

CIHA: Motion - Transformation (Florence, 1-6 Sep 19)

CIHA World Congress (Comité International d'Histoire de l'Art), Firenze Fiera, Florence, Sep 1-06, 2019

www.ciha-italia.it/florence2019/

Noema Congressi

The CIHA World Congress (Comité International d'Histoire de l'Art) returns to Italy after 40 years since its last appointment and will be held in Florence, from September 1st to 6th, 2019.

"Motion: Transformation" is the title of the 35th CIHA Congress which has been proposed as an invitation to study the specific "life" of artworks, artifacts and images: animation, "lifeliness", efficacy or "emanation" are phenomena that in many cultures, since prehistoric times, are linked to crafted objects, images or rites.

One figure the Florentine initiative wants to rethink is that of the artist or "maker", seen in a transcultural perspective. The combination of art historical and anthropological expertise is a strong point of the Congress, to better understand the position of the "animated" object in the formation and transformation of collective identities and in transcultural negotiations.

The Congress invites comparative approaches or explorations of dynamics of connectivity. In its broad chronological and geographical range it is specifically interested in epochal changes and the processes of globalization under colonial or postcolonial premises.

For further details about the nine sessions and the over one hundred speakers please visit this link <http://www.ciha-italia.it/florence2019/2018/04/07/sessions-papers/>

The Congress, organized by CIHA Italia in collaboration with Kunsthistorisches Institut in Florenz - Max-Planck-Institut, will take place in Firenze Fiera, in Villa Vittoria's halls and in some of the most prestigious historical buildings of the town able to host the 1,000 expected participants, such as Palazzo Vecchio and others.

The extensive programme offers more than one hundred speeches by scholars from all over the world. Visits to well-known and less known museums and florentine collections will also be arranged, with thematic tours connected to the Congress, thanks to the special collaboration with the Directors of the different institutions.

REGISTRATION

<http://noemacongressi.onlinecongress.it/MotionTransformation2019>

PROGRAM

Sunday, September 1st

Opening at the Teatro dell'Opera Firenze
Registration is possible from 2.00 pm onward.

Monday, September 2nd

Session 1

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 ŽIVKOVIC
Institute for Balkan Studies, Beograd

SPEAKERS

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

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

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

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

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

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

Lamia BALAFREJ
University of California, Los Angeles

Mystical Visions in the Desert

Philippe MOREL

Université Paris 1 Panthéon-Sorbonne

An Introduction to Spiritual Contemplation: the San Bernardo's Vision from Filippino Lippi to Fra Bartolomeo

Raffaele ARGENZIANO

Università degli Studi di Siena

The "Represented" World of Colomba da Rieti and Domenica da Paradiso

Lauro MAGNANI

Università degli Studi di Genova

Imaginative Vision and Artistic Image: from Meditation Tool to Post-Experience Testimony

Session 7

Artist, Power, Public

CHAIRS

Giovanna CAPITELLI

Università degli Studi Roma Tre, Roma

Christina STRUNCK

Friedrich-Alexander-Universität Erlangen-Nürnberg

SPEAKERS

Panel 1. The Agency of the Image

Gaetano CURZI

Università di Chieti-Pescara

The Power of Images and Images of Power: the Replicas of the Lateran Saviour in Central Italy

Hannah BAADER

Kunsthistorisches Institut in Florenz – Max-Planck-Institut

The King's Finger and the Mermaid's Body. Gender, Power and the Sea

Panel 2. Power Relations and the Early Modern Court

Guido REBECCHINI

Courtauld Institute, London

Art and Persuasion in Paul III's Rome

Carlotta PALTRINIERI

Medici Archive Project, Firenze

The Social and Spatial Dimensions of the Florentine Accademia del Disegno

Panel 3. Negotiation and Translation

Priyani ROY CHOUDHURY

Humboldt-Universität zu Berlin

Architecture as Visual Language of Imperial Identity in Fatehpur Sikri

Friederike WEIS

Museum für Asiatische Kunst, Berlin

Unprecedented Images of Self-confident Women in Mughal India

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

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

Panel 4. Border-Crossings

Stefano CRACOLICI

Durham University

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

Leonardo SANTAMARÍA-MONTERO

Universidad de Costa Rica, Alajuela

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

Alex BREMNER

University of Edinburgh

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

Giulia MURACE

Universidad Nacional de San Martín

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

Panel 5. Artist, power and public today

Zhuge YI

Hangzhou Normal University

Chinese Contemporary New Media Art

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

[Beatrice VON BORMANN

Stedelijk Museum Amsterdam

Decolonizing the Collection: a Challenge for the 21st Century Museum]

