

matière
matter materialité
materiality

36^e Congrès du Comité International d'Histoire de l'Art

36th Congress of the
Comité International d'Histoire de l'Art

Programme

23 – 28 juin 2024
June 23 – 28, 2024

Centre de Congrès de Lyon
Lyon Convention Centre



CIHA 2024

Chères et chers collègues du monde entier.

C'est un très grand plaisir et un grand honneur d'accueillir en France le 36^e congrès du Comité International d'Histoire de l'Art. La première réunion de ce type a eu lieu en 1873, il y a plus de 150 ans, à Vienne, et ces congrès ont été essentiels pour faire de l'histoire de l'art une véritable discipline qui dépasse les discours nationalistes ou centrés sur le continent européen.

Le dernier congrès organisé France remonte à 1989 ; il avait pour thème « L'art et les Révolutions », en allusion à la Révolution française, dont on célébrait alors le bicentenaire. Depuis l'histoire de l'art a fait ses révolutions ! Elle s'est ouverte sur un monde global, a pris en compte de nouvelles approches, et s'efforce d'être attentive aux demandes émergeant de tous les continents et de toutes les populations. Le rôle du CIHA a été fondamental à cet égard.

Le thème choisi pour ce congrès, Matière Matérialité, montre que l'histoire de l'art, l'étude et la valorisation du patrimoine ont toutes leurs places dans le monde d'aujourd'hui, dans la recherche en sciences dites exactes, les sciences du patrimoine, comme dans la vie de la cité. Ce thème a rencontré un vrai succès et ce livret vous donne un avant-goût de la richesse des échanges à venir.

Au nom de tous les membres du CFHA et des différentes communautés françaises qui travaillent dans et pour l'histoire de l'art qui se sont mobilisés pour vous accueillir, je voudrais remercier très fortement le comité de direction du 36^e congrès du CIHA, Laurent Baridon, Judith Kagan, France Nerlich et Sophie Raux, qui n'ont pas ménagé leur peine pour la bonne organisation de ce congrès, ainsi que toutes les personnes qu'ils ont su entraîner dans la préparation de cet événement... depuis 2018. Un congrès mondial dans lequel, il nous faut l'avouer, nous nous sommes engagés un peu inconscients, mais pour lequel nous avons toujours travaillé avec plein d'enthousiasme.

Que ces six jours soient pour toutes et tous un moment fantastique d'échanges d'idées, de rencontres brisant les frontières, quelles qu'elles soient et ...

une fête olympique pour l'histoire de l'art !

Olivier Bonfait

Président du Comité français d'histoire de l'art

Le 36^e congrès du CIHA est organisé sous l'égide du Comité français d'histoire de l'art (CFHA) dans un partenariat entre le CFHA, l'Institut national d'histoire de l'art (INHA), l'Université Lumière Lyon 2 et le Laboratoire de recherche historique Rhône-Alpes (LARHRA CNRS UMR 5190)

Dear colleagues from around the world.

It is a great pleasure and honor to welcome you to France for the 36th Congress of the Comité International d'Histoire de l'Art. The first meeting of the CIHA took place over 150 years ago in Vienna in 1873, and these congresses have been essential in making art history a veritable discipline that transcends nationalist or Eurocentric narratives.

The last congress organized in France was in 1989; its theme was «Art and Revolutions,» in reference to the French Revolution, whose bicentennial was being celebrated at the time. Since then, art history has undergone its own revolutions! It has opened up to a global perspective, embraced new approaches, and strives to be attentive to the emerging demands from all continents and populations. The role of CIHA has been fundamental in this regard.

The theme chosen for this congress, Matter/Materiality, demonstrates that art history, as well as the study and appreciation of heritage, has its place in today's world, in both the research of so-called exact sciences and the life of the city. This theme has met with great success, and this booklet gives you a preview of the richness of the upcoming dialogues.

On behalf of all members of the CFHA and the various French communities working in and for the history of art, I would like to extend my heartfelt thanks to the steering committee, Laurent Baridon, Judith Kagan, France Nerlich, and Sophie Raux, who have worked tirelessly to ensure the successful organization of this 36th CIHA Congress, as well as to all those they have included in its organization... starting in 2018. This global congress, admittedly, was a venture we embarked upon somewhat naively, but one we have always approached with great enthusiasm.

May these six days be a fantastic opportunity for everyone to exchange ideas and make connections that break down boundaries of all kinds and ...

an Olympic celebration for the history of art!

Olivier Bonfait

President of the Comité français d'histoire de l'art

The 36th CIHA Congress is organized under the auspices of the French Committee of Art History (CFHA) by a partnership between the CFHA, the Institut national d'histoire de l'art (INHA), the Université Lumière Lyon 2, and the Laboratoire de recherche historique Rhône-Alpes (LARHRA CNRS UMR 5190)



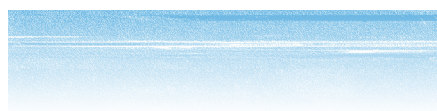
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EDITORIAL

Bienvenue à Lyon !

Welcome to Lyon!

C'est avec un immense plaisir que nous vous accueillons au 36^{ème} Congrès du Comité International d'Histoire de l'Art. Dans la continuité des congrès de Pékin, de Florence et de de São Paulo, cette nouvelle édition organisée sous l'égide du Comité Français d'Histoire de l'Art réunit, en présence et dans un même lieu près de 1500 participantes et participants venus du monde entier. Plus de 90 sessions portant sur des sujets très variés, de nombreuses conférences de professionnels du patrimoine, d'enseignants, de chercheurs, d'architectes et d'artistes, des tables rondes, un salon du livre, des soirées et un vaste programme culturel de visites et d'excursions offrent l'opportunité de multiples découvertes, échanges et rencontres. Grâce à votre présence à Lyon, cette édition promet d'être une exploration riche et variée des multiples dimensions que revêtent la matière et la matérialité dans la perception et la compréhension des œuvres d'art.

Matière et matérialité sont inhérentes à la conception, à la production, à l'interprétation et à la conservation des artefacts dans toutes les cultures et à toutes les époques.

La matérialité résultant de l'effet produit par les propriétés de la matière s'appréhende au sein d'environnements et de contextes de réception changeants et qui n'ont rien de fixe ou de définitif. Ces propriétés se manifestent à travers des effets de textures, de surfaces, de poids, d'extension dans l'espace, de formats, de traces gestuelles... Les concepts de matière et matérialité renvoient au fait que les artefacts visuels sont composés de matériaux, et prennent en compte l'ensemble des processus – techniques, culturels et sociaux – qui sous-tendent la réalisation et la perception matérielle des productions artistiques. Ils conduisent également à interroger des enjeux économiques, environnementaux, idéologiques, esthétiques, liés à la production, la transformation et la conservation des œuvres.

C'est dans cet esprit d'ouverture que s'inscrit le thème choisi pour le 36^{ème} Congrès du CIHA. Ce thème engagé offre ainsi l'occasion d'un dialogue interculturel et interdisciplinaire sur des questions qui favorisent une perspective transversale à l'intersection des approches et des méthodologies. Il ouvre à des questionnements urgents en lien avec les interrogations environnementales et géopolitiques les plus actuelles : accès aux ressources, durabilité, conservation, musées et transition écologique, dématérialisation, destruction/reconstruction, guerre et patrimoine...

Pour conclure, nous souhaitons vous remercier chaleureusement d'être venus à Lyon pour participer à la seule manifestation scientifique d'envergure mondiale dans le domaine de l'histoire de l'art. Nous espérons que l'édition 2024 des Congrès du CIHA permettra à toutes celles et à tous ceux qui y participent de stimuler leur réflexion et d'initier d'ambitieux projets pour ouvrir de nouvelles pistes de recherche.

Les organisateurs

Laurent Baridon, France Nerlich, Judith Kagan, Sophie Raux

It is with immense pleasure that we welcome you to the 36th Congress of the Comité International d'Histoire de l'Art. Following the successful congresses in Beijing, Florence, and São Paulo, this new edition, organized under the auspices of the Comité Français d'Histoire de l'Art, brings together nearly 1,500 participants from around the world in one place. Over 90 sessions covering a wide range of topics, numerous lectures by heritage professionals, teachers, researchers, architects, and artists, round tables, a book fair, evening events, and a vast cultural program of visits and excursions offer the opportunity for multiple discoveries, exchanges, and meetings. Thanks to your presence in Lyon, this edition promises to be a rich and varied exploration of the many dimensions that material and materiality encompass in the perception and understanding of artworks.

Material and materiality are inherent to the conception, production, interpretation, and conservation of artifacts in all cultures and periods. The materiality resulting from the effect produced by the properties of matter is understood within changing reception environments and contexts, which are far from fixed or definitive. These properties manifest through effects of textures, surfaces, weights, spatial extension, formats, gestural traces... The concepts of material and materiality refer to the fact that visual artifacts are composed of materials and take into account all of the processes – technical, cultural, and social – that underlie the material realization and perception of artistic productions. They also lead to questions about economic, environmental, ideological, and aesthetic issues related to the production, transformation, and conservation of works.

It is in this spirit of openness that the theme chosen for the 36th CIHA Congress fits. This engaged theme thus offers the opportunity for intercultural and interdisciplinary dialogue on issues that promote a transversal perspective at the intersection of approaches and methodologies. It opens up urgent questions related to the most current environmental and geopolitical concerns: access to resources, sustainability, conservation, museums and ecological transition, dematerialization, destruction/reconstruction, war, and heritage...

In conclusion, we wish to thank you warmly for coming to Lyon to participate in the only global scientific event in the field of art history. We hope that the 2024 edition of the CIHA Congress will stimulate the reflections of all participants and initiate ambitious projects to open new avenues of research.

The organizers

Laurent Baridon, France Nerlich, Judith Kagan, Sophie Raux

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Professor of Art History, Université Lumière Lyon 2, Laboratoire de Recherche Historique Rhône-Alpes (LARHRA), Lyon ; Vice-president of the Comité français d'histoire de l'art (CFHA), Paris
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- **Sophie RAUX.**
Université Lumière Lyon 2, LARHRA, Lyon

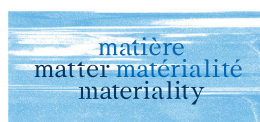
With the assistance of

- **Turner EDWARDS.**
Institut national d'histoire de l'art, Paris

En partenariat avec / In partnership with
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INFORMATIONS GÉNÉRALES

GENERAL INFORMATION



36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024



INFORMATIONS GÉNÉRALES

Le 36^e Congrès du Comité International d'Histoire de l'Art
se déroule du 23 au 28 juin 2024
au Centre des Congrès de Lyon : 50 Quai Charles de Gaulle, 69006 Lyon.

Accès

En train

- à 10 mn de la gare TGV de la Part-Dieu
- à 15 mn de la gare de Perrache (entre Lyon et Paris, un TGV toutes les 30 mn en période de pointe)
- En TGV : à 2h00 de Paris, 1h30 de Marseille, 4h00 de Bruxelles

En avion

Le Centre de Congrès est situé à 25 minutes de l'aéroport Lyon Saint-Exupéry. A votre arrivée à l'aéroport, le RhôneExpress est à votre disposition pour vous acheminer jusqu'à la Gare Lyon Part-Dieu (départ toutes les 15 minutes).

Plus d'informations sur les tarifs en cliquant ici.

A Part-Dieu, prendre le bus C1 - Arrêt Cité internationale | Centre de Congrès.

En transports en commun

- C1 depuis la Gare Part-Dieu - Arrêt Cité internationale | Centre de Congrès
- C2 depuis la Gare Part-Dieu - Arrêt Cité internationale | Transbordeur
- C4 depuis le métro Jean Macé - Arrêt Cité internationale | Centre de Congrès
- C5 depuis le métro Cordeliers - Arrêt Cité internationale | Centre de Congrès
- C26 depuis le métro Grange Blanche - Arrêt Cité internationale | Transbordeur
- Bus 70 depuis la Gare Part Dieu - Arrêt Cité internationale | Transbordeur

En voiture

Périphérique Nord sortie Porte de Saint Clair

Coordonnées GPS : Latitude: 45.7851676 | Longitude: 4.8528885

Adresse : 50 quai Charles de Gaulle - 69006 Lyon

À 1h30 de Genève, 3h00 de Turin, 4h00 de Paris, 4h30 de Milan, 5h00 de Barcelone

3 parkings (P0, P1 et P2) de 1 000 à 1 200 places disponibles.

Accueil et inscriptions

L'accueil est ouvert aux horaires suivants :

- Dimanche 23 juin : 14h30 – 20h00
- Lundi 24 juin : 8h30 – 19h30
- Mardi 25 juin : 8h30 – 19h30
- Mercredi 26 juin : 8h30 – 19h30
- Jeudi 27 juin : 8h30 – 19h30

Les inscriptions sont possibles sur place pour les auditeurs uniquement :

le tarif est de 120€ pour une journée, et de 40€ pour les conférences de fin de journée, après 17h30.

Assurance et responsabilité

Les congressistes doivent prendre leurs dispositions en matière d'assurance. Les organisateurs ne pourront être tenus responsables en cas de maladie, d'accident ou de vols subis par les participantes et participants ou les personnes accompagnantes.

Attestations de présence et de présentation

Une attestation de présence vous sera remise avec votre badge.

Les attestations de présentation des communications seront disponibles sur demande à l'accueil.

Badges

Le port du badge est obligatoire pendant toute la durée de la Congrès dans l'enceinte du Centre des Congrès.

Interdiction de fumer

Conformément à la loi en vigueur, il est interdit de fumer et de vapoter dans l'enceinte du Centre des Congrès.

Internet

Une connexion WI-FI est mise gratuitement à votre disposition dans le Salon du livre pendant toute la durée du congrès.

Identifiant : CIHA2024

Mot de passe : CIHA2024

Politique d'utilisation du téléphone portable en salle

Merci de vous assurer que vos appareils sont éteints ou placés en mode silencieux lors des sessions.

Salon du livre

Le Salon du livre est inauguré le 23 juin à 21 h et accessible du 24 au 27 juin 2024 :

- aux congressistes de 9h00 à 19h30 sur présentation du badge d'accès au 36^e Congrès du CIHA Lyon 2024
- au public à partir de 17h30 au tarif de 5€ (sans inscription préalable au 36^e Congrès du CIHA Lyon 2024)

Salle de preview

La salle de pré-projection est située en salle Rhône 4.

Elle est ouverte aux heures d'ouverture de l'accueil. Tous les orateurs sont invités à se présenter dans cette salle afin de déposer et vérifier ou corriger leur présentation, au plus tard 2 heures avant le début de leur session.

Site internet

Pour plus d'information sur le congrès :

www.cihalyon2024.fr

Web app du congrès

Pour consulter le programme du Congrès, rendez-vous sur Open Agenda :

<https://openagenda.com/fr/ciha-2024>





GENERAL INFORMATION

The 36th Congress of the International Committee of Art History
will be held from 23 to 28 June 2024
at the Lyon Convention Centre: 50 Quai Charles de Gaulle, 69006 Lyon.

Access

By train

- 10 minutes from Part-Dieu TGV station
- 15 minutes from Perrache station (between Lyon and Paris, a TGV train every 30 minutes at peak times)
- By TGV: 2h00 from Paris, 1h30 from Marseille, 4h00 from Brussels

By plane

The Convention Centre is located 25 minutes from Lyon Saint-Exupéry airport. When you arrive at the airport, the RhônExpress will take you to Gare Lyon Part Dieu (departures every 15 minutes).

For more information on fares, [click here](#).

At Part Dieu, take bus C1 - Get off at Cité internationale | Centre de Congrès.

By public transport

- C1 from Part-Dieu station - Cité internationale | Centre de Congrès stop
- C2 from Part-Dieu station - Cité internationale | Transbordeur stop
- C4 from Jean Macé metro station - Cité internationale | Centre de Congrès stop
- C5 from Cordeliers metro station - Cité internationale | Centre de Congrès stop
- C26 from Grange Blanche metro station - Cité internationale | Transbordeur stop
- Bus 70 from Part Dieu station - Get off at Cité internationale | Transbordeur

By car

North ring road, Porte de Saint Clair exit

GPS coordinates : Latitude: 45.7851676 | Longitude: 4.8528885

Address: 50 quai Charles de Gaulle - 69006 Lyon

1h30 from Geneva, 3h00 from Turin, 4h00 from Paris, 4h30 from Milan, 5h00 from Barcelona

3 car parks (P0, P1 and P2) with between 1,000 and 1,200 spaces available.

Welcome and registration

The reception is open at the following times:

- Sunday 23 June: 2.30pm – 8.00pm
- Monday 24 June: 8.30am - 7.30pm
- Tuesday 25 June: 8.30am - 7.30pm
- Wednesday 26 June: 8.30am - 7.30pm
- Thursday 27 June: 8.30am - 7.30pm

Registration is possible on site for attendees only:

the rate is €120 for a full day, and €40 starting at 5:30 PM for the late afternoon conferences.

Insurance and liability

Delegates must make their own insurance arrangements. The organisers cannot be held responsible in the event of illness, accident or theft suffered by participants or accompanying persons.

Certificates of attendance and presentation

You will receive a certificate of attendance with your badge.

Presentation certificates will be available on request from reception.

Badges

Badges must be worn throughout the Conference in the Centre des Congrès.

No smoking

In accordance with current legislation, smoking and vaping are prohibited inside the Centre des Congrès.

Internet

A free WI-FI connection is available in the book fair throughout the Conference.

Login : CIHA2024

Password: CIHA 2024

Policy on the use of mobile phones in the conference rooms

Please ensure that your mobile phones are switched off or set to silent mode during sessions.

Book fair

The Book Fair is open:

- from 23 to 27 June 2024 to congress participants from 9am to 7.30pm on presentation of the 36th CIHA Lyon 2024 congress access badge (from 7pm on Sunday June 23)
- from 24 to 27 June 2024 to the public from 5.30pm for €5 (without prior registration for the 36th CIHA Lyon 2024 Congress)

Preview room

The preview room is located in room Rhône 4.

It is open during reception opening hours. All speakers are invited to come to this room to submit and check or correct their presentation, no later than 2 hours before the start of their session.

Website

For more information on the Congress :

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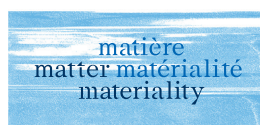
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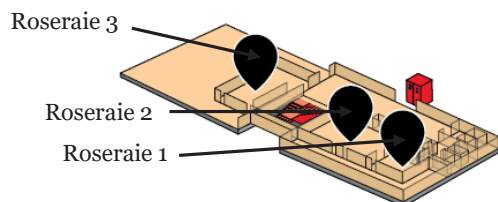
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MAPS

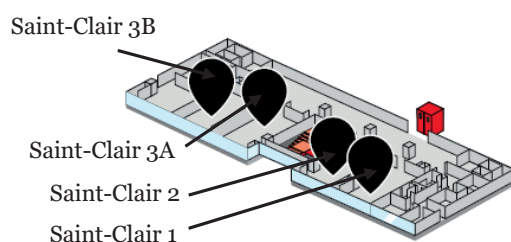


36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024

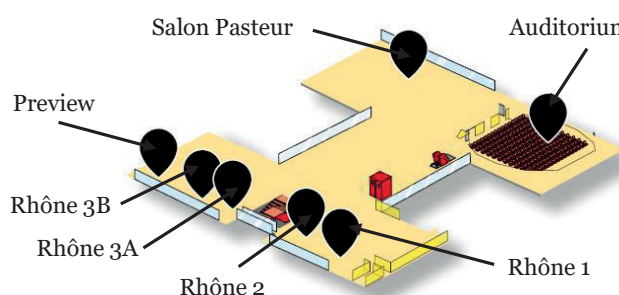
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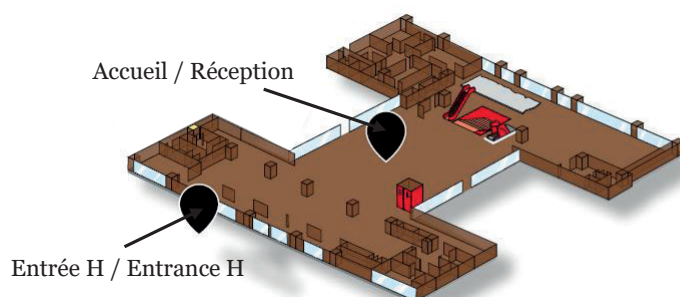
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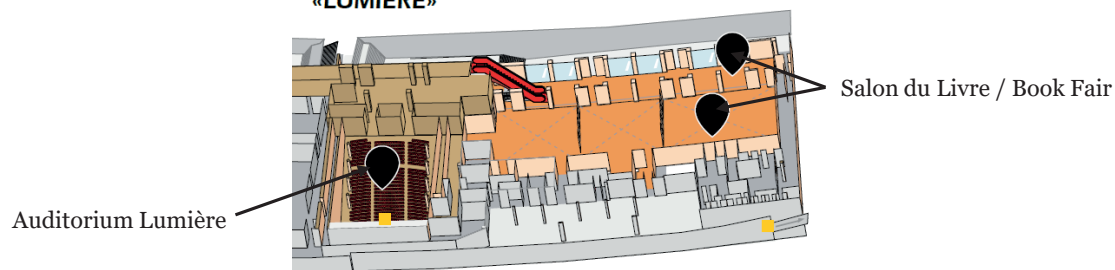


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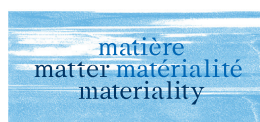
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NIVEAU -2 / LEVEL -2
«FORUM 3»

PROGRAMME SCIENTIFIQUE

SCIENTIFIC PROGRAMME



36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024

DIMANCHE 23 JUIN 2024
SUNDAY, JUNE 23 2024

■ 15:00 - 00:00 AUDITORIUM LUMIÈRE

Accueil des congressistes
Welcoming of the delegates

■ 16:00 – 17:30 AUDITORIUM LUMIÈRE

Cérémonie d'ouverture
Opening Ceremony

■ 17:30 - 18:30 AUDITORIUM LUMIÈRE

Conférence d'ouverture
Opening lecture

ORHAN PAMUK

Ecrivain, Prix Nobel de Littérature
Writer, Nobel Prize in Literature

■ 19:00 - 21:00 FORUM 3

Ouverture du Salon du livre
Book Fair opening

■ 19:00 - 21:00 FORUM 3

Cocktail d'inauguration
Opening Cocktail

LUNDI 24 JUIN 2024
MONDAY, JUNE 24 2024

■ 09:00 - 10:30 AUDITORIUM PASTEUR

Les Matérialités de la photographie 1/3

PRÉSIDENCE / CHAIRS

Marie Auger (*Université Gustave-Eiffel, Vincennes, France*)Stephanie Jamieson (*Victoria and Albert Museum, London, United Kingdom*)Colette Morel (*Université Grenoble Alpes, Grenoble, France*)

Le thème de la matérialité, d'abord envisagé sous l'angle techniciste, devient véritablement central dans les études photographiques lorsque le « tournant matériel » des années 1980 affecte la réflexion historique et théorique sur l'image photographique. Avec la généralisation des techniques numériques s'engage une lecture rétrospective de la période analogique, autour de multiples axes méthodologiques (histoire de l'art, études visuelles, théorie des médias, anthropologie, sociologique, conservation et restauration). Faut-il y lire une réponse inquiète face à la « dématérialisation » du numérique ?

L'(im)matérialité de la photographie réunit chercheurs, conservateurs, restaurateurs et artistes autour de la distinction entre image et objet, émulsion et support. La raréfaction des supports argentiques invite ensuite à une histoire industrielle et post-industrielle de la photographie, attentive à ses modes de production. Les processus et savoir-faire menacés par l'évolution structurelle d'un secteur font, enfin, l'objet de nouvelles réflexions.

Loin de constituer un énième jalon vers la « post-photography », l'angle de la matérialité appelle aujourd'hui une écologie des médias. D'un côté, l'évaluation de l'empreinte écologique de la photographie nécessite une histoire des matériaux, souvent polluants et nocifs, qui la constituent. De l'autre, le poids économique et le tribut environnemental de la production, de la circulation et du stockage des images numériques transparaît dans les recherches proposant une archéologie des réseaux.

La pluralité de ces contributions récentes invite à repenser les matérialités de la photographie dans une perspective prenant en compte autant le matériau que le processus. Quels sont les matériaux, les gestes, les savoir-faire de la photographie ? Quelles histoires économiques, industrielles, scientifiques, esthétiques et philosophiques méritent d'être convoquées pour en comprendre la portée ?

PRODUCING THE MATERIAL OF IMAGES: INDUSTRIAL AND MATERIAL HISTORY OF PHOTOGRAPHY

The Miner's Inch: Robert H. Vance's Transpacific Supply Chains. 1846-1865

Producing the material of images: industrial and material history of photography

Monica Bravo (*Princeton University, Princeton, NJ, United States*)

After leaving home and operating a studio in Boston, Robert H. Vance circumnavigated the Horn to coastal Chile, where he opened two successful studios serving mine administrators. After three years, he followed the miners to San Francisco, becoming the most renowned photographer of the 1848-50 Gold Rush. Vance's correspondence from South America demonstrates that his business was dependent on photographic supplies he could acquire only from Boston. My essay focuses on the flow of ideas, laborers, materials, and practices across the Pacific Rim in the mid-nineteenth century, considering Vance's career through the lenses of the oceanic turn and supply chains.

Light's Descent: Finding the Figure in the Underworld

Talia Perry (*Independent, Pittsburgh, PA, United States*)

How does the presence of a human figure alter our reading of a photograph, our assumptions of authorship and understanding of the physical production of a photographic act? Juxtaposing Louis Boutan's *La photographie sous-marine* with Charles Waldack's documentation of Mammoth Cave, Kentucky, this paper identifies the ways in which human figures were deployed within the "underworldly" landscapes of early subterranean and submarine photography. Analysis of these images and the material constraints of their production, supported by firsthand accounts of Boutan and Waldack, underscores the persistent value of seen and unseen labor engaged in service to the photographic production.

Subterranean Fire: Photography by Artificial Light in the Dark Rooms of the Earth

Isabelle Lynch (*University of Pennsylvania, Philadelphia, PA, United States*)

Artificial light made photography possible in spaces no sunlight reaches, and during the second half of the nineteenth century, photographers seized artificial fire to conquer the depths of darkness and bring forth pictures of the deepest recesses of caves. In this paper, I investigate deployments of magnesium light to expose and develop photographs in the underground passages of Kentucky's Mammoth Cave. Far from being a passive and transcendental source of illumination, burning magnesium created billowing clouds of toxic smoke. I argue that the materiality and agential capacities of magnesium light foiled ambitions of photographic visibility and unbounded exploration.

Chromatic Toxicity: Manufacturing Color at the Filmfabrik Wolfen

Katerina Korola (*University of Minnesota-Twin Cities, Minneapolis, MN, United States*)

How does photography reflect on its own toxicity? This paper considers a photographic series created by the East German photographer Wolfgang G. Schröter, which together offers a glimpse into the environments and labour of photographic manufacturing at the VEB Filmfabrik Wolfen. Bringing the series into conversation with accounts of the factory's working conditions and ecological footprint, this paper considers Schröter's pictures of the Filmfabrik Wolfen as an unlikely archive that not only reveals the material conditions of photographic production, but also prompts us to reflect on its toxicity, the environmental consequences of which continue to be felt in the region today.

■ 09:00 - 10:30 SALLE RHÔNE 1

La matière mise à prix. Matérialité et marché de l'art 1/2

PRÉSIDENCE / CHAIRS

Camille Mestdagh (*Université Lumière Lyon 2, Lyon, France*)Kim Oosterlinck (*Université Libre de Bruxelles, Brussels, Belgium*)Léa Saint-Raymond (*Université PSL, Paris, France*)

Ce panel propose d'explorer les questions de matérialité et de matériaux dans le cadre des études sur le marché de l'art, en examinant comment elles peuvent affecter la valeur économique et symbolique des objets. Il s'agira d'étudier quelles stratégies ont été mises en œuvre pour mettre en évidence, souligner la matérialité des œuvres ou, au contraire, la dissimuler. L'accent sera mis sur les marchés de l'art, des années 1700 à nos jours, des tableaux, sculptures et arts décoratifs européens modernes et contemporains, ainsi que des objets archéologiques.

En explorant les catalogues de ventes aux enchères, les inventaires de marchands ou de collectionneurs, les mentions de matériaux sont omniprésentes, qu'il s'agisse des matériaux inhérents aux techniques ou de la matérialité première des œuvres tels les formats, les dimensions, le support, etc.

Les catalogues de vente sont souvent divisés en sections qui abordent directement les matériaux tels que « peintures à l'huile », « bronzes », « porcelaines », etc.

Face à la diversité des œuvres et de leurs marchés, les matériaux apparaissent comme la référence première des professionnels pour construire des catégories et des spécialités.

Outre les écoles et la provenance, le jugement esthétique basé sur la matérialité de l'œuvre a également guidé les attributions. En effet, de nombreux adjectifs étaient utilisés par les experts et les connaisseurs pour décrire les spécificités matérielles des tableaux, comme la « touche » ou la « manière » (Delaplanche, Pomian). Dans les ventes aux enchères, les experts en tableaux étaient ainsi traditionnellement des peintres-restaurateurs, l'expérience s'avérant essentielle à l'expertise.

Pour les arts décoratifs, en particulier pour les bijoux, les armes et les armures, les matériaux - or, argent ou pierres précieuses - sont considérés comme des indicateurs de marché, leur valeur économique étant censée refléter une certaine stabilité dans le prix des objets. L'introduction de nouveaux matériaux a également été à l'origine d'innovations et de nouveaux marchés. Par exemple, les laques et la porcelaine chinoises ou japonaises ont été utilisées par les marchands merciers dans les années 1700 pour introduire de nouveaux types d'œuvres, tels que les meubles en laque. Plus tard, le développement de la valeur culturelle et économique associée à ces matériaux « précieux » a également déclenché l'introduction de « substituts », considérés comme des nouveautés et désirables sur le marché primaire (Berg), mais souvent négligés sur le marché secondaire.

MATIÈRE, AUTHENTICITÉ ET VALEUR

Matière de la peinture et prix du tableau : la valorisation des effets de touche dans les catalogues de vente du XVIII^e siècle et son impact sur la cote des artistes

Jérôme Delaplanche (*Centre des monuments nationaux, Paris, France*)

La notice développée du catalogue de vente apparaît en France au milieu du XVIII^e siècle. Très rapidement, ces textes cherchent à valoriser les tableaux mis en vente en soulignant prioritairement la qualité de l'exécution, le mouvement de la touche et les effets de matière. L'insistance sur la description de la touche de l'artiste allant de pair avec la valorisation de sa cote, nous tâcherons d'observer à travers une étude statistique l'éventuel impact d'un vocabulaire descriptif de la matière sur le prix des œuvres.

La matérialité comme stratégie de vente des marchands parisiens dans le premier tiers du XIX^e siècle

Vincent Chenal (*Université de Genève, Genève, Suisse*)

Dans les almanachs du commerce parus à partir des années 1800, les marchands d'art parisiens sont classés en fonction de la matérialité des objets (tableaux, estampes, curiosités, et absence du dessin). Or, à la lecture de sources diversifiées, on s'aperçoit que le marché de l'art est plus complexe que cette simple catégorisation. Il se cache derrière celles-ci des stratégies de ventes selon ces types d'objets pour assurer au mieux un écoulement de la marchandise à des prix variés auprès de la clientèle. Dans cette communication, il s'agira d'en entrevoir quelques aspects dans le Paris du premier tiers du XIX^e siècle.

Paper Value: Agnew's and the market for British watercolors

Elizabeth Pergam (*Society For The History Of Collecting, New York, NY, United States*)

An examination of the (undigitized) Drawings stockbooks of famed British dealers Thomas Agnew & Sons reveals the importance of this segment of their business to their relationship both with artists and collectors. While the lion's share of contemporary reportage and subsequent scholarly attention has been on their role in the trade of paintings, works on paper played a crucial role to the firm's reputation and longevity. Their continued support of a medium in which British artists were known to excel—the watercolor—demonstrates the ways in which an area of artistic practice and commercial exchange becomes central to the construction of a nation's artistic prominence.

Inquiring Rio de Janeiro's art market through institutional lenses: the Brazilian Imperial Academy of Fine Arts as an agent in the nineteenth century

Fabrizio Miguel Novelli Duro (*Universidade Estadual de Campinas, São Paulo, Brazil*)

How to explore an art market without the sources directly related to artists, collectors, dealers, or auction houses? Is there another possible way to grasp the value of the artworks? These questions are the starting point if our aim is to explore the value of artworks in the nineteenth century market in Rio de Janeiro, Brazil. As an answer, we propose to analyze the Imperial Academy's routine for acquiring works of art, assessing the range of prices paid by the institution in these transactions, as well as the arguments used to reiterate, question, or refute the value of the objects.

■ 09:00 - 10:30 SALLE RHÔNE 2

Patrimonialisations 1/3

PRÉSIDENCE / CHAIRS

Hélène Sirven (*Université Paris 1 Panthéon Sorbonne, Paris, France*)

Yuning Teng (*Universität Hamburg, Hamburg, Germany*)

Maria Inez Turazzi (*Universidade Federal Fluminense, Rio de Janeiro, Brazil*)

The interest in the choices, practices, and social uses of heritage has fostered the appearance and dissemination of the neologism "patrimonialisation" / "heritagization", which has been gradually introduced into the public activity and common sense of the different linguistic communities. The recurrence of a transitive and plural form reveals an emphasis on dynamic and multi-faceted operations applied to heritage objects through the interaction of diverse subjects, logics, frameworks, and experiences. Patrimonialisations provide a particular perspective on history by placing the choice and the preservation of the lieux de mémoire (places of memory) at the center of social and political tensions, in the past and present. The discussion of centralizing hegemonies, as well as the attention to local singularities in their interactions with global history, point to new perspectives on patrimonialisations, particularly in postcolonial societies.

How do patrimonialisations operate in their historical genesis? What makes a public or private good, an expertise, a practice, or an event a heritage object? How are they identified and hierarchized? Do these hierarchies have an impact on the conservation and appropriation of heritage objects, as well as their incorporation into an increasingly standardized and globalized value system? Are the actors able to guarantee the preservation of what they transform into heritage for

themselves and for future generations? Is it possible to define self-patrimonialisation and over-patrimonialisation? As a consequence of disputes and negotiations, of consensus and dissension, these processes are inserted into the global issues of heritage.

The anthropological approach of the different cultural experiences around these processes "invites us to reconsider the material world as an environment composed of medium, substances, and surfaces in permanent transformation" (CIHA, Call for Sessions). They include artistic creation, places of formation, workshops, exhibition spaces, the art market, the fabrication of materials, and other art subjects and fields. The increasing visibility of heritage assets offers new perspectives for research into these phenomena. Meanwhile, digital technology has brought a profound shift in the cognitive, aesthetic, and affective mobilization of heritage products and processes. Photography, having actively participated in the creation and perception of various heritages, has established a culture based on material and immaterial objects of the past while also undergoing technological and conceptual renewal of its practices and applications. The same could be said of the book, the museum, the monument, the landscape, or the work of art.

