



Book of Abstracts

Isabel Mendonça
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(ORGANIZAÇÃO)

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THE ART OF ORNAMENT

SENSES, ARCHETYPES, SHAPES AND FUNCTIONS

Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas
Universidade NOVA de Lisboa

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Título | Title

A Arte do Ornamento: Sentidos, Arquétipos, Formas e Usos. Livro de Resumos
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THE ART OF ORNAMENT

SENSES, ARCHETYPES, SHAPES AND FUNCTIONS

23-25 November 2017

Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas
Universidade NOVA de Lisboa

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THURSDAY, NOVEMBER 23, 2017 | CALOUSTE GULBENKIAN FOUNDATION, LISBON**ROOM 1****9:00 – Congress opening ceremony****9:20 – Keynote Speaker | Peter Fuhring | Fondation Custodia | The Historic Reality of Ornament****Session: Ornament and portuguese decorative arts****ROOM 1****Chair – Gonçalo de Vasconcelos e Sousa (CITAR, UCP)****9:50 – Rita Carlos (ARTIS-IHA, FLUL / CITAR, UCP)**
– O ornamento na ourivesaria da prata em Lisboa no período Rococó**10:10 – André das Neves Afonso (MNAAC/IEBA/ FBAUL)** – Composição e ornamento numa relevante alfaia litúrgica. Uma abordagem em torno da Urna do Santíssimo Sacramento da igreja de São Julião de Setúbal**10:30 – Raúl Sampaio Lopes (Seoul National University)** – O «ornato francês» no Minho: a *rocalha* na definição da arte minhota setecentista**10:50 – Debate****11:00 – COFFEE BREAK****Session: Ornament and portuguese decorative arts****ROOM 1****Chair – Marize Malta (Escola de Belas Artes da Universidade Federal do Rio de Janeiro)****11:20 – Sofia Salema (CHAIA-Universidade de Évora)** – Ornamento na Arquitectura. O Esgrafito no Alentejo**11:40 – Rosa Maria Mota (CITAR-UCP)** – O Ornamento na Arte Popular: Elementos ornamentais comuns na ourivesaria estampada e lavrada, trajes regionais e cangas de festa, no Norte de Portugal, na primeira metade do século XX**12:00 – Debate****12:10 – LUNCH BREAK**

Session: Intersection, union and dissonance I
ROOM 1

Chair – Pedro Flor (UAb; IHA/FCSH-NOVA)

14:30 – Víctor Rabasco García (Universidad Complutense de Madrid) – The ornament as axis of the Visual Culture. Al-Andalus in 11th century.

14:50 – Dora Iva Rita (CIEBA – Centro de Investigação e Estudos em Belas Artes, Universidade de Lisboa) – *O Tapete Persa e a Reconstrução das Narrativas*

15:10 – Fernando Gómez Herrero (Department of Modern Languages, University of Birmingham) – About the Mannerist Ornament and the Visual Culture: The Seven Virtues (1550) of Pedro de Campaña Against the Hispanic Atlantic

15:30 – Debate

Session: Contemplating the ornament our days
ROOM 2

Chair – Helder Carita (IHA/FCSH-NOVA)

14:30 – Emília Ferreira (IHA/FCSH-NOVA) – A criatividade ornamental?

14:50 – Olivier Perrier (National High School of Architecture of Lyon) – Ornamental dynamics in contemporary architecture: Musical and gestural archeology

15:10 – Tim Stott (Dublin Institute of Technology) – Art of the Infinite Surface: Richard Wright’s Stairwell Project at the Dean Gallery

15:30 – Debate

15:40 – COFFEE BREAK

Session: Intersection, union and dissonance II
ROOM 1

Chair – Pedro Flor (UAb; IHA/FCSH-NOVA)

16:00 – Anastazja Buttitta (Ben-Gurion, University of the Negev) – “An exotic feature in a Venetian Jewel: the Moretto Veneziano”

16:20 – Marek Walczak (Jagiellonian University) – Modernization by archaization. Romanesque ornament in art of the late Middle Ages.

16:40 – Andrzej Betlej / Agata Dworzak (Jagiellonian University) – *Rocaille on the borderlands of Europe. Adaptation and development*

17:00 – Debate



FRIDAY, NOVEMBER 24, 2017 | CALOUSTE GULBENKIAN FOUNDATION, LISBON

ROOM 1

9:20 – Keynote Speaker | Gail Feigenbaum | Getty Museum | Ornare il Palazzo: Clue, Hint, and Game in the Farnese Palace

Session: Ornamentalists and engravers

ROOM 1

Chair – Femke Speelberg (The Metropolitan Museum of Art, New York)

9:50 – Audrey Gay-Mazuel (Musée des Arts Décoratifs, Paris) – In Jean-Baptiste-Claude Odier's workshop: creation, permanence and migration of ornaments in silver during the Empire and Restoration

10:10 – Hugo Miguel Crespo (CH-ULisboa) – De Fontainebleau para o Pegu: o mobiliário lacado luso-asiático e as suas fontes gravadas ornamentais

10:30 – Céline Ventura Teixeira (Université Paris-Sorbonne) – Do cinzel flamengo ao brilho do azulejo: a recepção das gravuras ornamentais de Collaert, De Vries, Floris, Cock e van der Borcht

10:50 – Debate

11:00 – COFFEE BREAK

Chair – Femke Speelberg (The Metropolitan Museum of Art, New York)

11:20 – Patrícia Bueno Godoy (Universidade Federal de Goiás) – Carlos Hadler e o álbum Marajoara: 88 motivos ornamentais inspirados na cerâmica arqueológica brasileira

11:40 – Sara Gutiérrez Ibáñez (Universitat Autònoma de Barcelona) – Modelos ornamentales en la platería barroca catalana de finales del siglo XVII e inicios del XVIII

12:00 – Debate

12:10 – Lunch break

Session: Ornament and architecture

ROOM 2

Chair – Sílvia Ferreira (IHA/FCSH-NOVA)

9:50 – Ana Portillo Gómez (Universidad de Córdoba) – “Un lenguaje olvidado. La ornamentación arquitectónica en bronce de época romana en *Hispania*”

10:10 – Oxana Smagol (Moscow State University) – The rustic masonry as a palace architecture ornament in Emilia-Romagna of the XVth century (Bologna and Ferrara)

10:30 – Sheila Reinoso / Victor Nieto Alcaide (San Fernando Royal Academy of Fine Arts Madrid / National University of Distance Learning) – A window towards heaven. Domes of stained glass windows in XIX-XX Centuries in Madrid

10:50 – Debate

Chair – Maria João Pereira Coutinho (IHA/FCSH-NOVA)

11:20 – Christoph Hölz (University of Innsbruck) – Peter Behrens and the changing role of ornament round 1900

11:40 – Christin Ruppio (Institute of Art and Material Culture/Technical University Dortmund) – “Jan Thorn Prikker’s wall design for the study of the villa Hohenhof: Orientalism or transcultural approach

12:00 – Debate



Session: Between the sacred and the profane I
ROOM 1

Chair – Alexandra Curvelo (IHA/FCSH-NOVA)

14:30 – Branka Vranesevic (Belgrade University) – The Meaning and Function of Knots on Early Christian Floor Mosaics in the Balkans

14:50 – Maria Cristina Pereira (Universidade de São Paulo) – O pintor de ornamentos: imagens medievais do artista no trabalho

15:10 – Muriel Araujo Lima (LATHIMM-Universidade de São Paulo) – A retórica do ornamento: modos de funcionamento e função ornamental do programa figurativo de Oxford, St. John’s College MS 61

15:30 – Debate

Session: Ornament and interiors
ROOM 2

Chair – Sarah Grant (V&A Museum, Londres)

14:30 – Thomas Wilke (Architect, Stuttgart) – The French way – Ornament and interior design in 17th and 18th century France

14:50 – Carl Magnusson (Getty Research Institute) – From high to low and from architecture to painting: shifting discourses on decoration in 18th-century France

15:10 – Conor Lucey (School of Art History and Cultural Policy at University College Dublin) – Unmeaning ornament and the eighteenth-century interior

15:30 – Debate

15:40 – COFFEE BREAK

Session: Between the sacred and the profane II
ROOM 1

Chair – Isabel Mendonça (IHA/FCSH-NOVA)

16:00 – Catherine Titeux (École Nationale Supérieure d’Architecture de Montpellier) – L’architecture ornée: un art funéraire ?

16:20 – Patrícia Monteiro (CLEPUL, ARTIS/FLUL) – O *stucco* no património das artes ornamentais do Alentejo: fenómenos de mimetismo e originalidade

16:40 – Sasha Losanova (University of Forestry in Sofia) – Ornaments and Ornamentation of Jewish Printed Books in Europe (From the 15th to the Early 20th Century)

17:00 – Debate



SATURDAY, NOVEMBER 25, 2017 | PARQUES SINTRA – MONTE DA LUA, SINTRA

Session: Revivalism, exoticism and ornament

AUDITORIUM

Chair – António Nunes Pereira (Parques de Sintra – Monte da Lua, SA; IADE / Universidade Europeia)

10:00 – Keynote Speaker | Ariane Varela Braga | University of Zürich | Do exotismo a perspectiva global. Owen Jones e a gramática do ornamento em série

10:30 – COFFEE BREAK

10:50 – Marta Oliveira Sonius (Freie Universitat Berlin) – Metamorfoses de Pedra – O programa ornamental do Palácio da Pena à luz da recepção da obra de Goethe

11:10 – Tamar Hestrin-Grader (Leiden University) – The Harpsichord and the Moresque: Wanderings and Re-imaginings across Europe

11:30 – Adelina Valente (CITAR/UCP) – A estética das madeiras e do mobiliário do Palácio da Bolsa, do Porto, e a obra “The Grammar of Ornament” da autoria de Owen Jones

11:50 – Debate

12:30 – LUNCH BREAK

14:00 – Visit



■ Introdução | Introduction

A omnipresença do ornamento, enquanto expressão da cultura, é transversal a todas as civilizações e a todos os períodos da história. Conjugação de prazer e poder, de prestígio e hierarquia, o ornamento define padrões socioculturais e permite a criação de leituras e mundividências específicas de cada sociedade e de cada época.

Num momento em que os estudos sobre o ornamento se multiplicam, ensaiados pelas mais diversas disciplinas, da arquitectura à antropologia, passando pela história da arte ou pelos estudos de género, torna-se premente pensar o seu lugar no mundo contemporâneo, entre a tradição e o contributo das novas tecnologias.

Pretende-se com este Congresso trazer para debate tanto casos de estudo como abordagens teóricas e críticas sobre a permanência e o lugar do ornamento, suas múltiplas manifestações e momentos de sobrevalorização em certas conjunturas e geografias. O papel desempenhado pela relação entre *globalismo* e *localismo*, consequência da migração de objectos facilmente transportáveis, disseminados, replicados e reinventados, será também uma das questões-chave a serem abordadas.

Em última análise pretende-se estabelecer um diálogo aberto e profícuo entre diversas áreas de estudo que tenham como objecto de reflexão o ornamento, o seu lugar na história, a sua intervenção no presente e as perspectivas para o futuro.

The omnipresence of the ornament as a cultural expression is transversal to all civilizations, and to all periods in history. A combination of pleasure and power, prestige and hierarchy, the ornament defines socio-cultural patterns and allows interpretations and specific views to be formed of each society and period.

At a time when studies of the ornament are on the rise, as demonstrated in the most diverse disciplines from architecture to anthropology, including art history and gender studies, it is imperative to think about its place in the contemporary world, somewhere between tradition and the influence of new technologies.

In this conference we intend to debate not only case studies, but theoretical and critical approaches regarding the place and permanence of the ornament,

its multiple manifestations and moments of valorization in certain contexts and geographies.

The role played by the connection between *globalism* and *localism*, a consequence of the migration of objects that are easily transported, disseminated, reproduced and reinvented, will also be one of the key questions discussed.

Finally, the aim is to establish an open and meaningful dialogue between different fields of study that have the ornament as an object of reflection; its place in history, its intervention in the present, and its perspective for the future.



RESUMOS | ABSTRACTS

KEY
NOTE
SPEAK
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PETER FUHRING Fondation Custodia

The Historic Reality of Ornament

The present keynote lecture aims at presenting ornament in its historical dimension. The renewed interest for ornament in the recent period among designers and architects often makes one forget the rich tradition upon which their activities are based. The lack of a theoretical framework of expressions of ornament before the industrial revolution has undoubtedly contributed to the scarcity of serious studies that make us acknowledge and understand the reality and common presence of ornament in all fields of artistic practices. A critical evaluation of the practice of art may contribute to the opening up of new perspectives for the study of ornament. Grasping the complexity of ornament of the past depends on an intimate knowledge of its various expressions and may help to create a methodology to grasp its natural presence in the past and today.

Peter Fuhring obtained his PhD in art history at Leiden University (*Cum Laude*) in 1994. He received for his dissertation on the life and work of Juste-Aurèle Meissonnier (1695-1750) the Præmium Erasmianum Price and the Mr. J.W. Frederiks Price. He specialised in the history of ornament and design and has published numerous articles and books on the history of design drawings, prints and printmaking, ornament and decorative arts, and organized several exhibitions. He was the first to hold the Ottema Kingma Chair for the History of the Decorative Arts at the Radboud University in Nijmegen from 2005 to 2009. He is currently working for the Fondation Custodia in Paris where he is in charge of Frits Lugt's *Marques de collections de dessins & d'estampes*, a database of collectors' marks on drawings and prints launched online in 2010, and which is continuously enriched.

GAIL FEIGENBAUM Getty Museum

Ornare il Palazzo: Clue, Hint, and Game in the Farnese Palace

In the early modern period “ornare il palazzo” meant a protracted process, rarely accomplished in a single campaign, rarely completed, rarely carried out for a single patron. Each phase of decoration entered in its own time and in dialogue

with what came before. In the case of the important Palazzo Farnese in Rome, especially the work carried out by Annibale Carracci and his circle, scholars have justifiably focused on the spectacular frescoed ceiling of the Galleria, but there is more to the story. The ceiling decoration in itself, in its context, and in the history of its reception, provides a set of keys to the spectator. Its magnificently complex and ultimately irresolvable design offers clues to viewers about how to engage with what they see in this room, and models strategies of interpretation that ramify through the palace and its environs. Whether visitor, patron, or denizen, the spectator is invited to play a game of multiple itineraries, and levels, hints that guide him through the intricate procedure of being in or moving through a building whose spatial and ornamental sequences convey a vital set of messages about art, politics, family, and power.

Gail Feigenbaum is associate director of the Getty Research Institute. A scholar of early-modern European Art, she received her BA at Oberlin College and her doctorate in art history at Princeton University. She has held numerous awards including the Rome Prize at the American Academy. Before joining the Getty, she worked at the National Gallery of Art, at the Center for Advanced Study in the Visual Arts, and at the New Orleans Museum of Art. Among the exhibitions she has curated are Ludovico Carracci, (Bologna and Fort Worth); Degas and New Orleans: A French Impressionist in America, (New Orleans and Ordrupgaard), Jefferson's America and Napoleon's France: An Exhibition for the Bicentennial of the Louisiana Purchase, NOMA, and Annibale Carracci Drawings at the National Gallery of Art. She has published extensively on the Carracci, Caravaggio and 17th century French painting, and she edited three recent books on collecting Italian art, provenance, and display of art in Roman palaces. She is currently directing a research project on America and the international art market 1880-1930.

ARIANE VARELA BRAGA | University of Zürich

Do exotismo a perspectiva global. Owen Jones e a gramática do ornamento em série

Publicada em Londres em 1856, cinco anos após a *Great Exhibition* e três anos antes do *Origin of Species* de Charles Darwin, *The Grammar of Ornament* do arquiteto Owen Jones (1809-1874) ilustra uma das numerosas tentativas realizadas

durante o século XIX para combinar o pluralismo dos tempos modernos com a ideia de unidade estética. Nesta obra enciclopédica organizada em 20 capítulos e ilustrada por 100 chromolitografias, mais da metade das imagens apresentam estilos não ocidentais, na maioria islâmicos. Reproduzidos fora de seus contextos de origem, estas imagens constituem uma coleção de modelos impressionantes. Paradoxalmente, o objetivo declarado de Jones não era favorecer os revivalismos, mas ao contrário pôr um fim ao re-uso indiscriminado dos ornamentos históricos através da elaboração de um novo estilo ornamental que seria finalmente a expressão da cultura contemporânea.

Ariane Varela Braga is researcher at the University of Zürich. She obtained her PhD at the University of Neuchâtel (Summa Cum Laude). She has been a scholarly member of the Swiss Institute in Rome and a lecturer at John Cabot University. She is the co-founder of the Rome Art History Network and the Visual Studies-Rome Network. Her interests focus on the theory of ornamentation and the migration of decorative and architectural models in the 19th c. She recently co-edited the volumes *Splendor Marmoris* (De Luca 2016) and *The Myth of the Orient* (Peter Lang, 2016).



RESUMOS | ABSTRACTS

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SESSION: ORNAMENT AND PORTUGUESE DECORATIVE ARTS

RITA CARLOS (ARTIS-FLUL/CITAR-UCP)

O ornamento na ourivesaria da prata em Lisboa no período Rococó

Nesta comunicação pretendemos versar sobre a estética ornamental rococó na cidade de Lisboa e as influências externas, nomeadamente de França e Inglaterra, no domínio da prataria civil, e dos modelos romanos, no domínio sacro, com recurso a uma identificação sistemática da gramática ornamental observada nas peças argêntneas, incidindo particularmente nas características mais marcantes da produção lisiponense. Neste contexto, impõe-se a necessidade de identificar as matrizes artísticas sofridas e a relação com outros centros produtores nacionais e estrangeiros, assim como também com as obras já existentes.

Em Portugal, o rococó na ourivesaria da prata caracterizou-se pela presença de especificidades de cariz regional. A produção lisboeta distanciou-se, por exemplo, da produzida pelos mestres portuenses, e oscilou entre um rococó disciplinado, de origem barroca, no campo religioso, e a leve elegância de caráter francês e inglês na produção civil, reflexo da contradição entre o reformismo de Pombal, a abertura da Corte à predominância da cultura francesa e o conservadorismo de uma Igreja regida pelos valores artísticos romanos.

A internacionalização dos gostos, iniciada durante a vigência joanina, através da circulação de artistas e constantes encomendas de obras a diversos centros de fabrico europeus, conduziu a que, também no reinado de D. José, esses mesmos modelos – romanos, franceses e ingleses – se repercutissem nas peças produzidas nas oficinas dos ourives portugueses. Contudo, essa influência não se fez sentir de modo uniforme, pois, se na ourivesaria civil os modelos foram essencialmente ingleses, mas também franceses, ainda que em alguns casos não tenham sido alheias as influências alemãs de Augsburg, na ourivesaria sacra os protótipos chegavam na

sua maioria de Roma, o que conduziu a um significativo contraste entre a gramática decorativa destas duas tipologias de objetos. Não obstante o cunho próprio que os ourives souberam imprimir às principais fontes de inspiração, o intercâmbio de artífices, a importação de obras, e a própria circulação das gravuras, levam a que o estudo da ourivesaria produzida neste período não seja possível sem se atender a essa mesma influência dos estilos estrangeiros.

Da análise subsequente à produção dos ourives da prata lisiponenses, entre 1750 e sensivelmente 1790, depreende-se que esses artífices souberam corresponder ao novo estilo, com conhecimento fundado no contacto com as novidades artísticas da época, maioritariamente de Roma, de França e de Inglaterra, a cuja influência não terá sido alheia a importação de obras e o prontuário trazido por ourives estrangeiros a laborar na cidade. A identificação de vários artífices de origem estrangeira – franceses, ingleses, espanhóis e holandeses – foram aspetos relevantes na definição de um possível substrato de influências estéticas no quadro da produção lisboeta. Os grandes centros de produção argêntea europeia – Roma, Londres, Paris e Augsburg –, continuaram a influenciar a prataria portuguesa no terceiro e parte do último quartel de Setecentos, inspirando não apenas a estrutura das formas, mas também os formulários decorativos.

Rita Carlos é investigadora do ARTIS (Faculdade de Letras da Universidade de Lisboa) e do CITAR (Universidade Católica Portuguesa). Licenciada em Arte e Património pela Escola das Artes da Universidade Católica Portuguesa, Centro Regional do Porto, e doutorada em Estudos do Património pela mesma instituição, em Junho de 2016, na qual defendeu a tese *“Os ourives da prata em Lisboa no período Rococó – os mestres e as obras”*, enquanto bolsista da Fundação para a Ciência e Tecnologia. O seu trabalho de pesquisa incide sobre a ourivesaria da prata em Lisboa e, desde Setembro de 2016, com o apoio da Imprensa Nacional-Casa da Moeda, organiza e prepara uma edição revista, atualizada e aumentada da obra *“Marcas de Pratas Portuguesas e Brasileiras”*, de Fernando Moitinho de Almeida.

ANDRÉ DAS NEVES AFONSO (MNAAC/IEBA/FBAUL)

Composição e ornamento numa relevante alfaia litúrgica. Uma abordagem em torno da Urna do Santíssimo Sacramento da igreja de São Julião de Setúbal

A urna do Santíssimo Sacramento da igreja de São Julião de Setúbal assume-se como um importante testemunho da elevada qualidade que a ourivesaria portuguesa da segunda metade de Setecentos atingiu. Peça já bem conhecida da historiografia artística portuguesa, figurou na célebre *Exposição Retrospectiva de Arte Ornamental Portuguesa e Espanhola*, realizada em 1882 (e incluída no volume de estampas do respetivo catálogo [vd.imagem acima]), ou, mais de cem anos depois, na grande exposição *Cristo Fonte de Esperança* (2000), encontrando-se ainda publicada na obra de referência *A Ourivesaria em Portugal* (1960), de João Couto e António M. Gonçalves.

Recente investigação veio relevar o seu contexto de produção concreto, permitindo desvendar as motivações que conduziram à idealização desta encomenda, a datação deste processo (1789-1790) bem como o ourives que a executou: Luís António de Barros, mestre ourives da prata com loja e oficina aberta em Lisboa.

Se estes novos dados vieram revelar importantes informações documentais e contextuais sobre esta alfaia e sobre outras encomendas realizadas na década de 1780 para a igreja de São Julião, poderão igualmente contribuir para um melhor entendimento dos formulários compositivos e ornamentais da sua época, fenómeno no qual as peças com datação conhecida desempenham importante desígnio.

