Ca' Foscari University of Venice
Department of Philosophy and Cultural Heritage -
Third International Conference of PhD
students "Behind the Image, Beyond the Image"
September 22-24, 2021
Sala Giovanni Morelli - Piano terra (Malcanton Marcorà)
Calle Contarini, Dorsoduro 3484/D, 30123 (VE)
Coordinating committee: Giovanni Argan, Lorenzo Gigante, Anastasia Kozachenko-Stravinsky
infoveniceconference@gmail.com

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22 September 2021

Section 1:
BEHIND / BEYOND DIMENSION

Moderator
Prof. Angelo Maggi,
IUAV University of Venice   **9:30 - 11:20**

1. ***Translating Architecture into Images: Visual Problematics of Architecture on Display.***
   Arianna Casarini, Alma Mater Studiorum University of Bologna

From a semantic perspective, exposing architecture is configured as a complex linguistic operation tangent to a 'translation' or 'paraphrase' operating through images: along these lines, it could be said that architecture in an exhibition is the result of a 'visual ekphrasis'. After all, exhibiting architecture is, essentially, formulating a transposition of the materiality of architectural objects into images of various kind (be them bidimensional or tridimensional) in order to enable architecture to enter a space where it can become the subject of an act of displaying. Without being converted into images, architecture cannot, canonically speaking, be deemed "fit" for exhibition but, at the same time, in its images, architecture is always, and already, exhibiting itself.
Under these premises, in exhibitions, architecture is routinely visually objectified and its display becomes the centre of a poetic operation where the image stands for the object. Architecture is thus exposed through a process of methodological "synecdoches", where solely its visual aspects remain to epitomise the atmospherical, contextual and environmental experience of space in its materiality. As a result, architecture on display can be experienced only "by proxy", vicariously, through a series of representations.
This act of reducing architecture to an image, which is conceptual as well as visual, is not without consequences.
For example, while it cannot be argued that valorising the experience of architecture as an image has served, historically, as one of the main tools to validate architecture as a legitimate visual art, this operation has, concurrently, deliberately nurtured, in some cases, a dictatorship of the visual in the experience of architecture, enhancing the perception of the form over content in architectural planning, production and

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communication. In addition, the translation of architecture in images consents the museification of an un-museificable object, thus contributing to the fetishisation of architecture as an artistic object, also affecting its perceived economic value. Even more problematically, as architecture departs from its materiality and the image re-connects architecture to abstraction, the visual becomes the field of conceptualisation: therefore, the image of exhibited architecture is never only an εἴδωλον, a visual escamotage for exhibition, but a catalyst for theorisation — a tool for architecture to represent disciplinary ideas, meta-reflect on itself and communicate its purposes. Developing from this research frame, the proposed talk aims to address not only the conceptual status of architectural images in the exhibition context but also the outcomes, for the architectural discipline, of mediating architecture and creating architectural culture through images.

Arianna Casarini is a PhD Candidate in Visual, Performative and Media Arts at the University of Bologna, where she conducts a research focused on the methodologies of the material and theoretical representation of architecture in the exhibition space, focusing, in particular, on exhibitions of contemporary architecture in the institutional museological and para-museological context. She also collaborates in the editorial activities of the scientific journal HPA - Histories of Postwar Architecture.

2. *The Image of Italian Shows Between '1950s and '1960s: from the Conceptual Sketch to the Design.*
Andrea Nalesso, Ca' Foscari University of Venice

Exhibiting is a physical outcome and the relations between artworks, display spaces and visitors to the shows are represented by many pictures that treasure our historical knowledge of Italian Design. Architects have always used photography during their creative process not only as a record of the design but also as a working tool to improve their planning and draft strategies. Using a wide range of representational methods gives the architect an important opportunity for translating ideas into forms, making what they have in mind, thanks to the support of other channels, to gain reality in a constructed and tangible way. Architects master the canons of drawing. Recent research suggests that drawing plays a fundamental role in architect learning practice, particularly referring to the draftsmanship and the significance of pencil and pen sketching. Drawing by hand is an important tool capable of stimulating and training visual thinking. Sketching a building on site is strongly comparable to painting the same edifice. Depicting is a fundamental part of our comprehension that arises at the beginning of any creative process. Though it retains personal connections to the drawer's skills, it represents the concrete translation of the designer's thought. The

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conceptual sketch allows ideas to become real. It is the most intimate essence of the project. Its distinctive feature is its un-completed nature, open to indefinite developments. It is a synthetic, non-analytical cognitive act that fixes and organizes thought and in which reside the atmospheric qualities of the physical space that will become. The purpose of the paper is to present the exhibition design image through the originator's conceptual sketch: images present in the architect's memory which will become true thanks to the drawing. Different Italian study cases of shows between the 1950s and 1960s will be discussed. In those years Italy entered a new era where architects practiced a wide range of exhibition design aspects: permanent museum display and spaces for temporary art exhibitions. Many architects who designed exhibitions staging used the sketch both as a tool for representation and spatial perception as for verifying the precise collocation of the artworks. Freehand drawing is a crucial tool for the expression of thought and it is a continuousness element in the design phase of the project. Sketch is the place for experimentation and imagination.

Andrea Nalesso is a fully qualified architect graduated with highest distinction from the University Iuav of Venice. Currently he's enrolled in the International Ph.D. Programme in the History of Arts at Ca' Foscari University of Venice. He is working on architectural photography and Italian exhibition design in the '50s and the '60s. The aim of his doctoral research is to trace connections between photography and the design of conceptual sketches. In recent years, photography and exhibition design are a considerable part of his practice in Italy and abroad.

3. *The Issues of Monumentality in Poststalinist Soviet Architecture*
Christian Toson, IUAV University of Venice

Monumentality is an issue that crosses all the most important theorizations of modern architecture, from Adolf Loos to Le Corbusier, to Terragni and Louis Kahn. After the October Revolution, monumentality and monumental art in architecture started to appear in new forms within the experiments of the Twenties, involving art and technology, and some of these features remained throughout the whole Stalinist period. Monumental art, towards the beginning of the Fifties, reached a considerable level of complexity, involving every aspect of the citizen's life, from the public transport, such as the Moscow Metro, to the great monumental complexes at urban and territorial scale. Monumental art became so important that it almost overrode architecture, as we can see in the project by Boris Iofan of the Palace of the Soviets.
After 1953, the process of destalinization created a lot of issues behind the use of monumental art in architecture. The ban of superfluities (izlichestva) i.e. sculpture and

decoration, and the rejection of Stalinist architecture seemed at first to eliminate monumentality from soviet architecture. In fact, we can observe that the word monumentalny almost disappears from the pages of the most important architectural journals between 1953 and 1960. On the other side, monumental art and architecture, in more or less disguised manners, continue to be built everywhere in the USSR, and towards the beginning of the Sixties, become again a theme of discussion.

In the immense architectural production of the Post-Stalinist period can be described in its different approaches to monumentality:

- Explicit: when artwork is simply applied on architecture, similarly to the Stalinist period, with sculptures, bas-relieves, glasswork, directly on the buildings. The political message is explicit.

- Integrated: when elements of architecture, such as sunshields, rooftops, mosaics, etc. have also a decorative function. The political message is generally clear.

- Implicit: when there is no apparent decoration, but monumentality is rendered through the abstract symbology of architecture, part of a common, often unconscious, understanding: the flags, the portals, the obelisk. It is the case of "political abstraction". This last case is the most interesting, as it seems to be heavily influenced by the experiences of some western experimentations of architecture in the Afterwar period, when the fast development of industrialization, technology, and especially science, produced a complete new understanding of monumentality, that in time became what we call "space architecture". In particular, we will take in consideration the influence of Pier Luigi Nervi and Gio Ponti's thoughts in their reception in the Soviet context.

Christian Toson has graduated from IUAV Architecture University of Venice. He also studied at the EU University in St. Petersburg. He is currently a Phd student specializing in History of Architecture at IUAV University of Venice. He is editor and correspondent of the academic journal "La Rivista di Engramma". His main research area is Russian architecture. He has previously worked on the myths and the foundation of St. Petersburg, on the Russian painter Pavel Filonov, on unpublished buildings by Peter Behrens in Riga. He is currently researching Soviet architecture after Stalin's death (1953).

Section 2:
BEHIND / BEYOND THE STAGE

Moderator
Prof. Vlad Strukov,
University of Leeds   **11:30-13:00**

1. **The Reinterpretation of "Miss Julie" by Strindberg Through the Cinematographic Medium, in Christiane Jatahy and Katie Mitchell's Theatre: Textual Re-meditation and Compared Visions.**
Monica Garavello, Ca' Foscari University of Venice

This talk will analyze two different stagings born by the same text: Miss Julie, written by Strindberg in 1888. Two directions that rework and filter Strindberg's text through the use of cinematographic language, with very different results. Christiane Jatahy, a Brazilian director, in her show Julia, transports the text into a contemporary dimension that highlights class differences - still existing in Brazilian society today-, using the cinematographic medium as a tool through which she wants to bring out the complexity of relationships in contemporary societies, their dynamics, and the voyeuristic desire to discover - looking through an image on the screen, as peeking a secret, what happens in the hidden spaces of the stage. The contrast between the real presence of the actor and the image, between the theatrical show and the movie created on the stage, is the result - and at the same time - the base of a research that investigates the different dynamics between theatrical and filmic language, with the aim of activating, through their contrast, new narrative paths and a more active involvement of the spectator. Katie Mitchell, on the other hand, remains faithful to the period set in the text, and above all, she uses the camera to tell the unspoken, textual ellipses, bringing out what happens "behind the scene", in the white spaces of the page. Her major change is focused on the sight. She shifts the point of view: everything is seen by the most marginal character of the text, Kristine, Jean's girlfriend, who observes, listens and experiences what is happening between the latter and Julie. The camera also creates the spaces of the house, drawing spatial geometries that act, in parallel, as the characters' intimate spaces, playing as amplifiers of that unspoken hidden behind the words. The cinematographic medium, with its evocative, blurred, interrupted, fragmented images, has the goal to investigate these inner places, to bring light on actions and feelings, creating in this way, another parallel dramaturgy. The

speech will try to highlight and compare the specific narrative processes of these directors and their use of cinematographic language.