Patrimonialisation processes also indicate that material objects from the past and those emerging today are seen as materiality in permanent interaction with the choices of memory and oblivion. Exploring the similarities, differences, and connections between these processes, which can be highly heterogeneous, is essential to art history, and vice versa. Despite the multiplicity of local approaches to heritage, patrimonialisations are concerned with the same global issues that run through art, its materiality, history, and future (The reference bibliography on the subject can be enriched by various contributions).

The heritagization of geological memory: A conceptual critique of the UNESCO Geopark program

Peter Krieger (*Universidad Nacional Autónoma de México, Mexico City, Mexico*)

This paper revises the conceptual problems of preserving the geological heritage which, especially in the Global South, is increasingly endangered by contemporary hyper-urbanization. Analyzing the UNESCO Global Geoparks program, I shall explain how art history / Bildwissenschaft may contribute to these complex debates on "heritagization" of nature, fostering a critical interdisciplinary discourse on environmental aesthetics and ethics. My analysis first presents a critical revision of the historical models of preserving wilderness, second, a conceptual review of how art historical methodology determines geo-preservation since the mid-19th century, and third, considers the positive as well as destructive impact of contemporary Geopark tourism.

Reimagining City Monuments: Challenges in Heritage Conservation and Identity Redefinition

Paula J. Matiz-López (*Universidad Externado de Colombia, Bogotá, Colombia*), **Sara Del Mar Castiblanco-Castro** (*Universidad Externado de Colombia, Bogotá, Colombia*), **Mariacamila Vanegas-Dajer** (*Universidad Externado de Colombia, Bogotá, Colombia*)

This paper examines tensions faced by city monuments in redefining urban identities, focusing on Colombia's case study. It explores conflicts between historical representations and contemporary demands, particularly in Latin America. The work sheds light on cultural heritage conservation, symbolic significance, and political implications, aligning with the discourse on "patrimonialisation". It emphasizes the role of local voices in heritage preservation and adaptation, highlighting their influence. Overall, it contributes to the ongoing dialogue about heritage object conservation in an increasingly homogenized and globalized value system.

Natural dyes of the Wichí people: technological choices and identity in a context of environmental degradation

Anahí Nayme Herrera Cano (*Universidad de Buenos Aires, Ciudad Autónoma De Buenos Aires, Argentina*)

The study of indigenous material culture requires an understanding of other human-nature relational models, which implies alternative ways of inhabiting the territory. In this sense, ethnobiological studies contribute to a deeper understanding of the materiality of different objects, providing information on, for example, the symbolic and practical selection criteria of materials. This contribution analyses the selection and procurement of natural dyes for the dyeing of chágua (Bromelia spp.) fibres among Wichí women in the semi-arid Chaco region of Argentina, linking it to changes in the way they move through the territory due to the socio-environmental transformations of recent decades.

Museumification to Revive and Propagate Traditional Faith: The Case Study of Chinese Buddhism Across the Strait and Beyond

Shuchen Wang (*Jyväskylä University, Jyväskylä, Finland*)

Western expeditions of New Imperialism had initiated the museumification of Buddhism during the Belle Époque, and local governments continued it in pursuit of modernity after decolonization. Through this heritage process, the religious artefacts became secular artworks instead of sacred objects and the traditional faith decreased. However, in the 21st century, globalized archaeological art market has brought forth a peculiar phenomenon in Asia's cultural landscape—the rise of museum-temple, as seen in Taiwan's Chung Tai Shan or Fo Guang Shan, a leading Buddhist group vowed to revive Buddhism with extended networks across the Strait and overseas in the Chinese diasporic areas.

■ 09:00 - 10:30 SALLE RHÔNE 3A

Trade, production and availability of pigments in Early Modern Europe (1400-1800)

PRÉSIDENCE / CHAIRS

Romain Thomas (*Université Paris Nanterre ; Institut national d'histoire de l'art, Paris, France*)

Claire Bételu (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Anne Haack Christensen (*Statens Museum for Kunst, Copenhagen, Denmark*)

The palette of the European artist of the early modern period (1400-1800) is fairly well known today through the cross-referencing of written sources and the results of physico-chemical analyses. Furthermore, in the last years important volumes and papers on the trade in painters' materials have been published. As for now, the role of certain European hubs for the production of and/or the trade in pigments has been acknowledged, and various professions specialized in the making and retail of pigments in these centres have also been subject to studies. Moreover, scientific analyses, including the analyses of isotope ratios of chemical elements in pigments have opened up a new field of research. These analyses can help understand the ore location of raw materials, and together with other types of technical analyses they contribute to a better understanding of workshop practices, the supply of pigments, as well as the activity and mobility of painters.

All the same, the history of pigments still requires further development in relation to their production and trade, with a focus e.g. on their

availability on a relatively fine scale in Europe, and over the whole early modern period (1400-1800), or on the terminology used to refer to them.

Shadows of the image - Interpreting an artists' shopping list from 15th Century Bergen, Norway

Kristin Kausland (*Norwegian Institute for Cultural Heritage Research, Oslo, Norway*)

This paper deals with a piece of documentary evidence of late medieval artistic practices in Bergen (Norway) and on Iceland: a price list, or shopping list, over fine artist materials which is part of an Icelandic manuscript. The document lists the prices of pigments and artists materials sold on the market in Bergen in Norway, in all seventeen materials common for the medieval painter's palette. The price list has previously been interpreted in light of 12 - 13th Century northern craftsman practices. This presentation will explore the premises for the previous date, followed by a reevaluation of the shopping list in context of late medieval practices, ultimately placing it in a 15th Century framework.

La crise du smalt dans la peinture vénitienne du XVI^e siècle

Michel Hochmann (*École Pratique des Hautes Études - Université PSL, Paris, France*)

Le bleu de smalt fut l'un des pigments les plus largement employés, notamment au cours du XVI^e siècle. Nous étudierons le développement de son utilisation dans la peinture vénitienne en essayant d'expliquer les raisons de son succès et en explorant les inventaires des marchands de couleurs et les autres sources disponibles. Nous nous intéresserons aux processus de dégradation auxquels ce matériau est soumis, à la façon dont ces altérations ont été traitées par les restaurateurs au cours du temps et à leurs conséquences sur la perception des œuvres de cette période.

From Faenza to Old Salem: Raw materials of early modern Moravian tin-glazed earthenware

Zuzanna Sarnecka (*University of Bern, Bern, Switzerland*)

The production of tin-glazed earthenware in early modern Moravia was relatively short-lived. The war in the early 1620s forced the artists-practitioners into exile for confessional reasons, and the community moved to western Slovakia and Transylvania. The migration continued in the 1790s, with a move to North America, to the town of Salem in North Carolina. The turbulent history of the Moravian ceramicists allows us to trace the story of technological adaptation in changing environments. Scientific investigations with XRF spectrometry and analysis of written sources, including recipe books, highlight the challenges of finding suitable materials to accomplish vibrantly coloured glazes.

Gamboge: from Exotic Purgative to Primary Yellow in Trichromacy

Giulia Simonini (*Technische Universität Berlin, Berlin, Germany*)

Not much is known about the importance of gamboge in European history, an exotic resin with a characteristic yellow hue that arrived in Europe by 1603. Soon recognized as a purgative, this fugitive yellow became popular in watercolour painting from the 1650s. This paper examines how European physicians and painters named it, how they debated its geographical origin and material nature, and how gamboge was implemented in European art. This paper, finally, attempts to explain why this pigment was used for colouring eighteenth-century trichromatic diagrams, including Lambert's Farbenpyramide (1772) and Sowerby's "chromatometre" (1809), thus becoming the primary yellow of trichromacy.

■ 09:00 - 10:30 SALLE RHÔNE 3B

The Matter of Edges ½

PRÉSIDENCE / CHAIRS

Alfred Acres (*Georgetown University, Washington, DC, United States*)

Marine Kiesel (*Palais Galliera, Musée de la Mode de la Ville de Paris, Paris, France*)

Much has been written about the boundaries of pictures and other works of art. Physical frames, manuscript margins, borders, framing devices, and cropping are but a few of the phenomena we explore in this light. Among less formal, more philosophical reflections on the periphery of a work, many will think first of parergon as a supple term of analysis.

Less has been said about material change or elaboration between the core of a work and its limit. This can happen in many ways—sometimes in a transition of one medium or technique to another, sometimes in a switched representational mode, sometimes with mutual infiltrations between internal and external elements. Such changes can be gradual or abrupt, inconspicuous or obtrusive. All of them, however, reveal conscious thought not only about the appearance and meaning of a work, but also its material and conceptual geography; relative distances are gauged both internally and toward—or from—surroundings. Medium, support, technique, display apparatus, and setting are integrated or separated in countless ways.

So what? If all works of art have edges of some kind, might the topic be too general to be useful? Not if we approach it with precise observations, fresh questions, and art from a breadth of places and times not usually considered together. What aims or considerations inform an artist's formulation of edges? In what ways do those formulations shape emphasis, diffusion, or other vectors of attention? What functions or meanings are served? How can such efforts guide narrative, devotion, persuasion, cogitation, or feeling? When do edges demarcate a difference between subject and surplus, or between something and nothing? Do some works of art obviate the edge as fact or idea? Papers for this panel need not explicitly address these or comparably "meta" questions about edges. Not every paper, in other words, will center the edge per se. Most will instead consider a single work or body of works that articulate edges in novel or otherwise revealing ways. The panel's approach can thus be fittingly centripetal, with a variety of cases drawing us toward a core of inquiry that might otherwise remain indistinct.

Oddities on the edge: Grotesque ornament and sixteenth-century cartography

Camille Serchuk (*Southern Connecticut State University, New Haven, CT, United States*)

In the sixteenth century, when the pace of global exploration rendered every image of the world unstable, the marginal ornament that defined the cartographic edge exerted considerable pressure on geography within its bounds. This paper will investigate the border crossings between the inventive imaginary of complex and paradoxical grotesque ornament, and the declarative documentation of the map. It will consider how the interplay between the map and its edge disables an easy assumption of decorative parergon and demonstrates how the map makes its knowledge by means of witty, deceptive illusion.

The edges of space. Ways of perceiving a mirror room

Marie Theres Stauffer (*Université de Genève, Geneva, Switzerland*)

The theme of the artwork and its boundaries is discussed with reference to the mirror cabinet of the Ansbach Residence (1743). In this particular case, we are dealing with a space that only becomes visible and tangible through its edges. The paper will examine the relationship between the material at the edge (the frames) and the material at the center (the mirrors). The fine, shiny mirror frames not only contrast with the dark reflecting surfaces. Rather, they form the framework that generates and structures a continuum of real and virtual space.

Materiality and Liminality: the Aesthetics of the Edge in Japanese Pictorial Culture

Kristopher Kersey (*University of California, Los Angeles, Los Angeles, CA, United States*)

This paper interrogates the materiality of the edge in Japanese pictorial culture from three angles: real, virtual, and historiographical. First is the aesthetics of the edge one finds in the twelfth-century practice of paper collage (tsugigami). Second is the provocative use of "clouds" in Japanese painting as a device for joining spatial cells into unified compositions. Third is the way in which such "frameless" compositions were conceptualized, appropriated, and received in early art history. Foregrounding edges, this paper argues, also reveals the inadequacy of the discourse of the frame.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 1

Images in the Making before Modernity I/2

PRÉSIDENTE / CHAIRS

Jan Blanc (*Université de Genève, Geneva, Switzerland*)

Peter Bokody (*University of Plymouth, Plymouth, United Kingdom*)

André Chastel in a seminal lecture (1964) on Pictures-within-Pictures suggested that all art can contain a reference to the structure or 'scenario of its making.' Artistic self-reflexivity became a hallmark of modern art, and Victor I. Stoichita extended this coda to early modern painting in his groundbreaking monograph, the *Self-Aware Image* (1993). Recent studies explored the relevance of these notions in a variety of cultural contexts ranging from Chinese, European and Islamic art. Against this backdrop, the aim of this session is to focus on the depictions of image-making in a global context before modernity, that is, before the emergence of the institutionalized artworld. The phenomenon resonates with art histories produced outside Europe and we seek submissions dealing with diverse traditions within and beyond established centers.

The creation of the image marks a liminal moment where matter is gradually turned into representational content. It highlights the materiality of the image and at the same time the transformative role of the artist. Furthermore, to indicate the different steps in this process, additional pictorial strategies have to be found besides the conflict between raw materials and the completed work. Sketches, underdrawings or models belong to this halfway house of images situated between unprocessed matter and the virtual world of representation. They appear, just to name a few, in screens, textiles, manuscripts, stained-glass windows, reliefs, and in panel and mural painting. The handbooks for painters often described the making images and included detailed instructions for the various preparatory phases. Furthermore, this problem is linked to the origin of sacred images, the prestige of patrons and the shifting status of artisans and artists.

Sight, Scene, and Unseen in Classical Painting

Nathaniel Jones (*Washington University in St Louis, St. Louis, MO, United States*)

According to Vitruvius, the perspectival technique known as scaenographia, or "scene-painting" was first invented in fifth-century Athens. Yet little Classical evidence for such a technique has survived. This paper approaches the problem of perspective in Greek painting from an oblique angle, not by searching for geometric complexity but by exploring the intersections of sight, the "scene", and the unseen on fifth-century Athenian painted white-ground lekythoi. These vases, produced for funereal purposes, seem to thematize perspective without being perspectival, offering an unexpected but sophisticated way for Classical Greek painters to self-reflexively comment on the making of art.

Image Making of the Ramayana Characters in Early Modern Southeast Asia

Cheryl Chelliah Thiruchelvam (*Universiti Tunku Abdul Rahman, Kampar, Malaysia*)

The wayang kulit tradition in Southeast Asia that dates back to the 10th century is closely tied to the Ramayana epic of Indian origin. This paper highlights the transformation process from its initial text to the multitude of 'images' (sculptures, wayang kulit puppet characters, local literature, and other visual arts) that flourished and further inspired the heritage of the Ramayana as an artistic tradition in Southeast Asia during the early modern period. This paper would then establish the image varieties of the main characters (Rama, Sita, Hanuman, and Ravana) that are distinguished in Thailand, Cambodia, Malaysia, and Indonesia in particular.

Hands, Tails, Rocks, and Texts: Visual References to the Artist and his Creative Process in Pietro Lorenzetti's Paintings

Christopher Platts (*University of Cincinnati, Cincinnati, OH, United States*)

The medieval Sienese painter Pietro Lorenzetti signed no fewer than ten works during his career, more than any other contemporary European artist. He also left an unprecedented "double signature" on one work, the Arezzo polyptych. By using the Latin word "dextra" in several inscriptions, he subtly informed viewers about his highly self-conscious artistic personality. Besides Lorenzetti's visual and textual references to the generative power of his own hand, prominent details in his other works allude to the painter's tools, name, privileged position before his holy subjects, and ability to simulate artworks in other media.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 2

Pushing Open the Studio Doors: Middlemen and enterprises in sculptural production

PRÉSIDENTE / CHAIRS

Kaylee Alexander (*University of Utah, Salt Lake City, UT, United States*)

Éric Sergent (*Laboratoire de Recherche Historique Rhône-Alpes, Lyon, France*)

Art history has long privileged so-called artists over artisans, focusing on the sculptors who designed great works while omitting the moulders who produced their plasters, the practitioners (praticiens) who cut their marbles, the founders who cast their bronzes, and even those who worked independently to produce sculptural works for lower ends of the market. Historically, however, these actors were central to the creation and dissemination of sculptural works and ornamental trends, often working in positions that fail to fit squarely into our contemporary definitions of artist and artisan. Consequently, these individuals and companies are essential to an art history that adopts material perspectives to understand visual culture. Recent developments

in material cultural studies have made it possible to set aside the artistic canon to consider new issues in the history of sculpture. These innovative perspectives allow us to not only examine major works from new angles, but also to call into question more modest or vernacular objects (e.g., plaster casts, funerary monuments, ornamental sculpture, etc.). If we, as contemporary scholars, are to fully understand sculptural developments—both in form and in practice—over the course of the 19th and 20th centuries, it is critical that we turn our attention, too, to those middlemen and independent enterprises who, despite having had their names erased or never recorded, produced these objects alongside and/or in collaboration with those we now identify as artists.

The study of these actors enables us to study art in its most concrete dimensions, whether in regards to the supplying or processing of materials, the sites where these individuals practiced (i.e., ateliers), or in the acquisition of a common culture and knowledge of these professionals. Although these studies remain difficult to conduct due to a scarcity of sources, it is essential that we work to understand and identify these figures that have often been written out of art history. The diversity of terminologies used to identify them bears witness to the misrepresentation of these actors, and the study of them reveals

their apparent dualities. Furthermore, the spiritual and cultural nuances of these paintings further raise significant questions about the materiality of visions of Krsna through acts of desire to seek union with him.

Artistic materiality of divinities in Benin: the case of Tokoudagba

Romuald Tchibozo (*University of Abomey-Calavi, Cotonou, Benin*)

Benin's art scene is characterised by a plastic production whose main source of inspiration is the endogenous image. Artists remain close to cultural traditions, drawing on them for the

Simulating Gilded Mosaics in Early Modern Italian Painting: a Borrowing with Purpose?

Valentina Hristova (*Humboldt-Universität zu Berlin, Berlin, Germany*)

This paper focuses on the imitation of gilded mosaics in Renaissance painting. It aims to evaluate why some of the most innovative painters in the Italian Peninsula began to simulate a medium which, by the fifteenth century, had already fallen out of fashion. By exploring the intrinsic value of gold through its aesthetics and materiality, but also by engaging with an interdisciplinary inquiry on agency and reception, this paper will show that the illusionistic resurgence of these fictive mosaics was part of complex processes of fashioning sophisticated cultural and political identities.

et architectes à regarder avec acuité et sans a priori les matières et matérialités de leurs objets artistiques, artisanaux ou architecturaux. La rapidité avec laquelle le climat tropical peut sembler les dégrader interroge l'attention que nous portons à leurs propriétés, temporalités et fragilités apparentes. Faire l'histoire matérielle de ces œuvres pour en connaître les caractéristiques physiques devrait permettre d'évaluer plus précisément les possibles écarts ce que leurs surfaces peuvent donner à voir et la réalité de leur état de conservation.

Existe-t-il, en particulier au tournant du XX^e siècle des matérialités qui pourraient être qualifiées de « tropicales » parce qu'elles présenteraient des propriétés différentes de celles des matériaux dits standards commercialisés après la seconde guerre mondiale ? Cette session propose de mieux comprendre ce que seraient historiquement et géographiquement ces matières et matérialités tropicales : éloignement ou proximité, disponibilité ou rareté, savoir-faire ou technicité, innovation ou cadre normatif. Comment ont-elles initié — avec la modernisation et la modernité — des perceptions différentes de la vulnérabilité face aux aléas climatiques ? Pourquoi certains de leurs objets requerraient-ils des campagnes spécifiques de soin ou d'entretien ? N'y a-t-il pas à apprendre des situations tropicales (milieux environnementaux, culturels et culturels) des conditions de conservation autres que celles de la logique occidentale ?

Les œuvres produites en situation tropicale appellent à l'écriture d'histoires à la fois matérielles, politiques et mémorielles. A quelles conditions et à partir de quels critères peut-on reconnaître et s'approprier aujourd'hui des matérialités mises en œuvre en situation coloniale ? Par qui ces patrimoines peuvent-ils être revendiqués ? Quelles sont au XXI^e siècle les catégories qui font sens pour les habitants des basses latitudes ?

L'usage du béton dans la construction de logements à La Réunion dans les années 1960-1970. Imaginaires et formes de créolisation

Claire Prévot (*École nationale supérieure d'architecture de Grenoble, Ae&cc, Grenoble, France*)

Aujourd'hui, l'adaptation au climat tropical des matérialités des logements collectifs construits à La Réunion suite à la départementalisation est mise en question. Le béton et ses formes architecturales sont considérés en rupture avec l'architecture créole. Il s'agit dans cette communication d'écarter l'opposition entre architecture dite « traditionnelle » ou « créole » et architecture « moderne ». Nous proposons, au contraire, de les mettre en regard pour comprendre leurs articulations, rencontres et métissages, notamment à travers une lecture du béton comme « matérialité tropicale ».

Matérialité constructive de l'architecture tropicale

Jean Christophe Grosso (*École nationale supérieure d'architecture de Marseille, Marseille, France*)

Cette contribution propose de définir la matérialité des bétons armés des années Trente en situation tropicale à partir des architectures d'Ali Tur en Guadeloupe. Elle emprunte la notion de « matérialité » définie par Antoine Picon et la couple avec la « monumentalité » de Fernand Pouillon pour interroger les dimensions constructives et qualités spécifiques à ces architectures tropicales de l'entre-deux guerre. Comment intègrent-elles dans leur conception les critères d'hygiène, de confort climatique, de résistance aux cyclones, aux séismes et la rareté des ressources ? Quelles sont les caractéristiques physiques de la matérialité tropicale ?

Fiberboard as painting support in tropical and maritime conditions - pragmatic and critical aspects on the handling and care of a common painting support in Puerto Rico

Ulrik Runeberg (*Painting Conservator, Düsseldorf, Germany*)

During the mid-20th century, especially on Puerto Rico, notable icons of its heritage were painted on fiberboard. Tropical climatic conditions led to quite a rapid aesthetic and material decay of paintings performed on this easily available and economic industrial

MATERIALIZING THE FLOW: A MATERIAL HISTORY OF PHOTOGRAPHIC CIRCULATIONS

La matérialité au secours d'une question controversée : l'image au service de l'islam

Nourane Ben Azzouna (*Université De Strasbourg, Strasbourg, France*)

Le Coran n'a pas commencé à être mis par écrit sur des codex, mais sur divers types d'objets. Cette diffusion matérielle n'a pas encore été étudiée de manière détaillée. Cette présentation propose de l'aborder à travers un corpus particulier qui permet de porter un éclairage inédit sur la matérialité des croyances, des pratiques et des arts religieux islamiques. A l'encontre de l'idée très courante que la religion musulmane ne peut s'accommoder de l'image représentationnelle, de nombreux objets islamiques se distinguent par la coexistence d'extraits du texte coranique ou d'autres textes religieux et d'images représentationnelles, une cohabitation qu'il s'agit d'interroger ici pour la première fois.

From Creation to Devotion: Investigating the Role and Materiality of Mecca and Medina Scrolls

Mounia Chekhab Abudaya (*Museum of Islamic Art, Doha, Qatar*)

Instances of scrolls featuring representations of Mecca and Medina can be found across diverse regions, ranging from Egypt to China, from the twelfth to the nineteenth century. While existing examples have been examined predominantly from an art historical standpoint, this paper shifts the focus to the technological craftsmanship behind their creation and the intended purposes they fulfilled. By exploring the journey from production to utilization, I aim to offer insights into the materiality, function, and significance of such scrolls, contributing to a more comprehensive understanding of their role in Islamic devotional practices in the medieval and pre-modern periods.

Analyse des Corans en Waqf de l'Astan Quds Razavi en Iran : une étude des lettres de dédicace

Yasin Zare (*Université du Québec à Montréal, Montréal, Canada*)

L'institution millénaire du Waqf a modelé l'évolution des sociétés islamiques. Cette étude se concentre sur l'Astan Quds Razavi en Iran, qui héberge l'une des plus vastes institutions de Waqf au monde, abritant 14 bibliothèques, des musées. Ces musées conservent des Corans historiques datant du 4^e siècle de l'Hégire, accompagnés de lettres de dédicace fournissant des indications sur l'entretien, l'utilisation et les choix esthétiques. Cette recherche adoptera une méthodologie pour éclairer les aspects culturels, religieux et stylistiques des Corans en Waqf.

Blessings Amplified: Interlacing Script/Pseudo-Script on Mosuli Metalwork

Zahra Kazani (*University of Oxford, Oxford, United Kingdom*)

This research focuses on the knotted Kufic-style script on silver-inlaid brass objects from Mosul in the twelfth and thirteenth centuries. In this script style, the interlacing features of the script are emphasized which creates a deliberate visual obstacle to the reading of the text. My research argues that the knotting of script in this way resonated with the knotted designs pervasive in materials associated with magic and were therefore understood as apotropaia by the medieval viewer. The knotted designs amplified the benedictory content of the inscriptions and immediately signaled a magical affiliation, irrespective of the legibility of the text.

■ 11:00 - 12:30 AUDITORIUM PASTEUR

Les Matérialités de la photographie 2/3

RÉSIDENTE / CHAIRS

Marie Auger (*Université Gustave-Eiff*

to show the extent to which merchants appropriated scientific language to qualify the material, and how this language was interpreted, manipulated and used for the benefit of the market from the 18th century to the present day, between the history of science, trade and taste.

Materials and channels of valorization : The case of the contemporary sculpture market in France, from the Bourbon Restoration to the First World War

Véronique Wiesinger (Ministère de la Culture, Paris, France)

The material of the artwork was a determining factor in the constitution of the French art market. From the end of the 1830s onwards, specific distribution channels for contemporary sculpture are taking shape. Control of these channels by the reproduction industry is consolidated by the copyright case law applied to visual artists in France from 1842 to 1910, which leads to strategies of avoidance by sculptors (studio sales, auctions, group exhibitions, cooperative galleries, consignments) and to the fluctuation of criteria of valuation for various sculpture materials (terracotta, marble, bronze).

Value and Originality in the late-Nineteenth-Century Oleograph Market in Buenos Aires

María Isabel Baldasarre (Universidad Nacional de San Martín, Buenos Aires, Argentina)

This paper analyses the material circulation of oleographs in nineteenth-century Argentina. I will focus on how these mechanical reproductions were advertised, where they were sold, and the prices paid for them. On the basis of simultaneous study of both the oil painting and the oleograph market, I question whether the latter actually diminished sales of original works. My hypothesis is that while oleographs, with a material and economic status more precarious than oil paintings, were not valorized by later art history, they did expand access to the practice of art consumption as part of the growing visual culture of the late nineteenth century.

Finest Materials. Modest Value. Exploring the Paradox of Valuation in the Market for Val Saint Lambert Crystal Glassware.

Anne-Sophie Radermecker (Université Libre de Bruxelles, Brussels, Belgium)

The goal of this paper is to contribute to the understanding of the complex devaluation of once highly esteemed – albeit fragile – cultural goods (Val Saint Lambert crystal glassware). Using a dataset comprising 9,871 VstL items offered for sale between 2015 and 2023 in local auction houses (extracted from Drouot.com), the paper identifies the key price determinants that currently affect the value of this formerly highly regarded production, with special attention given to materiality-related characteristics (items' material qualities, techniques of execution, conditions (including various degrees of damage).

Exploring the Online Viewing Rooms Phenomenon: When Immateriality Embraces Matter

Giada Pellicari (Iulm University, Milano, Italy)

This research focuses on an immaterial aspect of the art market that has increased in recent years: the Online Viewing Room (OVR) phenomenon. Thanks to the clear visibility of art values and price ranges, the art market has become accessible and transparent for the first time. A historical overview of the evolution of OVRs will be provided, investigating past examples of online databases and exhibitions, and specific cases of art fairs' OVRs, such as Art Basel and Frieze. An Online Viewing Room will be defined as an immaterial, online, database where artworks are exhibited through the use of technology. As a result, material three-dimensional works have evolved into a type of digital image, conveyed through the use of an effective communication strategy, including pictures, captions, materials and prices.

■ 11:00 - 12:30 SALLE RHÔNE 2

Patrimonialisations 2/3

PRÉSIDENCE / CHAIRS

Hélène Sirven (Université Paris 1 Panthéon Sorbonne, Paris, France)

Yuning Teng (Universität Hamburg, Hamburg, Germany)

of slavery and the need to acknowledge this past for the society of the presence. While the Valongo Wharf is established in the Brazilian and international scene as an example of an affirmative monument brought from the underground by archaeology, Memorial em Homenagem às Pessoas Escravizadas seeks to build, itself, a rupture of the technologies of coloniality that still persist in the Portuguese urban space.

Preserving Memory: The 'Heritage' of Violence

Chandramolle Modgil (*Jawaharlal Nehru University, New Delhi, India*)

This paper aims to analyse the processes of creating 'heritage' and specific forms of remembrance within the pan-Indian tradition of raising monuments to the dead. Preserved in situ, or in museums and galleries, the monuments bring out the sentiments of conflict, death, violence, heroism, suppression, war, trauma –and memorialization. In the region of western Rajasthan, cultural and social norms are frequently employed as a means of preserving group identities or even developing new varieties of indigenouness. This study of patrimonialization shall attempt to understand how indigenous actors were able to reclaim the right to establish their own cultural narratives and identity, through such commemoration.

Why prehistoric art has no edges

Manuel Santos-Estévez (*Instituto de Ciencias del Patrimonio, Incipit-CSIC, Santiago De Compostela, Spain*)

This paper addresses the following questions: Which cultural and social changes are related to transformation in the way of thinking and representing the world in the transition between Prehistory and historical times? Why is landscape not represented in rock art panels? Why is most prehistoric art in a natural context? What kind of relationship exists between the lack of spatial references and the absence of physical limits in prehistoric rock art? Why does this situation change when scenes are represented in other historical contexts?

On the Edge: Ford Madox Brown's Manfred on the Jungfrau and the Embodied Beholder

Alastair Wright (*University of Oxford, Oxford, United Kingdom*

Whose Triumph is it anyway?: Investigating the making of "Triumph of Labour", a public art commission in India

Shatavisha Mustafi (*University of Petroleum and Energy Studies, Dehradun, India*)

In 1954, the Indian Ministry of Education and Culture commissioned a sculpture titled, "Triumph of Labour" by Devi Prasad Roy Chowdhury. This sculpture was to commemorate the May day protest demo held by local workers in 1929, demanding standardisation of working hours and regularisation of payments. This paper seeks to understand the complex questions of labour when it comes to artworks, particularly sculptures by looking at the correspondences in the archival documents as well as arguments proposed by labour studies scholars to offer a perspective on how a sculpture that was commissioned to celebrate the workforce in India has an elusive history in the course of its making.

Italsider pour le Festival de Spole

Fantasy and Nothingness: A Study of Contemporary Chinese Panoramic Painting: Taking the Works of LuXun Academy of Fine Arts Artists as an Example

Interférences et convergences dans les "caractères abstraits" de Lee Ungno

Hye-Young Hwang (*Seowon University, Cheongju, Republic of Korea*)

Lee Ungno (1904-1989), artiste coréen ayant travaillé en France, a exploré la calligraphie, la peinture, le papier mâché et le collage, utilisant divers matériaux tels que le papier coréen, le coton, le lin, le bois, la céramique et les couvertures dans les années 1960-1970 si bien qu'il a créé des caractères abstraits uniques. Ses œuvres incarnent la communication et le conflit entre l'Orient et l'Occident, l'écriture et l'image, la ligne et la surface, la figuration et l'abstraction, le matériel et l'expression, le tridimensionnel et le plat, l'individualité et la collectivité. Cette étude examine les interférences et les convergences entre ces éléments conflictuels à différents niveaux dans les caractères abstraits de Lee Ungno, en explorant leurs effets esthétiques.

■ 14:00 - 15:30 SALLE RHÔNE 3B

Materials in the Making 1/2

PRÉSIDENCE / CHAIRS

Magdalena Bushart (*Technische Universität Berlin, Berlin, Germany*)

Henrike Haug (*Universität zu Köln, Cologne, Germany*)

Valérie Nègre (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Only through processing will matter become material. Material narratives (and thus discussions of materiality) are therefore not only stories about their resources and exploitation, but also about the human handling and perception of materials. Both perception and application are interrelated: On one side, the supposedly inherent, supra-temporal material properties determine the processing. On the other side, the workmanship assigns certain properties to the material (and thus a different value corresponding to the cultural context).

We are no longer talking about material iconography or iconology, but rather about agencies, affordances or about semantics that ascribe the different materials to gender, region, nation, function, or time. Such codes can be based on literary traditions – religious texts, myths and legends, art theoretical treatises, historical narratives, or scientific interpretations - but can also be oriented on the model character of historical artefacts; often it is impossible to fully separate one from the other. In contrast, much less attention is paid to the actions on and in the material. Yet, as David Pye emphasised in "The nature and art of Workmanship", published in 1968, they play an essential role in defining the perception of material: The workman encounters an overwhelming number of "properties" of the material during his work operations. In this process, he has to decide which affordances of the material he wants to negate and which he wants to emphasise. This decision will depend on the period and location, the level of technical development, the status of art and craft, the dominant taste and the values associated with it. The possible applications are therefore never absolute, but always to be understood in a relational way and can be differently interpreted, reinforced, or also discarded with regard to the creative goal.

In our section, we want to focus on this interrelationship and ask how physical or chemical properties of materials, their "behaviour", and their reaction to external influences are displayed in the artwork and how they affect the ways of use and handling. In this context, it is also important to consider the relationship between the "agency" of a material and cultural assignments, or between a "storied matter" and "stories about matter". The aim is no longer to determine the one meaning that is universal across all times or even cultures, but rather to

delineate the field of possible meanings and to explore the overlaps that can result from the combination of different levels. The "material turn" thus becomes accompanied by a "production turn", which emphasises the cultural embeddedness of the values and properties of "material".

Paper or Silk? Artists' Strategy for Material in Song China [960-1279]. Using Orchid Painting as an Example

Qian Zhan (*Freie Universität Berlin, Berlin, Germany*)

This paper explores the inherent attributes and cultural implications of paper and silk mediums in Chinese painting. It illustrates, using the example of Song orchid images, how both the intrinsic characteristics of paper and silk, as well as the cultural significance ascribed to them, play a pivotal role in shaping the visual vocabulary employed by artists and, consequently, the final manifestation of their artworks. Moreover, by analyzing how these materials influenced artists' choices, it unveils that Song Dynasty painters consciously employed medium selection to highlight values, aesthetics, and artistic goals.

Mica, the mirror and the lamp

Ruth Ezra (*University of St Andrews, St Andrews, United Kingdom*)

In the early modern period, the foliaceous mineral muscovite (white mica) assumed a remarkable salience across the intellectual, material, and visual cultures of northern Europe. My paper introduces three case studies (a portrait overlay, a stumpwork casket, and a microscope slide) that together tell the story of mica's extraction, circulation, and manipulation during the long seventeenth century. I show how mica's distinct physical properties — namely its lamination, robustness, light weight, elasticity, and atmospheric resilience — fed the material imaginations of miniature painters, needleworkers, and natural philosophers alike.

