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MOTION: TRANSFORMATION

35th Congress of the International Committee
of the History of Arts
Florence, 1-6 September 2019

Congress Proceedings

- Part 2 -

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edited by Marzia Faietti and Gerhard Wolf

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SESSION 7

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

CONTRIBUTORS

Fabian Jonietz

Small Matter and Eternity: Michelangelo's Last Judgment

Nicolas Cordon

The Liveliness of Stucco: Vanishing Statues and Creamy Clouds in Baroque Palermo

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

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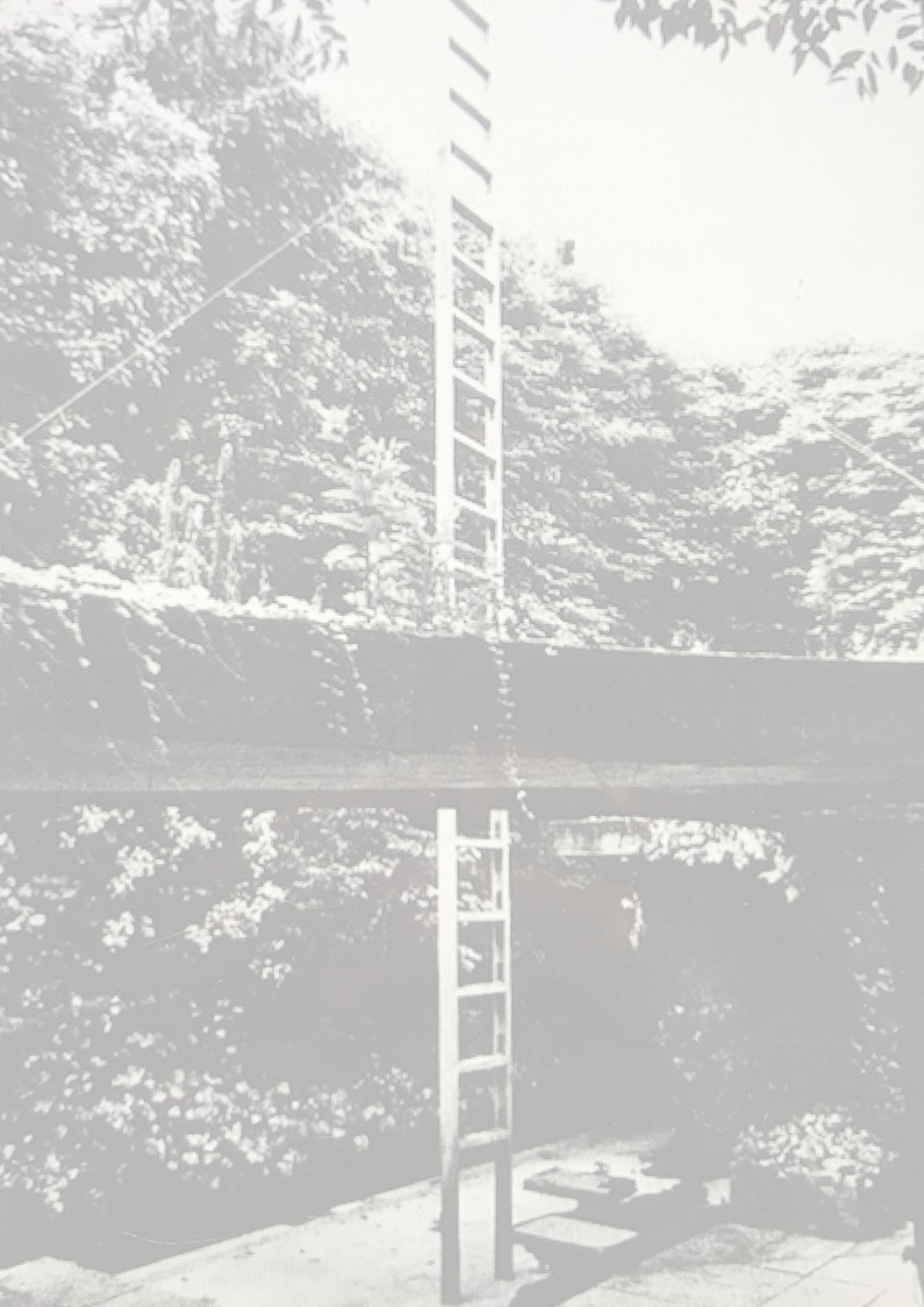
The Venice Biennale as a World Map: Cartographies, Geological Interventions, Landmark Layers

Liliane Ehrhart

Towards the Creation of Original Material Depictions of the Human: Marc Quinn's Sculptures

Jing Yang

The Human and Non-human Interconnectedness in Three Chinese Contemporary Artists



Introduction to Session 7

Matter, material and materiality: over the course of the past two decades these three words have become ubiquitous in the humanities and social sciences. Driven by a rising ecocritical awareness and backed by a focus on mobility and trade, the discourse on materiality has profoundly shaped both the theory and practice of our discipline. A response to the ‘linguistic turn’ of the 1970s and 1980s, this ‘material turn’ now compellingly counterbalances the dematerialization of today’s digital reality, the loss of a culture of tactility and manual crafts.¹ But why does materiality appeal so much to art historians? Perhaps it is because it extols the idea that images are not signs but embodied objects that call for our own, discipline-specific expertise; perhaps because it claims a much larger field of intervention for art history, well beyond the realm of art, into that of material culture and even beyond, past the fabricated object and towards unbounded matter of all kinds.² On the one hand, materiality has reinforced the disciplinary boundaries of our academic field; on the other, it has broadened them.

This focus on the matter of art has often translated into an emphasis on the moment of the object’s creation: its making, production, and the artist’s choice of medium. This session looks instead at what happens *over time*.

In attending to time, the following contributions address an often-overlooked dimension in the biography of the ‘animated’ artwork: not its coming into life, but rather its slow aging and eventual release into a novel configuration of matter – be it a fragment, ruin, or waste. By following matter before and after the finished, localized object, the session encourages to think about materials subject to time scales at odds with those of human experience, moving – as the title suggests – from the time of human history to the deep time of geological history.³

The effect of time on artworks is a matter of great concern for conservators, curators, and

policymakers, but it has rarely been the focus of art historical inquiry and interpretation. Art historians might even harbor hostility toward time because it obliterates the objects we study. Issues of conservation remain relegated to restoration reports and are often seen as peripheral to the field. Art history established itself as a humanistic discipline by insisting on this distinction: in a now canonical contribution, Erwin Panofsky advocated for the separation between the scientific work of technical art history and humanist inquiry, arguing that “from the humanistic point of view, human records do not age”.⁴

When, as art historians, we consider the temporal instability of artworks, we tend to interpret it as the visual manifestation of the distance that separates us from the original condition of the object, a condition we assume to be the relevant one. This session proposes instead to read time more productively and sympathetically: not just in terms of its ‘subtractive agency’, but as an active, shaping force that compels artists and audiences to confront the object’s processes of making and unmaking.

Our session interprets the theme of the 2019 CIHA Congress, *Motion: Transformation* in temporal terms. By focusing on movements that are not just across space but also across time, we hope to complement the current emphasis on the circulation and mobility of objects: the pathways, trajectories, and exchange practices that have helped us productively rethink so much of our globalized discipline.