Monica Garavello is attending a Phd in arts at Ca' Foscari University in Venice in co-tutorship with La Sorbonne University in Paris, working on a research with the title The Influence of cinema in the contemporary theatrical scene: the transformation of the theatrical language in the meeting with cinematographic techiniques, followed by the supervisors prof. Piermario Vescovo, Marco Dalla Gassa. Her article "'What if they went to Moscow' di Christiane Jatahy e 'Lipsynch' di Robert Lepage: quando il cinema entra nel teatro e ne espande i confini", is under publication in the scientific review "EASTAP". She earned a master degree with honors in performing arts at Bologna University, a Master II in management of arts and cultural events at Ca' Foscari University and ESCP (École supérieure de commerce de Paris). Simultaneously she started an artistic path studying acting to a professional drama school and following different workshops, such as in London at LAMDA (London Academy of Music and Dramatic Art) and in Venice Biennale Theatre with some international directors (Jan Fabre, Luis Pasqual, Oskaras Koršunovas).

2. The Production of M. P. Mussorgsky's Opera Khovanshchina at La Scala (1933) as an Attempt to Reconstruct the Authentic Image of an Artwork
Vasilisa Aleksandrova, State Institute for Art Studies, Moscow

As is known, M. P. Mussorgsky didn't complete his opera Khovanshchina, instead the work was published by N. A. Rimsky-Korsakov in his creative version, and this version remained the only one for a long time. It was with the use of Rimsky-Korsakov's score that Khovanshchina was first staged in Italy (La Scala, 1926). However, in the mid-1920s in the USSR work began on the publication of M. P. Mussorgsky's Complete Works based on the composer's autographs, that is, with the intention to be as close as possible to the original author's text as it was understood in that era. For this reason, the 1926 production drew criticism from leading Italian musicians for using Rimsky-Korsakov's version, as it was known that it was far from the original. One of the musicians who spoke out at that time was the conductor and composer Vittorio Gui (1885 – 1975).
By 1933, when a new production of Khovanshchina, which was chronologically the second on the Italian stage, was planned at La Scala, there was a real opportunity to perform this opera according to the author's version. In 1931 prominent Soviet musicologist and composer B. V. Asafyev completed the orchestration of Khovanshchina, on which he strove to reconstruct Mussorgsky's orchestral style as

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much as possible. However, this orchestral score still has not been published. Only the piano-vocal score was published in the edition by P. A. Lamm (1932).

The musical director of the second Italian production of Khovanshchina, Vittorio Gui, did not have access to the manuscript of Asafyev's orchestral score, but nevertheless made an attempt to bring the opera closer to the image conceived by the author. He created his own version by editing Rimsky-Korsakov's orchestral score relying on the piano-vocal score edited by Lamm. The changes made by him affected the structure of the opera, its orchestration and tonal plan. Vittorio Gui's version did not receive further distribution, but the fact of such a reconstruction certainly deserves study and comprehension as one of the stages of a complex and multi-component cultural phenomenon called the ―restoration of the authentic Mussorgsky‖.

The paper uses archival materials from the Russian State Archive of Literature and Art, the Russian National Museum of Music, the Archive of the Museo Teatrale alla Scala, and articles from Italian periodicals of the 1920s – 1930s.

Vasilisa A. Aleksandrova – PhD student at the State Institute for Art Studies (academic supervisor — N. I. Teterina, Cand. Sci. (Art Criticism); academic expert — Ye. M. Levashev, Doctor of Art Criticism). Researcher of the Academic Music Publishing Department, the State Institute for Art Studies.

The major fields of her specialization are history of Russian and Soviet music, including musical textual criticism, musical publishing and editing.

Section 3:
BEHIND / BEYOND PUBLIC SPACE

Moderator
Prof. Federica Timeto,
Ca' Foscari University of
Venice   **15:00 - 17:00**

1. ***The Most Radical Exposure. Displaying Photography in Public Space***
   Daniel Borselli, Alma Mater Studiorum University of Bologna

What does it mean to exhibit a photograph outside the space of a museum or gallery? Drawing on the increasing number of photographic exhibitions in public space and the relatively scarce critical reflection on the subject, this proposal aims to conceptualise artistic operations that, through photography, have acted - physically and conceptually - outside the institutional framework of the contemporary art system. While many of the most recent practices tend to justify their presence in shared urban space by invoking categories such as site-specificity and participation, these same categories rarely seem to be critically discussed. On the contrary, many artists, curators and critics assume a priori that these criteria are better than those of an art indifferent to context and spectator involvement. Little space is therefore dedicated to an analysis of the quantitative and qualitative level of the relations an artwork has with the site of its exhibition and the politics of spectatorship it encourages. In particular, such problems become crucial with regard to photography for two main reasons. Firstly, in fact, as an image of, a photograph is always structurally connected to the spatial and temporal contingencies in which it was produced, contingencies that evidently generate a not innocuous and sometimes even conflicting tension with the place where the image is then displayed. Secondly, due to its long, non-artistic tradition of urban visibility connected in turn to the commercial and advertising sphere, to propaganda and information, the photographic image spontaneously runs the risk of anti-democratic, capitalistic and coercive uses. In this perspective, by collecting Kwon's conceptualisation of site-specificity (2002), Bishop's notions of antagonism (2004) and participatory art (2012) and Marchart's "conflictual aesthetics" (2019), I will attempt to formalise new criteria for analysing the poetics and politics of displaying photography in public space. In doing so, I will mainly refer to two case studies, i.e. Steve McQueen's project Year 3 (London, 2019) and JR's installation La Ferita – The Wound

(Florence, 2021). From a methodological point of view, it is essential to underline that the importance given to the moment and context of the exhibition does not derive from curatorial studies, but is rather an opportunity to discuss socially engaged art under the perspectives of its modes of production and distribution (literally what is behind and beyond the image), disentangling it from a purely aesthetic discourse.

Daniel Borselli is a PhD student in Visual, performing and media arts (XXXVI cycle) at the Department of Arts, University of Bologna, where he carries out research in the fields of photography, art in the public space and contemporary monumental practices. He also collaborates with the teaching of Displaying Photography in Art and in Cultural & Creative Industries within the AMaC – Arts, Museology and Curatorship second cycle degree at the same University and with the editorial activities of the scientific journal "piano b. Arti e culture visive".

2. *Notes on Contemporary Iconoclasm: Demolishing Icons to Make Way for New Imagery*
Yasmin Riyahi, Sapienza University of Rome

During protests in 2020, monuments of American Confederates, Christopher Columbus and other imperialist leaders were vandalised or destroyed by some Black Lives Matter demonstrators and other statues were removed by local authorities to prevent them from being attacked. The truth is that requests for removal had been discussed at length for some years with little movement, up until tensions exploded last year.

These events were condemned by institutions and the media, who accused the demonstrators of censorship and historical denial. According to this perspective, tearing down a monument is an act of vandalism that precludes a learning opportunity, even of past mistakes. Added to this is the demand to safeguard these spaces, and protect the historical, artistic and distinguishing value of the statues.

However, when considering the history of attacks on monuments, we are presented with a more complex picture. We have always encountered the phenomenon of iconoclasm during times of revolution, targeted at the symbols of power that it means to destroy. Attacks on icons adversely reveal the power of images, their role within society, and the impulses felt as a result of them.

This paper seeks to explore the reasons for these recent attacks, positioning them in a long line of actions that challenge what our society chooses to see and commemorate. It highlights the importance of viewing the subject matter through the lens of Visual Culture Studies, so as not to reduce the research question to unexplainable violence.

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In conclusion, this study introduces the work of contemporary artists who reflect on this topic. The act of destroying an icon can even become a powerful image in itself which, in turn, allows us to reflect on the use of symbols in the public space as well as the relationship between them and the communities they belong to. Allison Stewart's Monuments (Removed) series of photographs serves as an example of this. Other examples include Banksy's proposal to replace the Edward Colston statue in Bristol with one of protestors trying to tear the statue down, the drawings forming part of Sam Durant's Iconoclasm series, and the Toppled Monuments Archive, a digital archive of photos and videos of statues being felled, created by the artistic collective spearheaded by Jillian McManemin.

Yasmin Riyahi is a Ph.D. student at Sapienza University in Rome. Her research focuses on "Galleria di Roma", the gallery founded in 1930 by Pier Maria Bardi. She also coordinates the activities of the Museo Laboratorio dell'Arte Contemporanea, part of Sapienza's Polo Museale. She is a contributor for «exibart», an Italian newspaper focused on contemporary art and culture. For «exibart» she is also the author of a podcast called Polemichette.
She is an activist for Amnesty International, and for environmental and feminist causes.

3. *Land Art and the Entropic Landscape: Image as an Aesthetic Innovation*
Raul Amoros, Ca' Foscari University of Venice / University of Santiago de Compostela

The aim of the research is to deepen Robert Smithson's theoretical study in relation to the concept of entropic landscape during the first years of the Land Art and the consequential impact on today's concept of image. The late 1960s was the time of feminism, worker and student uprisings in Europe and in the US, of the Cold War, of firsts satellite images of Earth. In this context, environmental art represented a radical shift in the use of the image in art: isolated artworks such as Spiral Jetty, Mile Long Drawing or Double Negative, that could only be seen from above, definitely changing our point of view. The project explores and interrogates the reflections and successive considerations on landscape and image that the artist developed during his career. The main topic is critique and analysis of landscape through visual art. These experiences inaugurated a new and avant-garde approach: the aesthetics of the entropic, which leads to a form of socio-political debate that will be analyzed through photography and video. The idea of an art that builds a new vision reflects the

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collective action towards reality, simultaneously expressing the landscape condition and the current entropic, instead of resolving it in the form of an object belonging to an armored dimension. This change of cultural and visual coordinates found absolute consensus in statements of Simmel when he refers to painting and frame: true line between the contingency and the absolute.

Raul Amoros (1982) grew up in the city of Cordoba, Argentina where he began his artistic education at the National University of Cordoba. After traveling to Europe, he decided to carry on his studies in Florence., Italy. In 2012 Raul graduated with bachelor's degree at the Fine Arts Academy (Communication/Art teaching), obtaining the highest score cum laude. In 2017 he graduated with a master's degree in Art History at the University of Florence. Currently Raul is teacher of Art, Art History and Design at Italian High School in Reggio Emilia and he is attending the last year of the PhD in Art History at the University of Venice (Italy) and Santiago de Compostela (Spain). He is an active member of Contemporary Art research groups in Italy, Spain and Argentina.

