



Comité International  
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CIHA Italia

## **MOTION: TRANSFORMATION**

35th Congress of the International Committee  
of the History of Arts  
Florence, 1-6 September 2019

Congress Proceedings

- Part 2 -

**Bononia**  
University Press

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edited by Marzia Faietti and Gerhard Wolf

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## SESSION 8

# The Ghost in the Machine: The Disappearance of Artists, Critics, Viewers?

### CHAIRS

**Rakhee Balaram**

*University at Albany*

**Flavio Fergonzi**

*Scuola Normale Superiore di Pisa*

### CONTRIBUTORS

**Kwan Kiu Leung**

*Visibility and Criticism in the Public Sphere: Marcel Duchamp & He Chengyao*

**Nadia Radwan**

*Invisible Stories: The Other Criteria of Art Criticism in the Middle East*

**Ling Min**

*What is Lost in the Transformation of Art Criticism in China?*

**José Antonio González Zarandona**

*Destruction of Images; Images of Destruction: Critical Stances on Contemporary Heritage*

**Francesco Guzzetti**

*Standardizing the Author: Emilio Prini and Conceptual Art*

**Lola Lorant**

*From Art Criticism to Art History: Challenging the Environmental Exclusion in the Writings of Nouveau Réalisme in the Transatlantic World*

**Maria de Fátima Morethy Couto**

*Bringing the Spectator to the Foreground: Julio Le Parc and Lygia Clark at the Venice Biennales (1966 and 1968)*

**Leonardo Impett / Peter Bell**

*Reverse Engineering Michael Baxandall's Pictorial Plot*

**Pamela Bianchi**

*Digital Curating and Ephemeral Artworks: Three Case Studies*

**Sara De Chiara**

*Edmond de Belamy or Bel Ami: The Rise of the 'Non-Artist' vs. the Artist's Retreat*



## Introduction to Session 8

Session 8 – *The Ghost in the Machine: The Disappearance of Artist, Critics, Viewers?*, is dedicated to the three specters that reside in each of these last three terms. This session, diverse as its papers and themes are, as varied the geographies under consideration may be, has one simple and unifying goal: *to make the tables dance*.

This line is inspired by Karl Marx, who in a footnote in *Capital* brought together two worlds – Western and non-Western – of the 1850s. They reflect in the German novelty of spiritualist seances where the upper-classes were ‘table-turning’ and in China’s Taiping Rebellion, where there was a confrontation with state power.

One may recall that China and the tables began to dance when the rest of the world appeared to be standing still – *pour encourager les autres* [to encourage the others].

Marx, *Capital* I, p. 164.

‘To encourage the others’ is a line from Voltaire’s *Candide* describing an episode in which a random bystander is shot to spur the others to action. Our contributors are in safe hands today, I assure you, but the spell of Marx and the dancing tables by unseen spirits, remain (fig. 1).

Artists-critics-viewers: we are haunted by three specters – three ghosts – three phantoms. This session deals with the types of (1) destruction (2) disappearance (3) ‘spirits without bodies’ that define our experience of art today. The title ‘ghost in the machine’ references a concept coined by British philosopher Gilbert Ryle in a 1949 work which challenged the mind/body dualism of René Descartes. Where does consciousness lie in the 21st century? In art, body, mind, or machine? Or, more to the point for our session, does it lie in an acknowledgment of the lacunae of histories and the ways in which they have been written?



**Fig. 1.** A seance with the Italian medium Eusapia Palladino at the home of the French astronomer Camille Flammarion, Rue Cassini, Paris, 12 November 1898. Gelatin silver print.

We have an excellent session where the contributors reflect on this question from varied angles across geographies. While our goal is to consider the way each paper in the session takes on the forces that ‘make the tables dance’, or the unseen and contingent forces of history and/or shifts in power and/or technology that both shape and shake loose narratives, some concerns come to fore. Has the changing nature of institutions around the world forever transformed the relationship between artists, critics, viewers? What role does the geographical position play in determining the way art histories and criticisms are shaped and written? Does the shifting nature of art in the contemporary from materiality to immateriality, to formalism, to Artificial/Machine Intelligence, play a part in the investment or collapse of these roles?

Our ten panelists, or investigators, think about this question from their respective areas of research and specialization. Each brings to light issues of destruction, disappearance, or of what I term a 'spirit' without body: a ghost in the machine. The results are surprising: how can societal change provoke the disappearance of certain forms of art criticism, as in China; why has art history 'erased', or made invisible, the contribution of certain artists from the Global South (such as Latin American artists in Paris) in spite of their significant role at biennials? How do artists and art critics from the Middle East participate in forms of self-erasure to actualize power? How have institutions sidelined, ignored, or made certain narratives of art history invisible, and what happens when they seek to retrieve them? How does ecological and environmental damage and destruction (and our blindness to it) shape our view of a particular art movement in France? What was the

invisible 'standard' to which artists were drawn in the United States and Italy in the 1960s? Where do we place 'ephemeral', lost, or unrealized works which have no institutional home? How can we compare the destruction of art heritage and culture with the early 20th-century iconoclasm of the avant-garde? Finally, what status do we give to the disembodied 'eye' of technology? How can it help reshape, for example, 21st-century perceptions and critical views of Renaissance paintings? How can machine intelligence come to question, aid, or – dare I suggest it – *replace the critic*?

Is AI the teleological end to the artist's disappearance over time? Or even the disappearance of the critic? To paraphrase the Mumbai art collective CAMP: *Is the dream of the future a room full of computers that make art with no 'humans' present?* No humans, I say, but what about their ghosts? Can our subjectivity be disembodied so that once separated, we can come back to haunt