Tuesday, September 3rd

Session 3

Art and nature. Cultures of Collecting

CHAIRS

Marco COLLARETA

Università di Pisa

Avinoam SHALEM

Columbia University, New York

SPEAKERS

Panel 1. Taxonomies

Dimitrios LATSIS

Ryerson University, Toronto

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

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

Anja GREBE

Danube University Krems

Art, Nature, Metamorphosis: Maria Sibylla Merian as Artist and Collector

Emmelyn BUTTERFIELD-ROSEN

Clark Art Institute, Williamstown

Taxonomies of Art and Nature after Darwin

Joao OLIVEIRA DUARTE

Universidade Nova de Lisboa

Archiving nature. From Vandelli's Curiosity Cabinet to the Natural History Cabinet

Panel 2. Against (and pro) Nature?

Elizabeth J. PETCU

University of Edinburgh

Form Does Not Follow Function: Bernard Palissy Imitates Natural Processes

Matthew MARTIN

University of Melbourne

The Philosopher's Stone – Art and Nature in Eighteenth-Century European Porcelain Production

Stefan LAUBE

Humboldt-Universität zu Berlin

Collecting the Other Way Round: From Collecting to Being Collected

Christopher HEUER

University of Rochester

Art of/as Inundation: Dürer's 1525 Flood

Dipti KHERA

New York University, Institute of Fine Art

The Season for Art

Session 4

Art and Religions

CHAIRS

Mateusz KAPUSTKA

Universität Zürich – Kunsthistorisches Institut

Andrea PINOTTI

Università degli Studi di Milano

SPEAKERS

Carlo SEVERI

École des Hautes Études en Sciences Sociales, Paris

'Parer vivo'. An Epistemology of the Semblance of Life in Renaissance Perspective

Ewa RYBALT

Uniwersytet Marii Curie-Skłodowskiej, Lublin

When and Why the Light becomes Flesh. More about Titian's "Annunciations"

Zuzanna SARNECKA

Uniwersytet Warszawski, Warszawa

Divine Sculptural Encounters in the Fifteenth-Century Italian Household

Caroline VAN ECK

University of Cambridge

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

León GARCÍA GARAGARZA

Getty Research Institute, Los Angeles

NECUEPALIZTLI: Metamorphosis and Transformation in Mesoamerican Art and Epistemology

Naman AHUJA

Jawaharlal Nehru University, New Delhi

Ābhāsa (again)- External Images for Self-Reflection and Capturing an Inner Essence

Pamela D. WINFIELD

Elon University

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

Jeehee HONG

McGill University, Montréal

The Meditating Monkey: Animation and Agency in Chan Buddhist Art

Wednesday, September 4th

OFFSITE

Visit the conference website for complete information about onsite registration hours, options and fees.

Florence

- 1) Renaissance Sculpture Bargello & Orsanmichele
- 2) Renaissance Picture, Santa Maria Novella
- 3) The Stibbert experience
- 4) The Opificio delle Pietre Dure Museum and Workshop
- 5) Museo di Storia Naturale, Antropologia ed Etnologia
- 6) Biblioteca Laurenziana and Medici Chapels
- 7) The Galleria dell'Accademia
- 8) Opera del Duomo, the Cathedral Museum
- 9) Uffizi Galleries
- 10) Treasury of the Grand Dukes in the Pitti Palace
- 11) San Marco Museum
- 12) Museo Novecento

Other destinations in Tuscany

Prato: Cathedral, Palazzo Pretorio and Centro Pecci

Pisa: The Camposanto recently restored, the Museum of Ancient Ships of Pisa, the Museum of Human Anatomy "Filippo Civinini"

