612)

Cross-hatching converges in inky crevices of rocky escarpments that undulate horizontally across folio sheets found in a printed volume that recreates Averna, St. Francis's retreat. The sacred mountain surges upward from the surrounding terrain. Cliffs fracture into perilous shards as they ascend, accentuating the precipitous settings where miracles and visions occurred in the past. Stone surfaces swell, pooling at the base as if molten, and becoming tangled, at higher elevations, with roots of trees. The Descrizione del Sacro Monte della Vernia, the focus of this talk, was conceived by the Florentine Franciscan Lino Moroni, who in 1608 travelled to the site with Jacopo Ligozzi, head of the Academy of drawing in Florence. Ligozzi's designs, based on observations and measurements,

were engraved and etched with minimal descriptive text. Instead the distinctive visual and material character of the prints activates diverse temporal experiences. Printed flaps, cut out to emulate irregular boulders, cover loci as they appeared when inhabited by the saint in the thirteenth century, and when visited by pilgrims. Concealing details of the terrain, they also render the viewer uncertain about what lies ahead, destabilizing sure footing in their unruly formations. In this way the volume is anticipatory, its rocky overslips foreclosing knowledge in order to reactivate the spiritual with the sensual experience through the manual transformation of the mountain. Moving rocks incites participation in the mysteries – to touch and thereby to see the past in the present, and to animate the spirit in the matter.

One aim of the volume, as I propose, was to enhance Francis's relation to Christ through understandings of stone as a living substance. To this end, the talk considers the fusing of ancient and Christian ideas about the earth during the sixteenth century. Ligozzi's artistic engagement with pietra dura for the Medici and for the Franciscans in Florence is taken into account, as is interest in paesina stones, which prompted thinking about the generative power of the earth. For on their lithic surfaces, not unlike the effect of the burin on the copper plate, fissures resemble chasms, and environmental forces and subterranean formations are condensed into pictures.

Jing Yang

Jing Yang is an art researcher from China. She graduated from Sichuan Fine Arts Institute with a Master of Fine Arts degree and worked as a teacher at Sichuan Normal University. From 2009 to 2015, she studied at

the Department of Music, Art and Culture Studies (MUTKU), University of Jyväskylä, Finland and received her PhD in art history in 2015. Yang is currently undertaking a post-doc research project at the MUTKU, focusing on ecological awareness in contemporary Chinese art. Her post-doc research is funded by the Finnish Cultural Foundation.

Chinese Art in the Age of the Anthropocene: The Interconnectedness between Humans and Non-human Entities

The Anthropocene, defined as both a geological and a historical era, not only unveils an uncanny image of the immense irreparable damages humans have done to the Earth, but also reveals the interconnectedness between humans and non-human entities, the latter basically including everything that is not human. Rethinking this interconnectedness with an emphasis on the sensitivities and intellects of other living things and environments is the essence of ecological thought as well as a central concern in culture and art of the Anthropocene. According to the philosopher Jane Bennett, we shall keep an aesthetic-affective openness towards the vitality of non-human materials. As part of my ongoing research project on "ecological turn" in Chinese art since the early 1990s, this paper studies the interrelations between humans and non-human entities in the works of three Chinese artists – Zhan Wang (b.1962), Liang Shaoji (b.1945) and Zheng Bo (b.1974). Zhan Wang's witty simulation of Taihu rocks and the rock-forming process by using modern materials and technology concentrates hundreds of millions of years of geological history and interrogates the fragility of the technosphere humans have created. Liang Shaoji has been intensively working with silkworms for 30 years. Transforming the life process of silkworms into an artistic medium, his work provides a new perspective to look into the spiritual and

aesthetic significance of the ephemeral life of an insect. The Hong Kong based artist

Zheng Bo, understanding the Anthropocene as an accelerating process of maneuvering and exploiting other species, has established a set of unique discourses in “plant-politics”, exploring the exploitation and inequality between humans and plants. Elucidating the dialogues between these artists and the rock, silkworm and plant life, this paper shows their reflection on modernity and anthropocentrism, and their acknowledgement of the ecological entanglements of humans being physically, emotionally, materially and morally part of the Earth. Further, this paper highlights the association between ecology and cultural attributes, such as philosophy, history and literature in the works of these artists. The integrity of ecology and culture has shaped ancient Chinese culture. It also to a great degree distinguishes Chinese ecological art from its Western counterparts. The works made by these artists present new tendencies in contemporary Chinese art, such as connecting geological history and contemporary life, bridging the micro and macro worlds, and including non-human entities in artistic creation and appreciation. As Zheng Bo points out, to realize a good Anthropocene, perhaps we shall define art as the aesthetic activities of the Earth, artistic creation as all things’ creation and art museums as a space of and for all things.

SESSION 8

Thursday, 5 September

9:30 - 18:00, Sala Verde

The Ghost in the Machine: The Disappearance of Artists, Critics, Viewers?