4. *Monumental Sculpture of the 20th Century: the Case Study of Francesco Somaini*
Sara Esposito, Sapienza University of Rome

The study aims at investigating the monumental sculpture of the 20th century as a symbolic image. Two typologies can be identified within this category: the first one, meant as a celebratory image of
a hegemonic power, can be identified as a figurative representation; the second one is conceived as a "autorappresentazione", self-representation, of a collectivity and it meets the Informale poetics of the first half of the 20th century, as per the case study of Francesco Somaini (Lomazzo, 1926 - Como, 2005).
In the first case we notice that the monumental figurative sculpture has been perceived as a fetish object. As a symbol of a status quo, this kind of monuments had often suffered the blows of social tension and revolutionary political upheavals (the recent acts of "cancel culture" or damnatio memoriae could provide evidence of the described phenomenon).
In the case of Somaini's artistic activity, however, a new theory of monumental sculpture is identified as an alternative to the tradition of the celebratory monument. Following the example of the French revolutionary architectures of Boullée, Ledoux and Lequeu and the symbolism of the Soviet constructivism of the Twenties, the sculptor formulated the programmatic manifesto Urgenza nella città (Mazzotta Editore, 1972) with the goal of creating pioneering environments in the cities, according to a

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new conception of art and society. As a protesting intervention, the alternative to figurative monumental sculpture theorized by Somaini in 1972, proposes a monumental sculpture rising from the urban underground: against the utopian principle of the "città delle immagini", depicting the extension of sculpture on a monumental scale, as theorized by Consagra (La città frontale, 1969), and in opposition to the ephemeral interventions of Christo, Oldenburg and Dubuffet, Somaini described the sculpture as a transposition of collective imaginary into plastic forms.
The artist's closeness to the poetics of the Informal movement also favored reflection on an expressive sculpture, attentive therefore to the complex reality of the phenomena.

Sara Esposito (Rome, 1992) graduated from bachelor's and master's degree in Art History at the Sapienza University of Rome, with dissertations respectively on Carlo Maria Mariani (supervisor: Prof. Claudio Zambianchi) and Umberto Milani (supervisor: Prof. Claudio Zambianchi, co-supervisor: Prof. Ilaria Schiaffini). She was awarded the Excellence Programme during her master's degree. Her areas of interest are Post-War art and Art Criticism, with particular attention to the poetics of the "Informale".
She worked on the bibliographical research for the raisonné catalogue of the paintings of Carlo Maria Mariani, curated by Emanuela Termine and due for publication, and for the Ahmed Alsoudani exhibition catalogue. She also curated the inventory of documents related to Piero Dorazio, which are preserved in Adachiara Zevi's archive. From 2016 to 2020 she was in charge of the exhibition and editorial activities of the non-profit art space Sala 1. In 2019 she was a Luiss Business School scholar for "Generazione Cultura" course and carried out an internship at the Fondazione Teatro dell'Opera di Roma. During her studies she was an intern at Palazzo del Quirinale, Palazzo Barberini and Palazzo delle Esposizioni.
At the moment she is collaborating on the "Informale" bibliographical research for the Enrico Crispolti Archive, a project coordinated by professors Claudio Zambianchi and Ilaria Schiaffini. She is working for Azienda Speciale PalaExpo, Palazzo delle Esposizioni. Her PhD project focuses on Post-War sculpture and "Informale".

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23 September 2021

Section 4:
BEHIND / BEYOND POLITICS

Moderator
Prof. Walter Cupperi,
Ca' Foscari University
of Venice   **9:30 - 11:30**

1. ***"Sua Maestà lascia a Vostra Eminenza l'Ordinare l'Historia e Figure che Stimerà più a Proposito".***
   Giovan Francesco Romanelli and the Diplomatic Gift from Barberini Family to the Royal Crown of England
   Flaminia Ferlito, IMT Institute for Advanced Studies of Lucca

When in 1630 Francesco Barberini took the rule of the protector cardinal for England, Galles and Scotland, it was clear the main purpose of his role: the conversion to the catholic religion of the English crown.
In 1625 King Charles I married Enrichetta Maria Borbone; that besides being a beautiful French woman, she was Catholic. In fact, when Pope Urban VIII (Maffeo Vincenzo Barberini 1623-1644) knew of this marriage, he strongly believed that Enrichetta, the daughter of Maria de' Medici and Enrico IV, could influence her husband, much so convert him to the catholic religion.
Some years after the royal wedding, between 1634 and 1640, Francesco Barberini started to send "diplomatic" gifts to Enrichetta. The cardinal, completely clueless about the king's taste, used the help of three papal agents to understand the artistic tastes of Carlo I and his royal court. In this way, he tried to win the favor of the king, stimulating his artistic curiosity. During these times, not by chance, the royal collection acquired many different Italian masterpieces, such as the paintings of Tiziano, Raffaello, Correggio, Caravaggio, Giulio Romano, and Orazio Gentileschi etc...
Within these names, I would like to concentrate my proposal on the historical reconstruction of a mythological canvas, achieved for the bedroom of Queens House of Greenwich, the new palace of Enrichetta, made by Cardinal Francesco's demand Barberini. The painting represented Bacco and Arianna, and Guido Reni made the first

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Third International Conference of PhD
students "Behind the Image, Beyond the Image"
September 22-24, 2021
Sala Giovanni Morelli - Piano terra (Malcanton Marcorà)
Calle Contarini, Dorsoduro 3484/D, 30123 (VE)
Coordinating committee: Giovanni Argan, Lorenzo Gigante, Anastasia Kozachenko-Stravinsky
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version of it. At the same time, a second version was created by Giovanni Francesco Romanelli (Viterbo 1610-1662), who also realized a pendant. At the death of Reni 1642, Romanelli became the main character as a diplomatic painter for the Barberini family to the crown of England. These artworks hide a complicated and fascinating history that must be told. The study case demonstrates how images can define and redefine paintings' role for political propaganda during the centuries.

Flaminia Ferlito is a PhD student in Analysis and Management of Cultural Heritage at IMT, Institute for Advanced Studies in Lucca. After graduating in 2019 in History of Art cum laude at La Sapienza of Rome, she got two different masters, the first one in 2019 in Diritto amministrativo e nuove tecnologie per I beni culturali sponsored at the department of Administrative Law in La Sapienza of Rome and the second one in 2020 in Art Management at Luiss Business School of Rome.
In the same years Flaminia has work for the Fec (Fondo Edifici di Culto) in Ministero degli Interni di Roma and in 2020 she takes part to the preparation of the Raffaello exhibition at the Scuderie del Quirinale in Rome as a scientific committee assistant. Her research focuses on the history of collecting and preservation of cultural heritage, and the related problems of management of cultural heritage and on the relationship between iconology and history of art.

2. *"Deliberò di far uno Elmo Azogielato."*
   Francesco Zen and Solimano's Helmet
   Elisa Puppi, Ca' Foscari University of Venice

One morning on 14 March 1532, in the goldsmiths Caorlini's workshop, Marin Sanudo spots "uno elmo d'oro bellissimo, piene de zoie con 4 corone, su le qual è zoie de grandissima valuta e il penachio d'oro lavorado excellentissimamente, nel qual è ligadi 4 rubini, 4 diamanti grandi e belissimi, valeno li diamanti ducati 10 mila, perle rossi de carati 12 l'una, uno smeraldo longo e bellissimo, una turchese granda e bellissima, tutte zoie di gran precio". It is the splendid helmet made for Sultan Suleiman the Magnificent of which we can get a precise idea thanks to a woodcut from the same year and a print by Agostino di Musi made in 1535. The preciousness of the material of the object and the various symbolic levels connected to the theme of sovereignty can be immediately recognised; however, the correct identification of the creators and promoters of the enterprise can help shed light on its overall meaning. Marin Sanudo clearly explains the technical and financial details of the initiative: to support it, a partnership was created among Venetian patricians - Vincenzo Livrieri, the Caorlini brothers, Pietro Zen with his sons Francesco, Giovanni Battista, Vincenzo and Caterino, Giacomo di Zorzi Corner, Piero di Battista Morosini, Marc'Antonio Sanudo -

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and Suleiman the Magnificent's treasurer, Iskender Celebi. The details of the commercial enterprise are mostly known although the discovery found in the Zen private archive of some memoirs written by Pietro Zen, Pietro the Elder's nephew, allows us to add new pieces and protagonists to the story. Firstly, the involvement of the Zen family in similar initiatives was not isolated and occasional; Francesco in particular, an amateur architect, was no stranger to imaginary transactions involving the trade of art and wonders. A recollection of his past shows us how his figure assumes an important role as he is indicated as the creator of the design of the helmet.

The aim of this contribution is to reconstruct the commercial initiative and its meaning in light of the new documents at our disposal and to analyse the figure of Francesco in more detail through the study of the inventories and the documentation conserved in the private archives of the family.

Elisa Puppi
After obtaining my high school diploma at the Marco Polo classical high school in Venice, I studied art history at the University of Rome La Sapienza, where, in January 2019, I achieved my master's degree with honours with a dissertation entitled "Alessandro Maganza e la decorazione della cappella del Rosario nella chiesa di Santa Corona a Vicenza", supervisor Prof. Marco Ruffini, co-rapporteur Prof.essa Donata Battilotti. I had the opportunity to collaborate on the research project "Engineers and architects of theVenetian Jewish Community in the early twentieth century (Guido Costante Sullam and the Studio degli Ingeneri Fano)", which is the object of an agreement between several institutions – the Venetian Civic Museums Foundation (Muve), the Archive Superintendence for Veneto and Trentino Alto-Adige and the University of Padua - Department of Civil and Environmental Engineering – together with the Ugo and Olga Levi Foundation.
In 2019 I published a short article entitled "Memories erased. The demolition of the seventeenth-century arch in Campo Marzo for the Duce's entrance in Vicenza" in "Arte Documento. Rivista e Collezione di Storia e tutela dei Beni Culturali" directed by Giuseppe Maria Pilo.
I am currently a PhD student in "History of Arts" at the Ca' Foscari University in Venice with a research project that consists in a study of the Zen family's patronage through the analysis of architectural and artistic works; the investigation is supported by the study of the documentary sources preserved in the family's private archive, which up until now has never been the subject of a systematic study.