Siena: Cathedral, Palazzo Pubblico, Galleria Continua, San Gimignano

Lucca: Cathedral, Villa Giunigi, Palazzo Mansi

Thursday, September 5th

Session 5

De-Sign and Writing

CHAIRS

Lihong LIU

University of Rochester

Marco MUSILLO

Kunsthistorisches Institut in Florenz - Max-Planck-Institut

SPEAKERS

Sanja SAVKIC / Erik VELASQUEZ GARCIA

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

Chen LIANG

Universität Wien

Signs from the "Celestial Thearch": Talismans in the Tomb-quelling Texts of the Eastern Han Dynasty

Margaret GRAVES

Indiana University Bloomington

Articulating the Medieval Islamic Object: Making Space, Movement, and Sound through Epigraphy

Béla Zsolt SZAKÁCS

Central European University, Budapest

Written on the Wall: Script and Decoration in Medieval Central Europe

Jens BAUMGARTEN

Universidade Federal de São Paulo

From Signs, Letters and Hidden Paintings: Creative Processes in Colonial Context in Iberoamerica

Rebecca DUFENDACH et al

Getty Research Institute, Los Angeles

Moteuczoma Xocoyotzin Transformed in the "Three Texts" of the Florentine Codex

Huiping PANG

The Art Institute of Chicago

Nine Drafts for One Stroke (jiuxiu yiba): A Mural Painter's Underdrawings on Handscrolls

Yu-Chi LAI

Academia Sinica, Taipei

The Literati Baimiao Tradition Encountering European Drawings

Eugenia BOGDANOVA-KUMMER

Sainsbury Institute for the Study of Japanese Arts and Cultures, Norwich

Modern Zen Calligraphy: Nantenbo Toju between Past and Present

Tutta PALIN

Turun Yliopisto, Turku

Modern Disegno: Embodied Splendor of Lines

Virve SARAPIK

Eesti Kunstiakadeemia, Tallinn

In-between: Image, Picture, and Sound-picture

Arthur VALLE

Universidade Federal Rural do Rio de Janeiro

Brazilian Pontos Riscados: Spiritual Invocation, Nomination, Geometric Thought

Session 8

The Ghost in the Machine: The Disappearance of Artists, Critics, Viewers?

CHAIRS

Rakhee BALARAM

University at Albany

Flavio FERGONZI

Scuola Normale Superiore di Pisa

SPEAKERS

Kwan Kiu LEUNG

Royal College of Art, London

Visibility and Criticism in the Public Sphere

Nadia RADWAN

Institut für Kunstgeschichte Universität Bern

Invisible Stories: The other Criteria of Art Criticism in the Middle East

Ling MIN

Fine Arts Academy of Shanghai University

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

José Antonio GONZÁLEZ ZARANDONA

Deakin University, Melbourne

Destruction of Images; Images of Destruction: Critical Stances of Contemporary Heritage

Francesco GUZZETTI

Scuola Normale Superiore di Pisa

The Standard: Questioning Subjectivity in the Early 1970s

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

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)

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

Pamela BIANCHI

Université Paris 8

The Digital Presence of the Ephemeral: Three Study Cases

Sara DE CHIARA

Sapienza Università di Roma

Edmond de Belamy or Bel Ami: the Rise of the "Non-Artist" vs the Artist's Retreat

Friday, September 6th

Session 6

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

SPEAKERS

Sharon SMITH

Arizona State University, Tempe

Of Architecture, Icons and Meaning: Encountering the pre-modern City

Yu YANG

Kyushu University, Fukuoka

Shadows of Bright Houses: Photographs of Architecture in Colonial Manchuria (1900-1945)

Elena O'NEILL

Universidad Católica del Uruguay, Montevideo

The Architecture of Eladio Dieste: Challenging Technology, Structure and Beauty

Roberto GARGIANI

École Polytechnique Fédérale de Lausanne

TBC

Session 2

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

SPEAKERS

Fabian JONIETZ

Kunsthistorisches Institut in Florenz - Max-Planck-Institut

Renaissance Dust

Nicolas CORDON

Université Paris 1 Panthéon-Sorbonne

The Lifeliness of Stucco: Materiality and Human Presence in Early Modern Decorative Systems