CHAIRS

Rakhee Balaram, University at Albany

Flavio Fergonzi, Scuola Normale Superiore di Pisa

Peter Bell

Peter Bell (PhD Marburg University, 2011) is assistant professor of Digital Humanities with a focus on Art History at the Friedrich-Alexander-University Erlangen-Nuremberg. He was postdoc at Heidelberg university and research group leader at the Heidelberg Academy of Science and Humanities. His research interests include visual representations of the 'other' in early modernity, image processing and digital humanities. He is a speaker of the working group Digital Art History and just coedited a reader on that topic.

Leonardo Impett

Leonardo Impett is a Scientist at the Bibliotheca Hertziana, Rome. He is finishing a PhD in the Digital Humanities at EPFL, is a Visiting Fellow of Cambridge University Digital Humanities, and an Associated Researcher at the Orpheus Institute for Artistic Research in Music. He recently completed a Digital Humanities Fellowship at Villa I Tatti, having previously read Engineering at Cambridge University. As well as working in

digital art history, has built a number of cyber-physical instruments for contemporary music and media art, performed or exhibited at the Royal Opera House (London), the Maggio Musicale (Florence) and Transmediale (Berlin).

The Choreography of the Annunciation: Reverse Engineering Baxandall's Pictorial Plot

This paper explores the relationship between embodied vision and digital technologies, attempting a computational *operationalization* of Michael Baxandall's Period Eye. Questioning the widespread assumption that digital and computational approaches are necessarily disembodied, we attempt to trace an embodied Computational Eye: a Period Eye for the 'Age of Image-Machines' (T. J. Clark). Our approach is practice-based, exploring these questions through computational experiments on some of Baxandall's key source material: Christian images of the Annunciation. The story is notable for its frequent embodied reenactment in Christian life, structuring the rhythm of prayer, social time (Angelus) and bureaucratic time. Baxandall provides a chrono-taxonomy of the Annunciation scene, where Quattrocento observers structure their temporal understanding of a painting through an appreciation of the embodied reactions of Mary. Taking a trans-historical dataset of over 10,000 Annunciation images, we use Computer Vision – specifically Motion Capture – to chart Mary's Five Laudable Conditions, selon Fra Robeto and Baxandall. Although the Conditions don't correspond merely to clusters in gesture-space, they do have identifiable characteristics – speed, frequency, torsion of the body, duration – which set them apart. Through biomechanical movement analysis – a kind of computational embodiment – the images of Mary can be ordered into

likely sequences, producing deep-time sequences of movement reminiscent of Muybridge, and charting a space of possible choreographies of Mary's Annunciation. Beyond Fra Roberto's sermon, we cast our computational eye onto the stages of Gabriel. Here the gestures don't form separable clusters, as in the case of Mary, but a continuous gradation of possible announcement-poses. Movement analysis charts capillaries through the dense manifold of gestures, suggesting possible routes (running from the left, walking from the right, flying from above-left) – each of which might terminate differently (presenting from upright, kneeling, a curtsey). Taking only the figures of Mary from *Painting and Experience*, Baxandall's own examples also form Muybridgesque film-strip of a (temporally-coherent) scene. Arranging the Gabriels, however, leads to a more contradictory picture: first kneeling, then running, then standing straight. This picture is repeated across our corpus: Mary and Gabriel often have precise temporal structures, and by convention Gabriel's (arrival) is before Mary's (acceptance), but the chronologies of movement in each figure need not be related.

Baxandall's Period Eye implies a 'bodily triangulation' (C Wood) between embodiment and vision of the historian and an ideal historical spectator. A Computational Eye is, in a sense, a – or trans – historical: through a massive dataset of image recognition and statistical combination, where images are parallel in time, we can recreate a general religious, popular and artistic imaginary of the Annunciation over the last sixteen centuries.

Pamela Bianchi

Pamela Bianchi is an art historian (Milan, 2011), and received a PhD in Aesthetics, Sciences and Technologies of Arts from the University of Paris 8 (2015). Since 2013, she is affiliated with the AI-AC research team at University Paris 8, where she taught courses, as lecturer, on the history and aesthetic of contemporary art and exhibition space. She is the cofounder of the research program "DEA – Exhibition Design / Allestimento", in collaboration with the University of Paris 8 and the School of Architecture Paris-Malaquais (ENSAPM). Her research interests include the history of the exhibition space and their architecture, the exhibition theories, the museographic studies and new curatorial approaches. She published in several journals, such as Culture et Musées, Nouvelle Revue d'Esthétique, Revue d'Histoire de l'Art. Among the numerous papers, she recently published: "Invisible Mazes – Visible Perceptions", in *Stedelijk Studies Journal*, n° 7, fall 2018. She is the author of the book: *Espaces de l'œuvre, espaces de l'exposition. De nouvelles formes d'expérience dans l'art contemporain*, Paris, Connaissances et Savoirs, 2016.

The Digital Presence of the Ephemeral: Three Study Cases

What happens when a project for artwork is refused? Or when an artwork is destroyed, stolen, lost? How can the institution exhibit this ephemeral heritage, its memory? Does the ontology of this kind of artwork change?