The themes that the contributions of this session address are rather episodes of stillness and stasis (the dusting of fresco surfaces; the progressive hardening of wet stucco; the freezing of blood; the slow growth of silkworms and plants). They are episodes where movement is vertical rather than horizontal, a deep dive into the earth’s stratigraphy and the abyss of geological time

(the rocky escarpments of a sacred mountain; the extraction of iron; the excavations through the geological strata of the Venice Biennale). Taken collectively, they help revise the assumption that matter and objects that are 'on the move' are more significant or have more to offer to art history than those that remain halted, stuck, or marooned.⁵

Matter, material, materiality: so far, we have used these words as synonyms. But do these notions share the same semiotic content? Today, we are still missing an accurate analysis of their distinct applications in different historical and geographical contexts. A survey of the usage and dissemination of these terms would undoubtedly surprise us with respect to our understanding of art history. With its attention to the material *facies* of works of art, our discipline is, within visual humanities, exceptionally well equipped to deal with these issues.

And yet, over the course of the last century, materiality has been neglected, partially as a result of the pull of two important artistic shifts. First, during the avant-garde, when artistic attention was increasingly focusing on ether vibrations, electromagnetic waves, radioactivity, and other invisible phenomena that could be reinvested in the aesthetic field and beyond the material world – a trend Lynda Henderson has designated as *vibratory modernism*.⁶ Later on, in the 1960s, conceptual art challenged materiality in an even more radical fashion. After centuries during which artmaking was fully ruled by the paradigm of visibility, it seemed that, oddly enough, artists were interested in making their works invisible, investigating the threshold of the visible and dismissing its subject matter.

Invisibility, absence, emptiness: the new agenda promoted by conceptual practices involved long-term consequences regarding the role of museums and art institutions, as well as the function of art exhibitions in legitimizing artworks. The material that mattered was now the exhibition itself. This historical move was aptly and timely grasped in 1968 by Lucy Lippard in *The Dematerialization of Art*, a volume that offers a valuable overview of that period.⁷

Within this framework – one that challenges materiality while moving towards invisibility – one

should also mention nuclear energy and radioactivity, as it is in these fields that invisibility first revealed its potentially destructive force. This *avisuality*, to use the expression coined by Akira Mizuta Lippit, threatened to engender a catastrophe that would instantly annihilate human presence on earth.⁸ Nuclear energy, however, does not endorse the negation of matter but rather its transformation: a conversion of matter into the infinitesimal, into a microscopic scale that is simultaneously invisible to the naked eye and colossal in its effects. It is no accident that contemporary artistic practices have so often turned to nuclear energy as the subject matter or 'material' of art.⁹

What these practices and experiences have in common is a compelling invitation not to oppose materiality and de-materialization in a simplistic manner. As a form of de-substantialization, the dematerialization of objects and media does not necessarily lead to the immaterial. Materials – even when they are invisible to the eye – might still possess a matter of some sort, leading to an *impasse* of the modernist aesthetics grounded on the scopic regime or the oculo-centric model.

More recently, according to Jane Bennett, matter has been reconceived not as a passive and inert substance but rather as an activated and energetic element, subject to timescales that are much grander than those of human history.¹⁰ This 'deep-time' of geological history and its unyielding remoteness force the limits of the anthropocentric humanities, eluding our comprehension. Exercising our ecological and geological imagination draws attention to the visual aspect of materiality while challenging common assumptions about the paradigmatic intertwining of time and matter in visual and cultural practices. It leads us to explore the power of images to visualize the materialities that make up our present in an historical framework.

Deep time also resists being reduced to the present moment, to a form of 'presentism' that contemporary art appears to cultivate; it exceeds the human scale and perhaps even our imagination.¹¹ How do artists respond to the materiality that is specific to what has been now called the Anthropocene? How do they visualize an increasingly controversial and threatening geological era that eschews clear-cut and reliable representations? How do they face the catastrophic events that this might engender? How do they respond to a future that is not only unfathomable, unpredictable, or inscrutable, but also unimaginable?

These questions might offer new methodological insights into the exploration of matter and materiality: both in the historiographical weight these terms carry and in their resonance in contemporary artistic practices. With regard to this session, they provide a useful background to shift the focus away from human orchestration towards human and non-human collaborations; to consider material flows and productively rethink the relationship between matter and form beyond the hylomorphic model, the formalism of art history, and the visibility of the Western scopical regime; and to broaden the *longue durée* – encompassing, according to Fernand Braudel, the history of the Mediterranean sea in the XVI century – into an ecology of deep time towards which the current era of the Anthropocene has stretched.

As a testament to the liveliness of the material turn, this session offers only a small selection of the many proposals we received. This final lineup follows a rough chronological order but also groups papers by the nature of the material they

primarily address. With Fabian Jonietz, we start our journey into matter high above ground: from the subtle, fine particles of dust floating in the air and quietly settling on the surface of Renaissance frescoes. We then move on to the glittering marble dust that is stucco, the stuff of otherworldly, celestial softness: of clouds, wings, fleshy dimples, and garlands spreading onto the baroque ceilings of early 18th-century Palermo in Nicolas Cordon's contribution. From there, we descend to the metallic, the mineral, and the lithic. First, with Bronwen Wilson, exploring the rocky landscape of La Verna, among mountains, boulders, and cliffs and then the underground, as Amy Ogata follows iron from Algerian mines to French furnaces and forges, all the way up to the railroads and lamp posts of the Second Empire. We continue with the complex curatorial stratigraphy of the garden of the Venice Biennale in Stefania Portinari's essay, before resurfacing to organic life: to Marc Quinn's manipulation of biological matter in Liliane Ehrhart's essay and finally, with Jing Yang, to the ecological entanglements of human, animal, and vegetal life of contemporary art in China.

Francesca Borgo, Riccardo Venturi

Notes

The session is the result of the authors' cooperation and collective decisions. Borgo authored paragraphs 1-7, 16 and Venturi 8-15 of the introduction. Both authors would like to thank the contributors for their collegiality and lively exchange.

¹ N. Athanassoglou-Kallmyer, "Materiality, Sign of the Times", *The Art Bulletin* 101, no. 4 (2019): pp. 6-7, as well as the issue "Notes from the Field: Materiality", *The Art Bulletin* 95, no. 1 (2013): pp. 10-37.

² For both claims see, respectively, M. Cole, "The Cult of Materials", in S. Clerbois, M. Droth, eds., *Revival and Invention. Sculpture through its Material Histories* (Oxford, Bern, Berlin, Brussels, Frankfurt am Main, New York, Wien: Peter Lang, 2011), pp. 1-15; J. Roberts, "Things: Material Turn, Transnational Turn", *American Art* 31, no. 2 (2017): pp. 64-69.

³ N. Heringman, "Deep Time at the Dawn of the Anthropocene", *Representations* 129, no. 1 (2015): pp. 56-85.

⁴ E. Panofsky, "The History of Art as Humanistic Discipline", originally published in *The Meaning of the Humanities*, ed. T.M. Greene (Princeton: Princeton University Press, 1940), pp. 98-118. See C. Fowler, "Technical Art History as Method", *The Art Bulletin* 101, no. 4 (2019): pp. 9-17.

⁵ For a similar conclusion, see also C. Heuer, *Into the White: The Renaissance Arctic and the End of the Image* (Brooklyn: Zone Books, 2019), pp. 174-195. On the impact of the discovery of geological time on 19th-century art, see S. O'Rourke, "Staring into the Abyss of Time", *Representations* 148 (2019): pp. 30-56.

⁶ L.D. Henderson, "Vibratory Modernism: Boccioni, Kupka, and the Ether of Space", in B. Clarke, L.D. Henderson, eds., *From Energy to Information: Representation in Technology, Art, and Literature* (Stanford: Stanford University Press, 2002), pp. 126-149.

