

FESTSCHRIFT SYMPOSIUM IN HONOUR OF DAVID R. MARSHALL

LANDSCAPE, ARCHITECTURE AND VISUAL IMAGINATION

Date: Saturday 19th November 2:30 pm – Sunday 20th November 9:00 pm AEDT

Location: Online

Symposium organisers: Lisa Beaven, Katrina Grant, Alison Inglis and Anne Dunlop.



The year 2023 will mark 40 years since David R. Marshall was appointed a lecturer in Art History at the University of Melbourne in the Department of Fine Arts. As his former PhD students, colleagues and friends we would like to honour his distinguished legacy with an on-line international symposium and publication. We invite you to join us for two days of papers on new research across the areas of landscape and gardens in Early Modern Italy, the architecture and urbanism of Rome, antiquarianism, visual culture and performance, baroque to neo-baroque, and, Italian painting.

David R. Marshall was the first PhD awarded in art history at La Trobe University in 1983 where he was taught by Robert Gaston and Peter Tomory. He was then appointed at the University of Melbourne in 1983 where he went on to teach a wide range of courses on European art and architecture. These included 'The Age of Michelangelo', 'Baroque Art', 'Roma Barocca', 'Expertise and Connoisseurship', 'The Representation of Architecture', 'Architecture and the Visual Imagination', 'Visions of Paradise: The Art of the Garden', 'Art of the Rococo', 'Watteau and Eighteenth-Century Art'. Teaching was always central to David's scholarly activity, and he became interested in the concept of intensive study-abroad courses very early. With the cooperation of Australians Study Abroad, he initiated and taught the course 'Renaissance and Baroque Rome' at the British School in Rome, an intensive month-long study-abroad subject of remarkable longevity, which was offered from 1994-2008. This was one of the pioneering study abroad subjects in the Faculty of Arts at the University of Melbourne and hugely popular with students. He also initiated and ran a popular and enduring reading and study group in the art history department, first known as the 'Baroque group' and then re-named as 'The visual culture reading group', and 'The Early Modern Visual Culture Seminar' which thrived for over 15 years.

David founded and edited the *Melbourne Art Journal* (1997-2009), which published refereed art history articles of international standard. He encouraged, nurtured and supported the formation of *emaj*, an on-line journal for visual culture edited by post-graduate students (2005-2017). He was also influential in founding and running FAN, (the Fine Arts Network), and left this group with Katrina Grant, Lisa Beaven and Mark Shephard in order to found the Melbourne Art Network, a website which was administered and run by Katrina Grant from 2010 to 2018. With all these initiatives and endeavours he worked tirelessly to create an environment to support art history more broadly and in particular to develop a culture of scholarship into early modern European and Italian art at the University of Melbourne and throughout Australia, achievements that were recognised by his election as a Fellow of the Academy of Humanities in 2006. David is the author of *Viviano and Nicolo Codazzi and the Baroque Architectural Fantasy* (1993), and *Rediscovering a Baroque Villa in Rome: Cardinal Patrizi and the Villa Patrizi 1715-1909* (2015), and the editor

of *Cardinal Patrizi's letters 1718-1727*. *Collectanea Archivi Vaticani* (2015). He was also the co-editor with Karin Wolfe and Susan Russell of *Roma Britannica: Britain and Rome in the Eighteenth Century*, (2010) and editor of *The Site of Rome: Studies in the Art and Topography of Rome 1400-1880* (2014), *Europe and Australia* (2009), and *Art, Site and Spectacle: Studies in Early Modern Visual Culture* (2007).



Program

Saturday 19th November

14:45 Welcome

Session 1

15:00-16:30

Robert Gaston (University of Melbourne) | Reflections on David's contribution to research and teaching.

Robert Gaston (University of Melbourne) | Pirro Ligorio and the perils of antiquarianism

John Weretka (University of Melbourne) | Homer the Lironist: Reality and Fantasy in Mola's *Homer Dictating*

Session 2

17:00-18:30

Victus Hobday (University of Melbourne) | Pompe Funebri: Elpidio Benedetti and ephemeral memorials in 17th century Rome

Richard Read (University of Western Australia) | Skin and Cloth in Acheiropoieta: Staining, Erasure and Reversibility

Katrina Grant (Australian National University) | Pier Leone Ghezzi's illustration of a lost Arcadian landscape in early-eighteenth century Rome

Session 3

19:00-20:30

Piers Baker Bates (Open University) | The Convent of Sant'Isidoro a Capo le Case: Spain and Ireland: Cityscape and Architecture in Seventeenth-century Rome

Karin Wolfe (British School at Rome) | The Rome of John Cecil, 5th Earl of Exeter (1648-1700) at Burghley House

Tommaso Manfredi (University of Reggio-Calabria) | The Jesuits in Saint Petersburg: Art and Architecture during the Reign of Paul I and Alexander I (1796-1820)

Sunday 20th November

Session 4

15:00-16:30

Alison Inglis (University of Melbourne) | Instruction and Inspiration: Sir Edward Poynter and Italy

Lisa Beaven (La Trobe University) | Envisioning the Roma Campagna: Claude Lorrain, The Falconieri and Torre in Pietra

