

# 2019 LOVIS CORINTH COLLOQUIUM X

ART HISTORY DEPARTMENT, EMORY UNIVERSITY

## EKPHRASTIC IMAGE-MAKING IN EARLY MODERN EUROPE AND THE AMERICAS

DECEMBER 6 – 7, 2019

CONVOCAATION HALL, ROOM 208



Hendrick Goltzius, *Landscape with Venus and Adonis*, ca. 1598

In epideictic oratory, ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person, place, or thing; more specifically, it often purports to replicate the experience of viewing a work of art. Not only what was seen, but also how it was beheld, and the emotions attendant upon first viewing it, are implicitly construed as recoverable, indeed reproducible. Ekphrasis describes the object of sight in vivid, imaginative, even hyperbolic terms, bodying it forth as something that having once been viewed, is now presently viewable or, better, visualizable, in the form of an image. For this reason, the artisanal processes of drawing, painting, or sculpting were sometimes troped as instances of ekphrastic image-making; and conversely, ekphrasis could stand proxy for the making of images in various media. This is to say that ekphrasis—as a rhetorical device, and as an analogue to a wide range of medially specific processes—operates complexly in the registers of time (making past experience present), affect (recovering and restaging affective experience), and mimesis (fashioning an image of something seen, or an image of a work of art).

### FRIDAY, DECEMBER 6, 2019

- 9:00 **WALTER MELION**, Emory University  
Introductory Remarks
- 9:15 **CHRISTOPHER HEUER**, University of Rochester  
Dürer's Weather
- 10:00 **BARBARA KAMINSKA**, Sam Houston State Univ.  
'The reader seems to have seen rather than read':  
Ekphrasis as an Instrument of Religious Persuasion  
in the Writings of Erasmus of Rotterdam
- 10:45 **COFFEE BREAK**
- 11:00 **WALTER MELION**, Emory University  
Ekphrasis and Ovidian Poetics in Hendrick Goltzius  
*Landscape with Venus and Adonis* of ca. 1598
- 11:45 **CAECILIE WEISSERT**, University of Stuttgart  
Through a Poet's Eyes. Jan van der Noot's Poem  
on the Deadly Sins
- 12:30 **Lunch**
- 2:00 **ELLIOTT WISE**, Brigham Young University  
Robert Campin and Jan van Ruusbroec:  
Spiritual Conflagrations and Ekphrastic Mysticism
- 2:45 **ART DIFURIA**, Savannah College of Art and Design  
Ekphrasis and Antiphraasis, in Joachim du Bellay's  
*Panoramic Antiquités de Rome*
- 3:30 **COFFEE BREAK**
- 3:45 **IVANA BIČAK**, Durham University  
The Virtual Reality of the Early Modern  
Anatomical Poem
- 4:30 **SHELLEY PERLOVE**, UNIVERSITY OF MICHIGAN  
"The gaping wound exposed for all to see..."  
(Ovid, *Fasti* II): Rembrandt's *Lucretia* of 1666

### SATURDAY, DECEMBER 7, 2019

- 9:00 **ART DIFURIA**, Savannah College of Art and Design  
Introductory Remarks
- 9:15 **STEFFEN ZIERHOLZ**, Universität Bern  
Transfiguring Raphael. Tropes of Death, Healing,  
and Artifice in Nicolas Poussin's *Miracle of  
Saint Francis Xavier*
- 10:00 **ANNIE MCEWEN**, PHD STUDENT, Emory University  
The Edge of Ekphrasis: Bellori and Reproductive Printing
- 10:45 **COFFEE BREAK**
- 11:00 **LARS CYRIL NØRGAARD**, Univ. of Copenhagen  
Antoine Godeau & *Les Tableaux de la Pénitence*  
(1654): Ekphrastic image-making in early modern  
French devotional manuals
- 11:45 **JAMES CLIFTON**, SARAH CAMPBELL BLAFFER FNDN.  
"No less difficult to paint...than to describe": Chaos in  
Michel de Marolles's *Tableaux du Temple des Muses*
- 12:30 **Lunch**
- 2:00 **STEPHANIE PORRAS**, TULANE UNIVERSITY  
Seeing 'de flandes'
- 2:45 **TERESA CLIFTON**, University of Pittsburgh  
"Escribieron en mi memoria": Ekphrasis in the  
Pastoral Fiction of New Spain"
- 3:30 **DAWN ODELL**, Lewis and Clark College  
Ekphrasis, Chinese Art, and the Global  
Eighteenth Century
- 4:15 Closing Remarks  
**WALTER MELION** and **ART DIFURIA**

