

# Art against the Wall

## Third Early Modern Symposium

10.00 – 17.30, Saturday 19 November 2011 (with registration from 9.30am)

Kenneth Clark Lecture Theatre, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

*Art against the Wall* is the third symposium of The Courtauld's Early Modern department. The symposium will provide an occasion for established and emerging scholars to present and discuss their research together.



Anon. Fireplace with sculpture of birds. Claydon House, Buckinghamshire. 19th century. © The Courtauld Institute of Art, Conway Library

**To book a place:** £15 (£10 students) Please send a cheque made payable to 'Courtauld Institute of Art' to: Research Forum Events Co-ordinator, Research Forum, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, clearly stating that you wish to book for the 'Art against the Wall' symposium. **For credit card bookings** call 020 7848 2785 (9.30 – 18.00, weekdays only). For further information, send an email to [ResearchForumEvents@courtauld.ac.uk](mailto:ResearchForumEvents@courtauld.ac.uk)

This one-day symposium will explore the relationship between walls and art in early modern visual culture. During the period 1550-1850 the interplay between work and wall became increasingly complex as art objects began to pull away from the walls which had previously defined them. The enduring association between artistic skill and craft production meant that many art works were often still regarded as elements in overarching decorative schemes; paintings installed in eighteenth-century English domestic interiors, for example, continue to be described as part of the ornamentation, even as the furniture, of a room. Conversely, walls now had the power to redefine art works, giving them a new meaning through a new context; thus, in late sixteenth-century debates on the status of the religious image, walls – which map the division between sacred and secular space – take on crucial importance. Yet the wall could also become art, as the numerous examples of trompe l'oeil wall illustration to be found in seventeenth-century architecture and garden design suggest. Taking as its point of departure Derrida's insight that there can be no clear separation of *ergon* (work) from *parergon* (not-the-work, 'wall'), the symposium will attempt to investigate the rich questions raised by the phenomenon of art against the wall.

Organised by Thomas Balfe and Jocelyn Anderson (The Courtauld Institute of Art)

## PROGRAMME

- 9.30 – 10.00 Registration
- 10.00 – 10.15 Introduction – Jocelyn Anderson and Thomas Balfe (The Courtauld Institute of Art)
- 10.15 – 11.30 **SESSION 1: Work, Wall and Space: How Does Art Fit in?**
- 10.15 – 10.35 Rodrigo Cañete (The Courtauld Institute of Art): *Velazquez's Wall Hermeneutics or How Only His Role as Palace Superintendent Can Allow Us to Unlock The Meaning of His Paintings*
- 10.35 – 10.55 Dario Donetti (Scuola Normale Superiore, Pisa): *'Quattordici cappelle a canto al muro': Some Architectural Issues Concerning Santa Croce in Florence under Cosimo I de Medici*
- 10.55 – 11.15 Catherine McCormack (UCL): *Caravaggio's Madonna of the Pilgrims or Just Another Brick in the Wall?*
- 11.15 – 11.30 Discussion
- 11.30 – 12.00 COFFEE/TEA BREAK (tea-coffee provided – seminar room 1)
- 12.00 – 13.15 **SESSION 2: Domestic Displays: Art in London Residences**
- 12.00 – 12.20 Adriano Aymonino (independent scholar): *The Integration of the Arts in British Neoclassical Interiors: Aesthetics and Meaning*
- 12.20 – 12.40 Susannah Brooke (Queens' College, Cambridge): *Issues of Display: a Private Picture Collection in London, c. 1795-1820*
- 12.40 – 13.00 Gerry Alabone (Tate): *Painting, Frame and Setting*
- 13.00 – 13.15 Discussion
- 13.15 – 14.15 BREAK FOR LUNCH (lunch not provided)
- 14.15 – 15.30 **SESSION 3: The Wall Transformed: Monumental Illusionism**
- 15.15 – 14.35 Meriel May Geolot (independent scholar): *Unravelling the Tapestries: The Gobelin's Tentures de Boucher in the Late Georgian English Country Home*
- 14.35 – 14.55 Marika T. Knowles (Yale University): *Pierrot and the Wall-Mask, or How the Wall Became a Character*
- 14.55 – 15.15 Kristina Kleutghen (Washington University, St Louis): *Contradictions of Illusion and Immateriality: Psycho-Pictorial Disjunctions in Early Modern Chinese Wall Paintings*
- 15.15 – 15.30 Discussion
- 15.30 – 16.00 COFFEE/TEA BREAK (tea-coffee provided – seminar room 1)
- 16.00 – 17.30 **SESSION 4: Ergon/Parergon: Grand Schemes in Palaces**
- 16.00 – 16.20 Kevin Childs (British School at Rome): *'...piena di grazia, di bellissime fantasie e di molte capricciose...' Michelangelo's Sistine Chapel Ceiling and the Wall that is no Wall in late sixteenth-century Roman Fresco Decoration*
- 16.20 – 16.40 Francesco Freddolini (Getty Research Institute): *The Eloquent Walls: Stucco Decoration and Display of Art in Seventeenth-Century Rome*
- 16.40 – 17.00 Friederike Drinkuth (Stately Palaces and Gardens Mecklenburg) and Tobias Locker (Technische Universität, Berlin): *Reconsidering the Frederican Rococo: The Discovery of Mirow Palace*
- 17.00 – 17.30 Discussion and concluding remarks
- 17.30 RECEPTION