É através e a partir deste contexto, que igualmente importa divulgar, que se desenvolverá, especificamente, a comunicação ora proposta, procurando analisar a morfologia e elementos compositivos desta alfaia bem como a linguagem decorativa e ornamental que a compõe – elementos que entre si se articulam.

Tentar-se-á, assim, por um lado, perceber alguns dos possíveis eixos influenciadores da composição estrutural e ornamental da urna bem como, por outro – mas articuladamente –, serão convocados diversos espécimes artísticos ou motivos decorativos vários com o intuito de estabelecer ligações e analogias. De facto, os modelos estilísticos e as linguagens ornamentais trespassam, com maior ou

menor intensidade e desfasamento temporal, os vários campos e modalidades da produção artística, cruzando-se e promovendo intercâmbios.

Assim, e exemplificando algumas situações, torna-se relevante estabelecer uma análise comparativa com os desenhos de urnas executados, décadas antes, por Ludovice, com a arquitetura pombalina ou com as esculturas de anjos executadas por Machado de Castro para a arte tumular, que igualmente encontrarão paralelo nas figuras dos coroamentos de retábulos ou nos *putti* em faiança saídos da Fábrica do Rato. Os pés da urna, em forma de volutas com enrolamentos, são elementos igualmente muito presentes no mobiliário (cómodas, estojos de faqueiros), ourivesaria (custódias, tocheiros) e faiança (caixas) do terceiro quartel do século XVIII (ainda que com reminiscências anteriores), bem como alguns motivos *rocaille* – cartelas, concheados, decoração vegetalista e floral – que, tão presentes nas artes decorativas dessa mesma época, tardiamente abandonarão os reportórios ornamentais em Portugal, como tão bem revela o caráter da urna argêntea de Setúbal. São estes e outros caminhos que tentaremos desbravar, nesta comunicação, para um melhor entendimento desta importante peça de ourivesaria e da sua linguagem compositiva e ornamental.

André das Neves Afonso é assistente das coleções de Ourivesaria e Joalheria do Museu Nacional de Arte Antiga, desenvolvendo trabalho no âmbito do apoio às coleções e à investigação, inventário, produção e montagem de exposições.

É mestre em Museologia e Museografia pela Faculdade de Belas-Artes da Universidade de Lisboa (2011-2013). A investigação que desenvolveu no âmbito da dissertação de mestrado resultou na publicação do livro *Museus da Igreja. Missão Pastoral e Cultural*, publicado pela Paulus Editora (2015).

É investigador-colaborador do CIEBA-Centro de Investigação e de Estudos em Belas-Artes da Faculdade de Belas-Artes da Universidade de Lisboa. Coordena o Departamento de Museus e Exposições da Comissão Diocesana de Arte Sacra de Setúbal desde 2014.

Tem publicado e apresentado diversas comunicações na área da museologia e património da Igreja e, mais recentemente, tem centrado a sua área de interesse e de trabalho no âmbito dos estudos de ourivesaria, desenvolvendo investigação neste domínio.

RAÚL SAMPAIO LOPES (Seoul National University)

O «ornato francês» no Minho: a *rocalha* na definição da arte minhota setecentista

Não se sabe exactamente quando apareceu o ornato rocaille (a *rocalha* dos historiadores brasileiros) no Minho mas pode-se enquadrar o seu primeiro uso em volta do ano de 1750. Na década de 1780, já começava a parecer antiquado face à concorrência renovada dos ornatos clássicos. E a verdade é que nos anos 1770, uma linearidade sinuosa tinha-lhe em grande parte tomado o lugar, embora lhe guardasse a memória.

Quem foram os seus actores ? Os trabalhos de Robert C. Smith (1912-1975) apontaram a figura de André Soares (1720-1769) como pioneira e predominante, e deram uma primeira imagem de outro artista importante, Frei José Vilaça (1731-1809). Paralelamente, Marie-Thérèse Mandroux-França pôde traçar as várias fases da chegada dos modelos sobretudo parisienses e augsburgueses. Os trabalhos que se lhes seguiram, principalmente os de Flávio Gonçalves, Aurélio de Oliveira, António José de Oliveira, Eduardo Pires de Oliveira e Manuel Joaquim Moreira da Rocha, aperfeiçoaram a nossa visão do trabalho destes artistas e abriram pistas para uma abordagem mais global.

Tenta-se aqui uma síntese dos estudos já feitos para chegar à definição das várias *personalidades artísticas* que tiveram um papel importante na adopção e na propagação do ornato rocaille, não só no Minho mas também nas regiões vizinhas : António Soares da Silva (1716-1770), António da Cunha Correia Vale (activo entre 1745 e 1791), Carlos Amarante (1748-1815), João de Brito Lima (activo nos anos 1760-1770) e um ou dois mestres desconhecidos.

Mas, passando em revista os vários usos locais do ornato rocaille e a suas consequências, em confronto com o que aconteceu em outros países, tenta-se também compreender o *como*, senão o *porquê*, desta transferência cultural e da originalidade do seu sucesso, já que a rocalha tem um papel importante na definição da arte minhota setecentesca. Estuda-se assim as condicionantes da sua recepção e da sua transformação : descreve-se a ânsia dos patrocinadores ansiosos de parecer modernos; toma-se em conta o prestígio dos modelos e a sua presença em massa, tentando definir o seu papel exacto entre os patrocinadores e os artistas; insiste-se na presença forte, entre os demais artífices, de um grupo de

virtuosos da talha, na madeira e no granito, como José Álvares de Araújo (†1762), André António da Cunha (c. 1741-depois de 1789), Jacinto da Silva (c. 1709-depois de 1776) e o seu filho Luís Manuel da Silva (c. 1732-1778), por um lado, Ambrósio dos Santos (activo entre 1749 e 1774, †1779) e Cristóvão José Farto (activo entre 1756 e 1769), por outro lado, sem esquecer de novo o muito polivalente António da Cunha Correia Vale, que dão às artes ditas decorativas um lugar proeminente na arte local.

Doutorado em história da arte pela universidade de Paris 1 Panthéon Sorbonne em 2014 com a tese *Le Rococo minhoto: l'art dans la province de Braga dans la seconde moitié du XVIII^e siècle*, tenho concentrado parte das minhas pesquisas em volta da arquitectura e da retabulística em ligação com o ornamento rocaille, participando no número especial n.º 16/2015 *L'art et les arts* da revista *La Nouvelle Revue Esthétique* com o artigo *Quand domine un art mineur : Des difficultés soulevées par l'étude de la réception de la rocaille dans la province de Braga*, nas *Journée d'étude des Quatrièmes rencontres de la Galerie Colbert Autour des Esclaves de Michel-Ange. Terribilità, inachèvement, espace* organizadas pelo Institut National d'Histoire de l'Art de Paris, com a apresentação *L'imperfection n'est pas de ce monde : l'inachèvement impensé de la façade de l'église de la Miséricorde de Penafiel (Portugal) (1764-1769)*, no colóquio *Penser le rococo (XVIII^e-XIX^e siècles)* organizado pela universidade de Lausanne em novembro de 2015, com a apresentação *Ce que l'historiographie des manifestations périphériques du rococo nous dit sur la construction de cette notion stylistique* e no colóquio *La culture et l'art de la Belle Époque* organizado pela *Association d'études de la culture française et des arts en France (CFAF)* na universidade Kyung Hee de Seul em novembro de 2013, com a apresentação *Mieux connaître le rococo pour mieux comprendre l'Art nouveau*. Ensina na universidade nacional de Seul (Seoul National University) desde 2012.

SOFIA SALEMA (CHAIA-Universidade de Évora)

Ornamento na Arquitectura. O Esgrafito no Alentejo

Durante as últimas décadas, temos assistido a um crescente reconhecimento do ornamento não só como parte integrante da arquitectura e como dimensão importante do património construído, mas também, porque a ornamentação permite uma adequada leitura e compreensão do edifício, tanto sob o ponto de vista arquitectónico, histórico e estético, como também tecnológico e constitutivo.

Num estudo que realizámos sobre o ornamento na arquitectura* confirmámos que, no Alentejo, o esgrafito (técnica decorativa com argamassa de cal), usando modelos mais eruditos ora populares, decorou superfícies arquitectónicas ininterruptamente até aos inícios do século XX. Verificámos ainda que a utilização do esgrafito não é uma operação exterior à arquitectura, mas sim, algo intrínseco e indissociável do espaço onde se localiza, evidenciando a intencionalidade da relação simbiótica entre o ornamento e a arquitectura.

Com uma forte expressão nos núcleos urbanos no Alentejo, designadamente na cidade de Évora**, o esgrafito, localiza-se, preferencialmente em espaços importantes da estrutura urbana – largos, praças e ruas principais – e, nos aglomerados pouco consolidados, em pequenos apontamentos, nas chaminés. O esgrafito foi amplamente utilizado nos séculos XVI e XVII, em composições eruditas – de influência italiana onde predomina técnica a branco e negro – e, em versão mais populares, mas de grande expressão estética. Durante os séculos XVIII e XIX, o esgrafito apresenta grande protagonismo urbano, associando-se a outras técnicas ornamentais, com consequências urbanas visíveis em cidades alentejanas.

Contudo constatámos também, que a maioria dos esgrafitos já não se apresenta no seu estado original porque foi pintado e/ou repintado. Várias camadas de tinta escondem a superfície mais ou menos ornamentada, alteram a textura e a cor original, anulam as linhas de incisão e de corte do desenho e ocultam os pormenores e detalhes do esquema compositivo.

Perante o não reconhecimento do esgrafito por inúmeros agentes que intervêm no património, pretendemos com este artigo desmistificar o carácter “secundário” do esgrafito como ornamentação e realçar a relação simbiótica entre o ornamento – o esgrafito – e a arquitectura. Gostaríamos, ainda, sensibilizar o público em geral para o valor e para a situação de risco deste património, enfatizando a necessidade de salvaguardar a sua autenticidade material.

* Sofia Salema, *O corpus do esgrafito no Alentejo e sua conservação. Uma leitura sobre o ornamento na arquitectura*. Tese de doutoramento em Arquitectura apresentada na Universidade Técnica de Lisboa, 2012.

** Sofia Salema, *As superfícies arquitectónicas de Évora. O esgrafito: contributos para a sua salvaguarda*. Dissertação de mestrado em Recuperação do Património Arquitectónico e Paisagístico apresentada na Universidade de Évora.

Sofia Salema Licenciou-se em Arquitectura pela Faculdade de Arquitectura da Universidade Técnica de Lisboa, em 1994. Obteve o grau de Mestre em Recuperação do Património Arquitectónico e Paisagístico pela Universidade de Évora, em 2006 e doutorouse em Arquitectura na Faculdade de Arquitectura da Universidade da Universidade Técnica de Lisboa, em 2012. As suas investigações têm se debruçado sobre as técnicas decorativas executas com argamassas de cal (esgrafito), o ornamento e sua relação com a arquitectura. Entre 1995 a 2007, foi arquitecta na Direcção Regional de Évora do IPPAR, onde foi responsável pela realização de diversos projectos de arquitectura e de conservação no Alentejo, pelo acompanhamento e/ou fiscalização das obras, pela coordenação e gestão de candidaturas a financiamento. Em regime de profissão liberal, executou vários projectos de arquitectura em edifícios classificados como o do Forte do Guincho (Cascais), o da Igreja e Convento das Maltesas, em Estremoz, o do Convento dos Sepúlvedas, em Évora (Mar d'ar Aqueduto), o da Mouraria de Moura, o do Santuário de Nossa Senhora de Aires. Alguns dos projectos foram premiados e estão publicados em revistas de especialidade. É docente no Departamento de Arquitectura da Universidade de Évora, desde 2004, onde lecciona as unidades curriculares de Projecto, Projecto Avançado e Metodologias de Investigação no Mestrado Integrado em Arquitectura e de Laboratório de Projecto no Doutoramento em Arquitectura. Entre Dezembro de 2012 a Janeiro de 2017 foi também Directora do Departamento de Arquitectura da Universidade de Évora. É desde Janeiro de 2017, vice-presidente do Conselho Científico da Escola de Artes da Universidade de Évora.

ROSA MARIA MOTA (CITAR-UCP)

O Ornamento na Arte Popular: Elementos ornamentais comuns na ourivesaria estampada e lavrada, trajes regionais e cangas de festa, no Norte de Portugal, na primeira metade do século XX

A presença de elementos decorativos constituiu uma constante na estética no mundo rural do Norte de Portugal do século XX, privilegiando o ornamento em diversas formas de expressão artística e tornando a sua manifestação quase num cânone.

O ornamento possui um lugar preponderante em inúmeras situações da vida, estando presente tanto em elementos utilitários como festivos, laicos ou religiosos. Desde a cerâmica usada no quotidiano aos tapetes de flores profusamente

decorados e plenos de elementos simbólicos, que cobrem as ruas para passar a procissão, aos andores vestidos de cetim, de trena e de materiais reflectores que espelham a multidão numa miríade de cores, o carácter decorativo é apreciado e, por isso, necessário. E, se o gosto sofreu alterações, a propensão para a presença do ornamento prevaleceu. Dessa forma, o aforismo “menos é mais”, atribuído ao comedimento decorativo da estética actual, não vingou. Menos continua a ser menos, sendo que, para atingir o mais, o carácter ornamental continua a predominar, fruto de uma ruralidade que permanece no quotidiano das populações.

Nesta comunicação pretendemos pesquisar a ocorrência do ornamento, da sua qualidade e diversidade em três artes cuja matéria-prima assenta nos tecidos, nos metais e na madeira quando transformada em trajes regionais, em peças estampadas e lavradas do ouro popular e em cangas e jugos que, em dias festivos, ornamentavam o gado.

Resultado de heranças culturais, de influências celtas e de povos mediterrânicos, da mestria dos artífices e da sua capacidade de reprodução da Natureza luxuriante das províncias nortenhas, uma gramática decorativa comum, baseada em elementos fitomórficos, florais e geométricos, e concretizada numa repetição dos mesmos elementos decorativos, percorre estas artes tão díspares. Dessa forma, nestas três expressões artísticas a presença do ornamento não só se revela como uma parte fulcral das próprias peças, como se transforma no denominador comum. Elencar os elementos ornamentais constantes nas três artes, explorar os seus arquétipos e variações, considerar como se mantiveram, no caso da ourivesaria, como se multiplicaram, nos trajes regionais, e se extinguíram nas cangas, ao longo da centúria, constitui a finalidade deste trabalho de investigação.

Parece-nos importante dar visibilidade às manifestações de arte popular pela sua riqueza simbólica e pela profusão do ornamento. E se este, enquanto elemento puramente decorativo, faz parte das artes decorativas, sob a perspectiva da arte popular ele torna-se num componente da própria vida das populações rurais, extravasando a dimensão decorativa e adquirindo características etnográficas, sem nunca deixar de ser o que é: um adorno, um acessório, um enfeite que agrada à vista e embeleza o seu portador.

Rosa Maria Mota é investigadora do CITAR da Universidade Católica Portuguesa. Na mesma instituição, e como bolsista da Fundação para a Ciência e Tecnologia, obteve o grau de Doutor com a dissertação *O uso do Ouro popular no Norte de Portugal*, e o de Mestre,

com a tese O uso do Ouro popular nas Festas da Senhora da Agonia, em Viana do Castelo, após a licenciatura em Arte e Património.

O seu trabalho de pesquisa incide sobre o ouro popular e o seu percurso, assim como as técnicas tradicionais usadas na sua elaboração, nos séculos XIX e XX, em Portugal.

Dentro dessa temática, conta com três livros publicados: O uso do ouro na Festa da Senhora da Agonia, Glossário do Uso do Ouro e A minha avó tinha um tesouro: uma narrativa sobre ouro popular, dedicado aos jovens, e 15 artigos em revistas portuguesas e espanholas.

Participou em 8 congressos, em Portugal e Espanha, e realizou 18 palestras, em Portugal, Espanha e Brasil.

Ministrou uma aula na Ar.co – centro de arte & comunicação visual, Lisboa, em 16 de Maio de 2014, subordinada ao tema Adornos do Corpo e da Alma e um curso, Ouro popular português: do adorno ao valor e sentimento, sob a organização da PIN – Associação de Joalheria Contemporânea, na Sociedade Portuguesa de Belas Artes, em Janeiro de 2016.



SESSION: MOBILITY AND TRANSCONTINENTALITY

CÁTIA MOURÃO / JORGE TOMÁS GARCIA (IHA/FCSH-NOVA)

The Dawn of Green Man: ornamental foliate heads in roman bas-relievs, mosaics and paintings

In 1939 Lady Raglan published a pioneer article in *Folklore* journal addressing the foliate head motives carved in gothic church architecture in England. There she first set the term *Green Man* to classify these mask-like personifications of nature, or maybe *vegetalizations* of humans, and led to its posterior close connection with the Middle Ages. However, one can go back in time and broad geography and already notice similar representations in roman bas-relievs, mosaics and paintings of the occidental and oriental azimuths of the Empire. In this previous and pagan context, where they show up both as male and female, they could be better designated as *numina sylvarum* (spirits of wild nature), in the words of poet Ovid (OVID, *Metamorphoses*, VI, 393).

Due to their luxuriant aspect, these figures have an undeniable ornamental value and are most commonly depicted in the margins of wider compositions, although they also do sometimes occupy a central position. Along with their decorative effect, they seem to enclose an inner symbolical dimension, presumably archetypical (therefore synchronical, diachronical and transcultural), that may somehow be guessed from the context and the relation established with other main and marginal elements. The continuous presence of this decorative motif in classical visual culture is a clear symptom of its polysemic character, able to adapt to different fields, religious frames, chronologies, materials and formats.

In this communication, we propose to track back the classical origins, ornamental functions and deep significations of such and ancient and long-lasting motif that endures until our days. To achieve this purpose, our methodology will

be based on the use of classical Greek and Latin sources, so that we can define as precisely as possible the origin, definition and possible mythological sphere of this enigmatic and dubious figures.

Cátia Mourão (ORCID ID 0000-0002- 2359-7327) has been awarded a PhD and MSc in Art History of Antiquity and has a degree in History/History of Art, all from Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa (FCSH-NOVA). Her research is focused on classical iconography and iconology (mainly of roman mosaics), its origins and development in occidental art until our days.

In the academic year 2016-2017 she was an Invited Teacher (Lecturer) in Classical and Late Antiquity Art History in Portugal at the FCSH-NOVA, along with post-doc researcher Jorge Tomás García.

Since 2010 she has been invited five times to take part in the Seminars on Roman Mosaics at the Universidad Carlos II de Madrid (UC3M), coordinated by Professor María Luz Neira Jiménez, and has been a member of two International Research Projects on Iberian roman mosaics (Pattern Rural – P.I. Luz Neira, Ref: HAR2015-68059-C2-2-R – and Production and Trading of the Roman Mosaics of Bética – P. I. Guadalupe López Monteagudo, Ref: MICINN HAR2010-18594).

She is an Associated Researcher and Member of the Scientific Committee of Instituto de História da Arte (FCSH-UNL), where she coordinates the research group Hispania, and a Member of AIEMA (Association International pour l'Étude de la Mosaïque Antique).

She has organized scientific meetings on Art History of Antiquity, co-curated Art exhibitions and participated by invitation in free courses, academic seminars, symposia and scientific research teams in Portugal, Spain, France, Turkey and Italy, with several publications.

Jorge Tomás García: PhD in Art History from the University of Murcia (Spain, 2010) and a BA hons in Classical Philology (2010).

I was Assistant Professor of Art History at the University of Murcia (2012-2014) and during the course of my PhD I realized three stays in the Warburg Institute at London (2007-2010). I was a Fellow of the Royal Academy of Spain at Rome (2014).

I would highlight the publication of a monograph on British Archaeological Reports Publisher entitled “La escuela de pintura de Sición y su fortuna crítica” (2011), and Giorgio Bretschneider Editore monography on the Greek painter Pausias of Sicyon (2015).

I am at the present time a Postdoctoral Fellow at the Instituto de História da Arte (FCSH/NOVA Lisboa), with a project entitled “Visual Culture in Ancient Lusitania” (Ref: SFRH/BPD/99633/2014).

In the academic year 2016-2017 I was an Invited Teacher (Lecturer) in Classical and Late Antiquity Art History in Portugal at the FCSH-NOVA, along with Cátia Mourão, and I have organized an International Congress on Art History of Antiquity in Museu Nacional de Arqueologia in 2016.

DOBROSLAWA HORZELA (The Pontifical University of John Paul II in Cracow / Jagiellonian University)

Made of gold, made of glass. Migrations of ornamental forms between stained glass and goldsmiths' art in the Late Middle Ages

Taking into account the way of attracting the audience, monumental stained glass and goldsmiths' art are two absolutely different media. If stained-glass is designed to be viewed from the distance, work of goldsmiths' – on the contrary. But the medieval conviction was that stained glass and goldsmiths' art were similar in many respects, because of the tremendous role that light plays in the perception and appreciation of both arts. We know very well about the associations between coloured glass and precious stones set in glittering gold, stemming obviously from the biblical account of the Heavenly Jerusalem. Suffice it to mention that the affinity between precious stones and stained glass is reflected in *De administratione* of Abbot Suger who used the phrase *saphirorum materia* with regard to the material of stained glass. Theophilus Presbyter – newly identified with *Northungus* – not only described in his *Diversarum artium schedula* stained glass technique in the neighbourhood of goldsmiths' art, but also he described the technique of imitating gemstones in stained glass. The widespread use of glass as building material in Gothic architecture should be a suggestion directing our attention to the fluid, metaphorically-allegorical thinking, characteristic of the epoch when it was obvious that one material could be entirely replaced by another, and quite different one. Although this facts are well known, the problem was studied mostly in context of 12th and 13th centuries – the “classic” period of stained glass development. Many of this studies deals in fact not with real art works but with medieval speculation about Light. For the proposed paper this is only the departing point for study of correlations between stained glass and goldsmiths' art in Late Middle Ages (ca. 1350-1500), the problem still modestly treated it the medieval studies. What can we say about the problem of sharing of ideas and inventions between craftsmen of this two branches at the field of ornament? The one part of the story is sharing the specific ornamental patterns but there is also a different level of interdependences to be studied as highly sophisticated ideas of emulating the effects of the refined goldsmiths' art technique in stained glass and vice versa. Together with borrowing of ornaments, craftsmen sometimes tried e.g.

to recreate the impression of *opus punctile* or of enamel in stained glass. Such a plays were motivated not merely by the desire to represent sophisticated effects in cheaper materials or by the craftsmen's social aspirations, but also by the taste of the founders.

