Madonne
Reframing, Coronation and Re-Installation of Marian Images in Early Modern Spaces

Follower of the Master of the Dangolsheimer Madonna, South German, Virgin and Child, late 15th–early 16th century (detail), Princeton University Art Museum.
Madonne

Early modern efforts to reinvigorate the diverse plethora of Marian sculptures and paintings reflect the enduring position of the Virgin in both Catholic and Protestant forms of worship. Artists transformed and re-created Lucan icons through referential and innovative acts of reframing. Simultaneously, the coronation of images of the Virgin and Child within Catholic cult sites emblematizes the growing trend for normative presentations of the Virgin Mary. This conference seeks to explore the ways in which these alterations affected devotional interactions and the cult of images in the early modern era. Contributions include cases of coronation, restoration and reframing of Marian images (including Byzantine or medieval icons, Trecento and Quattrocento imagery, and early modern designs) in major and minor artistic and cultic centers across early modern Europe. By examining cult imagery of the Virgin Mary in what has been defined as the age of art, this conference explores the local re-appropriations and the visual norms of sacred representations throughout the early modern period.

Third Sacrima International Conference
7 – 8.12.2018, Munich

Friday 7 December

13.00 • Welcome

13.30 → 14.00
Chiara Franceschini  LMU MÜNCHEN
Erin Giffin  LMU MÜNCHEN
Introduction

14.00 → 15.00
PAPER MADONNAS
Margherita Clavarino  THE WARBURG INSTITUTE
The Ecclesiastical Enshrinement of Miraculous Prints in Early Modern Emilia-Romagna
Sanja Cvetnic  UNIVERSITY OF ZAGREB
Cartacea Deiparae Virginis ab igne servata: The Triumph of Our Lady of Trsat (Croatia)

15.00 → 15.30 • Coffee break

15.30 → 17.00
CUT AND PASTE
Isabella Augart  UNIVERSITÄT HAMBURG
Framing pictures. Altarpieces with Embedded Miraculous Images in Early Modern Italy
Gloria de Liberali  UNIVERSITY OF WASHINGTON
The Madonna del Baraccano. Reworking and Reframing a Marian Image in Early Modern Bologna
Michele Danieli  UNIVERSITÀ DI BOLOGNA
Framed Miracles. Madonne and Frontali in Bologna in the 16th Century

17.00 → 17.30 • Coffee break
REFRAMING ROMAN MADONNAS
Alison Fleming  WINSTON-SALEM STATE UNIVERSITY
The Society of Jesus and a New Role for the Madonna della Strada

Valerio Mezzolani  SAPIENZA UNIVERSITÀ DI ROMA
The Madonna della Febbre and the Madonna dei Monti in the Age of Urban VIII: New Frameworks and Old Identities for a Renovated Rome

Jeffrey Fraiman  THE METROPOLITAN MUSEUM OF ART
The Icon Next Door: Avanzino Nucci’s translation of the Madonna della Clemenza for San Calisto in Trastevere

9.00 → 10.30
PRESERVATION AND DESTRUCTION
Ester Brunet  ISSR S. PIETRO MARTIRE, VERONA
Reframing Madonnas in Venice: The Virgin of Loreto in the Church of San Polo
Grace Harpster  COLUMBIA UNIVERSITY
Decorum and Display: Conserving and Restoring Miraculous Images in Port-Tridentine Milan
Fabrizio Federici  BIBLIOTHECA HERTZIANA
From a Family Chapel to Another: The Madonna by Pinturicchio in Massa

17.30 → 19.00
REFRAMING ROMAN MADONNAS
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11.00 → 12.30
LIGHT AND MOVEMENT
Johannes Gebhardt  FAU ERLANGEN-NÜRNBERG
Revealing Sacred Images: Giovan Battista Salvi’s Mater Salvatoris in the Santissima Trinità dei Pellegrini e Convalescenti in Rome
Minou Schraven  UNIVERSITY OF AMSTERDAM
Pius V, the Dutch Revolt and the Medals of Our Lady of Halle From Pilgrim Badge to the Invention of the Portable Indulgenced Object
Vera Henkelmann  INDEPENDENT SCHOLAR, ESCHWEILER
Mary in the Air: The Floating Maria Apocalyptica and Queen of Heaven

12.30 → 13.30
Lunch

13.30 → 15.30
REFRAMING ARCHAISM
Lise Constant  UNIVERSITÉ CATHOLIQUE DE LOUVAIN
Representation and Reframing of Miraculous Statues of the Virgin in the Southern Netherlands
Katharina Schüppel  TU DORTMUND
Reframing a Medieval Cult Image in Premodern Times: The Peformative and Material Contexts of the Thuir Madonna in the 16th century and beyond
Cécile Vincent-Cassy  UNIVERSITÉ PARIS 13
Reframing a Local Worship: The ‘Portrait’ of the Virgen de los Desamparados of Valencia in the Royal Convent of the Descalzas Reales, Madrid (1644)

15.30 → 16.30
Common Discussion and Closure
This project has received funding from the European Research Council (ERC) under the European Union’s Horizon 2020 research and innovation programme (grant agreement n° 680192).
The project

The Sacrima project, supported for five years by the European Research Council (2016-2021), proposes to look afresh at relations between art, image, cult and law in early modern Europe, focusing on the notion of “visual norm” with three main objectives:

1. to investigate similarities and differences of institutional visual policies inside Catholic Europe, using a comparative approach and focusing on dynamics of conflict, negotiations and border crossing with other confessions;

2. to develop the notion of “visual norm” in different media, through a series of case-studies and an analysis of different aspects: form and materiality, meaning and iconographies, spatial relationships and movement, copies, replication and adaptations, restoration and reframing;

3. to integrate the investigation of institutional and visual norms throughout Europe and beyond through a study of art transfer and the geographies of image normativity.
We aim to offer the first comparative European survey of norms for images in the face of radical criticisms conducted by the Reformation and by non-Christian religious minorities in Europe, and to provide the first comprehensive study on the competition between the regulations of religion and the rules of art in early modern Europe.

The team

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