Visualizing Production on Limoges Champlevé Enamels, or. Towards an Iconology of Technique

Ryan Eisenman (*University of Pennsylvania, Philadelphia, PA, United States*)

Enamelwork has been largely left out of discussions in medieval art history's material turn, perhaps because its combination of copper, glass, gold, mercury, and frequently wood and tin confound basic material iconology. In examining the thirteenth-century Limoges champlevé enamel industry, this paper foregrounds how artists' production techniques and interactions with many materials' affordances contributed to and even enhanced a finished object's signification. Employing an "iconology of technique", it considers the different ways Limoges enamellers made their working processes visible and tied them to the meaning of the enamels themselves.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 1

Penser la matière dans un livre d'artistes modeste 1/2

PRÉSIDENCE / CHAIRS

Katarzyna Bazarnik (*Uniwersytet Jagiellonski w Krakowie, Krakow, Poland*)

Leszek Brogowski (*Université Rennes 2, Rennes, France*)

Viola Hildebrand-Schat (*Goethe-Universität, Frankfurt, Germany*)

La dualité entre forme et contenu, c'est-à-dire la matérialité de l'objet et sa signification pour la production, la réception et la compréhension, n'est nulle part plus évidente que dans le livre. Le livre, dans toutes ses variations et ses transformations, occupe une place centrale dans presque toutes les cultures : par quels chemins peut-il rejoindre aujourd'hui les expériences de l'art ? Nous proposons

un défi : penser la matérialité du livre dans un livre ordinaire comme un champ expérimental de l'art. C'est une invitation à repenser la conception de l'œuvre d'art total sous le régime matériel de sobriété, de soustraction et d'écologie. Mettons à profit aussi bien diverses expériences éditoriales (les imprimeurs de petite presse et des coopérations telles que les Wiener Werkstätten ou le Werkbund) que la prise de conscience rendue possible par le tournant matériel dans les Lettres et les Sciences humaines et sociales (material turn), pour penser autrement l'achèvement du travail de l'art en résonances avec les préoccupations du présent. Au cours du dernier demi-siècle, de plus en plus d'artistes ont commencé de se servir du livre comme un espace de l'art : création, réflexion, recherche, communication, etc. Nous proposons de porter une attention particulière à l'aspect matériel de cet espace, à la façon dont il affecte la lecture et la signification de l'art. Comment la matérialité du livre conditionne l'expérience de l'art, et vice versa, dans un livre qui respecte les usages propres à la culture quotidienne du livre ?

Usages, texte et images, papier et reliure, fonctionnalités (couverture, sommaire, colophon, etc.) : comment les expériences matérielles de la culture du livre, accumulées depuis des millénaires, inspirent l'art depuis le milieu du XX^e siècle ? Il s'agit de mettre en évidence les diverses composantes qui conditionnent le livre en tant que support de lecture, espace architectural et moyen de réflexion, de communication et de création. Comment les artistes pensent la matérialité à partir de la forme et des usages du livre ? Outre la simultanéité et la succession, telles qu'elles ressortent des pages simples et doubles ainsi que des séquences de pages, des feuilletages (effets cinématographiques), l'interaction et la participation sont également déterminées par des aspects matériels.

Le livre est le lieu du croisement des cultures, des disciplines et métiers, des compétences, des savoirs, etc., un artefact complexe qui appelle une approche à travers les perspectives multiples. C'est la diversité des usages faits du livre qui permet de montrer comment matérialité et praxéologie sont interdépendantes et se soutiennent mutuellement. Rassembler les différents acteurs impliqués dans le livre et explorer les possibilités données de développement futur du livre : voici le défi.

Breaking Boundaries: Czechoslovak Artists' Books [1960s-1980s]

Robert Kotasek (*Universität Wien, Vienna, Austria*)

During the period of 'normalisation' in Czechoslovakia, artists navigated political repression by embracing ephemeral, dematerialised art forms. They adopted new approaches to the visual, verbal and graphic conceptualisation of the book medium and its structure, creating unique book works that became channels for alternative culture. Transcending the conventional purpose of the book medium, artist's books became instruments of artistic experimentation and a means of resistance, enabling private dialogues between viewers and individual works in the absence of a platform for neo-avant-garde art.

Vibrant Textualities: Literature of Criticism and Theory as Artists' Books

Tymon Adamczewski (*Kazimierz Wielki University, Bydgoszcz, Poland*)

Contrasting the domination of digital experiences in contemporary culture, the recent upsurge of interest in unconventional book design and print techniques highlights seeing books as physical objects. Within this trend, theoretical positions, e.g. New Materialism, Speculative Realism and Object-Oriented Ontology (OOO), provide a particularly intriguing conceptual revisions of thinking about matter which highlight the material dimension of theory. In my talk, I would like to look into the role materiality plays in

selected examples of contemporary theoretical writing and to investigate how such materially-centered thinking/writing shapes and informs artistic practices that problematise aspects of inscription or the codex form itself.

Recent Artists' Books From Russia as a Medium of Social Reflection and Critique

Valerij Ledenev (*Independent Researcher, Hochheim, Germany*)

This paper is dedicated to recent artist's books from Russia created as part of the "Single Copy" project initiated by the Library of the Garage Museum of Contemporary Art in Moscow, which took place from 2017 to 2022. As part of the project, contemporary artists from different cities across the country were invited to create a one-of-a-kind, a single-copy artist's book. Those books do not only push the boundaries of the genre in the local context but serve as examples of critical reflection under the condition of the narrowing possibilities of the critical discourse under the current regime.

Le graphzine en France, cristallisation d'une pratique éditoriale et artistique marginale

Jonas Delaborde (*Université Paris Nanterre, Nanterre, France*)

Le graphzine en France est à la fois une pratique, une typologie d'objets éditoriaux, un moment et une scène. Les bases de sa forme canonique (une publication imprimée à la circulation marginale qui articule figuration et esthétique de la saturation) apparaissent autour de 1980, à la suite des interventions graphiques du collectif Bazooka ainsi que des premiers numéros d'Elles sont de sortie. À travers plusieurs exemples significatifs, il s'agit de montrer comment certains registres spécifiques de matérialité éditoriales ont nourri les méthodes et l'économie des artistes du graphzine.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 2

Dead Matter and Animated Materials in Early Modern Art 1/2

PRÉSIDENCE / CHAIRS

Joana Barreto (*Université Lumière Lyon 2, France*)

Itay Sapir (*Université du Québec à Montréal, Montréal, Canada*)

La période de la première modernité a été le théâtre d'une dialectique complexe concernant la perception de la vitalité et de l'absence de vie des œuvres d'art et des matériaux artistiques. Comme l'a montré le récent ouvrage de Frank Fehrenbach, *Quasi Vivo : Lebendigkeit in der italienischen Kunst der Frühen Neuzeit* (2021), l'animation d'une matière sans vie était considérée comme l'un des principaux exploits des artistes à partir de Giotto, voire parfois comme la nouveauté même qui distinguait les œuvres d'art de la Renaissance des images médiévales, mais l'ambiguïté de la vie et de la mort est restée constitutive de la perception de ces objets tout au long des quinzième et seizième siècles. La propension spécifique et variée à la vitalité des différents matériaux a été explorée dans la peinture et plus encore dans la sculpture, où, comme Michael Cole et d'autres l'ont montré, l'histoire de la fabrication - la sculpture du marbre par rapport à la fonte du métal, par exemple - a eu un impact sur le niveau et le type de vivacité attribués aux œuvres finales. La nature organique ou inorganique des matériaux - le bois et la cochenille contrastant avec le lapis-lazuli et le bronze, pour ne citer que quelques exemples, en Europe et bien au-delà - ajoute une couche supplémentaire à ces distinctions.

Dans de nombreux cas, la question de la mort ou, au contraire, de l'animation artistique de la matière elle-même était compliquée par des récits picturaux ou (moins souvent) sculpturaux qui jouaient également sur la transition incertaine entre la vie et la mort - des créatures

vivantes, en l'occurrence, surtout des êtres humains. L'émergence, vers 1600 et de manière spectaculaire dans l'œuvre de Caravage, d'un intérêt pour l'instant de la mort elle-même, pour ses ambivalences et ses complexités temporelles, a interrogé en parallèle l'infrastructure matérielle de ces représentations : comment la matière était à la fois rendue vivante dans la représentation d'une personne destinée à être montrée comme vivante, et en même temps exploitée dans son inanimité littérale afin de suggérer la perte de vie qui se produit au moment présent de l'image.

Dans le cas de sujets religieux, les ramifications théologiques de ces questions ne peuvent être exagérées. Le fait que les images de saints ou de la Vierge prennent vie et agissent miraculeusement dépendait, bien sûr, de leur statut divin, mais était également compris, à des degrés divers selon le moment historique précis de la réception des images, en relation avec leurs propriétés matérielles d'une part et la virtuosité de l'art de leur créateur d'autre part.

Cette session vise à explorer les complexités de la vie et de la mort dans l'imaginaire associées aux différentes composantes matérielles des œuvres d'art du début de la période moderne. En particulier, elle examinera comment les fréquentes représentations, dans l'art de la Renaissance et du Baroque, de la fin de la vie, qu'il s'agisse d'une mort violente ou d'un départ paisible, ont interagi avec les choix (ou les contraintes) matériels des artistes.

ROUND TABLE

Alchemy and Poetry: Giulio Campagnola and the Animation of Artistic Materials

Chriscinda Henry (*McGill University, Montréal, Canada*)

This talk explores the god-like generative and destructive powers attributed to the Paduan artist Giulio Campagnola (1482-after 1517) in a pair of early sixteenth-century humanist texts: Giovanni Aurelio Augurello's epic Latin alchemical poem *Chrysopoeia* (Venice, 1515) and Pomponio Gaurico's Greek-titled poem *Zographia*, written in Padua c. 1505 and published in Venice in 1526. In discussing Campagnola's miniature painting and metalworking, Augurello presents the artist as a conjunction of poet and alchemist, embodying the pinnacle of both imaginative and technical prowess, while Gaurico conflates the representational ability of the artist with Jupiter's supernatural capacity to punish humankind with the flood.

Pisanello's Materials and their Other Lives

C. Jean Campbell (*Emory University, Atlanta, GA, United States*)

My paper will explore the re-creative, and specifically animating functions of drawing with different instruments, and on various material grounds, in the work of the fifteenth-century Veronese painter, Pisanello. I will argue that the painter's many drawings of objectively dead but notionally living creatures are fundamental to the poetics of suspension that informs Pisanello's works, and takes on an incarnational sense in his monumental frescoes. The paper will conclude with a consideration of Pisanello's medals for the ways in which they sum up, all at once and as readily portable objects, the "substance" suspended in his art.

As Pale as Wax. On a Group of Late Sixteenth- and Early Seventeenth-Century Wax Renderings of the Lamentation of Christ by Willem Key

Marek Walczak (*Uniwersytet Jagielloński w Krakowie, Kraków, Poland*), **Krzysztof Czyżewski** (*Wawel Royal Castle, Kraków, Poland*)

The striking naturalism of a group of renderings in wax of Willem Key's painting *The Lamentation of Christ* stems not only from the use of material whose texture resembles that of human skin but also from the addition of natural hair, ivory (for teeth), glass (for eyes) and silk (for garments). Unlike the majority of wax sculptures, the renderings of Key's masterpiece

were not intended to impress with their 'bizarreness' but were devotional representations par excellence. By using 'artificial' means, their makers achieved an unparalleled degree of lifelikeness – one is tempted to say, of 'unnatural naturalness'.

Tombeau ou berceau ? : La puissance créatrice de la Terre ou le fossile comme image

Rebecca Zorach (*Northwestern University, Chicago, IL, United States*)

Une théorie courante de l'histoire naturelle de la première modernité européenne affirme que les fossiles (compris au sens moderne) sont des images, créées par la Nature, qui poussent dans la Terre. L'histoire des sciences a longtemps méprisé cette position ; cette intervention tente de la considérer comme un indice des idées esthétiques et non pas scientifiques. L'image elle-même serait-elle un demi-organisme, s'acheminant vers la vie ? Quelles sont les intentions de la Nature en créant de telles « images » ? Quelles sont les conséquences pour l'esthétique de considérer la matière terrestre comme un corps mort, inerte — ou comme vivante et créatrice ?

Vie et mort dans les automates de la Renaissance: l'exemple de l'horloge astronomique de Strasbourg

Fanny Kieffer (*Université de Strasbourg, Strasbourg, France*)

À la Renaissance, les automates revêtent une symbolique complexe liée à leur statut de machine et d'objet « frontière » entre matière inerte et simulacre de vie. À la faveur de la diffusion des idées de *Machina mundi* et de Dieu artifex dans le monde germanique, l'horloge astronomique de Strasbourg reproduit le geste divin et en est en même temps le fruit, tout en donnant vie à une série d'automates des Âges de la vie et de la Mort, qui « dansent » la ronde du Temps en attendant sa Fin définitive, annoncée dans l'iconographie du décor peint.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 3A

Image without Material 3/3

PRÉSIDENCE / CHAIRS

Yang Li (*Peking University, School of Arts, Beijing, China*)

Philippe-Alain Michaud (*Musée national d'Art moderne – Centre Pompidou, France*)

The session description can be found in the first slot.

Visualizing Immateriality in Jin Dynasty China: the Concept of Liru Yingji [理入影迹] in Zong Bing's "Introduction to Painting Landscapes" and its Connection to the Buddha's Shadow Cave Legend

Michael J. Cavayero (*Peking University, School of Arts, Beijing, China*)

Zong Bing's (375–443) 4th-century text 'Introduction to Painting Landscapes' *Hua shanshui xu* from the Southern Dynasties Song period marks the earliest known discussion on Chinese landscape painting. Zong Bing, a central Buddhist apologist, uniquely merges Buddhism and landscape theory. Despite its significance, scholars have overlooked key terms like "liru yingji" ('essence entered through the Buddha's shadow'), indicative of Buddhist influence. This study delves into the term's nuances, linking it to the *Buddhachāyā* (foying) legend of Buddha's shadow, originating in northwest India. Examining Zong Bing's landscape theory, the study highlights how the concept of the 'Shadow' ying reflects immaterial depictions of numinous mind-based objects, influencing early Chinese landscape painting terminology.

Transcend Duration : On the Computer-Generated Imagery as Non-temporal Images

Geng Youzimin (*Peking University, School of Arts, Beijing, China*)

By analyzing past discussions on images and time, we can summarize the time concepts involved as 'historical-time', 'narrative-time', and 'spatial-time'. Clearly, these are not time itself. Using Bergson's concept of 'duration', we will re-examine the relationship between images and time itself, and analyze the various durations of images, with a focus on how CGI images lose time and transcend duration. Finally, under the latest AIGC cases, we will unveil another layer of meaning for 'Non-temporal': eternity, and then develop a theoretical framework for considering CGI as an ever-changing but eternal image.

The Endogenous Pagoda: Entering the West Cave of Shuiyu Temple as a "Hypothetical Spectator"

Yuan Meng (*Tianjin Academy of Fine Art, Tianjin, China*)

In the realm of Buddhist grotto art, the dissemination of Buddhist teachings and the illustration of Buddhist ideology commonly rely on the tangible manifestations discovered within the caves themselves—be it in the form of murals, carvings, architecture, inscriptions, or even engraved scriptures. However, there are instances wherein these material entities may fall prey to destruction, concealment, or omission. In such cases, the completion of the image necessitates supplementation through the devout disciples' ritualistic acts of worship and their inner spiritual contemplation. This symbiotic interplay between the external depictions and the endogenous image, culminates in a spiritual fulfillment that transcends physicality. Consequently, the absence of these material artifacts accentuates the profound significance of the endogenous image, which emerges as ethereal products of one's innermost imagination. This paper endeavors to adopt an art historical standpoint that encompasses the Hypothetical Spectator's role by delving into the West Cave of Shuiyu Temple which related to the Xiangtang Grottoes, a testament to the stone carving craftsmanship of late Northern Qi dynasty, and exploring how endogenous image intertwines with the study of Buddhist grotto art.

A Photo That Changed Art Historical Narrative in Early 20 Century

Lin Jiao (*Lu Xun Academy of Fine Arts, Shenyang, China*)

This paper takes the old photos of Longmen Grottoes in the early 20th century as the research object, and discusses the key role of old photos in the transmission of Buddhist grotto images, the development of grotto history and the development of academic research history. The non-material photos images are not only the records of material Buddhist art, but also the subjective consciousness and academic perspective of the scholars in the production process. Scholars have been subtly influenced by the transmission and reuse of these photos, thus shaping the study of Buddhist art history and even the history of Longmen Grottoes itself since early 20th century.

Eye of the Soul. on the image between the matter and the spirit

Yang Li (*Peking University, School of Arts, Beijing, China*)

From the Han Dynasty to the Qing Dynasty in China, there were many beautifully painted images in the tombs, which were buried in the ground before being discovered, so that no living person could see them. Some of the murals in the tombs were built by the tomb owners over a period of years. These images are supported by different materials and media, different technologies are used in different eras and different regions, but in China, it is believed that the souls of the dead can see these images, and the burial images present a spiritual eye over the long years, and the production of images comes from funeral customs and local beliefs. But the image itself has become an important medium to communicate life and death, matter and spirit.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 3B

Recettes, secrets, lexique : les apports de la linguistique à la connaissance des savoir-faire artistiques 1/2

PRÉSIDENCE / CHAIRS

Julia Castiglione (*Université Sorbonne Nouvelle, Paris, France*)

Margherita Quaglino (*Università di Torino, Turin, Italy*)

Issus d'une tradition complexe de copie, de réutilisation et d'assemblage, les livres de recettes sont des textes ouverts, qui agrègent des ingrédients et des instructions au contenu et au langage hétérogènes. Témoignages de la culture matérielle et des pratiques d'une époque, ces recueils nécessitent donc une approche pluridisciplinaire pour être mis en lumière et valorisés, tant du point de vue du texte que de l'apport à la connaissance des savoirs et des pratiques artistiques.

Les premiers livres de recettes en latin circulent en Europe à partir du VIII^e siècle, ce sont des compilations souvent désorganisées de procédés techniques de différents domaines (médecine, cosmétique, cuisine, peinture, alchimie). Ils peuvent recueillir les savoirs techniques antiques (tels que Vitruve et Pliny) et ils les actualisent en rendant compte des matériaux et des techniques modernes. Ils transmettent ainsi un patrimoine de connaissances qui reflètent le système culturel, social et économique de l'Europe médiévale. Ils constituent en même temps des énigmes complexes à déchiffrer : d'un point de vue textuel, en raison de la difficulté de s'assurer de la tradition du texte ; d'un point de vue linguistique, parce que les mots sont souvent le résultat d'erreurs de copie ou sont dépourvus de référents concrets ; d'un point de vue artistique, parce que les procédés ne sont pas toujours correctement décrits.

En ce qui concerne la circulation des textes, les études se multiplient au sujet du vaste espace du Moyen-Orient et de l'Afrique méditerranéenne, mais aussi sur l'Europe romane et germanique (en particulier l'Angleterre, la France, l'Espagne et le Portugal), alors que l'élaboration du répertoire lexical, tant en Italie que dans les autres langues vernaculaires européennes, n'a encore fait l'objet que de peu d'attention.

Au-delà des récentes entreprises d'édition de livres de recettes, d'établissements de glossaires ou de compilation de sources dans des bases de données, ce panel entend interroger spécifiquement les apports de la recherche linguistique à la connaissance des matériaux et des techniques de l'art. En mettant en avant la recherche sur la langue et sur le lexique des arts dans les recettes, ce panel entend interroger la manière dont circulent les savoirs techniques, les matériaux et leur nomenclature entre les ateliers. Différentes échelles pourront être prises en compte pour analyser ces circulations : des transmissions artisanales urbaines, jusqu'à des phénomènes globaux de circulation de la terminologie des matériaux. L'analyse du lexique des recettes permet ainsi d'identifier des transmissions de savoirs à la fois de l'Antiquité à l'Europe médiévale et moderne, mais aussi entre l'Orient et l'Occident : les phénomènes de traductions et de transferts, du latin et de l'arabe vers les langues vernaculaires européennes permettent d'explorer les itinéraires des mots de la matérialité.

LA MATÉRIALITÉ DE L'ART ET LES LANGUES DU BASSIN MÉDITERRANÉEN

Dia Palma, cerussa, schieferblaw – [Un] ambiguity in Early modern terminology of artists' materials

Doris Oltrogge (*Technische Hochschule Köln, Institut für Restaurierungs- und Konservierungswissenschaft, Cologne, Germany*)

Early modern sources reflect different expertise about artists' materials, the knowledge of practitioners, of naturalists, of merchants, of pharmacists, or of philologists. The attempt to transfer ancient knowledge and to integrate new materials and innovations led to some terminological confusion. On the basis of some rare and some widely used terms, the presentation will explore the terminology of naturalists, pharmacists, grocers, artists, artisans in early modern Germany and their – and our – sometimes futile striving for unambiguity.

“Burn these things. make ink and write”: ink recipes from Greco-Egyptian and Coptic magical papyri

Olivier Bonnerot (*Universität Hamburg, Hamburg, Germany*), **Leah Mascia** (*Universität Hamburg, Hamburg, Germany*)

This presentation examines the ink recipes in the corpus of magical papyri from Roman and Byzantine Egypt. These recipes are often difficult to interpret and replicate, as some of the ingredients and quantities they mention have a symbolic significance or are encoded, possibly to protect the ritual knowledge from a non-expert audience. Nevertheless, many of them accurately describe the preparation of inks suitable for writing, and provide some of the oldest evidence for the use of iron-gall and mixed inks. These inks can be compared with the results of recent material analyses of inks from Greco-Roman and Byzantine papyri.

“To ink or not to ink”: the liqa in the recipe compilations from the Arabo-Islamic context [9th-15th cent.]

Sara Fani (*Alma Mater Studiorum-Università di Bologna, Bologna, Italy*)

Among the technical treatises produced in the Arabo-Islamic world between the 9th and 15th century, a few dedicate specific sections to bookmaking and ink production; they spread from al-Andalus to Persia and testify to a rich heritage of knowhow and specialization. Among the different typologies of inks named with their traditional Arabic terms, the sources often include an additional product referred to as “liqa”: through textual (lexicographic and philological) and technical analysis, I will highlight how this term was employed by different authors, the specific composition of the product, its use (writing or decoration), support, and method of application, and its comparison with the Western traditions.

Medicine ac picturae commodum: the study of black and colour ink recipes in Caneparius’ “De atramentis, cuiuscunque generis” [1619]

Stefanos Kroustallis (*Escuela Superior de Conservación y Restauración de Bienes Culturales, Madrid, Spain*), **Arsenio Sánchez Hernampérez** (*Instituto del Patrimonio Cultural de España, Madrid, Spain*)

The work by the Venetian physician Petrus Maria Caneparius “De atramentis, cuiuscunque generis” (Venice, 1619) is one of the earliest printed sources dedicated to the study of black calligraphic, sympathetic, printing and colour inks, among other medical content. The importance of this work lies in its early date of the publication, in the novel content about materials in ink preparation, and in the fact that the author attempts a more scientific approach to the identification of the materials. The present study will focus mainly on the chapters dealing with black and colour inks and will analyze the relation to contemporary materials and techniques, the transmission of artistic and craft technology and the language employed in this process.

■ 14:00 - 15:30 SALON PASTEUR

Art and the invisible 3/3

PRÉSIDENCE / CHAIRS

Henri De Riedmatten (*Université de Genève, Geneva, Switzerland*)

Taisuke Edamura (*J.F. Oberlin University, Tokyo, Japan*)

The session description can be found in the first slot

Contradiction and Poiesis in Arakawa's Diagrams

Ignacio Adriasola (*University of British Columbia, Vancouver, Canada*)

Arakawa's diagrammatic canvases present the viewer with riddles for which there is no single solution. While morphologically distinct and changing throughout his career, the diagrammatic works share a reflection on art as a specific, conventional system of representation that at the same time can serve as an experimental ground for thinking. Deploying visual, linguistic, and material puns, Arakawa deliberately effects contradiction. Rather than seeking to imitate, Arakawa's aim in these works is toward something new: to open art, beyond visual meaning.

Through Glass, Darkly: Invisibility and The Photographic Resolution of Celestial Nebulae

Sophie Lynch (*University of Chicago, Chicago, IL, United States*)

This paper considers the ways in which the photographic resolution of celestial nebulae swayed with the technical and epistemological challenges that practices of visualization encountered to represent and imagine the farthest limits of the visible and knowable world. Throughout the last decades of the nineteenth-century, astronomical phenomena that were visualized on photographic plates but that remained invisible to the naked human eye marked the boundary of technological visibility and photography—the apparent limits of their capacity to render distant phenomena visible. By emphasizing the blur that characterizes and pervades early attempts to record nebulae with photographic processes, I argue that indistinct visualizations seemed to entail the amorphous possibilities of visualizing technologies.

■ 14:00 - 15:30 SALON ROSERAIE 1

Tapestries: Materiality, Meaning and Intermediality in a Longue Durée Perspective

PRÉSIDENCE / CHAIRS

Merit Laine (*Stockholms Universitet, Stockholm, Sweden*)

Martin Olin (*Nationalmuseum – Stockholm, Stockholm, Sweden*)

Elodie Pradier (*Musée Dom Robert et de la tapisserie du XX^e siècle, Sorèze, France*)

There is perhaps only one historic occasion that is referred to through the materiality that defined it: The meeting of the kings François I of France and Henry VIII of England at the Field of Cloth of Gold in 1520. Among the textiles then displayed were tapestries: images glowing with colour and woven with the finest wool, silk, and gold, as described by contemporaries. This was not a unique instance: beautiful and costly tapestries have served to define persons, events, and spaces in many parts of the world for a very long period of time. The materials and the highly skilled and complex production processes of fine tapestries resulted in an instantly recognizable materiality that constituted the essence of the meaning of these objects, beyond any iconographic content of their design. Materiality thus constituted a large part of their

agency. A set of tapestries could envelop and transform the space in which it was displayed, which could be anywhere. Moving across borders and continents, these textiles became part of transnational material cultures that still survive, in secular as well as religious, public as well as private spaces. Often treasured for generations, tapestries continued to accumulate unique meanings and increase their agency throughout their history. Even new tapestries carried the inherited meaning of their materiality.

From Antiquity onwards, tapestries have also been the subject of intermedial representations and allusions in an increasing range of textual and pictorial media and genres, up to the film sets and advertisements of the present day. Such representations and allusions often convey material characteristics, thereby referencing the impact of the materiality of actual tapestries. While materials, production, and specific workshops have long been important subjects of research, tapestry materiality as such has not been the primary focus of systematic study. The papers of this panel may present results, or explore questions, methods, and theoretical frameworks for further, interdisciplinary research. The focus is tapestries produced for, displayed in, and/or referencing courtly and other elite contexts. A longue durée perspective is suggested by surviving objects and references from Antiquity onwards, the long continuities of production and display practices, and the relevance of tapestries to-day. In a wider perspective, it is hoped that this approach will contribute to our understanding of how the meanings and agency of materiality survive and are modified, across time and space.

Tapestries of Conquest and the Fabric of Mobility in Fifteenth Century Northern Europe

Laura Weigert (*Rutgers University, New Brunswick, NJ, United States*)

Fifteenth century tapestries embodied the mobility of materials and artisans: their fabric integrated wool from Northern Europe and silk, gold, and dyes from the East; their weavers were commonly migrants, who based their work on designs, which had also traveled; they were objects of gift-giving and exchange; they were portable. Those tapestries representing historic battles appeal to the aspirations of their noble patrons in a period of internal war and broader conquest. Incorporating their materials and makers into this narrative, we can perceive them as sites of collaboration, exchange, and resistance to the internal conflicts within Northern Europe.

Self-referential materiality in a mid-fifteenth-century small tapestry. The Annunciation. Galleria Nazionale delle Marche, Urbino

Loretta Vandi (*Independent researcher, Florence, Italy*)

My paper treats the representation, appreciation, and function of tapestry materiality in intermedial representations. It focuses on a mid-fifteenth-century small devotional tapestry (the Annunciation, Galleria Nazionale delle Marche, Urbino) and deals with the problems as well as the opportunities that arise from the concept of self-referential materiality. The analysis of Mary's and Gabriel's clothes and ornaments reveals the importance of materiality within naturalistic representations which reflected economic and cultural environments regarding either the patron or the patroness who commissioned the small Urbino tapestry, part and parcel of a network of courtly products.

Painted tapestry: an Intermedial Object between Textile and Painting

Roxanne Loos (*Université Catholique de Louvain, Louvain-La-Neuve, Belgium*)

This paper aims to study the display of fictive tapestries in late Renaissance Italy (c. 1520-1650). These "fake" tapestries consist of narrative scenes framed by borders imitating real fabrics curling at the edges. They appear

to hang on the walls on which they are actually frescoed. More than a framing device around the narratives, they constitute a new (deceiving) medium for the depicted scenes, with its own medial and communicative properties. This paper will thus explore the specificities of this hybrid medium, imitating textile with pictorial means.

Material Fragility & Resilience: The Long Biography of the Cleveland Museum of Art's Four Seasons Tapestries

Julia Laplaca (*University of Michigan, Ann Arbor, MI, United States*)

The Cleveland Museum of Art's (CMA) Four Seasons is a rare surviving example of this once popular set of tapestries and the only extant set to retain its precious metal-wrapped threads. This paper traces the biography of the Four Seasons from its initial designs in sixteenth-century Belgium, to seventeenth-century France, to nineteenth-century Scotland, and eventually, to the United States in the twentieth century. In each "chapter" of this biography, I note the tension between a tapestry's inherently fragile material nature and the medium's stable and consistent reception among viewers in multiple different cultural and temporal contexts.

■ 14:00 - 15:30 SALON ROSERAIE 2

Create, re-Create: towards an experimental history of art? 1/2

PRÉSIDENCE / CHAIRS

Eloïse Brac De La Perrière (*Institut national d'histoire de l'art - INHA, Paris, France*)

Maxime Durocher (*Sorbonne Université, Paris, France*)

Elizabeth Lambourn (*De Montfort University, Leicester, United Kingdom*)

Art historians have often been content to rely on textual or iconographic sources to determine the making processes and chaînes opératoires behind an artwork. But such sources do not always exist. In these cases, only the analysis of the artefact itself offers insights into the process of creation and the object becomes the main, even the unique, witness to its own genesis.

Experimental archaeology is now a well-established methodology for the recovery of such information in contexts without text. Hypotheses about an aspect of an object's making or later lifecycle are first developed and then tested by re-making the object or material, and sometimes replicating its hypothetical usage.[1] Art history, by contrast, rarely turns to such methods of analysis, although some projects have recently adopted similar approaches; among them one can single out the Making and Knowing Project (Columbia University) and the Minding Making Project (Harvard), both since completed, and which centred on modern European and American artefacts. More recently such methods have been trialled as part of the ANR-funded CallFront project devoted to calligraphy in Arabic script from the frontiers of the Islamic world and based at Sorbonne Université and Institut national d'histoire de l'art. Under the banner of "recreative practices" dress and photographic historians at De Montfort University in the UK have embedded these methodologies in their research and teaching and recently ran an inter-disciplinary workshop on this question.[2] While acknowledging that a perfect "re-creation" is impossible – nor even the primary aim – together these projects have allowed researchers to question assumptions about the relationship between knowing and making, and have confirmed the huge potential of collaborative projects involving art historians, historians of technology, practice-based researchers and craftspeople to foreground embodied knowledges.[3] If art history is to follow these examples it must begin to define the experimental

protocols most appropriate to its materials and integrate also a wealth of historical data (sources and availability of raw materials, technological and scientific context) in order to avoid anachronisms.

This session will examine a variety of experimental approaches across various art historical regions, periods and fields (from manuscripts, through objects and dress to architecture and interiors) in order to kickstart reflection and discussion about the future shape of an experimental art history.

Écrire et réécrire. Dévoiler les secrets de l'inscription de poèmes sur le blanc de Chine

Yongsong Zheng (*Sorbonne Université/ INHA, Paris, France*)

Cette communication examine les inscriptions poétiques présentes sur des coupes en porcelaine de Dehua, également connue sous le nom de blanc de Chine, à travers une approche archéologique expérimentale. Pour ce faire, nous explorerons les anciens fours, inventorierons minutieusement matériaux et outils, puis, en collaboration avec des maîtres locaux, reconstituerons les inscriptions. L'objectif est d'identifier les procédés techniques, enrichissant ainsi la compréhension de l'art du blanc de Chine et mettant en lumière la collaboration entre historiens de l'art et artisans locaux.

Re-enacting Transparent Paper as a Medium of Copy and Design in the Early Modern Architectural Workshop

Anna Bortolozzi (*Stockholms Universitet, Stockholm, Sweden*)

This paper delves into an experimental re-enactment of transparent paper production, as part of a broader project investigating copies and tracings within the Early Modern architectural workshop context. The objective was to assess different coating media, examining their specific optical and physical qualities (such as colour, viscosity, and drying time), as well as their impact on paper (including the degree and uniformity of achieved transparency). This experiment shed light on several aspects of the process that historical sources had left unexplored or inaccurately described and enabled us to evaluate the results obtained from Gas Chromatography Mass Spectrometry analyses conducted on original 18th-century tracings.

Tacit knowledge and sensory experience in a sixteenth-century gold and silversmithing workshop

Hanne Schonkeren (*Vrije Universiteit Brussel, Brussels, Belgium*)

This paper explores the specialized silversmithing techniques of chasing and repoussé, for which the sixteenth century Antwerp silversmiths were renowned, using the innovative research method Reconstruction, Replication, and Reenactment (RRR). These technical skills cannot be transferred by the written word but are mastered by observation, imitation, and practice. By participating in a hands on workshop by a master silversmith I intended to learn and understand the making process. This experimental approach aims to generate new information on artistic collaboration within the early modern workshop, the technical gestures of the silversmith, the sensory experience, and the tacit knowledge embodied in these techniques.

■ 16:00 - 17:30 SALLE RHÔNE 1

Down to Earth: A Geological Turn in Art History? 2/2

PRÉSIDENCE / CHAIRS

Matthieu Duperrex (*Ecole nationale supérieure d'architecture de Marseille, Marseille, France*)

Kassandra Nakas (*Leuphana University Lüneburg, Berlin, Germany*)

Jessica Ullrich (*Kunstakademie, Münster, Germany*)

The session description can be found in the first slot

The Falling Sky: Shamanic Alternatives for a wild Art History

Juliana Robles De La Pava (*Universidad Nacional de Tres de Febrero, Universidad de Buenos Aires, Buenos Aires, Argentina*)

Along with the words that make up Davi Kopenawa and Bruce Albert's book *The Falling Sky* appear a set of drawings and designs that do not constitute representations or images that reflect the soil, the land, the jungle and all its beings, but rather images produced together and collaboratively with them. This proposal invites us to think about the place of art, image and the aesthetic dimension as an alternative to the times of planetary catastrophes and how it is possible to think, from another Non-Western perspective, the construction of the discourses of Art History.