Mark McDonald (Metropolitan Museum of Art) | Goya's Landscape

Session 5

17:00-18:30

Angela Ndalians (Swinburne University) | The baroque, bel composto and the Lion King: entering the visual effect

Susan Russell (Independent Scholar) | 'The only thing of beauty ...': Giovanni Battista Armenini (1530-1609) and the Fresco Frieze in Roman Palaces

Mark Shephard (Australian National University) | Bernardo Strozzi's portrait of Barbara Strozzi

Session 6

Chair:

19:00-20:30

Dagmar Eichberger (Heidelberg University) | Galeries et Jardinages: Antoine Perrenot de Granvelle's Tapestries of Renaissance Garden Architecture with Animals

Arno Witte (University of Amsterdam) | Celebre facciata: Cardinal Francisco de Solis Folch de Cordona and the use of public space in eighteenth-century Rome

Ruth Pullin (University of Melbourne) | Von Guérard in Naples: Pitloo, pictorial space and the panorama

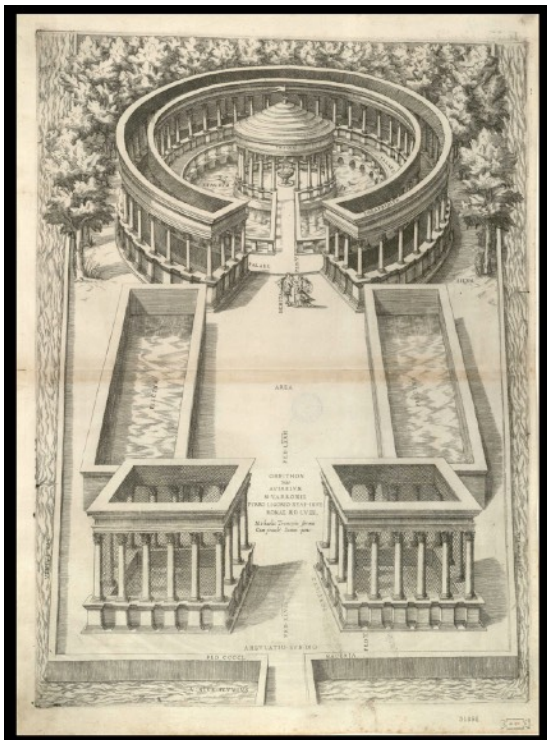
Final comments and thanks

Session 1

Robert Gaston - Reflections on David's Contribution to art history research and teaching.

ROBERT W. GASTON | University of Melbourne

Pirro Ligorio and the perils of antiquarianism



A strong interest, even some expertise, in classical antiquities has since the 15th century been a significant marker in the ranking of quality bestowed on Italian artists and architects. For modern art historians eagerly seeking connections between early modern artists and humanists, it has remained a core virtue. I shall explore the curious case of Pirro Ligorio (ca. 1513-83), a painter, architect and antiquarian who left unpublished an astonishing 40 volumes of antiquarian research. While investigation of Ligorio's manuscripts is currently accelerating, some broader theoretical issues that have diminished his standing among *cinquecento* artists require further investigation. Among these are: the negative consequences drawn from his relations with humanist scholars; the neglect (until recently) of his large corpus

of drawings; the harmful effects on Ligorio's case of some recent histories of the development of archaeological method; and, within art and architectural history, the underestimation of quality in his architecture and cartography. Ligorio certainly paid a high price for his documented hostility to Vasari in general and to Michelangelo's architecture. But does he deserve the opprobrium his reputation still experiences?

Robert W. Gaston is Associate Professor and Principal Fellow in Art History at the School of Culture and Communication, University of Melbourne. He first studied history and art history at the University of Melbourne, and took his PhD at the Warburg Institute, London University, then taught at Bryn Mawr College, the University of Melbourne, Boston University and La Trobe University. He was a Samuel H. Kress Senior Fellow at C.A.S.V.A. in 1989 and Lila Wallace Visiting Professor at Harvard University's Villa I Tatti, Florence in 2007. His latest books are a critical edition of the architect Pirro Ligorio's manuscript (1550s) on the old world's water sources, *De Luca*, Rome, 2015, and I Tatti's *San Lorenzo: A Florentine Church*,

Harvard University Press, 2017, co-edited with Louis Waldman. Robert is currently preparing (with Prof. Ian Campbell, University of Edinburgh) a broader book on Ligorio's antiquarian research. His current preoccupations include further studies on Bronzino and on aspects of decorum theory in Western cultures.

JOHN WERETKA | University of Melbourne

Homer the Lironist: Reality and Fantasy in Mola's *Homer Dictating*

Pier Francesco Mola's *Homer Dictating* (1663 – 66) shows the epic poet of antiquity dictating his poetry to an amanuensis while accompanying himself on an instrument, the *lirone*, probably invented about a century before Mola's birth. Mola's painting can be read on two levels. In the first section of this paper, I show that the painting faithfully replicates the actual construction of known *lironi* and records the widely attested performance practice of accompanying oneself on the instrument. In the second section of this paper, I read the painting symbolically as showing Homer as Apollo or as representative of the Apollonian arts of poetry and eloquence. This reading is supported by an exploration of the seventeenth-century notion that bowed stringed instruments (the so-called *viole*) were of antique origin.

