

more Ovidius Pictus (online, 21 Nov 22)

Online, Nov 21, 2022

Francesca Casamassima

more Ovidius Pictus.

Organized by Organized by Fátima DIEZ PLATAS and Giuseppe CAPRIOTTI (Universidade de Santiago de Compostela and University of Macerata).

In the exhibition on Ovid's Metamorphoses, conceived by Aby Warburg and held in Hamburg in 1927, many illustrated books arrived from the major European libraries. They were opened and displayed at the bottom of panels, where many photos with reproductions of works of art coming from Metamorphoses were exhibited. In this way, the images representing Ovidian episodes physically and metaphorically emerged from the open books. In effect, in his notes for the exhibition, Warburg claims that the Latin poet and his translators and illustrators were the main vehicle for the survival of the ancient gods, their myths and their passionate nature in the European culture. Following this path, this conference aims to gather papers on the afterlife of Ovid's Metamorphoses, analysing the European circulation of illuminated manuscripts and illustrated books, as well as their relationship with the artistic production from the Middle Ages to the present day. We would like to thoroughly investigate the circulation of Ovid's text by its several vulgarizations, not only in the major European artistic capitals, but especially in peripheral areas. At the same time, we are interested in improving our understanding of the use of Metamorphoses not only in painting and sculpture, but especially in applied arts, ceramics, majolica, and furniture.

9-9:10

Welcoming

Giuseppe Capriotti (University of Macerata, Italy)

Fátima Díez (University of Santiago de Compostela, Spain)

9:10-9:30

Institutional Greetings

Lorella Giannandrea (Chair of the Department of Education, Cultural Heritage and Tourism – University of Macerata)

Panel I: Europa, Acteon and Polyphemus in prints and arts

Chair: Francesca Casamassima (University of Macerata, Italy)

9:30-9:50

Alexandra Iglésias Cortes (University of Santiago de Compostela, Spain)

Two looks for the Cyclops: iconographic models for Polyphemus in the fables of the Metamorphoses in the illustrated editions of the 15th-19th centuries

9:50-10:10

Bar Leshem (Ben-Gurion University of the Negev, Israel)

What's Love Got to Do with It?: Ovid, the "Love of the Gods," and Cinquecento Carved Cassoni

10:10-10:30

Caroline Koncz (Angelo State University, Texas)

Misgendering Actaeon: A New Reading of Ovid Pictured in Early Modern Italy

10:30-11:00 Discussion

Panel II: Myths, Miniatures and prints

Chair: Jonathan Barnes (Aarhus University, Denmark)

11:00-11:20

Ilaria Andreoli (Institut national d'histoire de l'art - INHA, Paris, France)

Early modern metamorphoses of Orpheus between texts and images

11:20-11:40

Céline Bohnert (Université de Reims Champagne-Ardenne/Institut Universitaire de France)

Reillustrating Ovid. Avatars of the cycle engraved by Antonio Tempesta in two 17th century French Metamorphoses

12:00-12:30 Discussion

Panel III: Myths in Public Spaces and Frescoes

Chair: Radka Nokkala Miltová (Masaryk University Brno, Czech Republic)

14:30-14:50

Christopher Kreutchen (Technical University Dortmund, Germany),

"In nova fert dicere formas [...]" Ovid's Cast in Open Narrative Forms

14:50-15:10

Gyöngyvér Horváth (Independent Scholar, Budapest, Hungary)

Ovid in the Hungarian countryside: the frescoes of the Ráday Mansion, Pécel

15:10-16:00 Discussion

Access to the conference: <https://tinyurl.com/OvidiusPictus>

Reference:

CONF: more Ovidius Pictus (online, 21 Nov 22). In: ArtHist.net, Nov 18, 2022 (accessed May 25, 2025),

<<https://arthist.net/archive/37973>>.