Feminist Aesthetics of Territory in Chilean Visual Arts

Cynthia Francica (*Universidad Adolfo Ibáñez, Santiago, Chile*)

Latin America, with alarming rates of violence against feminized subjects and expansive neo-extractivist economies, offers fertile ground to illuminate the ties between territorial dispossession, environmental injustice, and the lives, and deaths, of gendered bodies. Attending to the images and vocabularies that emerge from contemporary aesthetic practices thus becomes an important task. These imaginaries provide symbolic tools to re-invent the ways in which we conceive of gender and embodiment, of our relation to territories and, specifically, of aesthetic practices. I study Chilean visual artworks that center on environmental degradation and 'sacrifice zones,' areas with a high concentration of polluting industries.

Arid Ground: Landcare and Reconstitution in South African Art

Portia Malatjie (*University of Cape Town, Cape Town, South Africa*)

The paper meditates on ideas of landcare in South Africa. It considers the country's legacies of colonialism, slavery and economic migrancy that are punctuated by a disorientating displacement of Black people from their environment. It ruminates on the many ways in which the dispossessed reconnect with land in the face of ontological and spiritual negation while investigating cycles of loss and reconstitution. In charting processes of rehoming and rehabilitation, the paper advocates the subjectivity and agency of land, and explores land as method, epistemology, educator, archive, and as a portal through which ancestral knowledge is communicated and transferred.

Shifting Soil: God, Labor, and the Nightcrawler

Lauren Ruiz (*Stony Brook University, Stony Brook, NY, United States*)

Invaders can be quiet, unmeasured and unassuming. One of the most commonly known earthworms in North America, the nightcrawler, arrived with the first wave of European settlers. These annelids now play a vital role in the complex systems of soil health and water treatment in the postnatural environment. This presentation will unpack my research-based multimedia projects that explore the connections between labor, eco-colonialism, religion, and the underground, revealing how these relationships lead to complicated conflicts around notions of ownership of, and belonging to, a place.

La bande dessinée pour représenter le territoire épais de l'anthropocène

Marie Couëteux (*Indépendante, Brussels, Belgium*)

La notion de zone critique redéfinit notre espace de vie comme un territoire épais de quelques centaines de mètres, où se maintient l'habitabilité de la Terre. Enfouie en grande partie sous les sols, en deçà de notre perception,

cette épaisseur échappe à nos représentations. Sachant que contribuer aux efforts (carto-)graphiques et narratifs pour la représenter, c'est aussi choisir à qui m'adresser et pour quelles raisons, j'explore comment la bande dessinée peut ramener certains êtres qui comptent à la surface de territoires bruxellois qui questionnent déjà des manières collectives d'habiter.

■ 16:00 - 17:30 SALLE RHÔNE 2

Matière et forme. Retour sur la théorie de l'hylémorphisme dans la théorie des arts au premier âge moderne

PRÉSIDENCE / CHAIRS

Ralph Dekoninck (*Université Catholique de Louvain, Louvain-La-Neuve, Belgium*)

Baptiste Tochon-Danguy (*École Pratique des Hautes Études – Université PSL, Paris, France*)

Cette session propose d'interroger la place de la théorie de l'hylémorphisme dans la pensée de l'art au premier âge moderne. Cette théorie aristotélécienne considère tout objet physique comme un composé de forme et de matière, la forme étant à la fois ce qui organise la matière et l'oriente vers sa fin. Chez les êtres vivants, la matière est identifiée au corps et la forme à l'âme. Pour les artefacts, la forme introduite dans la matière est identifiée à la ressemblance à la figure représentée et/ou au modèle qui se trouve dans l'esprit de l'artisan/artiste.

En tirant parti de l'attention accrue portée, ces dernières années, à la présence de la philosophie aristotélécienne dans les théories des arts à la Renaissance et à l'âge baroque, c'est cette dernière dimension ou application qu'on souhaite explorer. Tout en soulignant que les termes de « forme » et de « matière », omniprésents dans la littérature artistique de ces époques, n'ont pas forcément de connotation philosophique, il s'agira ici de mettre en évidence les références explicites comme implicites à la théorie péripatéticienne de l'hylémorphisme et, plus encore, à toutes ses déclinaisons et dérivations scolastiques, qui peuvent toucher d'autres champs comme ceux de la théologie. Il s'agira également d'envisager la façon dont le duo forme-matière se double d'un duo âme-corps, tel qu'il s'exprime notamment, mais de façon très prégnante, dans la littérature symbolique du premier âge moderne. Ainsi, dans les genres composés de la devise et de l'emblème, l'image est souvent désignée comme en étant le « corps » ou la « matière », tandis que l'« âme » ou la « forme » est assimilée tantôt aux paroles qui déterminent et fixent le sens, tantôt au sens lui-même ou à l'intention de l'auteur.

Du côté des théories de l'art, il convient de reconsidérer l'occultation de la matière sous le primat de la forme, occultation participant à l'anoblissement des arts. Étant donné qu'on peut parler d'une certaine indétermination – déjà présente chez Aristote – du concept de « forme » flottant entre trois acceptions (la forme comme ressemblance à un être ou à un objet ; la forme qui se trouve dans l'esprit de l'artiste ; la forme comme l'ensemble des contours d'une peinture ou d'une sculpture), il s'agira d'envisager les effets d'une telle indétermination sur les conceptions de la matière qui se dégagent, d'une certaine manière, en creux.

Il sera de même intéressant de considérer la façon dont l'assimilation du sujet d'une œuvre à sa matière va progressivement s'imposer, sans doute sous l'influence des poétiques. En retour, dans la mesure où l'un des exemples aristotélécien illustrant la théorie hylémorphique est celui de la statue, il sera question aussi d'interroger la prégnance

des modèles artistiques dans la pensée littéraire et philosophique de la matière, bien des poéticiens et des philosophes se tournant vers l'exemple des arts plastiques pour déterminer ce que seraient la matière et la forme.

Alberti, Hylomorphism, and Fifteenth-Century Architectural Practice

Michael Waters (*Columbia University, New York, NY, United States*)

This paper seeks to demonstrate how we might understand hylomorphism across a wider world of early-Renaissance architectural thought and practice, placing the work of Alberti in dialogue with a range of other sources from contemporary descriptions of architecture to buildings contracts. Such an approach reveals that hylomorphic architectural thought stretched well beyond the writings of Alberti. In fact, a complex dialogue between form and matter clearly existed within fifteenth-century architectural culture, one which is only visible when we look beyond well-known treatises.

Dire comment les choses inanimées se meuvent. Hylémorphisme et pensée de l'ornement chez Alberti

Marie Schiele (*Centre allemand d'histoire de l'art (DFK Paris), Paris, France*)

Au paragraphe 45 du *De pictura*, Alberti forge une expression mainte fois citée, notamment dans le cadre de la réception warburgienne du texte, mais peu commentée pour elle-même, celle de « *rerum inanimatarum* (choses inanimées) », dont les exemples sont les chevelures et les drapés. À rebours d'une lecture iconographique, comprenant le §45 comme le sous-texte de représentations emblématiques du Quattrocento (Botticelli), cette communication défend une lecture philosophique du texte pour en éclairer les sources comme la pertinence spéculative. Considérer l'ornement à l'épreuve du rapport entre forme et matière par l'introduction d'un troisième terme (le mouvement) permet de repenser sa valeur au sein de la représentation, en insistant sur la fécondité de la distraction.

Préhistoire du bricolage. L'invention de la mosaïque selon Leon Battista Alberti

Thomas Golsenne (*Université de Lille / Institut national d'histoire de l'art, Paris, France*)

Le bricolage a été théorisé par Claude Lévi-Strauss comme une « pensée du concret », opposée selon lui au mode de raisonnement par abstraction qui domine selon lui la méthode de l'ingénieur et la philosophie européenne, qu'on peut assimiler à la forme moderne de l'hylémorphisme. Si l'ingénieur part d'une forme idéale qu'il cherche ensuite à concrétiser dans la matière, le bricoleur part d'un stock d'objets déjà-là, qu'il assemble de manière inédite. L'enjeu de cette communication sera de montrer que cette opposition est déjà présente chez les humanistes des XV^e et XVI^e siècles, en partant d'un texte de Leon Battista Alberti sur l'invention de la mosaïque.

Hierarchies de la forme et de la matière dans les jugements de qualité portés sur les objets d'art aux 15^e, 16^e et 17^e siècles

Aline Smeesters (*Université Catholique de Louvain, Louvain-La-Neuve, Belgium*)

Dans l'hylémorphisme péripatéticien (notamment dans sa version thomiste), la forme est généralement considérée comme le principe actif, organisant la matière passive pour former un monde ordonné et beau. Mais certains courants scolastiques soulignent également l'importance de la disposition de la matière qui doit être « capable » (*capax*) de la forme. Cette communication tentera de montrer comment ces thèmes transparaissent dans des textes des 15^e, 16^e et 17^e siècles relevant de la théorie de l'art, mais aussi de la rhétorique, et comment ils servent à l'établissement de diverses hiérarchies esthétiques.

Vers l'obscurité de la matière : l'informe dans l'art rustique [XVI^e siècle]

David Zagoury (*Université de Fribourg, Fribourg, Switzerland*)

Cette communication tâche de montrer qu'une fascination pour la matière amorphe traverse le seizième siècle en s'intensifiant dans les expériences plastiques immersives des grottes de jardin, au cœur de ce qu'on a appelé le style rustique. La genèse des décors de Buontalenti pour Pratolino et pour les Boboli m'intéressera en particulier. J'y questionnerai le rôle possible d'une idée d'ascendance néo-platonicienne selon laquelle les grottes symbolisaient, dans la pensée antique et hermétique, la matière primitive, du fait de l'obscurité, l'informe et l'humidité qui régnaient dans ces espaces qui « résistent à la détermination ».

Fonctions et usages de l'hylémorphique dans les traités d'art du cinquecento italien / Mise en scène hylémorphique du Paragone ?

Mathilde Marès (*Université de Tours, Tours, France*)

Nous nous plongerons, pour notre enquête, dans les arrières-cours de l'aristotélisme padovien afin d'y regarder infuser le couple hylémorphique au cœur d'une episteme caractéristique des arts libéraux du XVI^e siècle. La question que nous poserons : « Y a-t-il, en ce milieu du cinquecento, une place pour une forme adhérente au sensible quand la visée artistique est mathématique, voire eidétique ? » se verra réinvestie d'interrogations nouvelles une fois prises en vue les critiques post-modernes contre le schème hylémorphique. Nous nous demanderons ainsi s'il existait, dans la démarche hylémorphique de l'époque, une opérativité de la morphe, un creusement de l'hylé, qui portait en son fond la mise en péril ontologique de la forme-substance.

■ 16:00 - 17:30 SALLE RHÔNE 3A

Écriture et image. Labilité et résistance de la matière 3/3

PRÉSIDENTE / CHAIRS

Laurence Danguy (*Université de Lausanne, Lausanne, Switzerland*)

Marie Laureillard (*Université Lumière Lyon 2, Lyon, France*)

The session description can be found in the first slot

TABLE RONDE : POINTS DE VUE, RÉCITS ET EXPÉRIENCES : ÉCRITURE ET IMAGE. LABILITÉ ET RÉSISTANCE DE LA MATIÈRE

Matière et matérialité dans les films d'animation de fin d'études en école d'art : enjeux narratif, sensoriel, pédagogique et professionnel

Cyril Devès (*Ecole Emile Cohl / CRHI, Lyon, France*)

Les diplômés de fin d'études en cinéma d'animation dans une école d'art doivent se confronter à la réalité d'un marché d'ordinaire tourné vers les outils numériques mais où les techniques traditionnelles sont de plus en plus sollicitées. La formation se doit de tenir compte de ces évolutions en facilitant la réflexion des étudiants autour de la matière et pour le soutenir dans l'expérimentation plastique et graphique. De tels projets s'inscrivent directement dans ce processus de recherche-crédation de plus en plus important ces dernières années au sein des réflexions sur l'art.

Quand le langage devient une matière plastique : le récit-page ou récit toile

Ada Teller (*Le Récit-Page, Paris, France*)

Forme particulière de l'écrit bref, contraint comme son nom l'indique à l'espace de la page unique, privé de détail et même de trame, le récit-page

se nourrit du suggestif et bien souvent du ressenti visuel qu'il éveille au moyen de la seule matière dont il dispose : le langage. Dans la toile que lui tend la page, le texte compose un tableau. Une brève présentation du concept éditorial récit-page, suivie de quelques exemples représentatifs de l'image par les mots, invitera à des échanges autour de ce qu'on pourrait appeler la matérialité intermédiaire, fuyante, mais finalement malléable, plastique, du langage.

Faire avec

Dylan Caruso (*Université Jean Monnet, Saint-Etienne, France*)

L'exposition « Faire avec » qui découlait de mes problématiques de recherches, mettait en lumière l'importance de la matérialité dans les pratiques artistiques contemporaines. Les artistes ont exploré la richesse sémantique de la matérialité, usant de matières singulières qui dialoguent avec l'image plutôt que de s'effacer derrière elle. Il s'agira d'examiner la plasticité de l'exposition, les enjeux de l'accrochage et les questionnements liés à la création d'œuvres conçues spécifiquement pour mettre en avant la matérialité. Certains travaux, modifiés par l'accrochage, offrent une nouvelle modalité d'existence sensible, interrogeant la perception de la matière et son potentiel symbolique.

La matérialité urbaine dans la pratique des arts et du design au Cameroun

Paul-Henri Souvenir Assako Assako (*Université de Yaoundé, Yaounde, Cameroon*)

La pratique artistique contemporaine au Cameroun est fortement liée à l'utilisation et à la manipulation de la matière. Les artistes choisissent des matériaux en fonction de leur capacité de captation réique indépendante d'un projet de création immédiat. Les œuvres construites avec des ensembles hétéroclites d'objets et de matériaux décrivent l'image mémorielle d'une société en mutation. Ces matériaux participent de la consolidation de l'identité des lieux et des personnes, ainsi de l'appropriation des marqueurs socioculturels de l'écosystème urbain en mutation au Cameroun.

Matière et création : le fait pictural chez Pascal Quignard ou l'art et les commencements

Stéphanie Boulard (*Georgia Tech, Atlanta, GA, United States*)

L'exposition « Pascal Quignard, fragments d'une écriture » à la Bibliothèque nationale de France (BNF) en 2020 a révélé un aspect méconnu de l'œuvre de l'écrivain : ses peintures étaient exposées pour la première fois. Quignard, bien qu'il se défende de toute ambition artistique, a accordé une attention particulière à ces œuvres en les incluant dans le don de ses manuscrits fait à la BNF, les inscrivant de facto dans son entreprise créatrice au même titre que ses livres. Comment appréhender ces dessins ? Quel rôle joue l'image dans son processus d'écriture ? En quoi la matière engage-t-elle l'expression ?

La matière qui parle entre philosophie, sciences physiques et archéologie

Luc Bachelot (*Centre national de la recherche scientifique, CEEI, Paris, France*)

La dématérialisation des documents échangés, censée faciliter la communication, ne cesse de gagner du terrain. Elle est pourtant fictive, puisque les supports naguère utilisés pour l'écriture (papier, carton, plastique, etc.) sont à présent remplacés par d'autres matériaux (fil de cuivre, fibre optique, notamment). La matière demeure donc, et n'est pas, comme on le pensait, inerte et passive dans l'attente d'une manipulation la transformant en signes, mais dotée d'un dynamisme interne (énergie), laissant apparaître un modèle de communication insoupçonné. Ce sont les sciences de la matière (physique des particules, mécanique quantique, entre autres) qui permettent de le comprendre.

■ 16:00 - 17:30 SALLE RHÔNE 3B

Materials in the Making 2/2

PRÉSIDENCE / CHAIRS

Magdalena Bushart (*Technische Universität Berlin, Berlin, Germany*)Henrike Haug (*Universität zu Köln, Cologne, Germany*)Valérie Nègre (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

The session description can be found in the first slot

Entangled: "Hair Art" from the Perspective of Global Art History

Yongxin Kong (*Guangzhou Academy of Fine Arts, Guangzhou, China*)

Hair, as a special kind of thread, spurs human's weaving desire. Due to its unusual physical, biological, and pathological qualities, scalp hair has been made into a variety of "hair art", namely, objects taking scalp hair as artistic material. This paper seeks to untie the entangled relations between scalp hair, hair-made objects, and memory by examining the intelligence and knowledge of "hair art" makers as well as scalp hair's materiality and the affect it incurs. The paper is an attempt at both technical and global art historical writing.

Iridescent Transformations: Three Swords by Hans Sumersperger of Hall [c. 1496] and the Practice of Colouring Steel with Fire

Stella Wisgrill (*University of Cambridge, Cambridge, United Kingdom*)

This paper centres around three ceremonial swords made by the Tyrolean swordsmith Hans Sumersperger. When caught by light, the seemingly blackened surfaces of the sword's faceted blades ignite with an iridescent sheen that contrasts brilliantly with their conspicuous mercury-gilded detail. Besides an appealing aesthetical result, such "colouring" oxidation notably also occurred as a natural "side-product" of fire-gilding and while heat-treating steel for an increased material hardness (tempering). By articulating these processual slippages, this paper expounds these techniques in the context of contemporary ideals of material perfecting and technical narratives of hardness contextualising their significance.

Affordances, Energy Consumption, and Ecological Art Histories of Porcelain in the Making

Feng Schöneeweiss (*Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Florence, Italy*)

This paper examines the long-term making of porcelain as the multi-scale making of ecosystems in a transcultural and global perspective. Through the analytical lens of energy consumption, environmental and material affordances are analyzed together with the technical affordance of Jingdezhen potters and porcelain kilns in late imperial China from the fourteenth to the nineteenth century. Addressing the industry's consumption of foodstuff, firewood, clay, and minerals in the making processes of both porcelain and ecosystems, the paper demonstrates a production turn with an emphasis on energy consumption for the future direction of ecocritical art history.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 1

Penser la matière dans un livre d'artistes modeste 2/2

PRÉSIDENCE / CHAIRS

Katarzyna Bazarnik (*Uniwersytet Jagiellonski w Krakowie, Krakow, Poland*)Leszek Brogowski (*Université Rennes 2, Rennes, France*)Viola Hildebrand-Schat (*Goethe-Universität, Frankfurt, Germany*)

The session description can be found in the first slot

PELURE [Every One de Sophie Ristelhueber]

Florent Perrier (*Université Rennes 2, Rennes, France*)

De peau, de tissu ou de végétal, la pelure est un lambeau, c'est aussi un papier très fin légèrement translucide et encore, à l'origine, la part d'un butin. Every One de Sophie Ristelhueber (1994) se situe précisément au croisement de ces trois significations du mot pelure. À des photographies de corps marqués par de profondes cicatrices, il ajoute, entre blancs et transparences, des extraits de l'Histoire de la guerre du Péloponnèse écrite par Thucydide. Ou comment la frêle matière d'un livre modeste, travaillant le motif de la peau et de ses entailles, l'expose tel le butin immémorial d'une histoire torturée.

Du projet à l'objet, les artistes éditeurs aux prises avec le livre

Tania Vladova (*École supérieure d'art et design Le Havre-Rouen, Le Havre, France*)

La pratique du livre comme inspiration, objet plastique mobile, processus de maturation qui engage différents matériaux, outils, substances et compétences est une source de recherche et un terrain d'expérimentation tant pour la création artistique que dans l'enseignement des arts. À partir d'une étude de cas, celui de la maison d'éditions Friville fondée par un groupe d'artistes et des éditions initiées par le groupe Fiction-Science (ESADHaR) il s'agit de porter une réflexion sur le livre d'artiste à la fois comme multiple édité et comme objet qui anime des recherches plastiques, souvent malmené, ruiné, arraché, remanié, recomposé, réduit en morceaux et pourtant magnifié.

De l'art conceptuel au do-it-yourself punk : le livre d'artiste au cœur d'une "Cheap Art Utopia" [New York, 1976-1984]

Sarah Teraha (*École des hautes études en sciences sociales, Paris, France*)

Sous l'effet d'une étude rétrospective de l'héritage de l'art conceptuel, et soutenue par l'examen d'une série de livres d'artistes, cette communication souhaite exposer comment le livre, en tant que médium artistique, anticipe les enjeux d'un « langage artistique (formé) à partir d'une appropriation des techniques et des images des médias de masse » (Sandler : 1997), caractéristique d'une nouvelle génération d'artistes établis à New York dès la fin des années 1970. Pour ce faire, une attention particulière sera accordée d'une part, à l'esthétique et aux techniques de (re)production, c'est-à-dire à la matérialité, des livres d'artistes sur la période ; d'autre part, à l'évolution des acteurs ayant encouragé sa diffusion et sa reconnaissance critique dans une analogie à un espace dit alternatif.

"Caro Giordano" – two versions of an artist's book

Ulrike Stoltz (*Hochschule für Bildende Künste Braunschweig - HBK, Braunschweig, Germany*)

Being awarded the Künstlerbuchpreis of the Herzog August Bibliothek in Wolfenbüttel in 2020 permitted me to produce a book in 2 versions, which both pay close attention to the materiality and thus make use of different possibilities. One was produced completely with digital and industrial means, which made it possible to have a larger edition and a moderate retail price. The second version is enhanced: After every section of the digitally printed edition another section is added, the "image chapters". These were printed in various techniques on different papers.

Les petits livres, les journaux et la narration de soi dans le temps du numérique. les cas de Belleza y Felicidad

Larissa Agostinho (*Universidade Estadual Paulista - Unesp, São José do Rio Preto, Brazil*)

En 1999, dans un contexte de grave crise économique, Cecilia Pavón, poète et traductrice et Fernanda Laguna, poète et artiste plastique, créent à Buenos Aires une galerie d'art, boutique et maison d'édition indépendante, Belleza y Felicidad, pour faire des petits livres en utilisant les techniques les plus artisanales ou démodées. Notre objectif ici est de réfléchir sur la nature des subjectivités que l'on voit s'exprimer à travers des clichés et des lieux-communs de cette poésie et des dessins et peintures de Fernanda Laguna, ainsi que de son livre d'artiste, c'est-à-dire, sur cette écriture de soi et formes de parler de soi, qui surgissent avec l'internet.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 2

Dead Matter and Animated Materials in Early Modern Art 2/2

PRÉSIDENCE / CHAIRS

Joana Barreto (*Université Lumière Lyon 2, Lyon, France*)

Itay Sapir (*Université du Québec à Montréal, Montréal, Canada*)

The session description can be found in the first slot

« Quasi morto » : la Pietà de Titien en chair et en pierre

François Herreman (*Université Grenoble, Grenoble, France*)

Une lecture trop stricte du paragone a fait de Titien un farouche opposant à la sculpture, où il la citerait pour mieux la dépasser. Pourtant, son omniprésence dans la Pietà (rondes-bosses, citations, mascarons) pousse à y voir plus qu'une simple émulation. L'ambivalence des figures et des matières, où les pierres s'animent et les chairs s'abîment, crée une confusion redoublée par le processus de figuration (peinture-modelage du colorito), provoquant des enjeux théologiques (promesse de résurrection), théoriques (regard haptique), et épistémologiques (durée de la matière), dans l'émergence d'un renversement de la peinture ; un quasi morto, que cette communication visera à questionner.

"I was astonished": Encounters with Tombs as Sensory Experiences in Fifteenth-Century Italy

Philip Muijtjens (*University of Cambridge, Cambridge, United Kingdom*)

This paper will look at a handful of tombs from fifteenth-century Italy, which provide valuable insight into the way in which the embodied viewer often approached the funerary monument as a sensory experience of the human body depicted in other media than flesh. Discussions of unstudied poems and primary material will be presented in the paper to better understand how marble, fabrics, and use of space and light played important roles in creating a certain experience to which audiences were very receptive, as artists and patrons tried to recreate the initial "shock" of seeing a dead person in unexpected surroundings.

Le rebut dans la scène de genre hollandaise du XVII^e siècle, entre matière inerte, matière morte et matière agissante

Valentin Bec (*Université Grenoble Alpes, Grenoble, France / Université du Québec à Montréal - UQAM, Montréal, Canada*)

Les dites « scènes de genre » hollandaises donnent à voir un étrange paradoxe. En effet, ces peintures apparemment « réalistes » ont longtemps été considérées comme contribuant à l'élaboration de l'identité collective de cette jeune société dans laquelle la propreté était au fondement du

système de valeurs et où l'on consommait à grande échelle des biens fétichisés provenus du monde entier. Pourtant, on observe, dans ces peintures d'intérieur, une représentation systém(at)ique d'objets rebutés, dégradés, négligés et de souillures qui jonchent les sols. Je propose ainsi d'explorer, via une optique matérialiste, la portée théorique de ce motif pictural qu'est le rebut.

Resurrecting Matter: Corporeality, Enlivening and Interaction in the Depiction of Universal Resurrection in Italian Renaissance Art

Olga Todorović (*University of Belgrade, Belgrade, Serbia*)

Focusing on artworks by Vecchietta, Girolamo di Benvenuto, Signorelli, and Michelangelo, this paper aims to identify strategies and mechanisms Renaissance artists employ to convey the very moment of bodily resurrection at the end of time. It explores how the true corporeality implied by the concept of resurrectio carnis parallels artistic vivification, creating a complex interplay between pictorial and eschatological resurrection/enlivening. The paper posits that Renaissance depictions of the Universal Resurrection not only artistically infuse life into inherently lifeless and inanimate pictorial matter but also engage with the living matter of the beholder's body.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 3A

Matérialités de l'architecture face aux mutations contemporaines [1945-2022]

PRÉSIDENCE / CHAIRS

Catherine Chevillot (*Ministère de la Culture, Paris, France*)

Yvan Delemontey (*Office du patrimoine et des sites, Geneva, Switzerland*)

Jean-Baptiste Marie (*Europe des projets architecturaux et urbains – GIP EPAU, Paris, France*)

La recherche en histoire de l'architecture s'est souvent intéressée aux genèses, aux théories et aux idées, aux objets architecturaux et à leurs méthodes de conception. En dehors de quelques périodes bien précises (Labrouste et la fonte, Perret et le béton, Prouvé et le métal...), elle s'est moins penchée sur la fabrication, c'est-à-dire la production (filères, choix d'industrialisation, passage de la R&D au développement, etc.) et la conception, c'est-à-dire sur le lien entre le « comment c'est fait » et « comment c'est dessiné » ; comment la matière est esthétisée ou utilisée comme aliment d'une proposition esthétique.

Or une histoire de la matérialité, donc du « faire » comme des qualités intrinsèques de l'architecture, est indissociable de l'histoire des grandes mutations et des défis-clés auxquels l'architecture a été confrontée au cours du temps. Qu'il s'agisse des débuts de l'industrialisation, de la production de masse avec le béton, de l'impact de la numérisation, des collaborations entre architecte et ingénieur, enfin du choc de la crise climatique, des changements culturels et techniques ont à chaque fois bouleversé les traditions, métiers, processus, filères...

La session s'organise autour de cette idée des mutations en deux temps. Le premier, faisant se succéder trois contributions orales, se focalise sur le « retour » des matériaux traditionnels (terre crue, pierre de taille et bois) sur la scène architecturale et constructive contemporaine, analysant les adaptations et perfectionnements respectifs de leur mise en œuvre dans un contexte inédit dominé par les nouveaux outils numériques. Le second prend la forme d'une table ronde au cours de laquelle seront interrogées les mutations récentes de la matérialité architecturale au prisme de sa disparition (sauvegarde), des nouvelles pratiques constructives (préfabrication) et de sa représentation (rendu 3D).

L'évolution des méthodes de mise en œuvre et de fabrication des matériaux en terre crue dans la production contemporaine architecturale

Julien Nourdin (*École nationale supérieure d'architecture de Grenoble, Université Grenoble Alpes, Grenoble, France*), **Thierry Joffroy** (*École nationale supérieure d'architecture de Grenoble, Université Grenoble Alpes, Grenoble, France*)

Cette contribution propose de dresser la synthèse d'un travail d'inventaire, qui regroupe des bâtiments contenant de la terre crue édifiés entre 1972 et 2022 en France métropolitaine. Cette période de cinquante ans où l'architecture contemporaine de terre crue a fait sa réapparition est encore très mal connue. Cette étude vise à comparer cette production architecturale avec le récit relaté dans la littérature et à analyser les grandes étapes de l'évolution de la filière. Cela nous permettra d'observer les dynamiques récentes et plus précisément l'évolution des techniques de mise en œuvre et leur diversification ou adaptation au contexte contemporain.

Conception-fabrication d'une stéréotomie contemporaine : quels sont les impacts des procédés numériques sur l'architecture en pierre de taille ?

Raphaël Vouilloz (*École nationale supérieure d'architecture de Grenoble, Grenoble, France*), **Philippe Marin** (*École nationale supérieure d'architecture de Grenoble, Grenoble, France*)

La stéréotomie est l'art des assemblages en pierre de taille, associant le projet d'une forme à la fabrication de chacune de ses parties, les voussoirs. Elle intègre ainsi les contraintes constructives et matérielles du dispositif dès sa conception. La contraction annoncée des ressources énergétiques suggère le retour de ce matériau traditionnel. Cette renaissance se fera au prisme de nos méthodes contemporaines et donc des procédés numériques : 3D, données, design paramétrique, collaboration, fabrication sur machine, etc. Nous proposons une analyse comparée de deux projets récents : la Maison Delas Frères à Tain l'Hermitage et l'immeuble de logements de la Coulouvrenière à Genève.

Concevoir des logements collectifs employant le bois : un processus à l'épreuve de la technique

Mathilde Planchot (*École nationale supérieure d'architecture de Nantes, Nantes, France*)

L'emploi du bois dans la construction de logements collectifs semble remplacer le sujet de la technique au cœur d'un programme dont les automatismes induits par l'emploi d'enveloppes en béton armé sont bouleversés. Ce double regard entre des pratiques contemporaines employant le bois et une histoire des processus de conception spécifiques au logement collectif, émerge d'une série d'entretiens réalisée auprès d'architectes qui évoquent leur pratique au regard de cette histoire, des transformations qu'ils observent, et de la façon dont les spécificités de la matière impactent leur façon de concevoir l'architecture.

La disparition de l'architecture du 20^e siècle : une fatalité ?

Catherine Blain (*École nationale d'architecture de Paris-Belleville, Paris, France*)

N'en déplaise à Le Corbusier, l'architecture moderne ne relève pas seulement d'un « jeu savant correct et magnifique des volumes assemblés sous la lumière ». En effet, la qualité des réalisations du 20^e siècle dépend aussi – et surtout – du choix habile et pertinent des matériaux et finis, produits et composants du 'second œuvre' qui, offerts par l'industrie, enveloppent et protègent la structure (le 'gros œuvre'), isolent, équiper et parachèvent l'ambiance des intérieurs. Généralement mal entretenus, facilement remplaçables, ceux-ci sont menacés de disparition. Que reste-t-il, alors, des œuvres récentes sans leur second œuvre ? Des exemples choisis de rénovations éclaireront cette question.

Vers une éco-préfabrication ?

Eva Madec (*École nationale supérieure d'architecture de Versailles, Versailles, France*)

Face aux enjeux contemporains dont notamment l'urgence climatique, la préfabrication est remise en lumière aujourd'hui comme une des solutions pouvant décarboner la construction. L'essor de la construction en bois et le développement croissant de solutions à base de matériaux géo et bio sourcés en sont l'une des raisons. Une autre de ces raisons serait l'économie de matière que les procédés de préfabrication permettraient, et ce, notamment grâce aux outils numériques et la 4^{ème} révolution industrielle. Quelles formes peut prendre la préfabrication aujourd'hui ? Comment peut-elle re-questionner ou changer nos pratiques constructives ?

Rendu 3D et préfiguration du projet architectural : représenter la matière en image de synthèse

Loïc Sagnard (*Université Lumière Lyon 2, Lyon, France*)

Le rendu 3D est devenu un objet incontournable de la représentation architecturale. S'inscrivant dans une histoire de la perspective, la fonction communicative de cet objet interroge la nature mimétique de ces images et leur difficulté à singulariser le projet qu'elles représentent. Il s'agit alors d'aborder ces images au regard de leur matérialité numérique et de la correspondance potentielle des éléments virtuels à leur version physique. Ce rapprochement dépassera une seule histoire de la représentation architecturale, afin de l'inscrire dans une mutation socio-professionnelle, celle de l'externalisation des compétences et de la pratique du métier de perspectiviste.

Table ronde avec l'ensemble des intervenants

■ 16:00 - 17:30 SALLE SAINT-CLAIR 3B

Recettes, secrets, lexique : les apports de la linguistique à la connaissance des savoir-faire artistiques 2/2

PRÉSIDENTE / CHAIRS

Julia Castiglione (*Université Sorbonne Nouvelle, Paris, France*)

Margherita Quaglino (*Università di Torino, Turin, Italy*)

The session description can be found in the first slot.

CIRCULATION DES MOTS ET DES MATÉRIAUX DANS L'EUROPE MODERNE

Transmission of art-technological and alchemical knowledge in the tradition of the Montpellier recipe book

Elisa d'Addino (*Università degli Studi di Torino, Turin, Italy*)

The aim of this presentation is to introduce the unpublished Italian recipe book of Montpellier as an example of the transmission of technical knowledge. The manuscript H486 (XVI century), contains six recipe books about illumination, vase decoration, metalworking and alchemical procedures, and is the vulgarisation of a Latin recipe book. The presentation will focus on the first treatise, the one about illumination, to illustrate the similarities with other recipe books and point out the circulation of groups of recipes. I will also show the procedures in vulgarization of the words of materiality thanks to the comparison with the Latin recipe book of Torino.

Le Recueil 156 de François Rebatu et Charles Savreux : un carnet de recettes de peinture provençal du XVII^e siècle

Claire Smyth (*École Pratique des Hautes Études - Université PSL, Paris, France*)

Le Recueil 156 de la bibliothèque Méjanes d'Aix-en-Provence est un manuscrit composite contenant notamment une soixantaine de recettes de peinture occupant 25 folios. L'auteur du manuscrit, François Rebatu (1588-1662), érudit et juriste provençal, recopia ces secrets sur un carnet aujourd'hui disparu. Ce dernier avait été écrit par Charles Savreux, libraire et peintre amateur, qui avait récolté ces recettes auprès de peintres provençaux. Ces recettes sont alors un reflet éloquent des pratiques de transmissions des techniques picturales entre professionnels et amateurs. En outre, le Recueil 156 se fait l'écho des contacts littéraires et artistiques entre Provence et Italie.