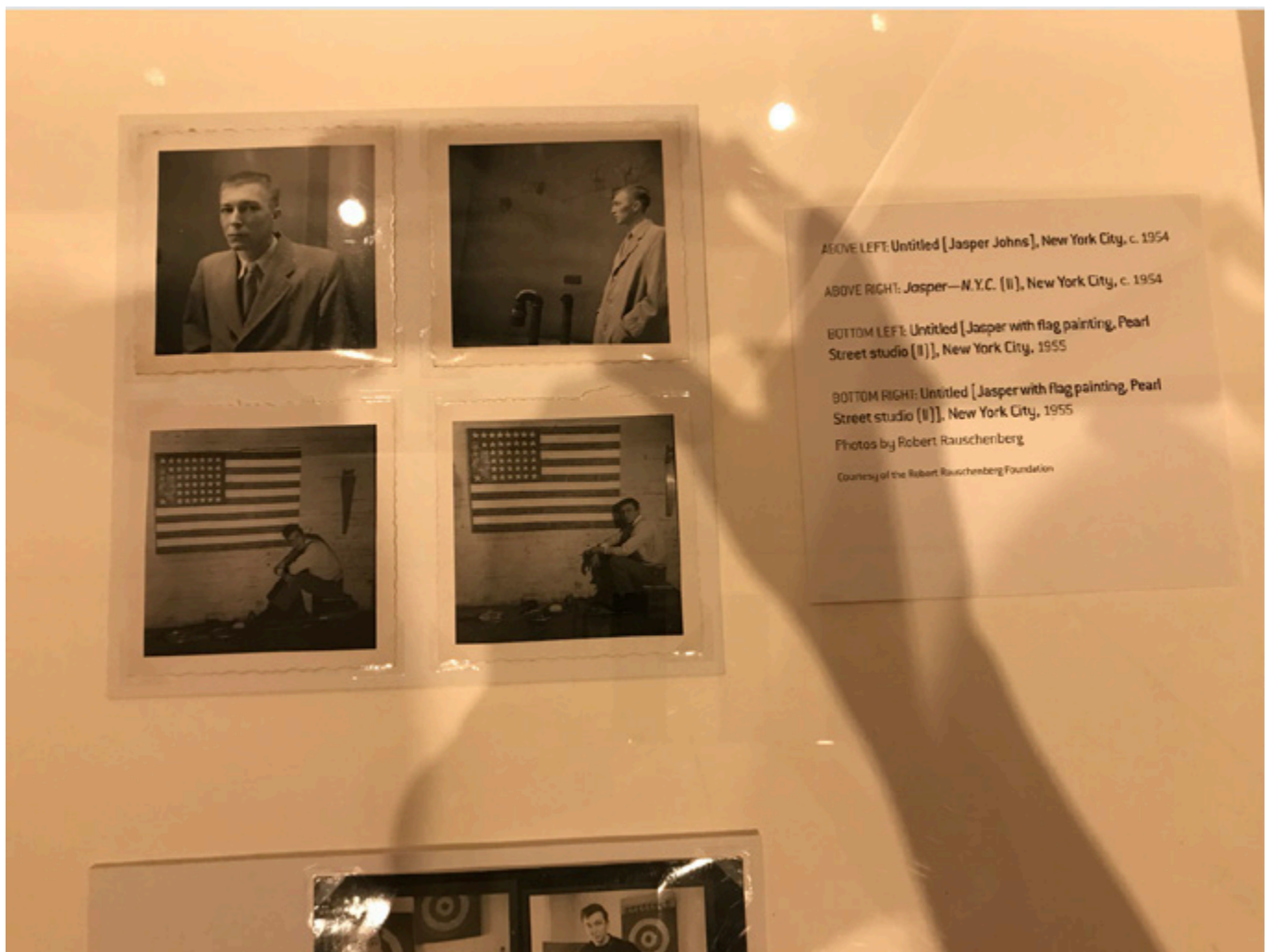


Fig. 2. Photograph of an installation display of Jasper Johns, Williams College Museum of Art. (Photo by the Author).

ourselves – as Jacques Derrida once speculated in his hauntology – by what troubles or disturbs us? Or, taken from the perspective of critics and historians, is there a ghostly presence in what we write about, what we speculate about, what questions we raise through the other, *who is always only ourselves*? This is best seen in a series of images or ‘ruined’ photos which blend the role of artist, critic, viewer as seen in the images of [artworks in museums with reflective shadows on the glass] (fig. 2), where a ‘ghost’ in the form of shadows comes to assist, change, and create reflections on the actual artwork. You will forgive me, as critic and viewer play the artist in this proposition for our session. (This is what art historian Griselda Pollock would term a ‘gambit’). It is a moment to materialize our own subjectivity in relation to what we study and how we speak about it; or to make visible the contingency that is captured in the moment of change in an artwork, or its image, through our shadows.

The questions from today’s session are necessarily polyvalent, layered, nuanced and address diverse areas. They point not to a single direction, but to several – north, south, east, and west – that decenter any single position of privilege. The papers challenge inherited frameworks through a ghost’s singular ability to inhabit multiple dimensions, perspectives, and temporalities at once. The narratives are not always chronological, rather they are nonlinear, they run counter, trace back and are sometimes circular. So, perhaps, by virtue of the number of references to Marcel Duchamp in this session, it is appropriate to revisit his *Nude Descending a Staircase, No. 2*. Duchamp, as you will see, certainly does haunt our session. And we are indeed haunted by his alter-ego, who was not Rose Selavy, after all, but rather the ghost, the trace, the specter, the phantom in the form of the Brown Lady of Raynham Hall descending the staircase (fig. 3). That is not only Duchamp’s ghost, but also that of each one of us, everywhere at once.

In looking at art that spans the early part of the 20th century, we see that the apparition of Marcel Duchamp and his iconoclasm continue to haunt our concerns. The ‘Dada’ spirit of anarchy and destruction found resonance in the papers of Kwan Kiu Leung and her example of a woman artist in China and in José Antonio González Zarandona’s consideration of the anti-art and avant-garde tendencies towards ‘destruction’ in light of images of



**Fig. 3.** ‘Brown Lady of Raynham Hall’. Photograph taken by Captain Hubert C. Provand. First published in *Country Life* in 1936.

destroyed heritage. Francesco Guzzetti refers to Duchamp in connection to the Italian artist Emilio Prini. Kwan Kiu Leung further shows us the way Chinese women artists can challenge the position and hegemony of Duchamp by desexualizing and decentering his legacy.

Geographical positions also shape narratives of art history: such is the case of China with its transformation of art criticism over time, as pointed out by Ling Min. Nadia Radwan describes the way changing art criticism in Egypt and the impact of globalization create forms of loss in French and Arabic historical discourses in a region where local identities disappear with the institutionalization of practices. Maria de Fátima Morethy Couto reveals the way artists from the Global South – even recognizable names such as Lygia Clark and Julio Le Parc – have had their contributions sidelined to different degrees in spite of their participation in European biennials.

Lola Lorant writes about the impact of environmental destruction and the ecological concerns inherent in some of the works of Nouveau Réalisme, which have been too long ignored in art history.



Meanwhile, Pamela Bianchi focuses on ephemeral works, issues of loss, and unrealized works that need a home, lest they disappear forever. Antonio Zarandona too presents us with case studies that challenge the way we look at heritage destruction in view of our own valorization of avant-garde art practices.

Finally, Peter Bell and Leonardo Impett use 21st-century technology to make visible, and simultaneously reinforce and shift, aspects of art criticism that have long guided our understanding of Renaissance art and the Annunciation scene. Sara De Chiara, on the other hand, tells us a story about the disappearance of artists which has been taking place more and more frequently, even be-

fore an art collective produced a work of AI art that was seen at an auction at Sotheby's in 2018 - which signals a teleological end, or a beginning of new narratives.

So, it is within this panoply of rich contributions that I open this session to explore the critical stakes for artists, critics, and viewers and bring to light where we stand, or stood, or will stand in our contemporary condition. Perhaps our papers point to the retreat from such hegemonic or monolithic positions? We welcome questions, observations, dissent.

*Let's rattle the tables!*

*Rakhee Balaram*

# Standardizing the Author: Emilio Prini and Conceptual Art\*

Francesco Guzzetti

*Independent scholar*

This essay takes its cue from the notion of conceptual art, as elaborated by Benjamin Buchloh,<sup>1</sup> and focuses on the modalities by which artists in the 1960s and early 1970s integrated the concept of *standard* in their practice as the ultimate way to question the subjectivity of the author in the artistic creation. Major attention will be paid to the Italian artist Emilio Prini (1943-2016), arguing that his practice between the 1960s and the 1970s, despite the lack of recognition, was characterized by one of the most rigorous discussions of the tenets of artmaking, and compares to the work of leading figures of international conceptual art.

## ***The Word Standard and Foucault's Theory***

Before looking at art, it is worth retracing the origin of the etymology of the word *standard*. According to etymological dictionaries of modern English, the origin of the word entails two major meanings. First emerged in mid-12th century and modeled after the French *estandard*, meaning “flag or other conspicuous object to serve as a rallying point for a military force”, the English word *standard* then evolved during the 14th century, with the meaning “weight, measure, or instrument by which the accuracy of others is determined”.<sup>2</sup> The first definition implies the sense of conventionality of an object all the members of a community relate to by virtue of a shared knowledge. Through its iteration within a social context, an object is turned into a generally accepted and acknowledged symbol of a collective living practice. The second definition introduces a sense of authoritativeness:

The standard weights and measures were set by royal ordinance and were known as the king's standard, so perhaps metaphoric, the royal standard coming to stand for royal authority in matters like setting weights and measures. Hence the meaning ‘authoritative or recognized exem-

plar of quality or correctness’ (late 15th century). Meaning ‘rule, principal or means of judgment’ is from 1560s.<sup>3</sup>

