

THIRD SACRIMA
INTERNATIONAL
CONFERENCE

S A C
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A M I

The Normativity
of Sacred Images
in Early Modern Europe

7 – 8.12.2018

Madonne

Reframing, Coronation
and Re-Installation
of Marian Images in
Early Modern Spaces



*Follower of the Master of the Dangolsheimer Madonna, South German, Virgin and Child,
late 15th–early 16th century (detail), Princeton University Art Museum.*

Madonne

Early modern efforts to reinvigorate the diverse plethora of Marian sculptures and paintings reflect the enduring position of the Virgin in both Catholic and Protestant forms of worship. Artists transformed and re-created Lucan icons through referential and innovative acts of reframing. Simultaneously, the coronation of images of the Virgin and Child within Catholic cult sites emblemizes the growing trend for normative presentations of the Virgin Mary. This conference seeks to explore the ways in which these alterations affected devotional interactions and the cult of images in the early modern era.

Contributions include cases of coronation, restoration and reframing of Marian images (including Byzantine or medieval icons, Trecento and Quattrocento imagery, and early modern designs) in major and minor artistic and cultic centers across early modern Europe. By examining cult imagery of the Virgin Mary in what has been defined as the age of art, this conference explores the local re-appropriations and the visual norms of sacred representations throughout the early modern period.

Third Sacrima International Conference
7 – 8.12.2018, Munich

Friday 7 December from 13.00

INSTITUT FÜR KUNSTGESCHICHTE, LMU
Zentnerstraße 31 | 80798 Munich

Saturday 8 December from 9.00

ZENTRALINSTITUT FÜR KUNSTGESCHICHTE
Katharina-von-Bora-Straße 10 | 80333 Munich
Room 242

Contact sacrima.team@gmail.com

Friday 7 December 2018

INSTITUT FÜR KUNSTGESCHICHTE, LMU
Zentnerstraße 31 | 80798 Munich

13.00	• Welcome
13.30 → 14.00	Chiara Franceschini LMU MÜNCHEN Erin Giffin LMU MÜNCHEN Introduction
14.00 → 15.00	PAPER MADONNAS Margherita Clavarino THE WARBURG INSTITUTE The Ecclesiastical Enshrinement of Miraculous Prints in Early Modern Emilia-Romagna Sanja Cvetnic UNIVERSITY OF ZAGREB Cartacea Deiparae Virginis ab igne servata: The Triumph of Our Lady of Trsat (Croatia)
15.00 → 15.30	• Coffee break
15.30 → 17.00	CUT AND PASTE Isabella Augart UNIVERSITÄT HAMBURG Framing pictures. Altarpieces with Embedded Miraculous Images in Early Modern Italy Gloria de Liberali UNIVERSITY OF WASHINGTON The Madonna del Baraccano. Reworking and Reframing a Marian Image in Early Modern Bologna Michele Danieli UNIVERSITÀ DI BOLOGNA Framed Miracles. Madonne and Frontali in Bologna in the 16th Century
17.00 → 17.30	• Coffee break

17.30 → 19.00

REFRAMING ROMAN MADONNAS

Alison Fleming WINSTON-SALEM STATE UNIVERSITY

The Society of Jesus and a New Role for the Madonna della Strada

Valerio Mezzolani SAPIENZA UNIVERSITÀ DI ROMA

The Madonna della Febbre and the Madonna dei Monti in the Age of Urban VIII: New Frameworks and Old Identities for a Renovated Rome

Jeffrey Fraiman THE METROPOLITAN MUSEUM OF ART

The Icon Next Door: Avanzino Nucci's translation of the Madonna della Clemenza for San Calisto in Trastevere

19.30

• Dinner

Saturday

8 December 2018

ZENTRALINSTITUT FÜR KUNSTGESCHICHTE

Katharina-von-Bora-Straße 10 | 80333 Munich
Room 242

9.00 → 10.30

PRESERVATION AND DESTRUCTION

Ester Brunet ISSR S. PIETRO MARTIRE, VERONA

Reframing Madonnas in Venice: The Virgin of Loreto in the Church of San Polo

Grace Harpster COLUMBIA UNIVERSITY

Decorum and Display: Conserving and Restoring Miraculous Images in Port-Tridentine Milan

