



Ut pictura meditatio: The Meditative Image in Northern Art, 1500-1700

Art History Department, Second Lovis Corinth Colloquium
Emory University
October 12-14, 2006

The three-day conference, “*Ut pictura meditatio: The Meditative Image in Northern Art, 1500-1700*,” to be held at Emory University, Atlanta, from Thursday to Saturday, October 12-14, 2006, examines the form, function, and meaning of pictorial images produced and/or circulated in the Low Countries, Germany, and Northern France, as prompts to the meditative life. Our epigraph—*ut pictura meditatio* (as is a picture, so is meditation)—connotes the ways in which pictorial images facilitated meditative prayer, and conversely, the extent to which such prayer was experienced visually. The organizing committee—Ralph Dekoninck (Professor of Art History, Catholic University, Louvain; Chercheur qualifié, Fonds national de la recherche scientifique), Agnès Guiderdoni-Bruslé (Teaching Fellow, Catholic University, Leuven), and Walter Melion (Asa Griggs Candler Professor of Art History, Emory University)—have framed the conference topic broadly to accommodate various perspectives, and more specifically, the research interests and methodologies of the invited speakers. Our presenters are prominent scholars in the fields of art history, history, literary studies, philosophy, and religious studies, all of whom study the crucial role images played within the spiritual exercises that structured the religious life of laity and clergy in the early modern period.

We are keen to understand how and why images were used not only to initiate, sustain, and structure kinds and degrees of meditative and contemplative devotion, but also to represent the soul’s engagement in a dynamic of penitential self-reformation and transforming exaltation. How do such images figure the soul’s cognitive operations, its negotiation between states of being, between interior and exterior sense, between corporeal and spiritual sight? Implicit in this question are further questions about the nature and scope of the interplay among mental, visual/material, and verbal/linguistic images and the subject positions from and by which such images are experienced. For example, how do mental and verbal images render the ineffable experience of God, and how do pictorial images come to represent the motion of the verbal and the mental toward the aniconic (imageless) encounter with the divine? The investigation of the interactions between the mental image and the material or literary image would seem to necessitate study of the imaginary interface at which acts of mental representation are themselves represented. Under what forms and for what purposes does spiritual literature resort to pictorial or sculptural metaphors to describe the meditative and contemplative process? These questions touch upon issues of identity, subjectivity, and figuration that should be of interest to historians of art, literature, religion, and society.

The conference begins Thursday afternoon with a plenary address by Pierre-Antoine Fabre of the École des Hautes Études, Paris. Dr. Fabre, Director of Research at the École, is a renowned cultural historian whose publications focus on the hermeneutics of sacred imagery. Six lectures follow on Friday (9:30AM-6:30PM), and another six on Saturday (9:30AM-6:30PM). For further information, please contact Ms. Toni Rhodes (trhodes@emory.edu).

Presenters

Ralph Dekoninck, Co-organizer

Professor, Catholic University of Louvain
Chercheur qualifié, Fonds national de la Recherche scientifique
Université catholique de Louvain
Faculté de Philosophie et Lettres
Département d’archéologie et d’histoire de l’art
“*Ad vivum*: Pictorial and Spiritual Imitation in the Devotional Literature of the Low Countries”

Agnès Guiderdoni-Bruslé, Co-organizer

Researcher
Université catholique de Louvain
Faculté de Philosophie et Lettres
Département d’Études Romanes
“The Mental Image as Interface between Poetics and Mysticism”

Walter Melion, Co-organizer

Asa Griggs Candler Professor of Art History
Art History Department
Emory University
“Eros and Imitation in Hendrick Goltzius’s *Life of the Virgin*”

Barbara Baert

Special Guest Lecturer
Katholieke Universiteit Leuven
Faculteit Letteren
“Andrea Solario’s Head of Saint John on a Platter (*Johannesschüssel*), 1507: The Transformation of an *Andachtsbild* between the Middle Ages and the Renaissance”

Christian Belin

Professor
Université Paul Valéry - Montpellier III
Faculté des Lettres
“Process and Metamorphosis of the Image: Ambivalences of Anagogic Movement in Dionysian Contemplation”

Andrea Catellani

Researcher
via Imbriani 46
43100 Parma
Italy
“Before the Preludes: Some Semiotic Observations on Vision, Meditation, and the ‘Fifth Space’ in Jesuit Spiritual Illustrated Literature (1500-1600)”



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Frédéric Cousinié

Maître de conférences d'Histoire de l'Art moderne
Conseiller scientifique à l'INHA (Institut national de l'Histoire de l'Art)
“The Mental Image between Natural Philosophy and Theology in the
Seventeenth Century”

Pierre-Antoine Fabre

Maître d'Études
École des Hautes Études
Plenary lecture: “Cook of the Soul: Eating and Drinking in Early
Modern Spiritual Literature”

Reindert Falkenburg

Professor
Kunstgeschiedenis
Faculteit der Letteren
Universiteit Leiden
“Skin and Stone: Petrified Illusion in Early Netherlandish Meditative
Painting”

Michael Gaudio

Associate Professor
Department of Art History
University of Minnesota
“Flat or Protuberant?: Meditating on the Religious Engraving in Seven-
teenth-Century England”

Judi Loach

Lecturer
Welsh School of Architecture
Bute Building
“An Apprenticeship of Seeing: Richeome's *Peintures Spirituelles*”

Joost Vander Auwera

Attaché
Koninklijke Musea voor Schone Kunsten van België
Museumstraat 9
B-1000 Brussels
“Format and the Experience of Nearness and Distance in Flemish 17th-
Century Devotional Painting”

Rebecca Zorach

Associate Professor
Department of Art History
University of Chicago
“Un autre respect pour les lettres des Princes”: Time, Devotion, and
Empire in the Almanacs of the Sun King”

Commentators (Invited)

Jean Campbell

Associate Professor
Art History Department
Emory University

James Clifton

Director, Sarah Campbell Blaffer Foundation
Museum of Fine Arts, Houston

Dalia Judovitz

Professor
Department of French and Italian
Emory University

Richard Rambuss

Professor
Department of English
Emory University

Jonathan Strom

Associate Professor of Church History
Theology School
Emory University

Jacob Vance

Assistant Professor
Department of French and Italian
Emory University

Tristan Weddigen

Professor
Department für Kunstwissenschaften
Institut für Kunstgeschichte
Universität Bern