By virtue of the combination of conventionality and authoritativeness, the word defines a hierarchy-based set of rules which a community complies with. How the concept meandered its way through the cultural debates in the 1960s is rather self-explanatory. A preliminary distinction should be made in this respect; the notion of *standard* considered here is not related to the iteration of standard forms deployed by minimalist artists, which refers mostly to an internal attitude of artistic practice and vision. Nor is it related to the specific sense of standard art as an “exclusive, negative, absolute, and timeless”<sup>4</sup> art to which Ad Reinhardt's extremely rarified abstraction tended. The cultural debates around the modes of production and structures of societies extensively contributed to the integration of standardized practices into conceptual art. In the lectures given at the Collège de France in Paris in the Fall-Winter 1971-1972, Michel Foucault addressed the subject of *Penal Theories and Institutions* and expanded on the concept of *power-knowledge*, by which he meant to indicate the reciprocal reinforcement of social power and governing epistemes. He analyzed the forms of *power-knowledge* which include *examination*, understood as the “form of power-knowledge linked to systems of control, exclusion, and punishment characteristic of industrial societies”. Based on the alternate process of selection and exclusion, *examination* was a “means of setting or reinstating the standard, the rule, the distribution, the qualification, the exclusion; but also a matrix of all the psychologies, sociologies, psychiatries – in short, of what is called the human sciences”.<sup>5</sup> Foucault developed the analysis further in his famous essay *Discipline and Punish*, published in 1975. Combining standardization and

normalization, examination is a ritualized form of power-knowledge that

combines the techniques of an observing hierarchy and those of a normalizing judgment. It is a normalizing gaze, a surveillance that makes it possible to qualify, to classify and to punish. It establishes over individuals a visibility through which one differentiates them and judges them.<sup>6</sup>

Backed up by a huge apparatus of registration and documentary writing through which individuals are catalogued, archived, and treated as 'cases', examination defines the practice of disciplinary power. A major identifying aspect of disciplinary power is the switch from visibility to invisibility between power and those over whom it is exercised. As opposed to the traditional hierarchy, the examination process requires the relative invisibility of power and the visibility of those it subjects. However, the regime of visibility transforms individuals, turning them from subjects into objects. The objectification of those who are subjected is essential to the functioning of the normative apparatus of registration, documentation, and information.

### Conceptual Standard

The words with which the vocabulary employed by Foucault was mostly identified, such as 'examination', 'archive', 'normativity', 'documentation', 'registration', and 'information', were all extensively used in the debates around conceptual art. By internalizing the modes and practices of conventional systems of language, political power, and social and individual habits, artists were able to "subject the last residues of artistic aspiration toward transcendence (by means of traditional studio skills and privileged modes of experience) to the rigorous and relentless order of the vernacular of administration" and to "purge artistic production of the aspiration towards an affirmative collaboration with the forces of industrial production and consumption".<sup>7</sup> These quotations are taken from the famous essay in which Benjamin Buchloh coined the definition of 'aesthetic of administration'. Among the precursors of conceptual art, Buchloh focused on Ed Ruscha, whose use of photography and explicit deployment of format and distribution of commercial books addressed the social implications of the standardization of habits induced by authoritative conventions and

means of mass communication. In early 1963, the artist published the famous photo-book *Twenty-six Gasoline Stations*, containing, as per its title, images of twenty-six gas stations photographed along Route 66 between Los Angeles and Oklahoma – although it is important to notice that the road itself is never depicted or referred to in the book. The concept of the book has already been thoroughly discussed.<sup>8</sup> The sense of standard is first evoked by the artlessness of the photographs, which the artist chose for the documentary style of their depictions. By stressing the stillness of the fixed lens of the camera and the frontal treatment of the roadside edifices, the result is a sequence of anonymous pictures iterating similar shots, views, angles, and frames unfolding through the pages and resembling images produced for commercial use.<sup>9</sup> The whole book conveys a sense of anonymity, to the extent that it does not provide any clue as to whether the artist actually made the journey to photograph those gas stations, or if he assembled pre-existing photos instead. Devoid of any atmospheric or situational content, the photos make up an anti-travelogue that lacks any reference to the author's subjectivity. The images documenting a gas station evoke the *standardization* of industrial and capitalist societies, and the preference assigned by the artist to the Standard Oil Company could resonate with the meaning of that word.<sup>10</sup>

Artists like Lawrence Weiner further expanded Ruscha's vision. Referencing the artist's famous formula regulating the open-ended parameters of the work, its authorship and production, and even its use and ownership, Buchloh noticed that

it is a recognition that materials and procedures, surfaces and textures, locations and placement [...] are always already inscribed within the conventions of language and thereby within institutional power and ideological and economic investment.<sup>11</sup>

Significantly, the analysis of the *Statements* that the artist published in 1968 and distributed through Seth Siegelau reveals consistent occurrences of the word *standard* that defines the conventional average size, aspect, layout, weight, and color of several objects, often referencing social and political forces, administrative institutions, and conventional infrastructures, such as *A 2" wide 1" deep trench cut across a standard*

one car driveway (cat. #019) or *One standard dye marker thrown into the sea* (cat. #022) – referring to the dye marker of the US armed services.<sup>12</sup> The actions described in the sentences are thereby turned into acts of awareness, mimicking the style of administrative regulations.

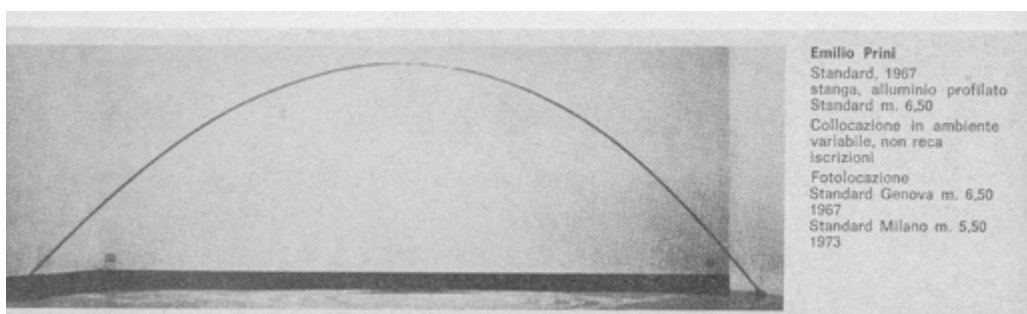
### Emilio Prini

The attitude of institutional critique, as formulated by Buchloh vis-à-vis conceptual art, and the theory of examination as it was envisioned by Foucault resonate with the work of Emilio Prini on multiple levels. Prini is probably the most hidden figure associated with the group of Arte Povera. From the beginning of his career in 1967, his work unravels a thorough analysis of conventions and systems impacting everyday life as well as those that define the process of artistic creation and fruition, which the artist aligned with procedures. The artist largely employed means of mechanical reproduction to record actions he performed as well as visual layouts of installations. The pictures compose a repertoire of the artist's performing self and the surrounding environment, rendered through ambiguous and rather impersonal images by virtue of the technical specificities of the recording camera and the sense of objectivity usually associated with the photographic image in the mass media. The body of work created by Prini addressed major issues of capitalist society through the categories and procedures of technological means of reproduction and communication.

There is no Italian translation for the word *standard*. The term was borrowed from English, with no adaptations, and immediately linked to economics since its earlier known occurrences. In his *Dizionario moderno* ('Modern Dictionary') of 1905, a repertoire of new words and phrases of common use in Italian, the novelist and lexicographer Alfredo Panzini included the word *standard* as a synonym of "banner, model, rule, norm, type" as an "English term employed in commerce

to indicate that the quality of a good or a product of industry is the typical, the normal one".<sup>13</sup> Panzini devoted an entry also to the phrase 'standard of life', defined as an "English locution meaning norm, lifestyle, type of life in a given economic and social condition", and continued: "Standard means not only flag, banner, but norm, type, a rule accepted and acknowledged in common use, by public opinion and authority or all these forces together".

