PICTURING POETIC IMAGERY INTERNATIONAL WORKSHOP JUNE 18 2021

L figliuol di latona auca gia noue the un Jorno is I mai no fo uolte guardato dal balcon sourano per quella chalcun tempo mosse inuano ifuoi fospiri & hor glialtrui commoue poi che cercando stanco non seppe que falbergaffe da presso o dilontano mostroffi anoi qualuom perdoglia infano che molto amata cosa non ritroue E t cosi tristo standosi in disparte tornar non uide el uiso che laudato fara fio uiuo in piu di mille carte & pieta lui medefino auea cangiato fi che begliocchi lagrimauan parte pero laer ritenne il primo stato Ve chen the faglia ebbe leman si pronte a farla del ciuil fangue uermiglia pianle morto il marito difua figlia raffigurate le factezze conte el pastor cha golia ruppe la fronte mage: Brescia, Biblioteca Civica Queriniana, INC. G V 15, cc. 18v-19r pianse la ribellante sua famiglia. & sopral buon faul cangio le ciglia ondassai puo dolersi elfiero monte Ma uoi che mai pieta non discolora & chauete glischermi sempreaccorti

The event brings together art historians and literary scholars for a preliminary exploration of the visual cultures that were associated with the poetic tropes of metaphor and simile in early modern Italy. By focusing on the extensive and multifaceted presence of these figures of speech in two foundational pillars of Italian literature, Dante's Divina Commedia and Petrarch's Canzoniere, and on the impact that these writings had on the arts of the following centuries, the workshop aims to shed light on a variety of interrelated issues. Among other questions, it will for instance consider the pictorial potential inherent in the high degree of visuality that is typical of metaphoric expressions, the use of similes grounded in artistic practices, the reification of figurative language in artworks or everyday objects, and the creative ways in which Renaissance artists responded to the suggestions coming from those tropes.





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14:00 Welcome and introductory remarks

Heather Webb University of Cambridge:

"Visualising Reaching on Dante's Terrace of Gluttony"

1. Picturing Dante's Imagery

14:10

Diletta Gamberini, Zentralinstitut für Kunstgeschichte in München and Bill Sherman, The Warburg Institute, London

Chair: Ulrich Pfisterer, Zentralinstitut für Kunstgeschichte in München

14: 30	Jonathan Nelson Syracuse University in Florence: "Filippino Lippi's <i>Vision of St. Bernard</i> : Painting as Visual Commentary"
14:50	discussion
15:10	Bill Sherman The Warburg Institute, London: "Seeing Through Dante's Eyes: Vision and Imagination in the <i>Dante Vallicelliano</i> "
15:30	Diletta Gamberini Zentralinstitut für Kunstgeschichte in München: "Similes as Conduits to Nature: Natural Phenomena and Human Psychology in the <i>Dante Vallicelliano</i> "
15:50	discussion
16:10	break
2. Pictur	ing Petrarch's and Petrarchist Imageries
	Chair: Bill Sherman, The Warburg Institute, London
16:30	Giulia Zava Freie Universität Berlin: "Non pinto, ma vivo': il commento per immagini del <i>Canzoniere</i> queriniano"
16:50	Bernhard Huß Freie Universität Berlin: "L'amore per Laura illustrato: tra allegoria moralizzante e autoriflessione metaforica
17:10	discussion
17:30	Marianne Koos University of Vienna: "Luini's Ambiguity. Poetic Imagery in a 16 th -century Italian Panel Painting"
17:50	Federica Pich University of Leeds: "Mediations of the Visual in Late Renaissance Poetry: Metaphors and Paratexts"
18:10	Andrea Torre Scuola Normale Superiore, Pisa: "Inventio emblematica ed esegesi verbovisiva dei Fragmenta"
18:30	discussion and closing remarks

Participation

The event will take place via Zoom (no registration required). You can find Meeting-ID and Password at the following link: https://www.zikg.eu/aktuelles/veranstaltungen/2021/online-kolloquium-picturing-poetic-imagery

Organization

Diletta Gamberini (Zentralinstitut für Kunstgeschichte in München) and Bill Sherman (The Warburg Institute, London)