In the last few years, in the wake of the virtualisation process (Levy, 1995), the idea of the ephemeral (the immaterial) has turned in a theoretical object to be exhibited. Thus, one can recognise a series of exhibition and artistic dynamics that have investigated the heuristic potential of the intangible within the creation process.

Our paper aims to reply to the above questions through the deepening of three specific cases:

- A museum: *The MoRE Museum* (Museum of Refused and Unrealized Arts Projects)
- An exhibition: *The Gallery of Lost Art* (Tate Gallery, London, 2012)
- An art project: *The Incompiuto Siciliano* (Alterazioni Video)

The *MoRE Museum* is a digital museum which has appropriated the digital language to make it a heuristic device. It digitally collects, preserves and exhibits, refused and unrealised art projects of the 20 and 21st centuries.

The *Gallery of Lost Art* was an immersive, online exhibition that told the stories of artworks that had disappeared. It was divided into ten categories representing ten types of missing works: stolen, destroyed, rejected, unrealised, put aside, disappeared, degraded, reworked, censored.

The *Incompiuto Siciliano* is a non-profit project, based in Milan, and founded by the artist group Alterazioni Video. For ten years now, they have described the phenomenon of the unfinished public works in Italy from a new perspective, by collecting, mapping, and photographing more than 750 unfinished architectural works.

The cross-study of these three cases allows us to offer a particularly composite picture of the current condition, where the idea of immateriality is experienced in different ways and represented in various forms.

In particular, the case of the *MoRE Museum* not only offers the possibility of re-interrogating the value of the ephemeral heritage, by insisting on its collection, valorization and conservation; but also suggests the ontological turn experienced by the idea of the project (which loses its nature of preparatory work to acquire the status of full-fledged artwork). Besides,

the study of the London exhibition offers an occasion to rethink modes to exhibit the ephemeral through a digital perspective, by questioning the digital modalities of spectatorship apprehension and experience. Finally, the case of the *Incompiuto*, as a material witness to the current socio-cultural context that permeates everyday life, enables us to insist on the "aura" of the unfinished and on its heuristic potential.

Sara De Chiara

Sara De Chiara is an art historian and author, based between Lisbon and Rome, where she is a PhD student in Contemporary Art History at Sapienza University. Her research investigates processes of "dematerialisation" of the artist's figure in Italy and Europe from the late 60s. She is currently collaborating with the Centre d'art contemporain in Geneva for publications and as a curatorial research assistant. In 2017 she curated the exhibition SEVER at the Municipal Galeria da Boavista in Lisbon, as a recipient of the prize "Young curators 2016". Her contributions have been published in several catalogues, as well as art magazines.

Edmond de Belamy or Bel Ami: the Rise of the "Non- Artist" vs the Artist's Retreat

In October 2018 for the first time Christie's auctioned a work of art created by artificial intelligence, the Portrait of Edmond Belamy, sold for the surprising amount of $ 432.500 (more than forty times its high estimate). Printed on canvas, the picture was produced by the Paris-based collective Obvious, and signed with the algorithm that produced it, nourished with a set of fifteen thousand images of portraits from five

centuries of art history. This case is an illustrative example of an ongoing process in the system of contemporary art, that seems to move a step forward in the perspective traced by André Malraux when, in his well-known Museum Without Walls (1947), reflected on the new relationship with the work of art imposed on viewers by museums. “If we still see the bust of Caesar, or the equestrian portrait of Charles V, as Caesar and Charles V, the Duke of Olivares is now only Velázquez. What do we care about the identity of the Man with the Helmet or the Man with the Glove? For us their names are Rembrandt and Titian.” What happens if we do not even know the name of the author, who is replaced by a machine or if the artist is fictitious? What happens when “non-artists” appropriate the language of art and sit at the same gaming table? And how flexible the definition of what is an artist can be?

This proposal would like to offer a reflection on these issues today still under debate, through a series of case studies aimed at highlighting a process, rooted in conceptual art, in which artists assume the role of critics, trying to act from a point of view external to the art system, to probe its limits and put it in check, often recurring to practices of anonymity, but also to extreme elusiveness and even to retreat. The acquisition or the invention of another identity by artists as well as “non-artists”, including art professionals, is also the result of a critical strategy, which instead seeks to carve out a space in the exhibition and market systems, highlighting its weak points.

The proposed cases explore the deep connections between topics such as authorship, appropriation, art education, copyright, reproduction technologies, and language of the critics. They include: John Dogg, artist invented in the 80’s by Colin de Land and Richard Prince, Gregor Schneider’s alter-ego Hannelore Reuen, The Anonymous Artist Projects

(2004-2005) and the Art-less Exhibitions, (2005-2008), organised by Triple Candie in New York, the exhibition Robbie Williams Solo Show, conceived by Natascha Sadr Haghighian, and presented at Museion in Bolzano (2014).