Prini fully embraced the notion of standard in his work. In 1967, the artist created *Standard-Asta di comportamento* [Standard-Pole of Behavior], a 6.5 meters long aluminum rod with a green edge. He placed it in the space of the Galleria La Bertesca in Genoa but also in the street, forcing the passers-by to bend over and pass under the work. The rod was elastic, so it could curve or expand depending on the size of the space in which it was positioned.<sup>14</sup> The notion of standard referenced in the title is then dual. First, it relates to the standard size of the rod, which is fixed but looks different depending on the space where it is placed, thus exposing the conventionality of the parameters on which common life experience is based. In this respect, the work evokes the seminal *3 stoppages étalon* (*3 standard stoppages*) by Marcel Duchamp, a piece which seems to be prescient of conceptual art.<sup>15</sup> Furthermore, the behavior of the people bending over to pass under Prini's rod is another standard, a commonly accepted reaction to the obstacle represented by the work. Actually, the concept of standard expanded to include a third layer of interpretation. The rod is in fact known only through photos: the 'real' artwork did not coincide with the object, but with its reproduction. In 1973, the artist placed another rod, reminiscent of the first one, on the floor of Galleria Toselli in Milan, for one or two days, during an exhibition of Robert Mangold.<sup>16</sup> After then, he produced a work comprised of the photograph of the curved rod at Galleria La Bertesca in 1967,



**Fig. 1.** Emilio Prini, *Asta curvata* (Curved Rod), 1967-1973. Offset print on paper, 7.8x10 cm. Private Collection. (Courtesy Archivio Emilio Prini).

accompanied by a caption in standard typeface describing its dimension, the different measurements in Genoa in 1967 and in Milan in 1973, and specifying “Installation in variable settings, no inscriptions” (fig. 1). Two different rods, varying in size, were standardized to an average by being rendered through the presumptive objectivity of the photographic documentation and a minimalist caption.

Prini increasingly entrusted his work to the medium of photography. While focusing on the standardized (and standardizing) properties of the medium, the artist explored the notion of use. The twofold meaning of the word ‘use’ – referring to the common use as well as the actual usage of an instrument – was investigated by the artist between 1969 and 1971 to the extent that he had it coincide with the concept of consumption. In those years, the artist developed a project titled *Magnet*, which comprised different works, the most important of which is based on the image of an Exakta Reflex camera which the artist took from an advertisement or an instruction manual and replicated it in several iterations on a black or white background (fig. 2). Published in 1970, the illustrations of the work were accompanied by a description which perfectly encapsulated the sense of the project:

Magnet / photographic series / group of 2,000 sheets related to September 1968 (4 phases) / a normal camera takes photos over and over again until the consumption of the mechanism / expected duration of use for the apparatus / 20,000 takes / expected time of execution of the work / 10 years / annual series of 2,000 elements / technique / black and white photograph / Ferrania sheet / 3M / K203/ 3 / 30 x 40 cm each / fixed aperture lens and shutter speed / tripod with fixed inclination / 1969.<sup>17</sup>

According to the description, the work, be it realized or not (even though the version known today comprises almost 20,000 prints), emphasizes the functioning of the apparatus. The artist defines precise conditions of the photograph: the fixed time, diaphragm, shutter speed, and inclination, the standard size and quality of paper sheet (the sheets measuring 30 x 40 cm and coded 3M/K203/3, provided by the company Ferrania) and the regular distribution of shots per year. The only criterion was established by the actual duration of

the work, which did not depend on artist’s choice, but rather on the machine’s ‘consumption’. The notion of ‘consumption’ relates to Prini’s practice. In fact, by setting out an essential system of rules, the artist then programmed the camera to operate until the mechanism broke down. Such process resulted in a series of works which complied with the instructions set up in *Magnet*. Prini realized a series of photos of public buildings in Genoa, taken regularly by placing the tripod on a bus and keeping the inclination fixed, printed on 30x40 paper sheets, thus composing a *Self-made narration* revolving around the places hosting and representing the institutions of power. Likewise, another work is comprised of 26,160 photos of a closed-circuit television monitor seen from the same, standard frontal view (fig. 3). Referring to a video that the artist made in 1970, which is now lost,<sup>18</sup> the photographs are divided into three groups according to the image displayed on the screen of the monitor: in the first group, the monitor screen shows a large TV displaying the image of another TV positioned in an anonymous office; in the second, it shows the large TV turned off; in the third, the screen itself is turned off, thus showing a blank image. Just like the buildings of public institutions in Genoa, the closed-circuit television monitor, the TV, and the anonymous open space-like office act like devices of control, means of communication, and workspaces, defining the average living standards. By accumulating prints, Prini visualizes the bulimic consumption of images on which communication systems are based, and the notion of a self-sufficient apparatus repeating itself until it does not work anymore. By doing so, the identity of the author disappears behind the technology of the system, his creative contribution being solely the activation of a process in which use, standard, and consumption get tangled up. Actually, the artist collaborated with a photographer named Antonio Leale to realize most of his works at that time, thus reducing even further the already small contribution of his activity.<sup>19</sup> The apparatus is turned into the subject of the work and a powerful symbol of the critique of a social model based on the conventions of capitalism and consumerism.

Around the same time, the term *standard* resurfaced in the titles elaborated by Prini. In 1969, he produced a large silkscreen whose size and bold typeface resemble advertising posters (fig. 4). Titled *Standard - L’U.S.A. USA* (‘THE U.S.A. USES’),



**Fig. 2.** In the foreground: *Magnete (Magnet)*, 1969/1970. 18,915 offset prints on paper, 23x17 cm each. Private Collection. On the wall on the right: *Racconto che si fa da solo (Self-made narration)*, 1969. 90 b/w photographs, 30x40 cm each. Private Collection. Exhibition view: *Emilio Prini*, Fondazione Merz, 29/10/2019-09/02/2020. Courtesy Fondazione Merz, Archivio Emilio Prini. (Photo by Renato Ghiazza).



**Fig. 3.** *Magnete - Film TV, 5 min (Magnet - TV Film, 5 mins)*, 1969, 26,160 b/w photographs and offset prints, 30x40 cm each. Private Collection. Exhibition view: *Emilio Prini*, Fondazione Merz, 29/10/2019-09/02/2020. Courtesy Fondazione Merz, Archivio Emilio Prini. (Photo by Renato Ghiazza).

the inscription reads “the recorder records up to the consumption of the mechanism” on the left, and “the used recorder using a used equipment records up to the consumption of the mechanism” on the right. A political critique is played out in the title: the word *standard*, an anglicism, relates to the American model of production, implying the commodification of human life by virtue of its meaning. Recorders do not record anything specifically, rather they expose themselves and the control and ‘registration’ operated on individuals. Humans are objectified, no margin of subjectivity is left, even to the artist, who hides behind industrial and automatic processes. The automa-

tism induced by standardized practices evokes the depersonalization of individual and collective life, which follows the ritual imposed by standard systems. In 1971, on the occasion of a solo show titled *Merce Tipo Standard [Commodity Standard Type]*, the artist positioned sound and video recorders recording each other;<sup>20</sup> in a sort of everlasting happening, whose use of closed-circuit system may be aligned with the work of Dan Graham, the viewers saw themselves as the powerless cases of a ‘registration’ procedure described by Foucault.

The reduction of the subjectivity of the author and the receivers encapsulated in Prini’s work is a political statement. The sense of anti-subjectivity that his work achieves encompasses the *aesthetic of administration* in all the invisible power of *registration*. As is consistent with the major trends in international conceptual art, the work of Emilio Prini confronts us with the loss of identity in modern society and the disciplinary power entailed by any process of standardization.



**Fig. 4.** Emilio Prini, *Standard - L'U.S.A. USA (Standard - The U.S.A. USES)*, 1969, Print on paper, 112x87 cm, Courtesy Sammlung Goetz, Munich, Archivio Emilio Prini. (Photo by Genevieve Hanson/Hauser & Wirth).

## Notes

\* Special thanks to Chiara Caroppo, Christiane Meyer-Stoll, Sara Moneta, Valentina Pero, and Timotea Austoni Prini.

<sup>1</sup> B.H.D. Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions", *October* 55 (1990): pp. 105-193.

<sup>2</sup> See: <https://www.etymonline.com/word/standard>.

<sup>3</sup> *Ivi*.