3. *Politics and Epidemics: the Image of Saint Sebastian in Bologna between the XV and XVI Centuries*
Alessandro Serrani, Alma Mater Studiorum University of Bologna

On the architrave of the Vaselli Chapel in the Basilica of San Petronio in Bologna we read: INTERCESSIO SANCTI SABASTIANI POPULUM ET BONONIENSEM A MORBO DEFENDAT // ET DEVOTOS SUO AB OMNI PLAGA PESTIFERA INCOLUMES CONSERVET. The inscription provides testimony of the devotion to Saint Sebastian that developed in Bologna in the fifteenth century, particularly in the last thirty years. In the case of the Vaselli Chapel, the dedication to the saint and the consequent creation of an altarpiece with this subject have been related to the political events of the time: the saint stood as the vexillum of resistance of the city of Bologna against the tyranny of Giovanni II Bentivoglio. The choice of this subject is instead linked to a biographical event concerning Donato Vaselli: from his unpublished testament, we learn that he had been struck down by a "pestifera infirmitate" and it is therefore likely that Donato, by dedicating the chapel to the saint, wished to keep himself and the bolognese people away from this disease.

The fortune of this subject is not only linked to public commissions, but also extended to private devotional works: an example is a delightful small painting currently in a private collection recently attributed to Cristoforo di Benedetto. One of the cases that deserves more detailed study is the Saint Sebastian now in the Uffizi, which Carlo Gamba referred to Ercole de' Roberti. Compared to this last example, moving towards the sixteenth century, we observe a softening of the figure of the saint, who is progressively less burly in build and more sensual and delicate, with a less severe and increasingly captivating gaze, as can be seen firstly in the Saint Sebastian of the Vaselli Chapel and then in the versions provided by assiduous interpreters of the theme such as Lorenzo Costa, Francesco Francia and Amico Aspertini or by Antonio Pirri.

The contribution aims to establish the reasons for the diffusion of the cult of Saint Sebastian in Bologna between the last quarter of the fifteenth and the first years of the sixteenth century. It will be presented the mapping of the plague epidemics that struck Bologna in the second half of the fifteenth century: it is an element that will help to determine more precisely the timing of the diffusion of his cult in the city. In this context, will be investigated the role that the treatises dedicated to the plague, which were extraordinarily widespread in these years, may have played. By analysing the evolution of the image of Saint Sebastian over the period under examination, we will also consider the possible political meanings linked to this iconography.

Alessandro Serrani having graduated from the University of Macerata in 2016 with a degree in Modern Literature, under the supervision of Professor Graziano Alfredo Vergani, in March 2019, Alessandro Serrani obtained a Master's in Visual Arts from the University of Bologna. His thesis on the Vaselli Chapel of Bologna's Basilica of San Petronio was supervised by Professor Daniele Benati. In 2016, he received a literary award, the "Premio Letterario Internazionale Poesia Onesta" (XI edition), bestowed by the cultural association "Versante". Dr. Serrani has been awarded scholarships from the Fondazione di Studi di Storia dell'Arte Roberto Longhi in Florence and the Fondazione Giorgio Cini in Venice. He was a speaker at the Study Day on the Griffoni Polyptych held on 29 October 2020 at Palazzo Pepoli in Bologna. His main field of research is 15th-century painting in Emilia-Romagna.

4. *The metaphor of the 'Duo Luminaria' and its Political Impact in the De Potestate Regia et Papali of John of Paris. »*
Tara Arrouet, Ca' Foscari University of Venice/ University of Strasbourg

"God made the two great lights : the greater to rule the day, the lesser to rule the night (...). God placed them in the firmament of heaven to give light to the earth, to command the day and the night, to separate light from darkness. " (Genesis 1. 16-18). These few words from Genesis are at the origin of an important exegetical tradition, which was to be consolidated under the pontificate of Innocent III and find its argumentative apogee in his decree Solitae, affirming the supremacy of spiritual power over the temporal. "The two great lights" are the representation of the sun and the moon, insinuating an ascending causal link, from the "greater" to the "lesser" and from independence to dependence, in the image of the pontifical and royal power. This canonical metaphor, better known as the duo luminaria, thanks to its symbolic and argumentative richness, was taken up by theocrats and 'monarchists', making it a political argument of reference in the theological and political literature of the XIII and XIV centuries. Both metaphorical and astrological, it questions the order of the world in a polysemic manner and thus opens the way to multiple interpretations. It is in his De potestate regia et papali that John of Paris takes up the metaphor of the duo luminaria, proposing a rational and logical interpretation of it, in order to meet the requirements of his philosophical and political thought. Written between 1300 and 1302, the De potestate regia et papali provides, for the first time in its period, an enlightened synthesis of French politics and its relationship with the papacy, notably through a reasoned interpretation of the distinction between temporal and spiritual powers. Quoted three times in the course of the treaty, the canonical image of the duo luminaria serves as a springboard for the political ambitions of John of Paris, which

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are among others, to restore autonomy to the royal power. Through a questioning that is both classic and original in its resolution, the text of John of Paris is an opportunity to bring metaphorical representation and religious image to the heart of medieval politics, particularly regarding the theme of the precedence in matters of dignity of the two powers, or even concerning the juridical theme of the freedom of execution of royal power within his kingdom, independently of papal influence.

Tara Arrouet - PhD student in cotutelle at Ca' Foscari (Department of Philosophy and Cultural Heritage) and at the University of Strasbourg (Faculty of Philosophy).

Section 5:
BEHIND / BEYOND MADNESS

Moderator **Prof. Elisa Bizzotto,** IUAV University of Venice	**11:40 - 13:00**

1. ***The Image of the Holy Fool (Madman) in the Word and Image.*** Nadezhda Gaevskaya, Russian Christian Humanitarian Academy, Saint-Petersburg

The image of the holy fool is the mental image of Russian culture. The study of the visual in culture allows us to solve the following tasks: to identify the mental visual characteristics and images of both hagiography and iconography, in which the national mentality is expressed, to study the genesis of cultural tradition. The connection between words and images in the cultural consciousness is determined by mental characteristics. The interpenetration is a fact of their internal structure. The word is the protograph and archetype for expressing the image of the holy fool in the image. The image of the holy fool is comprehended by the cultural consciousness from the primary hallucinatory vision to epiphany and sacred knowledge. From mask to face, from face to face, there is a vector of comprehension of the image of the fool. The aesthetics of foolishness (holy fool) has a strong position in Russian culture. The phenomenon of foolishness is mastered in the cultural consciousness from the mental characteristics of the image to the tradition of the image, from the traditional image to the history of the visual.

The unique terminological apparatus expresses the special characteristics of the image of the fool both in the verbal and visual text. "Bueslovie", "buenachalie", the etymology of which comes from the word " bui " - brave and impudent, self-willed, furious, expressed in a word, gesture and deed, reflects the sacred component of the life of the fool.

In communication, the visual image of the holy fool is formed. Visualization turns an unfamiliar object into a real one. The appearance of the fool becomes a sign of sacrifice, speaks of remorse.

The figure of the holy fool has a transcendent meaning, which determines the characteristics of the content we perceive. Appearance, costuming or nudity, details of the figure, concealment of the face, barefoot, convulsive mumbling in combination with a strained gesture speak of taboo, of death. Participants in communication with

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the holy fool, observing the unusual appearance of the holy fools, experience excitement and anxiety.

The nature of these states lies in the tension of the unknown, since there is no basis for true physical fear, a figure appears before us, and the figure is devoid of real content, it is only an image. This is how stigmatization occurs, which is expressed in the application of a stigma-a sign of rejection. Appearance becomes a sign of death, a stigma that warns of the danger of contact.

The problem of the perception of the fool by the subjects of communication becomes the subject of a separate study concerning the psychology of visual communication. The visual actualizes the image of the holy fool, thus transforming and consolidating the tradition in the culture.

Nadezhda Gaevskaya - candidate of the Department of Philosophy of the Russian Academy of Sciences in St. Petersburg, researcher of the phenomenon of foolishness (holy fool), author of the monograph "The Image of the Fool in word and image". Curators of scientific activity are Professor Konstantin Glebovich Isupov, Doctor of Art History Olga Anatolyevna Tuminskaya.

2. "Lucretia: The Suicidal Woman in Dutch Painting of 16th-17th Centuries"
Maksim Ovsyannikov, Russian State University for the Humanities, Moscow

Since the beginning of the 16 th century, there is a consistent interest among the Dutch painters towards illustrating suicide story of Lucretia. In different time these three subjects were referred to by Master of the Holy Blood, Master of Parrots, J. van Cleve, J. van Hemessen, V. Sellaer, B. de Rikeire, F. Floris, Rembrandt, W. van Mieris et al. Female beauty neighboring with violence and death make the subject attractive to several generations of painters.

The objectives of the study are:
- Establishing reasons of interest towards the subject of a woman's suicide among the Dutch artists;
- Revealing general patterns in artistic interpretation of the subject, development of the latter and gradual changes in its viewing;
- Experience of explaining its ideological foundations and revealing reasons for the gradual loss of interest towards them.

It should also be clarified why it became necessary to connect the subject and how the topics of suicide and death became backbones and binders through the story,

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which were distant from the artists in terms of time, in dialogue with the general idealistic situation in the Netherlands.

Virtuous Lucretia was raped by Sextus Tarquinius, the king's son, who was threatening to slander her after that. Having revealed the truth to her father and husband, Lucretia stabbed herself to avoid disgrace. The image of Lucretia was traditionally identified with the motherland under a reign of a tyrant and tended to be an allegory of lost Freedom; to the first specific approximation towards the historical situation in the United Provinces fighting for independence, this particular fact explains that painters often refer to this subject.

