Baroque to Neo-Baroque (Florence, 3-5 Jun 19)

Florence, Kunsthistorisches Institut in Florenz - Max-Planck-Institut, Palazzo Grifoni Budini Gattai, Via dei Servi 51, Jun 3–05, 2019

Kunsthistorisches Institut in Florenz - Max-Planck-Institut

Baroque to Neo-Baroque: Curves of an Art Historical Concept
International Conference

organized by Estelle Lingo and Lorenzo Pericolo
with Alessandro Nova and Tristan Weddigen

A cooperation of the Kunsthistorisches Institut in Florenz - Max-Planck-Institut and the Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte

In recent decades there has been a notable revival of scholarly discourse on the baroque. The term "baroque" emerged in the mid-eighteenth century as a pejorative designation for the dominant style of European art produced from c. 1600 to c. 1750. The critical valences the term possessed from the outset have endowed the "baroque" with an afterlife in art history quite distinct from that of the Renaissance and one that it is now particularly timely to interrogate. This conference will bring together eminent and emerging scholars of seventeenth-century European art, colonial Latin American art, and modern and contemporary art to discuss and reassess the "baroque" and the ways in which this concept is currently in play across these diverse subfields.

Free admission until capacity is reached

PROGRAM

Monday, 3 June

15:00
Welcome and Introduction
Estelle Lingo, Lorenzo Pericolo, Alessandro Nova, Tristan Weddigen

15:30
Keynote address
Alina Payne, Harvard University and Villa I Tatti

16:20 Coffee Break

The Formation of a Concept

Chair: Estelle Lingo

16:50
"Baroque": Mnemosyne Atlas
Evonne Levy, University of Toronto

17:40
"Das direkte Herauskommen aus dem Bilde, das Losgehen auf den Beschauer". Wölfflin, Benjamin, and the Possibility of a "Neo-Baroque" Sistine Madonna in Reproduction
Brigid Doherty, Princeton University

Tuesday, 4 June

The European Baroque
Chair: Alessandro Nova

10:00
The Baroque Body as a Stylistic Paradox
Lorenzo Pericolo, University of Warwick

10:50
Painting Naturally in the Netherlands
Celeste Brusati, University of Michigan

11:40 Coffee Break

12:00
Baroque Visuality between Perspective and the Photograph
Estelle Lingo, University of Washington

The Colonial Baroque
Chair: Lorenzo Pericolo

15:00
Baroque Classicism and Institutional Architecture in the Early Modern Spanish Empire
Jesús Escobar, Northwestern University

15:50
Toward a Notion of (Global, Colonial) Baroque Form
Aaron Hyman, Johns Hopkins University

16:40 Coffee Break

17:10
The Baroque as National Identity: Aleijadinho in the Brazilian Cultural Imaginary
Fernando Loffredo, New York University and The Cooper Union

The Neo-Baroque
Chair: Tristan Weddigen

18:00
Italian Fascism and the Baroque: Appropriation and Invention between 1922 and 1945
Laura Moure Cecchini, Colgate University

Wednesday, 5 June

The Neo-Baroque (continued)
Chair: Tristan Weddigen

09:30
Hidden Dreams of the Brazilian Baroque
Amy Buono, Chapman University

10:20
Invention of the Baroque and Discourses of the Neo-Baroque: Politics and Religion in Brazil and the Philippines
Jens Baumgarten, Universidade Federal de Sao Paulo

11:10 Coffee Break

11:30
Contemporary Neo-Baroque Architecture and Neo-Colonial Ideology: The Mexican Case
Peter Krieger, Universidad Nacional Autónoma de México

12:20 Concluding Discussion

VENUE
Kunsthistorisches Institut in Florenz – Max-Planck-Institut
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Reference:

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