John Weretka holds undergraduate and postgraduate qualifications in musicology, medieval history, art history, theology, and Latin. He has published on the iconography of musical subjects in 17th and 18th century painting, Roman urbanism and its representation in the 18th century, and on Bernini's 'Ecstasy' of St Teresa. He has taught on the art, architecture, and urbanism of Rome from the Renaissance to the late 18th on-site in the city, and currently teaches in the early music department of the University of Melbourne's Faculty of Fine Arts and Music.

Session 2

VICTORIA HOBDAY | University of Melbourne

Pompe Funebri : Elpidio Benedetti and ephemeral memorials in 17th century Rome

The church of San Luigi dei Francesi near the Piazza Navona in Rome as a place of worship predominantly associated with France, was the site of memorial catafalques erected in honour of important religious and political figures. Catafalques were highly decorative and provided a focal point for mourning absent but important figures such as Mazarin in 1661 at the church of S. Vincenzo and Anastasio in Rome and Queen Anne of Austria in 1666 in S. Luigi dei Francesi.

The artist's role in producing these 'pompe funebri' was prestigious and multilayered. There was the ephemeral construction that stood in for the absent person extending to the complex construction and dressing of a baldacchino and the surrounding church, and beyond this there was also the production of prints that further memorialised the ceremony and the person, situating their memory in the surroundings of the church. This paper considers the role of the artist and agent to the French court Abbé Elpidio Benetti (1609-1690) who was active in Rome from 1646. As the Rome agent to first Mazarin, then Colbert and finally Louis XIV, his interpretation of the French taste for Italian baroque decoration is demonstrated in the designs that he produced and that were recorded in the engravings.



Victoria Hobday teaches Renaissance and Baroque Art History at the University of Melbourne in the Art History department of the School of Culture and Communications. Her research in the seventeenth and eighteenth centuries includes the interaction between art and science, particularly the work of artists working with anatomists and the influence of art of this period on how new scientific and anatomical knowledge was described visually. By extension her interests include Dutch and Italian print culture and recently the creation of ephemeral art for celebrations and obsequies. She completed her masters and doctoral studies under the guidance of David Marshall.

RICHARD READ | University of Western Australia

Skin and Cloth in *Acheiropoieta*: Staining, Erasure and Reversibility

A calm sea smooths receptive sand. Michel Foucault likened the disappearance of man to the tide's erasure of a figure drawing. But as lines are to drawing so stains are to paint. As the wave recedes, it leaves its transient stain on the beach. Such evanescent staining seems the perennial model of perishable cloth absorbing paint – except that the sacred formation of a perpetual image of Christ's face on the Veronica cloth has neither causal explanation nor human mediation. The power of staining on sand and blood and sweat on cloth owes its imaginative hold on our faculties to its analogy with the receptivity of skin and the fluids (sweat, tears, blood and semen) which pass naturally or violently over, into and out of it. This paper is concerned with bodily chaos and impurity as necessary stages of liminality through which the soul must pass to redemption in various symbolic interrelationships between pre-Reformation *acheiropoieta*, or 'images made without hands'. It explores the kinetic reversal embodied in the peeling of the Veronica cloth away from Christ's face as essential to the inward effect by which true likeness in the worshipper's heart takes over from the superficial image of human skin. While Christ's production of images on cloth set a holy precedent for the activities of secular painters, whose aesthetic achievement with the Vera Icon arguably culminates in seventeenth-century Southern Europe, the paper concludes with the suggestion that some of the more complex bodily and spiritual reversals of the *acheiropoieta* tradition are best understood in desecrated images of dirty rags in Protestant assaults on Popish superstition.

Richard Read is Emeritus Professor, Senior Honorary Research Fellow at the University of Western Australia, Perth, and a Founding Associate Investigator with the ARC Centre of Excellence for the History of Emotions. He wrote the first book on British art critic Adrian Stokes, which won a national book prize, and has published on the relationship between literature and the visual arts, nineteenth and twentieth-century art, film, art theory and complex images. Over the last two years has published *Colonization, Wilderness and Other Spaces: Nineteenth-Century American and Australian Landscape Painting*, co-edited with Kenneth Haltman (Chicago: Terra Foundation and Yale E-Portal, 2020) and *Sensory Perception, History and Geology: the Afterlife of Molyneux's Question in Nineteenth-Century Landscape Painting and Cultural Thought* (Cambridge University Press, 2022). He lectures regularly in Western Australia, interstate and internationally, particularly on his long term book project on the Reversed Canvas on which he has published fourteen articles.

KATRINA GRANT | Australian National University

Landscape, performance and intellectual academies: Pier Leone Ghezzi's illustration of a lost Arcadian landscape



This paper takes a little-known drawing by Pier Leone Ghezzi that depicts one of the green theatres built to host meetings of the Arcadian Academy in the early 1700s as a starting point to discuss the importance of landscape in the intellectual activities of the Academy. This influential group was formed in 1690 to promote good taste in the arts. Its ideals were bound up with a nostalgia for Arcadian simplicity, a rejection of class structures, and a desire to emulate shepherds and shepherdesses of classical myth. The spaces where they met were important but are mostly lost. This drawing is an important record of one of these lost theatres, yet it is not immediately clear what it depicts, or when it was created. I will explore the problem of identifying the site depicted in the

drawing and consider it within its cultural context and history of the Academy, and whether Ghezzi's drawing is an accurate representation or a nostalgic reimagining of place long lost.