A significant feature of the Dutch school is that local painters never depicted the very scene of raping, which was popular with Italian and German painters in the described period; the only exception was the painting by W. van Mieris created already in the early 18th century. Throughout the two centuries, the Dutch illustrated only one episode of the story: the moment of suicide or the second before it; the picture of Lucretia already dead, surrounded by mourning members of the family was also almost unknown (exceptions were the painting by B. de Rikeire and "Lucretia" attributed to Rembrandt). Lucretia pointing the dagger or, less frequently, the sword to her chest was mostly the only character depicted; in earlier works (till 1560s) her father or her husband can be seen taking futile attempts to save her (J. van Hemessen, V. Sellaer). The character of Lucretia is most frequently depicted naked; only Rembrandt took a step away from the scheme.

Maksim Ovsyannikov was born in 1990 in the city of Kamensk-Uralsky, Russian Federation. After finishing school he entered the Ural State University (nowadays Ural Federal University), faculty of Art Consultancy and Cultural Studies, which he finished in 2010. In 2018 he entered the master's program of the Russian State University for the Humanities, Faculty of Art History, after which he entered the post-graduate Art Theory and History program at the same university in 2020. Theme of his PhD thesis, that he is currently writing: "Ideology and Shape Development in Painting of Symbolism: Religious Aspect". Scientific interests: painting and literature of West-European and Russian symbolism, Dutch painting of the 16 th and 17 th centuries.

3. *The Impact of "Hysterical Bodies" on Visual Culture*
Daria Martynova, Repin Saint-Petersburg Academy of Arts

Using representative medicine as a statement of hysterical symptoms and, according to Michel Foucault, creating the aesthetics of the disease, doctors of the Salpêtrière hospital introduced pathological bodies into French visual arts: for example, Louis Morin identified Rodin's "Gates of Hell" with hysterical bodily distortions of the

Salpêtrière, Felicien Rops created his inferno of Dante in the image of the Salpêtrière Hospital, and the actors of cabaret and cafe-chantans copied and appropriated the movements of patients with hysteria for their performances.

The surge in the study of the influence of "hysterical" representations resumed during the anti-psychiatry movement and the second-wave feminism. A number of researchers have found that seemingly closed systems of representation are inappropriately replete with sexualized female images, especially in the XIXth century, and the discourse of health developed the opposite cult – pathologies. As a result, bodies became vessels for articulating highly politicized and socialized problems and ideas about hysteria are not only based on the theatricality and mimicry of the female body, but also on the interaction of the object with the subject, relations between the concepts of power, subordination, and ocularcentrism.

In this report, the author will draw on the epistolary heritage and criticism of the authors of the second half of the XIXth century, as well as take as a basis the concepts of Jacques Lacan about hysterics and the master and the doctors of the second half of the XIXth century about neuromimesis to understand how the artistic image of "hysterical body" was constructed and why it penetrated into visual culture. Analyzing various points of view and works of visual art, the author plans to come to the conclusion that "pathological", hysterical movements penetrated not only into the images of fine art, but also into dances and films, affecting a number of images of contemporary mass culture.

Daria Martynova is a graduate of St. Petersburg State University, specializing in the art of the XIXth century. Doing her PhD Studies, she is writing her PhD thesis on the formation of the image of the hysterical body in the art of France in the second half of the XIXth century. She works as a teacher at ITMO University, and was selected as the best teacher in 2021. Daria deals with interdisciplinary problems of the existence of medical images in the history of art. Participant of International and Russian Art Studies grants. Research interests: the study of visualizations of mental pathologies in art, the influence of the image of the "hysterical body" on art, the influence of architecture and design on physical and mental health, design health, relationships between medicine and art, performative practices and Medical Humanities.

Section 6:
BEHIND / BEYOND MEDIATION

Moderator
Prof. Émilie Passignat,
Ca' Foscari University of
Venice   **15:00 - 17:00**

1. **After the Image. Painting of 'Souvenirs' in Seventeenth Century Rome**
Elisa Martini, University of Ferrara

Roberto Longhi's ground-breaking essay, L'inizio dell'abbozzo autonomo, which focused on the paintings by Giulio Cesare Procaccini and was published in 1966 in the journal "Paragone", marked the beginning of the history of 'sketches' as autonomous artworks from the sixteenth century onwards. In Longhi's analysis, Procaccini's oeuvre was rich in 'sketch-like' paintings which, nevertheless «stanno da se e si esprimono compiutamente» without relating to larger or more finite works. Longhi paved the way for a rich research avenue which culminated with Oreste Ferrari's seminal book, Bozzetti italiani dal Manierismo al Barocco (Naples 1990). Words such as 'schizzi', 'bozzetti' and 'modelletti' have been extensively investigated by scholars in an attempt to clarify the subtle difference between the objects they aim to define. On the other hand, less attention has been afforded to the 'ricordi', a type of painting which developed in the seventeenth century. Focusing on the genesis of artworks and on the relationship between «intuizione ed espressione» (Grassi 1957), this paper aims to reflect on this term by analyzing the work of Filippo Lauri (Rome, 1623-1694). A prolific painter, working for important patrons in the flourishing art market of Rome in the second half of the seventeenth century, Lauri's success was tied to the production of small-format replica paintings, providing a unique opportunity to pinpoint the history of this type of artworks. Should they be considered autonomous images, or strictly dependent on the model from which they are derived? Were they created by the artist for himself or did they meet the needs of specific clients? These questions lie at the core of this paper, which approaches Lauri's production through formal analyses and comparisons to define how the use of the term 'ricordo' can be interpreted in the context of Baroque painting.

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Elisa Martini - After a Laurea Triennale in Art History at the "Sapienza" University of Rome, I obtained a Master I in Museology from the École du Louvre of Paris, working on communities of Dutch and Flemish painters active in Rome during seventeenth century such as the Bentvueghels and the Bamboccianti (supervisor: Prof. Olivier Bonfait). My MA thesis at "Sapienza" (supervisors: Prof. Caterina Volpi and Prof. Loredana Lorizzo) focused on the work of Michelangelo Cerquozzi (Rome, 1602-1660), both in terms of its collecting history and critical reception during seventeenth century. During my research, I engaged extensively with the study of genre and landscape painting, the activity of foreign artists residing in Rome, Academies and erudite circles in the Baroque period. At the same time, I gained a thorough knowledge of Roman's milieu, focusing on the study of the city's great collectors, connoisseurs and scholars from the period. In 2019, I conducted bibliographic research for the forthcoming monograph on the painter Ciro Ferri (Rome, 1634-1689). This experience allowed me to obtain the Eva Schler short-term fellowship at the Medici Archive Project in Florence, for a research project on "Torquato Barbolani di Montauto: A diplomat and art advisor at the service of the last Medici" (March 2020). My work focused on the relationship between the Roman art market and the Medici in the late seventeenth century, analysing the exchanges between Leopoldo de' Medici and his art advisors in Rome. In January 2020, I was awarded a fellowship of the Fondazione Ermitage Italia, working on "Filippo Lauri and late Roman Baroque paintings in the Ermitage collection, St. Petersburg". The result of this research will be soon published on "Rivista d'arte". Meanwhile I have been accepted at the University of Florence's School of Artistic and Historical Heritage, where I have carried out the first years' courses. In July 2020 I took part in the conference Chiusi per Covid aperti per cultura, organized by ICOM Lazio, presenting the results of the analysis conducted, in full pandemic, on the status and initiatives of museums in Rome and in Lazio during the lockdown (title of the paper: "Musei in lockdown. Fasi e modi di un'indagine e un bilancio sulle iniziative interne dei musei"). From September to October 2020, I have also worked on the exhibition-dossier "Guardami! Sono una storia. Et in Arcadia Ego di Guercino" at the Pinacoteca Nazionale di Ferrara, in collaboration with the University of Ferrara. I am currently a PhD candidate at the University of Ferrara, working on Filippo Lauri (Rome, 1623-1694) and decorative painting in late seventeenth century Rome (supervisor: Prof. Francesca Cappelletti). The aim of my research project is to paint a more cohesive picture of the decorative painting's developments after Pietro da Cortona through an insight on Filippo Lauri's oeuvre, whose monography it is still missing.
I have recently been involved in the catalogue editing of the exhibition "Tempo Barocco", currently on view at the Galleria Nazionale d'Arte Antica of Palazzo Barberini, (Tempo Barocco, exhibition catalogue (Rome, Galleria Nazionale d'Arte Antica in Palazzo Barberini, 15 May - 3 October 2021), ed. by F. Cappelletti and F.

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Gennari Santori, Rome, Officina Libraria, 2021). Since September 2019 I collaborate with the Galleria Colonna of Rome.

2. *The sleep of History Produces Myth: Seventeenth Century and the Origins of Woodcut*
Lorenzo Gigante, Ca' Foscari University of Venice

The scarce space that Giorgio Vasari dedicates in his *Vite* to the woodcut technique meant a long exclusion of wood engraving from Italian artistic historiography, a silence that survived its author for at least two centuries. Only from the second half of the eighteenth century did a debate on the origins of woodcut begin to develop in Italy as well. However, the void of historiography was partly filled between the sixteenth and seventeenth centuries by significant episodes of interest in primitive woodcut, linked not so much to their artistic aspect, but rather to their devotional one. The analysis of a series of cases, some unpublished, show a certain need at the time to deal with the origins of woodcut, despite the silence of the official treatises, with often surprising results.

Lorenzo Gigante is PHD candidate at Ca 'Foscari University, Venice, Italy. His research focuses on printmaking in early modern Europe, especially the role of woodcuts in 15th and 16th century Italy. He is the author of "Cinque Xilografie della Passione della Passione da Altomünster alla Biblioteca Classense" for the Classense Library in Ravenna, Italy, and of essays such as "The Madonna del Sangue: a miraculous print in Bagno di Romagna", published on Print Quarterly, which obtained a Schulman and Bullard Article Prize honorable mention in 2019.

3. *Liu Yonggang and the images of Chinese calligraphy*
Veronica Di Geronimo, Peking University, Beijing

In the introduction of the book Chinese Symbols. Hidden symbols in Chinese Life and thought, Wolfram Eberhard describes Chinese as "people of the eyes" emphasizing the ability of Chinese to read symbolically words and images. The idea that Chinese characters are essentially pictures, and appeal therefore to the eyes, interests many artists of the contemporary scene that use the ambivalence of Chinese calligraphy to break up the normative communication system based on
semantic and syntactic features of linguistics. Liu Yonggang (Genhe, 1964) is a singular case because he dismantles the ordinary reading process of Chinese

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characters maintaining the cognitive purpose and the ideographic language by expressing concepts and ideas.