<sup>4</sup> A. Reinhardt, "Twelve Rules for a New Academy", *Art News* 56, no. 3 (1957): p. 38.

<sup>5</sup> M. Foucault, *Ethics: Subjectivity and Truth* (New York: The New Press, 1997), I, p. 18.

<sup>6</sup> Id., *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1995), p. 183.

<sup>7</sup> B.H.D. Buchloh, "Conceptual Art 1962-1969", cit., p. 143.

<sup>8</sup> I. Walker, "'A Kind of a 'Huh?': The Siting of *Twentysix Gasoline Stations* (1962)", in P. Di Bello, C. Wilson, S. Zamir, eds., *The Photobook: From Talbot to Ruscha and Beyond* (London and New York: I.B. Tauris, 2012), pp. 111-128.

<sup>9</sup> J. Coplans, "Edward Ruscha Discusses his Perplexing Publications", *Artforum* 3, no. 5 (1965): p. 25.

<sup>10</sup> See the interview with Paul Kastrom, in E. Ruscha, *Leave any Information at the Signal* (Cambridge, MA and London: The MIT Press, 2002), pp. 153-154.

<sup>11</sup> B.H.D. Buchloh, "Conceptual Art 1962-1969", cit., p. 136.

<sup>12</sup> L. Weiner, *Statements* (New York: Seth Siegel, 1968), n.p.

<sup>13</sup> A. Panzini, *Dizionario moderno. Supplemento ai dizionari italiani* (Milano: Hoepli, 1905), p. 462.

<sup>14</sup> N. Bätzner, M. Disch, C. Meyer-Stoll, V. Pero, eds., *Entrare nell'opera: Processes and Performative Attitudes in Arte Povera* (Köln: Walther König, 2019), pp. 519-520.

<sup>15</sup> B.H.D. Buchloh, "Conceptual Art 1962-1969", cit., p. 126.

<sup>16</sup> See the photo by Giorgio Colombo in G. Celant, *+ spazi. Le gallerie Toselli* (Milano: Johan & Levi, 2019), p. 261.

<sup>17</sup> G. Celant, ed., *Conceptual Art Arte Povera Land Art* (Torino: Galleria Civica d'Arte Moderna, 1970), n.p.

<sup>18</sup> Titled *Magnet*, the video was made for the exhibition *Gennaio 70* in Bologna, see M. Disch, C. Meyer-Stoll, V. Pero, eds., *Entrare nell'opera*, cit., p. 524.

<sup>19</sup> *Ivi*.

<sup>20</sup> M. Fagiolo dell'Arco, "Lettera da Roma", *Art International* 16, no. 1 (1972): pp. 58-59.

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Date	Time	Events	Venue
<b>SUNDAY, 1 SEPTEMBER</b>	18:00 - 20:00	Opening Ceremony	Villa Vittoria Sala Verde
<b>MONDAY, 2 SEPTEMBER</b>	9:00 - 17:30	<b>Session 1</b> <i>The Mystical Mind as a Divine Artist: Visions, Artistic Production, Creation of Images through Empathy</i>	Villa Vittoria Sala Onice
	9:00 - 19:30	<b>Session 2</b> <i>Artist, Power, Public</i>	Villa Vittoria Sala Verde
	21:00	<b>Special event:</b> keynote speech by Kavita Singh (Jawaharlal Nehru University, New Delhi) <i>Indian Monuments in Motion, In and Out of the Museum</i>	Palazzo Vecchio, Salone dei Cinquecento (open to the public)
<b>TUESDAY, 3 SEPTEMBER</b>	9:00 - 18:00	<b>Session 3</b> <i>Art and Nature. Cultures of Collecting</i>	Villa Vittoria Sala Onice
	9:30 - 17:30	<b>Session 4</b> <i>Art and Religions</i>	Villa Vittoria Sala Verde
	18:30	<b>Free visit to Museo di Palazzo Vecchio</b>	Palazzo Vecchio
	21:00	<b>Special event:</b> round table with Vera Agosti (Independent Scholar), Thierry Dufrêne (Université Paris Nanterre), Peter J. Schneemann (Institut für Kunstgeschichte - Universität Bern) and the participation of Valerio Adami	Palazzo Vecchio, Salone dei Cinquecento (open to the public)
<b>WEDNESDAY, 4 SEPTEMBER</b>	10:00 - 20:00	<b>Museum Visits and guided tours</b>	Florence
	18:30 - 20:00	<b>Special guided Visit</b>	Museo Novecento
<b>THURSDAY, 5 SEPTEMBER</b>	9:00 - 18:30	<b>Session 5</b> <i>De/sign and Writing</i>	Villa Vittoria Sala Onice
	9:30 - 18:00	<b>Session 8</b> <i>The Ghost in the Machine: The Disappearance of Artists, Critics, Viewers?</i>	Villa Vittoria Sala Verde
<b>FRIDAY, 6 SEPTEMBER</b>	9:00 - 13:00	<b>Session 6</b> <i>Building an Icon: Architecture from Project to Product</i>	Villa Vittoria Sala Onice
	9:00 - 13:00	<b>Session 7</b> <i>Matter and Materiality in Art and Aesthetics: from Time to Deep-Time</i>	Villa Vittoria Sala 101
	10:00 - 18:00	<b>Session 9</b> <i>Voyage - Connecting Session between Firenze 2019 and São Paulo 2020</i>	Villa Vittoria Sala Verde
	19:00 - 21:00	<b>Official conclusion of the Congress and greetings of the authorities</b>	Kunsthistorisches Institut in Florenz - Max-Planck- Institut

## PROGRAM SCHEDULE BY DAY

### SUNDAY, 1 SEPTEMBER

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#### 18:00 - 20:00

**Opening Ceremony** - Sala Verde

### MONDAY, 2 SEPTEMBER

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#### Session 1 - Sala Onice

*The Mystical Mind as a Divine Artist:  
Visions, Artistic Production,  
Creation of Images through Empathy*

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#### CHAIRS

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AKIRA AKIYAMA  
University of Tokyo

GIUSEPPE CAPRIOTTI  
Università di Macerata

VALENTINA ŽIVKOVIĆ  
Institute for Balkan Studies, Beograd

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#### 9:00 - 9:30

##### Introduction

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#### SPEAKERS

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#### 9:30 - 10:00

ALESSANDRA BARTOLOMEI ROMAGNOLI  
Pontificia Università Gregoriana, Roma  
*The Painted Word.  
Forms of the Mystic Language  
in XIII-XV Centuries*

#### 10:00 - 10:30

CLAUDIA CIERI VIA  
Sapienza Università di Roma  
*Beyond the Visible. Aby Warburg and  
his Last Considerations about Images*

#### 10:30 - 11:00

MICHELE BACCI  
Université de Fribourg  
*Holy Sites, Ecstatic Experience,  
and Icon-Generating Visions*

#### 11:00 - 11:30

##### Break

#### 11:30 - 12:00

GIA TOUSSAINT  
Herzog-August-Bibliothek, Wolfenbüttel  
*Heart and Cross in the Works of Henry Suso*

#### 12:00 - 12:30

SERGI SANCHO FIBLA  
École des Hautes Études en Sciences  
Sociales, Paris  
*Representing the Trinity in Circles.  
Between Iconography and Theology in  
the Beatrice d'Ornacieux's (1303) Visions*

#### 12:30 - 13:00

TERUAKI MATSUZAKI  
Tokyo Kasei Gakuin University  
*Kake-zukuri: A Japanese Building Type of  
Mountain Religion for the Mystical Experience*

#### 13:00 - 14:30

##### Lunch Time

#### 14:30 - 15:00

LAMIA BALAFREJ  
University of California, Los Angeles  
*Mystical Visions in the Desert*

#### 15:00 - 15:30

PHILIPPE MOREL  
Université Paris 1 Panthéon- Sorbonne  
*An Introduction to Spiritual Contemplation:  
the San Bernardo's Vision from Filippino  
Lippi to Fra Bartolomeo*