Dr. Dobrosława Horzela (born 1976 in Bytom, Poland) studied art history at the Jagiellonian University in Cracow, where she got her PhD degree in 2011 (*Late Gothic Wooden Sculpture in Lesser Poland ca. 1450-1477*; published as: *Późnogotycka rzeźba drewniana w Małopolsce ok. 1440-1477*, Kraków 2012). 2002-2009 she worked in the Institute for Art Historical Research IRSA in Cracow as editor of international art anthology "Artibus et Historiae" and curator of many exhibitions of Polish artists. In 2004 she was also co-curator of the exhibition "Around Veit Stoss" in National Museum in Cracow, awarded with the "Sybilla" Prize for the best exhibition in Poland in 2004 and Szczęsny Dettloff's Award for the young scholars.

Since 2011 she is employed at the Pontifical University of John Paul II in Cracow, she is deputy director of the Institut of History of Art and Culture. She is a member of the National Committee of Corpus Vitrearum International and since 2014 she is the Principal Investigator of research project *Corpus of Medieval Stained Glass in Poland* held at the Institute of Art History of the Jagiellonian University in Cracow. Her main field of interest is Central European art of High and Late Middle Ages.

LUCIANO MIGLIACCIO / RENATA MARIA DE ALMEIDA MARTINS (FAU-USP)

Seguindo a pista de *Wei-Kia-Lou*: a migração de formas artísticas de gosto oriental através das Missões Jesuíticas e a ornamentação de espaços religiosos na América Portuguesa (Séculos XVII-XVIII)

Há ao menos duas localidades entre aquelas fundadas pela Companhia de Jesus na América Portuguesa onde a ornamentação de gosto oriental se faz presente de maneira reconhecida: a igreja do antigo Seminário de Belém da Cachoeira na Bahia e a igreja de Nossa Senhora do Rosário em M'Boy Mirim, atual Embu das Artes em São Paulo. O teto da sacristia do templo baiano foi pintado com motivos floreais e cores derivados das lacas e das porcelanas chinesas da dinastia *Qing* e daquelas japonesas *Imari*. Também a torre da igreja, em seu coroamento, é revestida de pratos e fragmentos de porcelana oriental ou inspirada na produção do Oriente. No

caso da igreja do Seminário de Belém, um estudo mais aprofundado da atividade do jesuíta francês, arquiteto, escultor e pintor, Charles Belleville (1657-1730) que antes de se estabelecer na Bahia, havia trabalhado por cerca de dez anos na China, nas missões e na corte imperial, a ponto de ser conhecido com o nome chinês de *Wei-Kia-Lou*, poderia fornecer dados fundamentais para a investigação acerca da migração de formas ornamentais derivadas do repertório oriental e da sua recepção no Recôncavo Baiano. Por outro lado, no que se refere a São Paulo, especialmente à igreja de Embu, erguida por vontade do jesuíta nascido na região de Pirajuçara, Belchior de Pontes (1644-1719), a decoração do teto da sacristia apresenta motivos derivados da chamada louça chinesa de Macau, enquanto os tecidos orientais são evocados nas pinturas do vigamento e do altar da capela-mor. Além disso, no museu da mesma localidade são conservadas quatro esculturas em madeira, obra de artista local, a partir do modelo dos Cães de Fu de tradição chinesa. A questão da presença de elementos decorativos de inspiração oriental nestes contextos e das suas fontes ainda está por ser melhor elucidada. Por meio da leitura dos documentos antigos já conhecidos e de novas fontes de arquivo acerca das obras mencionadas e das biografias de Charles Belleville e de Belchior de Pontes, do exame dos resultados de recentes pesquisas arqueológicas terrestres e subaquáticas, de novas investigações realizadas nos lugares, pretendemos oferecer maiores subsídios para compreender a mobilidade transcontinental da ornamentação de tipo oriental nos espaços religiosos jesuíticos na América Portuguesa. Serão estabelecidas também relações entre Cachoeira, Embu, e outras localidades no atual território do estado de São Paulo – como a antiga capela de Santo Antônio em São Roque, fundada pelo sertanista Fernão Paes de Barros (c. 1630-1709) –, e também Sabará em Minas Gerais, local de circulação dos jesuítas, e onde foram erguidas a Capela de Nossa Senhora do Ó e a Igreja de Nossa Senhora da Conceição, conhecidas por suas originais obras de talha com pinturas de inspiração chinesa.

Luciano Migliaccio – Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo. Departamento de História da Arquitetura e Estética do Projeto – Formou-se em História da Crítica de Arte na *Scuola Normale Superiore di Pisa*, e em História da Arte junto ao *Dipartimento di Storia delle Arti da Università degli Studi di Pisa*. Foi bolsista da *Fondazione di Studi di Storia dell'Arte Roberto Longhi* de Florença. É doutor em História da arte medieval e moderna pela *Università degli Studi di Pisa*. É Professor de História da arte junto ao Departamento de História da Arquitetura e Estética do projeto da Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo, FAU-USP. Desde 1994 é professor

convidado junto à pós-graduação em História da Arte e da Cultura do Departamento de História do Instituto de Filosofia e Ciências Humanas da Universidade Estadual de Campinas. Até 1997 foi Professor Titular de História da Arte junto a *Accademia Albertina di Belle Arti* de Turim na Itália. Foi curador do módulo *Século XIX*, da exposição *Brasil 500 anos – Artes Visuais* realizada no ano 2000. Em 2011 foi curador da exposição *Luz, Pedra e Cedro. Esculturas de Aleijadinho fotografadas por Horacio Coppola* no Instituto Moreira Salles de São Paulo. De 2008 a 2012 foi Coordenador do Projeto Temático *Plus Ultra. Transferência Cultural e Recepção da Tradição Clássica entre a Europa e a América Latina*, financiado pela FAPESP na FAU-USP. Em 2016 foi nomeado Curador Adjunto do Acervo de Arte Europeia do Museu de Arte de São Paulo Assis Chateaubriand, MASP.

Renata Maria de Almeida Martins – Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo, FAU-USP. Fundação de Amparo à Pesquisa do Estado de São Paulo, FAPESP. Projeto Jovem Pesquisador FAPESP, nº 2015/23222-4 – Graduada em Arquitetura e Urbanismo pela Universidade Federal do Pará, UFPA (1993), com pesquisa de iniciação científica no Departamento de Museologia do Museu Paraense Emilio Goeldi, MPEG (PIBIC / CNPq, 1993-1994). Especialista em História e Memória da Arte pela Universidade da Amazônia, UNAMA (2001). Doutora em História e Fundamentos da Arquitetura e do Urbanismo pela Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo, FAU-USP/CNPq (2009), com estágio de pesquisa pela *Università degli Studi di Napoli L'Orientale* / CNPq (2007). Pós-Doutorado pela FAU-USP/ Fundação de Amparo à Pesquisa do Estado de São Paulo, FAPESP (2013), vinculado ao Projeto Temático FAPESP / FAU-USP *Plus-Ultra*, com estágios na *Scuola Normale Superiore di Pisa* (2011 e 2013), na *Pontificia Università Gregoriana di Roma* (2011) e na *Universidad Pablo de Olavide* em Sevilha (2012). Pós-Doutorado pelo Programa Nacional de Pós-Doutorado, PNPd CAPES (2015) no Instituto de Filosofia e Ciências Humanas da Universidade Estadual de Campinas, IFCH-Unicamp, com pesquisa no Museu de Arqueologia e Etnologia da Universidade de São Paulo, MAE-USP. Pesquisadora Residente na Biblioteca Brasileira Guita e José Mindlin da Universidade de São Paulo, BBM-USP (2015/2016). Desde março de 2016 é Coordenadora do curso *Histórias da Arte: Barroco Europeu e Barroco Latino-Americano*, na Escola do Museu de Arte de São Paulo Assis Chateaubriand, MASP. Desde outubro de 2016 é Coordenadora do Projeto Jovem Pesquisador FAPESP, *Barroco Cifrado: Pluralidade Cultural na Arte e na Arquitetura das Missões Jesuíticas no território do Estado de São Paulo (1549-1759)*, com atividades de pesquisa e docência na FAU-USP.

ANDRZEJ BETLEJ / AGATA DWORZAK (Jagiellonian University)

Rocaille on the borderlands of Europe. Adaptation and development

The paper will discuss the problem of the influence of ornamental fashions on the art of the Polish-Lithuanian Commonwealth in 18th century which, it must be underscored, spanned an area between the German-speaking Silesia and the remote so-called eastern borderlands, reaching up to Kiev. It may therefore be assumed that the art of the Commonwealth at that time provides a perfect example of a mechanism for disseminating ornamental models. Bearing in mind that the area of the Commonwealth covered much of what is now called Central Europe, this model is fully representative.

Two main directions in the development of the rocaille ornamentation will be examined, as it may be said that this ornament appeared in the area of the Commonwealth twice. The earliest examples of this fashion (already in the 1730s) arrived as French imports, straight from Paris, and were based on designs by Juste-Aurèle Meissonnier. Equally early appeared designs, which may also be called 'French', but which passed through the mediation of the Saxon court artists in Dresden. These examples were the secular, court and palace art. The second stage of the development (since ca. 1744), which may be characterised as 'local', but which in reality was to a large extent shaped by German 'ornamental prints' (from Augsburg, above all by Franz Xaver Habermann, but also ex. Johann Jacob Schübler), was crucial for the subsequent immense popularity of the ornament in Poland in the entire second half of the eighteenth century, and in the case of works originating in remote provinces, even in the early 1800s. I must be said that while Warsaw were already dominated by the Classical style, at the East borderlands of Commonwealth reigns the Rococo and Rocaille, mainly in sacral art. Hence, the paper will present a precise chronology of the dissemination of models, their territorial extent, as well as examples of works of art in which this ornament was used. We will show the exact designs, engravings, "ornamental prints" which were used not only for ornamental decoration, but to design altars, even frescoes. Worth notice is a fact that even non-sacral designs were used to create the elements of sacral furnishing (the examples also will be shown). The paper will also outline the problem of Western ornamental patterns penetrating into the art of the Orthodox (both Russian and

Greek Catholic) Churches, as a part of the process of westernisation (or perhaps modernisation or contemporisation) that the art of these rites underwent in that period. It will be present how naturally French Rococo and Rocaille ornament were adapted in the Orthodox art, by using the German “ornamental prints”. All in all the intense research shown that Rococo in Poland not only was “German”, but last fare more longer than in the other countries.

Professor Andrzej BETLEJ – Director of the National Museum in Cracow, Associate Professor at Jagiellonian University, Cracow.

Prof. Betlej is a Director of the National Museum in Krakow, one of the largest museum complexes in Poland, and academic, associate professor in Institute of Art History at Jagiellonian University (and it's former Director). Author of 11 books (ex. *SIBI, DEO, POSTERITATI. Jabłonowscy a sztuka w XVIII wieku*, 2011; *Zbiór augsburskich „rycin ornamentalnych” z XVIII wieku* 2003, czy *Abrys, delineatio, kopersztych... czyli “przednie rysowane, godne poszanowania, dobrych magistrów rysunki”*. *Projekty dzieł małej architektury ze zbiorów krakowskich*, 2014, [together with Agata Dworzak]) and more than a 160 articles focusing on early modern art, especially architecture and sculpture, theory of ornament, cultural patronage of the aristocratic families in early modern Poland. Specialist in art on the East lands of former Poland-Lithuanian Commonwealth (today Ukraine). Editor of series “Sztuka kresów wschodnich” (7 vol.). Editor-in-chief of ‘MODUS. Prace z historii sztuki’, a journal published by the Institute. Selected fellowships: 2001 – Foundation for Polish Science (Zentralinstitut für Kunstgeschichte, Munich and The Getty Research Institute); Lanckoroński Fellowship (1999, 2005, 2009, 2012). Awarded of the Prime Minister Award (2000), Prof. Jerzy Łoziński Award (2005), Polish Associate of Art Historians Award for best Ph.D dissertation (1999). Winner of the Cracow Book of the Month (2010) and Jagiellonian University Rector Award (2011) for book *SIBI, DEO, POSTERITATI. Jabłonowscy a sztuka w XVIII wieku*.

M.A. Agata DWORZAK – Ph.D candidate at Jagiellonian University, Institute of Art History, art historian focusing on early modern art, especially sculpture and artistic families, theory of ornament and settings of ephemeral festivities. Main area of study is art and culture on art the East lands of former Poland-Lithuanian Commonwealth (today Ukraine). Grant holder of National Science Centre, project title “Lvivian artistic families of the second half of XVIII century” (2015-2018), holder of a scholarship from the Bavarian State Chancellery (2015). Ph.D under the direction of Professor Andrzej Betlej, about Polejowski's Lvivian artistic family (sculptors and architects). Author more than 20 articles about XVIIIth century art, author of book: *FABRICA ECCLESIAE SANDOMIRIENSIS. Dzieje modernizacji wnętrza kolegiaty sandomierskiej w XVIII wieku w świetle źródeł archiwalnych*, Cracow 2016. Coauthor of 4 other books (*Abrys, delineatio, kopersztych... czyli “przednie rysowane, godne poszanowania, dobrych magistrów rysunki”*. *Projekty dzieł małej architektury ze zbiorów krakowskich*, 2014 [with Andrzej Betlej], *Collegium Iuridicum* [with Andrzej Betlej, Marcin Szyma, Wojciech Bałus, Stanisław Stroka], *Pałac w Wiśniowcu w świetle inwentarzy staropolskich*, Kraków 2016 [with Andrzej Betlej and Anna Markiewicz]. Coeditor of book *Ornament and decoration of the peace of art* (Warsaw 2015), commissioning editor of ‘MODUS. Prace z historii sztuki’, a journal published by the Institute.

SESSION: INTERSECTION, UNION AND DISSONANCE I

VÍCTOR RABASCO GARCÍA (Universidad Complutense de Madrid)

The ornament as axis of the Visual Culture. Al-Andalus in 11th century.

This proposal presents the last hypotheses about the conceptualization and valuation of 11th century artistic production in al-Andalus: a new approach motivated by a notable change in the aesthetic language. The fitna decentralized the caliphal power of Cordoba at the beginning of the 11th century. This result in multitude of local powers at the head of new independent governments of different ethnic groups. Thereby, the formation of Taifa Kingdoms had three main consequences for the art production:

1. The dispersion of cultural centres of Cordoba, and consequently the creation of different focus all over al-Andalus. Thus, each kingdom had complete autonomy to develop their own forms.
2. The success of some materials that offered solutions best suited to the needs of new sovereigns, like plaster, for example. This permitted more plasticity to creation of shapes and a quickness to constructive process.
3. The symbiosis between architecture and the sumptuary arts as a fundamental part of the ornamental process of the palaces. What generated the appearance of new shapes and techniques not so far known in the material culture of al-Andalus. With these facts, and in view of the aesthetic variety deployed by the different kingdoms, there are issues to be resolved: what is the meaning of the development of a kind of architectural decoration or another? Can ornament be reflective of the political ideology of dynasties? As a result, could decoration become the identity symbol of a kingdom? What were the cross-cultural exchanges established by the Taifas for the emergence of new forms?

These questions will try to be resolved with the material and formal analysis of some of the most important monuments preserved of the period: Reales Alcázares of Seville, Aljafería of Zaragoza, Alcázar of Toledo or Castell Formós of Balaguer, among others.

Víctor Rabasco García holds a Degree in Art History (2010) and a Master's Degree in Medieval Hispanic Studies (2012) from the Universidad Autónoma de Madrid. At present, he is being supervised by Dr. Susana Calvo Capilla on his PhD research at Universidad Complutense de Madrid. In 2015, he started as research fellow at the Art History Department I (Medieval) thanks to a grant by the Spanish Government. Also, he is a member of the research project "Al-Andalus, Hispanic Kingdoms and Egypt: Art, Power and Knowledge in the medieval Mediterranean Sea. Exchange networks and their impact on visual culture" (HAR2013-45578-R). His area of investigation focuses on al-Andalus in the 11th century: the meaning of power and its artistic and architectural expression through palaces and fortresses built by kings of Taifas. This period were a historic age where the Mediterranean had an important role as transmitter of ideas, which left an important aesthetic mark in the al-Andalus art.

DORA IVA RITA (CIEBA/FBAUL)

O Tapete Persa e a Reconstrução das Narrativas

Tendo os «tapetes persas» como referência objetiva e metodológica de duas situações onde se observa claramente quais os fatores externos que mudaram e decidiram o que hoje se pode chamar «tendência». Com esta modelização podemos estabelecer paralelos para melhor se perceber fenómenos como a hibridização ou a contaminação na criação e, nomeadamente, na arte do ornamento.

O contacto dos povos do Medio-Oriente com os navegantes portugueses que acostaram nos portos do nordeste da Pérsia, do século XV ao fim do século XVII, transformou a iconografia ancestral dos tapetes produzidos na região de tal forma que conduziram à classificação internacional específica de «tapete português» (figura 1), um género raro e pouco conhecido.

Já no nosso tempo, na mesma zona geográfica e com o mesmo referente, está a acontecer uma transformação similar, ainda pouco estudada, onde os paradigmas de muitas gerações de esquemas decorativos e narrativas tradicionais dos tapetes

são transformados em «tapetes de guerra» (figura 2 e 3), onde motivos florais se transformam em gritos, sofrimento e revolta dos povos afeitos. Os tapetes denominados «de guerra» ainda espantam os ocidentais.

O ato criativo, a arte e a cultura, nos seus mais complexos ou elementares SENTIDOS, ARQUÉTIPOS, FORMAS E USOS vivem de trocas, de aquisições mais ou menos diretas, consequência de fortes experiências prolongadas ou pontuais com o Outro, demonstrando que o ornamento tem raízes antropológicas e ontológicas de extraordinária importância.

DORA-IVA RITA (1954) – artista plástica/pintora, professora e investigadora.

Licenciada em Artes Plásticas / Pintura, FBAUL (Faculdade de Belas-Artes, Universidade de Lisboa), 1981; Mestre em História da Arte, FCSH-UNL (Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa), 1987; Pós Graduação em Psicologia da Consciência, UAL (Universidade Autónoma de Lisboa), 2006; Ph.D. em Belas Artes / Pintura, (Arte Têxtil contemporânea e Sustentabilidade), FBAUL, 2016.

Investigadora do CIEBA (Centro de Investigação e Estudos em Belas Artes, FBAUL).

Desenvolve diversos projetos culturais e artísticos.

Mantém desde 1981 uma atividade criativa constante em diversos domínios da expressão plástica, nomeadamente a arte têxtil. Participou em numerosas exposições coletivas, efetuou 14 exposições individuais e 12 intervenções de arte pública.

KASIA WOZNIAK (Oxford University)

Ornamental Detail on the Dress of La Bella Principessa

In my presentation I would like to focus on ornament on the portrait of *La Bella Principessa*, which is attributed to Leonardo da Vinci. The dress of a girl presented on this newly discovered portrait features an ornament, which is characteristic for Leonardo.

I would like to describe the style of her dress in order to understand the meaning of this ornament on a wider context of using ornamentation by this artist. For instance, in the logo design of the Academia. This may lead to interesting conclusions regarding this attribution.

As a scholar, who spent last five years researching her provenance, after Prof. Martin Kemp together with dr Pascal Cotte had confirmed the origin of this portrait – drawing on vellum – from the Warsaw copy of old print “La Sforziada” by Giovanni Simonetta (1490), I have been reconstructing her unknown history and my research led to very intriguing results. Namely, that the excision from the mentioned book took place at the turn of the 18th and 19th century when this volume was owned by son-in-law of Countess Izabela Czartoryska – the first known owner of Leonardo’s Lady with an Ermine in modern history.

The ornament of her dress is a rather small, but a very significant detail and its interpretation strengthened the proposed attribution.

Katarzyna (Kasia) Wozniak – Scholar working with Prof. Martin Kemp, *Emeritus Professor* of the History of Art of the Oxford University, world-renowned authority on Leonardo da Vinci and Renaissance Art, researching provenance of the newly discovered female portrait known as *La Bella Principessa* attributed to Leonardo da Vinci.

Studied History of Art (five years) and History of Theatre and Literature (separate course of five years) at the Jagiellonian University in Cracow (PL) and History of Art and Image Science at the Humboldt University of Berlin. PhD studies in the Institute of History of art of the Humboldt University in Berlin. GUEST RESEARCHER in the Department of Design and Technology of Parsons The New School for Design in New York (2010).

SPEAKER at the international conferences, including International Symposium on Electronic Art (Istanbul, 2010), Renaissance Society of America (NYC 2014 and Berlin 2015), International Congress for Eighteenth-Century Studies in Rotterdam (2015).

CURATOR specializing in contemporary art and Art & Science for numerous institutions, among others, Foundation of Lech Walesa in co-op with Nobel Prize Committee, Andrzej Wajda’s Museum of Japanese Art and Technology in Cracow (PL), Goethe Institute in Cracow (PL), Martin-Gropius-Bau and Künstlerhaus Bethanien in Berlin, Center for Contemporary Art Łaźnia in Gdansk, WRO Art Center in Wroclaw (PL). In 2010 INVITATIONS from The Museum of Modern Art (International Program), Whitney Museum of American Art in New York, and Art & Sci Center and Lab, University of California, Los Angeles.

The latest projects include “The Czestochowa Memorial” (2016) by Maestro Michael Nyman and new installation by Brian ENO (Gdansk, 2017).

My experience in working for television includes productions (news, culture, and documentaries) for ZDF Berlin and ZDF Hauptstadt (Capital City), National Geographic and NOVA PBS (“*Mystery of a Masterpiece*”, 2012).

SESSION: CONTEMPLATING THE ORNAMENT OUR DAYS

EMÍLIA FERREIRA (IHA/FCSH-NOVA)

A criatividade ornamental?

Questão fulcral na discussão em torno da arquitectura e da relevância dos ofícios, por toda a segunda metade do século XIX, o ornamento foi definido como o elemento de beleza e resquício de humanização de qualquer produto cultural: do livro ao edifício, passando pelos objectos mais triviais do quotidiano. Grande eixo de discussão, teve defensores acérrimos, teóricos que o catalogaram e lhe desenharam regras e contornos, com os quais se definiram igualmente tipos arquitectónicos e se moldou o ar do tempo. Numa sociedade crescentemente industrializada, com benefícios para a vida dos cidadãos, mas também com perda de algumas características tradicionais (da dimensão e traçado da cidade à “racionalidade” dos edifícios e à normatização da vida quotidiana), o ornamento tornou-se o símbolo da resistência do trabalho manual, do produto artesanal contra o objecto massificado da indústria, sinal de identidade artística e cultural. Poderíamos, com efeito, concluir que o desenho que tudo sustentava – o então chamado *desenho aplicado à indústria*, a que hoje chamamos design – foi o grande horizonte que o século XIX se colocou. Com esse desenho (ou ornamento) captador do espírito e da identidade dos povos se pretendia inspirar a indústria, diferenciá-la e tornar apetecíveis e vendáveis os seus produtos. O ornamento constituía, portanto, o motor da própria indústria, a afirmação da nação.