Lexicology of red in French sources: the case of La seconde nature by friar Sébastien de Saint-Aignan [1644]

Stéphanie Deprouw-Augustin (*École Pratique des Hautes Études - Université PSL, Paris, France*), **Marie Colas Des Francs** (*Institut national d'histoire de l'art - INHA ; École Pratique des Hautes Études - Université PSL ; Institut national d'histoire de l'art - INHA, Paris, France*)

In 1644 Sébastien de Saint-Aignan, a Carmelite friar from Orléans, France, wrote a treatise on painting, parts of which have recently been published. This paper will focus on his use of red pigments and dyes. Whilst several terms are used to refer to the same pigment in its variety of shades, vermilion and kermes are both called vermilion d'Espagne, which illustrates a common terminological ambiguity in early modern French treatises. Using written sources and, when possible, scientific analysis of preserved works, we will shed light on the difficulty of interpreting the text and the limits of the author's knowledge.

■ 16:00 – 17:30 SALON ROSERAIE 1

Assemblage of heterogeneous materials in the sinicized area [17th- 19th century]: an answer to the transformation of the literati/craftsman perception of materiality?

PRÉSIDENCE / CHAIRS

Estelle Bauer (*Institut national des langues et civilisations orientales - INALCO, Paris, France*)

Lia Wei (*Institut national des langues et civilisations orientales - INALCO, Paris, France*)

This session explores composite works, which bring together two- and three-dimensional objects (calligraphy, painting, prints, ceramics, lacquerware) from the sinicized area (China, Korea, Japan, Vietnam) in the 17th-19th centuries.

During this period of return to the past, scholars, artists and craftsmen questioned inherited hierarchies of value and developed a new sensitivity to materials. These transformations are expressed through a more elaborate and thoughtful use of materials. The literary and theoretical production of the period allows us to understand the classifications or distinctions made between artistic fields and the values attributed to materials.

The cultural, social and political predominance of certain activities in East Asia - literati practices, tea and incense ceremonies, etc. - is embodied in composite works made up of heterogeneous materials and/or resulting from the transfer of one material to another. The variations in materials, which vary according to cultural areas or social

groups, reflect the privileged status attributed to certain materials (ink and paper, stone, lacquer, gold, brocade, etc.). Some materials are used as they are, creating a continuity between the real, the artefact and the representation; others are evoked in a metaphorical/allusive way or are excluded from the assemblages. The sensory or aesthetic qualities, the virtues or defects attributed to the materials, but also the meanings associated with them - trace the limits of the eclecticism of the assemblages.

If, in China, the predominance of the arts of the brush determined the aesthetic judgment and the opposition between "spirit" and "form", the Japanese attitude, which values craftsmanship, enriches the literati practices. The late imperial period in China witnessed a broadening of literati aesthetics, and served as a laboratory for experimentation in the imperial and private workshops of the Qing dynasty, indicating a new fascination for technical virtuosity and eclectic materials.

The materiality of writing and the function of text as image in tekagami

Edward Kamens (*Yale University, New Haven, CT, United States*)

From the late 16th century onwards, assessors of prized samples of old texts (kohitsugire) extracted from copies of Buddhist sutras, poetry anthologies, prose narratives, diaries, and letters assembled these materials to organize and preserve them for connoisseurs, calligraphy practitioners, or as luxurious gifts. I will consider the materiality of writing in the tekagami context and, in particular, the materialization of texts brought together in this manner, where their function as entities to be read is superseded by their status as items to be seen.

Antiquities on Paper and as Objects: Negotiating Objecthood in Ink Rubbings in China's Long Nineteenth Century

Yixu Chen (*Princeton University, Princeton, NJ, United States*)

Ink rubbing, a time-honored practice in China, has been an esteemed means of replicating and transmitting engravings, especially textual inscriptions, on antiquities by registering indexical impressions of their surfaces. Focusing on the nineteenth-century rise of full-form rubbing (quanxingta), which reproduces not just an antiquity's two-dimensional surface but also its three-dimensional form, this paper demonstrates a shift in rubbing-making practices toward a new conception of objecthood in China's long nineteenth century. Such a shift gave rise to a fresh approach to the past involving both scholarship and craftsmanship and anticipated the formation of early twentieth-century object-based categories of art.

Elite Play on Object Surfacescape: Visual Representation of Drama as "Narrative Icon" on Jingdezhen Porcelain in Late Ming and Early Qing China. 1573-1683

Siyi Wu (*University of Oxford, Oxford, United Kingdom*)

This paper carries an iconographic and stylistic study of dramatic scenes decorated on Jingdezhen porcelain of the 16th and 17th centuries. Using a fixed visual representation centred on the protagonists, porcelain painters created and perfected a narrative icon to reproduce the original stories and bring back memories of a private theatrical experience evoking spiritualised emotions. Such interplay of text, image, and theatre opens up the possibility of transposing the self-referential approach of literati painting onto the porcelain surface. This has a profound impact on reconstructing the literati aesthetics of decorative arts and the objects' material value.

■ 16:00 - 17:30 SALON ROSERAIE 2

Create, re-Create: towards an experimental history of art? 2/2

PRÉSIDENCE / CHAIRS

Eloïse Brac De La Perrière (*Institut national d'histoire de l'art -INHA, Paris, France*)

Maxime Durocher (*Sorbonne Université, Paris, France*)

Elizabeth Lambourn (*De Monfort University, Leicester, United Kingdom*)

The session description can be found in the first slot

To blue or not too blue? Examining the diverse roles of smalt qualities in complex paint mixtures

Paul Van Laar (*Universidade NOVA de Lisboa, Lisbon, Portugal*),

Mitra Almasian (*Rijksmuseum Amsterdam, The Netherlands*), Erma

Hermens (*Fitzwilliam Museum, Cambridge, United Kingdom*), Vanessa

Otero (*Universidade NOVA de Lisboa, Lisbon, Portugal*), Márcia

Vilarigues (*Universidade NOVA de Lisboa, Lisbon, Portugal*)

Smalt, a finely ground blue glassy pigment, was rarely used by 17th century painters in pure glazes. Instead, it is often found in intricate paint mixtures, the original appearance of which nowadays is hard to understand due to degradation and colour changes. This study combines historic source research with reconstructions and analytical techniques to elucidate the various roles different smalt qualities could play in oil-paint mixtures. Without this insight, our perception of what the painted part might have looked like, and, consequently, our understanding of the artist's original intent and art historical interpretation of the paintings remains inherently flawed.

The cat's-eye lustre glaze of De Porceleyn Fles from the early 1900s: complementing the making biography of a unique type of art pottery through the interpretation of contemporary recipes and glaze reconstruction experiments

Bert-Jan Baas (*Netherlands Institute for Conservation, Art and*

Science – NICAS, Amsterdam, The Netherlands), Luc Megens (*Cultural*

Heritage Agency of The Netherlands, Amsterdam, The Netherlands)

The cat's-eye glaze, discovered around 1902 at the De Porceleyn Fles (DPF) pottery in Delft, The Netherlands, is a unique lustre glaze that appears to refract light like a prism. The original glaze recipe was uncovered in the extensive archive of DPF, however, a critical hiatus in the making biography of the cat's-eye objects is the absence of notes on the firing conditions. SEM-EDX, pXRF and XRD analysis of 11 identified cat's-eye objects, combined with the archival glaze recipe, allowed for glaze reconstruction experiments to be performed that fill in this gap in the making biography.

Printing Wings of Butterflies: The Limits and Advantages of Historical Re-enactment

V.E. Mandrij (*Universität Konstanz, Konstanz, Germany*)

The Dutch painter Otto Marseus van Schrieck (c. 1621-1678) is known to have painted the *sottobosco* paintings. He used lepidochromy, which consists in transferring the scales of dead insects by pressing their wings onto the painting surface. Lepidochromy was appropriated by natural historical circles between the 18th -20th centuries. Some naturalists published recipes to perform lepidochromy. The fragility of the butterfly scales requires conservation care and the materiality of Marseus' lepidochromes are today lost. The method of "historical reconstruction" helped to reconstruct the lost visual effects of lepidochromes, which differ from painted butterflies. This paper will discuss the advantage and limits of reconstructing lepidochromy to understand materials and materiality of butterfly imprints that has been lost through time.

MARDI 25 JUIN 2024
TUESDAY, JUNE 25 2024

■ 09:00 - 10:30 AUDITORIUM DU MAC LYON

First meeting of the new CIHA Board

Claudia Mattos Avolesse (*Tufts University, Boston, MA, United States*),
Marzia Faietti (*Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Florence, Italy*)

■ 09:00 - 10:30 AUDITORIUM PASTEUR

Materiality and History: Problems in Method 1/3

PRÉSIDENCE / CHAIRS

Elin Manker (*Umeå University, Umeå, Sweden*)
Marlen Schneider (*Université Grenoble Alpes, Grenoble, France*)
Michael Yonan (*University of California, Davis, CA, United States*)

Art's materiality is a stubbornly contemporary aspect of it. We encounter that materiality in our own moment, accessing it through our senses situated in a specific contemporary time and place. Therefore, our knowledge of materiality is rooted firmly in our experience of the present. Whether that knowledge can then lead to the historical understanding of art is a question. This panel seeks papers that discuss how closer attention to materiality challenges simplistic conceptions of the past in the methodology of art history – simplistic in the sense that writing about works of art, especially works of art from the remote past, automatically creates historical knowledge. Put in the terms offered recently by the literary theorist Hans Ulrich Gumbrecht, there is a tension between history and presence in the experience of art. For Gumbrecht, presence challenges the metaphysical orientation of much academic work, which foregrounds interpretation as its goal, and has undervalued other modes of engaging works of art that are based in sensory reactions.

For art history, presence is closely linked to materiality. How should art historians configure material knowledge in relation to history? Is it possible to integrate materiality into established art-historical methodologies (iconography, the social history of art, gender studies approaches, etc.), or does materiality offer a point of rupture, breaking through ideological systems to insist on something outside of knowledge systems? Are there ways of formulating art-historical practice so that history and materiality remain in balance? Does materiality ask us to imagine a new kind of history through art? These questions require thinking about materiality as a methodological problem.

MATERIAL PRESENCE AND MATERIAL HAPTICS

Matter, Touch, and the Dissolving Form in the Byzantine Relief Icon

Elisa Galardi (*University of Pennsylvania, Philadelphia, PA, United States*)

A set of Byzantine icons in relief exposes the limitations of approaches to the icon that rely on theology and focus exclusively on visual form. Molded and carved reliefs consumed by repeated surface rubbing are a testament to veneration practices involving more than the eyes—a point not yet sufficiently acknowledged. Through a selection of case studies in steatite, bronze, ivory, and marble, this paper will focus on the morphology of matter revealed by the icon's faded relief. A scrupulous consideration of their factuality reveals the traces of a sensorially broader history borne on the matter.

Historical Haptics: Material Encounters with the Pottery of Otagaki Rengetsu [1791-1875]

Melissa McCormick (*Harvard University, Cambridge, MA, United States*)

This paper will take as a starting point the pottery of the Japanese Buddhist nun Ōtagaki Rengetsu to consider an art-historical method of materiality centered on haptic experience. Rengetsu's vessels, which she made herself and incised with her own waka poems, were intended to be used repeatedly and held by those who owned them. Their manufacture thus presupposed a kinesthetic encounter. A multisensory approach to them raises important concerns: Are past concepts of material and phenomenological experiences of materiality irretrievable? Is there a risk of universalizing experience given the multitude of contingencies that shaped matter in history?

La matérialité et ses controverses : la statuaire dans l'espace et le temps

Émilie Roffidal (*Centre national de la recherche scientifique - CNRS, FRAMESPA – Toulouse, France*), **Fabienne Sartre** (*Université Paul-Valéry Montpellier 3, Montpellier, France*)

Depuis l'Antiquité, l'empreinte matérielle de la statuaire dans l'espace public soulève des réactions multiples. De leur conception dans un matériau défiant le temps (marbre, bronze, etc.), aux réemplois marquant un changement d'affectation, en passant par leur destruction, jusqu'aux mutilations idéologiques, les sculptures incarnent les revendications des publics avec lesquels elles entrent en dialogue. En s'appuyant sur quelques exemples de la période moderne et contemporaine, en Europe et outre-Atlantique, cette communication propose de réfléchir à la manière dont la matérialité de la sculpture permet de donner forme à l'histoire, et de l'interroger comme marqueur de transformations sociales, politiques ou esthétiques.

■ 09:00 - 10:30 SALLE RHÔNE 1

The Global Circulation of Lacquer 1/3

PRÉSIDENCE / CHAIRS

Nicole Judet Brugier (*Ateliers Brugier, Paris, France*)
Jun Li (*Peking University, Beijing, China*)
Xialing Liu (*Central Academy of Fine Arts, Beijing, China*)

DISCUSSANT

Elizabeth Pilliod (*Rutgers University, Camden, NJ, United States*)

This session focuses on the material of lacquer and aims to explore the interactions and transformations that have occurred with different cultures and different materials such as porcelain, leather, and tapestries during the process of its circulation between the East and the West in the global context.

The global circulation of lacquer has multiple dimensions, including different countries (China, Japan, Korea, Thailand, India, and Iran, etc.), different producers (court lacquer craftsmen and folk lacquer craftsmen), as well as different buyers (western nobility and merchants of East India Company). As a material medium, Lacquer involves different producers, objects, crafts, techniques, and different stages such as design, production, export, acceptance, imitation, and transformation. This session encourages researchers to choose a specific type of lacquerware (boxes, screens, and cabinets) or specific lacquer techniques such as incised lacquer, carving in mother-of-pearl, coromandel, etc. It is preferable to offer new insight into the macro and micro worlds of the lacquer, placing lacquerware in the context of globalization and material culture. Due to the wide scope of this topic,

the following three perspectives are suggested.

The Design and Production of Lacquer: Lacquerware decorations, crafts, and styles vary among different countries, and there are frequent exchanges and interactions between lacquerware craftsmen within Asia. You can focus on the internal exchanges of Asian lacquerware and the interaction between royal lacquer factories and exported lacquerware.

The Acceptance and Use of Lacquer: With the popularity of lacquerware as a special interior decoration, the Chinese lacquer cabinet emerged at the end of the 17th century in Europe. Taking the East Asian cabinets of the Schönbrunn Palace in Vienna as an example, lacquer screens became a two-dimensional decorative element on walls. This theme encourages attention to the various different ways in which lacquerware was received and reused after arriving in Europe.

The Imitation and Transformation of Lacquer: While importing lacquerware, Europeans never stopped exploring the secrets of Asian lacquer, such as Vernis Martin and Gérard Furthermore, the imitation of lacquer crossed different mediums and interacted with other material media. For example, Sèvres produced a kind of porcelain with a lacquer-like surface texture around 1790. Various traditional Chinese themes, such as palace architecture and landscape gardens in The Spring Dawn in the Han Palace (汉宫春晓) were introduced into different European decorative arts.

In a word, lacquer is like glue in a global context integrating images, patterns, techniques, and crafts in art history. The abstract styles or tastes become tangible and visible through specific objects. This also provides us with a slice of material culture research, allowing us to see a broad global perspective of material culture through lacquerware. Conversely, it can also promote our redefinition and reflection on materiality.

ENCOUNTERING EURASIAN LACQUERWARES: FROM IMPORT TO SPECIAL ORDER

Le commerce des laques de Chine par les compagnies des Indes, la collection du musée éponyme

Brigitte Nicolas (*Musée de la Compagnie des Indes de Lorient, Lorient, France*)

C'est avec le vaisseau l'Amphitrite, revenu à Lorient en août 1700, qu'arrivent les premiers objets chinois laqués, dénommés vernis, directement importés par les Français. Pendant un siècle, ces objets réalisés en Chine, à l'intention des Européens, arrivent par le port de la Compagnie des Indes, Lorient, détenteur exclusif du retour des marchandises d'Asie dans le royaume. En s'appuyant sur les archives des différentes compagnies de commerce, le musée de la Compagnie des Indes a pu faire entrer un échantillonnage de laques de commande chinoises dans ses collections : paravents, bureaux, coiffeuses, boîtes de jeux, boîtes à perruque, de coutures, etc. La communication en présentera les caractéristiques.

Staging the Barbarian Hunt: Coromandel Lacquer Screen and Visual Communication along the East Asian Seashores

Lianming Wang (*City University of Hong Kong, Hong Kong*)

The paper discusses a group of Coromandel screens that portray thrilling tiger hunts, a motif that experienced a resurgence since the late sixteenth century and further appeared on multiple types of screens manufactured in East Asia. The paper explores whether the hunting scenes were rooted in the same pictorial formulas that spread along the East Asian seashores – the representations of Lady Wenji's return to China. It concludes with

a tentative assumption that this formula underwent a revival through the Coromandel screen to respond to the rise of nomadic and maritime cultures which established a shared East Asian visual in the early modern period.

Patronage, Power, Poetry and Profit: The Lacquer Balustrade of Amalia van Solms

Saskia Beranek (*Illinois State University, Normal, IL, United States*)

This paper examines a Japanese lacquer baluster owned by the Princess of Orange, Amalia van Solms (1602-1675). Scholarship often frames it as a gift given to the Princess by the Dutch East India Company (VOC), thereby undermining the role of the Princess as a cutting-edge consumer who sought out innovative objects and materials through her global network of contacts. By contrast, the balustrade is here understood as both a critical component within the Princess's domestic interiors and an object that participated in the volatile global lacquer economy. The balustrade carried multiple simultaneous meanings depending on viewer and context, ranging from the poetic content understood by the makers to the politically charged role it played in shaping European court rituals.

Visual and Material Reframing: A Transcultural Perspective on the 17th Chinese Export Lacquer Screens

Jing Sun (*Tsinghua University, Beijing, China*)

This article attempts to disentangle the visual and material reframing of transcultural images and objects by focusing on a set of Chinese lacquer folding screens that represent Christian iconography in Museu do Oriente, Lisbon. It demonstrates that these Christian images are closely connected with the Catholic missionaries' activities in China, as well as the devotional paintings, engravings that flowed into China in the sixteenth and seventeenth centuries. From a material point of view, it transfers the western religious images into Chinese lacquer furniture, combining both symbolic dimension and practical function. This study further addresses that these screens exemplify the fusion of European biblical motifs and Chinese flora and fauna decorations, the European technique of chiaroscuro and Chinese modeling of forms.

A Study on the categories of Export Lacquerware in the Ming and Qing Dynasties: Taking Herbert Pakington's Lacquer Chair as an Example

Jin Hui (*Shanghai University, Shanghai, China*)

In the 17th and 18th centuries, there were two main categories of Asian exported lacquerware: Customized production and Export-oriented local design. The former refers to the production based on customers'samples; The latter is the simulated design or production of the former by Chinese craftsmen. The Herbert Pakington Lacquer chair collected by the V&A Museum was a relatively special existence. This case belongs to the categories of semi-finished product export, which reflects the particularity of lacquer in the process of material and cultural dissemination, and the global evolution of lacquer technology, materials, and images can also be found.

■ 09:00 - 10:30 SALLE RHÔNE 2

Drawing and materiality 1/2

PRÉSIDENTE / CHAIRS

Sarah Catala (*Laboratoire de Recherche Historique Rhône Alpes, Lyon, France*)

Jeroen Stumpel (*Universiteit Utrecht, Utrecht, The Netherlands*)

The capacity for drawing is a most important, and apparently unique faculty of the human mind, and one of the prime techniques in the

history of art. Acts of drawing often have been considered as privileged materializations of mental images or ideas.

Individual drawings, the results of such acts, may be coveted as essential documents revealing the genesis of works of art; as windows to an artist's personality, and as complete and important masterpieces in themselves. With all such appreciation and acknowledgment, there are still great intellectual challenges for both the practical and theoretical analysis of drawings and drawing-acts; especially of drawing as material interface between concept and final production in art – where we can think of the materializing and first outward visibility of the *prima idea*, as well to the material role of the cartoon and even the counterproof.

From the viewpoint of materiality, it may also be said that the technical investigation of drawings and the drawing process has lagged rather far behind the technical research of painting and sculpture. It has been generally acknowledged that studies of the materials aspects of drawings are of the greatest importance for authentication, as well as conservation; and important research has been done after materials employed in the act of drawing, for instance on the production and structure of paper. But compared to other fields of the visual arts, these studies have been incidental and relatively far apart.

Often the actual drawings have been considered and studied as static sheets. Yet, drawings are objects with a life of their own. At first, they are complex traces of human cognition or motor activities, preceding the application of ink or chalk on paper. But even after the hand of artists have stopped modifying the drawings, many changes continue to take place. Some of these changes are the obvious and sometimes brusque result of human intervention, such as reworking, restoring, cutting, ripping or bleaching. Others are less obvious or harder to trace but comparably significant. These concern various processes of metamorphosis due to chemical processes within the materials themselves, combined with environmental factors such as exposure to light or humidity. All of these processes are part of what one could call the material biography of a drawing.

Maarten van Heemskerck's Ink. Materiality[s] and Drawing Processes Exemplified by his Roman and Dutch Drawings in the Kupferstichkabinett Berlin

Christien Melzer (*Kupferstichkabinett Berlin, Berlin, Germany*),
Carsten Wintermann (*Klassik Stiftung Weimar, Weimar, Germany*)

The Kupferstichkabinett Berlin owns around 170 drawings by the Haarlem artist Maarten van Heemskerck (1498–1574), which he created between 1532 and 1536/37 in Rome and after his return home. The material-technical investigations (MSI, XRF) of an extensive selection of these drawings, which focused on the composition of their inks, open up new approaches to the drawing processes and materials of a Dutchman in early 16th-century Rome. They allow conclusions about the production and handling of drawing materials on the road and in the studio, abroad and at home, and provide objectified evidence for answering the classical art historical questions of dating and authorship.

The liberation of the drawing. Two Netherlandish 16th century sketchbooks studied together.

Daantje Meuwissen (*Universiteit Utrecht, Utrecht, The Netherlands*)

This presentation focuses on the role early modern Netherlandish sketchbook had within artistic practice. Many early modern sketchbooks from Italian artists and workshops have come down to us (partly) intact, and consequently, these objects have been studied extensively. From the Netherlands however, only a handful of sketchbooks have survived intact.

Scholarship more or less ignored research into the role of these objects had within the workshop. But are these sketchbooks actually books? This presentation focuses on three Netherlandish sketchbooks, investigates their function within artistic practice and will, at the same time, challenge the idea of bound books.

In the Making: Exploring the Materiality of a Drawing depicting Tobias and the Fish

Lisbet Tarp (*Aarhus Universitet, Aarhus, Denmark*), Niels Borring (*Statens Museum for Kunst, Copenhagen, Denmark*), Loa Ludvigsen (*Statens Museum for Kunst, Copenhagen, Denmark*)

The aim of this paper is to present and discuss the visualizations done in connection with technical examinations of the drawing Tobias and the Fish in the collection of Statens Museum for Kunst (Denmark). It has previously been attributed to Rembrandt van Rijn (1606–1669) and later to his student Ferdinand Bol (c. 1616–1680) with uncertainty. Rather than engaging in the discussion about the name of the maker, we have been interested in unfolding and differentiating the thin layers of the drawing in order to study the signs of the production process.

■ 09:00 - 10:30 SALLE RHÔNE 3A

Dressing Bodies. Dressing Spaces: Challenges and New Approaches to Textiles and Adornment [300-1600] 1/3

PRÉSIDENCE / CHAIRS

Patricia Blessing (*Stanford University, Stanford, CA, United States*)

Elizabeth Dospel Williams (*Dumbarton Oaks, Washington, DC, United States*)

Maximilien Durand (*Musée du Louvre, Paris, France*)

Eiren Shea (*Dumbarton Oaks, Washington, DC, United States*)

Holistic consideration of the interrelationships of pre- and early modern bodies and spaces across Eurasia (300–1600) has been limited by conceptual frameworks divided into geographic, temporal, and methodological specialization. Thus, work on dress has dealt with personal appearance, highlighting questions about identity through clothing, jewelry, and accessories. Likewise, scholarship on interior decoration has considered the relationship of ephemeral design elements to permanent architectural forms through function and placement. Further, scholarship on the body's presence in space has tended to work with movement, placement, and perception of abstracted bodies, rather than concrete figures weighed down by clothing and jewels.

These approaches, divided largely by medium, reflect art historiographical biases and technical specializations which silo, on the one hand, experts in textiles (weaving), jewelry (metalwork), and sculpture (architecture), or of art historians, archaeologists, and architectural historians, on the other. Similar divisions of body and interior also occur in the broader perspective of material culture theory, while modernist aesthetics have further obscured the interrelatedness of human form and spatial environment. Museum contexts reinforce this divide: objects tend to be isolated within cases, leading to a view of these pieces as context-free, while the museumification of historical spaces means that attendant furnishings are often displayed in special exhibition spaces, whereas historical rooms lie empty.

The proposed panel considers adorned human bodies in their spatial environments to forge new theoretical frameworks drawn from decorative arts historiography, ornament studies, sensory archaeology,

anthropology, and material spatiality. An intermedial approach is essential, such as advocated in Luke Lavan and Ellen Swift's (2009) work on late antique dress and interior decoration and in Jonathan Hay's (2010) explorations of the somatic experiences of surfaces in early modern Chinese decorative arts objects. Recent efforts to draw together diverse Eurasian experiences of dress and furnishing textiles include a conference on medieval wearables at the Bard Graduate Center (2022) and a panel on embodied movement and interior decoration at the ICMS-Kalamazoo (2023).

Clothing the Archbishops of Ravenna: the materiality of church dress between burials and ceremonial practices [7th-14th centuries]

Maria Cristina Carile (*Alma Mater Studiorum Università di Bologna, Bologna, Italy*), **Elisa Tosi Brandi** (*Alma Mater Studiorum Università di Bologna, Bologna, Italy*)

Ravenna holds a large and rather unknown corpus of liturgical dresses. The garments clothed the dead bodies of archbishops that from the seventh to the fourteenth century sat on the episcopal throne of Ravenna. This paper will present this neglected evidence and reflect upon its materiality. These vestments with the human traces left on their surfaces constitute a unique case for understanding liturgical practices and funerary customs and reconstructing the identity and history of bishops in one of the richest and most refined medieval courts, the archbishopric of Ravenna.

Les étoffes dans les arts visuels de la Renaissance [1400-1500], du fait culturel à l'objet de musée

Aziza Gril-Mariotte (*Aix-Marseille Université, Marseille ; Musée des Tissus de Lyon, France*)

Cette communication se propose d'appréhender le textile dans sa matérialité (études des textiles de la Renaissance conservés dans les collections du musée des Tissus de Lyon) et dans sa dimension allégorique (corpus de tableaux des primitifs italiens et flamands), témoignant de la place de ces décors dans l'iconographie de la peinture religieuse à la Renaissance. Puis, d'étudier le rôle que ces tableaux ont pu jouer dans le collectionnisme des étoffes de la Renaissance à la fin du XIX^e et au début du XX^e siècle au moment où les grandes collections de tissus anciens se constituent en Europe.

Du dressing à la sacristie. Costumes de cour reconvertis en textiles ecclésiastiques en Valachie et Moldavie au 16^e siècle

Iuliana Dumitrascu (*Muzeul Național de Artă al României, Bucharest, Romania*)

Les musées et les collections des monastères de Roumanie conservent un grand nombre de textiles ecclésiastiques des XV^e et XVI^e siècles - vêtements sacerdotaux, voiles liturgiques et décoratifs, couvertures de tombeaux et de reliquaires - qui étaient à l'origine des costumes de cour. L'analyse technique de ces pièces apporte de nouvelles informations sur le commerce des matériaux de luxe en Valachie et en Moldavie, et l'approche sous l'angle de la performativité met en évidence l'évolution de leur statut et de leur utilisation par rapport à l'espace dans lequel elles étaient présentées.

Ceramic Sources of a Woven World: Mina'i Ware as Evidence for Understanding Seljuq Textiles and Aesthetics

Richard McClary (*University of York, York, United Kingdom*)

This paper is a study of the medieval Iranian woven world through the use of a range of sources in different media and scales. These include ceramic mina'i wares, as well as larger-scale painted stucco figures and silk fragments, to recreate a clearer sense of the wider woven and related

aesthetics as well as the haptic qualities in all the related media. By using the study of iconography as a linking point between dress and décor, a clearer more syncretic view can emerge of how people, as well as the buildings they lived in and the items they used, were dressed.

■ 09:00 - 10:30 SALLE RHÔNE 3B

Dire la matière de l'œuvre 1/2

PRÉSIDENCE / CHAIRS

Annamaria Ducci (*Accademia di Belle Arti di Carrara, Carrara, Italy*)

Arnaud Timbert (*Université de Picardie Jules Verne, Amiens, France*)

La session vise à combler une lacune dans les études consacrées à la description des œuvres d'art, se proposant d'explorer cette attitude à « dire la matière de l'œuvre », ses fluctuations historiques, ses difficultés rhétoriques, afin de tracer une véritable narration matérielle de l'art. Ouverte aux échanges entre différents domaines et méthodologies, la session cherchera à présenter les dispositifs rhétoriques utilisés, et à cerner les contextes historico-culturels qui ont privilégié l'expression de la matérialité de l'œuvre, mais aussi son aspect de technicité. La question d'une spécificité verbale, d'un vocabulaire spécialement conçu et utilisé pour chaque matériau, sera également posée. Une attention spécifique sera portée au vocabulaire de l'architecture, dans ses rapports avec les sciences (Géologie, Physique, Chimie).

L'acception de la touche : dire et penser la peinture au prisme de sa matérialité

Chloé Persillet (*Université Paul-Valéry Montpellier 3, Montpellier, France*)

À partir de divers corpus, en conférant écrits de peintres mais également dictionnaires et encyclopédies spécialisés, cet exposé se propose d'éclairer les problèmes terminologiques que posent les différentes acceptions de la peinture ainsi que celles de ses particularités techniques et matérielles. En discutant de « l'acception de la touche », tant comprise comme la précision d'un vocabulaire technique qui lui est propre que comme la justesse d'une écriture, celui-ci se propose de reconsidérer et de mettre en perspective ces termes que l'on disait autrefois « du métier », ceux-là mêmes qui participent à dire et penser la peinture au prisme de sa matérialité.

Dire l'or : des traités artistiques aux études techniques et optiques

Alice Ottazzi (*Université Paris Nanterre, Nanterre, France*), **Juliette Debrie** (*Sorbonne Université, Paris, France*)

Cette communication souhaite étudier l'emploi du vocabulaire relatif à l'or, à ses usages et à sa perception, décliné dans les différentes disciplines regroupées dans le projet AORUM : histoire de l'art, histoire et physico-chimie des techniques picturales, optique. Livres et recueils de recettes, ainsi que les traités, offrent un panorama des différentes terminologies adoptées pour évoquer ce matériau soit-il associé à la lumière, à une couleur ou encore à une matière. Il s'agira de réfléchir aux différentes manières de décrire et d'étudier l'or ainsi que d'analyser les points de jonction et d'écart dans les usages terminologiques des différents domaines du projet.

La matière de l'éphémère : mots et formes pour décrire l'antimatière

Franca Varallo (*Università di Torino, Turin, Italy*)

L'éphémère est apparence, sa vocation est d'étonner en sublimant la matière, en rendant précieux ce qui est pauvre et corrompible. La description de l'éphémère à l'époque baroque met en pratique l'une des manifestations les plus raffinées de l'ekphrasis, une recherche inconsidérée de mots

capables de traduire une matière fictive, une grandeur en papier mâché, un étalage d'or et de fausse préciosité, un jeu et une illusion du regard. La proposition vise à étudier les mots de l'éphémère, entend analyser la spécificité verbale et la définition d'un vocabulaire spécialement conçu et utilisé pour chaque matériau pour dissimuler d'autres matière.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 1

Teaching Technical Art History I/2

PRÉSIDENCE / CHAIRS

Claire Bételu (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Arjan De Koomen (*Universiteit van Amsterdam, Amsterdam, The Netherlands*)

Ron Spronk (*Queen's University, Kingston, Canada*)

The study of artists' materials and techniques, nowadays often referred to as Technical Art History (TAH), has a ninety-year long tradition within academia if we take the famous 'Egg and Plaster Course' at Harvard's Fogg Art Museum in the early 1930s as starting point. But most of these activities had relatively short life spans and were locally concentrated. Over the last decade however, several universities started offering courses in TAH in both the undergraduate and graduate level, and programs with a specific degree in TAH were also founded, for example in Glasgow, Amsterdam, and Stockholm. Clearly, both a basic as well as a more advanced knowledge of materials and techniques is now generally considered to be an important element within the broader art historical curriculum, and TAH is taught to many students each year through lectures, workshops, and labs.

The increasingly broad presence of this relatively new area of study invites further explanation and reflection. Why, how, when, and where do we teach TAH? What does it take to be able to teach this field? Is there, or should there be, a standardized curriculum for TAH at the undergraduate level? And how can we successfully teach (post) graduate students to do interdisciplinary research in a classroom, conservation studio, or in the museum? To answer these questions, it would also be helpful to examine how TAH was taught in the past, and how it entered the university. How did evolving equipment and digitization change the practice of TAH, and, in turn, the teaching of the field?

Another series of questions concern TAH's position within the contemporary practices of Art History, Art Conservation, Conservation Science, and History of Science. Is the recent upswing in attention for TAH a manifestation of the so-called material turn? Is it a rescue operation to bring the object back to Art History? If so, might it even be an alternative to the dominant presence of critical theory, or a response to the maturation of conservation studies? Is it the academic ideal of interdisciplinarity with the 'lab' as classroom that is nowadays widely embraced? And, looking at the future, will a next turn in academic vogue flush out the momentum of TAH, or can it develop further? Are there opportunities to extend the teaching of TAH globally? In what ways will knowledge of materials and techniques affect the broader field of Art History? What would be the ideal teaching situation?

From "Egg and Plaster" to the Summer Institute for Technical Studies in Art [SITSA] – 20th-21st century instruction of art-technical matters at Harvard's art museum

Francesca Bewer (*Harvard Art Museums, Cambridge, MA, United States*)

This paper focuses on key elements of the art-technical, hands-on, interdisciplinary inquiry and instruction at the Harvard Art Museums since the famed "Egg and Plaster course" was developed here over a century ago. It reflects on the impact on participants of these museum-taught curricular courses on art-technical matters as well as the Summer Institute for Technical Studies in Art (SITSA, funded by the Mellon Foundation since 2017). And it points to students' questions and diverse disciplinary perspectives that in turn feed into the courses and discourses at the academic institution.

Overcoming Idealism: Italian Academia vs. Technical Art History

Marco Cardinali (*Emmebi Diagnostica Artistica, Rome, Italy*)

The opposition of the Italian Academia since 1920s to the evolving technical studies, now called Technical Art History, is compared to the object-based art history, introduced at Harvard University by Edward Forbes, who also supported Alan Burroughs' international x-ray campaigns. The relation between Forbes and Adolfo Venturi is significant. Venturi's initial interest in the new technique, leading to Forbes' lecture on x-ray at Università La Sapienza (Rome), would soon turn to a negative stance on technical analysis applied to art studies, following the Conference on scientific exams of the artworks (Rome, 13-17/10/1930). The present development of the Italian Academia is apparently overcoming the traditional rejection of materiality in art history.