This study, divided in two parts, aims to investigate the artistic language of Liu Yonggang whose artworks embody the overlapping of visual and verbal languages. The first part introduces the artist who realizes anthropomorphic sculptures drawing upon ancient calligraphic styles. He uses archaic and obsolete script forms to model them in new shapes. Even though, Liu Yonggang creates fictional characters, impeding modern Chinese speakers from reading his calligraphy artworks as written language, the "Standing Characters" convey the ideographic feature of Chinese culture. In fact, the artists created a series that restores the relationship amid symbol, picture and image - or xiang in Chinese, a word that corresponds to a broad semantic area - transmitting a decodable message. The second part of this presentation discusses the "Standing Characters" in the framework of "Iconotext", a term which became famous after the homonymous publication, edited by Peter Wagner in 1996, which tackles the mutual interdependence between literature and figurative arts. I argue that Liu Yonggang's sculptures can be regarded as a further step into the intermediality of these two languages since in his artistic production words and pictures present themselves as a whole and a unique entity, rather than a totality of complementary and interrelated languages.

Besides discussing the artist's vocabulary, references, and his position in the Chinese public art, "Liu Yonggang and the images of Chinese calligraphy" aims to examine the potential role of Liu Yonggang's art in the Western theoretical debate on visual and verbal language relation.

Veronica Di Geronimo is currently Phd Student in Art theory at Peking University of Beijing. She got BA and MA in Contemporary art at Rome University La Sapienza. Since BA she is interested in Chinese art context, focusing mainly on the Post Opening Up Reform Period. In 2019 she received a scholarship from La Sapienza University to carry out research at Peking University as a visiting student. She curated "Syncretism. Dao between the East and the West", and she worked as art mediator at Rome National Gallery for Bric-à-brac - The Jumble of Growth, exhibition organized with Today Art Museum of Beijing. She collaborated with the Association of Chinese Artists in Italy on several occasions.

4. *Saint Francis Solano "the Thaumaturge of the New World": an Iconological Study Starting from a Scagliola Frontal in Santa Maria in Aracoeli.*

Claudio Sagliocco, Sapienza University of Rome

The following study is based on the observation of a scagliola frontal from the second half of the 17th century in the chapel of the Blessed Sacrament in the church of Santa Maria in Aracoeli in Rome, which has so far received little critical attention. The decoration, which has Saint Francis Solano playing the violin to the birds as its subject, becomes the occasion for an iconographic and iconological study that investigates the figure of the Franciscan missionary saint and, going backwards, that of Saint Francis, comparing them with those of Adam and Orpheus.Saint Francis is Adam's heir, and therefore the heir of original sin, but he sees himself as the restorer of an order that preceded the fall of man, in which men and animals coexisted peacefully, feeding on plants. The Seraphic is thus seen as a new Adam, restorer of Eden, but also as a new Orpheus, tamer of beasts. Franciscan iconography in the seventeenth century mainly favours ecstatic images, in line with the sensibility of the time, favouring an image of a sensual Saint Francis, dedicated to retreat, penance and contemplation, closer to a desert father of the first centuries than to the historical truth of a "Francis jester of God";, cheerful and dedicated to singing (special attention in this study is devoted to the role of music and singing for Orpheus and Saint Francis). Other types of iconography are rarer, such as the preaching to the birds or a particular version of the moment in which he receives the stigmata, which takes place while the saint is surrounded by pairs of animals, putting him in relation with the patriarch Noah (as emerges from a painting by Paul Bril in the Franciscan Museum in Rome and one in the Vatican Pinacoteca, attributed to the circle of Antoniazzo Romano). The study then compares some paintings of Orpheus, Adam and St Francis, to try to show how there is a pseudomorphosis between these figures, which is revealed in the case study of the antependium. Starting from the iconological studies of Warburg and Panofsky, and from the historical studies on Saint Francis of Assisi, conducted, among others, by Chiara Frugoni and Franco Cardini, who investigated the saint's relationship with animals, highlighting his almost thaumaturgic and ethological powers (Saint Francis Solano is also called the "Thaumaturge of the New World"), the common aspects with the other figures are outlined through iconographic comparisons. Behind the image on the altar frontal of the Aracoeli lie various resemantised iconographies, which, once investigated, reveal an almost archetypal figure, common in many cultures and religions of different periods.

Claudio Sagliocco was born in Rome in 1995. After his classical high school diploma, he continued his studies at "La Sapienza" University of Rome.

In 2017, he obtained a three-year degree in Historical-Artistic Studies with a thesis in Modern Art History entitled "Francesco da Castello: un fiammingo in Italia". In 2019 he obtained with honours the Master's degree with a thesis entitled "Pittura e Natura: fiamminghi e italiani nella cappella di San Francesco al Gesù". In the course of his training, he carried out an internship at the Galleria Nazionale d'Arte Antica in Palazzo Corsini. In January 2020 he took part in the International Study Conference "L'immaginario della caccia e degli animali nella Libraria e nelle collezioni di Francesco Maria II della Rovere. Analisi, contesti, modelli, confronti." with a paper entitled "Gli animali nella cappella di San Francesco al Gesù: agiografia, teologia e scienza della natura." He is currently enrolled in the XXXVI cycle of the Doctorate in Art History at the University "La Sapienza" of Rome, with Professor Alessandro Zuccari and Massimo Moretti. His research focuses on the art of the Capuchin order, from the second half of the 16th century to the first half of the 17th century. His scientific interests focus on Flemish painting and in particular on Flemish painters working in Italy, and on the relationship between art and science.

24 September 2021

Section 7:
BEHIND / BEYOND MEMORY

Moderator
**Prof. Lorenzo Finocchi
Ghersi,** IULM University,
Milan   **9:30 - 11:30**

1. ***Drawing as a Visual Memory: the Case of Pier Francesco Mazzucchelli Called Morazzone (1573 - 1626)***
   Ettore Giovanati, Sapienza University of Rome

The following study concentrates on Morazzone's drawing practice, focusing in particular on the function of drawing as an instrument of diffusion of a figurative language in Lombardy, reporting specific case studies that demonstrate direct references to works of the Roman artistic environment of the Sistine and Clementine periods, also in the light of what is reported in the sources. An emblematic proof of this are the preparatory sheets from Paris (Institut Néerlandais, Lugt collection) and from a private collection depicting two prophets used by Morazzone for the frescoes of the Ecce Homo Chapel at Sacro Monte of Varallo (1609-16013), inspired by Saint Andrew and Saint Bernard realized by Cavalier d'Arpino in the Olgiati Chapel in S. Prassede in Rome in the last decade of the 16th century. The analysis and comparison of some of these graphic documents with pictorial works, together with the study of the numerous workshop copies derived from Morazzone's models, unequivocally testify to the use of drawing both as a visual memory and, at the same time, as a vehicle for the transmission of Roman stylistic and compositional elements to Lombard territory. Moreover, for the purposes of the research, it was indispensable to consider in parallel the relationships that Morazzone - during his stay in the Urbe (1588 ca. and 1598) - woven with the Roman artistic and cultural context, in particular with Federico Zuccari and the newly founded Accademia di S. Luca. This is a theme that has been little explored by previous critics and deserves further investigation. In fact, this kind of investigation on Mazzucchelli's formative process has allowed to fully understand the practical and theoretical premises at the basis of his predisposition for drawing,

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besides being a fundamental help to understand the different functions of the graphic work, in some cases used as the main means to document images.

Finally, the examination of the sheets produced by direct or indirect followers of Morazzone in order to continue the studies already started by Giulio Bora and Jacopo Stoppa, has allowed to clarify the fortune of Morazzone's graphic models in the Lombard area and to evaluate the modus operandi of the workshop. A way of working and of conceiving the workshop that cannot be separated from the one adopted in the Roman environments of Cavalier d'Arpino and of the Sistine painters in which he was formed, also considering the huge number of commissions that the Lombard painter had to face from his artistic maturity onwards.

Ettore Giovanati (Sanremo, 1994) obtained his three-year degree in Conservation of Cultural Heritage at the University of Genoa, and then continued his studies at the Università Cattolica del Sacro Cuore of Milan, where he obtained his master's degree, cum laude, in Archaeology and History of Art, with a thesis on Luca Cambiaso's drawings preserved at the Cabinet of Drawings of the Castello Sforzesco in Milan (supervisor: prof. Alessandro Rovetta; co-rapporteur: prof. Alessia Alberti). He was the winner of a scholarship offered by the Roberto Longhi Foundation in Florence, with a research project that allowed him to deepen the Genoese drawing of the sixteenth century, in particular of the sheets attributed to
Luca Cambiaso of the Florentine fund of the Uffizi, and to confront with figures of reference in the field of graphics as Prof. Simonetta Prosperi Valenti Rodinò and Dr. Catherine Monbeig Goguel and Giulia Fusconi. His interests focus mainly on the study of drawing and painting in northern Italy, specifically in the Ligurian and Lombard area, between the second half of the sixteenth century and the fourth decade of the following one. He is currently a doctoral student with Prof. Alessandro Zuccari at the University "La Sapienza" of Rome with a research entitled: "The Lombard drawing in the Borromaic age. Artists, workshops and collecting".

2. Two Diaries of 1962: Robert Kraft - Ksenia Stravinskaya. Memoir Literature as a Historiographic Source of Igor Stravinsky's Portrait
Anastasia Kozachenko-Stravinsky, Ca' Foscari University of Venice

The genius of Igor Stravinsky has been studied many times in various monographs by musicologists worldwide. His unique position as a cosmopolitan composer opens up a particular discussion. Stravinsky was called "Russian European," "an exile to an alien culture," "the prodigal son" of Russian art. However, his national self-identification has always remained in question.

Stravinsky's self-identification changed in different periods of his creative career. Still, the discourse about his belonging to one nation or another emerged only after his "return" to the USSR in 1962 for only 21 days. It was upon returning to his homeland, but to the country that no longer existed, he returned to the space of the new "empire" of Soviet power.