Actualmente, o grande debate em torno do ornamento mudou de nome. Ao ornamento chama-se hoje criatividade. O eixo passou do objecto para o sujeito, numa espécie de nova revolução copernicana. Hoje, a grande batalha das nações, como anunciada por Sorrell et al, em *The Virtuous Circle: Why Creativity and Cultural Education Count* (2014) e Henley em *The Arts Dividend: Why Investment in Culture Pays* (2016), é a da criatividade. O eixo industrial, tendo mudado da

fábrica para o atelier ou, simplesmente, para o estúdio ou casa do criador, mudou igualmente de nome e de processo, mas mantém o pleno vigor económico. A promessa de imagem identitária dos países modela-se agora por esse novo elemento conceptual que, tal como há mais de 100 anos aconteceu com o ornamento, promete hoje progresso e justiça, além de beleza, saúde e felicidade. Divulgada e imitada, simultaneamente como fonte de inspiração formal, patrimonial e identitária, a criatividade é hoje a grande bandeira económica. Na minha comunicação proponho-me aprofundar os contornos deste enunciado, inquirindo sobre as condicionantes e possibilidades que os criativos encontram no seu exercício e os seus modos, nem sempre benévolos, de recepção. Será a criatividade uma necessidade socialmente reconhecida e acarinhada ou desvalorizada como superficial, tal como o ornamento o foi para os seus detractores?

Emília Ferreira. (Lisboa, 1963). Historiadora de Arte, Docente, Conferencista, Curadora, Educadora pela Arte, Programadora, Organizadora de Eventos Científicos, Autora de Ficção. Nascida em Lisboa, em 1963, é licenciada em Filosofia pela Faculdade de Letras de Lisboa (UL), e mestre e doutora em História da Arte Contemporânea pela Faculdade de Ciências Sociais e Humanas (UNL). Investigadora integrada do Instituto de História da Arte (UNL), na linha Museum Studies, e investigadora associada aos projectos Social Sciences and Humanities Research Council (SSHRC) Connections Grant – “Gender Justice, Adult Education and Curatorial Dreaming: A Workshop and Exhibition” (The University of Victoria, British Columbia, Canada); e SSHRC Insight Grant – (En)Gendering new narratives, representations and pedagogies: A feminist study of adult education and exhibitory praxis in public museums in Canada, Europe and the USA (The University of Victoria, British Columbia, Canada).

É curadora de exposições de artes plásticas desde 1998. Colaboradora do Centro de Arte Moderna da FCG, desde 1997, é membro da equipa da Casa da Cerca – Centro de Arte Contemporânea, desde 2000, na qualidade de programadora, investigadora, curadora e educadora.

Na imprensa, começou a publicar em 1987, tendo colaborado, entre outros títulos, com o semanário “O Jornal” (1989-91), “Público” (1993-2001; 2003-2007), “DNA” (suplemento cultural do Diário de Notícias, 2002-2003). Redactora da revista MID (1999-2007). Redactora principal de Grandes Museus de Portugal (Público/Presença, 1992). Publicações dispersas nas revistas “Seara Nova”, “Escritores”, “FACES de Eva”, “Margens e Confluências”, “Rua Larga”, “Monumentos” e “Midas – Museus e Estudos Interdisciplinares”.

OLIVIER PERRIER (National High School of Architecture of Lyon)

Ornamental dynamics in contemporary architecture: Musical and gestural archeology

This lecture rests on the observation that the question of ornamentality is today in architecture a new topicality. It arises in terms of ornamental dynamics whose task is to mediate between the multiplication of flows and networks that invade the world, threatening to decompose the contemporary continuum and to fragment the subjective unity of the person, and, on the other hand, the necessity of a flexible order preserving from chaos or from inconsistent fluctuations. This task is understood as the necessity for architecture to keep both the crystalline organicity of an ornamentality which, according to the modern conception of aesthetics, is not of the order of the decorative, superfluous and rhetorical, but affects the structure of the systems from the inside, and a vitality of the ornamental forms preserving a movement whose “vibratory” nature should prevent the said systems from enclosing themselves in a rigid mechanism. We will highlight the historical roots and the theoretical foundation – archeology – of a morpho-dynamic ornamental aesthetic in gestures working inside the systems and having historically preserved a freedom of movement by producing vibratory pulses (in the folds of the articulations), which are particularly sensitive in choreography and music. Even when it retreats, as in the classical age, this dynamic gestures continue to play an underlying driving role in areas or practices that appear lateral.

The hypothesis of this work concerns the resonances between the ornamental dynamics of architecture – including the art of gardens – and those of the arts of gesture, voice and dance. A vast and diversified cartography will be presented. The architecture, present intermittently, is rather in withdrawal. First evoked by extending some analyzes of Patrice Ceccarini on the Gothic to the baroque architecture, it disappears then to return finally to the foreground. Several theorists will be taken into consideration, because they deal very explicitly with ornament as vibratory dynamics in analogy with music.

One main initiative of this work lies in reconstructing the moment of emergence of a theoretical formulation of an aesthetic of ornament in the 20th century, “at the moment of anxiety arising from the observation of the disappearance of gestures”. It is the ethical and political challenge of today’s architecture to reactivate the

freedom of ornamental dynamics by relying on the new means of calculation and generation of forms (algorithms).

Olivier Perrier has been teaching and researching since 2009 at the National High School of Architecture of Lyon, France. After studying philosophy at the University Paris 1 Pantheon-Sorbonne and a dance education in baroque dance and Indian classical dance in Paris, he moved to Germany where he studied architecture at the University of the Arts of Berlin. In 2008 he completed his architectural studies with a comparative theoretical work on dance, music and architecture in the Baroque era.

The question of ornament is the one that he developed in his doctoral work pursued since 2009 within the LAHRA (Laboratory of Historical Research Rhône-Alpes). In his synthesis attempt, Thomas Golsenne suggest that the evolution of the status of the ornament reveals a true artistic, aesthetic and philosophical revolution, exploding the traditional categories of historical reflection to make room for the notion of ornamental, better suited to the description of morphogenetic processes rather than of completed forms. The old ornamental decorative regime would thus give way to the cognitive dimension of the ornamental. It is precisely the existence of such a paradigm that calls into question the research project of Olivier Perrier, taking at his word the notion of force or ornamental flow, in order to dare to go back and forth between discourses and practices of the ornamentation in disciplines as distant as architecture, music and dance in a diachronic perspective.

TIM STOTT (Dublin Institute of Technology)

‘Art of the Infinite Surface’: Richard Wright’s Stairwell Project at the Dean Gallery (Arquitectura séc. XX)

The *Stairwell Project*, completed in 2010 by Scottish artist Richard Wright, is a large-scale ornamental work that covers the walls and ceiling of the west clerestory of the Dean Gallery, Edinburgh (designed by Thomas Hamilton in 1831). It consists of thousands of floral motifs hand-painted in black acrylic, which derive loosely from features of the plaster honeysuckle-flower rosette at the centre of the ceiling vault. From there, varying in size, density, and orientation, they spread out to produce vertiginous and subtle visual effects. This paper analyses the experience of these ornamental effects, foremost of which is what Wright calls an “infinite surface”. Wright rejects the idea of pure

art and works in the domain of what critic Alex Coles has called “DesignArt”, which integrates the principles and functions of design in an attempt to criticise or supersede visual art’s conventional modes of production and display. Most often, Wright produces wall paintings in one of a number of ornamental idioms, bringing them into close correspondence with the architecture and history of a particular site. Ordinarily, these works last only for the duration of an exhibition. Uniquely, *Stairwell Project* is a permanent feature, which means that its floral motifs acquire a commemorative function as they evoke the departed occupants of what was previously the Dean Orphan Hospital. Aside from this symbolic use of ornament, however, *Stairwell Project* also keys ornament to particular modalities of looking, attention, and cognition within the west clerestory, in order to introduce the experience of an infinite surface. Like many of Wright’s works, *Stairwell Project* produces visual effects that are “on the edge of the visible”. A viewer struggles to grasp all that a surface offers to view, so that “the work becomes a projection [which] proposes an interconnectability between matter and soul (infinity)”. This connection can disclose what Wright calls the “fundamental intelligences” of an architectural environment, as a perceptual, cognitive, and, for Wright, spiritual space emerges through a viewer’s interaction with the “dumb material” of acrylic paint. Ornament is not decorative. It is “ecstatic”, promoting a mixture of “religious feeling and aesthetic pleasure”. This paper undertakes a more profane analysis of this infinite surface. It expands Ernst Gombrich’s information-theoretical analysis of ornament (first proposed in his Wrightsman Lectures of 1970) in light of the more recent neuroscientific modelling of consciousness as an informational phenomenon resulting from the complex behaviour of integrated systems. It proposes that *Stairwell Project* offers what Barbara Stafford has called a “mind-like image”, or a “spatialised/sensorial ‘chunk’ of thought”, as it emerges to consciousness through a viewer’s interaction with an integrated system of ornament, architecture, and infinite surface.

Dr Tim Stott is an art historian and critic of contemporary art, Lecturer in Art History and Visual Culture at Dublin Institute of Technology and Associate Researcher at the Graduate School of Creative Arts and Media. His primary research interests are the social and educational turns in contemporary art, the material culture and artistic uses of play and games, and the correlation of cybernetics and other types of systems thinking with post-studio art practices. Further research studies crossovers between contemporary art and design through decoration and ornament, information design, and environmental

aesthetics. His monograph *Play and Participation in Contemporary Arts Practice* was published by Routledge in 2015. In October 2016, I was Visiting Research Fellow at the Henry Moore Institute, Leeds, where he studied the work of British artist, designer and educator Simon Nicholson in relation to Basic Design pedagogy. Articles on the exhibition *Play Orbit* (ICA, London, 1969/70), curated by Jasia Reichardt, and on Gabriel Orozco's *The Samurai Tree: Invariants* of 2005, are forthcoming from the journals *Art History* and *Art Journal*, respectively. He is a member of the Association of Art Historians, the College Arts Association, and the Society for Literature, Science and the Arts. As a critic, he has written extensively on contemporary art for journals such as *Frieze*, *Art Review*, *Afterall*, *Circa*, *Variant*, *Enclave Review*, and *maKHUzine: Journal of Artistic Research*.



SESSION: INTERSECTION, UNION AND DISSONANCE II

FERNANDOGÓMEZHERRERO

(Department of Modern Languages, University of Birmingham)

About the Mannerist Ornament and the Visual Culture: The Seven Virtues (1550) of Pedro de Campaña Against the Hispanic Atlantic

In relation to “the most willful and perverse of stylistic periods” (Manfred Wumdrum, *Dictionary of Art*, p. 277), I am bringing critical attention to this beautiful, if little known painting called “the Seven Virtues” by Peter de Kempeneer (1530-1580), hispanicized as Pedro de Campaña. The painting is currently part of the rich holdings of the Museo de San Carlos in Mexico City. Born in Brussels, trained in Italy, Campaña’s artistic activity mainly takes place in the city of Seville, arguably the main interconnecting city between Europe and the Americas in Early Modernity/ coloniality (16th century onwards). Instantly, issues of New World – Old World relations, migration of forms (images and letters), the historiographic reception of Mannerism, its periodicity and validity caught up in between Renaissance and Baroque, inside plural national enclaves come to the fore. Mannerism delivers an interconnected internationalism, the issue of the presumption of equal worth surrounding transplanted models, and also a perceived “crisis” of models. “7 Virtues” is grand pictorial intellectual exercise, a feast for the eye and the mind of the observer. It constitutes a virtuosity of pronounced foreshortening, and an intellectual predilection for an erudite and allegorical signification that straddles literature and the arts, the falling prey to the seduction of disproportionality and deliberate “lack” of perspective and “contrived” or “surreal” space, and consequently a feeling of claustrophobia, anxiety, restlessness, even “foreignness,” within if not against dominant matrices of intelligibility (“nativism,” classicism, antiquity, Christianity), etc.

This presentation will read the painting in some detail in polyphonic dialogue with art and literary historians living in various national and linguistic traditions on both sides of the Atlantic. We will also incorporate our dialogue with Museo de San Carlos curators, key Mexican historiographic responses to European critics of art, also discourse from colleagues, curators and librarians in the London area. The poetry of Dante Alighieri, historical texts such as *Historia de la Orden de San Jerónimo* de Fray José de Sigüenza (1605), and *The Worthy Tract* of Paulus Iovius (1585), among others will give us a reliable account of the intellectual history of Mannerism in Italy and Spain. I am eager to look into the Portuguese specificity and this conference will allow me to do just that.

The general idea is to further develop research lines that have to do with the Early Modern / colonial period (1500-1700), the Euro-Americas or the “Greater Renaissance,” by bringing the Iberian dimension (original Hispanic / Latin American) a bit closer to enduring themes of image and representation of social and political history. I am looking into the ties between aesthetics and politics, trying to vindicate the importance of the style of Mannerism vis-a-vis the greater visibility of the Baroque, counterpoint to the Renaissance of classical forms. I will be incorporating the legacy of Vienna in the 1930s (Gombrich, Pevsner and Schlosser), how Mannerism emerged in the juxtaposition to German expressionism during tremendous instability and conflict, and how the violation of the classical ideal also nested in Madrid, ever so close to the commotions of the Spanish Civil War and the transatlantic connection with Mexico City (F. Checa, J.A. Maravall, J. A. Manrique, L. Zea, E. O’Gorman). I will take into account the works of Hauser, Blunt, and recent scholarship produced in the United States on Doménikos Theotokópoulos (El Greco). The challenge is how to make sense of this virtuoso display of the allegorical image, also how to put together images and letters convincingly inside this cat’s cradle of critical scholarly positions vis-a-vis the dispersion of Mannerism (the “clash” of the New World and Old World). What sort of narrative will merit the term “Mannerist” inside and outside European confines? And where to place this style vis-a-vis the periodicity of Renaissance and Baroque, but also the 20th century legacy of (post)modernism and postcoloniality?

I aim to put together a certain Renaissance, typically self-contained within Europe, with a greater, darker side of the Renaissance, if you wish. I will bring traditions articulated in the English and Spanish languages (and what about Portuguese and Brazilian?) closer together in relation to historical transatlantic

studies or Early Modern / colonial studies (1500-1800), Americanizing Eurocentric lenses, including the Iberian dimension, inserting Spanish Golden Age Studies within expansive European dimensions, decentring Europe from self-sufficient, self-isolating illusions, perhaps.

Fernando Gómez Herrero (PhD, Duke University, USA) is Fellow at the University of London (2017-2018).

He is the author of *Good Places and Non-Places in Colonial Mexico: The Figure of Vasco de Quiroga* plus twenty-five articles and interviews available at (fernandogomezherrero.com; linkedin profile). He has worked in the U.S. for two decades, has held posts at Stanford U, U of Pittsburgh, Oberlin College, Hofstra U, Boston College. He is currently working in three projects: *Agonies of Historicity*, *Foreign Sensibilities* (book of interviews) and *Culture Bites* (essay collection selectively available in his namesake blog). Interests in Hispanic and Latin American Studies, English / Spanish relations on both sides of the Atlantic, (post-)colonial studies and cultural studies, philosophy of history, historiography, politics and aesthetics (Mannerism, Baroque, (post-) modernism), etc.

ANASTAZJA BUTTITA (Ben-Gurion, University of the Negev)

An exotic feature in a Venetian Jewel: the Moretto Veneziano

This paper examines a popular and intriguing motive in Venetian Jewelry: *il Moretto*, the head of a Black Man. Since the Middle Ages it is one of the most emblematic ornaments of the Eastern Mediterranean goldsmith tradition, and more specifically in Venetian Art. Although this ornament has been recognized in modern scholarship as very typical, it has never been studied carefully and analyzed in depth. Some of the objects that will be presented have never been published.

In my speech, I intent to show the ancient prototype of what is known as the “Moretto Veneziano”. I would like to focus on its meaning and stylistic features, examine its connections with European jewelry and Mediterranean Applied Arts, elaborate on its unique technical characteristics, and address the different typologies – from the enameled to the cameo ones.

A taste for the exotic and interest in different cultures, already evident in Hellenistic art, gained a new popularity in the Early Modern Venice. The special

position of this multicultural city, a bridge between East and West, should be considered when we examine such ornaments as the *Moretto Veneziano*.

It is my intention to explain this unique element in these contexts.

Anastazja Buttitta has completed a BA and a master's degree with honors in the Department of Art History at the University of Florence, under the supervision of prof. Dora Liscia Bemporad. Since then she has been specializing in Applied Arts, writing her master's thesis on an eighteenth-century cabinet painted by Domenico La Bruna with 12 scenes from the Old Testament. An article based on the study has been published in OADl in 2013. Following her early interest in jewelry (the BA thesis was about a Sicilian private collection containing, among others, 200 pieces of eighteenth-century jewelry), she has been working at the Fondazione Orestyadi in Gibellina and in Tunis, cataloguing and studying a huge collection of jewels from the whole Mediterranean Area. This research, focused on the symbolic, anthropological, as well as stylistic and technical aspects of the artworks, has been published as a catalogue (in Italian and in English) in 2015.

The research she is presenting now, is her doctoral research on jewelry as an expression of social and cultural values in Venice in the Early Modern Period (1400-1600). Her intention, in this work in progress, is to explore the jewels in terms of iconography, techniques and historical context and to look for their sources of artistic influence, ties and relationships with other traditions. She is a PhD candidate at the Ben-Gurion University of the Negev, where she is also Research Assistant to prof. Nirit Ben-Aryeh Debby – her supervisor. The co-supervisor is Dora Liscia Bemporad. Her research is mainly conducted at the Fondazione Cini in Venice. AB has delivered a paper at the 7th conference of the Society for Renaissance Studies in Glasgow, on an unknown Ciborium by Giorgio Vasari, connecting its unique design to the western fascination with circular architecture and with the description of the Temple of Jerusalem by Pietro Aretino.

MAREK WALCZAK (Jagiellonian University)

Modernization by archaization. Romanesque ornament in art of the late Middle Ages

The problem of “Romanesque Renaissance” in art of the late Middle Ages was formulated by Vojtech Birnbaum, and later many Czech scholars returned to his statements, pointing to the particular importance of the archaic phenomenon in medieval art in the Crown of Bohemia. There is no doubt, that as early as beginning of the 14th century there are cases of deliberate references to late Romanesque and early Gothic architecture. This early Gothic historicism is treated even as

one of the hallmarks of gothic architecture in Moravia. In this context one has to look at the isolated but interesting cases of the “Romanesque Renaissance” at the end of the Middle Ages in Lesser Poland. They can be seen primarily in the seat of the castellan of Cracow James of Dębno (c. 1470-1480) and in some Cracow townhouses at the same time. With Romanesque architecture associates a geometrical decoration covering the pillars inside, which form zigzag runners and block, extremely simplified human masks. This type of ornament was commonly used in 12th-century art, and its use in Poland exemplifies a portal from the abbey church in Olbin (a river island at Wrocław). The source of the idea could be later works, imitating the Romanesque decorations, such as the print of the Master IAM active in Zwolle (c. 1480-1485), depicting the *Vision of St. Bernard* in the interior of the church, with a column on a Gothic pedestal but with an ornament covering its stem of a distinctly Romanesque origin. Geometrical decoration of stems can also be found in many late Gothic buildings of Cologne on the Rhine, among others in the house am Hof (or Das Haus Saaleck), which is one of the many references in this town to the famous Gürzenich Haus (1444). The late Gothic neo-Romanism itself has become a source of inspiration in at the threshold of modernism. Architects operating in Cracow in the second half of the nineteenth century tried to give buildings in conventions of different neo-styles, a native, local character. They mainly referred to the Cracow mode of Gothic architecture, through the use of numerous details (portals, window frames, columns of crystal decoration), which are “quotations” from various buildings. The monumental work of August Essenwein, *Die mittelalterlichen Kunstdekmale der Stadt Krakau* from 1869 played a special role in the dissemination of this and many other gothic ornaments. In recent years there have been several attempts to summarize the phenomenon of retrospective tendencies in art till the end of the 18th-century. Discussion is taking place around Michael Schmidt’s extensive book (*Reverentia und Magnificentia. Historizität in der Architektur Süddeutschlands, Österreichs und Böhmens vom 14. bis zum 17. Jahrhundert*, Regensburg 1999). In principle, however, these studies omit the meaning of ornament, which seems to be a serious methodological error. It is also a mistake to skip the study of peripheral areas, where one can see a number of interesting and important phenomena.