Training Art Historians as Historians of Making

Thijs Hagendijk (*Universiteit Utrecht, Utrecht, The Netherlands*),

Sanne Frequin (*Universiteit Utrecht, Utrecht, The Netherlands*)

Technical Art History has developed into an interdisciplinary nexus that entails traditional art historical approaches as well as scientific methods. This interdisciplinary exercise offers great momentum to reflect on how we prepare students to partake in this journey. Here, we present the Utrecht model. We train art history students to become historians of making and create a lived experience of historical materials and techniques by reconstructing making processes, both digitally and physically. We argue that the historicization of making helps to retain a unique and complementary art historical voice in the interdisciplinary setting in which Technical Art History operates.

Collaboration and Integration: Teaching Technical Art History in Dialogue

Tilly Laaser (*Technische Hochschule Köln, Institut für Restaurierungs- und Konservierungswissenschaft, Cologne, Germany*), **Karin Leonhard** (*Universität Konstanz, Konstanz, Germany*)

In museums, academia, and heritage preservation, art historians, conservators, and conservation scientists collaborate, driven by a shared passion for cultural objects. This synergy underscores the need for an integrated approach in undergraduate education. The presenters, reflecting on their joint teaching experience, will introduce the textbook 'Art History, Conservation and Conservation Science: New Perspectives for Cooperation.' Edited by an interdisciplinary group, this resource transcends linguistic barriers, delving into interdisciplinary research. Sections on Processes of Making, Object Histories, Conservation Decisions, and Questions of Authentication offer a comprehensive exploration. International experts present collaborative research results and trace the historical development of interdisciplinary cooperation. This book invites exploration of the intricate tapestry of cultural heritage cooperation, recognizing both its challenges and transformative potential.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 2

“Matter Thinks” 1/2

PRÉSIDENTE / CHAIRS

Christian Berger (*Universität Siegen, Siegen, Germany*)Larisa Dryansky (*Sorbonne Université, Paris, France*)

In his essay for the exhibition catalogue *As Painting* (2001), the art historian Stephen Melville introduced the notion of “a particular strand of materialism” emerging in France in the postwar period. Fusing Marxism with other traditions of thought, namely structuralism and phenomenology, this model, according to Melville, revolved around the proposition that “matter thinks.” This panel takes Melville’s phrase as a point of departure, arguing that it allows to undo established and problematic binaries between mind and matter, materiality and immateriality, without reducing one to the other.

What does it mean for matter to think? How is this expressed in the arts? In what way is this notion of thinking matter reactivated by the digital and can it be related to the contemporary trend towards “smart materials” in science and industry? Conversely, what does it mean to consider thought as a material for artmaking, or to conceive of more traditional forms of artmaking, such as painting, as a “theoretical” activity?

Over the past two decades, the so-called “new materialisms” have familiarized the idea of matter as animated, “vibrant,” and endowed with agency. While this panel embraces the new materialist championing of matter and materials as well as the ensuing relativization of the human subject’s preeminence over all other animate and inanimate entities, we argue that the concept of a “thinking” matter could serve to reassert the importance of matter without fetishizing it and in such a way as to also allow for the ideal. In so doing, we draw inspiration from the philosopher Elizabeth Grosz’s study of the limits of materialism, *The Incorporeal* (2018), in which she envisions “a new new materialism in which ideality has a respected place.”

In fact, long before the advent of the new materialisms, artists started to reexamine and destabilize the dualism between mind and matter. Two prominent examples in modern and contemporary art would be the French artist Jean Dubuffet, whose *Paysages du mental* (1950–52) represent the inner workings of the painter’s mind by using the thickest materials, or the US-American artist Robert Rauschenberg, who described his work as “a quiet catastrophe of mind and matter.” Undoubtedly, there can be found several instances of how this discussion has played out in different cultural, geographic, and historical contexts.

While the emphasis recently, and rightly so, has been on reversing the traditional primacy of thought over matter, this panel is interested in how art seeks to explore and problematize the articulation of thought and matter.

Reading from the Text of Matter

Dominic Rahtz (*University for the Creative Arts, Canterbury, United Kingdom*)

The German art photographers Bernd and Hilla Becher typically photographed industrial buildings as individual objects detached from their surroundings, which they arranged in series to bring out variations in form, an approach that has been criticized for its indifference to the social conditions of industrial production, as a formalism that precludes history. In this paper, I suggest that the Bechers’ work instead reveals another historicity, that of the mode of existence of technical objects, in which, according to Bernard Stiegler, “inorganic matter organizes itself.”

Through Blood, Ink and Nameless Voice.

Jaroslaw Kozlowski and Tribulations of Presence in Early Polish Conceptual Art

Łukasz Żuchowski (*Uniwersytet Warszawski, Warsaw, Poland*)

This paper focuses on the early work of the Polish Conceptual artist Jaroslaw Kozlowski. It highlights how Kozlowski opened himself up to the idea that embodying thought in a work of art is necessarily a dialectical process, which must take into account the realization that matter also “thinks” and that it is essential to preserve the externality of matter’s thought in the finished piece. Situating Kozlowski in the context of Polish Conceptualism, I also aim to show how a different strand of Conceptual art emerged in Central Europe, which was shaped by the intellectual and existential crisis of the postwar.

En-fleshing Conceptualism: Representing Blackness in Contemporary Art in Britain

Natasha Adamou (*Central Saint Martins, University of the Arts London, London, United Kingdom*)

The Black British artist Ima-Abasi Okon develops a lexicon of revised conceptualism that weaves together material and immaterial practices. In doing so, Okon challenges the conventions of grammar with artworks featuring long, syntactically disjointed titles. Her idiosyncratic forms of punctuation are a form of “en-fleshing” the written text by emphasising the particularities of speech: how someone pronounces words or stutters and pauses. By accommodating these “defaults ways of speaking or being,” her work seeks to re-orient a system that is antagonistic to so-called minorities, including diasporic communities, their material particularities and diverse experiences.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 3A

Matters of Early Modern ecologies 1/2

PRÉSIDENTE / CHAIRS

Philippe Cordez (*Musée du Louvre, Paris, France*)Maurice Sass (*Alanus Hochschule für Kunst und Gesellschaft, Alfter, Germany*)Hui Luan Tran (*Johannes Gutenberg-Universität, Mainz, Germany*)

The formation of man from a lump of clay is an ancient narrative that was often transferred onto artistic practice in the premodern world and especially in Early Modern Europe. Inherent in this elevation of art to a godlike activity that gives form to matter, is an eminently hegemonic gesture. In this session, as a contrast, we want to take an eco-critical perspective on how artists connected materials by layering, transferring, and networking. With a focus on this relational understanding of artistic practice ecological dimensions can be recognized. Art making always means dealing with materials whose availability is unstable and potentially exhaustible.

The research of the last two decades has made clear that works of art and their materiality were highly involved in the natural history discussions of the early modern period. This is especially true regarding unusual, monstrous, and non-European objects in sacral and courtly collections in Europe. Many excellent studies have thus problematized (from postcolonial and other perspectives) the orders, hierarchies, and values implied by these artworks. Eco-critical perspectives, in contrast, have been largely disregarded. Accordingly, there has been insufficient investigation of how the artistic use of materials has been a crucial arena for shaping, reflecting, and subverting the nature/culture dichotomy identified by Philippe Descola, Bruno Latour, Timothy Morton, and others as an early modern root of today’s global ecological crisis.

MATTERS OF EARLY MODERN ART

Art's Nature. Ecological Literacy for Makers in Erhard Weigel's 'Representation of Art & Craft' [1672]

Ann-Sophie Lehmann (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)

In 1672 Erhard Weigel published a taxonomy of arts and crafts, in which he related the human ability to make things to the understanding and veneration of God's creation of Nature. Weigel called for universities to add the art of making to their curricula and imbue students with "Wisdom of Making," that would include knowledge about materials, their affordances, and entanglements. While on the one hand, Weigel's thinking is part of the early modern project to use and exploit earth's resources ever more efficiently, his approach also offers an ecological and ethical perspective onto the production of early modern things.

Inflammable, [in]animate: asbestos pictured and imagined

Anne Dunlop (*University of Melbourne, Melbourne, Australia*), **Philine Helas** (*Bibliotheca Hertziana Max-Planck-Institut für Kunstgeschichte, Rome, Italy*)

This paper traces ideas and images of asbestos and other inflammables, circa 1200-1600. It begins with the early Eurasian uses of asbestos and its links to other 'marvellous' stones – firestones, for example, imagined as male and female. It then moves to incombustible materials in the plant and animal kingdoms, including the legendary salamander, a beast that took the most diverse forms. By examining the premodern idea and image of the inflammable, the goal is to explore the animation of matter itself.

Green copper pigments: a reassessment of their uses and transformations

Anne-Solenn Le Hô (*Ministère de la Culture, Paris, France*), **Sigrid Mirabaud** (*Ministère de la Culture, Paris, France*)

The development of oil painting led to the renewed use of materials, such as copper-based synthetic green pigments. What are these pigments and what can they tell us? It's a question of ecology of greens, allowing rethinking the transformations of the works through their materiality. Understanding this ecology requires a multiscale method, because there are different ways of looking at a painting, but they all relate to its physical presence. By going beyond the positivism often associated with material analysis, we'll see how paintings and green copper pigments are archives of their own evolution and interconnected with their environment to overcome the uncertainties of perception.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 3B

Painting the Materials. Imitating the Techniques. A Dialogue between Mediums in Early Modern Art 1/2

PRÉSIDENTE / CHAIRS

Valentina Hristova (*Humboldt Universität zu Berlin, Berlin, Germany*)

Roxanne Loos (*Université Catholique de Louvain / Université Saint-Louis, Brussels, Belgium*)

How can we comprehend the trend for simulating materials in European painting between the 15th and 17th centuries? Was it simply a demonstration of technical virtuosity underscoring the superiority of pictorial practice over the other arts? These issues are worth revisiting in light of anthropological approaches and materiality studies regarding

the communicative potential of early modern images.

Since Leonardo, debates on the paragone have essentially focused on the confrontation between painting and sculpture. However, Renaissance workshop practice shows that this comparison is far from limited to questions of art hierarchies. Recent scholarship on intermediality (Oy-Marra 2018), matter (Bol, Spray 2023) and colour (Boudon-Machuel, Brock, Charron 2012) has stressed that the quest for mimesis is inseparable from fantasia and a growing preoccupation with the agency of images. Jan van Eyck's grisailles on the reverse of altarpieces or Fra Angelico's fictive marbles are just a few examples illustrating the meaningful transpositions of materiality in both Northern and Southern Europe.

Feigned representations of marble, bronze, wood, stucco, mosaic, pietra serena, or tapestry emerge as critical loci for assessing how the skilful imitation of one medium by another could open up new ways for investigating the ability to deceive the eye. Far from incidental, such fictitious incursions usually underlie complex processes of intellectual and sensorial transfers. The choice of the counterfeit medium is also significant. Challenging literature on materiality (Anderson, Dunlop, Smith 2014) and mediality (Kiening, Stercken 2018; Weddigen 2011) points out the need to analyse materials (or techniques) in terms of their physical and visual properties, with specific symbolic connotations. Furthermore, anachronism offers a compelling avenue for further inquiry (Nagel, Wood 2010). The afterlife of Antiquity calls attention to the programmatic way in which the classical past is borrowed to enhance the dynamic interplay between mediums.

Whether motivated by aesthetic, spiritual or ideological objectives, material mimesis contends undoubtedly with a productive tension between the painted surface and real space. These counterfeit elements often act as thresholds, underpinning the narrative's construction and regulating its meaning-making process.

This session scrutinizes, therefore, the semantic and symbolic vitality conveyed by the painters' reflection upon perception and appearance (fragility/solidity, flatness/rilievo, brightness/darkness, preciousness/simplicity) emphasizing the sumptuousness of the artworks at a lower cost.

EMULATED MEDIUMS BETWEEN TIME AND SPACE

Simulating woven silks in Late Medieval and Early Modern Panel Painting - Technique, function and meaning

Juliane Von Fircks (*Friedrich-Schiller-Universität Jena, Jena, Germany*)

The representation of patterned silks played an important role in Late Medieval and Early Modern panel painting. While past studies have focused on identifying models by comparing existing silks with their imitations in the medium of painting, this lecture addresses the question of how and why artists appropriated textile material. The goal is to reach a deeper understanding of the complex relationship between the social space in which precious silks were once bought, made, and used and the aesthetic function of textiles in the illusionistic reality of an image.

Between renovation and divination: Mosaics in Venetian Painting, circa 1500

Nicholas Herman (*University of Pennsylvania, Philadelphia, PA, United States*)

This paper examines Venetian painters' illusionistic depictions of mosaics in the backdrops of large-scale altarpieces. Focusing on Giovanni Bellini and Giovanni Battista Cima da Conegliano, the paper parses their work in

light of two specific circumstances: the restoration efforts undertaken after a fire at San Marco in 1483, and the ongoing practice of divining prophetic messages from the Ducal basilica's shimmering images. By placing the painters' inventive visual solutions within this rich context, this research provides a new key for reading these famous images.

Between North and South: A New Reading of Andrea Mantegna's Distemper and Monochromatic Paintings

Emma Holter (*Temple University, Philadelphia, PA, United States*)

Andrea Mantegna's monochromatic paintings are often discussed within the context of the artist's interest in the Greco-Roman past, and the paragone between the sister arts of painting and sculpture. Yet, Mantegna painted several grisaille images with distemper, a glue-based medium utilized exclusively north of the Alps. There is an inherent tension present in Mantegna's monochromatic paintings that pulls them north and south: their appearance recalls classical sculpture, while their materiality is rooted in northern contemporary painting practices. This paper explores an understudied portion of Mantegna's oeuvre in order to explain his preference for distemper over oil paint.

Roman Goddess and Mary: Material Mediation at the Threshold of Contrasting Worlds

Karin Flora (*The Ohio State University, Columbus, OH, United States*)

Raphael and Romano's Ceres, painted for a Cardinal's apartments in the Vatican around 1518, portrays a grisaille Roman goddess which served as a sliding cover for Raphael's Little Holy Family. Navigating the threshold between the image beneath and the mythological scenes without, the image contained a conflux of spiritual and mythological symbols whose layered meanings parallel the convergence of its simulated materials. The material filled surface acts as an activated cover - both as a foil for and as a doorway into the sacred religious painting beneath.

■ 09:00 - 10:30 SALON PASTEUR

Decolonizing Materials 1/3

PRÉSIDENCE / CHAIRS

Grace Kim-Butler (*Universiteit Utrecht, Utrecht, The Netherlands*)

Veronica Peselmann (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)

Elvan Zabunyan (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

How are specific materials entangled with colonial ecologies and politics? How can we pursue a multidisciplinary conversation on entwined decolonizing practices of material culture? (Post)colonial perspectives on art and art history have long examined the visual depiction of colonized people and landscapes and how colonial power relations persist through limited access to exhibitions and production opportunities (Singh 2017, Enwezor 2008, Spivak 1988). In addition, recent research in the histories of art and environment follow the colonial pasts of materials into practices of the colonial present (e.g. Davis 2022, Foa and Ogata 2021, Demos 2017). Our session will build on this scholarship to investigate how today's practitioners in art and craft interpret (post)colonial theories and re-make them through the study and incorporation of specific materials. Along with this work, we ask: where do the materials of art come from, how are they extracted as raw materials and transformed into something workable, and how may they obscure and make explicit colonizing practices and imaginaries, both old and new? In other words, we observe that decolonization is being built into the making of material culture today. We argue that following the different histories and production practices

of each material can shine new light on how to conduct a decolonizing scholarship that accounts for both art and environmental histories.

It is imperative to bring together both the makers and the scholars of colonial histories in this work. We want to open up the multiplicity of decolonizing practice across the making of art and its critical study in humanities and social science research. Therefore, we invite art historians, environmental historians, artists, and museum studies scholars to consider together: Which aspects of colonial pasts and presents become materialized in artworks today, such as trade routes, exploitative labor, race and gender politics, environmental degradation, and waste? And importantly, which specific materials are brought to matter for those issues and used as decolonizing tools? Examples may include how artists today incorporate Indigenous materials to cite colonial contexts or «re-clothe» colonial monuments, or how past artisans working under colonial rule have used popular trade products as ways of speaking back to the colonial erasures of local techniques and knowledges.

Unruly Intimacies and Empire's Material Archives

Hsuan Hsu (*University of California, Davis, CA, United States*)

Candice Lin's multimodal installations experiment with the material legacies of empire and racial capitalism. Incorporating materials such as opium, bone char, cochineal, guano, and indigo, Lin shifts our gaze from official archives (museums, monuments, state and corporate records) to material media that demand different modes of sensorial attention. Drawing on New Materialist scholarship on race and mattering, as well as scholars of colonial "intimacies" such as Ann Laura Stoler and Lisa Lowe, this paper closely considers two installations in which Lin reframes colonial and cross-racial relations in terms of botanical, interspecies intimacies that reconfigure species and sensorium.

On the Colonial-Legal Intricacies of Paper, Ink, and Watercolor

Linda Mueller (*Harvard University, Cambridge, MA, United States / Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte, Rome, Italy*)

The early modern colonial administration and jurisdiction of the polycentric Spanish Empire ran on paper and ink. Imported paper and technologies, facilitating printed boilerplate legal forms, molded the Empire's legal material cultures and intellectual ecologies. Similarly, in jurisdiction, drawings and pictographs, crafted by Indigenous and European makers, using local and imported materials and techniques, played a significant role in shaping legal decision-making. Delving into the micropolitics involved in the production and reception of these works, my paper addresses the colonial intricacies of paper, ink, and watercolor within the legal system, including concurrent erasures and the emergence of paper-based countercultures.

Making art history metabolic: Decolonial critiques of materiality from Buenos Aires during the 1970s

Christopher Williams-Wynn (*Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Florence, Italy / Stiftung Preußischer Kulturbesitz, Berlin, Germany*)

This paper examines how the asymmetries of colonial modernity conditioned the emergence of ecological art around 1970. Although much scholarly attention has fallen on Land Art and related practices in the United States, artists based in Buenos Aires worked through the acute ecological dynamics of the world-system during the 1970s. Drawing on theories of the metabolic rift and decolonial studies, this paper examines how colonial legacies shaped the reciprocal tensions between the natural and the social that characterize ecological art. To decolonize materials ultimately requires

reckoning with a double displacement: the uneven patterning of unequal exchanges wrought by empire.

Ayrson Heráclito and the creation of the Yoruba visibility regime in art

Sheila Geraldo (*Universidade do Estado do Rio de Janeiro, Rio de Janeiro, Brazil*)

Ayrson Heráclito's work has the inseparable relationship between art and Yoruba religion, and, in this sense, the artist creates artistic projects in which materials are foods for the soul and for the body, present in the cults of Afro-Bahian culture. Elements such as sugar, beef jerky, popcorn and palm oil, symbolically, bring to the artistic scene the colonial memory of slavery system, the violence suffered by the diasporic people, but also the strength of the body's vital fluids, such as blood and semen, and the internal energy which explodes on the surface and establishes healing.

■ 09:00 - 10:30 SALON ROSERAIE 1

La matérialité du vitrail et de l'art du verre

PRÉSIDENCE / CHAIRS

Wojciech Bałus (*Uniwersytet Jagielloński, Krakow, Poland*)

Francine Giese (*Vitrocentre Romont, Romont, Switzerland*)

Brigitte Kurmann-Schwarz (*Universität Zurich, Zurich, Switzerland*)

Sophie Wolf (*Vitrocentre Romont, Romont, Switzerland*)

Glass is an exceptionally diverse material that has been highly valued ever since its discovery by human beings in the 4th millennium BC. In art, the malleable and translucent material has found many forms of expression in all epochs and cultures: from the earliest jewellery glass beads to the monumental stained-glass windows of the Middle Ages and the glass sculptures of contemporary artists. Despite its wide and continuous use in art, the artistic and cultural- historical significance of glass has long been underestimated and even been neglected by researchers in art history.

This section is therefore dedicated to two topics:

On the one hand, we will examine the role of the material in constituting a work of art and upon the perception of glass art, in particular stained glass. This artistic genre is considered as a special branch of monumental painting that is closely linked to architecture. This connection has an effect on the perception of its materiality, which gains force through the contrast between the transparency/diaphaneity of the glass and the opacity of the architectural structure.

On the other hand, we will take a closer look at the composition, the properties and the diverse uses of glass in art and discuss the increasing importance of material characterization for art historical research, the strength of which lies in its transdisciplinary approach and multidirectional nature.

To guide the discussions, we would like to raise the following questions:

How was the material aspect of stained glass presented in written sources, how were the possibilities of achieving visual effects with different methods of handling glass described (painting with grisaille, silver stain and enamel, connecting glasses of different colors, the type of painting, the line, the hatching, etc.)?

To what extent do the properties of the material and its handling determine the design process?

When and where did coloured or colourless glass itself become an aesthetic object or gain aesthetic value?

How was and is the material of an artwork perceived by the viewer (de- and re-materialisation in the process of viewing the artwork)?

What kinds of metaphors were used to describe the aesthetic effect of the material (e.g. comparisons with precious stones in the Middle Ages, or comparisons with bouquets of flowers in the 19th century)?

What information can the characterisation of the material and the techniques of a glass artwork provide us with?

What is the significance of knowledge about glass composition, raw materials and their provenance and glass manufacturing techniques for art history?

To what extent can these findings inform us about production sites, trade routes, knowledge transfer, technological and artistic developments, as well as the restoration and the long-term conservation of glass art?

The planned section is intended to demonstrate the potential of research on glass as a material, and its manifold uses and expressions in art, and to show the significance and scope of the findings for the disciplines of art history and material culture, over the centuries and across the world.

Fragmented Images – At the origins of the art of stained glass in Western Europe [5th–10th centuries]

Alberto Virdis (*Masarykova Univerzita, Brno, Czech Republic*)

This paper focuses on the origins of the art of stained glass in the early Middle Ages by presenting the data collected in the first phases of the research project that the principal author is currently leading. The data collected so far will be visualized through maps showing the diffusion of stained glass between 5th and 10th century based on the evidence supplied by archaeological finds and written sources. Starting from these data, hypotheses on the diffusion of some technological innovations and the possible connection between stained glass and cloisonné jewelry will also be discussed.

Eye-catcher and eye-opener. How scientific research can bring insight into an art historian debate

Dunja Kielmann (*State Office for Cultural Heritage Baden-Württemberg, Esslingen, Germany*), **Dörthe Jakobs** (*State Office for Cultural Heritage Baden-Württemberg, Esslingen, Germany*), **Bertram Jenisch** (*State Office for Cultural Heritage Baden-Württemberg, Esslingen, Germany*), **Daniel Parelo** (*Corpus Vitrearum Freiburg, Germany*), **Sandra Kriszt** (*Universität Heidelberg, Heidelberg, Germany*), **Andreas Kronz** (*Georg-August-Universität Göttingen, Göttingen, Germany*), **Jochen Gätjen** (*Georg-August-Universität Göttingen, Göttingen, Germany*)

About 50 years after the archaeological excavation of St. Peter and Paul on the island Reichenau-Niederzell at Lake Constance, employers of the State Office for Cultural Heritage Baden-Württemberg rediscovered, among the finds, a painted glass fragment that was immediately mystifying in its uniqueness. The 63 to 37mm sized glass is a fragment of a facial painting and shows an eye, a brow, a forehead and hair. The singularity of the piece led to intensive discussions about the time classification. An interdisciplinary research began that looked at the glass fragment from different angles.

Engaging the Eastern Rose Window of Laon Cathedral

Elizabeth Pastan (*Emory University, Atlanta, GA, United States*)

Despite its importance as the best surviving rose window in Laon Cathedral, the eastern rose has been largely subsumed into the discussion

of dramatic changes within the building, which was extended to the east in c. 1200. Diverse kinds of evidence offer ways to engage with the form and imagery of the eastern rose. These include Carolingian schemata from manuscripts within the cathedral library, its relation to the earlier north rose (c. 1170), investigation of the unusual motif held by the Virgin, and the widely disseminated light metaphor of the Virgin birth first been adapted to window glass within Laon.

Continuous transformation of perception versus continuous transformation of matter. Medieval stained glass from the Dominican church and friary in Kraków

Dobrosława Horzela (*Uniwersytet Jagielloński w Krakowie, Kraków, Poland*)

Stained glass is classified as a branch of monumental painting but it actually consists of glass panes that fill windows, and, consequently, can be replaced, moved and easily transformed. Over time modifications of the material structure of stained glass may affect their perception, but also the transformations themselves result from different ways of seeing. I propose to examine this issue on the example of 21 medieval stained-glass panels from the Dominican church and friary in Kraków, currently on display in the Dominican Museum and the National Museum in the same city.

La technique dite des « plombs ouvrés » : une originalité de l'Art déco ?

Marie Savoldelli (*Centre national de la recherche scientifique, Centre André Chastel, Paris, France*)

Tout au long de son histoire, le tracé des plombs joue dans l'art du vitrail un rôle à la fois structurel et graphique. Dans les années 1920-1930, naissent ce que les contemporains appellent des vitraux à « plombs ouvrés », technique utilisant le plus souvent les nouveaux verres avec une mise en plomb spécifique. Cet usage particulier, mais éphémère, des plombs prend selon les ateliers des formes variées, très créatives, qui renouvellent l'art du vitrail. À l'heure où l'interdiction totale du plomb est discutée au sein de l'Union européenne, il est primordial de rappeler la place essentielle de ce matériau dans l'art du vitrail, ainsi que l'importance de sa conservation, particulièrement lorsqu'il s'agit de la restauration de ces œuvres.

or reinterpreted. These objects carry meanings and values that are constantly changing. Material culture studies allow us to understand these changes in «the social life of things» (Appadurai, 1986). How are different «ontologies» (Descola, 2021) configured at the crossroads of the object? How can they be analyzed in the light of Indigenous intangible heritages (Paré, 2003)? What are the traces of different relationships to the world, or even of different forms of cultural interaction? What processes enable them to be activated (Gell, 1998) and what material evidence testifies to their successive reappropriations?

The political economy, the commodification of cultures and the emergence of tourism in connection with colonization allow us to understand how these objects were described and translated until the middle of the twentieth century in a system of classification that has long hierarchized European and non-European artistic productions. Material histories of objects allows us to better understand the hierarchies between artistic productions as well as the relationships and systems of exchange that exist between different regions of the world. It will then be a question of identifying the interactions between Western representations and Indigenous material culture, from transposition to translation or resistance. What are the material particularities of these objects that were imposed as soon as they entered collections in Europe and what is their link with general concepts linked to a certain definition of «art» (authenticity, aestheticism) (Phillips, 2020)? Can we observe exchanges between scientific illustration, and more generally the history of Western images, and these artifacts, or note direct impacts, for example on their modes of exhibition in Europe?

The aim of this panel is to present models of provenance research by placing isolated artifact trajectories within a global geopolitics, which takes into account the specificities not only of the main empires of Europe, in particular France, but also their links with agents in bordering countries, such as Switzerland (Brizon, 2023). The proposals will also highlight innovative study and research methodologies to apprehend the polysemy of these objects, drawn for example from the new museology and participatory research (Simpson, 2016) in a perspective of decolonization of knowledge in the humanities (Smith, 1999).

TABLE RONDE : « ABC. ARTS ET MUSÉES ». TOUR DU MONDE, TOUR DES MOTS

Repenser les arts et les musées. L'objet entre histoire coloniale et voix autochtones

MODÉRATION :

Claire Brizon (*Musée Cantonal d'archéologie et d'histoire, Lausanne, Switzerland*)

L'étude de la fabrique et de la collecte d'artefacts réalisés dans les Amériques, en Afrique, en Asie ou en Océanie dans le contexte de l'histoire coloniale (XVI^e-XIX^e siècles) et aujourd'hui conservés dans des collections européennes a pour but de décentrer la perspective sur l'histoire matérielle en mettant en avant la variété de relations qui se nouent autour des objets (Appadurai, 1986). L'étude de ces objets doit être intégrée à une histoire politique, idéologique et esthétique faite de paradigmes qui déterminent à la fois leur trajectoire, leur conceptualisation dans le contexte colonial et leur réception de nos jours.

Les « objets ambassadeurs de la culture kanak » : repenser les collections culturelles kanak conservées dans des musées

Marion Bérengère Bertin (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Entre 1998 et 2013, des « objets ambassadeurs de la culture kanak »

■ 09:00 - 10:30 SALON ROSERAIE 2

Repenser les arts et les musées. L'objet entre histoire coloniale et voix autochtones I/2

PRÉSIDENCE / CHAIRS

Sara Petrella (*Université de Fribourg, Fribourg, Switzerland*)

Mylène Steity (*Université de Neuchâtel, Neuchâtel, Switzerland*)

The concepts of «art» and «museum» have to be rethought in the light of studies of artifacts made in the Americas, Africa, Asia or Oceania in the context of colonial history (16th-19th centuries) and now held in European collections. This specific context of the circulation of consumer goods on a global scale must encourage us to consider things in motion and to highlight the history of the construction of values that have been attributed to them over time (Kopytoff, 1986). The study of these objects must be integrated into a political, ideological and aesthetic history of paradigms that determine both their trajectory, their conceptualization in the colonial context and their reception today.

The different materials that make up these objects, the forms that illustrate them and the gestures that accompany them testify to their hybridity (Biro, Étienne, 2022), having been isolated, modified

conservés dans des musées européens et australiens effectuent des retours temporaires au centre culturel Tjibaou à Nouméa (Nouvelle-Calédonie). La sélection s'appuie sur l'inventaire du patrimoine kanak dispersé, débuté en 1979 dans un contexte d'affirmation identitaire et culturelle kanak. L'expression « objets ambassadeurs » vient troubler de plusieurs manières les pratiques muséales : par le pouvoir d'action donné à ces objets, par les nouvelles circulations des collections, ou par l'idée de propriété partagée. Ce programme témoigne aussi des variétés de relations qui se nouent autour des objets.

La numérisation des collections coloniales dans les musées suisses

Jonas Lendenmann (*Museum Rietberg, Zurich, Switzerland*)

Des millions d'objets issus de contextes coloniaux sont conservés dans les musées européens. L'accessibilité numérique des données relatives à ce patrimoine culturel est donc essentielle. Pourtant, ce n'est pas encore le cas partout, car ce n'est pas aussi simple qu'il n'y paraît. Un aperçu du potentiel, mais aussi des obstacles à l'ouverture des inventaires de musées, à l'exemple des musées ethnographiques en Suisse.

Toxicité. La vie altérée des collections coloniales

Lotte Arndt (*Technische Universität Berlin, Berlin, Germany*)

Au cours du siècle dernier, de nombreux musées ont utilisé un large éventail de biocides dans le cadre de leurs pratiques de conservation. Les vestiges durables de ces toxines déploient leur action dans le temps, altèrent les conditions matérielles et sémantiques des artefacts et modifient de manière décisive les relations possibles avec eux. Alors que de nombreux musées ont mis en place des protocoles visant à protéger le personnel et les visiteurs des effets potentiellement nocifs sur leur santé, peu de tentatives ont été faites pour réfléchir à la toxicité des collections en relation avec l'histoire coloniale, la modernité impériale et le musée en tant qu'institution patrimoniale.

■ 11:00 - 12:00 AUDITORIUM LUMIÈRE

New Perspectives on Art and Materiality in the Nineteenth Century

TABLE RONDE ORGANISÉE PAR LE CENTRE DE RESSOURCES ET DE RECHERCHE DANIEL MARCHESSEAU - MUSÉE D'ORSAY

PRÉSENTATION

France Nerlich (*Centre de ressources et de recherche Daniel Marchesseau - Musée d'Orsay, Paris, France*)

INTERVENTIONS

Michelle FOA (*Tulane University, La Nouvelle-Orléans, Louisiane*)

Sarah GOULD (*Panthéon Sorbonne, Paris, France*)

Anne ROBBINS (*Musée d'Orsay, Paris, France*)

The aim of this round table is to examine the renewed interest in materiality in recent studies of the 19th century as they open up significant perspectives on the material properties of the works, their formal and aesthetic significance, but also their deep roots in the economic mechanisms of resource and raw material extraction, the renewal of manufacturing and production processes in the age of industrialization, the research and development of synthetic materials, and imperial and colonial expansion. In their recent work, the three speakers have offered stimulating contributions to these reflections.

Michelle Foa is currently completing a book entitled *The Matter of*

Degas, which analyzes the conceptual significance of Degas' material experimentation with various media and techniques, as well as his complex strategies for representing the materiality and weight of the world in pictorial form. She is also preparing an exhibition entitled *Edgar Degas. Multi-media artist in the Age of Impressionism*, opening in July 2024 at the Clark Institute. Anne Robbins is co-curator of the exhibition *Paris 1874. Inventer l'Impressionnisme/The Impressionist Moment* (Musée d'Orsay, March-July 2024; National Gallery of Art, Washington, September 2024-January 2025), which confronts the material constraints of the «original» exhibition in the Nadar studios. She is also curator of the exhibition *Discover Degas & Miss La La* at the National Gallery in London (June-September 2024), which presents an exploratory dossier with brand new material around a central work by Degas. Sarah Gould's recent work focuses on environmental issues in the materiality of 19th-century British paintings, from technological and industrial developments to the effects of pollution and material transfer, especially in the works by William Turner. France Nerlich will propose a discussion with the three speakers on the methodological stakes of such reflections for nineteenth-century studies and exhibitions.

■ 11:00 - 12:30 AUDITORIUM PASTEUR

Materiality and History: Problems in Method 2/3

PRÉSIDENCE / CHAIRS

Elin Manker (*Umeå University, Umeå, Sweden*)

Marlen Schneider (*Université Grenoble Alpes, Grenoble, France*)

Michael Yonan (*University of California, Davis, CA, United States*)

The session description can be found in the first slot.

LOOKING BACK FOR EARLY APPROACHES TO MATERIALITY

The Mask of Materiality

Ittai Weinryb (*Bard Graduate Center, New York, NY, United States*)

Materiality has become central to the way we think about the history of art. Terms such as presentism, agency, embodiment or efficacy, all circle around that loaded term –materiality. While they seem crucial for art historians, such ideas were not central to the Franco-Teutonic foundations of art historical research, which was founded on two-dimensional pictorial stylistic study of artefacts. By focusing on the relations between artefact and mold within the context of late nineteenth-century plaster-cast making and the formation of plaster-cast collections, this paper elucidates an early moment in art history's history where materiality played a greater role.