⁷ L. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972* (Berkeley, Los Angeles, London: University of California Press, 1973, 2001).

⁸ A. Mizuta Lippit, *Atomic Light (Shadow Optics)* (Minneapolis: University of Minnesota Press, 2005).

⁹ Cf. E. Carpenter, ed., *The Nuclear Culture Source Book* (London: Black Dog Publishing, 2016).

¹⁰ J. Bennett, *Vibrant Matter. A Political Ecology of Things* (Durham and London: Duke University Press, 2010).

¹¹ F. Hartog, *Régimes d'historicité. Présentisme et expériences du temps* (Paris: Seuil, 2003).

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

Stefania Portinari

Università Ca' Foscari Venezia

The Venice Biennale, with its national pavilions, is like a map of the world but also like a geography handbook. Not only is the history of this international art exhibition marked by contrasting geopolitical and creative forces, but also by landscape transformations taking place in the building of its structures and the gradual expansion of this periodical exposition throughout the city.

In 1807, a visionary metamorphosis even took place in a remote area of Venice which would become the headquarter of the Biennale: an area of vegetable plots and gardens was turned into a public park planned by the architect Giannantonio Selva. This also involved demolishing three old churches and their cloisters and using some of the rubble to create a low hill that between 1812 and 1813 was completed with a coffeehouse on top, and then became the British Pavilion. According to the writer Goffredo Parise, it is the park's fascinating landscapes, with its selected trees and views of the lagoon, that make the Venice Biennale *the* Biennale,¹ the first biennial and blueprint for all of the other biennials in the world – now about 300 – and distinguish it from its competitors, like the Bienal de São Paulo or Documenta in Kassel, founded in 1951 and 1955 respectively.

If we consider the Biennale as a whole, as a sort of living, complex organism, we will see that it is subjected to a process of uninterrupted creation and destruction. Its nature has always been ephemeral: from the times of its 'ancestor', the National Artistic Exhibition, which took place in 1887 in a temporary building erected on the site of a demolished stable, and which was followed by a new venue rebuilt for the First International Exposition of 1895.

Its cartography has therefore both real and unreal borders. National pavilions expanded from the main Giardini area to the meadow behind it, in a sort of territorial conquest. They are like embassies sharing the 'territories' allocated by the Bien-

nale but their positioning is empirical, dictated by the geographical design of 19th-century gardens. And so, the Belgian Pavilion appeared in 1907, followed in 1909 by the British, Hungarian, and Bavarian Pavilions (the latter was renamed 'German Pavilion' in 1912); in 1912, France and Sweden built their own (the latter was given to Holland two years later); in 1930, the USA built a neo-Palladian-style pavilion and others followed. Pavilions could also change in their appearance, as in the case of the Central Pavilion: its facade was modified in 1914 and then again in 1932, 1962, 1968, and 1988; or in the case of Belgium and Germany, which both completely rebuilt their pavilions (the first in 1930 and 1948, the second in 1938).² The City of Venice issued the building permits and built them, while the State Governments paid for and owned them. They have their own curatorial 'governments' but refer to a higher institutional authority – as in the UN – since the artists of single pavilions are chosen by national curators while, in the past, shows in the main pavilion (originally called the Art Exhibition Building, in 1899 Palace of the Exhibition, in 1932 Central Palace) were conceived by a directorial committee, sometimes also by a jury, and later by a curatorial team or, as at present, by a single curator.

In 1962, the art historian Giulio Carlo Argan recommended demolishing those structures, describing them as 'ungovernable' – suggesting that they give a disorienting overview of contemporary art; in 1967, the critic and editor Bruno Alfieri was of the same opinion, and proposed to spare only the Austrian pavilion designed by Josef Hoffmann and to replace the complex with a minimalistic space where all the works could be exhibited together. After the 1968 Biennale, Germano Celant, promoter of the Arte Povera group, even suggested that the Giardini be allowed to return to a natural 'primordial state', hosting just encounters between artists and the public.³

The pavilions have instead become the distinctive feature of the Venice Biennale; even more so in the last decade, which has seen them spring up all over the city as new States all want their own and has started renting spaces and palaces where they can show works of art. The Biennale itself has been expanding into external venues since 1972, doubling its exhibition space in 1980 with the addition of the Arsenal.⁴

Its shaping, transforming matter is the very essence of the Biennale, given that temporary exhibitions are constantly being set up and dismantled, and even the layout of the Central Pavilion changes with every new show. The category of obsolescence belongs to its destiny, as in the city of Leonia, in Italo Calvino's *Invisible Cities* (1972) – which is gifted with new objects every day and throws away the old ones – so, each edition of the Biennale is erased at the end. Nonetheless, they sometimes leave traces influencing subsequent editions, marking isobars of intellectual allusions and contour lines of effective physical signals.⁵

Changes in materials used by artists also became a driving force for unprecedented visual and aesthetic practices. In the 1970s, several works of art involved alterations modifying the structure of the pavilions or their surrounding ground by means of 'geological' excavations and infiltration of matter or changes in landmark layers. In 1967, Germano Celant explained what he meant by 'Arte Povera' by writing that "animals, plants and minerals have risen up in the art world", and artists, as producers "of magical and marvellous facts", feel attracted "by their physical, chemical and biological possibilities".⁶

Geological interventions and environments, already presented at exhibitions in Rome ("Fire, Image, Water, Earth" in The Attico Gallery in June 1967), Foligno ("The Space of the Image" at Trinci Palace between July and October 1967), Genoa ("Arte Povera and Im-Space" at La Bertesca Gallery from September to October 1967), and Amalfi ("Arte Povera + Poor Actions" at the Ancient Arsenal of the Amalfi Republic in October 1968) introduced the possibility of considering geology as a driver for visual and aesthetic practices. The art critic Alberto Boatto stated that art seemed to be occupying a "broadened" space and that he felt as if he were consulting "nautical charts" towards a new itinerary where works of art, conceived as "primary structures", became a series of "epicentres".⁷ Tommaso Trini wrote of the feeling he had

that the materials of some impermanent works might even "evaporate", becoming merely a device for a "relationship" between public and artist and opening the field to performance.⁸

Thanks to young militant art critics, the Central Pavilion of the Biennale became the epicentre of minor curatorial 'earthquakes'. After 1972, the Venice Biennale was not held on a regular basis until 1976, when a unifying theme was proposed for the very first time, described by the title "Environment, Participation, Cultural Structures". In the twenty rooms of "Environment/Art 1915-1976", Celant ordered that the architect Gino Valle dismantle Carlo Scarpa's structures and remove plaster from the walls to propose an exhibition of exhibitions, as landmark layers of memories: partly a re-enactment of historical environments – from rooms created by Italian Futurists and Russian avant-gardists to the *Salon of Madame B.* (1923) by Piet Mondrian, from the facade of *Le Plein* (1960) by Arman at Iris Clert Gallery in Paris to the environment with horses (1969) by Jannis Kounellis – and partly new creations by thirteen artists including Joseph Beuys, even if he failed to create a zone for land art outside the building.⁹

This kind of operation had already been performed not only at the Venice Biennale in 1968, for one of Lucio Fontana's works (the *Environment*, created in 1949 for the Naviglio Gallery in Milan, re-enacted for the exhibition "Lines of Research"), but also by Harald Szeemann in 1968 in Berna. However, in these new environments, quite a few of them sought a contact with the outside, as in the first room by Blinky Palermo and its open door (*North South East West, or Himmelsrichtungen*, 1976). Sol Lewitt asked for his room, entitled *Environment* (1976), to include a large opening looking out onto the garden to promote a dialogue between logic and chaos, mathematics and nature. Similarly, *Untitled* (1976) by Robert Irwin consisted of a perspective window overlooking the outside landscape on the canal, and the pavilion wall of *Untitled* (1976) by Maria Nordman was cut open from top to bottom by a crack to create an environment made only of natural light and dark.