**15:30 - 16:00**

RAFFAELE ARGENZIANO  
 Università degli Studi di Siena  
*The "Represented" World of Colomba da Rieti and Domenica da Paradiso*

**16:00 - 16:30****Break****16:30 - 17:00**

LAURO MAGNANI  
 Università degli Studi di Genova  
*Imaginative Vision and Artistic Image: from Meditation Tool to Post-Experience Testimony*

**17:00 - 17:30****Final discussion and conclusions****Session 2 - Sala Verde**

*Artist, Power, Public*

## CHAIRS

GIOVANNA CAPITELLI  
 Università degli Studi Roma Tre, Roma

CHRISTINA STRUNCK  
 Friedrich-Alexander-Universität  
 Erlangen - Nürnberg

**9:00 - 9:30****Introduction**

## SPEAKERS

**9:30 - 10:00**

GAETANO CURZI  
 Università di Chieti - Pescara  
*The Power of Images and Images of Power: the Replicas of the Lateran Saviour in Central Italy*

**10:00 - 10:30**

HANNAH BAADER  
 Kunsthistorisches Institut  
 in Florenz – Max-Planck-Institut  
*The King's Finger and the Mermaid's Body. Gender, Power and the Sea*

**10:30 - 11:00**

GUIDO REBECCHINI  
 The Courtauld Institute of Art, London  
*Art and Persuasion in Paul III's Rome*

**11:00 - 11:30****Break****11:30 - 12:00**

CARLOTTA PALTRINIERI  
 Medici Archive Project, Firenze  
*The Social and Spatial Dimensions of the Florentine Accademia del Disegno*

**12:00 - 12:30**

PRIYANI ROY CHOUDHURY  
 Humboldt - Universität zu Berlin  
*Architecture as Visual Language of Imperial Identity in Fatehpur Sikri*

**12:30 - 13:00**

FRIEDERIKE WEIS  
 Museum für Asiatische Kunst, Berlin  
*Unprecedented Images of Self-confident Women in Mughal India*

**13:00 - 14:30****Lunch Time****14:30 - 15:00**

MARCO FOLIN / MONICA PRETI  
 Università degli Studi di Genova / Musée du Louvre, Paris - Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Firenze

*The Wonders of the Ancient World:  
A Western Imagery in Translation*

**15:00 - 15:30**

ROSLYN LEE HAMMERS

University of Hong Kong

*The Power of Transformation: Qianlong's  
Command of his Empire and its Cultural  
Traditions in the Garden of the Clear Ripples*

**15:30 - 16:00**

STEFANO CRACOLICI

Durham University

*Lost in Darkness: The Hazy Origins  
of National Art in Mexico*

**16:00 - 16:30**

**Break**

**16:30 - 17:00**

LEONARDO SANTAMARÍA-MONTERO

Universidad de Costa Rica, Alajuela

*From Colony to Republic: Political Images  
and Ceremonies in Costa Rica (1809-1858)*

**17:00 - 17:30**

ALEX BREMNER

University of Edinburgh

*Propagating Power: Gender, Language,  
and Empire in the English  
Baroque Revival (1885-1920)*

**17:30 - 18:00**

GIULIA MURACE

Universidad Nacional de San Martín

*Art and Diplomacy. Projects for a South  
American Academy in Rome (1896-1911)*

**18:00 - 18:30**

YI ZHUGE

Hangzhou Normal University

*Chinese Contemporary New Media Art*

**18:30 - 19:00**

KATARZYNA JAGODZIŃSKA

Uniwersytet Jagielloński, Kraków

*Between Museum as a Symbol and Museum  
as a Forum. Power Relations in Building  
Museum of Modern Art in Warsaw*

**19:00 - 19:30**

**Final discussion and conclusions**

**TUESDAY, 3 SEPTEMBER**

**Session 3 - Sala Onice**

*Art and nature. Cultures of Collecting*

CHAIRS

MARCO COLLARETA

Università di Pisa

AVINOAM SHALEM

Columbia University, New York

**9:00 - 9:30**

**Introduction**

SPEAKERS

**Panel 1. Taxonomies**

**9:30 - 10:00**

DIMITRIOS LATSIS

Ryerson University, Toronto

*Aby Warburg in Arizona: The Denkraum  
[Thinking Space] of Nature and Art*

**10:00 - 10:30**

EVA-MARIA TROELENBERG

Universiteit Utrecht

*"No quill and no brush can describe this  
splendor": Art, Nature and Developmental  
Vision in the Age of the Suez Canal*



**10:30 - 11:00**

ANJA GREBE

Danube University Krems

*Art, Nature, Metamorphosis: Maria Sibylla Merian as Artist and Collector***11:00 - 11:30****Break****11:30 - 12:00**

EMMELYN BUTTERFIELD-ROSEN

Clark Art Institute, Williamstown

*Taxonomies of Art and Nature after Darwin***12:00 - 12:30**

JOAO OLIVEIRA DUARTE

Universidade Nova de Lisboa

*Archiving Nature. From Vandelli's Curiosity Cabinet to the Natural History Cabinet***12:30 - 13:00****Discussion****13:00 - 14:30****Lunch Time**

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*Panel 2. Against (and pro) Nature?*

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**14:30 - 15:00**

ELIZABETH J. PETCU

University of Edinburgh

*Form Does Not Follow Function: Bernard Palissy Imitates Natural Processes***15:00 - 15:30**

MATTHEW MARTIN

University of Melbourne

*The Philosopher's Stone - Art and Nature in Eighteenth-Century European Porcelain Production***15:30 - 16:00**

STEFAN LAUBE

Humboldt-Universität zu Berlin

*Collecting the Other Way Round: From Collecting to Being Collected***16:00 - 16:30****Break****16:30 - 17:00**

CHRISTOPHER HEUER

University of Rochester

*Art of/as Inundation: Dürer's 1525 Flood***17:00 - 17:30**

DIPTI KHERA

New York University, Institute of Fine Art

*The Season for Art***17:30 - 18:00****Final discussion and conclusions**

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**Session 4 - Sala Verde***Art and Religions*

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CHAIRS

MATEUSZ KAPUSTKA

Universität Zürich -

Kunsthistorisches Institut

ANDREA PINOTTI

Università degli Studi di Milano

**9:30 - 10:00****Introduction**

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SPEAKERS

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*Panel 1. Animation*

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**10:00 - 10:30**

CARLO SEVERI

École des Hautes Études  
en Sciences Sociales, Paris  
*'Parer vivo'. An Epistemology  
of the Semblance of Life  
in Renaissance Perspective*

**10:30 - 11:00**

EWA RYBALT

Uniwersytet Marii  
Curie-Skłodowskiej, Lublin  
*When and Why the Light becomes Flesh.  
More about Titian's "Annunciations"*

**11:00 - 11:30****Break****11:30 - 12:00**

ZUZANNA SARNECKA

Uniwersytet Warszawski, Warszawa  
*Divine Sculptural Encounters in the  
Fifteenth-Century Italian Household*

**12:00 - 12:30**

CAROLINE VAN ECK

University of Cambridge  
*Sacrifices Material and Immaterial.  
The Survival of Graeco-Roman Candelabra*

**12:30 - 13:00****Discussion****13:00 - 14:30****Lunch Time**

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Panel 2. *Alienation*  
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**14:30 - 15:00**

LEÓN GARCÍA GARAGARZA

Getty Research Institute, Los Angeles  
*NECUEPALIZTLI: Metamorphosis*

*and Transformation in Mesoamerican  
Art and Epistemology*

**15:00 - 15:30**

NAMAN AHUJA

Jawaharlal Nehru University, New Delhi  
*Ābhāsa (again) - External Images  
for Self-Reflection and Capturing  
an Inner Essence*

**15:30 - 16:00**

PAMELA D. WINFIELD

Elon University  
*Visual Mimesis, Textual Nemesis:  
Animation and Alienation in Medieval  
Japanese Zen Master Portraits*

**16:00 - 16:30****Break****16:30 - 17:00**

JEEHEE HONG

McGill University, Montréal  
*The Meditating Monkey: Animation  
and Agency in Chan Buddhist Art*

**17:00 - 17:30****Final discussion and conclusions****THURSDAY, 5 SEPTEMBER****Session 5 - Sala Onice**

*De/Sign and Writing*  
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CHAIRS

LIHONG LIU

University of Rochester

MARCO MUSILLO

Kunsthistorisches Institut in  
Florenz – Max-Planck-Institut  
.....