José Antonio González Zarandona

José Antonio González Zarandona is an Associate Research Fellow at the Alfred Deakin Institute for Citizenship and Globalisation, Deakin University (Australia), and an affiliated researcher at the History Division, Center for Research and Teaching of Economics (Mexico). He has published journal articles on iconoclasm and heritage destruction in Australia, Iraq and Syria. In 2018, he worked with Forensic Architecture as a Visiting Research Fellow on the making of *Maps of Defiance*, an exhibition curated by the Victoria and Albert Museum. The University of Pennsylvania Press will publish his forthcoming book on landscape iconoclasm in 2020. He has delivered papers at CIHA 2012 and 2016. In 2020, he will be an Associate Research Scholar during the Spring semester at the International Observatory for Cultural Heritage in the Italian Academy of Advanced Studies in America (Columbia University).

Destruction of Images; Images of Destruction: Critical Stances of Contemporary Heritage

The paths of critical heritage theory and contemporary art have never been more intertwined, particularly at the intersections where the destruction of images and representation of these destructions are concerned. In this scenario, the roles artists, critics and viewers play regarding the production and reception of images of destruction in the 21st century have become blurred. In some cases, critics are those who

produce the images, such as the terrorists who destroy cultural heritage to criticise the state of affairs as a political statement, while filming the destruction. In other cases, the viewer becomes the critic, while the artist disappears, as in work done by the team of architects, researchers, film-makers and lawyers at Forensic Architecture (London), where abuses of human rights are examined and transformed into artworks, and exhibited in courtrooms and galleries around the world. Although these images of destruction originate in media they eventually become part of exhibitions in art venues and galleries; they refer to our history and our past, by precisely destroying it. In examining these images, this paper argues that the discourse of heritage is summoned by artists (and creators) who include in their work issues of death, destruction and disappearance to represent the loss of memory, culture, identity or history – in many instances prompted by governments and authoritarian regimes. The paper examines case studies of artists who explore death, loss and destruction to outline the way they rupture the links between critics, artists and viewers, but at the same time, they enforce them. For example, in Australia, the cultural wars are most evident in the favourable reception by critics and viewers of artworks by Indigenous artists that discuss, explore, and critically represent the extermination of Indigenous people during colonial and postcolonial times. However, when exhibited in official art venues such as galleries and museums in Australia, the visitors to galleries and museums who look at these works of art are mainly white Australian viewers, not Indigenous people, who are not only viewers but also become critics in their own right. By presenting a range of perspectives from critical heritage, contemporary art, and transdisciplinary practitioners, the paper will answer the following questions: Are these images of destruction part of the essential heritage

of the 21st century? If so, what critiques are they ensuing? What are the possibilities to consider contemporary forms of art as a critical heritage? What function do these images of destruction play in the art world?

Francesco Guzzetti

Francesco Guzzetti holds a PhD in Art History at the Scuola Normale Superiore in Pisa. He was visiting scholar at CUNY Graduate Center and research fellow at the Center for Italian Modern Art (New York) in 2014-2015, the 2018 Lauro De Bosis postdoctoral fellow at Harvard University and 2018-2019 Scholar-in-Residence at Magazzino Italian Art Foundation (Cold Spring, NY). Since October, Francesco will be the Postdoctoral Research Fellow at the Drawing Institute of the Morgan Library and Museum in New York.

Francesco participated in major international conferences and published numerous essays on modern and contemporary art.

The Standard: Questioning Subjectivity in the Early 1970s

In my paper I focus on the notion of *standard* in American and Italian art in the 1960s up to the early 1970s. Defining individual and social habits at that time and highly debated by philosophers and intellectuals, the concept of standard was internalized in multiple ways by leading figures of the new artistic avant-garde. Parsing its use in the artistic discourse by artists including Ed Ruscha, Lawrence Weiner and Emilio Prini, I aim to shed light on the application of standardized practices within post-minimalist and conceptual art, as the ultimate way to question the subjectivity of the author in the artistic creation.

Kwan Kiu Leung

Kwan Kiu Leung originally from Hong Kong and went to the UK to study. In 2018 she passed her theory based PhD without corrections in Critical and Historical Studies at the Royal College of Art London. Her thesis has turned into a book and will be published next year by DeGruyter Publisher. It is a comparison of contemporary art between China and the West titled 'Uncompromising Aesthetic Subjectivity in the Work of Tracey Emin and He Chengyao'. At present she is working on her second book. Kwan is also an artist and believes that humanity and the world are 'Multicoloured'.

Visibility and Criticism in the Public Sphere

The Dadaists shout their anti-traditional art campaign, anti-war, and anti-bourgeoism, advocating a change of perception and introducing new tools of readymades in the 1910s art practice. This parallels the suffragette's mission in obtaining emancipation for women's right to vote in the 1910s. This paper will argue visibility and criticism in the public sphere come with the territory, hence we do not have art exhibitions without criticism, furthermore, artwork itself became critique, which means the ontological became political. Akin to the Dadaists, feminist artists also questioned authority, tradition, and the lack of subjectivity. The spirit of the suffragette included female artists and continues to help us fight for the rights of women, better working conditions, better pay, child rights, and protection against violence. This parallels Dadaist artists who fought for the freedom of expression and demonstrated the way in which the aesthetic and the political cohere within this historical passage. Women had just begun: 1. to vote, and 2. to obtain a glimpse of consciousness of female subjectivity through the first wave of feminism in the 1920s to 1960s; but any discussion of female subjectivity, authorship, and artworks