These energy connections extended to places like the British Pavilion. Here, Richard Long created a *Stone sculpture* (1976) with a triple row of 608 pink and white marble rocks looping through the rooms to mark a spiritual and material path. Also, as part of Joseph Beuys' *Tram Stop* (1961-76), an

actual hole was excavated in the German Pavilion; it was conceived as a monument to the artist's childhood memory and involved inserting a 21-metre-long iron probe into the ground. This totem, made of three segments of cast iron, combined a piece of an old cannon, four 17th-century mortar bombs and a sculpture representing the head of a man to recreate the idea of a monument dedicated to the war dead that he knew as a child. The totem was juxtaposed with a track and a probe that was inserted into a hole drilled into the floor to ideally reach the cold water of the lagoon far below, creating a topographic link and a utopian alchemical bond with the artist's hometown of Cleve. Since his first on-site visit the previous November, the artist noticed the slow changes time had impressed on the building and indeed said he wanted to create a sculpture made of metal and water.

In the 1978 Biennale, based on the theme "From Nature to Art, from Art to Nature", invasive interferences and landmarks also affected common spaces, as the great *Wall* by Mauro Staccioli, a real 64-square-metre wall made of bricks and concrete, erected after digging a foundation to obstruct the main boulevard and change the point of view of visitors, forcing them to deviate from their path and to explore hidden aspects in greater depth. The wall installed by Santiago Serra at the entrance of the Spanish Pavilion in 2003 had instead a more political intent, as it granted access only to Spanish citizens.

In the special exhibition "Six Stations for Art/Nature, The Nature of Art" curated by Jean Christophe Ammann, Achille Bonito Oliva, Antonio Del Guercio, and Filiberto Menna for the main pavilion, re-named Italian Pavilion since 1974, energy conduction is evoked again in Beuys' *Feuerstätte* (*Hearth*, 1974) with six groups of copper or iron rods leaning against walls. Geological potential also emerges from Richard Long's *Circle of Stones* (1974) lent by the Sperone Gallery; while *Wide View. Dwelling* (1978), also referred to as *Paesaggio. Abitazione* in the catalogue (that is, *Landscape. Dwelling*, fig. 1), by Charles Simonds, features a huge hole smeared with clay in the pavilion wall. The artist used it to create the appearance of ruins and give rise to a place of absence and abandonment that allowed visitors to see the outside through this unique frame, creating a new fantastic landscape at the same time.¹⁰ Vito Acconci sought to create a thin layering of cultural memory and a landmark implying the mate-

rial history of the building and mysterious perceptions, using a part of the pavilion designed by Carlo Scarpa in 1952 and called the Garden of the Sculptures. It was a courtyard featuring a projecting concrete canopy (*La Pensilina*), a fountain pool, and a little Japanese-style garden, a special place where the artist Alberto Viani had refused to exhibit his works in the 1950s, arguing that the canopy was a sculpture itself and an exhibition of sculptures could not be held beneath another sculpture. This idea was so persistent that, in 2003, Gabriel Orozco replicated the projecting roof in birchwood, actually conceiving it as a sculpture, and placed it inside the pavilion.



Fig. 1. Charles Simonds, *Wide View. Dwelling*, 1978. Venice Biennale 1978, Italian Pavilion, special exhibition "Six Stations for Art/Nature, The Nature of Art". (Courtesy Archivio Storico della Biennale di Venezia - ASAC).

Acconci wrote to Bonito Oliva and Amman that he intended to "install a new piece. Done specifically for this occasion", even though he had actually created a work with three ladders leading to a clerestory in the ceiling, *Venice Belongs to US*, for the show curated by Celant for the Venice Biennale in 1976 - enclosing "detailed plans" drawn by hand so that it could be constructed without requiring his presence.¹¹ *Flag* (figs. 2-3) was a "whispering room" consisting of a wooden ladder one and a half times as high as the courtyard wall that was connected to the tops of the

three pillars by three steel cables – each one of them supporting a speaker (although one was fake). A hidden tape deck contained an audiotape sent by the artist from New York reproducing sounds recorded by him. The top third of the ladder was supposed to ideally be “left free to sway in the air”, like a flag, or a territorial landmark.

In 1980, as painting was once again reclaiming its supremacy, with the emergence of the Italian Transavanguardia group and the so-called Neue Wilde in Germany, an exhibition on the 1970s art was held at the Biennale, where also some land artists such as Long, Robert Smithson, Michael Heizer, Walter De Maria, and Christo were invited to display photographs of their works. Achille Bonito Oliva composed a text recalling the way artists had adopted new approaches to materials and had, with a “happy kleptomania” used reality in its “energetical and mythical aspects”: art had really “established a magical territory”.¹²

At the time, many works of art used earth, metals, or even gardens, while water or a liquid ele-

ment have come to be quite pervasive more recently: from Pamela Rosenkranz at the Swiss Pavilion to Vincent J.F. Huang at the Tuvalu Pavilion in 2015, and from Giorgio Andreotta Calò's *No Title. The End of the World* in the Italian Pavilion in 2017 to Laure Provost's *Deep See Blue Surrounding You*, featuring an actual fake sea made of resin, in the French Pavilion in 2019. These case studies have taken on a special value in a time marked not only by the renewal of artistic languages, but also by ecological concerns. If, as Jane Bennett suggests in *Vibrant Matter. A Political Ecology of Things* (2010), materials tremble and can affect our behaviour or thinking as unexpected but powerful agents, in the same way that, in the evolution process, a mineralisation of certain tissues created bones that emerged as new material for the ‘construction’ of living creatures, then maybe the encounters offered by the layers of these unexpected works of art and the very different national cartographies of the Venice Biennale can help us develop a deeper, more all-encompassing awareness.¹³



Fig. 2. Vito Acconci, *Flag*, 1978. Venice Biennale 1978, Italian Pavilion, Garden of Sculptures, special exhibition “Six Stations for Art/Nature, The Nature of Art”. (Courtesy Archivio Storico della Biennale di Venezia – ASAC).

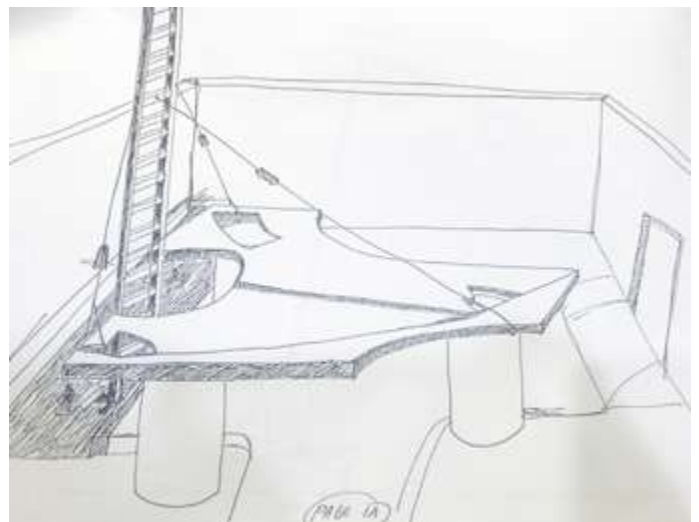


Fig. 3. Vito Acconci, *Flag*, 1978, project from a letter to Achille Bonito Oliva, June 9, 1978. (Courtesy Archivio Storico della Biennale di Venezia – ASAC).