**9:30 - 10:00****Introduction**

## SPEAKERS

**10:00 - 10:30**

SANJA SAVKIC / ERIK VELÁSQUEZ GARCÍA  
Kunsthistorisches Institut in Florenz – Max-Planck-Institut / Humboldt Universität zu Berlin/ Universidad Nacional Autónoma de México, Ciudad de México  
*Arts in Letters: the Aesthetics of Ancient Maya Script*

**10:30 - 11:00**

CHEN LIANG

Universität Wien

*Signs from the “Celestial Thearch”:  
Talismans in the Tomb-quelling  
Texts of the Eastern Han Dynasty*

**11:00 - 11:30****Break****11:30 - 12:00**

BÉLA ZSOLT SZAKÁCS

Central European University, Budapest

*Written on the Wall: Script and Decoration  
in Medieval Central Europe*

**12:00 - 12:30**

JENS BAUMGARTEN

Universidade Federal de São Paulo

*From Signs, Letters and Hidden Paintings:  
Creative Processes in Colonial Context  
in Iberoamerica*

**12:30 - 13:00**

REBECCA DUFENDACH

Getty Research Institute, Los Angeles

*Moteuczoma Xocoyotzin Transformed in  
the “Three Texts” of the Florentine Codex*

**13:00 - 14:30****Lunch Time****14:30 - 15:00**

HUIPING PANG

The Art Institute of Chicago

*Nine Drafts for One Stroke (jiuxiuyiba):  
A Mural Painter’s Underdrawings  
on Handscrolls*

**15:00 - 15:30**

YU-CHIH LAI

Academia Sinica, Taipei

*The Literati Baimiao Tradition  
Encountering European Drawings*

**15:30 - 16:00**

EUGENIA BOGDANOVA-KUMMER

Sainsbury Institute for the Study of  
Japanese Arts and Cultures, Norwich

*Modern Zen Calligraphy: NantenboToju  
between Past and Present*

**16:00 - 16:30****Break****16:30 - 17:00**

TUTTA PALIN

Turun Yliopisto, Turku

*Modern Disegno: Embodied  
Splendor of Lines*

**17:00 - 17:30**

VIRVE SARAPIK

Eesti Kunstiakadeemia, Tallinn

*In-between: Image, Picture  
and Sound-picture*

**17:30 - 18:00**

ARTHUR VALLE

Universidade Federal Rural  
do Rio de Janeiro

*Brazilian Pontos Riscados:  
Spiritual Invocation, Nomination,  
Geometric Thought*

**18:00 - 18:30**

**Final discussion and conclusions**

**Session 8 - Sala Verde**

*The Ghost in the Machine: The  
Disappearance of Artists, Critics, Viewers?*

CHAIRS

RAKHEE BALARAM  
University at Albany

FLAVIO FERGONZI  
Scuola Normale Superiore di Pisa

**9:30 - 10:00**

**Introduction**

SPEAKERS

**10:00 - 10:30**

KWAN KIU LEUNG  
Royal College of Art, London  
*Visibility and Criticism in the Public Sphere*

**10:30 - 11:00**

NADIA RADWAN  
Universität Bern, Institut für  
Kunstgeschichte  
*Invisible Stories: The other Criteria  
of Art Criticism in the Middle East*

**11:00 - 11:30**

**Break**

**11:30 - 12:00**

LING MIN  
Fine Arts Academy of Shanghai University

*What is Lost in the Transformation  
of Art Criticism in China?*

**12:00 - 12:30**

JOSÉ ANTONIO GONZÁLEZ ZARANDONA  
Deakin University, Melbourne  
*Destruction of Images;  
Images of Destruction: Critical Stances  
of Contemporary Heritage*

**12:30 - 13:00**

FRANCESCO GUZZETTI  
Scuola Normale Superiore di Pisa  
*The Standard: Questioning Subjectivity  
in the Early 1970s*

**13:00 - 14:30**

**Lunch Time**

**14:30 - 15:00**

LOLA LORANT  
Université Rennes 2  
*From Art Criticism to Art History,  
Challenging the Environmental Denial  
in the Writings of the Nouveau Réalisme  
in the Transatlantic World*

**15:00 - 15:30**

MARIA DE FÁTIMA MORETHY COUTO  
Universidade Estadual de Campinas  
*Bringing the Spectator to the Foreground:  
Julio Le Parc and Lygia Clark at the Venice  
Biennials (1966 and 1968)*

**15:30 - 16:00**

PETER BELL / LEONARDO IMPETT  
Friedrich-Alexander-University Erlangen  
/ Bibliotheca Hertziana - Max-Planck-  
Institut für Kunstgeschichte, Roma  
*The Choreography of the Annunciation:  
Reverse Engineering Baxandall's  
Pictorial Plot*

**16:00 - 16:30****Break****16:30 - 17:00**

PAMELA BIANCHI

Université Paris 8

*The Digital Presence of the Ephemeral:  
Three Study Cases***17:00 - 17:30**

SARA DE CHIARA

Sapienza Università di Roma

*Edmond de Belamy or Bel Ami:  
the Rise of the "Non- Artist"  
vs the Artist's Retreat***17:30 - 18:00****Final discussion and conclusions****FRIDAY, 6 SEPTEMBER****Session 6 - Sala Onice***Building an Icon:**Architecture from Project to Product*

CHAIRS

FILIZ ÇAKIR PHILLIP

Aga Khan Museum, Toronto

DARIO DONETTI

Kunsthistorisches Institut

in Florenz – Max-Planck-Institut

**9:00 - 9:30****Introduction**

SPEAKERS

**9:30 - 10:00**

SHARON SMITH

Arizona State University, Tempe

*Of Architecture, Icons and Meaning:  
Encountering the Pre-modern City***10:00 - 10:30**

YU YANG

Kyushu University, Fukuoka

*Shadows of Bright Houses: Photographs  
of Architecture in Colonial Manchuria  
(1900- 1945)***10:30 - 11:00**

ELENA O'NEILL

Universidad Católica

del Uruguay, Montevideo

*The Architecture of Eladio Dieste:  
Challenging Technology,  
Structure and Beauty***11:00 - 11:30****Break****11:30 - 12:00**

MORGAN NG

Getty Research Institute, Los Angeles

*The Iconicity of On-site Architectural  
Drawings in the Renaissance***12:00 - 12:30**

ALINA PAYNE

Villa I Tatti, The Harvard University Center  
for Italian Renaissance Studies, Firenze*The Architect's Hand:**'Making' Tropes and Their Afterlife***12:30 - 13:00****Final discussion and conclusions****Session 7 - Sala 101***Matter and Materiality in Art and**Aesthetics: From Time to Deep-Time*

CHAIRS

FRANCESCA BORGIO  
University of St Andrews

RICCARDO VENTURI  
Villa Medici - Accademia  
di Francia a Roma

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**9:00 - 9:30**

**Introduction**

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SPEAKERS

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**9:30 - 10:00**

FABIAN JONIETZ  
Kunsthistorisches Institut  
in Florenz – Max-Planck-Institut  
*Renaissance Dust*

**10:00 - 10:30**

NICOLAS CORDON  
Université Paris 1 Panthéon-Sorbonne  
*The Lifeliness of Stucco:  
Materiality and Human  
Presence in Early Modern  
Decorative Systems*

**10:30 - 11:00**

BRONWEN WILSON  
University of California, Los Angeles  
*Lithic Images, Jacopo Ligozzi,  
and the Descrizione  
del Sacro Monte della Verna (1612)*