when they attempted to exhibit their work was dismissed, hence female artworks were not publically acknowledged, exhibited, or discussed seriously until recent decades. As a result, their bodies became a radical weapon that constituted their art practice from the 60s until today. This means female artists' subjectivity desires to actualise their voice in the public realm against its general abrasion. Perhaps artists' visibility in the public sphere comes with the territory of criticism; negative or positive, the ability to filter the negative is far from easy, which is the cost of exhibiting the subject visibly. The reconstruction and deconstruction of artworks as criticism such as the readymades dominated the mid twentieth century and still continues to have influence. The complex trajectory since Dadaism continues to haunt artists but Dadaists' manifestation not only questioned traditional art practice, but also authorship, authority, and subjectivity in modernity to postmodernity. Art practice as an ontological identification relationship (which my doctorate thesis argues); is where the artist identifies with their art practice and used it as a voice: the ontological became political. To understand this further we need to go back to history.

Lola Lorant

Lola Lorant is a PhD student in contemporary art history, associated to the research unit « Histoire et critique des arts » (EA 1279) at Université Rennes 2, France. Her dissertation deals with the European artists of Nouveau Réalisme in the United States during the Cold War (1958-1973). She served as a graduate researcher for the program PRISME focusing on the International Association of Art Critics, held at the Archives of Art Criticism in Rennes from 2015 to 2018. She was the recipient of a Fulbright

fellowship at Binghamton University (SUNY) and a travel research grant by the Terra Foundation of American Art in 2017.

From Art Criticism to Art History, Challenging the Environmental Denial in the Writings of the Nouveau Réalisme in the Transatlantic World

The art history of the aftermath of the Second World War has clung on categories created by art criticism, and the Nouveau Réalisme formulated by the Parisian art critic Pierre Restany at the beginning of the 1960s is no exception in the French historiography. Until recently, discourses on the artworks gathered under his label have focused on the appropriation of the real in an ebullient urban and industrial society. The artworks by the Nouveaux Réalistes inevitably conjure up many aspects of their surrounding society through the use of its objects. However, Pierre Restanty's perspectives, his optimistic description of an urban nature emanating from an economic growth devoid of environmental side effects, must be challenged. Although the groups, trends and concepts elaborated during the late fifties and sixties are not completely arbitrary and are in many respects insightful, they are biased and incomplete. Global environmental issues are one of these aspects that nowadays appear obvious to the viewers of the Nouveaux Réalistes' artworks. On the assumption that an environmental outlook is not anachronistic, this paper explore silences around environmental concerns in the writings of art history in the second part of the 20th century. To consider the gap between this absence and our contemporary point of views, keeping distances from discourses shaped at a time dominated by ecological denial, as well as by our contemporary representations of ecological problems, is required.

Focusing on the transfers of the members of the Nouveau Réalisme to the United States is a way to depart from Pierre Restany's authoritative framework. However, across the Atlantic art historians stumble over other categories elaborated by American art critics, as well as by curators and art dealers, eager to contribute to the making of an American art history. In this context of artistic rivalry between Paris and New York, art history jumped to the conclusion that the Nouveau Réalisme was fiercely rejected to the United States. Consequently, the european neo-avant-garde did not gain ground in the American art history whereas a closer look on its circulations in the United States provides facts contradicting some omissions. In addition, it highlights connections with the transatlantic world embraced by the artists. They reveal global and common environmental issues that go beyond the national scopes and competitions of the art criticism of the Cold War period.

Ling Min

Prof. Ling Min is from Shanghai Fine Arts Academy, Art History department. She is a vice-chair of international art critics association (AICA); a board member of international art critics award (IAAC).

What is Lost in the Transformation of Art Criticism in China?

Over the years, changes in the ways that we have perceived and reflected on art have affected not only critics, but artists and the public alike. In order to clarify the relevant issues, we need, both to understand art critisim and to illuminate contemporary reality.

Take China as an example. China has a three thousand years' history of art criticism. In the pre-Qin period (before 221 BC), art criticism was in a state

of subordination to politics, and we can only find sporadic remarks by individual political thinkers. During the Wei, Jin and Southern and Northern Dynasties (220-589 AD), society changed dramatically, and art began to gain a new consciousness. The protagonist was replaced by the "scholar-official", and independent evaluations of art began to emerge. During the Tang and Song Dynasties (AD 618-1279) artistic creation and art criticism became all-encompassing, and we witness the emergence of professionals with their own distinctive views on art history and aesthetic theory. During the Yuan, Ming and Qing Dynasties (1280-1911 AD) art criticism increasingly focused on formal techniques, and individuals began to lavish uncritical praise on each other, leading to a gradual decline in standards.

Chinese classical art criticism evolved within the overall context of an agricultural civilization from its early subordination to politics to a greater confidence and sense of independence, before relapsing once more into relative insignificance. In the past 100 years, industrial civilization has gradually changed China. The newer forms of original art criticism have evolved from ideological theory to a variety of differentiated and skillful approaches. This has inevitably created the need to revise the bases of contemporary Chinese art criticism.

