SACRIMA

The Normativity
of Sacred Images
in Early Modern Europe

Message, Messenger,

1. and 2. Madonna di Loreto, 1540-1566, after Nicolas Beatrizet, British Museum
3. Madonna di Loreto, 1562, Sebastiano del Re, British Museum

or False Friend?

Early Modern Print as Intermediary

In the early modern era, woodcut and engraved prints operated on multiple levels: as individual creations, and as resources representing preexisting images, objects and spaces. The medial constitution of print fosters an often undervalued phenomenon of reinterpretation, by channeling traits of artistry and subject matter from the printed medium back into individually produced objects. The workshop engages with the intermediary quality of print and the effective “translation” of information and imagery into situated, singular artefacts.

Speakers
Carolin Alff, Lorne Darnell, Ruth Ezra, Chiara Franceschini, Michael Gaudio, Erin Giffin, Aaron Hyman, Romana Kaske, Clare Kobasa, Shaun Midanik, Nelleke Moser, Stephanie Porras, Antonia Putzger, Christoph Stei, Max Wiringa, Charlotte Wytema

sacrima.eu

28–29 June
Zentralinstitut für Kunstgeschichte
Institut für Kunstgeschichte, LMU

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Message, Messenger, or False Friend?

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Venues

Friday 28 June, 2019
Zentralinstitut für Kunstgeschichte
Katharina-von-Bora-Straße 10
80333 Munich, Room 242

Saturday 29 June, 2019
Institut für Kunstgeschichte, LMU
Zentnerstraße 31
80539 Munich, Room 510

Friday 28 June, 2019

08:45–09:00	Welcome	
09:00–09:30	Chiara Franceschini, Erin Giffin and Antonia Putzger: Message, Messenger, or False Friend? An Introduction	
09:30–11:20	**The Message Embodied, and Re-Embodied**	
	Stephanie Porras Tulane University	Indexical Incoherence: The Ontology of Early Modern Print
	Christoph Stei Freie Universität Berlin	Prints at the Crossroad. The Use of Early Engravings as Models for Wall-paintings in Fifteenth-century Assisi
	Ruth Ezra Harvard University	Veit Stoss's Thinking Tools
11:30–13:00	Visit Staatliche Graphische Sammlung, Munich (Workshop Presenters Only)	
13:00–14:00	Lunch	
14:00–15:50	**Normative Processes and Visual Power Structures**	
	Antonia Putzger Universität Bielefeld	Establishing Norms of Style and Iconography in Counter-Reformation Contexts
	Max Wiringa Katholieke Universiteit Leuven	Fragments of Order. Constructing Renaissance Architecture in the Low Countries
	Carolin Alff Universität Hamburg	Communicating Alterity Through the Depiction of the Plinian Races in Hartman Schedel's *Weltchronik* and the *Elucidarius*
15:50–16:30	Coffee break	
16:30–18:20	**Text and Vision: Script and Image**	
	Nelleke Moser Vrije Universiteit Amsterdam	Print, Paint and Penmanship in Eighteenth-century Trompe l'Oeil Books
	Shaun Midanik University of Toronto	Picturing Paratext: Pietro Bartoli's *Colonna Traiana* (c. 1673) as Intermediary
	Romana Kaske Ludwig-Maximilians-Universität	Believing the Material. Familiar Objects as Markers of Credibility on Early Modern Prints

Saturday 29 June, 2019

09:00–10:50	**Faith in Authoritative Print**	
	Erin Giffin Ludwig-Maximilians-Universität	Alternative Realities in Authoritative Prints of the Santa Casa di Loreto
	Charlotte Wytema Courtauld Institute	Examining the Role of Prints in the Proliferation of The Virgin with Fifteen Symbols
	Clare Kobasa Columbia University	Rosalia Reproduced: Printing and Sainthood
10:50–11:30	Coffee Break	
11:30–13:20	**Latent Perceptions, False Friends, Semantic Shifts**	
	Michael Gaudio University of Minnesota	Dancing in Circles: Print and Experience in the *Ceremonies et coutumes religieuses de tous les peuples du monde*
	Lorne Darnell Courtauld Institute	Print, Painting, and the Collective Memory of Place in Pieter Saenredam's *The Old Town Hall of Amsterdam* (1657)
	Aaron Hyman Johns Hopkins University	The Copy as the Work of the Original
13:20–15:00	Closing Remarks and Lunch	

The Sacrima project

The Sacrima project, supported for five years by the European Research Council (Horizon 2020), proposes to look afresh at relations between art, image, cult and law in early modern Europe, focusing on the notion of "visual norm" with three main objectives:

1. to investigate similarities and differences of institutional visual policies inside Catholic Europe, using a comparative approach and focusing on dynamics of conflict, negotiations and border crossing with other confessions;
2. to develop the notion of "visual norm" in different media, through a series of case-studies and an analysis of different aspects: form and materiality, meaning and iconographies, spatial relationships and movement, copies, replication and adaptations, restoration and reframing;
3. to integrate the investigation of institutional and visual norms throughout Europe and beyond through a study of art transfer and the geographies of image normativity.

The team

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