Katrina Grant is a senior lecturer in Digital Humanities at the Australian National University, with a specialisation in Art History. Her research focuses on the history of gardens and landscapes in Early Modern Italy and on the visual culture of performance in the same period. Her book *Landscape and the Arts in Early Modern Italy: Theatre, Gardens and Visual Culture* was published by Amsterdam University Press in 2022. She also works Digital Art History methods and the application of visualisation and mapping technologies to art history research, as well as the use of digital technologies in the galleries and museums sector for outreach and engagement. She first met David as an undergraduate studying on the Rome course in the Jubilee year in 200, and she completed her PhD with David in 2011.

Session 3

PIERS BAKER BATES | Open University

The Convent of Sant'Isidoro a Capo le Case: Spain and Ireland: Cityscape and Architecture in Seventeenth-century Rome

This paper will examine the 'Spanish Presence' on the urban development of sixteenth and seventeenth century Rome, in particular the presence of those national communities allied to Spain who formed part of a

Hispanic wider network, among whom the Irish formed a notable part. Their focus became the Convent of Sant'Isidoro a Capo le Case, taken over by Irish Franciscans from Spanish Franciscans in 1626, very soon after its foundation in 1621. Scholarship on the Convent has focussed so far on the Irish aspect but not



on the fascinating nexus between Spain and Ireland in creating this national monument and the impact that it had on the cityscape of the seventeenth-century city. Furthermore, this particular convent has since had a fascinating afterlife that will turn the focus on to a number of David's other research interests as well.

Piers Baker Bates received his Ph.D. from the University of Cambridge and is currently a Visiting Research Associate at The Open University. He was the inaugural Spanish Gallery Collection Research Fellow at Durham University from January until July 2022. He has received research grants from the Gladys Krieble Delmas Foundation and the Society for Renaissance Studies, and has held Fellowships at a number of institutions, including the British School at Rome, and was Ailsa Mellon Bruce Visiting Senior Fellow at CASVA in Autumn 2019. His book *Sebastiano del Piombo and the World of Spanish Rome* was published by Routledge in September 2016 while his articles on Sebastiano and on Spain and Italy have appeared in both edited collections and journals such as *Renaissance Studies* and the *Hispanic Research Journal*. He has co-authored three edited volumes, *The Spanish Presence in Sixteenth-Century Italy: Images of Iberia*, with Miles Pattenden (Ashgate: January 2015); *"Un nuovo modo di colorire in pietra": Paintings*

on *Stone and Material Innovation*, with Elena Calvillo (Brill: March 2018); and *Portrait Cultures of the Early Modern Cardinal*, with Irene Brooke (Amsterdam University Press: February 2020).

KARIN WOLFE | British School at Rome

The Rome of John Cecil, 5th Earl of Exeter (1648-1700) at Burghley House

John Cecil, 5th Earl of Exeter, was one of the first and most significant of British patrons to display his principal collections and avant-garde taste in a country house. He undertook an extraordinary series of tours through Italy, including three sojourns in Rome in 1681, 1683-4 and 1699-1700, for the primary purpose of re-furbishing his ancestral country seat, Burghley House, with paintings, sculptures and furnishings commissioned in large part directly from contemporary artists.



Concurrently, Exeter revolutionized the Tudor architectural lay-out of Burghley – previously decorated with an assemblage of family portraits – to display his collection of *circa* 300 modern Italian paintings in state rooms.

The importance of Exeter's patronage and collecting of modern Italian art – and particularly painting and sculpture from Rome – at the cusp of the eighteenth century, remains unprecedented in the context of British collecting and apart from the aesthetic predilections of the following generations of collectors, comprising Robert Walpole (Houghton) and Thomas Coke (Holkham), although these collectors followed the Earl's penchant for artists such as Carlo Maratti and Francesco Trevisani.

This paper presents a re-appraisal of the significance of the aesthetic and cultural agenda set by the pioneering figure of Exeter, while surviving diaries, house inventories and new research allow for the timely separation of the pluralistic strands of the Earl's extensive Italian collecting to focus on the crucial Roman components of his patronage.

Karin Wolfe (MA, PhD), is a Research Fellow at the British School at Rome. She has published on Roman seventeenth-and eighteenth-century cardinals, patronage, art, architecture and the Grand Tour. She is co-author (with M. Jacobs) of the chapter of Italian drawings in *Drawings for Architecture, Design and Ornament, the James A. Rothschild Bequest at Waddesdon Manor* (Waddesdon Manor 2006); co-editor (with D.R. Marshall and S. Russell) of *Roma Britannica: Art Patronage and Cultural Exchange in Eighteenth-Century Rome* (London, 2011); co-editor (with Paola Bianchi) of *Turin and the British in the Age of the Grand Tour* (Cambridge University Press, 2017); co-editor (with C.M.S. Johns and T. Manfredi) of *American Latium: American Artists and Travelers in and around Rome in the Age of the Grand Tour* (Rome 2022); and

is currently editing (with T. Manfredi) *Alla Corte della Cancelleria: Pietro Ottoboni e la politica delle arti nella Roma del Settecento* (forthcoming 2023). She is writing a monograph on the painter Francesco Trevisani (1656-1746).