Bronwen WILSON

University of California, Los Angeles

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

Amy OGATA

University of Southern California, Los Angeles

Making Iron Matter in the French Second Empire

Siobhan ANGUS

York University, Toronto

The Labor of Photography: a Materialist Analysis of Occupational Portraits

Jeanette KOHL

University of California, Riverside

'Matters' of Life and Death – From San Gennaro to Marc Quinn

Liliane EHRHART

Princeton University

Freezing Time: Marc Quinn's Self Series

Jing YANG

Jyväskylän Yliopisto, Jyväskylä

Chinese Art in the Age of the Anthropocene: The Interconnectedness between Humans and Non-human Entities

Nicole SULLY

University of Queensland, Brisbane

By the Silvery Light of the Monument: Lucency and the Dematerialising of the Memorial

Stefania PORTINARI

Università Ca' Foscari Venezia

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

Session 9

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

SPEAKERS

Luiz MARQUES

Universidade Estadual de Campinas

Italian Works of Art from XVI to XVIII Century Introduced in Brazil, Unknown or Less Known in Italy (and Brazil)

Sabina DE CAVI

Universidad de Cordoba

Portolano "normale": Western Circulations and Identities despite the Atlantic Worlds

David YOUNG KIM

University of Pennsylvania, Philadelphia

Giorgio Vasari and Antonio Vieira: the Travels of Transatlantic Art Theory

Maria BERBARA

Universidade do Estado do Rio de Janeiro

Representations of Brazil in Italy in the 16th and 17th centuries: between Domestication and Ferocity

Alexander GAIOTTO MIYOSHI

Universidade Federal de Uberlândia

The Emigrants (1910) by Antonio Rocco: Voyage of a Painting and its Painter

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

Paolo RUSCONI

Università degli Studi di Milano

"Un'idea del Brasile". Pietro Maria Bardi's Second Life

Gerhard WOLF

Kunsthistorisches Institut in Florenz – Max-Planck-Institut

Beyond the Voyage

Poster presentation throughout the Congress

Participants (in alphabetical order)

Jefferson DE ALBUQUERQUE MENDES (Universidade do Estado do Rio de Janeiro)
Tatiane DE OLIVEIRA ELIAS (Universidade do Porto- Universidade Federal de Santa Maria)
Pedro LUENGO (Universidad de Sevilla)
Renato MENEZES RAMOS (École des Hautes Études en Sciences Sociales)
Hiroko NAGAI (Kyushu University)
Haoxue NIE (Guangzhou Academy of Fine arts)
Izumi Florence OTA (University of Tokyo)
Larissa SOUSA DE CARVALHO (Universidade Estadual de Campinas)
Jaqueline SOUZA VELOSO (Universidade do Estado do Rio de Janeiro)
Yuning TENG (Center for Visual Studies Peking University)
Yoko TSUCHIYAMA (Waseda University)

Saturday, September 7th

Offsite out of Tuscany

Bologna: Pinacoteca, San Petronio, Oratorio Santa Maria della Vita, San Giacomo Maggiore,
MAMbo

Venezia: Biennale Arte 2019

Roma: TBC

Executive Board CIHA

Marzia Faietti (President), Gallerie degli Uffizi/Kunsthistorisches Institut in Florenz - Max-Planck-
Institut

Tommaso Casini, Libera Università di Lingue and Comunicazione IULM Milano

Giovanni Maria Fara, Università Ca' Foscari Venezia

Elena Fumagalli, Università di Modena e Reggio Emilia

Massimiliano Rossi, Università del Salento

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Claudia Cieri Via, Università di Roma La Sapienza; Marco Collareta, Università di Pisa; Claudia
Conforti, Università di Tor Vergata Roma; Marzia Faietti, Gallerie degli Uffizi/Kunsthistorisches
Institut in Florenz-Max-Planck-Institut; Giuliana Ericani, Ex Museo Civico di Bassano; Maria Grazia
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Università del Salento; Gerhard Wolf, Kunsthistorisches Institut in Florenz - Max-Planck-Institut

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