

Cult to Culture The Artistic Impact of Miraculous Images

Dr. Machtelt Brügger Israël
Prof. dr. Gert Jan van der Sman

Guest speakers: Prof. dr. Robert Maniura (Birkbeck, University of London) and prof. dr. Johannes Gebhardt (Universität Leipzig)

Please enroll by 20 October 2019

Outline

In early-modern Italy, images that worked miracles in people's lives could also work wonders in art. Such is the thesis at the core of our course. As powerful images were reframed, repainted, raised on altars, veiled and unveiled, ritualized in processions, and as they became the recipients of gifts, did they transform the course of the history of art? How much do the tabernacles of Orcagna, Brunelleschi, or Michelozzo owe to devotional practice? How did the style of older, venerated images interact with that of their modern interpreters, such as Antoniazio Romano or Rubens? How were ritual routes inscribed in the urban fabric? How did miracle-working images and the votive gifts they received predicate lifelikeness – a famous tenet of Aby Warburg? How did they impress the divine on matter and how did that affect materiality and the choice for new media such as paper, wax, and clay? In a research field that has been burgeoning ever since Hans Belting's *Likeness and Presence*, can we still consider them images before the era of Art, or are they images that enabled Art?

Learning Objectives

- In-depth knowledge of the miraculous and its impact on art.
- Development of an attitude to phrase and assess object-related and historically grounded theoretical issues.
- Furthering of your skills to present in an informative and clear manner.
- Nurturing of your talents to write an engaging essay.

Reading

Mandatory

- Megan Holmes, *The Miraculous Image in Renaissance Florence*, New Haven and London 2013.

Elective (preliminary list)

- Robert Maniura, *Art and Miracle in Renaissance Tuscany*, Cambridge et al., 2018.
- Isabella Augart, *Rahmenbilder: Konfigurationen der Verehrung im frühneuzeitlichen Italien*, Berlin 2018.
- Alexander Nagel and Christopher S. Wood, *Anachronic Renaissance*, New York 2010.
- Cathleen Hoeniger, *The Renovation of Paintings in Tuscany, 1250-1500*, Cambridge 1995.
- Hans Belting, *Likeness and Presence: A History of the Image before the Era of Art*, Chicago & London 1994.
- David Freedberg, *The Power of Images: Studies in the History and Theory of Response*, Chicago and London 1989.
- Richard Trexler, "Florentine Religious Experience: The Sacred Image", *Studies in the Renaissance* XIX (1972), pp. 7–41.
- Aby Warburg, 'Bildniskunst und florentinisches Bürgertum', *Gesammelte Schriften*, Leipzig 1932, I, pp. 89-126.

Dates

6 – 31 January (stay in Florence 13 – 19 January 2020)

You are expected to work fulltime on this 6EC course for the entire duration of the third block of the first semester of the Academic Year 2019-2020.

Lecturers

Dr. Machtelt Brüggem Israëls (Universiteit van Amsterdam) M.Israels@uva.nl
Prof. dr. Gert Jan van der Sman (Leiden University/ NIKI) sman@nikiflorence.org
Prof. dr. Robert Maniura (Birkbeck, University of London) and prof. dr. Johannes Gebhardt (Universität Leipzig) will be guest speakers.

Coordinator

Paul Koopman MA osk-fgw@uva.nl

Language

Lectures and presentations are in English. Essays may be either in English or Dutch.

Application and Eligibility

Open to rMA students and PhD candidates in Art History.

Applications, consisting of a CV and a letter of motivation (max. 300 words) should be addressed to osk-fgw@uva.nl by 20 October 2019 and through <https://onderzoekschoolkunstgeschiedenis.nl/en/events/osk-niki-winter-school-florence/>. Applicants will be informed whether they have been selected by 1 November 2019.

The maximum number of participants is 16.

rMA students have precedence over PhD candidates.

Schedule

I.

7 January 2020 11.00–14.00 Lecture in Amsterdam (place to be announced)

9 January 2020 11.00–14.00 Lecture in Amsterdam (place to be announced)

II.

Stay in Florence at the NIKI (Dutch University Institute for Art History, Viale Torricelli 5, 50125 Firenze)

11 or 12 January 2020 Arrival and individual preparation

13 January 8 AM – 18 January 8 PM Joint program

19 January 2020 Departure

During the mornings we will visit sites in Florence and surroundings for close looking and presentations by both students and lecturers.

Each individual student will give an in-situ presentation on a topic of his or her choice related to the theme of the course.

During most afternoons students can do research in the library of the NIKI or in churches, museums, and institutions in Florence. Some excursions might last a full day.

Each student will have an individual supervision following his or her presentation.

III.

Research and write an annotated essay (ca. 3.000 words) on the chosen topic.

IV.

24 January 2020 Deadline of the first version of the essay

29 January 2020 Deadline of the final version of the essay

Feedback and editing of the essay.

The essay will be supervised by one of the professors by way of close reading and editing upon our return to the Netherlands.

Assignments

Instructions for presentation and essay t.b.a.

Fee and Housing

There is no course fee. All students will be offered free housing at the NIKI (rooms are for 3 or 4 persons, shared dining room, kitchen, bathrooms and toilets). Students who are registered with OSK will be offered a travel grant of €70. Students are responsible for booking a flight themselves. The travel grant will be paid after delivering a

successful presentation and essay. Reimbursement is not possible without (digital) tickets and proofs of payment. Credits: 6 EC. Students have to check with their home university whether the transfer of credits for this course is accepted. OSK will provide a testimonial of workload and EC.

Assessment

Close study of the bibliography and attendance of all seminars, lectures, the excursion program, and the presentations of fellow-students are mandatory.

The final grade is based on the following components:

Presentation	40%	week II
Essay	60%	week IV

Grading

The student must receive an average grade of at least 5,5.

Deadlines and Resits

Deadlines are absolute. The lecturer is not obliged to grant a deferral of the deadline when, in exceptional cases, (s)he is asked for postponement. Students only qualify for a resit if they have submitted the assignment by the relevant deadline. Students who are unable to meet one of these conditions should contact the lecturers well before the date of the test or the deadline for submitting the assignment. A respite may be granted in the event of exceptional circumstances, illness, or force majeure.