TOMMASO MANFREDI | University of Reggio-Calabria

The Jesuits in Saint Petersburg: Art and Architecture during the Reign of Paul I and Alexander I (1796-1820)

On 21 July 1773, Clement XIV suppressed the Society of Jesus with the brief *Dominus ac Redemptor*. Czarina Catherine II (1762-96) of Russia, however, refused to allow the brief to be published in her domains, allowing the Jesuits to survive there until Pius VII reinstituted the Society in 1814. From 1773 until 1814, the Jesuit colleges of White Russia (the eastern Polish territories annexed to the Empire in 1772, 1793 and 1795) became international centers of cultural exchange with the czarist court in Saint Petersburg, thanks to the influx of Jesuits who fled Italy and other European countries where the Society had been officially suppressed. Under Catherine II and her successors Paul I (1796-1801) and Alexander I (1801-25), the Company enjoyed remarkable success, especially in teaching, which was interrupted only with its expulsion from Russia in 1820 after accusations of political improprieties. At the time of their greatest Russian flowering, the Jesuits distinguished themselves by an extraordinary capacity to adapt to the new social and cultural realities. This paper will attempt to position the Company in relation to the cultural and urban context of Russian architecture, especially in connection to the construction of their new College in Saint Petersburg itself.

Tommaso Manfredi (BA Sapienza Università di Roma, PhD Politecnico di Torino) is Associate Professor at the Università "Mediterranea" di Reggio Calabria. He researches the history of architecture and urban planning in the modern and contemporary periods with a particular interest in Francesco Borromini, Carlo Fontana, Filippo Juvarra, Ferdinando Fuga, Luigi Vanvitelli, Francesco Milizia and Giacomo Quarenghi; the education of European architects in the eighteenth and nineteenth-century; the urban history of Rome; and seventeenth-eighteenth-century treatises on which he has published extensively. He is the author of monographs *I Virtuosi al Pantheon. 1750-1758* (1998, together with G. Bonaccorso), *La costruzione dell'architetto. Maderno, Borromini, i Fontana e la formazione degli architetti ticinesi a Roma* (2008), *Filippo Juvarra. Gli anni giovanili* (2010), *Borromini e la professione dell'architetto a Roma nel primo Seicento* (2022).

Session 4 - Day 2

ALISON INGLIS | University of Melbourne

Instruction and Inspiration: Sir Edward Poynter and Italy



This paper will consider the work of Sir Edward Poynter, the eminent Victorian academic artist, through the lens of his lifelong engagement with Italian art and Italian landscape. The paper is divided into two parts. The first will draw upon an unpublished journal written by Poynter, when a young man travelling in Italy in the mid-1850s, in order to reconstruct the art training offered to local and international students in Florence and Rome at that time. Poynter's experiences as an art student will also be determined from an evaluation of his surviving drawings and watercolours from this Italian journey, especially costume studies and sketches of the Italian countryside, which can be compared to similar examples produced by contemporary artists in Italy, including Frederic

Leighton and William-Adolphe Bouguereau. The second part of the paper will briefly outline Poynter's later visits to and experiences of Italy: as a landscape artist; as a Director of London's National Gallery; and, finally, as President of the Royal Academy, when he played an active role in the establishment of the British School in Rome. It will be argued that while Poynter's artistic debt to classical and Renaissance art has long been acknowledged, his enduring interest in depicting the Italian landscape deserves greater recognition.

Alison Inglis is Research Fellow in Art History in the School of Culture and Communication at the University of Melbourne where she co-ordinated the MA of Art Curatorship programme for many years. She is co-author with Joanna Mendelsohn, Catherine De Lorenzo and Catherine Speck of *Australian Art Exhibitions: Opening our eyes*, Thames and Hudson, 2018, and co-author with Patricia Macdonald of *For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation*, Art Gallery of Ballarat, Ballarat, 2014. Her research interests include nineteenth-century British and Australian art and the history of collections and exhibitions with a special interest in Edward Poynter. She has curated a number of exhibitions, the latest are 'HG60' the re-hang of the Hamilton Gallery's permanent collection (2021) and 'Luminous: John Orval Stained Glass Artist' (with Bronwyn Hughes), Hamilton Gallery, 2022.

