

2024 Lovis Corinth Colloquium XIII

Art History Department, Emory University

Thursday – Saturday, September 26th – 28th, 2024
Convocation Hall Room 208

The Affective and Hermeneutic Functions of the Mindful Picture

Co-organizers: Walter S. Melion (Emory University) and Michael Zell (Boston University)



Photo: Rembrandt, *The Girl in a Picture Frame*, 1641, oil on panel, 105.5 x 76 cm.

This three-day colloquium examines paintings, drawings, and prints that use various representational contrivances to call attention to their status as pictorial images. Such devices often highlight the mimetic properties of the picture in question, as in the case of *ogenbedriegertjes* (little eye-deceivers, i.e., trompes-l'oeil), which prompt the viewer to acknowledge that s/he is looking at a pictured picture. A related appliance utilizes elements within the pictorial field—*doorkijkjes* (optical corridors), *gordijnen* (feigned curtains), or *omlijsten* (framing devices, e.g., doorways, casements, archways, stairwells, etc.)—to call attention to the ways in which sight is being mobilized, directed, and/or deflected, as it moves toward a targeted destination. The visual itinerary thus mapped often tracks the viewer's gaze, whose looking at and into the image is seen to enliven it. More obviously, pictures may contain depicted viewers whose action of beholding doubles that of the actual viewer looking at the painting, drawing, or print, from a vantage point external to it. *Handelingh* (handling, rendering)—the marks made by a burin, stylus, or brush—can be applied so conspicuously that they compel the viewer to track the marks' pattern of application: their forceful motion functions as a diagram of sorts for the movement of the viewer's eyes as they travel along pathways leading *in 't verschiet* (into the distance). Yet another device incorporates portraits into a biblical or mythological scene in which the portrayed subjects are integrated into the story and yet operate apart from it, both temporally and ontologically. There were many other devices, of course. Although scholars of Dutch and Flemish art have duly noted the ubiquity of these and other pictorial means focusing on sight, their affective and interpretative functions have yet to be fully studied. The now common consensus that the reflex of picturing pointedly alludes to *vaardigheid* (skill) and *meesterschap* (artisanal mastery) is surely right, but key questions still remain to be answered: when allusions to the viewer's gaze are coupled with explicit emphasis on pictorial presence of the picturer's agency, what affects are stirred, what meanings are generated, how, why, and to what end does the bestowal of attention constitute a primary theme or call forth an hermeneutic response. Our colloquium provides a forum for further examination of the form and function of such prompts to affective and hermeneutic engagement with mindful or, to use a term coined by Victor Stoichita, self-aware pictures.

Thursday, September 26th

Opening Remarks: 9:00 – 9:15

Walter S. Melion, Emory University
Michael Zell, Boston University

Session 1: 9:15 – 10:45

Alexander Marr, University of Cambridge
Ludic Illusionism and Affective Wit in Holbein's Devotional Work

Stephanie Porras, Tulane University
Portraits, Prints and Pictorial Agency in Lima's Jesuit Church

Jamie Richardson Sandhu, Saint Joseph's University
Christ the Collector, Christ the Collected: Frans Francken the Younger's Divine *Liefhebber*

Session 2: 11:00 – 12:30

Itay Sapir, Université du Québec à Montréal
Albrecht Altdorfer's Extravagant Devices

Matt Kavalier, University of Toronto, Centre for Renaissance and Reformation Studies
Gothic Architecture Turns in on Itself: Anton Pilgram's Vienna Pulpit

Lizzie Marx, National Gallery of Ireland
The Fourth Wall in Seventeenth-Century Dutch Art

Session 3: 1:30 – 3:00

Walter S. Melion, Emory University
The Determinative Effect of Israhel van Meckenem's *Great Passion in Horae* BL 1897,0103

William E. Engel, Sewanee: The University of the South
"The Mind of the Frontispiece": Invitations to Enter Self-Referential Mnemonic Spaces in English Renaissance Book Illustrations

Valérie Hayaert, University of Warwick, Centre for the Study of the Renaissance
Earthy Judges within Last Judgment Scenes: A Visual Equiparation?

Friday, September 27th

Session 4: 9:00 – 10:30

Michel Weemans, Université Paris 1 Panthéon-Sorbonne
Self-portraiture, self-reflexivity and "Mind trap": *The Temptation of Saint Anthony* (c. 1650) by Joos van Craesbeeck

Rob Fucci, University of Amsterdam
Indiscreet Gaze: Vermeer and the Curtain Motif as Meta-Pictorial Device

Tamar Cholcman, Tel Aviv University
What You See Is Not What You Get: Emblematic Composition and Lifelike Representation

Friday, September 27th continued

Session 5: 11:00 – 12:30

Joanna Woodall, The Courtauld Institute of Art
The Self-Awareness of Netherlandish Landscape

Reindert Falkenburg, Emeritus Professor, NYU Abu Dhabi
From Bird's Eye to Boor's Eye View in Early Seventeenth-Century Dutch Landscape Painting

Yannis Hadjinicolaou, University of Bonn
The Colour Blotch as Pathosformel. Trace and Gesture in Early Modern Art

Session 6, 1:30 – 3:00

Joanna Skubisz, University of Wrocław
17th-century Dutch in the Mirror of Jacob Cats and Adriaen van de Venne

Angela Vanhaelen, McGill University
Black Interlocutors and Public Secrecy in Seventeenth-Century Dutch Paintings

Simon McKeown, Marlborough College
The Self-Conscious Image in Seventeenth-Century Sweden

Saturday, September 28th

Session 7, 9:00 – 10:30

Jun P. Nakamura, Princeton University Art Museum
A Prometheus with the Burin: *Teycken-const* in Goltzius's *Allegory of Sight*

Hanneke Grootenboer, University of Amsterdam
Van Hoogstraten's "Murals" as Mental Space

Elizabeth Black, Old Dominion University
Caught in the Act: Artist Emblems and the Question of Excessive Knowledge

Session 8, 11:00 – 12:00

Aneta Georgievska-Shine, University of Marland
Clara Peeters, Bridal Knives and Bubbles of Being

Christopher D.M. Atkins, Center for Netherlandish Art
Signature and Surface in the Paintings of Saenredam

Session 9: 1:00 – 2:30

James Clifton, Sarah Campbell Blaffer Foundation
Tempered Torment: Dirck van Baburen's *Apollo Flaying Marsyas*

Michael Zell, Boston University
The Groom, the Mistress, and the Horse in Ter Borch's *Horse Stable* of 1654

Bronwen Wilson, UCLA
Giovanni Benedetto Castiglione and the Agency of Animals

Concluding Remarks: 2:30 – 3:00

Walter S. Melion, Emory University
Michael Zell, Boston University