Fabrizio Federici BIBLIOTHECA HERTZIANA

From a Family Chapel to Another: The *Madonna* by Pinturicchio in Massa

10.30 → 11.00

• Coffee break

11.00 → 12.30

LIGHT AND MOVEMENT

Johannes Gebhardt FAU ERLANGEN-NÜRNBERG

Revealing Sacred Images: Giovan Battista Salvi's Mater Salvatoris in the Santissima Trinità dei Pellegrini e Convalescenti in Rome

Minou Schraven UNIVERSITY OF AMSTERDAM

Pius V, the Dutch Revolt and the Medals of Our Lady of Halle From Pilgrim Badge to the Invention of the Portable Indulged Object

Vera Henkelmann INDEPENDENT SCHOLAR, ESCHWEILER

Mary in the Air: The Floating Maria Apocalypica and Queen of Heaven

12.30 → 13.30

• Lunch

13.30 → 15.30

REFRAMING ARCHAISM

Lise Constant UNIVERSITÉ CATHOLIQUE DE LOUVAIN

Representation and Reframing of Miraculous Statues of the Virgin in the Southern Netherlands

Katharina Schüppel TU DORTMUND

Reframing a Medieval Cult Image in Premodern Times: The Peformative and Material Contexts of the Thuir Madonna in the 16th century and beyond

Cécile Vincent-Cassy UNIVERSITÉ PARIS 13

Reframing a Local Worship: The 'Portrait' of the Virgen de los Desamparados of Valencia in the Royal Convent of the Descalzas Reales, Madrid (1644)

Giancarla Periti UNIVERSITY OF TORONTO

The Life and Afterlife of Ravenna's Madonna Greca Icon

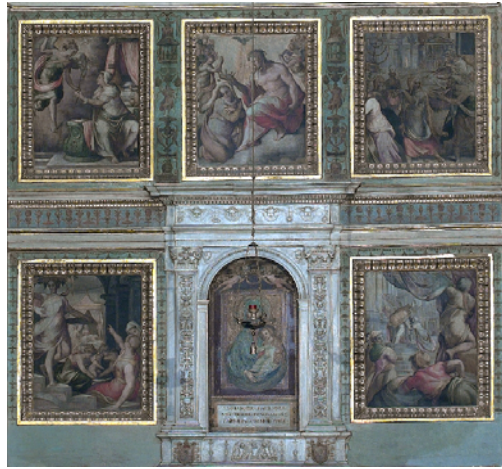
15.30 → 16.30

• Common Discussion and Closure

This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (grant agreement n° 680192).



Our Lady del Sagrario, early 17th century, Toledo Cathedral. © Cabildo Catedral, Toledo



Chapel of the Madonna delle Grazie. Rome, Church of San Marcello al Corso. Photo: Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome (detail)



Domenico Fetti, *Flying and Adoring Angels*, 1613-1614. © Baltimore, The Walters Art Museum



The Virgin of Altötting, 1518. © The Trustees of the British Museum

The project

The Sacrima project, supported for five years by the European Research Council (2016-2021), proposes to look afresh at relations between art, image, cult and law in early modern Europe, focusing on the notion of “visual norm” with three main objectives:

- 1 to investigate similarities and differences of institutional visual policies inside Catholic Europe, using a comparative approach and focusing on dynamics of conflict, negotiations and border crossing with other confessions;
- 2 to develop the notion of “visual norm” in different media, through a series of case-studies and an analysis of different aspects: form and materiality, meaning and iconographies, spatial relationships and movement, copies, replication and adaptations, restoration and reframing;
- 3 to integrate the investigation of institutional and visual norms throughout Europe and beyond through a study of art transfer and the geographies of image normativity.

We aim to offer the first comparative European survey of norms for images in the face of radical criticisms conducted by the Reformation and by non-Christian religious minorities in Europe, and to provide the first comprehensive study on the competition between the regulations of religion and the rules of art in early modern Europe.

The team

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