The Failure of the Spirit of Materiality: Vernon Lee's *Genius Loci* as an Alternative to the Rediscovery of Art in the 19th Century

Ariela Shimshon (*Ben-Gurion University of the Negev, Beer-Sheva, Israel*)

In an article published in 1882, the writer and art critic Vernon Lee (Violet Paget, 1856–1935), harshly criticizes the removal of Botticelli's frescos from the walls of a villa and their relocation to the Louvre. She offers an alternative to this process – that of direct communion with the work and with the spirit of materiality – the site's *Genius loci*, which wordlessly enriches the human mind and senses. This paper aims to reveal that the failure of Vernon Lee's attempt to call attention to the *Genius Loci* was rooted in direct resistance to regional processes of preservation.

Hanna Levy Deinhard, Max Raphael, and a material art history: the example of Paleolithic and "primitive" arts

Daniela Kern (*Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil*)

Hanna Levy Deinhard (1912-1984), had as her intellectual tutor the art historian Max Raphael (1889-1952), like her also a Jewish German and Marxist. Raphael was dedicated to an art history that would unite Marxist premises and with the constitutive materiality of artworks, in order to consider the work of art itself as the main source of theory and reflection. This paper shows how Raphael sought to deal with Paleolithic art as a material manifestation of a concrete society, influencing Levy Deinhard to focus on what was concrete in art history: the work, its materials, dimensions, and techniques.

■ 11:00 - 12:30 SALLE RHÔNE 1

The Global Circulation of Lacquer 2/3

PRÉSIDENCE / CHAIRS

Nicole Judet Brugier (*Ateliers Brugier, Paris, France*)

Jun Li (*Peking University, Beijing, China*)

Xialing Liu (*Central Academy of Fine Art, Beijing, China*)

Discussant : Thomas DaCosta Kauffman (*Princeton University, Princeton, NJ, United States*)

The session description can be found in the first slot.

(RE-)FRAMING ASIAN LACQUERWARES IN EUROPE: THE METAMORPHOSIS OF THE EASTERN LACQUER

Le Réemploi des Laques de Coromandel sur les Meubles Européens

Nicole Judet Brugier (*Ateliers Brugier, Paris, France*)

Pendant environ 25 ans, j'ai été responsable des ATELIERS BRUGIER, créés vers 1920. Le sujet de mon exposé est le réemploi des laques de Coromandel par les ébénistes européens du XVIII^e siècle. J'évoquerai les voyages vers l'Extrême-Orient, le commerce grâce aux grandes compagnies maritimes occidentales et aux comptoirs orientaux. Je n'oublierai pas le rôle des marchands-merciers, fournisseurs des grands collectionneurs. J'évoquerai également la vogue des «cabinets chinois», c'est-à-dire des panneaux de paravents employés pour lambrisser les murs des salons. Je terminerai cet exposé par les grands collectionneurs et amateurs de laque aux XVII^e et XVIII^e siècles.

Reflections East and West: the biography of a seventeenth-century lacquer mirror

Helen Glaister (*Victoria & Albert Museum, London, United Kingdom*)

This paper maps the biography of a seventeenth-century English glass mirror, framed with Chinese incised polychrome lacquer (kuan cai), from its initial manufacture in China to its later transformation in England, highlighting the complexity of its composition and structure as a flat object was transferred to a convex form. This single object, now in the Victoria and Albert Museum (V&A), constitutes a patchwork of individual pieces, disrupting the coherence of the original decorative scheme and emphasizing the agency of lacquer as a decorative medium of European interior design.

The 'Japanese Cabinet' at the Hermitage in Bayreuth, Germany

Patricia Frick (*Museum für Lackkunst, Münster, Germany*)

The great European vogue for East Asian lacquer artefacts began with the

rise of the English and Dutch East India companies in the seventeenth century. Western eyes were particularly attracted by lacquer, which was a novel material and had a fascinating appeal due to its durability and sheen. Lacquer objects and furniture became highly coveted luxury articles and were avidly collected in order to turn interiors at princely courts and noble palaces into 'Indian cabinets' and 'Chinese rooms'. The so-called Japanese Cabinet at the Hermitage in Bayreuth, established around 1740, was intended as a Gesamtkunstwerk evoking Far Eastern associations. This paper will investigate the Western perception of the 'exotic' Asia and its visual representation in the Japanese Cabinet at the Hermitage in Bayreuth.

The "Chinese Cabinets" and chinoiserie in the Royal Palace of Turin

Lorenza Santa (*Musei Reali, Turin, Italy*), **Linda Josephine Lucarelli** (*Musei Reali, Turin, Italy*)

The Royal Palace in Turin preserves the precious art collections of the Savoy dynasty. The Royal Apartments include four Chinese rooms dated back to the eighteenth century with lacquered panels from the Far East with gold paintings and Coromandel, joined by imitations by local specialized ateliers. The lecture's interdisciplinary approach examines the artistic-historical context of the "Chinese cabinets" with a particular overview of exchanges and international influences regarding the first "Chinese cabinet" designed by Filippo Juvarra (1732), highlighting lacquer panels in a room with boiserie and mirrors. Some aspects of the decorative technique of the East Asian panels and their emulations will be also explained.

Material Reflectivity in Europe's Lacquered Rooms

Greg M. Thomas (*University of Hong Kong, Pok Fu Lam, Hong Kong*)

Examining three European lacquer-paneled rooms over three centuries, this paper explains how lacquer was deployed in combination with porcelain, gold, and other materials to highlight their materiality while simultaneously emphasizing the reflectivity of their surfaces. In the 17th century, the Leeuwarden in the Netherlands used Chinese screen panels as a backdrop for Chinese porcelains. In the 18th century, Schönbrunn Palace near Vienna converted lacquer panels into decorative shapes mixed with mirrors and porcelain. And in the 19th century, the Chinese Museum in France's Fontainebleau Palace re-mixed lacquer with ebony and cloisonné to merge Chinese and French craft traditions.

■ 11:00 - 12:30 SALLE RHÔNE 2

Drawing and materiality 2/2

PRÉSIDENCE / CHAIRS

Sarah Catala (*Laboratoire de Recherche Historique Rhône Alpes, Lyon, France*)

Jeroen Stumpel (*Universiteit Utrecht, Utrecht, The Netherlands*)

The session description can be found in the first slot

Turning the page. Rembrandt's drawing supports

Birgit Reissland (*Cultural Heritage Agency of The Netherlands, Amsterdam, The Netherlands*)

This study delves into the materiality of Rembrandt's drawings, exploring the rich cultural-historical context that influenced his choice of drawing supports. Focusing on Amsterdam as the 17th-century European centre of paper trade, this research addresses questions of availability, prices, paper types, formats and origin. By integrating technical analysis with historical sources, insights into Rembrandt's choices are provided, revealing fascinating details such as his economic utilisation of paper and repurposing a palimpsested parchment. This project not only enriches our understanding of Rembrandt's creative process but also connects his studio practices to broader themes of early modern papermaking and global paper trade.

Close Reading, New Interdisciplinary Research on Drawings by Caspar David Friedrich

Christoph Orth (*Klassik Stiftung Weimar, Weimar, Germany*), Carsten Wintermann (*Klassik Stiftung Weimar, Weimar, Germany*)

The paper will address challenging questions on the drawings of German Romantic artist Caspar David Friedrich, understanding art history and science as complementary approaches that can jointly break new ground in the field of research and curatorship of art on paper. This includes the analysis of the drawing media of his so-called sepia drawings, to which the phenomenon of light damage is closely connected. The material composition of the works also affects the question of original, replica, and copy in Friedrich's oeuvre. The examination of preparatory drawings and transfer techniques provides revealing insights into Friedrich's working practice.

Traces of Transformation in the Drawings of Willem de Kooning

Charlotte Healy (*The Art Institute of Chicago, Chicago, IL, United States*), Margaret Holben Ellis (*Institute of Fine Arts, New York University, New York, NY, United States*)

The Art Institute of Chicago is organizing the first comprehensive survey of Willem de Kooning's drawings, to be held in 2026. To better understand the evolution of his drawing practice, we are systematically examining hundreds of works on paper in collections across the United States and Europe. Distinctive practices that have emerged include de Kooning's deliberate manipulation of traditional drawing materials for painterly effects and his development of innovative copying and transfer methods, among many others. The physical traces of his transformations of certain drawings not only reveal aspects of his creative process, but also explain the works' appearance today.

Jim Dine, Portraiture, and The Metaphorical Materiality of Drawing

Anne Goodyear (*Bowdoin College Museum of Art, Brunswick, ME, United States*)

Focusing on Jim Dine's portraiture and self-portraiture this paper explores the materiality of Dine's drawings and the metaphorical interaction between the physical object, the portrait subject, and the artist himself. "Drawing ... has been the blood of my life," he notes. Creating a complex analogy between the substance of the drawing and the features captured in graphite and charcoal, Dine allows process, more than illusionism, to inform likeness. As he puts it: "I'm not interested in what is known as realistic drawing. I'm interested in reporting what I'm looking at in a way that, ultimately and it never is, finished."

■ 11:00 - 12:30 SALLE RHÔNE 3A

Dressing Bodies, Dressing Spaces: Challenges and New Approaches to Textiles and Adornment [300-1600] 2/3

PRÉSIDENCE / CHAIRS

Patricia Blessing (*Stanford University, Stanford, CA, United States*)

Elizabeth Dospel Williams (*Dumbarton Oaks, Washington, DC, United States*)

Maximilien Durand (*Musée du Louvre, Paris, France*)

Eiren Shea (*Dumbarton Oaks, Washington, DC, United States*)

The session description can be found in the first slot

An Imperial Redress: The Literal and Symbolic Dressing of Sovereigns in Medieval Japan

Carolyn Bell (*Harvard University, Cambridge, MA, United States*)

Whether textile dress worn on the body or dress represented through painting or sculpture, this paper delves into the materiality, production, reception, and sensory experience of medieval Japanese ritual dress. How did rituals 'dress' not only bodies – of officiants, participants, spectators, and ritual icons – but also requisite accoutrements and architectural space? Through a case study of the remarkable 1339 portrait of Emperor Go-Daigo, this paper explores how splintering in the imperial lineage during the Nanbokuchō period led to dress (broadly defined) being adapted as a vehicle to secure ties not only to next-worldly powers but also to this-worldly political authority.

Dressing the Priest/Dressing the Altar: a Double Micro-Ritual at the Beginning of Mass [Late Middle Ages, Western Europe]

Julie Glodt (*Université de Lille, Lille, France*)

In the Late Middle Ages, the celebrant's garments and the altar's textiles often formed a motley collection of materials, colors and ornaments, organized by idiosyncratic reasons, regardless of visual unification. Nevertheless, a more subtle link united the altar and the priest in the sanctuary: their parallel dressing and undressing. Through liturgical texts, images and textiles, this paper aims at a performative and ritual study of this double dressing. By examining the relations between bodies and objects, their position in space, but also the gestures, and prayers, I want to demonstrate how this micro-ritual forecasted and framed the Eucharistic ritual.

The King's New Robe: Eagle Dalmatic of Holy Roman Empire and Satin Robe in the Yuan Dynasty

Liu Shi (*Zhejiang University, Hangzhou, China*)

The eagle dalmatic, now preserved in the Kunsthistorisches Museum in Vienna, is made of red twill damask, with 68 single eagle heralds and 40 busts embroideries. A woman's robe unearthed from Wu King Zhang Shicheng's mother Cao's tomb in the Yuan Dynasty (1365) shares similarities in fabric type and design with the eagle dalmatic. This research investigates the technical innovation of damask in the Yuan Dynasty and explores its domestic and overseas consumption. By comparing the use of damask in different regions and contexts, this study aims to reveal the role luxury silk played in shaping the identity of rulers in the 14th century.

Interior Illuminations: Light, Space, and the Dressed Body in Early Modern Genoa

Ana Howie (*Cornell University, Ithaca, NY, United States*)

This paper explores cultures of brilliance and luminosity in early modern Genoa as they materialised via clothing, portraiture, and interior furnishings. I argue that the luminous clothing of the elite, both actual garments and those depicted in portraits by Peter Paul Rubens and Anthony van Dyck, was part of an ensemble of light sources and reflectors that illuminated palazzo spaces and constructed affective atmospheres. As such, this paper reveals the ways in which the immersive space of the Genoese palazzo interacted with adorned bodies in life and in paint.

Proximalization and Variegation: Decoding Male Fashion in Late Antiquity

Luc Renaut (*Université Grenoble-Alpes, Grenoble, France*)

How can we explain the changes affecting the forms and strategies of men's personal displays at the end of Antiquity? This presentation highlights the mechanisms that led some of the elite to invest more in envelopes that were closer to the body and in more intricate, polychrome forms than in the past. This new fashion was more or less well received by contemporaries.

Several authors considered it incompatible with Roman masculinity and Christian ethics, without however succeeding in reversing a trend that was needed to respond to the socio-political issues of the time.

■ 11:00 - 12:30 SALLE RHÔNE 3B

Saying the matter of the artwork 2/2

PRÉSIDENCE / CHAIRS

Annamaria Ducci (*Accademia Di Belle Arti – Carrara, Carrara, Italy*)

Arnaud Timbert (*Université de Picardie Jules Verne, Amiens, France*)

The session description can be found in the first slot

De la matérialité à l'immatérialité, et réciproquement, sans solution de continuité

Jean-Paul Deremble (*Université de Lille, Lille, France*)

Le sens vulgaire voudrait que la matérialité s'oppose à l'immatérialité de façon radicale en s'excluant l'une l'autre. Certes les deux termes positionnent deux pôles opposés, mais tout reste alors à dire de la relation qui les articule selon une double problématique de distinction et d'unification. Il n'y a pas en fait de matérialité sans immatérialité comme il n'y a pas d'immatérialité sans matérialité. La matérialité contient, comme dans une matrice, les germes de son immatérialité. Quant à l'immatérialité qui existerait sans la réalité des matériaux dans lesquels elle s'incarne, elle relève de l'illusion gnostique.

Dire la matière et ses effets. Ekphrasis des objets diaphanes dans les sources de la période gothique

Pierre Alain Mariaux (*Université De Neuchâtel, Neuchâtel, Switzerland*)

La création de dispositifs de cadrage participe de l'éloignement des laïcs des lieux où se négocie la présence sacrée dès le XII^e siècle. Pour peu qu'on y prête attention, cet éloignement se fait à l'avantage des médiateurs du sacré pour lesquels ces dispositifs sont destinés. On comprend ainsi que la maîtrise du sacré passe par celle des matières et de leurs effets, et c'est en interrogeant le vocabulaire spécifique pour le dire qu'il s'agira d'éprouver l'hypothèse selon laquelle la maîtrise du sacré passe par celle du vocabulaire qui le qualifie, avant de l'identifier dans les objets et les dispositifs.

Stone Images: Geology. Connoisseurship. Description, and Speculation in Song Dynasty China (960-1279)

Julia Orell (*University of British Columbia, Vancouver, Canada*)

The popularity of stones with patterned surfaces that evoke landscape imagery, often framed as small table screens, goes back to at least the Song dynasty (960-1279). While no objects survive from this time, my paper recovers a rich textual discourse of connoisseurly evaluation, geological typology, and poetry that comments on labor-intensive extraction, offers description, and speculates about the images' origins. These texts offer an alternative to the visual approach in previous scholarship that has framed stone images as a transhistorical and transcultural phenomenon of accidental or chance images revealed in a process of "seeing-in."

■ 11:00 - 12:30 SALLE SAINT-CLAIR 1

Teaching Technical Art History 2/2

PRÉSIDENCE / CHAIRS

Claire Bételu (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Arjan De Koomen (*University of Amsterdam, Amsterdam, The Netherlands*)

Ron Spronk (*Queen's University, Kingston, Canada*)

The session description can be found in the first slot

Teaching technical art history for conservation at The Courtauld 1976-2024

Aviva Burnstock (*The Courtauld Institute of Art, London, United Kingdom*)

This contribution will introduce the development of teaching technical art history for easel painting conservators at the Courtauld from 1976, with the inception of the three-year postgraduate diploma, to the present Masters program. The importance of historical context and interpretation of technical evidence for conservation diagnostics and decision making, together with the influence of new technologies for analysis, imaging and documentation are considered. Challenges for interdisciplinary collaboration between scientists, art historians and conservators that is key for effective historical research will be addressed with reference to The Courtauld Research Forum's Painting Pairs program that pairs graduates in the History of Art and Curating with graduates in the Conservation of easel paintings.

Table ronde avec les intervenants et les présidente et présidents de session / Round table with the speakers and chairs

■ 11:00 - 12:30 SALLE SAINT-CLAIR 2

"Matter Thinks" 2/2

PRÉSIDENCE / CHAIRS

Christian Berger (*Universität Siegen, Siegen, Germany*)

Larisa Dryansky (*Sorbonne Université, Paris, France*)

The session description can be found in the first slot

Flamboyant Matter: Practices of Burning in Art of the Economic Bubble of Japan During the 1980s

Bert Winther-Tamaki (*University of California, Irvine, CA, United States*)

A little noticed streak of burning fires as artistic practice may be identified as a striking feature of the Tokyo art world during the 1980s, a time of Japanese affluence known as the "economic bubble." Artistic blazes catalyzed material behaviors unthinkable without flame. Awareness of global warming lay in the future, but artists' fires, whether large or small, unfailingly produced some amount of greenhouse gasses. Nevertheless, perhaps the most consequential thinking that materials such as wood, gunpowder, and plastic engendered when incinerated was semi-conscious fear of environmental damage caused by massive levels of energy consumption in the economic bubble.

The Anamnesis of Matter. Lyotard and "Les Immatériaux"

Andreas Broeckmann (*Leuphana Universität, Lüneburg, Germany*)

The French philosopher Jean-François Lyotard was the co-curator of the exhibition "Les Immatériaux" shown at the Centre Pompidou in Paris in 1985. During an accompanying talk, Lyotard remarked that the exhibits were exposing themselves and thus provided a critical self-reflection: "Matter in our effort makes its anamnesis." ("La matière en notre effort fait son anamnèse.") This paper offers two contextualisations: first, through some of the artistic, scientific and technological exhibits, which exemplified such an auto-anamnesis of matter; and second, by discussing Lyotard's hypothesis on the relation of mind and matter in view of contemporary conceptions of neo-materialism and posthumanism.

Corporéité des images numériques, matière de la pensée

Raya Baudinet-Lindberg (*École de recherche graphique – ERG, Brussels, Belgium ; Université Polytechnique des Hauts de France, Valenciennes, France*)

Les images numériques possèdent une autonomie imaginative qui les fait exister par le geste même de leur incorporation par le code digital. Qu'est-ce à dire, sinon que ces images numériques apparaissent tout autant comme des réminiscences que comme des images performatives qui par leur rythme trouvent de plus une qualité sensorielle que les souvenirs n'ont pas. L'idée répandue selon laquelle les images numériques relèvent de corps immatériels reste une approche partielle, car elle oppose corps et matière, et ce faisant matière et pensée. Nous envisagerons, quant à nous, les images numériques selon leur possible « corporété ».

Table ronde avec l'ensemble des intervenants/
Round table with the speakers

■ 11:00 - 12:30 SALLE SAINT-CLAIR 3A Matters of Early Modern ecologies 2/2

PRÉSIDENCE / CHAIRS

Philippe Cordez (*Musée du Louvre, Paris, France*)

Maurice Sass (*Alanus University of Arts and Social Sciences, Alfter, Germany*)

Hui Luan Tran (*Johannes Gutenberg University, Germany*)

The session description can be found in the first slot.

MATTERS OF EARLY MODERN ART

'I quattro elementi maiolicati': The Four Elements and the Art of the Earth

Julia Saviello (*Goethe Universität, Frankfurt, Germany*)

The four elements have already been approached from an ecocritical perspective in literary and cultural studies. With my paper, I want to build on this and, starting from the historical example of the "chiostro maiolicato" of Santa Chiara in Naples and drawing also on Cipriano Piccolpasso's "Tre libri dell'arte del vasaio" (c. 1557), explore the possibility of a semantic interweaving of iconography and context, material and technique, with regard to the four elements. In this way, I seek to nuance our understanding of the relationship of ceramics to alchemy, a topic raised in recent scholarship.

From Tree to Timber: Wood as a Resource in Early Modern Architecture

Christa Syrer (*Ludwig-Maximilians-Universität München, Munich, Germany*)

Early modern architecture in terms of building is pivotally connected to the environment and the natural resources, especially wood. Traditionally, art history has categorized wooden elements such as timber roof trusses, ceilings, and paneling based on their style or representative function. This paper proposes a new ecological perspective on wood as both a material and a resource in 15th and 16th century architecture. Drawing on dendrochronology, building records and early modern forest law I will trace the way of wood from extraction to the building site, investigating how the availability of wood influenced the form and style of architectural elements.

Bountiful Deserts: The Religious and Political Values of Pearls and Mother-of-Pearl in the Sixteenth-Century Spanish World

Monica Dominguez Torres (*University of Delaware, Newark, DE, United States*)

Focusing on a gilded pax featuring in its center a scene of St. Jerome in the dessert at the cathedral museum in Valencia, Spain, my paper explores the spiritual, political, and material values that early modern Europeans perceived in pearls and mother-of-pearl, as well as the interconnectedness

they believed to exist among flora, fauna, minerals, and celestial bodies. Moreover, the paper explores the piece against the conceptual and practical premises behind the extraction methods of this luxurious material in the Spanish Atlantic.

■ 11:00 - 12:30 SALLE SAINT-CLAIR 3B

Painting the Materials. Imitating the Techniques. A Dialogue between Mediums in Early Modern Art 2/2

Valentina Hristova (*Humboldt Universität zu Berlin, Berlin, Germany*)

Roxanne Loos (*Université Catholique de Louvain / Université Saint-Louis, Brussels, Belgium*)

The session description can be found in the first slot.

BEYOND MATERIAL MIMESIS: FANTASIA IN ILLUSIONISTIC PAINTING

Du textile à la peinture et son imaginaire. La soie moirée et ses effets dans l'art italien de la Renaissance

Juliette Brack (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Cette communication envisage d'examiner la reproduction en peinture de la soie moirée et de proposer quelques réflexions sur son potentiel esthétique et symbolique. Il s'agira de comprendre que ses qualités matérielles ont séduit les artistes de la Renaissance qui s'en sont saisis afin d'introduire dans leurs œuvres une nouvelle couche de sens dialoguant avec la fonction même des images. Entre apparence et perception, réinventée dans le medium pictural, la matérialité textile semble être investie d'une puissance signifiante dont il s'agira in fine d'interroger les possibles effets sur le regardeur.

Challenging Material Thresholds. Encountering and Handling Jan van Eyck's Simulated Frames

Sandra Hindriks (*Universität Wien, Vienna, Austria*)

Jan van Eyck demonstrated his unsurpassed mimetic ability not only in his paintings but also on their frames. Simulating precious materials, his frames both play with the imitated materials' qualities and characteristics and act as carrier of textual information. The paper will explore to what extent the sensual and intellectual engagement with the frames and their fictitious materiality already determine the attitude of reception demanded of the viewer. Acting as thresholds to the image, the frames' function and meaning will be analyzed as a complex means of reflecting about the paintings' subject matter, material character, sensual quality and medial status.

Des portes peintes en manière d'œuvres de pierre. Un « illusionnisme monumental » dans l'espace du retable en France [1450-1500]

Elliot Adam (*Sorbonne Université, Paris, France*)

Vers 1430, une "nouvelle manière" de peindre "de blanc et de noir" à l'imitation "d'œuvres de pierre" émerge dans les anciens Pays-Bas. Cette étude reconsidère l'illusionnisme des sculptures peintes en grisaille au-delà des portes des retables en préférant à la question de la rivalité des arts, celle de leur relation avec l'espace architectural et liturgique auquel ils sont destinés. L'analyse in situ de quatre retables, peints à Bruxelles chez Rogier van der Weyden (Beaune, Ambierle) puis à Avignon chez Nicolas Froment et Jean Changuet (Aix-en-Provence, Dijon), renseigne leur intention d'anticiper l'intégration illusionniste des revers dans le dispositif monumental, au bénéfice d'une expérience renouvelée de l'œuvre.

Un irréel réel, un réel irréel. Imitation et abstraction dans les « revers » à la Renaissance

Matteo Gianceselli (*Musée national de la Renaissance-Château d'Ecouen, Ecouen, France*)

Cette communication se propose de prendre en considération ces faces génériquement considérées comme mineures, dans une double tension entre, d'un côté, une volonté de mimesis et, de l'autre, une exaltation de la fantasia. Démontrant les dons du peintre illusionniste, le revers peint, italien ou nordique, s'évertue souvent à simuler différents matériaux naturels, rendant ainsi l'irréel réel. Toutefois, ces revers peuvent aussi, par leur abstraction visuelle et conceptuelle, transcender la nature en déployant un réel irréel. Alors, le peintre ne reproduit plus, il produit, s'affirmant comme un puissant démiurge, égal, voire supérieur, au Dieu Créateur.

Johannes Vermeer [1632-1675] and faux marbling

Jørgen Wadum (*Nivaagaard Collection, Nivå, Denmark*)

In Johannes Vermeer's early works, he skillfully portrays textiles and fabrics, experimenting with form, color, and paint application. In 'The Procureess,' he intricately renders an oriental carpet amid black, red, and yellow costumes, showcasing his playful brushstrokes. Vermeer introduces floor tiles in later paintings like 'The Music Lesson,' using checkered floors for spatial illusion. His depiction of marble in 'Lady Standing at a Virginal' and 'Lady Seated at a Virginal' reflects mastery in faux marbling, employing complex techniques. Vermeer's illusionistic approach, suggesting rather than describing form and texture when demonstrating his skills in faux marbling, shall be the focus of this paper.

■ 11:00 - 12:30 SALON PASTEUR

Decolonizing Materials 2/3

PRÉSIDENCE / CHAIRS

Grace Kim-Butler (*Universiteit Utrecht, Utrecht, The Netherlands*)

Veronica Peselmann (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)

Elvan Zabunyan (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

The session description can be found in the first slot

What is the American soil?

Alison Boyd (*Barnes Foundation, Philadelphia, PA, United States*)

"Soil" in the 1930s can invoke an abstract but also real, violent, racial categorization: 'blood and soil.' But it is also a real material thing imbricated with specific histories, memories, and ecologies. This paper seeks to bridge broad political claims for 'American soil' to its more complex valances for diverse artists. CIHA's theme can shift our focus from the 1930's period question: 'Whose is the true art of the American soil?' to a material question: 'What is the American soil?'. What do its depictions and uses in clay, cement, and pigment reveal about different US histories and systems of knowledge?

Ethnic matters, political matters: Roma knowledge in a Gadjó world

Elora Weill-Engerer (*Université Paris 1 Panthéon Sorbonne, Paris, France*)

The presentation explores the evolution of Romani artistic expression since the 1971 International Romani Union Congress. The 2007 Roma Pavilion at the Venice Biennale marked a turning point, reclaiming representation from the non-Roma world. Since this historical turn, artists like Robert Gabris, Charly Bechaimont and Selma Selman use diverse materials, such as paper, cardboard for the first, fuel, lead for the second, and machine motherboard, metal for the third, to redefine Roma identity while linking

their work to ecological and political themes or challenging gender stereotypes. The paper analyzes the relationship between artists, Roma and non-Roma perspectives, and the intersection of political identity, feminism, and queerness through material usage.

Oil & Water: Matters from the Global South

Agnes Berecz (*Pratt Institute, New York, NY, United States*)

How to speak to the entangled histories of oil extraction, racial capitalism, national autonomy, and indigenous sovereignty in the global south? The presentation engages with the research-based installations, sculptures, drawings and performances of Minerva Cuevas and Otobong Nkanga who have explored the oil industry in Mexico and the Niger Delta for over a decade. I propose to read their archive of signs, bodies and rituals as a practice of care and repair, while addressing the sustainability of their materials, and by extension, the ecopolitics of matters in global contemporary art.

Exposure and Pollution: An Environmental Approach to Art's Materiality

Kyveli Mavrokordopoulou (*Vrije Universiteit Amsterdam, Amsterdam, The Netherlands*), **Ruby De Vos** (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)

This paper investigates the obvious, yet underexplored assumption, that much of the very stuff that art is made of is toxic. Exposure to toxic materials is an often unavoidable aspect of art making, but the toxicity of artistic materials extends far beyond the hazards of the artist's studio: they are inevitably bound up with interdependent environmental-colonial violences on humans and non-humans. Through a wide range of contemporary art practices critically investigating their own material conditions of production, this paper tests what it means, for art history and beyond, to read art through, and against, its own eco-material context.

■ 11:00 - 12:30 SALON ROSERAIE 1

Les matériaux coffrés et de concrétion : les nouvelles matérialités de l'architecture [XV^e-XX^e siècles]

PRÉSIDENCE / CHAIRS

João Mascarenhas-Mateus (*Universidade de Lisboa, Lisbon, Portugal*)

Gilbert Richaud (*Laboratoire de Recherche Historique Rhône-Alpes, Lyon, France*)

La session est centrée sur l'histoire des matériaux coffrés et de concrétion conçus et expérimentés en Europe, dans les territoires sous son influence, du XV^e siècle au début de la Première Guerre mondiale. Ces systèmes de construction visaient à remplacer les maçonneries traditionnelles à base de chaux, la terre cuite, le bois ou le fer, pour des raisons d'économie, de durabilité et de résistance mécanique. Ces procédés permettaient d'obtenir sur place des ouvrages monolithes adoptant la forme des coffrages dans lesquels les matériaux avaient été comprimés et agglomérés, manuellement ou mécaniquement.

Ces innovations ont conduit à de nouveaux horizons architecturaux basés d'abord sur la résurgence d'anciennes techniques vernaculaires telles que le pisé, utilisé par les architectes néoclassiques européens à la fin du XVIII^e siècle. À l'ère industrielle, le béton ordinaire ou «aggloméré», parallèlement à la fonte et à l'acier laminé, a finalement conduit au béton armé et à la révélation de sa nature et de son potentiel plastiques. Ces développements ont établi un nouveau paradigme architectural largement exploré dans le monde entier.

Les premiers bétons ont eu des liens importants avec des progrès dans

divers domaines scientifiques. Ils ont encouragé de nouvelles ambitions, aspirations, idéologies et utopies. Ils ont proposé des alternatives à la maçonnerie traditionnelle de blocs de pierre ou de brique et libéré les murs et piliers des ordres et du principe de compression des éléments structuraux. Des relations alternatives avec la matérialité ont été proposées, suggérant également une forme d'agentivité, une sorte de vie indépendante de ces nouveaux matériaux.

Matériaux coffrés et expression de la matérialité dans l'Occident musulman médiéval et moderne [VIII^e-XVIII^e siècles]

Jean-Pierre Van Staëvel (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

La communication présentera une synthèse des connaissances archéologiques et textuelles disponibles sur les constructions réalisées en matériaux banchés dans les diverses régions de l'Islam d'Occident pour les périodes médiévale et moderne. Ce mode de mise en œuvre particulier caractérise les pratiques domestiques et vernaculaires, mais également l'architecture officielle, dont palais, mosquées, édifices civils ou militaires sont édifiés selon ce procédé. Plusieurs thèmes seront abordés : la question des origines et la chronologie de la diffusion de ce mode constructif, le savoir-faire technique et l'organisation du chantier, mais également les aspects lexicographiques et historiographiques.

Comprendre l'architecture de l'Antiquité : les maçonneries coffrées et la construction romaine entre France et Italie au siècle des Lumières

Antonio Brucculeri (*École nationale supérieure d'architecture Paris-La Villette, Paris, France*)

Dès les années 1750, par le regard croisé d'artistes, architectes, savants, hommes de lettres, diplomates traversant la péninsule italienne après les premières fouilles de Herculaneum et Pompéi, un renouveau d'attention s'impose aux spécificités constructives des maçonneries coffrées et aux qualités des ciments utilisés dans les maçonneries chez les Romains. Cette contribution aborde le changement de paradigme dans l'observation des vestiges anciens, à Rome et au-delà, qui par le partage d'expériences et la synthèse des connaissances, a produit en quelques décennies un dialogue serré entre l'art de bâtir et les sciences de la minéralogie, de la statique et de la résistance des matériaux.

La nature en ciment : les brevets d'invention des rocailliers dans la seconde moitié du XIX^e siècle

Laurent Koetz (*École d'architecture de la ville & des territoires Paris-Est, Paris, France*)

Exploitant les qualités plastiques du ciment, artisans et entrepreneurs « rocailliers » développent une production d'objets imitant la nature. Certains d'entre eux déposent des brevets, convaincus que leur art se prête à des perfectionnements méritant d'être protégés. Cette activité inventive, qui se développe surtout à partir de la seconde moitié du XIX^e siècle, témoigne d'une grande diversité d'approche des modalités de mise en œuvre. Elle pose la question d'un rapport à la fabrication oscillant entre figuration des matières naturelles et découverte d'une expressivité propre au ciment.

Le pisé de terre, matériau des pionniers du développement urbain de Lyon au XIX^e siècle

Emmanuel Mille (*École nationale supérieure d'architecture de Grenoble, Grenoble, France*)

Mettant à profit un matériau local disponible en abondance, le pisé de terre a été très utilisé à Lyon depuis le Moyen Âge, notamment dans le bâti des quartiers périphériques de la ville. Cet usage a connu un essor considérable au XIX^e siècle, accompagnant l'urbanisation de nouveaux quartiers. Loin des stéréotypes d'un matériau réservé au bâti rural, le pisé de terre, dont l'usage était encadré des réglementations urbaines pendant tout le XIX^e

siècle, fut utilisé dans la construction de vastes ensembles urbains, dont certains immeubles des élévations de plus de 25 mètres de haut.

Le mâchefer dans la construction dans la région Rhône-Alpes [1850-1950]

Corentin Geay (*Indépendant, Roanne, France*)

Dans le domaine de la construction, il a toujours été question d'économie. Les matériaux étaient utilisés localement et les techniques constructives avaient un rayonnement territorial faible. L'utilisation des « mâchefers » de forges et de hauts-fourneaux (Laitier Cristallisé) est répandue dans les régions industrialisées. Les mâchefers de houille et laitiers sont sujets à la confusion. L'utilisation des mâchefers comme agrégats dans les pisés se démocratise au milieu du XIX^e siècle, notamment grâce aux travaux de François Coignet. Ils seront utilisés pour la confection de matériaux de construction dans toute la France.

Topologie d'un matériau brut : les bétons d'Auguste Perret

Cédric Avenier (*École nationale supérieure d'architecture de Grenoble, Grenoble, France*)

« Je fais du béton armé » disait l'architecte et entrepreneur Auguste Perret (1874-1954) qui comprend et révèle la matière pour en faire un matériau nouveau utile au monde nouveau, avec ses règles, ses calculs et sa plasticité. Le béton de Perret peut être travaillé, parementé, ou rester brut de décoffrage quand l'économie l'impose. Il est coulé en place ou préfabriqué quand le projet le demande. L'analyse de ses plans d'exécution confrontés à ses textes et aux bétons en œuvre, montre de façon précise pourquoi Perret est bien le maître du béton.