Notes

¹ G. Parise, “Vedo i mari della Sonda”, *Corriere della Sera* (August 23, 1980); about the Venice Biennale see, among others, E. Di Martino, *La Biennale di Venezia 1895-1995. Cento anni di arte e cultura* (Milano: Mondadori, 1995); *Venezia e la Biennale: i percorsi del gusto* (Milano: Fabbri, 1995); S. Portinari, N. Stringa, *Storie della Biennale di Venezia* (Venezia: Edizioni Ca' Foscari, 2019), <http://doi.org/10.30687/978-88-6969-366-3>; L. Alloway, *The Venice Biennale from Salon to Goldfish Bowl* (Greenwich: New York Graphic Society, 1968); P. Budillon Puma, *La Biennale di Venezia dalla guerra alla crisi 1948-1968* (Bari: Palomar, 1995).

² G. Romanelli, *Ottant'anni di architettura e allestimenti alla Biennale di Venezia* (Venezia: Archivio storico delle arti contemporanee, 1976); M. Mulazzani, *I Padiglioni della Biennale di Venezia* (Milano: Electa, 2004); Id., *Guida ai padiglioni della Biennale di Venezia dal 1897* (Milano: Electa architettura, 2014).

³ See S. Portinari, *Anni Settanta. La Biennale di Venezia* (Venezia: Marsilio, 2018).

⁴ In 1972, an exhibition with sculptures was held partly in the Giardini, partly in squares and courtyards all over Venice; in 1974, the Magazzini del Sale building in the Zattere area was especially set up to host a show devoted to Ugo Mulas' photographs on the Biennale and, in 1975, the venue was chosen for “The Bachelor Machines” by Harald Szeemann and “Proposals for the Mulino Stucky” (with the participation of architects and artists) by Joseph Ryckwert and Pontus Hulten; in 1976, the Biennale expanded its collateral exhibitions to other 11 venues, including deconsecrated churches and underground spaces. In 1980, the 1st International Architecture Exhibition, titled “The Presence of the Past” and curated by Paolo Portoghesi, acquired a new space near the Giardini: the Corderie of the Arsenal, the ancient dockyard of The Venetian Republic. The Venice Biennale is also responsible for the ‘biennalisation’ of the art world, see E. Filipovic, S. Øvstebø, M. Van Hal, *The Biennial Reader. An Anthology on Large-scale Perennial Exhibitions of Contemporary Art* (Berlin: Hatje Cantz Verlag, 2010).

⁵ The process itself of the setting-up, with regard to the architect Carlo Scarpa's interventions, is similar to a geological stratification: in 1968, for instance, he made a very delicate reconstruction of the spaces in the main part of the Central Pavilion for the exhibition “Lines of Research”, that contained also a nucleus of an architecture exhibition, creating a mezzanine and an underneath sector divided in cells, see O. Lanzarini, *Carlo Scarpa. L'architetto e le arti. Gli anni della*

Biennale di Venezia 1948-1972 (Venezia: Marsilio, 2003); P. Duboÿ, *Carlo Scarpa. L'arte di esporre* (Milano: Johan & Levi, 2016); M. Guccione, *Carlo Scarpa. Disegni di Carlo Scarpa per la Biennale di Venezia. Architetture e progetti, 1948-1968* (Roma: Gangemi, 2000); F. Dal Co, G. Mazzariol, *Carlo Scarpa. Opera completa* (Milano: Electa, 1984); S. Portinari, “1968. XXXIV Esposizione Internazionale d'Arte di Venezia. L'Ambiente di Carlo Scarpa”, in G. Beltramini, ed., *Carlo Scarpa e la scultura del '900* (Venezia: Marsilio, 2008), pp. 281-287.

⁶ G. Celant, “Arte Povera. Appunti per una guerriglia”, *Flash Art* no. 5 (November-December 1967): p. 4.

⁷ A. Boatto, “Lo spazio del presente”, *Metro* no. 13 (February 1968): pp. 33-34.

⁸ T. Trini, “Nuovo alfabeto per corpo e materia”, *Domus* no. 470 (January 1969) now in A. Boatto, *Mezzo secolo di arte intera, Scritti 1964-2014*, ed. by L. Cerizza (Monza: Johan & Levi, 2016), pp. 282-283: the article was also published in the catalogue of the exhibition “Live in Your Head. When Attitudes Become Form” curated by Szeemann in 1969.

⁹ La Biennale di Venezia. Archivio Storico delle Arti Contemporanee, Fondo Storico, Arti Visive (ASAC, FS, AV), b. 246: *Ambiente/Arte*. A year later, in 1977, Celant published a volume, *Ambiente/Arte. Dal Futurismo alla Body Art*, not as a mere catalogue of the exhibition but as a work with a historiographic intent, a sort of manual, posing as the art historian he was not. He was also criticised by the press for his concern for aestheticism and neglect of social issues.

¹⁰ *La Biennale di Venezia 1978. Dalla natura all'arte, dall'arte alla natura* (Milano: Electa, 1978), pp. 41-45, Simonds's works were actually two site-specific *Dwelling*, 30x40x20 cm; see also C. Simonds, *Dwelling* (Köln: Walther König, 2016); a magic conception of gestures and connection with land also emerges from critical texts as in A. Bonito Oliva, *Il territorio magico. Comportamenti alternativi dell'arte* (Firenze: Centro Di, 1971) or G. Celant, *Beuys. Tracce in Italia* (Napoli: Amelio Gallery, 1978) with text and interviews by Bonito Oliva.

¹¹ ASAC, FS, AV, b. 291: Correspondence with artists, Letter from Acconci to Bonito Oliva, June 9, 1978. Acconci wrote: “it's important that the title be known by viewers. Hopefully, some kind of title-card can be placed near one entrance to the garden”.

¹² A. Bonito Oliva, “L'arte degli anni Settanta”, in *La Biennale di Venezia* (Venezia: La Biennale di Venezia, 1980), p. 12.

¹³ J. Bennett, *Vibrant Matter. A Political Ecology of Things* (Durham: Duke University Press, 2010), pp. 11-13.

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Coordination of the Organizing Secretariat and Executive Secretariat of the Scientific Committee

Marcella Cangioli, Alice Rossi
Firenze la Città Nascosta
Lungarno Cellini, 25 - 50125 Firenze
Email: firenze2019@ciha-italia.it
Phone: (+39) 055 6802590

Organizing Secretariat

Noema
Via degli Orefici, 4 - 40124 Bologna
Email: info@noemacongressi.it
Phone: (+39) 051 230385