Born in Cracow 1965, graduate of the Jagiellonian University, Institute of Art. History (1990) based on a master’s thesis *Artistic patronage of the bishop of Cracow, cardinal Zbigniew Oleśnicki (1423-1455)*. PhD in 1998 based on a dissertation *Alter Christus. Studies on picturing*

the sanctity in medieval art on the example of Thomas Becket (published in Polish in 2002. Habilitation in 2007 based on a book *Architectural Sculpture in Lesser Poland in the Reign of king Casimir the Great (1333-1370)*. Since 2007 the head of the Chair of Medieval Art and since 2016 the director of the Institute of Art History Jagiellonian University. The main field of research is medieval art in Central Europe and hagiography in the comparative presentation. At present leading of a few of scientific projects on royal necropolis at the Cracow cathedral, on the portraiture of Cracow bishops since c. 1000 till modern times and on the complex of Dominican Friars monastery in Cracow. A holder of numerous fellowships in Rome (Biblioteca Hertziana – Max Planck Institut), London (Warburg Institute), Wolfenbüttel (Herzog August Bibliothek), Munich (Zentralinstitut für Kunstgeschichte), Leipzig (Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas) and Prague (Charles University). Participant in several dozen of congresses and the conference in Poland, Great Britain, Germany, Czech Republic, Lithuania and others. During the academic career promoted c. 50 MA students and 6 PhD students. Author of c. 170 books, articles and reviews. Selected issues: *“The Jagiellonian Saints”. On Some Political, National and Ecclesiastical Aspects of Artistic Propaganda in Jagiellonian Poland*, [in:] *Die Jagiellonen. Kunst und Kultur einer europäischen Dynastie an der Wende zur Neuzeit*, hrsg. von D. Popp, R. Suckale (Wissenschaftliche Beibände zum Anzeiger des Germanischen Nationalmuseums, Bd 21), Nürnberg 2002, pp. 139-149; *Krippenfiguren des 14. Jahrhunderts aus dem an der St. Andreas-Kirche in Krakau gelegenen Kloster der Klarissinen*, *Umění*, LX (2003), no. 2, pp. 192-210; *Late Gothic Architecture in the Region of Lesser Poland and Its Central European Connections. Selected Issues*, [in:] *Die Länder der Böhmisches Krone und ihre Nachbarn zur Zeit der Jagiellonenkönige (1471-1526)*. Kunst – Kultur – Geschichte, hrsg. von E. Wetter (Studia Jagiellonica Lipsiensia, Bd 2), Ostfildern 2004, pp. 325-339; *The Cult of Saint Stanislaus at the Courts of the Piasts and the Jagiellons and its Artistic Testimony*, [in:] *Schodištní cykly velk věže hradu Karlštejna, “Průzkumy památek”, XIII, Příloha* 2006, pp. 159-172; *On Heraldic Stylisation in 14th Century Architectural Sculpture. Between Buda, Bratislava and Cracow*, “Ročenka Slovenskej Národnej Galérie v Bratislavie”, 2004/2005 (2006), s. 57-68; *Die Reflexe der Werke des Veit Stoß in der polnischen Kunst des 17. und 18. Jahrhunderts*, [in:] *Generationen-Interpretationen-Konfrontationen. Festschrift für Prof. Maria Poetzl-Malikova*, Bratislava-Wien 2006, pp. 228-244; *Sędziwój of Czechle and Images. Art as a Medium of Religious Identity in Poland in the Second Half of the 15th Century*, [in:] *Public Communication in European Reformation. Artistic and other Media in Central Europe 1380-1620*, ed. M. Bartlová, M. Šroněk, Praha 2007, pp. 69-88; „*Per testudinem adornatum*”. *Canopies over the gothic royal Tombs in Poland*, [in:] *Mikroarchitektur im Mittelalter. Ein Gattungsübergreifendes Phänomen zwischen Realität und Imagination*, hrsg. von Ch. Kratzke, U. Albrecht, Leipzig 2008, pp. 161-188; 皮亚斯特王朝最后两位国王统治期间的克拉科夫艺术. In M. Jacoby & C. Shujun (Eds.), *Poland-China : art and cultural heritage = 古今波兰艺术和中波美术交流 = Gǔjīn Bōlán yìshù hé Zhōng-Bō měishù jiāoliú*, Shanghai: Shanghai Jinxu Wenzhang chubanshe (2012), pp. 25-36; „*Per testudinem adornatum*”. *Canopies over the gothic royal Tombs in Poland*, [w:] *Mikroarchitektur im Mittelalter. Ein Gattungsübergreifendes Phänomen zwischen Realität und Imagination*, hrsg. von Ch. Kratzke, U. Albrecht, Leipzig 2008, s. 161-188; *The Memorial Portraits of Bishops Samuel Maciejowski and Franciszek Krasiński in the Cloister of the Franciscan Friary in Cracow*, *Ars*, 46, no. 2 (2013), pp. 148-170; *The Gothic Tombs of the Kings of Poland in the Wawel Cathedral*, [in:] *Italien – Mitteleuropa – Polen: Geschichte Und Kultur Im Europäischen Kontext Vom 10. Bis Zum 18. Jahrhundert*, edited by Wolfgang Huschner, Enno Bünz, and Christian Lübke (Schriften

Zur Sächsischen Geschichte Und Volkskunde, Bd. 42), Leipzig 2013, pp. 531-552; *The Figures on the Sides of the Tomb-Chest of King Casimir the Great: A Reassessment of the Iconography of the Polish Kingdom Reborn*, [in:] *Medieval Art, Architecture and Archaeology in Cracow and Lesser Poland*, edited by Agnieszka Rożnowska-Sadraei and Tomasz Węclawowicz, "The British Archaeological Association Conference Transactions", vol 37, London 2014, pp. 48-75; *The Monuments with Portrait Busts of the Bishops of Cracow: On the History of the Reception of Roman Baroque Models of Sepulchral Art in Poland* (Bernini-Algardi-Rossi, *Artibus et Historiae*, 36, no. 71 (2015), pp. 181-223; *On the Necropolises of Chivalric Clans at Sandomierz: Remarks on the Popularity of Memorial Inscriptions in Fourteenth-Century Mural Painting in Central Europe*, [in:] *Epigraphica & Sepulcralia. Fórum Epigrafických a Sepulkrálních Studií*, edited by Jiří Roháček, 5, Praha 2014, pp. 253-277; *Power and History: The Past as a Means of Legitimizing a Ruler's Authority in the Court Art of Fourteenth-Century Poland*, *Umění*, 62, no. 1 (2014), s. 2-16; *L'Europa Jagiellonica a-t-elle existé? : quelques nouvelles de la recherche sur l'art en Europe centrale et orientale (1386-1572)*. *Perspective*, (2014), no 2, pp. 352-360; *Miracles et Charite Dans L'iconographie Martinienne*, [in:] *Martin de Tours: Le Rayonnement de La Cité*, edited by Sophie Join-Lambert, Milano 2016, pp. 89-95.

SESSION: ORNAMENTALISTS AND ENGRAVERS

AUDREY GAY-MAZUEL (Musée des Arts Décoratifs, Paris)

In Jean-Baptiste-Claude Odiot's workshop: creation, permanence and migration of ornaments in silver during the Empire and Restoration

Jean-Baptiste-Claude Odiot became one of the most successful and prolific gold and silversmiths during the Empire and Restoration periods. His success is based on a technique called "cold assembly" taken from bronze makers that permits him to assemble different ornaments and to change them according to the commission of his clients and the evolution of the taste.

The Musée des Arts Décoratifs in Paris has an exceptional collection of 33 silverware pieces and acquired, in 2009, 176 original drawings from Odiot's workshop, classified as important works of heritage by the Ministry of Culture's Consultative Commission on National Treasures. The collection demonstrates his creative process, as well as his formal development and experimentation. Dating from the first quarter of the 19th century, these drawings are superbly executed in graphite and pen and enhanced with ink wash, watercolor and gouache.

The drawings illustrate the various stages of a piece's creation, from the initial sketches to the final detailed drawings presented to clients. On sheets of paper often measuring more than one meter high, tableware, dressing tables, and desks pieces are represented to scale, displaying the splendor and refinement of the art of living in the early 19th century.

The drawings also propose different versions of the same model, offering alternatives for applied ornaments, handles, etc. Each drawing reveals an ornamental repertoire that became Odiot's hallmark that he repeatedly employed in varying combinations from the beginning of the Empire period to the end of the Restoration.

The forms of the bronze models are as varied as the drawings: tea urns, soup tureens, dishes, wine coolers, oil cruets, saltcellars... Their handles, legs and applied decoration incorporate an ornamental vocabulary derived from Antiquity. In addition to the central theme of the procession of Bacchus, Odiot's pieces and drawings incorporate other iconographical figures such as of Hebe, Ceres, Leda, Venus, Adonis, Flora and allegories of Victory. Snakes, swans and mermaids lend their sinuous forms to handles, while monopod winged sphinxes and lion's paws were better suited as legs. The foliated friezes framing the piece's main body are decorated with panthers, reeds, vine branches, ears of wheat and dolphins.

These models were executed with great finesse. Their components, assembled by a system of nuts and bolts, were chased to heighten the relief decoration and provide contrast between matte and reflective surfaces.

The Museum's collection of Odiot silver alongside the drawings creates a unique dialogue in the history of decorative arts. The collection offers for the first time in the history of decorative arts the opportunity to reveal the silversmith's creative process of inventing, repeating and migrating its portfolio of floral, animal and human ornaments.

Diplômée de l'université de Paris-Sorbonne en Histoire et en Histoire de l'Art, de l'Ecole du Louvre et de l'Institut national du patrimoine, Audrey Gay-Mazuel a occupé, de 2008 à 2012, le poste de conservateur des collections d'arts décoratifs du musée des Beaux-Arts et du musée de la Céramique à Rouen. Elle a rénové le parcours permanent du musée de la Céramique, organisé en 2010 l'exposition « Emaux atmosphériques, la céramique impressionniste » (catalogue sous sa direction, éditions Nicolas Chaudun) et publié le catalogue des collections : *Le Biscuit et la glaçure, collections du musée de la Céramique de Rouen*, Paris, Skira/Flammarion, 2012, 240 pages.

En charge depuis 2012 des collections du Département du XIX^e siècle du musée des Arts décoratifs, elle a été commissaire associée de l'exposition « Cathédrales, un mythe moderne, 1789-1914 » organisée en 2014 au musée des Beaux-Arts de Rouen. Elle a assuré le réaccrochage du parcours permanent du XIX^e siècle du musée et travaille particulièrement sur la question de l'historicisme et des résurgences stylistiques liées au Moyen-Age et à la Renaissance au XIX^e siècle. Elle organise depuis 2015 un séminaire annuel sur les néo-styles (néo-Renaissance en 2015-2016, néo-XVIII^e en 2016-2017). En mars 2017, elle publie le catalogue raisonné des collections de dessins et de pièces d'orfèvrerie de Jean-Baptiste-Claude Odiot du musée des Arts décoratifs : *Odiot, un atelier d'orfèvrerie sous l'Empire et la Restauration*, Paris, musée des Arts décoratifs, 240 pages. Elle est le commissaire de l'exposition organisée à partir de ce fonds au musée des Arts décoratifs du 8 mars au 8 mai 2017 : « Dessiner l'or et l'argent, Odiot orfèvre (1763-1850) ».

HUGO MIGUEL CRESPO (CH-ULisboa)

De Fontainebleau para o Pegu: o mobiliário lacado luso-asiático e as suas fontes gravadas ornamentais

Do mobiliário produzido na Ásia para os mercados ibéricos, nomeadamente o português, após o estabelecimento da Carreira da Índia, e que podemos justamente apelidar de luso-asiático, um raro grupo se destaca, produzido no Sudeste Asiático sob encomenda portuguesa: o mobiliário lacado e dourado que hoje sabemos ter sido feito no sul do actual Myanmar (Birmânia), no outrora reino do Pegu. Bernardo Ferrão, referência incontornável para o estudo do mobiliário português, foi um dos primeiros autores a interessar-se pela sua produção, identificando vários exemplares em colecções públicas e privadas quase exclusivamente portuguesas. Trata-se de objectos revestidos por laca do Sudeste Asiático ou *thitsi* a negro, identificada como a *Gluta usitata*, da espécie *Melanorrhoea usitata*, árvore que tem origem nas regiões da actual Tailândia e do Myanmar, outrora reinos do Sião e Pegu, respectivamente. Já a decoração a folha de ouro sobre o fundo negro da laca (técnica *tiejinqiou jinqi*, chamada *haku-e* em japonês) é típica das produções de laca birmanesas e tailandesas, técnicas conhecidas por *shweizawa* e *lai rod nam*, respectivamente.

Embora alguns autores, desde logo Bernardo Ferrão, tenham já contribuído para a identificação de algumas das fontes gravadas quinhentistas utilizadas pelos artífices birmaneses, nomeadamente iconográficas, para a criação destes objectos híbridos porque trans-culturais, o aparecimento de exemplares anteriormente desconhecidos desta produção lacada veio revelar a utilização de gravuras decorativas produzidas no entorno da Escola de Fontainebleau, centro artístico complexo que deu origem a uma gramática ornamental maneirista perfeitamente circunscrita. Ao passo que a identificação de gravuras iconográficas, portanto com tema e título concretos, enquanto fontes visuais para esta produção lacada, embora morosa é razoavelmente simples (quando é possível reconhecer o tema ou a cena), a identificação de gravuras ornamentais, porque desprovidas de descritores inequívocos, é quase impossível de alcançar dada a vastíssima quantidade de exemplares publicados neste período. A presente comunicação dá precisamente conta da identificação de gravuras ornamentais maneiristas enquanto fonte visual, sempre combinada de forma mais ou menos livre com as linguagens decorativas locais, para a criação de algumas destas raras e importantes peças de mobiliário lacado luso-asiático. Trata-se

de gravuras hoje de grande raridade, certamente de ampla circulação e uso, de artistas como Franz Huys (*Portraicture ingenieuse de plusieurs facons de Masques*, obra publicada em 1555), Jacques Androuet du Cerceau (*Grandes Grottesques*, série publicada no seu *Livre de grottesques*, de 1566), ou Hans Vredeman de Vries (*Grottesco in diversche manieren*, 1565-1571). A identificação da origem deste repertório ornamental permite-nos melhor adentrar no difícil questionário histórico-artístico quanto às condições de concepção e fabrico destes objectos lacados, produzidos de forma exclusiva sob encomenda lusa nos anos de ouro da presença portuguesa na Ásia.

Licenciado em História da Arte pela Faculdade de Letras da Universidade de Lisboa (2008), Hugo Miguel Crespo tem-se debruçado tanto sobre a Cultura Material do Renascimento, como nas Artes Decorativas Asiáticas de Exportação para os mercados europeus durante o período da Expansão Portuguesa. Em 2014 comissariou no Museu do Oriente, em Lisboa, uma exposição sobre *Jóias da Carreira da Índia*, sendo autor do respectivo catálogo publicado nas versões portuguesa e inglesa. Publicou recentemente “Global Interiors on the Rua Nova in Renaissance Lisbon” e “Rock-crystal carving in Portuguese Asia: An Archaeometric Analysis”, ambos no *The Global City: On the Streets of Renaissance Lisbon*, livro dirigido por Annemarie Jordan e Kate Lowe e editado em Londres por Paul Holberton in 2015. Foi assessor científico, cumprindo funções curatoriais, da recente exposição no Museu Nacional de Arte Antiga, *A Cidade Global. Lisboa no Renascimento*, comissariado pelas autoras referidas, sendo autor de diversas entradas catalográficas e textos introdutórios.

CÉLINE VENTURA TEIXEIRA (Université Paris-Sorbonne)

Do cinzel flamengo ao brilho do azulejo: a recepção das gravuras ornamentais de Collaert, De Vries, Floris, Cock e van der Borcht

Na segunda metade do século XVI, a circulação de modelos ornamentais flamengos em Portugal acompanha o florescimento das artes decorativas, as quais figuram uma verdadeira poética da viagem e da vida das formas. Mercadores, editores, impressores e artistas tais foram os protagonistas a origem da circulação de compêndios ornamentais renovando os repertórios estéticos na intimidade das oficinas. Famílias de modelos se formaram e tornaram-se para os artistas e artesãos uma fonte de inspiração inesgotável cujas combinações variavam *ad infinitum*.

As gravuras de Adriaen Collaert, Hans Vredeman de Vries, Cornelis Floris, Hieronymus Cock, e Pieter van der Borcht constituíram importantes fontes de inspiração. As artes decorativas como a cerâmica, e mais precisamente o azulejo, demonstram o impacto da difusão destes modelos implicando uma reconsideração dos processos criativos. Pois, as gravuras que circularam devem de ser consideradas como arquivos ou vestígios de processos de criação. As funções, os significados e as interpretações dos ornamentos implicam a necessidade de entender as interações construídas com as artes decorativas. Diferentes aspectos são conciliados no quadro da criação ornamental : o aspecto literário, artístico e poético cujos procedimentos técnicos, figuras de repetição ou cadências rítmicas estabelecem uma ordem estrutural. Aprender a evolução do modelo permite com efeito ultrapassar a única descrição do fenómeno de difusão e de reconsiderar as finalidades assignadas a essas circulações estéticas, quer dizer as adaptações e/ou apropriações. A recepção de estampas ornamentais não deve de ser entendida como uma simples solução de copia antes pelo contrario. De facto, a adaptação do médium gravado sugere uma nova apreciação do azulejo como superfície para ornar e do espaço para decorar. A adaptação dos modelos pressupõem desde logo um trabalho do modelo mais complexo que se funda na exacerbação das formas e na capacidade de interpretação dos pintores de azulejos e azulejadores. Assim, uma grelha retórica do ornamento pode ser aplicada tornando-se uma ferramenta adequada para a compreensão das desconstruções e reconstruções sucessivas de uma cultura visual transparecendo na elaboração de azulejos.

Uma tipologia de interpretações dos modelos gravados pode ser esboçada através das composições azulejares ornando palácios e decorando igrejas. Aparentando-se a um cântico visual onde reina certa rítmica, as redes ornamentais gravadas constituídas por cartuchos, vasos fumando, cornucópias, *putti* e *ferronneries* – a maneira das gravuras de Pieter van der Borcht – são adaptadas em azulejo segundo uma cadência harmoniosa. Junto com o *savoir-faire* dos pintores e azulejadores para aplicar os padrões nos espaços, os modelos gravados são amplificados em azulejos. Pertencente aos compêndios de objetos de joalheria como as gravuras de Adriaen Collaert, a ponta de diamante ilustra a tradução de um pormenor ornamental adaptado de maneira infinita. Fazendo eco a figura retórica latina *la pars pro toto*, a decoração de um espaço – como a Igreja São Roque – com este ornamento representa uma consideração do motivo independentemente do conjunto gravado. Assim, um detalhe gravado torna-se o padrão principal de uma decoração. Combinando diferentes elementos extraídos de varias gravuras, como

as cariátides e atlantes de Hans Vredeman de Vries, certos conjuntos azulejares demonstram uma liberdade criativa na ensablatura das figuras visível no Palácio Fronteira ou ainda na Capela Santo Amaro. Superfície ornando e ornada, o azulejo tornou-se um objeto de experimentações estilísticas sinónimas de novas interpretações dos ornamentos gravados flamencos.

Desde 2009 até 2013, Céline Ventura Teixeira foi encargada de estudos e investigação no Institut National d'Histoire de l'Art, integrando o grupo « Histoire de l'Ornement ». Em 2014, defendeu sua tese de doutorado intitulada *Du potier au peintre d'azulejos : la genèse d'un art au temps des Philippe (1556-1668). Regards croisés sur les ateliers de Séville, Talavera de la Reina et Lisbonne* na Université Paris-Sorbonne. Durante a sua tese, teve o privilégio de integrar o grupo « DigiTile – Tiles and Ceramic on line » pilotado pela Investigadora responsável a Doutora Susana Varela Flor. Realizou um pós-doutorado no Bard Graduate Center de Nova York onde estudou e aprofundou o conceito de exotismo a través da adaptação dos modelos ornamentais aplicados aos azulejos. Laureada com o Prix de Thèse de la Chancellerie des Universités de Paris, está preparando a publicação da sua tese na editorial Mare & Martin. Foi durante dois anos (2014-2016) professora associada na Universidade Aix-Marseille e conferencista para à École du Louvre. Participou no ultimo simpósio internacional organizado pelo Courtauld Institute of Art de Londres onde apresentou uma comunicação intitulada « Spreading Ornaments through the Iberian Peninsula : From Plantin to Pieter van Craesbeeck's Print Work ». O seu interesse pelas questões de intercâmbios tanto materiais como formais e estéticos concretiza-se pelas suas investigações orientadas na circulação de ornamentos entre o espaço mediterrâneo e o império luso-espanhol. A Fondation des Treilles concedeu-lhe recentemente o Prix Jeune Chercheur permitindo-lhe aprofundar essas perspectivas.

PATRÍCIA BUENO GODOY (Universidade Federal de Goiás)

Carlos Hadler e o álbum Marajoara: 88 motivos ornamentais inspirados na cerâmica arqueológica brasileira

A arte decorativa moderna brasileira tem recebido crescente interesse por parte dos pesquisadores, no entanto, os estudos devem ser alargados até que seja efetivamente conhecida no mundo acadêmico. Para tanto, é fundamental ampliar o estudo da história do desenho brasileiro e sua relação com o ensino artístico técnico-profissional e acadêmico. A primeira metade do século XX revela que o

desenho moderno brasileiro está muitas vezes associado a elementos decorativos nativistas. Intelectuais e artistas difundiram os valores e a cultura nacionais como elementos de criação e inovação artística, incentivaram o uso de temas ligados à flora, fauna e tradições ameríndias. Das mãos habilidosas de alguns artistas saíram os mais ricos repertórios ornamentais derivados de artefatos arqueológicos brasileiros, especialmente da cerâmica incisa e policromada produzida pelas culturas Marajoara e Tupi-guarani. Esse tema foi adotado em repertórios ornamentais criados pelos artistas e professores Theodoro Braga (1872-1953), August Herborth (1878-1968) e Carlos Hadler (1885-1945). Entre 1905 e 1914, Theodoro Braga estabelece um programa nacionalista de ensino de desenho ao mesmo tempo em que concebe o álbum *A planta brasileira (copiada do natural) aplicada à ornamentação*. Neste repertório ornamental, além dos temas associados à flora e fauna brasileiras, inclui lâminas com ornamentações inspiradas na cerâmica arqueológica da Amazônia, possivelmente a primeira manifestação desta espécie. Na década de 1920, no Rio de Janeiro, August Herborth cria um vasto repertório ornamental, o álbum *Guarany*, atualmente pertencente ao colecionador português José Manuel Rodrigues Berardo. Na senda aberta por Theodoro Braga – nos anos de 1930, na cidade de Rio Claro no interior do Estado de São Paulo – Carlos Hadler concebe o álbum *Marajoara: 88 motivos ornamentais*, para o qual também recorre à cerâmica arqueológica Marajoara e Tupi-guarani. O referido álbum é o tema deste estudo. Pertencente a uma coleção particular, é composto por vinte e nove lâminas e três páginas explicativas datilografadas. Elaborado para ser publicado, o que nunca ocorreu, visava atender às necessidades de vários setores, dos estudantes em institutos profissionais e escolas de arte decorativa, dos artistas e artesãos, assim como da indústria. Cada desenho traçado em tinta preta sobre papel recebeu uma legenda que identifica, precariamente, a fonte arqueológica pesquisada. A partir desta informação pretende-se discutir e analisar as questões relativas aos procedimentos técnicos de Carlos Hadler para concepção do desenho que, por meio da apropriação direta (artefato arqueológico) e indireta (publicações sobre arqueologia) dos elementos ornamentais originais, estabelece a estilização gráfica e resolve sua continuidade espacial. Relevante para esta leitura é a relação do desenho moderno com as transformações da Arqueologia brasileira naqueles anos. Nas décadas de 1920 e 1930, intensificam-se as publicações sobre a Arqueologia e a pré-história brasileira em livros, periódicos e manuais escolares. Certamente, essas eram as principais fontes de divulgação visual para artistas

como Carlos Hadler, que residiam distantes das grandes coleções arqueológicas como aquelas do Museu Nacional do Rio de Janeiro e o do Museu Paraense Emílio Goeldi, em Belém.

