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The Normativity
of Sacred Images
in Early Modern Europe

El Greco, *St. Veronica Holding the Veil* (detail), c. 1580, Toledo, Museo de Santa Cruz

2 – 3.11.2017

Contested forms

The limits of the sacred
image and the normative
power of art in early
modern Europe

This conference explores the limits of the sacred image and the normative power of art in Europe between 1450 and 1650, discussing the normativity of sacred images in two ways: on the one hand, we propose to map European cases of images contested by external and often competing agencies (religious and political authorities, image theoreticians, the various Inquisitions etc.); on the other, we will focus on the visual traditions and norms created, adapted or changed by artists, during the various stages of conceptualization and finalization of their works.

Contributions include cases of contested portraits, objects and iconographies, the use of images in trials, the limits of the representation of suffering bodies, the tensions between theology and art, and the significance of copies and adaptations for the establishing of visual norms from the main geographical areas explored by the project: Italy, Spain, the Netherlands, France, and Germany.

"Contested forms" is the first of a series of planned conferences and workshops organised by the Sacrima team over the duration of the five-year project. These events will open discussions with the larger scientific community regarding the main research questions of the project and/or provide closer analysis of associated sub-projects and case studies.

Thursday
2 November 2017

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

13.00	● Welcome
13.30 → 14.00	**Chiara Franceschini** LMU MÜNCHEN Refused, forbidden, replaced, remade: contesting images between religion and aesthetics
14.00 → 16.00	PORTRAITS **James Hall** UNIVERSITY OF SOUTHAMPTON Mimicry and Masquerade: the cultural background to a papal ban on saintly portraits of non-saints **Steffen Zierholz** UNIVERSITÄT BERN Ignatius of Loyola as Normative Image **Nina Niedermeier** LMU MÜNCHEN Ritratti rubati – Portraits of Post-Tridentine Saints as *pia fraus*
16.00 → 16.30	● Coffee break
16.30 → 18.30	TRIALS **Mattia Biffis** CASVA, WASHINGTON Contested Portraits. The Case of Casali, and the Use of Portraits in early modern Lay Trials **Yonatan Glazer-Eytan** JOHNS HOPKINS UNIVERSITY, BALTIMORE The Stuff that the Sacred is Unmade of. Wax, Image-Desecration, and Inquisitorial Evidence in Cuenca, 1563 **Cloe Cavero** LMU MÜNCHEN Controversial Wounds, Ambiguous Bodies: Images of Child Martyrs in early modern Europe
19.00	● Apéro
19.30	● Dinner

Friday
3 November 2017

INSTITUT FÜR KUNSTGESCHICHTE, LMU
Zentnerstraße 31 | 80798 Munich
Room 007

9.00 → 11.00	BODIES **Todd Olson** UNIVERSITY OF CALIFORNIA, BERKELEY Middle Natures, Human Stone: Ribera and Fanzago at Certosa di San Martino, Naples **Josephine Neil** KING'S COLLEGE LONDON The Reception of Divine Grace in Hendrick ter Brugghen's *Crucifixion with the Virgin and St. John* **Livia Stoenescu** TEXAS A&M UNIVERSITY Alonso Cano: Walking on the Edge of Miracle Images and Liminal Bodies
11.00 → 11.30	● Coffee break
11.30 → 13.00	IMAGES **Escardiel González Estévez** UNIVERSIDAD DE SEVILLA Visual Normativity Hesitations Facing an Ambiguously Heterodox Iconography: the Seven Archangels between Italy and Spain **Rangsook Yoon** CORNELL FINE ARTS MUSEUM Enguerrand Quarton's *Coronation of the Virgin*: The Contested Vision of the Trinity in Mid-Fifteenth-Century Provence
13.00 → 14.00	● Lunch
14.00 → 16.00	COPIES **Antonia Putzger** UNIVERSITÄT BIELEFELD An Altarpiece from Augsburg and the Norms of Religious Art in Between Sacred Space and Princely Collection **Piers Baker-Bates** THE OPEN UNIVERSITY Sebastiano del Piombo: The Sacred Image between Italy and Spain **Erin Giffin** LMU MÜNCHEN The Tradition of Change in Copies of the Santa Casa di Loreto: The Case of Venice
16.00 → 17.00	**Sacrima round table** for the planning of future events and publications