The case of China shows that when a society's production methods and lifestyles change, its social and political structures will change, too, and attitudes towards art criticism, and the relevant criteria, will change accordingly. This paper will present what is lost in the historical transformation and how the roles of artist, critic and viewer perform differently in contemporary China.

Maria de Fátima Morethy Couto

I'm Associate Professor at the University of Campinas, Brazil, and my main interests are art of the 20th century and art criticism, especially Brazilian and Latin American avant-garde, modern art and postwar abstractions. I am co-author of the book ABCdaire Cézanne, Paris, Flammarion, 1995; author of the book Por uma vanguarda nacional: a crítica brasileira em busca de uma identidade artística – 1940/1960 (For a National Vanguard: Brazilian critique in search of an artistic identity – 1940/1960), published in 2004, and of many texts and articles related to my fields of interest. I have co-edited three collections: Arte e suas instituições (Art and its institutions), released in 2012, Espaços da Arte Contemporânea (Contemporary Art Spaces), released in 2013 and Histórias da arte: modos de ver e de exibir no Brasil (Histories of art: ways of seeing and exhibiting in Brazil), 2016.

Bringing the Spectator to the Foreground: Julio Le Parc and Lygia Clark at the Venice Biennials (1966 and 1968)

This presentation will discuss Le Parc's and Clark's participation at the 1966 and 1968 Venice Biennials, and more specifically how their proposals aimed of promoting spectator participation and other forms of social engagement, thus blurring the boundaries between artwork and viewer, artist and audience. Both artists lived in Paris in the 1960s and had won over the attention of a few critics, which had a common interest in new forms of expression that went beyond painting and saw the invitation for spectator participation as one of the main contributions of contemporary art. Combining experimentalism and critique, transcending the image by highlighting the "direct experiential element", their proposals revolved around the observer and were no longer self-exhausting. The Argentinean

Julio Le Parc (b. 1928) won the coveted Grand Prize in the 33rd Venice Biennial in 1966. He was 38 years old and had lived in France for six years when he was awarded at the show and his choice surprised everyone. This was an unprecedented achievement for a South American. He was the only artist to represent Argentina at the 1966 Venice Biennial and his rooms were, according to the news of the time, some of the most visited of the whole show. They contained works that tried to promote spectator participation, whether by placing them in environments with different stimuli, particularly luminous, or by inviting them to manipulate objects that changed their visual perception. The Brazilian Lygia Clark (1920-1988) featured prominently in the 1968 Venice Biennial, as part of the Brazilian delegation. She was one of the protagonists of the Brazilian neoconcrete movement, and her work had been intensively discussed in Brazil, which was then (1968) living under a military regime. Probably due to the success achieved by Julio Le Parc at the

previous Biennale, Brazil seemed to put almost all its eggs in one basket, represented by Clark, and took 82 of her works in a retrospective of her 10year oeuvre. Her desire to grant spectators the power to act on the experience and thus become co-authors of the work – as seen in her Bichos [Creatures], [hinged aluminium plate structures, the shapes of which can be manipulated so as to resemble living organisms], was praised by European critics at the time. There was great expectation that Clark would win a prize in this biennial, as had occurred in the previous edition with Le Parc. However, despite the undeniable originality of the works exhibited there, Brazil would not get any awards. Focusing on the importance of these proposals as regards the integration between subject and object and the significance of pure act, but also bearing in mind that, as Claire Bishop (2012) has already pointed out, they rarely delved into

questions of class difference and social inequality, I'll assess their impact and originality on the context of the Venice Biennials and the European art scene.

Nadia Radwan

Nadia Radwan is an art historian specialized in visual arts in the Middle East. She is assistant professor of World Art History at the University of Bern, Switzerland. Her research focuses on Middle Eastern art and architecture (19th-20th century), non-western modernisms, curatorial processes and the global museum. Radwan is one of the founders of Manazir: Swiss Platform for the Study of Visual Arts, Architecture and Heritage in the MENA Region. She authored articles about modern Arab art and architecture and has contributed to several exhibition catalogues. Her PhD entitled *Les modernes d'Egypte* (*The Moderns of Egypt*) was published in 2017 (Peter Lang) and she is currently working on her second book about concealed visibilities and the politics of abstraction in the Middle East.