Patrícia Bueno Godoy realizou o Mestrado em História, na área de História da Arte e da Cultura, no Instituto de Filosofia e Ciências Humanas da Universidade Estadual de Campinas (IFCH-UNICAMP, 1999). Fez o Doutorado em História, na área de Política, Memória e Cidade, no Instituto de Filosofia e Ciências Humanas da Universidade Estadual de Campinas (IFCH-UNICAMP, 2004). Desde 2011 é Professora Adjunta de História da Arte e da Imagem na Faculdade de Artes Visuais, da Universidade Federal de Goiás, Goiás, Brasil. Tem realizado estudos sobre a História da Arte Brasileira, com ênfase na primeira metade do século XX, interessando-se especialmente nos temas relativos ao ensino do desenho, arte decorativa brasileira e acervos de museus de arte. E-mail: patricia.b.godoy@gmail.com

SARA GUTIÉRREZ IBÁÑEZ (Universitat Autònoma de Barcelona)

Ornamental models of the Catalan Baroque Silverwork in the late 17th and early 18th centuries

The Catalan Baroque Silverwork presents some of the best artworks of the Catalan artistic production of the Modern period. Francesc Via II (doc. 1679-1724) and Joan Matons are two of the best silversmiths of that moment. Their works are veritable masterpieces of great technical and artistic perfection: Francesc Via's *Virgen de la Cinta* (1705-1706, Tortosa Cathedral, Catalonia) and Joan Matons' two monumental candelabra of seven branches (1704-1718, Majorca Cathedral) are the greatest examples. Furthermore, these artworks are characterized by an exuberant ornamentation that demonstrates the great technical expertise achieved by these artists. The vegetal and angelical motifs are prominent in the ornamentation of these artworks made in silver, especially in the late 17th and early 18th centuries. Indeed, this kind of ornamentation is a constant among the religious and civil silverwork of that years. In both cases, the ornamental motifs have the same characteristics, thus it suggests that the Catalan silversmiths of the Baroque period shared the same ornamental models.

The aim of this communication is to disclose how far some of these vegetal and angelical ornamental motifs are frequent in the Catalan Baroque Silverwork and to identify their main characteristics. To do this research, I will study the preserved artworks made in silver, both religious and civil examples, to detect the main ornamental motifs and their repetition patterns. Likewise, I will analyze the designs preserved in the Barcelona *Llibres de Passanties*, one of the most important designs collections of silverworks, that also allows us to document the civil silverware, less conserved than the religious ones.

The second purpose of this communication is to seek the possible ornamental models used by the silversmiths. This can be done by analyzing the designs and engravings of widespread dissemination during the 17th and 18th centuries in Europe. In the middle of the 17th century, for example, the Catalan drafts show us a strong influence of the designs of Enea Vico. By contrast, at the end of 17th century and in the first third of the 18th century we can make meaningful comparisons with the designs of Pietro Cerini, Filippo Passerini or Giovanni Giardini. In this framework, we can conceive the Catalan silverwork of the Baroque period not only as a local production but also as a part of the European artistic context.

I graduated in Audiovisual Communication from Pompeu Fabra University (2006) and in Art History from University of Barcelona (2013). I also hold a Master Degree in Advanced Studies in Art History from the Barcelona University (2014). I received several grants to collaborate with the University of Barcelona during my bachelor studies. I also made a research stay at the Renaissance and Baroque area at the Museu Nacional d'Art de Catalunya (January 2014- September 2015). At the present time, I am developing my doctoral thesis at the Autonomous University of Barcelona (UAB) under the supervision of Dr. Mariano Carbonell and Dr. Joan Domenge. I have a FPU grant (Formación de Profesorado Universitario) from the Ministry of Education, Culture and Sports of Spain. I do my research and teaching activity at the Art and Musicology Department of the UAB. My dissertation project seeks to research the Catalan Baroque Silverwork in the late 17th and early 18th centuries with special attention to the work of the silversmith Joan Matons (doc. 1690-1735). As a result of my research, I participated in the VIII "Encuentro Complutense de Jóvenes Investigadores de Historia del Arte" (Complutense University of Madrid, 26-27 April 2016) and in the International symposium "Arte, Tradición y Ornato en el Barroco" (University of Cordoba, 3-5 November 2016).

SESSION: ORNAMENT AND ARCHITECTURE

ANA PORTILLO GÓMEZ (Universidad de Córdoba)

“Un lenguaje olvidado. La ornamentación arquitectónica en bronce de época romana en *Hispania*”

When thinking on the original image of the building projects of the most relevant cities of the Empire, it is usually seen a stone architecture filled with complex ornaments, using at first light and medium-hard coated and polychrome stones, and at a later and longer stage, materials such as marble or limestone rocks. However, it is a fact that it was usual that that first monumental architecture used architectonic ornaments made in bronze as part of the plastic concept and the Roman decorative *praxis*. This is revealed by the documented cases in different cities of *Hispania* such as *Augusta Emerita*, *Augusta Firma Astigi*, *Ercavica*, *Lucentum*, *Ampurias* or *Tarraco*.

The lack and absence of bronze pieces found in archaeological contexts because of, by one side, the usual reuse of these materials since Ancient times to create new objects, and, by other side, the fragility of the material, highly vulnerable to the humidity and acids in the ground, have supplied not a complete vision of the material diversity within the decorative language used during that period.

These are the reasons why it is convenient to propose a study which main goal is to dig about this decorative typology using two possible ways: the first way is through an analysis of a small group of metallic pieces preserved in different Archaeological Museums of the Iberian Peninsula, mostly from official buildings of the Early Imperial Age, placed in the main public spaces of the cities; and the second way is by searching evidences of the anchoring of these elements to the surface of the different architectural components made of stone where they were inserted.

We think that this analysis allows us to approach ourselves to a different aesthetic reality, where it is produced a large number of factors that directly take

action in the perception of the art in the Roman world, such as the creation of a wide variety of visual textures, caused by the use of so different materials, where the bronze plays a main role. It could be also interesting its study within the dynamic of technical processes that contribute in the construction of the different building projects, adding importance to this type of *officina*, intended not just to the production of secondary elements such as grilles, knobs, keys or similar elements, but also considering it as a High-quality material production centre that would occupy the epidermis of the main buildings within this urban location.

Ana Portillo Gómez: Degree in History of Art from University of Seville (Spain) (2007) and doctorate in Archaeology *Cum Laude* from University of Cordoba (Spain) (2016) with International Mention. Dr. Portillo's scientific career is fundamentally centred on aspects related to Roman architecture, specially focused on Religious buildings and the urban insertion of the architectural programs, stone materials, the decorative and monumental repertoire and an innovative line of work based on the polychromatic analysis applied to classic architecture. Among the most relevant activities in the researcher's professional experience, it can be accentuated the exercise of the functions carried out as a pre-doctoral fellow for the Science and Innovation Ministry of Spain in the Area of Archaeology of the University of Córdoba during the academic years from 2009 to 2013. As part of the same project, it can be underlined the research stay carried out in the Department of Scienze dell'Antichità della Sapienza, Università di Roma (Italy) under the tutelage of Professor Dr. Patrizio Pensabene. At the same time, it should be noted the researcher's experience as an archaeologist, working as a professional in different National, in the provinces of Sevilla and Córdoba, and International archaeological researches, in the city of Pompeii (Italy). According to the researcher's work on the field of the scientific dissemination, it can be underlined the participation in different series of conferences and in the digital reconstruction of different roman buildings of the cities of Córdoba and Écija.

OXANA SMAGOL (Moscow State University)

The rustic masonry as a palace architecture ornament in Emilia-Romagna of the XVth century (Bologna and Ferrara)

Renaissance stylistic changes touched upon Emilia-Romagna palace architecture in the second half of the XV-th century, mostly after the 1460s. It was a new stage in Renaissance architecture development in Quattrocento characterized by a

unique flourishing of regional centers, especially in northern Italy, such as Milan, Mantua, Ferrara, Bologna, Venice. Renaissance rulers of northern courts, such as Bentivoglio in Bologna and d'Este in Ferrara in pursuit of cultural and political goals of self-representation paid special attention to ornamentation of their palaces, and the nobility followed their examples.

The Emilia-Romagna XV-th century palace architecture is distinguished by a *unique mixture* of local traditions and those brought from outside: it was strongly influenced by a Renaissance style in Lombardy and Venice, following its principles and melting them with its own inherent specific traits. Masonry rustication used in Emilia-Romagna differs from the kind used in central Italy of the epoch.

From the very start the new style made its clear appearance in Emilia-Romagna palace architecture in *ornament* rather than in structure of buildings giving an example of, to put it so, “superficial” changes, in direct, literal, and indirect sense. Besides sculptural decoration, some kinds of rustication were introduced at the same time.

Firstly, here we focus mostly on Bologna and Ferrara as the cities allowing one to figure out predominant traits of “venetian” or “lombard” components in these cases, Emilia-Romagna being culturally and artistically a heterogeneous region. The approach based on comparison is applicable, making it easier to find out different manifestations of Renaissance in the lands, clinging to Lombardia and Venice.

Secondly, an attempt is made to trace the lines of possible artistic influences that could bring into being different variants of rustication in the above said cities of Emilia Romagna.

Thirdly, an artistic, cultural, political, commercial background is taken into consideration in order to propose possible explanation to this sort of “migration of forms” in northern Italy of Quattrocento and even to the North of Italy, in France.

In school years I attended the Moscow Pushkin Museum of Fine Arts “Club of Art Amateurs” and a “Young Historians of Art” group (1993-1995; 1995-1999). After school and after graduating from the history department of the Moscow State University faculty of history in 2005 (modern history, international relations, Europe and the East) I worked on my paper as a postgraduate student in history for 2 years.

Then I turned to art history again. So, entered the department of Art history of the history faculty of the Moscow State University and graduated in 2013 (in Russia, a “specialist” in those years, equal to European “magister”). I specialise in Renaissance art and architecture.

Recently I work as a postgraduate student on my paper on Renaissance quattrocento palaces' architecture in Emilia Romagna.

At the same time during last 2 years I collaborate with the Moscow Kremlin Museums, presenting excursions there for russian and foreign guests in different laguages. I also spend 2 months a year (July-August) on part-time job. And plan to continue research work in Renaissance art after finishing my paper.

SHEILA REINOSO / VICTOR NIETO ALCAIDE (San Fernando Royal Academy of Fine Arts Madrid / National University of Distance Learning)

A window towards heaven. Domes of stained glass windows in XIX-XX Centuries in Madrid

A window towards heaven. Domes of stained glass windows in XIX-XX Centuries in Madrid. The present work is classified within the project “Stained-glass windows in public buildings in Madrid” (I+D Ref. HAR2015-71159-P) financed by the Ministry of Economy and Competitiveness of Spain and requested by San Fernando Royal Academy of Fine Arts, under the purpose of studying, cataloguing and letting know the artistic stained glass windows in Madrid. The stained glass window is one of the arts which has been most intrinsically related with the architecture. Its use, apart from the religious architecture, became greater since XIX century thanks to stilistic ways supported by the bourgeoisie and by the development of the architectural engineering, similar to what happened in the Gothic times. In 1851 Paxton surprised the world with his ironwork and glass Pavilion in Hyde Park for the Universal Exhibition in London. This system was exported to the rest of Europe and in Madrid we can find the Crystal Palace (1887) as well. The iron frame work, since then, became a privileged support for the stained glass windows in civil buildings. Whith this use, the funtional expectations, insulating and lighting were covered, as well as the decorative expectations. This way, they could get and bring a certain theatrical sense and symbolism to the space. Following the steps of Barcelona, Madrid with great interest, will introduce enthusiastically this bourgeois taste in the beginning of the XX century. This kind of taste will be sponsored by

the remaining aristocracy. New architectural projects will grow influenced by the art movements of the period: the Modernism, art Deco, Historicism and Eclecticism. Besides, Madrid at that time, did not count with a strong glass tradition, so thanks to an increasing demand, Madrid becomes a creative center with various studios and influences. Some of them, are imported from other countries, such as Meyer Company or G.D.Dagrant. Other spanish regions, as the Rigalt & Granell Company or Vidrieros del Norte. Others are established trough ateliers settled in the capital, such as the case of Maumejean Brothers, La Artistica or La Veneciana. In this lecture we will concentrate in some domes in the historical sites in Madrid, some of them have never been published in spanish historiography before. They state the ornamentation as an indivisible element of the architectural experimentation. Inside the international Modernism we have the Longoria Palace (1902), the Palace Hotel (1913) and the Madrid Casino (1915). For the Art Decó, the Bank of Spain (1932) and the Naval Museum (1917). And for the various Historicisms, the Bank of Bilbao (1923), the Rio de la Plata Bank (1912), the Urquijo Bank (1860), Commercial and Industrial Union Society in Madrid (1924), the Chamber of Deputies (1850) and the Geological and Mining Institute of Spain (1921), among others.

Victor Nieto Alcaide (Madrid, 1940) is a member of the San Fernando Royal Academy of Fine Arts located in Madrid. He has been a professor at several universities since 1980 including the Complutense University of Madrid and the National University of Distance Learning (UNED). In addition is a member of the Comité International d'Histoire de l'Art and the president of the Spanish Committee of the former organization Corpus Vitrearum Medii Aevi. He was awarded the National History Prize in 1999 for his work "The stained glass in Spain. Eight Centuries of Light". His research work has developed in the frame of the Spanish stained glass windows with multiple articles and publications like "The stained glass windows of the Sevilla Cathedral" (CSIC, Madrid. 1969) or "The light: symbolism and visual system" (Cátedra, Madrid-1978), among others.

Sheila Reinoso Blázquez (Segovia, 1981) has a degree in History of Art from the Complutense University of Madrid and other of Conservation and Restauration of Cultural Heritage from the Superior College of Conservation and Restauration of Madrid. She is currently writing her PhD thesis on stained glass windows of the Maumejean Company in Madrid and is a professor at National University of Distance Learning (UNED) where she teaches art history of 20th century. Also she takes part as researcher in the project "Stained glass Windows in Public Buildings in Madrid" financed by the Ministry of Economy and Competitiveness of Spain. Her research focus is contemporary stained glass windows and glass heritage conservation.

CHRISTOPH HÖLZ (University of Innsbruck)

Peter Behrens and the changing role of ornament round 1900

Peter Behrens (1868-1940) is considered as one of the utmost important architects of the 20th century. Trained as a painter, he turned to architecture soon. Ornament gained a special significance in his development as a designer. The most important stations of his early career are his own house at the Mathildenhöhe in Darmstadt (1901), his master crafts classes in Nuremberg (1901/02) and his work as a teacher at the Kunstgewerbeschule in Dusseldorf (1903-07) and as an artistic consultant of the AEG in Berlin (starting in 1907). When Behrens initially used the free ornament as the starting point of his creative work, it soon became the result of construction, material and form. This method has been valid since then. The Nestor of the natural-constructive design, Frei Otto, pointed out shortly before his death: "The aesthetic element can not be planned in the beginning. An aesthetic form is at the end of a process. But with the simple desire for beauty we will never reach it. But when we have worked honestly, it is given to us sometimes (as a gift)." Recently the speaker rediscovered and published the earliest, original preserved interior decorations of Peter Behrens at Villa Wacker in Lindau (1900-02). On the basis of the decorative motifs preserved there, the transformation from the natural model to the abstract ornament could be vividly reconstructed. But more important than the purely formal transformation of ornamentation in the work of Peter Behrens is the completely altered aim of his art. During his Darmstadt period, he was animated by a quest for beauty as an expression of an aesthetic transfiguration of the present. The art critic Julius Meier-Graefe reported in 1902: "I still see Peter Behrens in front of me walking up and down in a small Swiss hotel hall where we met, and he spoke of the new patronage. Prince's culture, the salvation in the beauty wreath." Behrens believed in an elitist art in which the ornament should give the adequate expression. He taught this design theory to trained artisans in the Nuremberg master classes and students at the Dusseldorf academy. With the alteration of his ornamental form vocabulary from 1903, Behrens shifted his interest from the individual object and the small series to the mass product. He increasingly developed all kinds of industrially produced consumer goods, which is why he got the position as head of the artistic advisory

board of the AEG in Berlin in 1907 and became the responsible designer for the entire product range. He clearly confessed: “We must understand our time. Not the school, and not the prince can be the patron for art any longer, but our present (and future) determining factor is industry.” He purposefully developed the first corporate identity of a modern industrial enterprise and systematically designed the image of the large corporation in the public from industrial buildings and factories to advertising posters. For the AEG, he fulfilled the requirements of the German Werkbund according to a modern product design and is now regarded as the first industrial designer of industrial history. In the presentation the importance of the ornament for Peter Behrens will be analyzed and his attitude will be compared with that of other artists and architects.

Dr. Christoph Hölz born 1962 in Wangen im Allgäu/Germany. Study of Art History at the Universities in Munich and Vienna. Curriculum Vitae Since August 2004 staff member and deputy director of the Archiv für Baukunst (Archive for Architecture), University of Innsbruck. Since 2005 regular teaching assignments at the institute of architectural theory and construction history as well as the institute for art history at the University of Innsbruck. 2008 and 2014 Visiting assistant professor at the NTNU Taipei. 1988-2004 scientific assistant at the Zentralinstitut für Kunstgeschichte München (Central Institute for Art History Munich) and at the Architectural Museum of the Technical University TUM in Munich. 1995-2003 Editor for art publications of the HypoVereinsbank (HVB Group). Curator of more than 30 exhibitions (Innsbruck, Archiv für Baukunst, and Munich, Münchner Stadtmuseum, Pinakothek der Moderne)

Main fields of research: architectural history since 1800, preservation of historical monuments, building and construction in the central alpine region, arts and crafts and modern design since 18th century, art nouveau and modernism

Organisation and realisation of the three international Conference on Clemens Holzmeister 2013, 2014 and 2015

Website: <http://baugeschichte.uibk.ac.at>

Various publications on Art and Architectural History as well as the Arts and Crafts Movement since the 18th century, for example: Christoph Hölz / Klaus Tragbar / Veronika Weiss (Hg.), Architectural Guide / Architekturführer Innsbruck, Haymon Verlag, Innsbruck 2017; Christoph Hölz / Nikolaus Juen (Hg.), Kontinuität und Wandel. Tiroler Stadt- und Ortsbildschutz 1976-2016, Verlag AblingerGarber., Hall in Tirol 2016, inkl. DVD; Christoph Hölz, Vienna's Ringstrasse: The Making of a Grand Boulevard, in: Journal of the Society of Architectural Historians 75. 2016, no. 1, S. 114-115; Christoph Hölz (Hg.), „Gibt es eine Holzmeisterschule?“ Clemens Holzmeister 1886-1983 und seine Schüler, Tagungsband der 2. Internat. Holzmeister-Tagung, Schriftenreihe des Archivs für Baukunst, Band 8, Innsbruck University Press iup, 2015; Christoph Hölz, Art and History around 1850. The civil engineer Franz Jakob Kreuter, in: Proceedings of the 5th International Congress on Construction History, Chicago, 3.-7.6.2015, edited by Brian Bowen, Donald Friedman, Thomas Leslie, John Ochsendorf, Vol. 2, Construction History Society of America 2015, S. 313-320; Christoph Hölz, Peter Behrens. Frühe Interieurs zwischen Darmstadt, Lindau und Berlin,

in: Thomas Föhl und Claus Pese (Hg.), Peter Behrens. Vom Jugendstil zum Industriedesign, Ausstellungskatalog der Kunsthalle Erfurt, Weimarer Verlagsgesellschaft, Weimar 2013, S. 66-92; Christoph Hölz und Walter Hauser (Hg.), Weiterbauen am Land. Verlust und Erhalt der bäuerlichen Kulturlandschaft in den Alpen, Schriftenreihe des Archivs für Baukunst, Band 5, Studienverlag Innsbruck, 1. Aufl. März 2011; 2. Aufl. August 2011; Christoph Hölz und Markus Traub (Hg.), Weite Blicke. Landhäuser und Gärten am bayerischen Bodenseeufer, Deutscher Kunstverlag, Berlin 2009; 2. überarb. Aufl., Berlin 2010; Stefan Muthesius, The Poetic Home: Designing the 19th century Domestic Interior, 352 pages, Thames & Hudson, London 2009, in: The Victorian, The Magazine of the Victorian Society, March 2010, No. 33, S. 22-23; Christoph Hölz, Rainer Graefe und Martina Hellrigl (Hg.), Innsbruck sehen. Stadtbilder einst und jetzt, Schriftenreihe des Archivs für Baukunst, Band 1, Studienverlag Innsbruck 2008; Christoph Hölz, Luxus, Moden, Interieurs. Das Kunsthandwerk zwischen Prunk und Strenge, in: Andreas Beyer (Hg.), Klassik und Romantik 1750-1850, Geschichte der bildenden Kunst in Deutschland, Bd. VI, Prestel-Verlag, München 2006, S. 498-559; Christoph Hölz und Regina Prinz (Hg.), Architektur Macht Erinnerung. Winfried Nerdinger: Stellungnahmen 1984-2004, Prestel-Verlag, München 2004; Christoph Hölz, Der Civil-Ingenieur Franz Jakob Kreuter. Tradition und Moderne 1813-1889, überarb., erweit. Fassung der Diss. TU München, Deutscher Kunstverlag, München/Berlin 2003; Christoph Hölz, Semper und Wien 1869 bis 1879 in: Winfried Nerdinger und Werner Oechslin (Hg.), Gottfried Semper 1803-1879. Architektur und Wissenschaft, Ausstellungskatalog des Architekturmuseums TUM in der Pinakothek der Moderne, Prestel Verlag, München 2003, S. 430-439 and Christoph Hölz (Hg.), Interieurs der Goethezeit. Empire-Klassizismus-Biedermeier, Battenberg-Verlag, München 1999.

CHRISTIN RUPPIO (Institute of Art and Material Culture/Technical University Dortmund)

“Jan Thorn Prikker’s wall design for the study of the villa Hohenhof: Orientalism or transcultural approach

Walking into the study of Karl Ernst Osthaus’ villa Hohenhof in Hagen (built 1906-1908 by Henry van de Velde) modern-day visitors can be observed to be stunned by the richly adorned walls. While an ornamented, slightly dark wall might challenge the eye of today’s beholder and does not fulfill the expectation of a preferably bright study, most contemporaries to Osthaus were more fascinated with the white walls of the entrance hall. Impressively lit by light-bulbs of Peter Behren’s design, this hall represented the modern style which Osthaus ardently promoted.

