

New Developments in the Study of Print (London, 12–13 Feb 16)

The Courtauld Institute of Art, London, Feb 12–13, 2016

Registration deadline: Feb 12, 2016

Naomi Lebens, The Courtauld Institute of Art; The British Museum

Placing Prints: New Developments in the Study of Print, 1400-1800

On 12-13 February, The Courtauld Institute of Art will be hosting a two-day conference in collaboration with the journal *Print Quarterly*, entitled 'Placing Prints: New Developments in the Study of Print, 1400-1800'.

Traditionally, the history of printmaking has fallen in the space between art history and the history of the book. Often 'reproductive' and multiple in nature, prints have long been marginalized in art historical scholarship in favour of the traditional 'high' arts. The inherent complexities in the manufacture and sale of print, often involving multi-faceted networks of specialist craftsmen, artists, publishers and sellers, has also led to much confusion. Not knowing how prints are made has affected our ability to understand the medium and its aesthetic qualities. However, recent scholarship has opened up new avenues for placing prints in Renaissance and Early Modern Europe. From the techniques applied in the making of prints to the individuals involved in their production, distribution and use, current research is continuing to shape our understanding of this complex field.

Organised by Naomi Lebens, Tatiana Bissolati, Bryony Bartlett-Rawlings & Chloe Gilling.

PROGRAMME

09.30 - 10.00 REGISTRATION

10.00 - 12.00 Courtauld Prints: The Making of a Collection – pop-up display in the Prints and Drawings Study Room.

Poster session in the Research Forum Seminar Room. The poster session will take the form of a series of informal presentations delivered by PhD students and Early Career Museum Professionals.

12.30 Conference begins in Kenneth Clark Lecture Theatre

12.30 - 12.40 INTRODUCTION

12.40 - 13.10 OPENING KEYNOTE

Antony Griffiths (Former Keeper of the Print Room, British Museum and Co-Founder of Print Quarterly): Changing Approaches to the History of the Print

13.10 - 14.25 PANEL 1: THEORY (Chair: Sheila McTighe, The Courtauld Institute of Art)

Barbara Stoltz (Philipps-Universität Marburg): Theory of Printmaking in the Early Modern Age

Naoko Takahatake (LACMA, Los Angeles): Carlo Cesare Malvasia's Felsina Pittrice and the Early Catalogue of Prints

Ben Thomas (University of Kent): Poussin and the Theory of Hatching

14.25 - 14.55 BREAK

14.55 - 16.10

PANEL 2: CIRCULATION (Chair: Mark McDonald, The Metropolitan Museum of Art)

Stephanie Porras (Tulane University): Going Viral 'St. Michael the Archangel': Spiritual, Visual and Material Translations from Antwerp to Lima

Casey K. Lee (Queen's University, Canada): Inspiration Integrated: The Work of Adrien van Nieu-landt (1586-1658)

Lorenzo Fatticcioni (Scuola Normale Superiore of Pisa): The Transmission of the Sculptural Canon: Copies, Derivations and the Circulation of the 'Virtual Museum' of François Perrier's Seg-menta Signorum et Statuarum

16.10 - 17.00 PANEL 3: COLOUR (Chair: Martin Clayton, Royal Collection Trust)

Elizabeth Savage (John Rylands Research Institute, University of Manchester): 'Whitewashing' the Early Modern Print

Ad Stijnman (Herzog August Library, Wolfenbüttel/Herzog Anton Ulrich-Museum, Braunschweig): Not for the Feeble of Mind: Colour Printed Illustrations in European Medical Literature 1500-1850

17.00 - 17.30 BREAK

17.30 - 18.45

PANEL 4: APPROPRIATION AND ADAPTATION (Chair: Guido Rebecchini, The Courtauld Institute of Art)

Jamie Gabbarelli (National Gallery of Art, Washington, D.C.): Tales Retold: Renaissance Images on Paper, Maiolica, and Bronze

Ursula Weekes (The Courtauld Institute of Art): The Impact of European Engravings at the Mughal Court in India during the Late 16th and early 17th Centuries

João R. Figueiredo (Universidade de Lisboa), Guido Reni amongst the Flemish and German: The Role of Northern European Prints in his Art

18.45 - 19.35

PANEL 5: PRINT AND DIGITAL HUMANITIES (Chair: Ben Thomas, University of Kent)

Silvia Urbini (Fondazione Giorgio Cini, Venice) Census of the Italian Renaissance Woodcuts, a presentation prepared by Laura Aldovini, David Landau, and Silvia Urbini

Stéphane Roy (Carleton University) Looking at Print Advertisements in 18th-Century France: A Digital Initiative

19.35 - 20.00 RECEPTION

Saturday 13 February

09.00 - 09.30 REGISTRATION

09.30 - 10.50 WELCOME – Parallel panels 6 & 7

PANEL 6: PRINT PROCESSES (Lecture Theatre)

(Chair: Stephanie Buck, Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden)

Nikki Otten (University of Minnesota): Acid Test: The Etching Process and Imagination in Francisco Goya's Los Caprichos

Jennifer Chuong (Harvard University): Engraving's Paradoxical Grounds: Print and Colonial Settlement in the Eighteenth-Century Transatlantic World

Jonas Beyer (Freelance Curator based at Hamburger Kunsthalle): The Value of Unfinished Prints

PANEL 7: FINDING A PLACE (Research Forum)

(Chair: Naomi Lebens, The Courtauld Institute of Art)

Catherine McCormack (University College London): Printing the Underside: The 'Domine Quo Vadis?': A Footprint Stone in Early Modern Rome

Lizzie Marx (University of Cambridge): 'Play, Women & Wine Makes a Man Laugh till he Dies of it': A Pack of Proverb Playing Cards in English, French and Italian, London, c. 1737

Felicity Myrone (The British Library): Placing Prints at the British Library

10.50 - 11.20 BREAK

11.20 - 12.35 Parallel panels 8 & 9

PANEL 8: REPRODUCTION (Lecture Theatre)

(Chair: Edward Wouk, University of Manchester)

Anne Bloemacher, (Westfälische Wilhelms-Universität Münster): Multiplied Madonnas – Strategies of Commercialising Raphael in Print

Simon Turner (compiler and editor for the New Hollstein-series): Spot the Difference: Rubens and the Reproductive Print

Ann V. Gunn (University of St Andrews): Paul Sandby and Reproductive Printmaking: An Alternative Career?

