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Message, Messenger, or False Friend? (Munich, 28-29 Jun 19)

Munich, ZI, Jun 28–29, 2019

Putzger, Antonia

Message, Messenger, or False Friend?
Early Modern Print as Intermediary

International Workshop, Munich, 28–29 June, 2019

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.

Friday 28 June, 2019

Location: Zentralinstitut für Kunstgeschichte (ZI), Katharina-von-Bora-Straße 10, 80333 Munich, Room 242

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 break

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

Caroline 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 Munich):
Believing the Material. Familiar Objects as Markers of Credibility on Early Modern Prints

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

09:00–10:50
Faith in the Authoritative Print

Erin Giffin (Ludwig-Maximilans-Universität):
Alternative Realities in Authoritative Prints of the Santa Casa di Loreto

Charlotte Wytema (Coutauld 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

Aaron Hyman (Johns Hopkins University):
The Copy as the Work of the Original

Lorne Darnell (Courtauld Institute):
Print, Painting, and the Collective Memory of Place in Pieter Saenredam's The Old Town Hall of Amsterdam (1657)

13:20–15:00
Closing Remarks, followed by Lunch (for Workshop Presenters Only)

Organisers:
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