**11:00 - 11:30**

**Break**

**11:30 - 12:00**

AMY OGATA  
University of Southern California,  
Los Angeles  
*Making Iron Matter  
in the French Second Empire*

**12:00 - 12:30**

SIOBHAN ANGUS  
York University, Toronto  
*The Labor of Photography: a Materialist  
Analysis of Occupational Portraits*

**12:30 - 13:00**

JEANETTE KOHL  
University of California, Riverside  
*'Matters' of Life and Death -  
From San Gennaro to Marc Quinn*

**13:00 - 14:30**

**Lunch Time**

**14:30 - 15:00**

LILIANE EHRHART  
Princeton University  
*Freezing Time: Marc Quinn's Self Series*

**15:00 - 15:30**

JING YANG  
Jyväskylän Yliopisto, Jyväskylä  
*Chinese Art in the Age of the Anthropocene:  
The Interconnectedness between Humans  
and Non-human Entities*

**15:30 - 16:00**

NICOLE SULLY  
University of Queensland, Brisbane  
*By the Silvery Light of the Monument: Lucency  
and the Dematerialising of the Memorial*

**16:00 - 16:30**

**Break**

**16:30 - 17:00**

STEFANIA PORTINARI  
Università Ca' Foscari Venezia  
*Venice Biennale as World Map:  
Cartographies, Geological Interventions,  
Landmark Layers*

**17:00 - 17:30****Final discussion and conclusions****Session 9 - Sala Verde**

Voyage

## CHAIRS

MARZIA FAIETTI

Gallerie degli Uffizi; Kunsthistorisches  
Institut in Florenz – Max-Planck-Institut

ANA GONÇALVES MAGALHÃES

MAC USP - Museu de Arte Contemporânea  
da Universidade de São Paulo**10:00 - 10:30****Introduction**

## SPEAKERS

**10:30 - 11:00**

MIYUKI AOKI GIRARDELLI

Istanbul Technical University  
*The "Orient" in the West: Japanese  
Architect Ito Chuta's Travels in the  
Ottoman Empire and its Challenge  
to the Oriental Narrative***11:00 - 11:30****Break****11:30 - 12:00**

DAVID YOUNG KIM

University of Pennsylvania, Philadelphia  
*Giorgio Vasari and Antonio Vieira:  
The Travels of Transatlantic Art Theory***12:00 - 12:30**

MARIA BERBARA

Universidade do Estado  
do Rio de Janeiro*Representations of Brazil in Italy  
in the 16th and 17th centuries:  
Between Domestication and Ferocity***12:30 - 13:00**

ALEXANDER GAIOTTO MIYOSHI

Universidade Federal de Uberlândia  
*The Emigrants (1910) by Antonio Rocco:  
Voyage of a Painting and its Painter***13:00 - 14:30****Lunch Time****14:30 - 15:00**

PAOLO RUSCONI

Università degli Studi di Milano  
*"Un'idea del Brasile". Pietro Maria  
Bardi's Second Life***15:00 - 15:30**

GERHARD WOLF

Kunsthistorisches Institut  
in Florenz – Max-Planck-Institut  
*Beyond the Voyage***15:30 - 16:00****Final discussion and Conclusions****16:00 - 17:30****Visit to the Posters Section****19:00 - 21:00****Official conclusion of the Congress  
and greetings of the authorities**To be held at the Kunsthistorisches Institut  
in Florenz – Max-Planck-Institut,  
via Giuseppe Giusti 44

## POSTERS

Participants

(in alphabetical order)

JEFFERSON DE ALBUQUERQUE MENDES  
Universidade do Estado do Rio de Janeiro  
*Imago Signorum: the Doctrine  
of Microcosmic Man at the Illustrations  
Between the XIV and XV Centuries*

TATIANE DE OLIVEIRA ELIAS  
Universidade do Porto - Universidade  
Federal de Santa Maria  
*Afro-Latin America Religion,  
Symbolism in Visual Arts*

PEDRO LUENGO  
Universidad de Sevilla  
*Eighteenth Century Foreign Artists at Court*

RENATO MENEZES RAMOS  
École des Hautes Études  
en Sciences Sociales  
*Ambiguous Gestures: Iconography  
of the Archers Between Europe  
and the New World*

HIROKO NAGAI  
Kyushu University  
*Giovio's and Vasari's Who's Who:  
Pinturicchio's Mural Paintings  
as Models for Paolo Giovio's Portraits*

HAOXUE NIE  
Guangzhou Academy of Fine Arts  
*The Discourse of Anti-Urbanism  
in the Paintings of George Ault  
and Other Precisionists*

IZUMI FLORENCE OTA  
The University of Tokyo  
- Université de Fribourg

*French Royal Reliquary with the Image  
of the Arma Christi, the So-Called Libretto*

LARISSA SOUSA DE CARVALHO  
Universidade Estadual  
de Campinas  
*Between Art and Fashion:  
Sixteenth-Century Costume Books Today*

JAQUELINE SOUZA VELOSO  
Universidade do Estado  
do Rio de Janeiro  
*Projection of Maturity, Inventiveness  
and Imagination in Roman Funerary Art:  
Analysis of the Altar of Iulia Victorina*

YUNING TENG  
Universität Hamburg  
*The Re-Fabrication of Napoleon in China*

YOKO TSUCHIYAMA  
Waseda University  
*Between the Object and the Text: A Study  
on the Local Reactions on The Family  
of Man Exhibition in the 1950s and 60s*

## SPECIAL EVENTS

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### MONDAY, 2 SEPTEMBER

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21:00  
Palazzo Vecchio,  
Salone dei Cinquecento

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### Keynote speech

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KAVITA SINGH  
Jawaharlal Nehru University, New Delhi  
*Indian Monuments in Motion,  
In and Out of the Museum*

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**TUESDAY, 3 SEPTEMBER**

18:30 - 20:00  
Palazzo Vecchio

**Free visit**

21:00  
Palazzo Vecchio,  
Salone dei Cinquecento

**Round table**

VERA AGOSTI  
Independent Scholar  
THIERRY DUFRÊNE  
Université Paris Nanterre  
PETER J. SCHNEEMANN  
Universität Bern, Institut  
für Kunstgeschichte

with the participation  
of VALERIO ADAMI

**Special guided Visit****WEDNESDAY, 4 SEPTEMBER**

18:30 - 20:00  
MUSEO NOVECENTO

**MUSEUM VISITS  
AND GUIDED TOURS**

Visit the conference website for complete information about registration, hours, options and fees.

**WEDNESDAY, 4 SEPTEMBER****Firenze**

- Biblioteca Medicea Laurenziana
- Galleria dell'Accademia di Firenze
- Gallerie degli Uffizi,  
Galleria delle Statue e delle Pitture
- Gallerie degli Uffizi,  
Tesoro dei Granduchi
- Museo di Palazzo Vecchio
- Museo degli Innocenti
- Museo Nazionale del Bargello
- Museo dell'Opera del Duomo di Firenze
- Museo di Storia Naturale,  
Antropologia ed Etnologia - Università  
degli Studi Firenze
- Museo Novecento
- Museo Stibbert
- Opificio delle Pietre Dure
- Villa I Tatti, The Harvard University  
Center for Italian Renaissance Studies

**THURSDAY, 5 SEPTEMBER**

19:00 - 20:30  
CENTRO PER L'ARTE CONTEMPORANEA  
LUIGI PECCI, PRATO

**Support for the Congress activities was provided by the following young scholars:**

MARCO BRUNETTI (IMT-School for Advanced Studies, Lucca)  
AMALDA CIANI CUKA (Alma Mater Studiorum - Università di Bologna)  
MONICA LEONARDI (Alma Mater Studiorum - Università di Bologna)  
FRANCESCA PASSERINI (Alma Mater Studiorum - Università di Bologna)  
ANNA MARIA PENATI (Università Cattolica del Sacro Cuore, Milano)  
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