

The Language of Ambiguity in Early Modern Art (Cambridge, 12 Oct 22)

Trinity Hall, Cambridge, Oct 12, 2022

Alexander Marr

"The Language of Ambiguity in Early Modern Art", 12th October 2022, Trinity Hall, University of Cambridge.

Those wishing to register should email Anneke de Bont, ad961@cam.ac.uk

09:30-10:00: Introduction

(Alexander Marr, University of Cambridge)

10:00-11:00: Session I

Kathryn Murphy (University of Oxford): Quaint

Raphael Garrod (University of Oxford): Daedal

11:00-11:30: Coffee

11:30-13:00: Session II

James Clifton (Museum of Fine Arts, Houston): Confusione

Lorenzo Pericolo (Florida State University): Obscurity

Alexander Marr (University of Cambridge): Macchia

13:00-14:00: Lunch

14:00-15:30: Session III

Fabian Jonietz (Zentralinstitut für Kunstgeschichte): Allegory

Shira Brisman (University of Pennsylvania): Specie

Karin Leonhard (Konstanz University): Conversion

15:30-16:00: Coffee

16:00: Keynote Lecture

Anthony Ossa-Richardson (UCL): "Was Early Modern Art Ambiguous"?

This colloquium is part of the project Ambiguity and Precision in Early Modern Art, directed by Alexander Marr (Cambridge), Elisabeth Oy-Marra (Mainz) and Karin Leonhard (Konstanz), funded by the DAAD-Cambridge Hub for German Studies.

Reference:

CONF: The Language of Ambiguity in Early Modern Art (Cambridge, 12 Oct 22). In: ArtHist.net, Sep 26, 2022 (accessed Dec 7, 2025), <<https://arthist.net/archive/37500>>.