This research is based on the diaries of two people who were close to Stravinsky,and accompanied him during the above mentioned trip. These being Robert Kraft (American Conductor and Stravinsky's secretary), and Ksenia Stravinsky (Stravinsky's niece). It gives us the most objective approach to analyse his national and creative identity through memories of his dearests.

Comparing the two diaries provides an exciting opportunity to discover the hidden, and coded information that was obvious for contemporaries of the Khrushchev Thaw or John F. Kennedy. The entries of information from both authors provide new contexts and a unique semiotic basis. When both diaries are read as intersecting descriptions of the same events, we come to see two distinct lenses of exploring Stravinsky's portrait from two opposite points of view- being Soviet and American.

The journey through the deeply personal memoirs from Kraft and Ksenia on Stravinsky is complex, multi-layered and is worthy of further investigations deepening the discourse of Stravinsky's definition as either a Russian or as a cosmopolitan Composer.

It is not without reason that the Department of Immigration, put in the first place the place of birth, and citizenship in the second. However, Stravinsky's trip or "return" to his homeland in 1962 fundamentally important for analysing the transformation of his visual-musical gesture and provides the key to the study of his cultural self-identification.

Anastasia Kozachenko-Stravinsky (Moscow, 1993) Presently studying a double PhD program in History of Art (Ca' Foscari University of Venice), Cultural studies (The State University of Art Studies of Moscow). She holds a Bachelor's degree in Liberal Art, and Master's degree in History of Russia (People's Friendship University, Russia). Studied History and Dialogue of Cultures from (Université Grenoble Alpes, France). She is also a member of the scientific secretariat of the Centre for Studies in Russian Art (CSAR) and member of International Association of Art Critics (AICA).

2012-present: Curator in museums and art galleries; National Centre for Contemporary Art, Garage Museum, State exhibition hall PARK. During her experience, realising more than 60 exhibitions, festivals and concerts.

2017 as a great-grandniece of Igor Stravinsky, she founded and heads the Stravinsky Family Fund - a Russian non-profit organisation whose activities aim to develop the musical culture of 20th- 21st centuries. The collection of the Stravinsky Family Fund has more than 2000 exhibits, including autographs, manuscripts, documents,

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photographs, graphics, paintings, sculptures, and furniture dating from the beginning of the 18th century to the present. The foundation's goal is curating and realising exhibitions, festivals and events dedicated to Igor Stravinsky and his family in Russia and abroad.

3. *Image as a Medium of Circulation of Knowledge in Renaissance Treatises on Fortifications*
Karla Papeš, Ca' Foscari University of Venice

Constant wars and the development of firearms affected the modernization of fortification architecture. The advancement of "military science" can be followed from the end of the 15th century, directly supported by the dissemination of technical knowledge through the printed treatises, in the form of text and image. This paper questions how these media contributed to the dispersion of the common knowledge on the construction of fortifications, by concentrating on the correlation between the text and image, and their communication with the reader/observer. Contrary to the established practices of the scholarship which gave precedence to the text, this paper puts focus on the images, seeing them not only as the supplementary element for the better understanding of written content but as the individual works of art. How can these images be approached and observed individually as the repository of knowledge? Do they contain the same knowledge on the construction as the text they follow? How could have they been understood by the people who were using these treatises as the manuals for construction? By presenting selected examples from the Renaissance treaties, this paper brings new contributions to the formation and dissemination of common knowledge on fortification architecture during the early modern period.

Karla Papeš is a PhD student on the ERC project AdriArchCult at the Ca' Foscari University of Venice. She holds a degree in Art History and Croatian Language and Literature from the University of Zagreb Faculty of Humanities and Social Sciences. Her PhD thesis explores the military architecture in the Eastern Adriatic Coast from the end of the 15th to the beginning of the 17th century, focusing on the dialogue between the theoretical concepts and the practical experiences in its construction.

4. Interpretations of the Italian Painting «Before Raphael» in Russian Art at the Turn of the 20th Century: the Role of Reproduction Photography and Applied Graphics

Valentina Voytekunas, State Institute for Art Studies, Moscow

The Italian art of the Proto-Renaissance and the Early Renaissance did not occupy a significant place in Russian culture until at the turn of the 20th century. Since that time the Trecento and Quattrocento Italian painting has gained popularity in Russia and has become a source of inspiration for many artists.

During this period a special role in the interpretations of early Italian art in the works of Russian artists was played by various media - reproduction photography, magazine illustrations and printed advertising materials that exploited the images of Italian art "before Raphael", etc. These visual materials were widely distributed and in artistic circles became an important tool for professional activity.

Reproduction technologies improved during the second half of the 19th century and by the beginning of the 20th century old Italian painting was reproduced qualitatively and reliably. Photos, postcards, wall calendars, posters reproduced the masterpieces of the old masters of Italy in whole composition and in its fragments. This made it possible to study the art of the past in more detail and see it differently than before.

Thus, various media were included in the perception and interpretation of early Italian art. In the course of this process, a double recoding of the original sample was carried out: the image of the original work was significantly transformed when reproduced in various techniques and then passed through the filter of the artist's creative individuality.

Visual materials connecting with the theme of Proto-Renaissance and Early Renaissance art were used in the works of Russian artists in various ways. They helped Russian artists in solving compositional problems as in the past reproductive engravings and lithographs. Also, thanks to these mediators, the iconography of Russian art of the late 19th - early 20th centuries was enriched with motifs of early Italian art. Moreover, the expressive qualities of photography and printed products in themselves gave Russian artists an impulse to search for new means of artistic expression.

Valentina Voytekunas (b. 1977) is an art historian. Since 2018 Valentina has been a postgraduate student in art history at the State Institute for Art Studies (Moscow). She works on the topic of "The interpretations of the early Italian Renaissance in Russian painting in the early 20th century" under the supervision of Ekaterina Bobrinskaya, Doctor of Art History, Head of Russian Modern Art and Contemporary Art at the State Institute for Art Studies. Research interests: Russian fine art of the Silver Age;

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problems of interpretation of Italian art of the Middle Ages and Quattrocento in Russian
painting and graphics at the turn of 19th −20th centuries.

Section 8:
BEHIND / BEYOND THE IDEA

Moderator **Prof. Pietro Conte,** Ca' Foscari University of Venice	**11:40 - 13:00**

1. ***A Past which has never been. Unveiling the Merleau-Ponty's Accountability of the Mythological Heritage of Perception. A Modern Nekyia?***
   Riccardo Valenti, Ca' Foscari University of Venice/Paris I Panthéon-Sorbonne

i. What role does myth play in Merleau-Ponty's foundation of the sensible world?
ii. How and when does it come into play? Is it something we need to abandon, once we get to know the real nature of things?
iii. Or, on the other hand, is it a heuristic tool we can still rely on? Is a myth a sort of future teller?
iv. Does a certain kind of myth or mythology still serve a purpose in modern science?

Merleau-Ponty's corpus offers more than one answer to these questions. On a very first glance, Merleau-Ponty appears to be rejecting the [whole idea] notion of 'myth': in fact, the French philosopher usually addresses the notion of 'myth' to the

- Cartesian – and Sartrean - conception of the pure self, which he tries constantly to overcome, pursuing the Husserlean lead of Ideas II and Experience and Judgement. Moreover, Merleau-Ponty considers being 'mythical'
- the belief in the pure, simple and – most of all – 'frontal' presence of the object to the subject whose eyes are laid on, which is to say the very basis of any idealistic theory formation. In addition to this, from a general point of view,
- Merleau-Ponty criticizes the overall metaphysical knowledge of his time concerning several issues, such as the basic relation which links the self to the other; classic concerns related to the inner nature of conscience and the formation of language in childhood.

Nonetheless – and this is what I try to argue in this talk – Merleau-Ponty holds a positive account of myth in the pars construens of his thought. As it is evident in his Cours on 'institution' and 'passivity', not to mention The nature and the published work The phenomenology of perception, rational, epistemic order of knowledge does not renounce to its mythical, previous and 'prehistorical' background: to understand complex phenomena of human life (i. e. hallucinations, defective perception in infancy, illnesses, but also the more cultivated form of arts, such as painting and literature) Merleau-Ponty - too - uses myth for compensating what still remains unthinkable these days. Due to this, a few questions seem to emerge:

1. What status does ignorance – still – hold in Merleau-Ponty's ouvrage?
2. What knowledge?
3. Is well-founded knowledge the correct answer to the void to which we are attracted by our primordial ignorance, which induces us to dig deeper, in order to further explore the nature of the subject?

This talk will try to tell.

I'm **Riccardo Valenti**, P.h.D. student enrolled at the University Ca' Foscari of Venice and Paris I Panthéon-Sorbonne (XXXVI cycle). I work under the supervision of Prof. Roberta Dreon (Ca' Foscari) and Prof. Renaud Barbaras (Paris I Panthéon-Sorbonne). I'm currently focusing on a research project on the theory of passivity in Bergson's and Merleau-Ponty's major works. I graduated in 2019 (Master Degree) from the University of Florence, and in 2016 (Bachelor Degree) from the University of Trento.

2. Zeitbild: Brief Sketch of a Revolutionary Image
Marco Cavazza, Ca' Foscari University of Venice

Is it possible to capture the time into an image? Or, better, what if an entire epoch were pictured? If the answer to these questions were positive, then those images would probably be a very unusual kind of work of art. Moreover, being able to represent one's own epoch would confer an unexpected power on the artist who can do it. Indeed, to fathom the fundamental features of an epoch is not a neutral reproduction of something already existing, as it introduces the leeway to transform the time we live in. Put another way, each trans-formation seems to require a good dose of imagination.

My talk will thus try to focus on the concept of «image of an epoch» (Zeitbild), describing what it looks like and explaining its revolutionary power. In doing so, I will briefly recall three philosophical accounts on these issues.

First, Plato's definition of time as «moving likeness of eternity» (Timaeus 37d5: εἰκὼν κινητός τις αἰῶνος), which sets out the fundamental relation between time and image.