Press Office

Irene Guzman
Email: press@noemacongressi.it
Mob. (+39) 349 1250956

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CONGRESS AT A GLANCE

Date	Time	Events	Venue
SUNDAY, 1 SEPTEMBER	18:00 - 20:00	Opening Ceremony	Villa Vittoria Sala Verde
MONDAY, 2 SEPTEMBER	9:00 - 17:30	Session 1 <i>The Mystical Mind as a Divine Artist: Visions, Artistic Production, Creation of Images through Empathy</i>	Villa Vittoria Sala Onice
	9:00 - 19:30	Session 2 <i>Artist, Power, Public</i>	Villa Vittoria Sala Verde
	21:00	Special event: keynote speech by Kavita Singh (Jawaharlal Nehru University, New Delhi) <i>Indian Monuments in Motion, In and Out of the Museum</i>	Palazzo Vecchio, Salone dei Cinquecento (open to the public)
TUESDAY, 3 SEPTEMBER	9:00 - 18:00	Session 3 <i>Art and Nature. Cultures of Collecting</i>	Villa Vittoria Sala Onice
	9:30 - 17:30	Session 4 <i>Art and Religions</i>	Villa Vittoria Sala Verde
	18:30	Free visit to Museo di Palazzo Vecchio	Palazzo Vecchio
	21:00	Special event: round table with Vera Agosti (Independent Scholar), Thierry Dufrêne (Université Paris Nanterre), Peter J. Schneemann (Institut für Kunstgeschichte - Universität Bern) and the participation of Valerio Adami	Palazzo Vecchio, Salone dei Cinquecento (open to the public)
WEDNESDAY, 4 SEPTEMBER	10:00 - 20:00	Museum Visits and guided tours	Florence
	18:30 - 20:00	Special guided Visit	Museo Novecento
THURSDAY, 5 SEPTEMBER	9:00 - 18:30	Session 5 <i>De/sign and Writing</i>	Villa Vittoria Sala Onice
	9:30 - 18:00	Session 8 <i>The Ghost in the Machine: The Disappearance of Artists, Critics, Viewers?</i>	Villa Vittoria Sala Verde
FRIDAY, 6 SEPTEMBER	9:00 - 13:00	Session 6 <i>Building an Icon: Architecture from Project to Product</i>	Villa Vittoria Sala Onice
	9:00 - 13:00	Session 7 <i>Matter and Materiality in Art and Aesthetics: from Time to Deep-Time</i>	Villa Vittoria Sala 101
	10:00 - 18:00	Session 9 <i>Voyage - Connecting Session between Firenze 2019 and São Paulo 2020</i>	Villa Vittoria Sala Verde
	19:00 - 21:00	Official conclusion of the Congress and greetings of the authorities	Kunsthistorisches Institut in Florenz - Max-Planck- Institut

PROGRAM SCHEDULE BY DAY

SUNDAY, 1 SEPTEMBER

18:00 - 20:00

Opening Ceremony - Sala Verde

MONDAY, 2 SEPTEMBER

Session 1 - 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

9:00 - 9:30

Introduction

SPEAKERS

9:30 - 10:00

ALESSANDRA BARTOLOMEI ROMAGNOLI
Pontificia Università Gregoriana, Roma
*The Painted Word.
Forms of the Mystic Language
in XIII-XV Centuries*

10:00 - 10:30

CLAUDIA CIERI VIA
Sapienza Università di Roma
*Beyond the Visible. Aby Warburg and
his Last Considerations about Images*

10:30 - 11:00

MICHELE BACCI
Université de Fribourg
*Holy Sites, Ecstatic Experience,
and Icon-Generating Visions*

11:00 - 11:30

Break

11:30 - 12:00

GIA TOUSSAINT
Herzog-August-Bibliothek, Wolfenbüttel
Heart and Cross in the Works of Henry Suso

12:00 - 12:30

SERGI SANCHO FIBLA
École des Hautes Études en Sciences
Sociales, Paris
*Representing the Trinity in Circles.
Between Iconography and Theology in
the Beatrice d'Ornacieux's (1303) Visions*

12:30 - 13:00

TERUAKI MATSUZAKI
Tokyo Kasei Gakuin University
*Kake-zukuri: A Japanese Building Type of
Mountain Religion for the Mystical Experience*

13:00 - 14:30

Lunch Time

14:30 - 15:00

LAMIA BALAFREJ
University of California, Los Angeles
Mystical Visions in the Desert

15:00 - 15:30

PHILIPPE MOREL
Université Paris 1 Panthéon- Sorbonne
*An Introduction to Spiritual Contemplation:
the San Bernardo's Vision from Filippino
Lippi to Fra Bartolomeo*

15:30 - 16:00

RAFFAELE ARGENZIANO

Università degli Studi di Siena

*The "Represented" World of Colomba da Rieti and Domenica da Paradiso***16:00 - 16:30****Break****16:30 - 17:00**

LAURO MAGNANI

Università degli Studi di Genova

*Imaginative Vision and Artistic Image: from Meditation Tool to Post-Experience Testimony***17:00 - 17:30****Final discussion and conclusions****Session 2 - Sala Verde***Artist, Power, Public*

CHAIRS

GIOVANNA CAPITELLI

Università degli Studi Roma Tre, Roma

CHRISTINA STRUNCK

Friedrich-Alexander-Universität

Erlangen - Nürnberg

9:00 - 9:30**Introduction**

SPEAKERS

9:30 - 10:00

GAETANO CURZI

Università di Chieti - Pescara

*The Power of Images and Images of Power: the Replicas of the Lateran Saviour in Central Italy***10:00 - 10:30**

HANNAH BAADER

Kunsthistorisches Institut

in Florenz – Max-Planck-Institut

*The King's Finger and the Mermaid's Body. Gender, Power and the Sea***10:30 - 11:00**

GUIDO REBECCHINI

The Courtauld Institute of Art, London

*Art and Persuasion in Paul III's Rome***11:00 - 11:30****Break****11:30 - 12:00**

CARLOTTA PALTRINIERI

Medici Archive Project, Firenze

*The Social and Spatial Dimensions of the Florentine Accademia del Disegno***12:00 - 12:30**

PRIYANI ROY CHOUDHURY

Humboldt - Universität zu Berlin

*Architecture as Visual Language of Imperial Identity in Fatehpur Sikri***12:30 - 13:00**

FRIEDERIKE WEIS

Museum für Asiatische Kunst, Berlin

*Unprecedented Images of Self-confident Women in Mughal India***13:00 - 14:30****Lunch Time****14:30 - 15:00**

MARCO FOLIN / MONICA PRETI

Università degli Studi di Genova / Musée

du Louvre, Paris - Villa I Tatti,

The Harvard University Center for

Italian Renaissance Studies, Firenze

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

15:00 - 15:30

ROSLYN LEE HAMMERS

University of Hong Kong

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

15:30 - 16:00

STEFANO CRACOLICI

Durham University

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

16:00 - 16:30

Break

16:30 - 17:00

LEONARDO SANTAMARÍA-MONTERO

Universidad de Costa Rica, Alajuela

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

17:00 - 17:30

ALEX BREMNER

University of Edinburgh

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

17:30 - 18:00

GIULIA MURACE

Universidad Nacional de San Martín

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

18:00 - 18:30

YI ZHUGE

Hangzhou Normal University

Chinese Contemporary New Media Art

18:30 - 19:00

KATARZYNA JAGODZIŃSKA

Uniwersytet Jagielloński, Kraków

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

19:00 - 19:30

Final discussion and conclusions

TUESDAY, 3 SEPTEMBER

Session 3 - Sala Onice

Art and nature. Cultures of Collecting

CHAIRS

MARCO COLLARETA

Università di Pisa

AVINOAM SHALEM

Columbia University, New York

9:00 - 9:30

Introduction

SPEAKERS

Panel 1. Taxonomies

9:30 - 10:00

DIMITRIOS LATSIS

Ryerson University, Toronto

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

10:00 - 10:30

EVA-MARIA TROELENBERG

Universiteit Utrecht

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

10:30 - 11:00

ANJA GREBE

Danube University Krems

*Art, Nature, Metamorphosis: Maria Sibylla Merian as Artist and Collector***11:00 - 11:30****Break****11:30 - 12:00**

EMMELYN BUTTERFIELD-ROSEN

Clark Art Institute, Williamstown

*Taxonomies of Art and Nature after Darwin***12:00 - 12:30**

JOAO OLIVEIRA DUARTE

Universidade Nova de Lisboa

*Archiving Nature. From Vandelli's Curiosity Cabinet to the Natural History Cabinet***12:30 - 13:00****Discussion****13:00 - 14:30****Lunch Time**

Panel 2. Against (and pro) Nature?

