

2025 Lovis Corinth Colloquium XIV  
Art History Department, Emory University

Thursday – Saturday, September 25<sup>th</sup> – 27<sup>th</sup>, 2025

‘*Mundus Chartaceus*:  
Paper, Virtual Presence, and the Production of Knowledge  
in Early Modern Europe, 1500-1700’  
Co-organizers: Sarah McPhee and Walter S. Melion



Photo: Frontispiece of the *Crucifixion with pasted-on scenes from the Passion*,  
ca. 1551  
(fabricated at the Benedictine monastery of Sint-Truiden).

Thursday, September 25<sup>th</sup>  
Convocation Hall, Room 208

Opening Remarks: 8:45 – 9:00

Sarah McPhee, Emory University  
Walter S. Melion, Emory University

Session 1: 9:00 – 10:30

Heather Hyde Minor, University of Notre Dame  
Early Modern Paper Illusions and the Ancient World

Niels Weijenberg, Museum Huis Bergh, 's-Heerenberg  
Paper as a *novum repertum*?: Hermannus Hugo’s *De prima scribendi* (1617)

Session 2: 10:45 – 12:15

Eleonora Pistis, Columbia University  
Liquid Encounters: Water, Oil and Paper as Instruments of Architectural Knowledge

Victor Plahte Tschudi, The Oslo School of Architecture and Design  
The Space of Paper in Serlio’s Books on Architecture

Session 3: 3:00 – 5:15

Susanna Berger, Columbia University  
Charles Plumier and the Paper Infrastructure of Truth

Megan Heffernan, DePaul University  
John Taylor’s Poetics of Paper

Femke Speelberg, The Metropolitan Museum of Art  
Copy that! Paper Evidence of Mimetic Methods of Knowledge Acquisition in Late-Gothic Architecture

Friday, September 26<sup>th</sup>  
Emory Conference Center Hotel, Oak Amphitheater

Session 4: 9:00 – 10:30

Thor-Oona Pignarre-Altermatt, Catholic University of Louvain  
Preaching with Paper: The Cologne Carthusians and the Illustrated Printed Book

Walter S. Melion, Emory University  
*Collectaria praeceptorum moralium*: The Paper Print as *Collectarium*

Session 5: 10:45 – 12:15

Fannie Caron-Roy, Queen’s University  
Tracing, Touching, Tasting: Paper as a Site of Haptic Spiritual Encounter

Elliot Wise, Brigham Young University  
The Paper Sudarium in Claude Mellan’s *Holy Face*

Session 6: 1:30 – 3:45

Grace Harpster, Georgia State University  
Cut, Paste, Compose: Manipulating Paper Portrait Collections in Early Modern Europe

Elizabeth Rice Mattison, Hood Museum of Art, Dartmouth  
Wiped Clean: Erasure and Cleansing of Early Modern Paper

Marlise Rijks, Vrije Universiteit Brussel  
Paper trade and consumption in 17<sup>th</sup>-century Antwerp

Session 7, 4:00 – 5:30

Ashley West, Temple University, Tyler School of Art and Architecture  
The Groundwork of Paper and the Origins of Art

Carolyn Yerkes, Princeton University  
Augustin Hirschvogel's Paper Instruments

Saturday, September 27<sup>th</sup>  
Emory Conference Center Hotel, Oak Amphitheater

Session 8, 9:00 – 10:30

Sylvia Houghteling, Bryn Mawr College  
A Paper Collection of Cloth and Feathers: The Painted Pages of the Catalogue of the Museo Settala

Claudia Swan, Washington University, St. Louis  
Worldmaking and Race-Crafting in Willem Blaeu’s Amsterdam and Dr. Tulp’s Africa

Session 9, 10:45 – 12:15

Sarah McPhee, Emory University  
Southern Print and Northern Pigment: The Pamphilj Properties Illuminated

Louise Rice, New York University  
The Allure and Manifest Impracticalities of Thesis Broadsheets

Session 10: 1:30 – 3:45

Laura Weigert, Rutgers University  
Not Made to Last: Painting on Paper and the Ephemeral Arts in Late Medieval France and Flanders

Nina Dubin, University of Illinois Chicago  
Confidence Games: Love Letter Pictures in Eighteenth-Century France

Audrey Lin, Emory University  
A Paper Party: Flavio Chigi’s Banquet at the Four Fountains (1668)

Concluding Remarks: 3:45 – 4:00

Sarah McPhee, Emory University  
Walter S. Melion, Emory University