In this instance, time is a sequence that progresses eternally, and although its image does not represent our world, it is somehow related to it, since it has parts that flow. I will thus show that the meaning of the image of time is the law ruling the passing of those parts, introducing an important Leitmotiv: time relies on something
that can be (re)produced.
Then, I will delve into this insight by examining Kant's distinction between image and schema (Critique of the Pure Reason A 140). On Kant's account, the schema is indeed the production rule of an image, and it is also an outcome of the transcendental imagination. What is interesting here, is that the nature of the schema is temporal, therefore time is the rule for every imagine, reversing Plato's stance.
Finally, I will combine the two accounts thanks to Heidegger's concept of time. According to Heidegger, the time of the world can be represented only by a subject whose temporality is not worldly, so the image of the flow of the world has an extra-mundane character (Plato), and yet is temporal (Kant). Referring to Heidegger's The Age of the World Picture, I will show how that complex interweaving of time and image allows to depict an epoch, and then I will end by discussing if this actually paves the way to any revolutionary change or it blocks the future.

Marco Cavazza obtained a bachelor's degree in philosophy at the University of Bologna in 2014, discussing a thesis on Heidegger's reading of Plato. After that, he started his Master in Philosophical Sciences at the University of Venice, and in 2015 he was awarded an Erasmus+ scholarship for the University of Freiburg, during which he could delve into Heidegger's thought. He graduated with honours in 2016 on Heidegger's Beiträge zur Philosophie, and then he had been teaching in secondary schools until 2020, when he started a PhD in Philosophy at the University of Venice. He is currently working on Heidegger's concept of Zeit-Raum in his Beiträge, with a particular regard for Husserl's and Kant's phenomenological aesthetics.
He is a member of the Heidegger Gesellschaft, the Associazione Studi Emanuele Severino and the Società Italiana di Filosofia, for each of which he delivered brief talks. His field of research is phenomenology and Heideggerian philosophy.

3. Gnòthi Seautòn [Know Thyself]. Self-image from Narcissus to Hudinilson Jr: Techniques, Symbols, and Meanings.
Simone Rossi, IUAV University of Venice

This proposal intends to develop an analysis aimed at highlighting the deep problematizations concerning the act of "knowing oneself through the image". The investigation will try to emphasize how some ancient Greek myths closely related to the theme of the gaze, such as Narcissus and Dionysus, find a new form and

semantization in the visual practice of the Brazilian artist Hudinilson Urbano Jr. (São Paulo, 1957-2013), whose notoriety, in recent years, has expanded beyond the national art scene in major exhibitions and collections.

Placing Hudinilson Jr.'s cutting-edge visual explorations in the wake of Narcissus and Dionysus means understanding them in a new constellation capable of revealing unexplored aspects, and actualizing a critical discourse inherent to the various and profound cultural, social and identity implications that knowing oneself through the image has triggered since classical antiquity.

The analysis will unfold from the figures of Narcissus and Dionysus and examine how the two myths reveal, in the controversial relationship that binds them to their image, a deep and widespread concern in ancient Greece that opposes masculinity to the mirror. Both the story of Narcissus, in its different variants, and the Eleusinian episode of the Dionysian mirror will help to define the two myths as threshold-figures that destabilize the already blurred boundaries separating male from female, identity from otherness. Evidence of the identity and postural tensions that agitate the two myths will re-emerge in distant places and in much more recent times: Hudinilson Jr. will repeatedly associate his name with that of Narcissus to contextualize his artistic practice. The myth guides the artist to self-knowledge through images, turning him into an image hunter never tired of exploring his own body. The practice of seeing himself will lead him to experiment with different techniques and mediums; among the many works, his xerox actions of the late '70s-early '80s, that give life to the series Exercícios de me ver, represent the most iconic ones. Conceived as an exercise of seeing himself being seen, these actions, characterized by a profoundly erotic and dissident charge, allow Hudinilson Jr. to deconstruct his own body into fragment-images that, in most cases, lead to the complete dissolution of the form-body.

Simone Rossi (1993) is a PhD candidate in Design Sciences at the Iuav University of Venice, where he previously attended courses in Visual Arts and Fashion Design. He graduated in 2019 examining an object of television seriality (I Love Dick by Joey Soloway and Sarah Gubbins) from an iconological perspective. His transdisciplinary research investigates the dynamics involved in the contemporary image in relation to the notion of gaze and the construction of identity. Since 2015 he is editor of Cactus (Milan), a biannual paper magazine and online platform for visual culture.

Section 9:
BEHIND / BEYOND THE IRON CURTAIN

Moderator
Prof. Matteo Bertelé,
Ca' Foscari University of
Venice   **15:00 - 16:30**

1. *The Image of Sport in Soviet Animation of 1969-1991*
Anastasia Batarina, State Institute for Art Studies, Moscow

In Soviet culture sport played the role of the "builder" of a new ideal man: during the existence of the country this practice was the mechanism of improving citizens' health level, consolidating unity and cohesion between different nations, educating of physically prepared people, who can defend the country from external and internal enemies. Naturally, the image of sport was reflected in artistic culture too. The image of sport in cinema, painting, graphic arts, literature, music and sculpture in the first part of the 20th century are cheerful, wholesome physical culturists, wreathed in smiles, who exhort all citizens to do exercises and have a healthy lifestyle. In 1920's these heroes looked like idols of the new socialists movement (even though the civil war continued in the USSR and people suffered from many privations), by 1930's they started to seem alien against the background of Stalin's repressions, and by 1940's they couldn't inspire the country, which was involved in a war and so they faded into the background.

After the "Thaw" the utopian nature of the communist idea was obvious, views of people to "bright future" changed and the "Period of stagnation", which followed by "an era of realignment" began. This transformation was reflected in transferring the image of sport, from which ideological background disappeared gradually, giving way to the psychological demonstration of real faces and problems of sport, its spectacular and gaming nature.

It was in the post-war years that animation became popular and told the public about Soviet sport too. In its stories we meet heroes-sportsmen, who faced the problem of fashion for sports and lack of abilities for practicing it. They also needed training to be successful and it was difficult for them to continue their career because they were becoming more and more popular as sportsmen. We can also see coaches, fans, judges, sport functionaries among the images, but the main character of sport

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animation was an athlete. Some of the characters' problems are tackled humorously, some are covered by allegorical. The closer it was to the disintegration of the USSR, the darker and more serious or more humorous and carnival the images were becoming.

The choice of the period from 1969 to 1991 for analyzing the image in Soviet animation is specified with growing interest in sport and physical culture. It was connected with holding international festivals and Olympic games in Moscow and because of preparation for them.

Anastasia Batarina, a post-graduate student of State Institute for Art Studies of Mass Media Arts Department. I specialize in Theory and History of Culture. The research topic is "Sport in Soviet artistic culture from 1969 to 1991". The supervisor is Evgeny V. Dukov, Doctor of Philosophy, PhD in Art History, Chief Researcher. I obtained a bachelor degree in Directing Theatrical Performances and Events program and a master degree in Physical Culture program in Russian State University of Physical Education, Sport, Youth and Tourism.

2. *Yuri Pimenov's "Portrait of the architect Burov" - the Image of the Era*
Elena Voronovich, State Institute for Art Studies, Moscow

The report for the conference Behind the Image Beyond the Image will focus on the image of the constructivist architect, innovator, publicist, former student of Vkhutemas Andrey Burov in the portrait created by Yuri Pimenov. In the painting, the artist depicts the architect exactly as he was in real life — extravagant and bright, an active propagandist of new views and ideas, almost an icon of the new age. The background for his figure is an antique sculpture and a graphic sheet. In the drawing of the graphic sheet, one can catch the resemblance to one of Burov's sketches for his constructivist project of the architectural design of the state farm — the scenery for the film by Sergei Eisenstein "Old and New" ("General Line", 1929) - and at the same time, to the elements of the Villa Savoye by the architect Le Corbusier, Burov's idol.

In the article of 1928 "The new clientele of the architect Le Corbusier", the master himself is quoted: "From the architectural standpoint, the state farm of the General Line possesses everything to be called exemplary", and "the buildings that I used to see in the West as villas and mansions, in the country of workers and peasants are built for utilitarian agricultural needs". Andrey Burov, working on the architectural appearance of the state farm, saw his task not in creating "decorative effects as an end in itself", but in «bringing to life through the film the new methods of industrialized

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agriculture and the design of the buildings themselves, based on new materials and structures".
The architect's image encodes a whole layer of the culture of that period, the openness of Soviet artists and architects of the 1920s to the world art trends, their awareness of the world as a single whole moving towards progress and humanity, standing on the threshold of grandiose positive changes.

Elena Voronovich is the Senior researcher of the Department of painting of the 1st half of the 20th century, author of several articles, PhD student at The State Institute for Art Studies (Moscow). As a Curator she has been involved in several important exhibitions such as To work, to build and not to whine! Alexandr Deineka. Painting, Graphic. Sculpture at the State Tretyakov gallery; Aleksandr Deineka. Soviet master of modernity at the Palazzo delle Esposizioni (Rome) in collaboration with Irina Vakar and Matteo Lafranconi; Petr Kotov, Realism as a personal choice! at the State Tretyakov gallery; Someone 1917 at the State Tretyakov gallery in collaboration with Irina Vakar.

3. *Soviet Criticism Meets Contemporary Western Bourgeois Art. Controversy and Satire at the Time of Khrushchev's Artistic Thaw*
Giovanni Argan, Ca' Foscari University of Venice

During Khrushchev's Artistic Thaw (1956-1962) the Soviet Union experienced, in addition to a greater freedom in the artistic field, an unprecedented opening towards Western art, due to its involvement in a series of important international artistic events. For example: the USSR made its return to the Venice Biennale in 1956, in 1957 it organized the 6th World Festival of Youth and Students held in Moscow, in 1958 it participated in the Universal Exposition in Brussels and in 1959 it opened the American National Exhibition in Moscow. In this new scenario of artistic exchanges with the West, Soviet critics were faced with the task of having to explain contemporary Western art to the Soviet public. In my speech, with the help of contemporary Soviet satirical cartoons, I'll be analysing the positions of the Soviet criticism towards the Western bourgeois art and some of the strategies Soviet critics adopted to denigrate and discredit it.

Giovanni Argan (Rome, 1991) obtained his Bachelor's and Master's Degree in Art History from the Sapienza University of Rome. He is currently a PhD student in Art History at the Ca 'Foscari University of Venice where he's working on his research on

the Soviet "severe style" art movement. He is also a member of the scientific secretariat of the Centre for Studies in Russian Art (CSAR).