So why did Osthaus choose to incorporate ornaments into his study only a few years after Henry van de Velde had completed the room in a very modest colour scheme with bright walls? This has often been dismissed as an impulsive idea by an art lover, who also wanted to prove power of interpretation over his former mentor van de Velde. Although some letters address the matter briefly, there is no written source detailing why Osthaus decided to commission Dutch artist Jan Thorn Prikker with such a severe alteration of van de Velde's *Gesamtkunstwerk*.

In my paper I am going to elaborate on how Osthaus' broad knowledge about Islamic art, the collection of *world art* in his Folkwang museum and the much earlier acquisition of the Damascus room (now at the Ethnographical Museum Dresden) have led to the wellinformed decision for ornaments. My observations will be supported with material from the Osthaus archive, which holds a vast number of pictures and written sources relevant to this matter. Further I will examine Prikker's ornament, which only hints towards Islamic patterns but does not actually incorporate them. How does he create an impression that is perceived as *oriental*?

In my dissertation and lectures I strive to transfer the original significance of the Hohenhof to issues and discussions today. The ambivalent reception of Prikker's ornament then and now holds particular potential to encourage a critical look at the period of its creation, while also raising questions of how to encounter such artworks today. Does it invoke mechanisms of cultural imperialism, as famously described by Edward Said and often applied to this kind of artworks, or can it be opened to a more transcultural reading? I argue that Prikker's special way of hinting towards visual traditions from other cultures paired with the knowledge and appreciation of Osthaus, who was deeply involved in all artistic processes concerning his home, support the latter. I would appreciate the opportunity to discuss my theses with the participants of the conference, while also directing their attention to an outstanding example of early modern architecture that is not gaining its deserved recognition.

Christin Ruppio (born 1985) is an art historian working as research associate at the Institute for Art and Material Culture at the Technical University Dortmund since August 2016. In 2011 she accomplished her B.A. (Fine Arts, Art History, English language and literature) and moved on to the Master course "Cultural Analysis and Cultural Promotion" at the TU Dortmund. While art history remained her focal point, she also studied Musicology and Cultural Anthropology of Textiles. In 2013 she graduated with a thesis about the synergy of artworks and space in the underground exhibition space "Kunst im Tunnel" (Düsseldorf).

Between 2013 and 2015 she held guest lectures at the TU Dortmund, while also working at a record label and as a free-lance music promoter. In 2015 she was an assistant in the nation-wide acclaimed project “Cultural Participation and Heterogeneity” (Kulturelle Teilhabe und Heterogenität) which developed concepts of participation in architecture for visually impaired people. She is currently working on her dissertation project “Karl Ernst Osthaus and the Hohenhof in Hagen – A model of cultural promotion” in which she re-evaluates this important, yet widely neglected, example of modern architecture and cultural shift for current discourse. Her main research interests are cultural heritage, arts and crafts movements and early modern architecture, with a special focus on questions of participation and preservation.



SESSION: BETWEEN THE SACRED AND THE PROFANE I

BRANKA VRANESEVIC (Belgrade University)

The Meaning and Function of Knots on Early Christian Floor Mosaics in the Balkans

In this paper I would like to discuss the function and meaning of knots (Solomon's knot, cross, interlace) found on Early Christian floor mosaics in the Balkans. This widely-diffused element is present on both ancient and medieval art in the Balkans, and further throughout the Mediterranean, and as such is present in different cultures and religions.

At the beginning of the 20th century, especially with the work of Adolf Loos, ornaments have been accused as blatant, shallow, vulgar and in overall a meaningless decoration. But research conducted in the last decades by medievalists from all disciplines argues that ornaments can be symbolic in meaning and function. Still, despite a much fuller understanding in ornaments, an overall analysis of written language, calligraphy, text as image, church space and its furnishing carved with numerous motifs is yet to be thoroughly examined. This paper examines aniconic early Christian floor mosaics in the form of Solomon's knot, and its variants like cross and interlace which, if examined within the church space and floors, potentially carried a certain meaning and function that has its roots within the Greco-Roman world and their conventions. Knot motif was widespread in ancient Greek culture in the form of Heracles' node usually located on the mirrors, seals, ampoules, or belts of generals. With the spread of Christianity knots became active players in divine and magical properties within the real world. Despite temporal and local variations one can notice a clear continuity in shape, form, principles and meaning. Knots can be represented framed by a medallion, square pattern or interlace circles or standing alone, centralized and self-contained and, as such,

were by far one of the most popular ornaments throughout ancient and Middle Ages and therefore became an integral part of Christian, Jewish and Muslim art.

My name is Branka Vranešević and I am an Assistant Professor at the Department of History of Art at the Belgrade University, Faculty of Philosophy. I attended Faculty of Philosophy where I have received my BA, MA and PhD.

My special fields of interests are on Ancient and Medieval History of Art which are also subjects that I teach. My research is mainly focused on the use of paradisiacal imagery on Early Christian floor mosaics in the Balkans where, with the use of pictorial design in basilicas and baptisteries a *locus* of new Eden was created. I am also examining the visual media that was formed in Early Christian period as a result of interaction and interpretation of pagan idea of Elysium and *refrigerium*, Old Testament and rabbinical ideas of *paradeisos* (a walled garden) as well as the New Testament teachings of baptism, as a pledge of salvation and eternal life in Christ, which helped redeem primordial sin. Currently, my research is focused on the meaning and function of ornaments (aniconic motifs) on Early Christian floor mosaics.

I have participated in numerous international conferences and have published papers in academic journals, in the country and abroad. I have been awarded with scholarship from the Ministry of Science and Environmental Protection in Belgrade, Serbia (2006-2008) and in 2013 I received research award from the World University Service Austria and was granted a program for a study visit at the Österreichische Akademie der Wissenschaften, Institut für Mittelalterforschung Abteilung Byzanzforschung in Vienna where I did research for my PhD thesis. I am currently engaged in the project of the Ministry of Education and Technological Development of the Republic of Serbia.

MARIA CRISTINA PEREIRA (Universidade de São Paulo)

O pintor de ornamentos: imagens medievais do artista no trabalho

Se a abundante representação dos copistas medievais exercendo seu trabalho contava com uma referência iconográfica extremamente prestigiosa – os evangelistas, em geral figurados com pluma e livro na mão –, quanto à dos artistas, não se pode dizer o mesmo. Ainda que Deus pudesse ser denominado *pictor*, raramente era assim representado. No entanto, não é muito incomum encontrar imagens de pintores (de manuscritos, painéis, vitrais) em diversos suportes, mas sobretudo em manuscritos. Algumas vezes não há nada inscrito no objeto que estão pintando;

em outras, porém, pode-se entrever os produtos que estão a fabricar. E, nestes casos, vários deles são elementos ornamentais, como flores, folhagens e formas geométricas, ou ornamentados, como letras iniciais decoradas.

O objetivo desta comunicação é, portanto, levantar e responder aos seguintes questionamentos, a partir de uma seleção de imagens provenientes de manuscritos iluminados do Ocidente medieval: até que ponto e por que se dá tal preferência pelo ornamento como metáfora da pintura? Que funções essa ornamentação desempenha no objeto figurado – e, por metonímia, no objeto ornamentado com tal figuração?

Quando se leva em consideração o papel de segunda categoria atribuído à ornamentação, em prol do figurativo, em uma historiografia da arte mais tradicional, questionar, por um lado, o valor dado ao ornamento no seio de uma iconografia figurativa, e, por outro, a própria separação entre o ornamental e o figurativo, mostra-se de grande interesse não só para os estudos sobre arte medieval como para uma reflexão mais ampla sobre o caráter da ornamentação.

Professora de História da Arte Medieval no Departamento de História da Universidade de São Paulo e no Programa de Pós-graduação em História Social da mesma universidade; Doutora em História Medieval pela École des Hautes Études en Sciences Sociales, de Paris, sob a orientação de Jean-Claude Schmitt; coordenadora do Laboratório de Teoria e História da Imagem e da Música Medievais (LATHIMM-USP); autora do livro *Pensamento em imagens: montagens topo-lógicas no claustro de Moissac* (2016).

MURIEL ARAUJO LIMA (LATHIMM-Universidade de São Paulo)

A retórica do ornamento: modos de funcionamento e função ornamental do programa figurativo de Oxford, St. John's College MS 61

Bestiários são manuscritos dedicados a descrever animais, plantas e pedras; com frequência, as descrições são acompanhadas de uma exegese religiosa que busca extrair da natureza exemplos morais – ou seja, uma interpretação do mundo com a intenção de decifrar os desígnios de Deus. Cabe ressaltar que bestiários, cuja produção atingiu seu auge durante os séculos XII e XIII na Europa ocidental, são,

em sua maioria, manuscritos ricamente ilustrados. No entanto, na historiografia até o presente momento, esta documentação raramente foi abordada sob o prisma figurativo, tendo suas iluminuras sido relegadas ao segundo plano ou examinadas como meros ecos dos textos que as acompanham. Datado de cerca de 1210-30, Oxford, St. John's College MS 61 contém cento e três fólios e noventa e seis miniaturas. Um bestiário de luxo, com uso frequente de ouro nas imagens, traz em seu último fólio um ex-libris de moldura retangular, decorado com dois dragões, em que se lê: *Liber S[an]c[t]e Trin[it]atis Eborae*, referente ao priorado beneditino da Santa Trindade em York, Inglaterra, onde foi provavelmente copiado. A inscrição original de proveniência, o que é raro entre bestiários, assim como o número substancial de imagens, possibilita um estudo aprofundado do programa figurativo deste manuscrito. O objetivo desta comunicação é, pois, analisar os elementos ornamentais (como molduras, cores, decoração vegetal e padronagens) e, de forma mais ampla, a função ornamental das iluminuras como um todo dentro da lógica do manuscrito em que se inserem. É preciso recordar que a ornamentação é um conceito importante na retórica clássica, como uma das partes da *elocutio*, expressão – isto é, a busca por uma linguagem apropriada à matéria inventada. Deste modo, o ornamento, ou a função ornamental do programa figurativo, longe de serem supérfluos, apresentam-se como absolutamente fundamentais dentro da lógica do manuscrito, pois são, antes de tudo, dimensões essenciais das imagens. Assim, o estudo de caso do manuscrito de St. John's College emerge como uma oportunidade para uma investigação não só dos bestiários mas do funcionamento, usos e funções do ornamento na Idade Média. Apesar de sua dívida inquestionável com a retórica desenvolvida na Antiguidade, especialmente com Cícero e Quintiliano, o período medieval jamais limitou-se a

meramente reproduzir os conceitos e usos do ornamento segundo as regras antigas, tendo, ao invés disso, incrementado e resignificado esses princípios. Desta maneira, o estudo das imagens em St. John's College MS 61 expõe a versatilidade e complexidade da ornamentação medieval e, por consequência, a função fundamental que as iluminuras têm no manuscrito, revelando que não são apenas reproduções do texto, com caráter ilustrativo ou mnemônico, mas sim elementos cruciais com modos de funcionamento próprio e que concedem status e prestígio ao livro.

Muriel Araujo Lima possui graduação em História pela Universidade de São Paulo, Brasil (2011) e mestrado pela mesma instituição (2015), tendo submetido a sua dissertação

intitulada “As imagens em bestiários ingleses dos séculos XII e XIII”. Em 2013 publicou o capítulo “Colour, ornamental function and signification in Aberdeen University Library MS 24 (Aberdeen Bestiary)” In: BIRRO, R. M.; CAMPOS, C.E.C; COELHO, L. C.; TREVISAN, M.B.(Org.). *Relações de Poder: da Antiguidade ao Medievo – Relations of Power: from Antiquity to the Middle Ages*. 1ªed. Vitória: DLL/UFES, v.1. Entre fevereiro e abril de 2014 foi aluna visitante do Courtauld Institute of Art em Londres, onde aprofundou seus estudos sobre manuscritos iluminados medievais. Atualmente é doutoranda do programa de História Social da Universidade de São Paulo e membro do Laboratório de Teoria e História da Imagem e Música Medievais (LATHIMM – USP), onde continua sua pesquisa na área de história da arte, bestiários medievais e manuscritos iluminados.



SESSION: ORNAMENT AND INTERIORS

THOMAS WILKE (Architect, Stuttgart)

The French way – Ornament and interior design in 17th and 18th century France

In my PhD-Thesis about “Interior decoration – Graphic design patterns and theoretical rules for the decoration of apartments in 17th and 18th Century France” I analysed the use of ornament in interior decoration and the changes that happened in ornament design throughout the time from late 16th century France until the French revolution.

In France many Ornemantistes produced an abundant range of ornament prints for the use in interior design from the 1630s onwards like Pierre Callot, Jean Barbet and later Jean Marot or Jean Lepautre. I’d like to explain the evolvement of the subjects within ornament prints for interior design and present the varying authors of the designs, that were at first the craftsmen themselves but later specialised ornamental designers like Jean Lepautre.

In my lecture I’d also like to show how these prints influenced the development of the interior decoration – for example how actual ornament changed its place and material in interior decoration transforming from painted ornaments in a framed panel (e.g. in Vaux-le-Vicomte) to carved ornament on a panel’s frame (e.g. Cabinets intérieures du Roi, Versailles).

Some time later evolving French architectural theory (Louis Savot, Charles Augustin Daviler) began to contemplate the proper decorum for a dwelling and formulated rules for the use of ornament. I’d like to highlight the development of these rules and how the abundant use of certain ornaments like the Rocaille-ornament was criticised especially in the 18th century by e.g. Jacques-François Blondel and caused changes in the prints for interior decoration and in interior decoration itself leading to neoclassical designs like the goût à la greque at the end of 18th century.

Dr. phil. Dipl.-Ing. Thomas Wilke (art historian and architect) studied Architecture at the Staatliche Akademie der Bildenden Künste at Stuttgart and worked as an architect before he took up the studies of History of art and Italian at Stuttgart university. For his PhD-Thesis (published Munich 2016) on Interior decoration – Graphical Interior decorative Schemes and theoretical Rules for Appartements in the 17th and 18th Century France he had a scholarship in 2008 at the Deutsches Forum für Kunstgeschichte in Paris. From 2011 he worked with Prof. Stephan Albrecht as scientific assistant at the university of Bamberg at the DFG-Project Turin the invention of the capital city – urban design of the dukes of Savoy in early modern age (published Petersberg 2017). Currently he works as an architect again. His research-interests concentrate on (but are not limited to) architecture in early modern age (16th to 18th century) in Italy and France, Turin, urban design and ideal cities, interior design, architectural and ornament prints.

CARL MAGNUSSON (Courtauld Institute of Art)

From high to low and from architecture to painting: shifting discourses on decoration in 18th-century France

My paper aims at highlighting a paradigmatic shift that took place within the discourses on decoration in 18th-century France. My assumption is that focus tended to shift from the realm of architecture to that of painting over the course of the century, and that this move resulted in the partial debasement of decoration and the break-up of it. My proposal would therefore range under the *Ornament and architecture* heading of your generic topics.

It is well known that decoration enjoyed an overall positive status in ancient architectural theory, in which it was linked to central notions like beauty, ornament, regularity and appropriateness. Since the 19th century, decoration tends however to be reduced to the so-called decorative arts, hence roughly speaking to the productions of craftsmen or artisans. Earlier, the borders of this category were less restricted. It covered everything that could potentially adorn a building and its surroundings. Architectural orders were defined as major ornaments for the façades. History paintings and statues were seen as parts of the decoration, alongside with cabinets, sofas, console tables, mirrors, chandeliers, gilded bronze objects and pieces of porcelain. This category therefore blended and unified

artefacts from a range of different producers and crafts, more or less highly ranked according to dominant artistic hierarchies.

This framework was vehemently challenged in the 18th century, especially from the 1740s and onwards. Indeed, at that time, influential painters and painting enthusiasts openly began to question decoration at large, and most notably that paintings could be dependant on architectural settings, that is to say, in their view, limited by them. They could no longer stand that paintings would have to range among and even sometimes adjust themselves to artefacts produced by *simple* workmen. The autonomy of painting was by no means a new idea in the 18th century, but it was promoted in a much more radical way than ever before. The attacks especially targeted the overdoors (*dessus-de-portes*), which were defined as the symbols *par excellence* of the decay of painting. Terms or expressions like *décorateur* and *peintre* or *peinture de décoration* became synonymous of a lower category of painting. Repeated criticisms of that kind progressively undermined the status of decoration in general, lead to the breaking down of this ancient category of the architectural theory and paved the way for the shaping of new categories. Sketching the contours of this major turn, my paper reveals a field of the history of decoration which has been largely ignored up to now.

C. Magnusson is currently an associate lecturer and visiting research fellow at the Courtauld Institute of Art. He is preparing a book devoted to the discourses on decoration in eighteenthcentury France. He has been invited as a guest researcher to the Getty Research Institute (September 2017-August 2018) and the Centre Allemand in Paris (September 2018-August 2019) to complete his book.

After completing his graduate studies, C. Magnusson worked as a trainee at Christie's (Paris), the Musée Carnavalet, the Musée du Louvre and the Schweizerisches Nationalmuseum. Having been appointed at the University of Lausanne as a doctoral assistant, he then undertook PhD research on ornament sculptors in eighteenth-century Geneva (*Les sculpteurs d'ornement à Genève au XVIIIe siècle: Jean Jaquet et ses émules obscurs*, Genève: Droz, 2015). He was thereafter appointed lecturer at the same university for four years, focussing his teaching on the decorative arts in conjunction with architecture.

C. Magnusson organised three international conferences: 2008: (with Christian Michel) *Penser l'art dans la seconde moitié du XVIIIe siècle*, Lausanne/Paris/Rome (Rome/Paris: Somogy, 759 p.); 2015: (with Peter Fuhring and Christian Michel) *Reconsidering the Rococo* (18th-21st Centuries), Lausanne (*Zeitschrift für Kunstgeschichte*, 2017, forthcoming); 2016-2017: (with Matthieu Lett and Léonie Marquaille) *Décor and Architecture (16th-18th Centuries). Between Adherence and Autonomy*, Lausanne.

C. Magnusson organized a section on ornament drawings in *De l'alcôve aux barricades*, an exhibition held at the Fondation Custodia (Paris, 2016), showing a large selection of 18thcentury drawings from the Ecole des Beaux-Arts in Paris.

CONOR LUCEY (School of Art History and Cultural Policy at University College Dublin)

Unmeaning ornament and the eighteenth-century interior

The tradition of engravings as source material for artists working in the medium of decorative plasterwork, or stuccowork, has long been recognized: recent scholarship has confirmed the practice from Denmark to Vienna, and from Dublin to Bohemia, highlighting similar techniques of elision and selection in rendering complex graphic images from paper to plaster. Interpretation of these decorative schemes inevitably concentrates on their representative qualities, and historians have consequently focused on a shared language of Renaissance classicism and its multiple iterations across seventeenth and eighteenth-century Europe: so many abbey, church and palace ceilings depicting classical deities in a variety of attitudes and allusions is testament to this shared visual culture. But in the translation from paper to plaster was the ‘meaning’ sometimes lost? And what if the original printed source had no meaning? What problems arise when representative meanings are ascribed to interior schemes derived from an essentially abstract source?

First described by the *Georgian Society Records* (1910) as ‘elaborate and curious in design’, the decorative plasterwork in the stair hall at 19 Dawson Street in Dublin (completed c1770), has confounded historians of eighteenth-century plasterwork in Ireland, and has resisted easy interpretation. While its debt to the grotesque designs of Jean Bérain has long been acknowledged, the particular compositional emphasis on bandwork (or fretwork) has customarily been interpreted as an expression of the mid-eighteenth century taste for rococo ornament in ‘the Chinese taste’: although Sir William Chambers, Robert Adam and others had already provided interior designs in the neoclassical style for their Irish patrons by this date, a vernacular interpretation of the continental rococo idiom was the prevailing style practiced by Dublin’s decorators. But just as grotesque ornament in the hands of Bérain, Nicolas Pineau and Gilles Oppenord blossomed into the rococo, so in the designs of Robert Adam and James ‘Athenian’ Stuart it became a hallmark of neoclassicism. By 1770, English books of architectural designs in the ‘antique grotesque’ style customarily featured fretwork designs that clearly owed a debt to Bérain.

Focusing on this Dublin decorative scheme of the mid 1760s, this paper considers the problem of ornament in terms of its various meanings, forms and uses. With reference to an emerging theoretical literature that emphasizes adaptation as a form of invention – arguing for the printed image as ‘a generative, active agent driving modes of invention and perception far beyond the locus of its production’ – this paper considers the protean nature of grotesque ornament, arguing that meanings and interpretations are not necessarily fixed and mutable.* Does the classifying of historical decorative styles into mutually exclusive species – rococo or neoclassicism, for example – obscure other, more complex interpretations? Or is there a systemic problem with the historian’s concern with finding meaning in ornament? Given the continuing problem of situating ornament within serious architectural histories, has there been too much emphasis placed on the meaning of decoration?

Conor Lucey is assistant professor of architectural history in the School of Art History and Cultural Policy at University College Dublin. He is also President of the Royal Society of Antiquaries of Ireland. Dr Lucey is an architectural historian with interests in a number of related fields, including domestic architecture of the eighteenth-century British Atlantic world; the contested relationship between architectural design and building production; neoclassicism and print culture; and the decorative interior in Europe, 1660-1840. His first book, *The Stapleton Collection: designs for the Irish neoclassical interior* (2007) was published by Churchill House Press for the National Library of Ireland and he curated an accompanying exhibition, ‘Decorating the Georgian Interior’, for the Irish Architectural Archive. He is co-editor of *Decorative Plasterwork in Ireland and Europe: ornament and the early modern interior* (2012), and contributed essays to two volumes of the *Art and Architecture of Ireland* series published by Yale University Press (2014). Recent articles on eighteenth-century architectural ornament have appeared in *Architectural History* (the journal of the Society of Architectural Historians of Great Britain) and *The Burlington Magazine*. His new book, *Building Reputations: architecture and the artisan, 1750-1830*, is forthcoming from Manchester University Press.

* Suzanne Karr Schmidt and Edward H. Wouk (eds), *Prints in Translation, 1450-1750: image, materiality, space* (Ashgate, 2017).