14:30 - 15:00

ELIZABETH J. PETCU

University of Edinburgh

*Form Does Not Follow Function: Bernard Palissy Imitates Natural Processes***15:00 - 15:30**

MATTHEW MARTIN

University of Melbourne

*The Philosopher's Stone - Art and Nature in Eighteenth-Century European Porcelain Production***15:30 - 16:00**

STEFAN LAUBE

Humboldt-Universität zu Berlin

*Collecting the Other Way Round: From Collecting to Being Collected***16:00 - 16:30****Break****16:30 - 17:00**

CHRISTOPHER HEUER

University of Rochester

*Art of/as Inundation: Dürer's 1525 Flood***17:00 - 17:30**

DIPTI KHERA

New York University, Institute of Fine Art

*The Season for Art***17:30 - 18:00****Final discussion and conclusions**

Session 4 - Sala Verde*Art and Religions*

CHAIRS

MATEUSZ KAPUSTKA

Universität Zürich -

Kunsthistorisches Institut

ANDREA PINOTTI

Università degli Studi di Milano

9:30 - 10:00**Introduction**

SPEAKERS

Panel 1. Animation

10:00 - 10:30

CARLO SEVERI

École des Hautes Études
en Sciences Sociales, Paris
*'Parer vivo'. An Epistemology
of the Semblance of Life
in Renaissance Perspective*

10:30 - 11:00

EWA RYBALT

Uniwersytet Marii
Curie-Skłodowskiej, Lublin
*When and Why the Light becomes Flesh.
More about Titian's "Annunciations"*

11:00 - 11:30**Break****11:30 - 12:00**

ZUZANNA SARNECKA

Uniwersytet Warszawski, Warszawa
*Divine Sculptural Encounters in the
Fifteenth-Century Italian Household*

12:00 - 12:30

CAROLINE VAN ECK

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

12:30 - 13:00**Discussion****13:00 - 14:30****Lunch Time**

.....
Panel 2. Alienation
.....

14:30 - 15:00

LEÓN GARCÍA GARAGARZA

Getty Research Institute, Los Angeles
NECUEPALIZTLI: Metamorphosis

*and Transformation in Mesoamerican
Art and Epistemology*

15:00 - 15:30

NAMAN AHUJA

Jawaharlal Nehru University, New Delhi
*Ābhāsa (again) - External Images
for Self-Reflection and Capturing
an Inner Essence*

15:30 - 16:00

PAMELA D. WINFIELD

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

16:00 - 16:30**Break****16:30 - 17:00**

JEEHEE HONG

McGill University, Montréal
*The Meditating Monkey: Animation
and Agency in Chan Buddhist Art*

17:00 - 17:30**Final discussion and conclusions****THURSDAY, 5 SEPTEMBER****Session 5 - Sala Onice**

De/Sign and Writing
.....

CHAIRS

LIHONG LIU

University of Rochester

MARCO MUSILLO

Kunsthistorisches Institut in
Florenz – Max-Planck-Institut
.....

9:30 - 10:00**Introduction**

SPEAKERS

10:00 - 10:30

SANJA SAVKIC / ERIK VELÁSQUEZ GARCÍA
Kunsthistorisches Institut in Florenz – Max-Planck-Institut / Humboldt Universität zu Berlin/ Universidad Nacional Autónoma de México, Ciudad de México
Arts in Letters: the Aesthetics of Ancient Maya Script

10:30 - 11:00

CHEN LIANG
Universität Wien
*Signs from the “Celestial Thearch”:
Talismans in the Tomb-quelling
Texts of the Eastern Han Dynasty*

11:00 - 11:30**Break****11:30 - 12:00**

BÉLA ZSOLT SZAKÁCS
Central European University, Budapest
*Written on the Wall: Script and Decoration
in Medieval Central Europe*

12:00 - 12:30

JENS BAUMGARTEN
Universidade Federal de São Paulo
*From Signs, Letters and Hidden Paintings:
Creative Processes in Colonial Context
in Iberoamerica*

12:30 - 13:00

REBECCA DUFENDACH
Getty Research Institute, Los Angeles
*Moteuczoma Xocoyotzin Transformed in
the “Three Texts” of the Florentine Codex*

13:00 - 14:30**Lunch Time****14:30 - 15:00**

HUIPING PANG
The Art Institute of Chicago
*Nine Drafts for One Stroke (jiuxiuyiba):
A Mural Painter’s Underdrawings
on Handscrolls*

15:00 - 15:30

YU-CHIH LAI
Academia Sinica, Taipei
*The Literati Baimiao Tradition
Encountering European Drawings*

15:30 - 16:00

EUGENIA BOGDANOVA-KUMMER
Sainsbury Institute for the Study of Japanese Arts and Cultures, Norwich
*Modern Zen Calligraphy: NantenboToju
between Past and Present*

16:00 - 16:30**Break****16:30 - 17:00**

TUTTA PALIN
Turun Yliopisto, Turku
*Modern Disegno: Embodied
Splendor of Lines*

17:00 - 17:30

VIRVE SARAPIK
Eesti Kunstiakadeemia, Tallinn
*In-between: Image, Picture
and Sound-picture*

17:30 - 18:00

ARTHUR VALLE
Universidade Federal Rural do Rio de Janeiro

*Brazilian Pontos Riscados:
Spiritual Invocation, Nomination,
Geometric Thought*

18:00 - 18:30

Final discussion and conclusions

Session 8 - 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

9:30 - 10:00

Introduction

SPEAKERS

10:00 - 10:30

KWAN KIU LEUNG
Royal College of Art, London
Visibility and Criticism in the Public Sphere

10:30 - 11:00

NADIA RADWAN
Universität Bern, Institut für
Kunstgeschichte
*Invisible Stories: The other Criteria
of Art Criticism in the Middle East*

11:00 - 11:30

Break

11:30 - 12:00

LING MIN
Fine Arts Academy of Shanghai University

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

12:00 - 12:30

JOSÉ ANTONIO GONZÁLEZ ZARANDONA
Deakin University, Melbourne
*Destruction of Images;
Images of Destruction: Critical Stances
of Contemporary Heritage*

12:30 - 13:00

FRANCESCO GUZZETTI
Scuola Normale Superiore di Pisa
*The Standard: Questioning Subjectivity
in the Early 1970s*

13:00 - 14:30

Lunch Time

14:30 - 15:00

LOLA LORANT
Université Rennes 2
*From Art Criticism to Art History,
Challenging the Environmental Denial
in the Writings of the Nouveau Réalisme
in the Transatlantic World*

15:00 - 15:30

MARIA DE FÁTIMA MORETHY COUTO
Universidade Estadual de Campinas
*Bringing the Spectator to the Foreground:
Julio Le Parc and Lygia Clark at the Venice
Biennials (1966 and 1968)*

15:30 - 16:00

PETER BELL / LEONARDO IMPETT
Friedrich-Alexander-University Erlangen
/ Bibliotheca Hertziana - Max-Planck-
Institut für Kunstgeschichte, Roma
*The Choreography of the Annunciation:
Reverse Engineering Baxandall's
Pictorial Plot*