Envisioning the Roma Campagna: Claude Lorrain, The Falconieri and Torre in Pietra

This paper seeks to explore the paintings commissioned from Claude Lorrain by Paolo Falconieri in the light of the family's landholdings in the Roman Campagna, particularly Torre in Pietra, near the coast. It interrogates the paintings in relation to this specific place in order to understand the significance they held for their patron. Did Claude's late paintings serve to disengage the viewer physically from the geographical location of the Roman Campagna by means of the mythological scenes he depicted, or were these paintings a means instead of embedding the patron within the geography of the Roman Campagna and demonstrating their status as landowners to the viewer? How did the conditions on the land relate to the dream-like locations depicted on the canvas? And above all, was Claude representing the natural world while manipulating it for his artistic purposes, or was he instead creating a substitute for inhabiting it for his patrons? Using archival sources, maps and the paintings themselves, the paper explores a new interdisciplinary method of approaching landscape painting, one that draws on ecology, disease, climate and the conditions on the land in order to gain insight into the relationship between the visual image and the material world it depicts.



Lisa Beaven is Adjunct Senior Research Fellow at La Trobe University. Her research focus is on art patronage, collecting and material culture in seventeenth century Rome, with a particular interest in landscape painting and the ecology of the Roman Campagna. Her books are *Landmarks: the landscape paintings of Doris Lusk* (co-authored with Grant Banbury); *An Ardent Patron: Cardinal Camillo Massimo and his artistic and antiquarian circle* (2010), and the edited volume *Baroque to Neo-Baroque: Emotion and the Seduction of the Senses* (2018) (co-edited with Angela Ndalianis). She was a fellow at the British School of Rome in 2001, Trendall Fellow at the British School at Rome in 2008, visiting scholar at the American Academy in Rome in 2006 and 2014, visiting Fellow at the UWA Institute of Advanced Studies, 2018, and visiting scholar at the ANU in 2019. In 2020 she won the Bruce Mansfield Prize for the best article in the *Journal of Religious History* for her article 'The early modern sensorium: the Rosary in seventeenth century Rome', and she is an international observer on the COST action grant "People in Motion: Entangled Histories of Displacement across the Mediterranean (1492-1923)".

MARK McDONALD | Metropolitan Museum of Art

Goya's Landscape

Landscape is prominent throughout Francisco Goya's prints, drawings, and paintings. In these works, Goya rarely indicated a specific location but instead, he employed landscape to embellish an identifiable or presumed subject or for itself to become principal content that he invested with suggestive and allusive meaning. Goya's conception of landscape evolved over time, but he appears always to have been aware of its expressive potential. His etched and aquatint *Landscape* from around 1807–10 enabled him to develop specific pictorial effects. In this print landscape as subject seems also to have provided him a means of addressing broader political and personal preoccupations. This brief presentation – that I hope will sit well with David's long-standing interest and expertise in landscape – will look at this print to introduce the broader questions pertaining to landscape in Goya's art – what it enables and what it negates.

Mark McDonald is curator of Italian, Spanish, Mexican, and early French prints and illustrated books at the Metropolitan Museum, New York. He joined the Museum in 2014 after working at the British Museum as curator of Old Master prints and Spanish drawings. His interests embrace Renaissance European graphic art and Latin American printmaking. His *The Print Collection of Ferdinand Columbus: 1488–1539* won the Mitchell Prize for Art History, and recent work includes a study of Goya's *Disasters of War* and a six-volume publication of the print collection of Cassiano dal Pozzo. He was co-author of the exhibition catalogue *Alonso Berruguete: First Sculptor of Renaissance Spain*, published by the National Gallery of Art, Meadows Museum, SMU, CEEH and Yale University Press, 2019, which won the Eleanor Tufts Award, 2020.

Session 5 Day 2

ANGELA NDALIANIS | Swinburne University

The baroque, bel composto and the *Lion King*: entering the visual effect

In Gian Lorenzo Bernini's *The Ecstasy of Saint Teresa* (1652) in the Cornaro Chapel, the narrative between St. Teresa and the angel plays out through the meticulously orchestrated interplay between sculpture, architecture, painting, gilt gold, glass, light and the human who is the spectator. This mixed media assemblage relies on what Irving Lavin calls a "unity of the arts" or, the *bel composto* (literally, the beautiful whole/composite). Giovanni Careri states that the interiors of Bernini's chapels are the most complete realisation of the *bel composto* and, in addition, the overall composition results in a cinematographic montage. While briefly looking at Bernini's *Ecstasy*, this paper will focus primarily on the actual cinematographic montage created for the 2019 film, *Lion King*, directed by Jon Favreau. I will argue that the innovative visual effects

introduced to produce this film reveal what I understand to be a neo-baroque manifestation of the bel composto.

The Lion King was hailed as a technical marvel in the field of photo-realistic animation, but it was especially groundbreaking in how it introduced virtual reality into film production. The film created a new filmmaking process dubbed "virtual production". The filmmakers built the landscapes and characters of *The Lion King* into a virtual world, and then the cinematographer, director and visual effects people put on VR goggles to enter the world and decide how to film each scene of the movie. As Mel Alexenberg explains when describing the nature of postdigital artworks, the digital, analogue, and biological converge in both real and virtual spaces creating mixed and embodied media. In this C21st animation, I argue, we discover a new articulation of the baroque bel composto.

