

RSA Panel: Portrayals of Love, Friendship & Desire in Italian Art c.1500 (Venedig, 10 April)

Marianne Koos

RSA Panel

PORTRAYALS OF LOVE, FRIENDSHIP, AND DESIRE IN ITALIAN ART AROUND 1500

Università Ca Foscari San Basilio Aula 2

Saturday, 10.04.2010, 09.00-17.30

Co-Organizers: Jeanette Kohl (Riverside), Marianne Koos (Fribourg)

Sat., 9:00-10:30

Portrayals of Love, Friendship, and Desire in Italian Art around 1500.

I: Friendship

CHAIR: Adrian Randolph (Dartmouth College)

- Hannah Baader (Kunsthistorisches Institut Florence)

Friendship and Flattery. Renaissance Portraits between Ethics and Aesthetics

- Hans Aurenhammer (Johann Wolfgang Goethe-Universität, Frankfurt/Main)

Liberalitas: The Image of a Friendly Virtue as Hidden Self-Portrait in Leon

Battista Alberti's "Della pittura"

- Cécile Beuzelin (Académie de France à Rome/Villa Medici)

The Double Portrait of Jacopo Pontormo: Representing Real Friendship in the
Renaissance

Sat. 11:00-12:30

Portrayals of Love, Friendship, and Desire in Italian Art around 1500.

II: Metaphors of Love

CHAIR: Elizabeth Cropper (National Gallery of Art, CASVA)

- Adrian Randolph (Dartmouth College)

Fierce Love

- Ulrich Pfisterer (Ludwig-Maximilians-Universität, München)

Mirrors of Love and Creativity

- Marianne Koos (Université de Fribourg)

The Martyrdom of Love. An Iconography of Ambiguity

Sat. 2:00-3:30

Portrayals of Love, Friendship, and Desire in Italian Art around 1500. III:
Male Beauty

CHAIR: Stephen J. Campbell (The Johns Hopkins University)

- Giancarlo Fiorenza (California Polytechnic State University)

Apollo Dismembered: Love, Poetry, and Antiquity in the Early Renaissance

- Jeanette Kohl (University of California, Riverside)

Morals, Males, and Mirrors. Being a Boy / Seeing a Boy in the Fifteenth
Century

- Jill M. Pederson (National Gallery of Art, Washington DC)

The Poetics of Male Beauty in Lombard Renaissance Portraiture around 1500

Sat. 4:00-5:30

Portrayals of Love, Friendship, and Desire in Italian Art around 1500. IV:
The Multiple Aspects of Cupid

CHAIR: Alessandro Nova Kunsthistorisches Institut, Florenz)

- Elise de Halleux (Deutsches Forum für Kunstgeschichte, Paris):

Androgyny and the Ambiguity of Love and Desire in a Renaissance Depiction of
Eros: New Suggestions regarding Parmigianino's Cupid Carving his Bow

- Christiane Kruse (Marburg)

Dis/simulation, Art and Love in Michelangelo's lost Sleeping Cupid and
Tintoretto's Vulcan, Venus and Mars

- Christopher James Nygren (The Johns Hopkins University)

Reconsidering Eros in Titian's "Salome/Judith"

RESPONDENT: Kia Vahland (Universität Hamburg)

One of the most important yet enigmatic topics of Italian Renaissance art is the iconography of love. Numerous fundamental studies of the past decades have broadened our knowledge and perspective. However, many works of art still 'resist' convincing interpretation especially in (ideal) portraiture or non narrative images in close-up. There is a clear need for further analysis on the symbols, metaphors, and metonymies of the literary love discourse and its plurality of concepts as reflected in visual images of love and friendship. What certainly deserves more detailed attention is how and why structures of devotional images intermingle with profane imagery (and vice versa). Another desideratum of central relevance are close-readings regarding the character of the emotions and gestures depicted in images, of the material structures, and of the rendering of surface qualities, which often initiate and reflect a relationship of desire between image and beholder. In addition, very little is known about the occasions

related to the commissions of images of love and friendship, about their functions, their handling as well as hanging/positioning aspects, which may change interpretations considerably.

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