PANEL 9: POLITICS AND PROPAGANDA (Research Forum)

(Chair: Chloe Gilling, The Courtauld Institute of Art)

John E. Moore (Smith College, Northampton): Giuseppe Vasi's Panorama of Rome and the Politics of Topographical Printmaking

Małgorzata Biłozór-Salwa (Print Room, University of Warsaw Library): The Use of Printed Maps in Political Propaganda: The Case Study of Jan Ziarnko's Map of Paris (1616)

Jesse Feiman (MIT, Cambridge, MA): The Empire Strikes Back: The Publication of Maximilian I's Woodcuts at the Twilight of the Holy Roman Empire

12.35 - 13.30 LUNCH (provided for speakers and chairs)

13.30 - 14.45 Parallel panels 10 & 11

PANEL 10: DEDICATION AND AUDIENCE (Lecture Theatre)

(Chair: Scott Nethersole, The Courtauld Institute of Art)

Sheila McTighe (The Courtauld Institute of Art): Jacques Callot and Caricature in Print, c.1620

Gwendoline de Mûelenaere (Université catholique de Louvain): Displaying Gift-Giving: Thesis Prints in the Spanish Netherlands

Christina Faith Aube (Getty Research Institute, The Getty Center, Los Angeles): Networking through Prints: Two Etchings Dedicated to Michel de Marolles

PANEL 11: ORNAMENT (Research Forum)

(Chair: Bryony Bartlett-Rawlings, The Courtauld Institute of Art)

Oliver G. Kik (Université catholique de Louvain): Marks of Art and Craftsmanship

Michael J. Waters (Worcester College, University of Oxford): The Issue of Genre in Early Ornament and Architecture Prints

Céline Ventura Teixeira (Aix-Marseille Université): Spreading Ornaments through the Iberian Peninsula: From Plantin to Pieter van Craesbeeck's Print Work

14.55 - 16.10 Parallel panels 12 & 13

PANEL 12: MARKET AND COMMERCE (Lecture Theatre)

(Chair: Femke Speelberg, The Metropolitan Museum of Art)

Marjolein Leesberg (compiler and editor for the New Hollstein-series): Changing Views: The Antw-

erp De Jode Dynasty of Publishers, c. 1550- c.1675

Rebecca Carnevali (Centre for Renaissance Study, Warwick University): Aldrovandi's Workshop: Print and Book Production in Post- Tridentine Bologna

James Baker (University of Sussex): Selling Fun: On the Business of Satirical Prints in Late-Georgian London

PANEL 13: WORD AND IMAGE (Research Forum)
(Chair: Tatiana Bissolati, The Courtauld Institute of Art)

Małgorzata Łazicka (Print Room, University of Warsaw Library): Patriarchs, Jesters and Dancing Couples. The Relationship between Word and Image in 16th Century German Woodcuts

Alexandra Kocsis (University of Kent): The Image(s) of the Learned Painter in Sixteenth- Century Reproductive Prints: Frans Floris and the Prints Published by Hieronymus Cock

Tommaso Gorla (École des Hautes Études en Sciences Sociales, Paris): Printed Mnemotechniques of the New World: Diego Valadés' 'Rhetorica Christiana

16.10 - 16.40 BREAK

16.40 - 17.55 Parallel panels 14 & 15

PANEL 14: USE AND COLLECTING (Lecture Theatre)
(Chair: Barbara Furlotti, The Courtauld Institute of Art)

Magdalena Herman (University of Warsaw): "Liber Denotus Imaginum" and other Print Albums from the Collection of Jan Ponetowski

Joyce Zelen (Rijksmuseum, Amsterdam): Prints and Scissors

Donato Esposito (Independent Scholar): Sir Joshua Reynolds (1723– 1792) as a Print Collector

PANEL 15: PRINTS AND BOOKS (Research Forum)
(Chair: Rachel Sloan, The Courtauld Gallery)

Evelien de Wilde (Groeningemuseum, Bruges): Interdisciplinary Relations between Engravings by Three Bruges Masters and Other Forms of Art in Light of an Exhibition on the Librarian Colard Mansion

Alexa A. Geist (Independent Scholar): Pictorial Instructions for Drawings: The Origins and Intentions of 'Libri da Disegnare' in Seventeenth-Century Italy

Maria Avxentevskaya (Freie Universität, Berlin): Placing Prints in Stammbücher

18.00 - 18.15 CLOSING REMARKS

Programme and tickets to the event are available at:
<http://courtauld.ac.uk/event/placing-prints-new-developments-in-the-study-of-early-modern-print>.

Updates are also available via twitter @PlacingPrints.

Reference:

CONF: New Developments in the Study of Print (London, 12-13 Feb 16). In: ArtHist.net, Jan 21, 2016
(accessed May 7, 2025), <<https://arthist.net/archive/12040>>.