Invisible Stories: The other Criteria of Art Criticism in the Middle East

This paper aims to bring to the fore the issues of mobility, circulation and transposition in the field of art criticism in the Middle East by focusing on the case of the permanent "Collection of Modern and Contemporary Arab Art" of the Sharjah Art Museum in the United Arab Emirates. It discusses the notions of anachronism and translatability to demonstrate how new narratives come into play in art spaces and institutions that are conceived and run locally in the Arab World. This collection is emblematic as it draws attention to the sameness trap, in regards to Arab modernism. Among the

central pieces are two portraits by the Syrian artist Louay Kayali (1934-1978) and the Iraqi Faiq Hassan (1914-1992), painted in 1971 and 1989 respectively. The realism and rather conservative style in which these paintings were executed in the late 20th century neither find their place in the 'grand' narrative of Western art history, nor in Middle Eastern historicist discourse on nationalist art and are thus situated in another story, outside the canon. They constitute hybrid works marked by antagonisms and differences, therefore disrupting both Western and Middle Eastern narratives. I argue that these counter-narratives involve a production that has not only been excluded from Western modernism but from the recent canonization of Middle Eastern art by international biennales and art fairs. They seem to escape the paradigms of a 'global art history' which despite its claim of mapping new art worlds by embracing geographic and cultural differences, seems to remain indebted to the system of inclusion and exclusion. But the question remains of how art criticism deals with these objects, and more importantly, how it conceals their multiple meanings and stories. Indeed, their persistence – even if on the margin –, indicates the need for a very close look at sameness rather than otherness.

SESSION 9

Friday, 6 September

10:00 - 16:00, Sala Verde

Voyage

CHAIRS

Marzia Faietti, Gallerie degli Uffizi; Kunsthistorisches Institut in Florenz – Max-Planck-Institut

Ana Gonçalves Magalhães, MAC USP – Museu de Arte Contemporânea da Universidade de São Paulo

Miyuki Aoki Girardelli

Istanbul Technical University

The "Orient" in the West: Japanese Architect Ito Chuta's Travels in the Ottoman Empire and its Challenge to the Oriental Narrative

Maria Berbara

Maria Berbara (PhD, University of Hamburg) teaches art history at the State University of Rio de Janeiro. She specialises in Italian and Iberian art produced between the 15th and 17th centuries, as well as in cultural history, early modern globalism and intellectual interchange in the Atlantic world. Her research and joint academic projects have been supported by the Getty Foundation, Villa I Tatti, DAAD, and the Brazilian funding agencies Fapesp, Faperj, CNPq and Capes.

Representations of Brazil in Italy in the 16th and 17th centuries: Between Domestication and Ferocity

How was Brazil perceived in the Italian peninsula during the Early Modern Period? How did Italian artists, or artists living in Italy, respond not just to texts that were circulating in Europe with tales about man-eating Indians and fantastic beasts, but, also, to images representing the region?

The European commercial and maritime expansion of the early modern period coincided not just with the Renaissance, but, also, with one of the most turbulent periods of the continent's history. Just like disputes between various European states reverberated in American soil, the understanding of the American continent was shaped by European political and religious circumstances.

The visual perception of Brazil in Italy was also modeled by intra-European alliances and confrontations. Brazil, which, in many instances, functioned as a *pars pro toto* for America, could be identified either with the docile "noble savage" ready to be enlightened, or the ferocious cannibal beyond salvation. This duplicity dialogued with the image of Brazil that was being constructed in other parts of the "old continent", but, also, with the position of Italy's various regions in the European political arena. From Stradanus to Ripa, Aldrovandi to Cesare Vecellio, images of Brazil – or of the American continent with "Brazilian" attributes – seemed to resonate the ambiguity expressed by Amerigo Vespucci in the down of the 16th century: inhabitants of the Brazilian coast lived in a state of adamic innocence, but, at the same time, they transgressed the most basic rules of nature herself by committing crimes as abhorrent as cannibalism or incest.

In this presentation I will discuss how the visual construction of Brazil in different parts of Italy related to these regions' economic and political

ambitions, religious and ideological orientations – as well as with Europe's editorial market and the circulation of prints.

Alexander Gaiotto Miyoshi

Born in São Paulo in 1974. Architect and urbanist by the University of São Paulo, USP (2000). Master Degree (2006) and PhD (2010) in Art History at the Campinas State University, UNICAMP, Brazil.

The Emigrants (1910) by Antonio Rocco: Voyage of a Painting and its Painter

With a group of his canvases, the Italian artist Antonio Rocco has decided to leave the native country, Amalfi, to took a chance in Brazil. They arrived in São Paulo, in 1913, where along exhibitions in the city were increasingly appreciated by the audience. Five years later the Government of São Paulo State bought a Rocco's work, a large picture of people with heavy luggage on their shoulders at the Port of Naples. The Emigrants became then a remarkable piece of the Pinacoteca do Estado de São Paulo as well as we can regard it as the most critical painting on the migration policy in that time.

Paolo Rusconi

Paolo Rusconi is an Associate Professor of History of Contemporary Art and Head of Arts History Specialization Course at the University of Milan. Professor of Artistic Production and industrial society in the course of Art History and Criticism at the University of Milan. His research has gone deep into several topics related to the relationship between the visual arts,

literature and arts politics about the twentieth century Italian culture, with a particular interest in the work and the critical acclaim of Amedeo Modigliani, Renato Birolli and Pietro Maria Bardi.

"Un'idea del Brasile". Pietro Maria Bardi's Second Life

The biography of Pietro Maria Bardi (1900-1999), a journalist, art dealer, and founder of MASP (Museu de Arte de São Paulo) presents itself as an exemplary story of Italian intellectual migration to South America during the second half of the 20th Century. However, this speech wants to privilege a perspective that, taking to consideration the latest results of historiographical research, aims at explaining its vision of Brazil through the relationships previously formed into Fascist Italy and through the dense overlap initiatives relating to the experimentation of modern artistic languages.