Angela Ndalianis is Adjunct Professor in Screen Media and Entertainment at the Centre for Transformative Media Technologies at Swinburne University of Technology. Her research focuses on entertainment technologies and their histories; visual effects technologies; the neo-baroque; and the superhero, horror and science fiction genres. Her book publications include *Neo-Baroque Aesthetics and Contemporary Entertainment* (2004), *Science Fiction Experiences* (2010), *The Horror Sensorium: Media and the Senses* (2012) and the edited books *The Contemporary Comic Book Superhero* (2009), *Neo-baroque: From Latin America to the Hollywood Blockbuster* (co-editor, 2016), *Baroque to Neo-Baroque: Emotion and the Seduction of the Senses* (co-editor, with Lisa Beaven, 2018), and *Fans and Videogames: Histories, Fandom, Archives* (co-editor, 2017). She has also published numerous essays in refereed journals and anthologies, and is currently writing the book, *Batman: Myth and Superhero* (Rutgers University Press).

SUSAN RUSSELL | Independent Scholar

'The only thing of beauty': Giovanni Battista Armenini (1530-1609) and the Fresco Frieze in Roman Palaces

The narrative fresco frieze became the major form of Roman palace decoration in the sixteenth century and continued to dominate well into the seventeenth. Such was the fresco frieze's importance that Giovanni Battista Armenini (1530-1609), painter & priest, created a discrete section for it in his treatise, *On the True Precepts of Painting*, published in 1586 during the reign of Pope Sixtus V (1585-90). Armenini, who lived in Rome from 1550 to c. 1556, based his recommendations on a firsthand experience of works of art that were created there during a period of artistic and religious reform, initiated during the reign of Pope Paul III Farnese (1534-49) and debated during the Council of Trent, which sat between 1545-1563. This paper considers pictorial models in relation to Armenini's advice – both theoretical and practical – that, together with his

recommendations to patrons and artists on the form, function and meaning of the fresco frieze, illuminate its ascendancy and endurance as a versatile decorative device in Counter-Reformation Rome.

Susan Russell is an Independent Scholar based in Melbourne, whose research focuses on seventeenth-century Rome. She has taught Art History at La Trobe, Melbourne & Monash universities and from 2003-2011 was Assistant Director at The British School at Rome. She has received awards from The Australian Centre for Studies in Italy, The British School at Rome, The British Academy, the Paul Mellon Centre for British Art and The Australian Academy of the Humanities. Her articles on Pamphilj art and patronage, Pietro da Cortona, Pirro Ligorio, Herman van Swanevelt and the eighteenth-century art dealer, Dr Robert Bragge, have appeared in *The Burlington Magazine*, *Papers of the British School at Rome*, *Melbourne Art Journal*, *Master Drawings*, *Bollettino d'Arte*, *Storia dell'Arte* and *The British Art Journal*, as well as essays in conference proceedings and the edited volumes *Palazzo Pamphilj Embassy of Brazil in Rome* (2016) and *Green Worlds* (2019). Her monograph on Herman van Swanevelt appeared in 2019.

MARK SHEPHEARD | Australian National University

Bernardo Strozzi's portrait of Barbara Strozzi

Bernardo Strozzi's portrait of the singer and composer Barbara Strozzi is one of the most remarkable images of an early modern musician. The portrait of the musician in seventeenth-century Italy was intimately linked to the status of music-making as a profession. The confined role of women in public life denied many of them the opportunity to pursue music as a professional practise. Ecclesiastical institutions, one of the principal sources of employment for musicians, were firmly closed to them, and at secular courts they were often employed as musically gifted ladies-in-waiting rather than as professionals. Even with the establishment of commercial opera houses—most of which employed female singers—women continued to endure an ambiguous relationship with professional music-making; they were praised for the quality of their voices but condemned for the perceived immorality of performing in public. This ambiguity is dramatically expressed in the portrait of Barbara Strozzi, painted for a predominantly male audience. While celebrating Strozzi as both artist and muse, it also blatantly presents her as an object of erotic male desire, and to such an extent that scholars have debated whether Strozzi was also a courtesan. This paper will place the portrait within the libertine milieu of the Venetian Accademia degli Incogniti and argue that it should be seen more as a reflection of its own ambivalent attitude towards women rather than as a straightforward portrait of a renowned female composer.



Mark Shepherd currently teaches art history at the Australian National University. His research focuses on portraits of musicians in early modern Italy and of the personal and professional relationships between musicians and painters in this period. His broader interests include Italian seventeenth- and eighteenth-century painting, portraiture, and music iconography. He has published on aristocratic portraiture in eighteenth-century Rome and on the portraits of composer Luigi Boccherini. Mark is the producer and presenter of the *Early Music Experience*, a radio program and podcast for 3MBS Melbourne that will mark its 20th anniversary in 2023.