16:00 - 16:30**Break****16:30 - 17:00**

PAMELA BIANCHI

Université Paris 8

*The Digital Presence of the Ephemeral:
Three Study Cases***17:00 - 17:30**

SARA DE CHIARA

Sapienza Università di Roma

*Edmond de Belamy or Bel Ami:
the Rise of the "Non- Artist"
vs the Artist's Retreat***17:30 - 18:00****Final discussion and conclusions****FRIDAY, 6 SEPTEMBER****Session 6 - Sala Onice***Building an Icon:
Architecture from Project to Product*

CHAIRS

FILIZ ÇAKIR PHILLIP

Aga Khan Museum, Toronto

DARIO DONETTI

Kunsthistorisches Institut
in Florenz – Max-Planck-Institut**9:00 - 9:30****Introduction**

SPEAKERS

9:30 - 10:00

SHARON SMITH

Arizona State University, Tempe

*Of Architecture, Icons and Meaning:
Encountering the Pre-modern City***10:00 - 10:30**

YU YANG

Kyushu University, Fukuoka

*Shadows of Bright Houses: Photographs
of Architecture in Colonial Manchuria
(1900- 1945)***10:30 - 11:00**

ELENA O'NEILL

Universidad Católica

del Uruguay, Montevideo

*The Architecture of Eladio Dieste:
Challenging Technology,
Structure and Beauty***11:00 - 11:30****Break****11:30 - 12:00**

MORGAN NG

Getty Research Institute, Los Angeles

*The Iconicity of On-site Architectural
Drawings in the Renaissance***12:00 - 12:30**

ALINA PAYNE

Villa I Tatti, The Harvard University Center
for Italian Renaissance Studies, Firenze*The Architect's Hand:
'Making' Tropes and Their Afterlife***12:30 - 13:00****Final discussion and conclusions****Session 7 - Sala 101***Matter and Materiality in Art and
Aesthetics: From Time to Deep-Time*

CHAIRS

FRANCESCA BORGIO
University of St Andrews

RICCARDO VENTURI
Villa Medici - Accademia
di Francia a Roma

9:00 - 9:30

Introduction

SPEAKERS

9:30 - 10:00

FABIAN JONIETZ
Kunsthistorisches Institut
in Florenz – Max-Planck-Institut
Renaissance Dust

10:00 - 10:30

NICOLAS CORDON
Université Paris 1 Panthéon-Sorbonne
*The Lifeliness of Stucco:
Materiality and Human
Presence in Early Modern
Decorative Systems*

10:30 - 11:00

BRONWEN WILSON
University of California, Los Angeles
*Lithic Images, Jacopo Ligozzi,
and the Descrizione
del Sacro Monte della Verna (1612)*

11:00 - 11:30

Break

11:30 - 12:00

AMY OGATA
University of Southern California,
Los Angeles
*Making Iron Matter
in the French Second Empire*

12:00 - 12:30

SIOBHAN ANGUS
York University, Toronto
*The Labor of Photography: a Materialist
Analysis of Occupational Portraits*

12:30 - 13:00

JEANETTE KOHL
University of California, Riverside
*'Matters' of Life and Death -
From San Gennaro to Marc Quinn*

13:00 - 14:30

Lunch Time

14:30 - 15:00

LILIANE EHRHART
Princeton University
Freezing Time: Marc Quinn's Self Series

15:00 - 15:30

JING YANG
Jyväskylä Yliopisto, Jyväskylä
*Chinese Art in the Age of the Anthropocene:
The Interconnectedness between Humans
and Non-human Entities*

15:30 - 16:00

NICOLE SULLY
University of Queensland, Brisbane
*By the Silvery Light of the Monument: Lucency
and the Dematerialising of the Memorial*

16:00 - 16:30

Break

16:30 - 17:00

STEFANIA PORTINARI
Università Ca' Foscari Venezia
*Venice Biennale as World Map:
Cartographies, Geological Interventions,
Landmark Layers*

17:00 - 17:30**Final discussion and conclusions****Session 9 - 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**10:00 - 10:30****Introduction**

SPEAKERS

10:30 - 11:00

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***11:00 - 11:30****Break****11:30 - 12:00**

DAVID YOUNG KIM

University of Pennsylvania, Philadelphia
*Giorgio Vasari and Antonio Vieira:
The Travels of Transatlantic Art Theory***12:00 - 12:30**

MARIA BERBARA

Universidade do Estado
do Rio de Janeiro*Representations of Brazil in Italy
in the 16th and 17th centuries:
Between Domestication and Ferocity***12:30 - 13:00**

ALEXANDER GAIOTTO MIYOSHI

Universidade Federal de Uberlândia
*The Emigrants (1910) by Antonio Rocco:
Voyage of a Painting and its Painter***13:00 - 14:30****Lunch Time****14:30 - 15:00**

PAOLO RUSCONI

Università degli Studi di Milano
*"Un'idea del Brasile". Pietro Maria
Bardi's Second Life***15:00 - 15:30**

GERHARD WOLF

Kunsthistorisches Institut
in Florenz – Max-Planck-Institut
*Beyond the Voyage***15:30 - 16:00****Final discussion and Conclusions****16:00 - 17:30****Visit to the Posters Section****19:00 - 21:00****Official conclusion of the Congress
and greetings of the authorities**To be held at the Kunsthistorisches Institut
in Florenz – Max-Planck-Institut,
via Giuseppe Giusti 44

POSTERS

Participants

(in alphabetical order)

JEFFERSON DE ALBUQUERQUE MENDES
Universidade do Estado do Rio de Janeiro
*Imago Signorum: the Doctrine
of Microcosmic Man at the Illustrations
Between the XIV and XV Centuries*

TATIANE DE OLIVEIRA ELIAS
Universidade do Porto - Universidade
Federal de Santa Maria
*Afro-Latin America Religion,
Symbolism in Visual Arts*

PEDRO LUENGO
Universidad de Sevilla
Eighteenth Century Foreign Artists at Court

RENATO MENEZES RAMOS
École des Hautes Études
en Sciences Sociales
*Ambiguous Gestures: Iconography
of the Archers Between Europe
and the New World*

HIROKO NAGAI
Kyushu University
*Giovio's and Vasari's Who's Who:
Pinturicchio's Mural Paintings
as Models for Paolo Giovio's Portraits*

HAOXUE NIE
Guangzhou Academy of Fine Arts
*The Discourse of Anti-Urbanism
in the Paintings of George Ault
and Other Precisionists*

IZUMI FLORENCE OTA
The University of Tokyo
- Université de Fribourg

*French Royal Reliquary with the Image
of the Arma Christi, the So-Called Libretto*

LARISSA SOUSA DE CARVALHO
Universidade Estadual
de Campinas
*Between Art and Fashion:
Sixteenth-Century Costume Books Today*

JAQUELINE SOUZA VELOSO
Universidade do Estado
do Rio de Janeiro
*Projection of Maturity, Inventiveness
and Imagination in Roman Funerary Art:
Analysis of the Altar of Iulia Victorina*

YUNING TENG
Universität Hamburg
The Re-Fabrication of Napoleon in China

YOKO TSUCHIYAMA
Waseda University
*Between the Object and the Text: A Study
on the Local Reactions on The Family
of Man Exhibition in the 1950s and 60s*

SPECIAL EVENTS

MONDAY, 2 SEPTEMBER

21:00
Palazzo Vecchio,
Salone dei Cinquecento

Keynote speech

KAVITA SINGH
Jawaharlal Nehru University, New Delhi
*Indian Monuments in Motion,
In and Out of the Museum*



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