Pietro Maria Bardi's first journey to South America in 1933 was dedicated to organise and stage an exhibition of new modern Italian architecture under the patronage of Piero Parini's Directorate General for Italian Citizens Abroad. The aim of the trip was to create a consensus around fascism abroad, although the rhetoric for the approach was soon embraced by modernist experiences, particularly by Le Corbusier. The following travel, in 1946 to Brazil, corresponded, for him, to a second life. He established a creative colony of artists and architects who took to Brazil the experiences of modernity matured in Europe. The hub of those activities was the Museu de Arte de São Paulo (MASP), founded by Bardi himself and designed by the architect Lina Bo. The institution's peculiar climate allowed the two young Italian artists Roberto Sambonet and Gastone Novelli to experiment materials, forms and languages in their artwork, and to set up a sort of workshop for the teaching of arts and the

aesthetic research. Those experiences achieved in the urban environment of tropical expanding metropolis, such as the travels to the coasts and the inland areas of Brazil, discovering the nature, the folklore and the native cultures, were crucial sources of inspiration for intellectuals and artists, who kept a gaze close to the Avant-Garde expressive syntaxes.

Gerhard Wolf

Gerhard Wolf is director of the Kunsthistorisches Institut in Florenz – Max-Planck-Institute (since 2003) and honorary professor at the Humboldt-Universität zu Berlin (since 2008). Guest professorships took him to Paris (EHESS), to Rome (Bibliotheca Hertziana), Vienna, Basel, Buenos Aires, Mexico City, Jerusalem, Mendrisio, Harvard University, Lugano, Chicago University, Istanbul (Boğaziçi University), Delhi (Jawaharlal Nehru University) and Zurich (Heinrich Wölfflin Lectures). He also curated various exhibitions. His main research fields include Mediterranean and global art histories; concepts and practices of images and things in a transcultural perspective; ecologies, catastrophes and art histories.

Beyond the Voyage

The contribution offers a critical consideration of the "myth" of travelling in art history from the artists' travels to travel literature as a *source* in art historical research. It questions the notion of "travel" in relation to the mobility of individuals and groups and puts it in the horizon of historical and contemporary travel practices (from pilgrimage to mass tourism). The presentation asks for a new dialogue with anthropological research about travel and mobility, and discusses the frontiers between travel and migration. From there it considers a) the changing notions and dynamics

of memory in a mobile world and b) the role and relationship of images and monuments (heritage) under such premises.

David Young Kim

David Young Kim received his PhD from Harvard University and is currently Associate Professor in the History of Art at the University of Pennsylvania as well as a visiting lecturer at the University of Zurich. His book The Traveling Artist in the Italian Renaissance: Geography, Mobility, and Style was published by Yale University Press in 2014 and was a finalist for the Ralph Waldo Emerson Book Prize. It explores sixteenth-century discourse concerning artists' travels and the impact of that travel on artistic process, in particular on stylistic change. More broadly, the book examines artists' journeys in relation to Renaissance ideas concerning geography, the environment, the act of creation, and selfhood. He has also published essays on cartographic images of the New World, the horror of realistic images, cross-cultural exchange in the Mediterranean, the reception of Gentile

Bellini's sojourn at the Ottoman court, and architectural representation. He has edited a volume of essays entitled Matters of Weight: Force, Gravity, and Aesthetics in the Early Modern Era (Berlin: Edition Imorde, 2013) which examines the theory and exploitation of weight as an aesthetic category in works of art, 1350-1700. His current book project is entitled Groundwork: the Field of Renaissance Painting. This book seeks to develop a model for thinking about the early modern picture from the viewpoint of the ground according to three resolutions: ground as material support, ground as plane, and ground as background. Beginning with gold grounds in the fourteenth century and concluding with the

darkened grounds of Baroque tenebrism, Groundwork explores how painters embraced the multiple meanings and possibilities of ground (referred to in the sources as campo, or field) to achieve compositional and narrative aims.

Giorgio Vasari and Antonio Vieira: The Travels of Transatlantic Art Theory

While we usually consider mobility in the early modern period as a horizontal movement across the surface of the earth and sea, this talk takes as its point of departure physical and imagined subterranean voyages as portrayed in the writings of two authors, the sixteenth-century Italian artist and biographer Giorgio Vasari and the seventeenth-century Luso-Brazilian preacher and theologian António Vieira. This pairing is incongruous. Aside from a few references, Vasari's work has little to do with Portugal and her overseas territories. Vieira did not refer to Vasari in his many letters and sermons. Yet what both authors share is an interest in travel beneath and through the earth which maps out routes to an ordained vision of history, a history which imagines the steps to the future through the vehicle of the visual arts. Institutionally speaking, taking subterranean dimension of mobility into account also reveals how the discipline of art history tends to conceive its own future as "exploration," keeping in mind that the verb "explorar" in Portuguese means both "explore" and "exploit."