SESSION: BETWEEN THE SACRED AND THE PROFANE II

CATHERINE TITEUX (École Nationale Supérieure d'Architecture de Montpellier)

■ L'architecture ornée: un art funéraire ?

Par ce titre un peu provocateur nous voulons signifier que le répertoire des ornements d'architecture a souvent été emprunté dans le passé aux monuments liés à la mort et à la commémoration, qu'ils soient de glorification comme les arcs de triomphes, ou funéraires comme les tombeaux. L'ornement d'architecture a dans l'historiographie été étudié sous l'angle de sa fonction et de sa signification architectonique, c'est-à-dire de l'expression des articulations formelles et constructives. Ainsi en est-il des colonnes ou des pilastres et entablements, de la modénature qui articule le mur et les baies. Il peut ainsi paraître dès lors surprenant que le système des ornements d'architecture comprenne un répertoire étranger. La question que nous poserons est celle de la passion de la Renaissance pour ce répertoire. Que savaient les architectes et les sculpteurs de la fonction de ces ornements ? Pourquoi ce répertoire a-t-il été privilégié ? Nous interrogerons pour ce faire différentes sources : les traités d'architecture, d'une part et les textes antiques que les humanistes réactivaient. Par ailleurs comme l'historien Hans Belting le suggère, il est possible que ces ornements et leur signification survivent dans la culture et réapparaissent par rémanence. Avec la redécouverte des ruines antiques et l'attitude quasi archéologique des humanistes envers elles, la Renaissance a été le moment de cristallisation de ces rémanences. Ce qui avait survécu de l'Antiquité ne se trouvait au Moyen âge que sur les portails des églises et sur leurs chapiteaux ; à la Renaissance, l'architecture domestique se pare d'ornements dont la signification ne peut se réduire à une simple volonté décorative. Ce sont les modalités de ce transfert, du religieux au profane, et particulièrement dans les grands programmes monumentaux, à la représentation du pouvoir, que nous voudrions exposer. A l'appui de notre démonstration nous

montrons comment certains ornements d'origine funéraire ont pris la place des ornements héraldiques et, avec eux, un cortège d'ornements profanes. Il est intéressant d'observer l'évolution de ce répertoire, en particulier lorsque les ornements perdent leurs attributs les plus identifiables et se simplifient, ils continuent de manifester leur significations primitives, d'autant plus fortes qu'elles se cachent sous des formes plus allusives. Si ces ornements pouvaient être parfaitement interchangeables, s'ils n'avaient aucune place assignée dans l'édifice, et ne participaient à aucune codification de l'architecture, ils pourraient être étudiés en eux-mêmes, comme formes symboliques indépendantes et autonomes. Les architectes et les sculpteurs étaient parfaitement conscients du lien en quelque sorte organique de leurs ornements à l'architecture, de sorte qu'ils ne les concevaient pas indépendamment l'un de l'autre. Ce lien a cependant été rompu avec la modernité et il faut pour le renouer remonter à une autre origine de la modernité, la pensée d'un Semper ou d'un Riegl. Le rattachement de l'architecture à l'art funéraire est moins accidentel qu'il n'y paraît. De nombreux auteurs ont cherché à définir l'essence de l'architecture en la rattachant au monumentum, donc au souvenir, mais aussi à ce qui dépasse l'humain et ainsi à l'une de ses dimensions existentielles, manifestée par sa conscience du temps et de l'histoire.

Catherine Titeux est docteur en histoire de l'art et archéologie (Paris 4-Sorbonne), architecte dplg (ParisBelleville), associée active de l'atelier Gigogne sprl à Bruxelles. Maître de conférences des écoles d'architecture, elle enseigne dans les champs Histoire et Architecture. Ses thèmes de recherches sont l'ornement, la théorie de l'architecture, et les problématiques patrimoniales. Outre sa thèse en histoire de l'art, *Le mur et ses ornements. Tables, encadrements, bossages et autres enrichissements à l'Âge classique (1540-1780)*, elle a publié plusieurs articles sur l'ornement et a participé à plusieurs colloques internationaux sur le sujet (Ergon et Parergon. Arts décoratifs, arts appliqués, arts industriels : les beaux-arts et ses autres, sous la direction de Carole Talon-Hugon, Université de Nice, fév.2017, Jeux et enjeux du cadre dans les systèmes décoratifs à l'époque moderne, Journées d'études internationales organisées par Nicolas Cordon (Paris 1 Panthéon-Sorbonne), Edouard Degans (Bordeaux 3 Montaigne), Elli Doukariidou (Paris 1 Panthéon-Sorbonne), Caroline Heering (UCL), Paris, INHA, 09-10 mai 2014; Questions d'ornements (XVeXVIIe s.) 1. architecture – 3. Art du relief, 2009-2012 sous la direction de Michel Lefftz (FUNDP), Ralph Dekoninck et Caroline Heering (UCL) Elle a publié en outre sur la théorie de Leon Battista Alberti, sur les Plus excellents bâtiments de France de Jacques Androuet du Cerceau. Elle prépare un guide d'architecture sur la ville de Londres qui paraîtra prochainement.

PATRÍCIA MONTEIRO (CLEPUL, ARTIS/FLUL)

O *stucco* no património das artes ornamentais do Alentejo: fenómenos de mimetismo e originalidade

O património artístico integrado que se encontra na região do Alentejo caracteriza-se pela adopção de soluções decorativas muito heterogéneas que aqui se mantiveram ao longo de séculos e, também, pela utilização da cal enquanto denominador comum a todas elas.

Deste legado patrimonial destacamos os trabalhos ornamentais em alto ou médio relevo, compostos por massas de cal e areia ou cal e gesso (*stucchi*). A sua longa permanência no Sul de Portugal é testemunho de uma relevante tradição decorativa e de um “saber fazer” que chegou até aos nossos dias.

A localização, extensão e dimensão ocupada pelas argamassas ornamentais, quer na arquitectura civil, quer na religiosa, é muito variável, frequentemente associando-se a outras técnicas para dar origem a campanhas artísticas mais abrangentes, de elevado virtuosismo plástico, concebidas de acordo com uma lógica de obra de arte total. A atestar este facto encontram-se, por exemplo, as “grutas falsas”, parte integrante dos equipamentos decorativos dos jardins de alguns palácios quinhentistas alentejanos e que congregam campanhas de embrechados, pinturas murais e trabalhos em *stucco*.

A função decorativa das argamassas ornamentais só é comparável à sua natureza mimética. Ainda hoje o efeito de emulação de elementos arquitectónicos ou de outros materiais permanece bastante evidente, para isso concorrendo, também, os revestimentos policromados ou dourados que eram aplicados como finalização destes trabalhos.

A diversidade e quantidade de exemplares ainda presentes neste território, com policromia ou douramentos, mostra duas realidades que são indissociáveis: em primeiro lugar o interesse da clienteja por este tipo de trabalhos conjugando o alinhamento, mais ou menos evidente, a influências eruditas ou vernáculas; por outro a existência de artistas especializados na sua execução, funcionando dentro de uma estrutura rígida de parcerias (pedreiros, alvanéis e pintores douradores).

Através da presente apresentação demonstraremos como este património, ainda amplamente desconhecido, evoluiu ao longo dos séculos, assumindo diferentes morfologias, algumas delas com enorme fortuna artística, e respondendo, em

simultâneo, a diversos requisitos, de natureza decorativa, funcional e conceptual. Sendo conhecidas as dificuldades que se apresentam à reabilitação destes (e de outros) valores patrimoniais, sobretudo no interior do país, torna-se urgente promover o debate quanto à viabilidade da sua preservação.

Este resumo resulta do nosso projeto pós-doutoral intitulado *A engenhosa arte do engano: argamassas com policromia no Alentejo (séculos XVI e XVIII)*, um trabalho em parceria entre o CLEPUL (Centro de Literaturas e Culturas Lusófonas e europeus), o ARTIS (Instituto de História da Arte) da Faculdade de Letras da Universidade de Lisboa e do Laboratório HERCULES da Universidade de Évora, financiado pela Fundação para a Ciência e Tecnologia (FCT).

Patrícia Monteiro é licenciada em História, variante de História da Arte pela Faculdade de Letras da Universidade de Lisboa (1998). Entre 1999 e 2001 concluiu o *I Curso de Conservação de Pintura Mural*, promovido pelo Instituto Português do Património Arquitectónico. Desde então tem vindo a desenvolver trabalhos no domínio do património integrado, especializando-se no tema da pintura mural na região do Alentejo, no período moderno. Em 2008 obteve o grau de Mestre em Arte, Património e Restauro, pela Faculdade de Letras da Universidade de Lisboa, com a tese *A pintura mural na região do mármore: Estremoz, Borba, Vila Viçosa e Alandroal (1640-1750)*. Termina o seu Doutoramento em História da Arte em 2013, na mesma instituição, com o tema *A pintura mural no Norte Alentejo (séculos XVI-XVIII): núcleos temáticos da Serra de S. Mamede*. Ao presente desenvolve o seu pós-doutoramento intitulado *A engenhosa arte do engano: argamassas decorativas com policromias no Alentejo (séculos XVI-XVIII)*, (SFRH/BPD/103550/2014), projecto financiado pela FCT.

SASHA LOSANOVA (University of Forestry in Sofia)

Ornaments and Ornamentation of Jewish Printed Books in Europe (From the 15th to the Early 20th Century)

The ornament, in its diverse forms and appearances, is widely used in architecture, the material culture and art. The abundance of ornaments, their connection with the cultural context of the given time and place, ethno-confessional characteristics, elements, functions, semantics, symbolism, etc., are just part of the questions which have attracted the interest of generations of scholars since a long time ago.

The author of the paper (an art scholar and ethnologist with a long professional and creative experience) analyses the nature of the ornamentation of the Jewish printed book. The study traces the development of three main components in Jewish printed books (both religious and secular publications): the appearance of the ornaments that are used, printed text, and illustrations.

The objective is to identify the principles of the artistic and aesthetic characteristics of the ornaments that endured in time, as well as their interaction in the separate book specimens. The study focuses on the specific use of ornaments in Jewish books and their connections (from the same standpoint) with Christian and Muslim printed books during the same period of study: from the 15th century to the early 20th century.

Another line of scrutiny is the reflection of the main European artistic styles (Renaissance, Baroque, Classicism, etc.) on the appearance of ornaments and how they are used in the books printed to serve the religious and secular needs of the Jews.

The report is interdisciplinary and deals with culturological questions. The observations, analyses and conclusions are supported by illustrations from similar publications created in printing houses in Venice, Amsterdam, Prague, Russia, etc.

Dr Sasha Simeonova Lozanova is an art critic, historian, and ethnologist. She graduated with a degree in History of Art from the Department of History of the Lomonosov Moscow State University. From 1975- to 1988 she worked in the Institute of Art Studies, Bulgarian Academy of Sciences, where she completed her PhD (1982). From 1989 to 2004 she worked for the Institute of Folklore at the same Academy. She teaches History of Art and Design at the University of Forestry in Sofia, where she held a professorship since 1996. In 2015 she won the prestigious ScD Diploma from the New Bulgarian University for her book – “Art in Design.”

Dr. Lozanova is the author of more than 110 research articles and four books, as well as the co-author in two more.

SESSION: REVIVALISM, EXOTICISM AND ORNAMENT

MARTA OLIVEIRA SONIUS (Freie Universitat Berlin)

Metamorfoses de Pedra – O programa ornamental do Palácio da Pena à luz da recepção da obra de Goethe

«Knowledge is the great source of ornament, – it is the rich soil from which spring creations that attract by their beauty and delight by their gracefulness, and the merit of the ornament will be dependent upon the knowledge of its originator». (Christopher Dresser, *The Art of Decorative Design*, 1862, p. 17)

O niilismo ornamental e a negação do ornamento, que inevitavelmente impregnaram os discursos teóricos e historiográficos no início do século XX, geraram graves implicações epistemológicas ao nível dos estudos de investigação sobre o fenómeno do ornamento arquitectónico. No contexto do século XIX, na acepção conferida ao termo „ornamento“, subentendia-se a sua função estética, social, religiosa e psicológica, bem como a sua capacidade de modelar tanto a lógica construtiva, como também a estruturação do espaço arquitectónico. Os discursos produzidos na época, sob diversas perspectivas teóricas, reflectem a valorização do ornamento como expressão artística universal. A prática ornamental, não obstante poder ser constitutiva de processos de afirmação identitária ou de conceitos de alteridade, pode também – num contexto de desagregação histórica e cultural – perder o seu sentido reflexivo.

O caso de estudo sobre o qual nos pretendemos debruçar evidencia o facto de que o complexo programa ornamental do Palácio da Pena foi ideado, também, à luz de esferas de reflexão filosófica, estética e científica. Este aspecto não foi ainda submetido a uma análise crítica rigorosa, através de uma abordagem metodológica com o necessário enquadramento contextual. Confrontados com a premissa de uma essência programática que atribui ao ornamento uma taxonomia

semiótica, tornase-nos imperativo não reduzir este programa ornamental ao fenómeno dos revivalismos estilísticos de Oitocentos: Ao circular em redor da obra crucial que foi a *Metamorfose das Plantas*, escrita por Johann Wolfgang Goethe em 1790 – que teve à época amplo impacto no campo da produção artística e do debate teórico sobre arte –, o programa ornamental vigente no Palácio da Pena induz ao ornamento uma carga inegavelmente semântica, através de uma percepção articulada no ensaio do ornamento como veículo de comunicação visual, cujos princípios estruturais se assemelham aos processos orgânicos da natureza, embora enfatizando ao mesmo tempo o potencial de reconfiguração estética destes mesmos princípios. O conceito de ornamento assume no âmbito do programa ornamental do Palácio da Pena a desvalorização de uma mera simbologia iconográfica, em favor de uma sublimação estética do dispositivo ornamental por se.

Marta Oliveira Sonius é investigadora independente e doutoranda em História de Arte na Freie Universität Berlin. Após conclusão do Mestrado em História de Arte (2005), foi bolsista da FCT entre 2007 e 2010. De momento, encontra-se a concluir o doutoramento em História de Arte (Real Palácio da Pena – Ein historisches Schlossbauprojekt im Kontext kultureller Demarkierung und ästhetischer Entgrenzung), sob orientação do Prof. Dr. Christian Freigang e do PD Dr. Arwed Arnulf. Exerceu funções como docente nas VHS de Berlim e Estugarda e foi curadora da Fundação Marion Ehrhardt entre 2008 e 2015. É membro da Associação CarlJusti para o fomento da cooperação científica entre a Alemanha, Portugal, Espanha e América Latina no campo da História de Arte desde 2007. Trabalha desde 2014 como autora e consultora para a Editora De Gruyter, em regime freelancer. Lista de publicações: D. Fernando II. und der Real Palácio da Pena – Kulturübergreifende Prozesse im Spiegel der Spätromantik, in: Zwanzig Jahre Internationale Coburger Begegnungen. Coburg, Portugal, Brasilien, Coburg, 2007, S. 46-48. D. Fernando II. und die Konzeption des Real Palácio da Pena in Sintra – Ein Forschungsbericht, in: Mitteilungsheften der Carl Justi-Vereinigung, 2007, S. 169-185. Museu Coleção Berardo Lissabon – Arte Moderna e Contemporânea, in: Mitteilungsheften der Carl Justi-Vereinigung, 2008, S. 189-193. O diálogo intercultural na concepção ornamental e arquitectónica do Palácio da Pena – Considerações sobre a recepção de motivos literário-ficcionais, conceitos históricos e obras historiográficas na arquitectura historicista, in: Actas do XVIII Encontro Luso-Alemão, Aveiro, 2008 (no prelo). Adelino Lyon de Castro. O Fardo das Imagens (1945-1953), in: Mitteilungsheften der Carl Justi-Vereinigung, 2011/12, S. 171-174. »Schöne Sachen sind hier, aus der Glanzzeit Portugals«. Der wissenschaftliche Austausch zwischen Carl Justi und Joaquim de Vasconcelos im Spiegel von Justis Portugalreisen, in: Carl Justi und die Kunstgeschichte (Ars Iberica et Americana, 20), Hrsg. von Bettina Marten und Roland Kanz, 2016, S. 151-164. Fixierung des "Eigenen" – Adaptionen des "Fremden". Albrecht Haupt's Thesen zur Genese der Manuelinik, Conferência Hamburgo Dez 2014 (em preparação). Recensão: Gottfried Semper. Gesammelte Schriften, Band 1.1/1.2: Wissenschaftliche Abhandlungen und Streitschriften, mit einer Einleitung von Henrik Karge, Hildesheim/

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TAMAR HESTRIN-GRADER (Leiden University)

The Harpsichord and the *Moresque*: Wanderings and Re-imaginings across Europe

From the 16th century till it fell out of favour in the late 18th century, the harpsichord was consistently an object carrying lavish (though not necessarily extremely expensive) decoration. From the marquetry of England to the architectural elegance of Italy, from the blazing *vernis martin* of France, to the precious inlays and imitation lacquer'd *chinoiserie* of Germany, nearly every material, technique, and style of European decoration has at one time or another found its place on the harpsichord. But among all these, one school stands out, both for the sheer variety and density of decorative elements and motifs, and for being so persistently enigmatic: that of the Netherlands in the Golden Age, as epitomised by the instruments surviving from the legendary Ruckers dynasty of Antwerp.

The Netherlandish harpsichord of the 17th century incorporates so many materials and motifs, that merely cataloguing them all would carry us beyond the scope of this paper. Suffice to say that it includes paintings in several styles and media, of radically different subjects, a multitude of printed paper patterns (some with additional painting), lead and leather, bone, iron, and gold. For this paper, we will focus on one element of the many: the “moresque” patterns which line the keywell, the soundwell, and on some instruments, the lid flaps.

At first glance it may seem a simple matter. The papers used on the fabled Ruckers harpsichords have been traced mostly to the pattern books of Balthasar Sylvius (Antwerp, 1553) and Francesco Pellegrini (Paris, 1530). They were

printed, and then pasted to the instruments. But on closer examination a less straightforward narrative suggests itself. For example, though the patterns appear to have been disseminated in the Netherlands by means of print, the earliest extant and depicted instruments show that these patterns were painted on the instruments. Only later were they used directly in printed form. Furthermore, the most iconic of the patterns – the dolphins, which are still inextricably associated with the Netherlandish harpsichord – remains untraced, although it appears to have been one of the earliest in use.

Deceptive in their simplicity of palette, twining around the instrument with an elaborate intricacy of ornament that intrigues and puzzles to this day, the *moresque* papers are at once exotic and familiar, near and far, controversial and obvious. Far-travelled and frequently re-invented or re-interpreted, they leave a trail so tangled that their full story still remains to be understood.

This paper will attempt to unpick the threads of travel and influence, leading to a better understanding of how these ornamental forms, popularised in and spread from Moorish Spain, become *de rigueur* on a musical instrument popular on the farther side of the continent, what alterations they underwent on the way, and perhaps even allow us a glimpse of what they may have meant in the context of their own time.

Tamar Hestrin-Grader started playing the piano when she was five, and harpsichord when she was sixteen, at the Russell Collection in Edinburgh, Scotland, where the first harpsichord she ever played was the 1764/1783 Goermans/Taskin. Her time at the Russell Collection left her not only enamoured by the music written for the harpsichord and virginals, but also with the instruments themselves: their history, development, construction, decoration, and conservation. She completed her AB in Musicology and Performance Practice at Harvard in 2011, writing on attitudes towards harpsichord continuo during the Early Music Revival of the 19th and 20th centuries. For her MA in Art Studies at the Universiteit van Amsterdam in 2016, she wrote on the sources and symbolism of the decoration used on 17th century Netherlandish harpsichords. In 2017, she will begin her PhD at Leiden University, where she will continue this line of research, diving more deeply into questions of the materials and techniques used on the instruments, and of how these visual qualities interact with the audible role the instrument in music.

ADELINA VALENTE (CITAR/UCP)

A estética das madeiras e do mobiliário do Palácio da Bolsa, do Porto, e a obra “The Grammar of Ornament” da autoria de Owen Jones

A ornamentação interior do edifício da Associação Comercial do Porto, também apelidado de Palácio da Bolsa, constitui, em si, e tendo em conta os diversos suportes utilizados, um programa estético intrincado. Executada nas décadas de 70, 80 e 90 do século XIX, bem como no primeiro decénio do século seguinte, os trabalhos das madeiras – neles incluído o mobiliário –, bem como do gesso, do ferro, dos metais e do granito foram concebidos segundo uma conjugação de motivos decorativos que se fundem e mesclam, reforçando um ambiente harmónico específico com uma tónica de grandiosidade. O adjetivo “eclético” aplica-se, em geral, a esta envolvente estética, sinalizando um aparente desvio ornamental na escolha de elementos para a sua organização final, que se esperaria coerente de acordo com os ditames das escolhas estilísticas dos séculos anteriores.

Parece-nos possível, contudo, tentar dissecar – e compreender – a estrutura que hoje nos é dado ver a partir de algumas dos registos estéticos publicados na obra “The Grammar of Ornament”, dada à estampa em 1856, em Londres, pelo arquiteto Owen Jones (1809-1874). Esta figura oitocentista – uma das influências na construção, em 1865, do Palácio de Cristal, no Porto – realizou um “Grand Tour” que incluiu visitas a locais emblemáticos da cultura árabe, turca e, persa, tendo-os registado nessa obra. Aí assinalou, de igual modo, e com relevância – o sentir mourisco do complexo de Alhambra, em Granada.

A sistematização de múltiplos séculos dessa produção decorativa foi seminal no que toca às artes ocidentais da segunda metade de Oitocentos. Os desenhos que acompanham os textos apresentam grande qualidade e versam elementos compósitos de vários séculos de história pictórica. A reflexão teórica que presidiu à sua organização, e que Owen desenvolve, acompanha toda a obra, permitindo aos seus leitores uma análise diacrónica – e integrada – dos elementos ornamentais que percorreram a história de arte no Ocidente.

Na cidade do Porto, os arquitetos que dirigiram as obras da respetiva Associação Comercial, atentos a esta obra inglesa, transpuseram alguma gramática ornamental para o trabalho decorativo do edifício em construção.

Esparsos elementos arquivísticos revelam desenhos que suportaram o labor respetivo.

O exame de alguns motivos decorativos – seja do mobiliário, do soalho de madeira ou do chão coberto de mosaico hidráulico – traz à luz a influência da gramática ornamental publicada por Owen Jones.

Doutora em Estudos do Património com a tese “Matrizes inglesas no mobiliário português da segunda metade do século XVIII”.

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