Session 6 Day 2

DAGMAR EICHBERGER | Heidelberg University

***Galleries et Jardinages: Antoine Perrenot de Granvelle's Tapestries of Renaissance Garden Architecture with Animals* [204 words]**



Not long after Antoine Perrenot de Granvelle (1517-1586) was appointed archbishop of Mechelen in 1561, he commissioned eighteen tapestries with "Galleries and Gardens" from the leading Brussels weaver Willem de Pannemaker (1512-1581). In Vienna, a set of six tapestries has survived that carry the coat of arms of Granvelle. As far as the overall design is concerned, these tapestries have been

linked with the famous *Vertumnus-and-Pomona* series by the same workshop. This set had been executed in multiple copies for Mary of Hungary and the imperial family. In Granvelle's case, there is, however, no narrative that requires the presence of human figures. Carefully designed gardens with flower beds, fountains and lattice work are further enriched by architectural structures in the foreground. These open colonnades in the antique style, together with their leafy vaults create remarkable perspectival vistas. The inherent symmetry of the layout is further enhanced by the distribution of rare and exotic animals in between the columns and caryatids. Is this fact or fantasy? Are we looking at a Renaissance garden that functions as menagerie? With such mural decorations of great material value, the noble patron could create the ambience of an Italian Renaissance garden inside his Flemish residence without leaving his palace.

Dagmar Eichberger is Professor Emerita of Art History at Heidelberg University. Her areas of specialization are the history of collections, Netherlandish and German art. She taught at ANU in Canberra

and at Melbourne University (1985-1994), before continuing her career in Europe. She was guest professor at the Sorbonne and at Vienna University (2018/19). She has published widely on women as patrons and collectors, Habsburg identity, portraiture, and devotional art. Among her books are: *Jan van Eyck als Erzähler* (with Hans Belting, 1983); *Women at the Burgundian Court* (with Anne-Marie Legaré, 2010); *Leben mit Kunst- Wirken durch Kunst* (2002); *Women of Distinction. Margaret of York and Margaret of Austria* (2005); *Religion, the Supernatural and Visual Culture in Early Modern Europe* (with Jennifer Spinks, 2015); *The Artist between Court and City (1300-1600)* (with Philippe Lorentz, 2017); *Visual Typology in Early Modern Europe* (with Shelley Perlove, 2018) and *The Art of Power. Habsburg Women in the Renaissance* (with Annemarie Jordan 2018).

ARNO WITTE | University of Amsterdam

Celebre facciata: Cardinal Francisco de Solis Folch de Cordona and the use of public space in eighteenth-century Rome

For early modern cardinals, the patronage of art was unavoidable - in fact, many were collectors and patrons. Cardinal Francesco de Solis Folch de Cardona (1713-1775) was one of them, and he made a ample use of the arts, little of which remains however. In 1769, he took possession of the Santi Apostoli with great pump and circumstance; and in 1759, when Clement XIV had been elected, he celebrated this with a sumptuous ephemeral decoration of his palace facade, designed by the architect Nicola Giansimoni. This contribution will deal with the way cardinals such as De Solis used the urban fabric in order to mark their status and presence both to the Roman audience and the international public.

Arnold Witte has studied art history at the Radboud University Nijmegen (the Netherlands) and defended his PhD. at the University of Amsterdam (2004). He is specialized in institutional patronage in the early modern and modern period, and has published extensively about cardinals' involvement in the arts, most recently the edited volume *Companion to the Early Modern Cardinal* (Brill, 2020) and "Portraits as a Sign of Possession: Cardinals and their Protectorships in Early Modern Rome" in the edited volume *Portrait Cultures of the Early Modern Cardinal* (AUP, 2021). He was head of studies in Art History at the Royal Netherlands Institute (2015-20); at present he is associate professor in cultural policy at the University of Amsterdam and Program Director of BA and MA in Arts, Culture and Heritage Studies.

RUTH PULLIN | University of Melbourne

Von Guérard in Naples: Pitloo, pictorial space and the panorama

As a young artist in Naples, von Guérard was seduced by the bravura style of the School of Posillipo, capturing the shimmering effects of Mediterranean light on the pages of his 1834

sketchbook in fluid brushstrokes of ink and watercolour. He painted at the sites favoured by the Posillipo painters and he owned an oil sketch by the school's leading figure, Anton Sminck Pitloo, under whom he may have studied. In the following decade, in Düsseldorf, von Guérard painted a reprise of a composition by Pitloo, in which he experimented with the Dutch artist's construction of pictorial space, steep perspective and high vantage point.

In Australia von Guérard pushed further, developing and taking control of compositional and perspectival strategies that allowed him to encompass wide panoramic views within the dimensions of a conventional canvas – seemingly without compromising the effect of topographical fidelity. This paper will consider the practices von Guérard developed to realize his goal of panoramic breadth, depth and complexity – the subtle and incremental use of spatial convergences and contractions, multiple focal points and elevated vantage points – within the contexts of nineteenth-century painted panoramas and the panoramic vision of the influential natural scientist and polymath, Alexander von Humboldt.

Ruth Pullin is an Honorary Senior Fellow of the School of Culture and Communications at The University of Melbourne where, under David Marshall and Ann Galbally, she wrote her PhD thesis on the nineteenth century landscape painter, Eugene von Guérard. Her work on the artist has since been widely published in Australian and international journals and anthologies and in three books, as author and co-author. She co-curated the National Gallery of Victoria's major touring exhibition *Eugene von Guérard: Nature Revealed* and the Art Gallery of Ballarat's *Eugene von Guérard: Artist-Traveller* in 2018. She has held research fellowships at the state libraries of New South Wales and Victoria. In 2019 she was awarded an Australian Institute of Art History grant to research von Guérard's engagements with, and depictions of, Victoria's First Nations People.