Les bétons armés Hennebique, les architectes « Beaux-Arts » et les ingénieurs « centraliens » à Buenos Aires [1905-1918]

Juan Pablo Pekarek (*Université Paris 1 Panthéon-Sorbonne, Institut national d'histoire de l'art, Paris, France*)

Le « système Hennebique » se déploie en Argentine grâce à un réseau d'ingénieurs civils diplômés de l'École centrale de Paris, souvent au service d'architectes « Beaux-Arts ». La tradition française du béton armé est mise à l'épreuve dans un contexte marqué à la fois par l'instabilité économique et par la faiblesse des industries locales de la construction. Des tensions géopolitiques aux enjeux techniques, nous cherchons à examiner la portée et les limites du brevet français dans les chantiers argentins, qui sont alors des arènes complexes où se retrouvent des acteurs, pratiques et savoirs techniques de très diverses origines.

■ 11:00 - 12:30 SALON ROSERAIE 2

Repenser les arts et les musées. L'objet entre histoire coloniale et voix autochtones 2/2

PRÉSIDENCE / CHAIRS

Sara Petrella (*Université de Fribourg, Fribourg, Switzerland*)

Mylène Steity (*Université de Neuchâtel, Neuchâtel, Switzerland*)

The session description can be found in the first slot

Provenance and Shamanism: Considering the Return of Mapuche Sacred and Funerary Objects and Some Ontological Challenges

Lucas Da Costa Maciel (*Memorial University of Newfoundland, St. John's, Canada*)

Provenance is crucial to repatriation requests. This also concerns the return of Indigenous sacred and funerary items now held by The Metropolitan Museum of Arts. However, Indigenous categories and ways to conceive ownership challenge the conceptual foundations of provenance. This paper will present some Mapuche sacred and funerary collections and explore the challenges non-Western peoples' radical alterity and ontological self-determination can pose to provenance. Is it possible for provenance research to acknowledge and work with the spiritual life and willingness of things? This is one of the questions the paper will explore while exploring shamanic knowledge as a principle for rethinking provenance.

Navigating Colonial Remnants and Indigeneity: Mizo Material Culture and Identity, Northeast India

Cindy Zothanpuui Tlau (*Jawaharlal Nehru University, New Delhi, India*)

This paper looks into the intricate dynamics between colonial history, material culture, and indigenous identities, focusing on the Mizo 'tribe' in Northeastern India, within South Asia. During the British colonial period, the Mizos, were caught in the anthropological attitude that classified them as 'exotic' and 'savage' people. Many of their material culture objects, including textiles and ornaments, were collected by colonial administrators and missionaries during the period of colonial rule in the region. By adopting an interdisciplinary approach, I explore the processes involved in establishing a Mizo cultural heritage and examine the impact of colonial representations on notions of cultural authenticity.

Circulations d'objets d'« arts » en Côte d'Ivoire dans les foires-expositions d'Abidjan dans les années 1930 : sources et méthodologie

Justine Soistier (*École des hautes études en sciences sociales, Paris, France*)

Cette communication porte sur les foires-expositions organisées à Abidjan à partir de 1934 en tant qu'espaces de circulation de différentes typologies d'objets : masques, statues, poids à peser l'or etc... Il s'agit de s'interroger sur la manière dont le cadre colonial met en scène ceux-ci à travers la notion « d'art indigène ». Je présenterai la pluralité de sources à partir desquelles je travaille et je m'interrogerai sur le caractère fragmentaire de ce type d'histoire. Cet exemple sera donc l'occasion de discuter d'aspects méthodologiques et de présenter certains axes qui traversent ma thèse.

Une parole muette ? Les wampums de Nouvelle-France dans les collections françaises du 18^e siècle

Clémence Fort (*École Normale Supérieure, Paris, France*)

Au 18^e siècle, les wampums, autrefois porteurs de significations politiques et rituelles autochtones, subirent une mutation politique, économique et culturelle due à l'expansion coloniale française. Transformés d'objets diplomatiques en objets esthétiques prisés par l'administration coloniale et les amateurs, ces colliers furent expédiés en France afin d'être exposés dans les collections comme des « curiosités ». Leur présence offrait un substitut édulcoré au récit violent de la conquête coloniale, et progressivement, les wampums perdirent leurs paroles, leurs histoires et leur agency. Cette communication explore les répercussions de l'exploitation coloniale sur la dépossession mémorielle autochtone et la translation des wampums dans les collections françaises du 18^e siècle.

■ 12:30 - 14:00 AUDITORIUM LUMIÈRE

La Galerie des Carrache au Palais Farnèse : découvertes inédites d'une vaste campagne de restauration

TABLE RONDE ORGANISÉE PAR L'ACADÉMIE DE FRANCE À ROME – VILLA MÉDICIS

Francesca Alberti (*Académie de France à Rome - Villa Médicis, Rome, Italy*), Rachel George (*École française de Rome, Rome, Italy*), Michel Hochmann (*École Pratique des Hautes Études-Université PSL, Paris, France*), Marco Cardinali (*Emmebi Diagnostica Artistica, Rome, Italy*)

Cette table ronde sera l'occasion de présenter la méthodologie de travail collectif et les premiers résultats du projet de recherche « Carracci ConservArt : visualiser et comprendre la Galerie des Carrache à travers sa fortune critique, sa conservation et ses restaurations. XVII^e-XXI^e siècle » qui réunit l'Académie de France à Rome – Villa Médicis, l'École Pratique des Hautes Études, la Soprintendenza Speciale Archeologia, Belle Arti, Paesaggio di Roma et la Fondazione Centro Conservazione e Restauro "La Venaria Reale".

Récompensé par l'Agence nationale de la recherche et retenu parmi les projets quinquennaux de l'École française de Rome, pour la période 2022-2026, l'objectif de ce projet franco-italien est de réétudier la Galerie des Carrache au Palais Farnèse Rome à partir des résultats restés inédits de la dernière campagne de restauration, menée en 2014-2015.

Le projet vise en particulier à mettre en lumière les techniques d'exécution, l'histoire conservatrice, les transformations matérielles et les nombreux graffiti retrouvés à l'occasion de la restauration des décors peints et en stuc de ce chef-d'œuvre de l'art monumental baroque.

■ 14:00 - 15:30 AUDITORIUM PASTEUR

Materiality and History: Problems in Method 3/3

PRÉSIDENTE / CHAIRS

Elin Manker (*Umeå University, Umeå, Sweden*)

Marlen Schneider (*Université Grenoble Alpes, Grenoble, France*)

Michael Yonan (*University of California, Davis, CA, United States*)

The session description can be found in the first slot.

ROUND TABLE : A DISCUSSION ON METHODOLOGY AND MATERIALITY

The Eighteenth-Century Portrait Bust's Materiality: Marble Surfaces and Re-enacted Viewing

Malcolm Baker (*University of California Riverside, CA, United States*)

As an object brought forth into space as well as a mode of representation that is historically referential, the portrait bust exemplifies Gumbrecht's notion of the oscillation between presence effect and meaning effect. The paper discusses how our perception of the materiality of marble surfaces might be engaged with so as to modify, challenge or enhance knowledge systems with the discipline of art history, exemplified by a study of two busts by Roubiliac from the 1740s.

Material Culture for the Study of Art History: Preliminary Approaches, Problems and Combined Methodology

Julietta Ogaz (*Universidad de Los Andes, Santiago, Chile*), Marisol

Richter (*Universidad de Los Andes, Santiago, Chile*)

Artworks are objects in the first place, and the materiality precedes the

images they convey. We know many cases in which the evolution of the medium has had an impact on the way art is made and conceived. The paper distinguishes three methodological approaches to the study of art history from the perspective of material culture, exemplified by Chilean artists such as Alfredo Valenzuela Puelma.

Materiality and History: collage's knot

Joana Cunha Leal (*Universidade NOVA de Lisboa, Lisbon, Portugal*)

Collage plays a central role in the history of modernism and the avant-garde. It also configures a theoretical object (in H. Damisch's sense) that raises particularly important questions to look at from the viewpoint of the relationship between materiality and history. By highlighting collage's materiality as a theoretical knot, this paper reconsiders historiographical and early twentieth pictorial practices.

Supporting the involvement of conservators through targeted measures: problems, opportunities and methodological implications

Delphine Morana Burlot (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

This intervention explores the potential of a very large regional network dedicated to the study of ancient materials – the Domaine d'intérêt majeur (DIM) «Matériaux anciens et patrimoniaux» (2017–2021) and the DIM PAMIR (2022–2026) of the Région Île-de-France – to assess the role of conservators in research on a regional scale and discusses future avenues based on a reflection on the research interactions and work methodologies involved.

■ 14:00 - 15:30 SALLE RHÔNE 1

The Global Circulation of Lacquer 3/3

PRÉSIDENCE / CHAIRS

Nicole Judet Brugier (*Ateliers Brugier, Paris, France*)

Jun Li (*Peking University, Beijing, China*)

Xialing Liu (*Central Academy of Fine Art, Beijing, China*)

DISCUSSANT

Sven Dupré (*Universiteit Utrecht, Utrecht, The Netherlands*)

The session description can be found in the first slot

(RE-)MAKING OF LACQUER IN EUROPE AND THE NEW WORLD: FROM IMITATION TO TRANS-MATERIAL PRODUCTION

From Collecting to Making : Danish Queens' Engagement with Lacquer

Michèle Seehafer (*Museum of National History at Frederiksborg, Hillerød, Denmark*)

The presentation will center on female members of the Danish court who engaged in the acquisition of Asian lacquered objects. It will look closely at the training these women received from Dutch artists, enabling them to skillfully craft similar objects through the technique of imitation lacquer. My examination of the material challenges involved includes the reconstruction of some seventeenth-century European lacquer recipes, which accentuates the intimate nature of these artistic processes. The aim is to enhance our understanding and knowledge regarding the significance of female collectors and practitioners of lacquerware in Denmark throughout the seventeenth century.

Iridescent Lacquers: 'Lacque Burgauté' and 'Lak Scagliola' in an Art Technical and Art Historical Perspective

Vincent Cattersel (*Universiteit Antwerpen, Antwerp / Royal Museums of Art & History, Brussels, Belgium*), **Emile Vanbinnebeke** (*Royal Museums of Art & History, Brussels, Belgium*)

This paper explores lacquer scagliola and lacque burgauté, two European lacquer techniques used in 17th-century Antwerp furniture. It focuses on 42 objects that are adorned with mother-of-pearl in black or multi-coloured lacquer matrices. Lacque burgauté imitates export-lacquerwares (namban), while lak scagliola imitates the Italian scagliola, a mortar-based technique that emulates pietra dura. This study, part of the Belgian Science Policy FED-TWIN HOME-AGE project, examines their art-historical and technological origins, and attempts to draw the social, economic, and artistic context of their creation.

La circulation des techniques de la laque et des objets en laque entre la Chine et la France, en prenant pour exemple les techniques « gravé »

Linlong Li (*École Pratique des Hautes Études - Université PSL, Paris, France*)

Au XVIII^e siècle, après un long « dialogue » entre les laques de Chine et les laques de France, deux changements importants vont se produire dans la fabrication des laques en France. D'une part, l'imitation des laques de Chine est rendue plus facile par l'invention du vernis « Martin ». D'autre part, se développe la création de laques par les artisans français, tout en continuant à s'inspirer de sujets chinois. Lors de l'assimilation et de la réappropriation des objets de Chine, les Français s'affranchirent des significations des modèles chinois. En outre, la différence fondamentale de fonction aboutit à des objets laqués différents entre la Chine et la France. Mais, il est indubitable que les deux pays ont remporté un grand succès dans le domaine de fabrication du laque.

Trompe-l'œil of Coromandel Screen: The Adaption and Trans-material (Re-)production of Coromandel Lacquer Screen in Early 18th Century Europe and the New World

Xialing Liu (*Central Academy of Fine Arts, Beijing, China*)

This paper focuses on the trans-material adaptation and (re-)production of Coromandel lacquer in the early eighteenth-century Low Countries of Europe. European artisans deftly mimicked Coromandel, employing diverse materials such as ceramic, leather, tapestry, and stucco. Beyond consumption, these screens transformed into dynamic objects of imitation and competition among European patrons and craftsmen as living objects. Moreover, behind the movement of objects is the interaction between people. The study highlights the technology and craft involved in this trans-material transformation and explores the social dynamics shaping exchanges between individuals. By exploring the experiences of craftsmen and patrons, it provides nuanced insights into material replication. The research tries to make tangible the elusive concept of historical artistic taste in art history via this case study.

The Achinado Folding Screens: The Local Transformation of Asian Lacquer Screens in the Viceroyalty of New Spain

Hansheng Wang (*Tsinghua University, Beijing, China*)

The rise of Creoles in New Spain fueled a growing demand for Asian luxuries, notably lacquer screens. A production trend thus emerged, imitating Asian style using local materials and pre-Hispanic techniques. Unlike European chinoiserie, the lacquer screen production in New Spain went beyond imitation and formed a particular type that combined Asian ornamentation, European themes, and local craftsmanship. Through examining and comparing Asian-exported and locally-produced lacquer screens in terms of material, artistic style, and iconography, this paper explores the transformation of Asian lacquer screens in New Spain and their social function as symbolizing a privileged identity.

■ 14:00 - 15:30 SALLE RHÔNE 2

Polyptychs and their History.
Provenance Research, Dismantling,
Reconstitution 1/2

PRÉSIDENTE / CHAIRS

Emanuele Pellegrini (*Scuola IMT Alti Studi Lucca, Lucca, Italy*)Giulia Puma (*Université Côte d'Azur, Nice, France*)

The session focuses on the issues of dispersion/unity of the work of art, taking into account the materiality of the works as well as their meaning and reception. We suggest the altarpiece may serve as an ideal starting point to explore the dispersion/unity question in a very open way, as much as we hope to widen the subject to other types of dispersed ensembles. Our goal is to take advantage of the CIHA Congress to bring together an international panel of experts around a common methodological question, that of the work of art's original unity, of its loss in time, and of the scientific ways to restore it, or at least try to.

The session focuses on the dismantling suffered by altarpieces over time, their dispersion, and their (possible) reconstruction. Analyzing both material and immaterial nature of the artworks, the aim is to consider altarpieces as objects of investigation as a whole, by questioning the modalities of the reunion (physical and/or digital) of the dispersed sets, but also the conservation stakes. The dismantling of altarpieces represents a pool of long histories, which involves taste variations, new demand on the art market, preservation and management of art objects, and invites to reconsider the epistemology of art history. At the same time questioning the lost unity of art objects implies different level of investigation from conservation/restoration processes, to geography of art, given the displacements on a global scale, restitution and exhibitions as opportunities for the temporary reconstitution of the object's lost unity.

The history of exhibitions is also a fertile place for observing the efforts made by specialists (curators, connoisseurs, art historians) to hypothesize reunion of dismantled ensembles.

Some events related to the subject have been held recently: the meetings at Villa I Tatti under the supervision of M. Israëls, which preceded the publication of Israels 2009 (Sassetta. The Borgo San Sepolcro Altarpiece); the various thematic issues dedicated by the scientific journal *Predella* to the « fortune of the primitives » throughout many centuries; the exhibition dedicated to the physical and digital reconstruction of the Griffoni Polyptych in Bologna in 2021 (Cavalca, Natale 2020).

Géopolitique des polyptyques

Neville Rowley (*Staatliche Museen zu Berlin, Berlin, Germany*)

Tout au long du XX^e siècle, l'un des domaines de recherche les plus dynamiques en ce qui concerne la peinture italienne du Moyen Âge et de la Renaissance fut la reconstitution virtuelle des polyptyques démembrés. L'étude du grand retable peint par Sassetta pour l'église San Francesco de Borgo San Sepolcro nous permettra de décomposer l'évolution d'un tel phénomène, dans lequel la pratique de l'attribution, d'abord anglo-saxonne, devient bientôt une spécificité italienne, tandis que les objets d'études passent au fil du temps de mains privées aux cimaises des musées. Peut-on dès lors parler d'une véritable « géopolitique des polyptyques » ?

Le fragment enquêté : une prédelle d'Ugolino di Nerio à Lucques et un polyptyque franciscain perdu

Virginia Caramico (*Scuola IMT Alti Studi Lucca, Lucca, Italy*)

Élève du siennois Duccio di Buoninsegna, Ugolino di Nerio (1285 ca.-1339 ca.) continua les expériences du maître dans le domaine de la modélisation des polyptyques et de l'établissement d'un canon typologique des retables. De ce point de vue, la prédelle fragmentaire du musée de Villa Guinigi à Lucques pourrait témoigner d'une étape importante dans le cheminement expérimental du peintre, notamment en ce qui concerne l'élaboration de prédelles figurées, sujet brûlant dans l'atelier de Duccio. Par conséquent, la communication se concentrera sur une analyse complète du fragment et tentera de recomposer un polyptyque perdu qu'Ugolino peignit pour les Franciscains de Lucques.

Reconstruction of the Griffoni Polyptych: a cold case?

Cecilia Cavalca (*Superintendence Abap of Bologna, Parma, Italy*)

The studies that, undertaken from the late 19th century, were attempted to restore the lost unity of the famous altarpiece painted between 1470 and 1473 by Francesco del Cossa and Ercole de' Roberti for the Griffoni family in Bologna, encountered significant difficulties on account of the originality of the solutions put in place by the two great Ferrara-born artists in creating it.

La longue vie matérielle des retables « mixtes »

Daniele Rivoletti (*Université Clermont Auvergne, Clermont-Ferrand, France*)

The acquisition of new documentary and technical data gave force to our confidence in arriving at a more plausible solution, but also increased our awareness of the complexity with which we have to deal, and set off a new debate.

■ 14:00 - 15:30 SALLE RHÔNE 3A

Dressing Bodies, Dressing Spaces:
Challenges and New Approaches to
Textiles and Adornment [300-1600] 3/3

PRÉSIDENTE / CHAIRS

Patricia Blessing (*Stanford University, Stanford, CA, United States*)Elizabeth Dospel Williams (*Dumbarton Oaks, Washington, DC, United States*)Maximilien Durand (*Musée du Louvre, Paris, France*)Eiren Shea (*Dumbarton Oaks, Washington, DC, United States*)

The session description can be found in the first slot

Materiality, Meanings and Agency of the Mitres of the Sainte Chapelle, Paris

Valentina Baradel (*Università degli Studi di Padova, Padova, Italy*)

In this paper I will focus on two mitres made in the 14th century and used in the ceremonies of the Sainte Chapelle. My approach involves recognising how the material dimension of these headgears had the power to embody one's faith and how them, being considered an extension of the body, could affect the outer and inner senses, thus eliciting affective and spiritual responses in their intended perceivers. I will also analyse how these mitres engaged with other objects in the spatial and immersive environment of the liturgy, as well as with the human actors active within the same system.

Kwá yapé turusú yuriri assojaba tupinambá - Le grand retour du manteau tupinambá

Joana Bosak De Figueiredo (*Universidade Federal do Rio Grande do Sul, Porto Alegre, Rio Grande do Sul, Brazil*)

Contemporain du portrait d'Éléonora de Toledo, de Bronzino (1545), le manteau Tupinamba, rassemble dans l'œuvre une perspective mondiale et une forte présence identitaire. Dans la tradition académique occidentale, le manteau dit indigène est traité comme un vêtement ethnographique. Mais tout comme la robe peinte par Bronzino, le manteau contient un certain nombre de symboles qui constituent un système de pensée basé sur l'apparence. La perspective symbolique et l'ordre du spirituel liés aux manteaux nous ont déjà été présentés par Pastoureau, avec la constitution d'un rôle communicatif des tissus et leur représentation dans l'art. Dans le cas des manteaux des premiers Brésiliens, la pièce consistait en un assemblage sophistiqué de plumes de divers oiseaux du territoire, représentant le lien avec le territoire et le rôle indigène dans leurs productions symboliques. Le manteau investit : et si Michel Pastoureau connaissait le manteau Tupinamba ?

Between Dress and Architecture: The Power of Thrones for Cardinal Charles II of Bourbon

Jessica Gasson (*The Courtauld Institute of Art, London, United Kingdom*)

Much of the spectacle of the fifteenth-century French throne came from the cloth that hung behind the sitter rather than the chair. Between architecture and dress, the ceil and dossier delineated the ruler within a space of significance. The canopy is an understudied object type; this paper explores what we have missed by overlooking it. The Three Coronation Tapestry's design suggests a self-consciousness of the role of dossiers straddling the ceremonial dressing of the altar and the enthronement of a ruler and offers a fulcrum to explore the canopy's role in constructing courtly and heavenly power.

Textility: A New Textile Centric Art Historical Methodology

Tania Kolarik (*University of Wisconsin–Madison, Middleton, WI, United States*)

A term already in use in the field of design studies, "textility" is used as a means for understanding and creating methods that can be used within the growing field of design studies for dissecting the role of the maker, whether that be an artist, architect, potter, writer, or weaver. Considering these definitions of textility, I propose a different employment of the term "textility" as an art historical methodology, where textility functions to "make" an art object (painting, fresco, work of architecture, etc.) "woven" or textilic (textile-like) through its materials, reproduction of a textile aesthetic, and/or metaphorical description.

Entangled Materiality of Islamic Textiles in Central Asia, 8th-12th Centuries. a case study

Bermet Nishanova (*University of California Irvine, Irvine, CA, United States*)

My presentation will examine two textile fragments (The Met 46.156.6 and Cleveland 1968.246) to consider how their materiality and method of construction reflect the entanglements and assemblages of the broader material culture of medieval Islamic Central Asia. I suggest that these and other textiles engaged in significant material dialogue with other Islamic works, such as architecture, small portable objects, and primary literary sources. Further, I propose that far from strict material categories (such as textiles, architecture, metalwork, etc.), textiles and other materials were enmeshed together, creating complex intermedial and materially entangled spaces, and therefore must be considered together.

The "Boom" of Absent Material: Textiles, Sound, and Archival Silence in the contemporary reception of medieval sacred spaces

Kris Racaniello (*CUNY Graduate Center, New York, NY, United States / Bibliotheca Hertziana - Max Planck Institut für Kunstgeschichte, Rome, Italy*)

Textile architecture has shaped the history of sound, yet the relationship between acoustics and textile histories remains underexplored in archaeoacoustics due to the overwhelming archival absence of these fluid, built environments. Acoustic snapshots of historical architectural spaces can be collected by recording reverberation times (RT), but these lack a crucial component: vanished installation materials. Combining published RT data, this talk rethinks models of historical soundscapes with textile architectures. I discuss extant textiles and present a theoretical model for how these may have created new sound textures at Conques, shaping bodily devotional responses in the space.

Quand l'arc remplace le métier à tisser : s'habiller du thème de l'amazone chasserresse en Méditerranée orientale [VII^e-IX^e siècle]

Simona Rinaldi (*Università degli Studi Della Tuscia, Viterbo, Italy*)

Certains fragments de soie (Méditerranée orientale – Syrie/Égypte/Byzance – VII^e-IX^e siècle) représentent la figure mythique de l'amazone sous les traits d'une chasserresse à cheval avec un arc. Puisque ces tissus étaient également utilisés pour confectionner des vêtements, on va étudier la possible fonction performative que leur décoration aurait remplie tant envers celui qui s'en revêtait qu'envers son public. Aurait-il été paradoxal pour un homme d'habiller l'image d'une virago triomphant dans l'exploit cynégétique ? Et inversement, portée par l'autre sexe, comment cette même image aurait-elle contribué à la construction de la « peau sociale » des femmes de l'époque ?

The "Soft Architecture" under the Mongols: Production, Circulation and Social Life

Ruibao Yu (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

This essay aims to clarify how the gold brocades (nasij) were used in the architectural context under the Mongol Empire, namely the royal tents (ordo ger) or the cart-tents (ordo ger tergen). These sumptuous «soft palaces» symbolized the supremacy of imperial power, they also witnessed the co-existence of the nomadic traditions and the artistic influences from the Islamic world. According to the Chinese and Persian sources, by using the political and military powers, the Mongol regimes played an essential role in the productions and the utilizations of this luxury fabric in the multicultural context.

■ 14:00 - 15:30 SALLE RHÔNE 3B

Photomechanical Prints and the Material Agency of Images 1/2

PRÉSIDENCE / CHAIRS

Hana Buddeus (*Czech Academy of Sciences, Prague, Czech Republic*)

Katarina Masterova (*Czech Academy of Sciences, Prague, Czech Republic*)

Fedora Parkmann (*Czech Academy of Sciences, Prague, Czech Republic*)

Photomechanical prints are rarely considered objects of their own. They tend to be confined to the role of invisible intermediaries that provide access to various types of photographic images, whether artistic or informational. Previous research on the history of photomechanical printing technologies has revealed how crucial these inventions were in establishing photography as the main means of visual communication in the 20th century. Moreover, the recent material turn in photography studies has shifted the focus from the aesthetics and subject matter of photographs to their materiality, from art historical interpretation to the study of the uses, circulation, and social context of photographic objects. This panel aims to expand the knowledge on photomechanical prints, challenging their perceived transparency by exploring their material appearances and social agency. To what

extent did the materiality of photomechanical prints influence their social uses? How did the dissemination of photomechanical prints in various formats – books, journals, postcards, or decorative objects – serve art, culture, commerce, or science? These questions are all the more topical today because many such documents are now available in digital form, crucially changing the way we perceive and study them. The social impact of photomechanical prints will be studied from the first inventions to the boom of the halftone and other processes used in the 20th century.

The photomechanical reproduction and the social and technological construction of a mass image : The illustrated periodical press in Argentina 1900

Sandra Szir (*Universidad Nacional de San Martín, Buenos Aires, Argentina*)

This paper discusses the links between representations and materiality in the popular illustrated weekly *Caras y Caretas*, the first pictured Argentinian mass magazine in early 20th century. The diversity of discursive genres and graphic forms, color and advertising were combined with abundance of photographs through the adoption of the halftone technology. From a methodological perspective of material and visual culture we consider that the halftone changed the magazine as a cultural artifact and conducted to image industrialization. It articulated manual and technical work, human agency and codes, aesthetic and material features, ideological, social and political purposes of images in newspapers.

For you from Czechoslovakia (1961-1992): identity, photo-textual strategies and photomechanical reproductions in the visual discourse of tourism

Marie Blanc (*Université Grenoble Alpes, LARHRA, Grenoble, France*)

In the profusion of images produced and disseminated by the tourist industry, the presentation will focus on two magazines in particular: *For You from Czechoslovakia* (1961 - 1992) and *Welcome to Czechoslovakia* (1965 - 1990). Produced by Czechoslovak press agencies for foreign tourists (in French, English, Spanish and Russian), these publications place the agentivity of images at the heart of their photo-textual strategies. This presentation will examine the status of these images and their uses, between cultural, commercial and political issues, in the context of ideological competition during the Cold War.

LIFE magazine's promotional materials aimed at advertisers: an example of editorial photography's alternative materialities

Laura Truxa (*École des hautes études en sciences sociales, Paris, France*)

Drawing on Time Inc.'s archives from the 1950s and 1960s, this talk will examine the uses of editorial photographs in promotional materials aimed at LIFE magazine's advertisers. Advertisements, brochures, and photobooks ostentatiously showcased the aesthetic quality of LIFE's illustrations in order to present the publication's advertising space as a desirable economic investment. In this context, photographs sometimes donned alternative materialities, their medium, format, layout or colors differing from their appearances in the magazine's photo-essays – hinting at the commercial strategies behind the diverse materialities of photomechanical reproductions.

Hiding in Plain Sight: Tracing the Photographic Halftone's Material Aesthetic

Benjamin Levy (*Case Western Reserve University, Cleveland, OH, United States*)

This paper explores the inseparable aesthetic and materiality of the

photographic halftone through the lens of contemporary art. To analyze the halftone's impact, we must trace the technical development back to the 1890s. Since then, the halftone has been ubiquitous in our visual culture, even though few can call it by name. Besides its primary function, the halftone has gained cultural and artistic significance in art since the latter 20th century. This study is foregrounded in 21st-century examples by US-based artists, where the halftone's significance persists, and its materiality and meaning continue to transform in the digital age.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 1

Materiality and the definition of drawing: a global approach [16th - 21st century] 1/2

PRÉSIDENCE / CHAIRS

Gabriel Batalla-Lagleyre (*Université de Genève, Geneva, Switzerland*)

Camilla Pietrabissa (*Università Iuav di Venezia, Venice, Italy*)

In early modern Europe, drawing has been defined as an intellectual activity. Vasari's definition of *disegno* as an expression of the idea already formed in the mind has undermined the materiality of drawing, relegating mark-making tools and supports to a subsidiary status. However, drawing materials are fundamental in many areas such as the museums or the art market, where the support — usually paper or parchment — determines the category of drawing and separates it from other forms of art.

On a global scale, these ambiguities are even accentuated. In the Asian traditions, paper is the support of what is generically called painting: only in Western tradition drawing can boast its own category independent of other media. In the museum context, it is the linearity, the absence of color or the preparatory function of a work that may turn a Persian or Chinese object into a drawing, rather than into a painting. At the risk of contradicting the typologies of Western Art, museum practices challenge the material definition of drawing. In a similar way, the work of conservation scientists and the practices of libraries and archives, as well as the writing of catalogues and monographic studies, have been shaped by the paradoxical materiality of drawing.

This session invites to question the relationship between the materiality of drawing and its definitions by taking into account the various materials — support, tools, techniques — used in different geographic contexts. By choosing a global approach, and a large chronological span, the papers will address the following questions:

How the study of materials has created a specialized lexicon for drawing;

Under which circumstances the expression “works on paper” has imposed itself, with different implications in different geographic areas; How the materiality of certain hybrid categories of works such as pastel or miniature has determined their inclusion or their exclusion from the category of drawing;

Which archival or conservation practices have determined the interpretation and the misunderstanding of drawing's materials in relation to the works for which it is often preparatory;

How research on paper quality and provenance has shaped the historiography of drawing, and how these aspects bear on the agency of drawing, particularly in relation with

The session invites the discussion between scholars, curators and conservators involved in everyday handling of drawing and of those hybrid works whose definition may impinge on that of drawing. Thus,

the session will reflect the diversity of places where materiality and typology of drawing have converged, in collections, museums or the market, by writing or by handling practices. The global scale of inquiry will reflect the diversity of places where materiality and definitions have intersected in institutional practices and scholarly texts. The extended temporality, from Vasari to the present day, will make it possible to observe the developments in the study of the materiality of the drawing over long time. We aim to show that recent research is continuing to shape the theory of drawing and to challenge received historiographic narratives.

PAPER SURFACES

Leonardo's paper landscapes

Genevieve Warwick (*University of Edinburgh, Edinburgh, United Kingdom*)

In a pen and ink landscape drawing long identified as Leonardo's first secure work, dated 5 August 1473, the young artist represented a view of the Arno valley near Vinci (Uffizi). The drawing is generally regarded as the first artistic representation of independent landscape in European art. As a drawing, it has no obvious connection with any 'finished' work of art, and thus no evident status as a preparatory study. My purpose is to situate this drawing within the larger material and conceptual context of Leonardo's notebooks, and their artistic methods of first-hand observation, which the advent of paper enabled.

Pushing Paper in Early Modern Europe

Lisa Pon (*University of Southern California, Los Angeles, CA, United States*), **Dario Donetti** (*Università di Verona, Verona, Italy*)

Our presentation brings together considerations of the paperwork required for travel and for recording deaths during the outbreaks of plague across early modern Europe; Raphael's simultaneous drafting of pictorial and poetic work; the role played by paper in the making of New St. Peter's; collaborative practices in the exploration of Rome's ruins. Thus we will consider both drawings as works of art and architecture by the likes of Bramante and Raphael as well as functional documents meant to be drawn upon and used by many individuals, in order to discern common practices that marked paper's work across cultural spheres.

Drawings from Western India: a revisited approach to their materiality

Amélie Couvrat Desvergnès (*Amélie Conservation, Utrecht, The Netherlands*)

The aim of this presentation is to revisit the Western perception of South Asian art and drawings in particular through the prism of their materiality. Until the mid-nineteenth century, South Asian artists used local handmade paper as the medium for their creations, reflecting their particular approach to and consumption of this material. Several accounts written by Europeans provide useful information on the production methods and qualities of the material, albeit tinged with a Eurocentric vision. By examining the physical aspects of the material itself and presenting macro- and microscopic data extracted from a recent study of a corpus of drawings from northwest India, the presentation will re-articulate current knowledge and offer a new perspective on the subject.

Bronwen Wilson (*University of California Los Angeles, Los Angeles, CA, United States*)

This session contributes to current debates about climate change that are at the forefront of public and academic discourse by re-assessing the intersections of global mobility, environmental change, and artistic invention before the advent of the modern era. It investigates how the global escalation of environmental degradation generated the creation of green worlds in the early modern period (ca. 1492-1700). Papers will explore aspects of the real and imaginary green worlds of early modernity. Green worlds are human-made environments. They are created by practices like gardening, engineering, agriculture, deforestation, and land reclamation; they are also fabricated in the fictive worlds of painting, performance, theatre, and poetry. A green world is a second world; it is a controlled space that transforms matter and thus vies with nature in shaping artfully designed settings.

The focus of the session will be on the role of visual imagery, built environments, and material artefacts that advance new understandings of the world as a human-made invention. We aim to take up questions raised by ecocritical and anti-colonial approaches to art and art history and to be particularly attentive to the power dynamics that occur in various modes of engagement with matter and materiality. We are especially interested in exploring the tension between the creation and destruction of green worlds. Of importance is how early modern worldmaking occurred in tandem with the human and environmental devastation unleashed by increasing global mobility, which facilitated the brutal exploitation and extermination of people and natural resources worldwide.

Jacopo Bassano: Figures and Grounds

James Pilgrim (*University of Illinois, Urbana-Champaign, IL, United States*)

This paper will describe and contextualize the visualizations of ecological precarity by the Italian painter Jacopo Bassano (ca. 1510-1592). Specifically, the paper will chart a series of parallels between Bassano's paintings of cultivation and contemporary agronomical theory, connecting the crouching, kneeling, and crawling human figures that fill the artist's agrarian images with the alarm expressed by Venetian agronomists regarding the impoverishment of the soil of the Venetian mainland. In these passages, I argue, Bassano acknowledges that human lives are shaped by the affordances of a rapidly deteriorating environment.

Colonization, environmental change, and images: Mexico City in the 16th Century

Ana Paula Dos Santos Salvat (*Museu das Culturas Indígenas, São Paulo, Brazil*)

This paper indicates the colonial actions that resulted in a substantial environmental change in Mexico City in the 16th century and the images produced at that time. The destruction of the hydraulic structures built by the Mexica people to control the flooding of lake waters caused a profound ecological imbalance in the city. Paradoxically, the most widespread view of Mexico City in Europe then was the Map of Tenochtitlan, a mythical image of a city that no longer existed. The transformation of the landscape of this transcultural place evokes the relationship between art and power, narratives and historiography.

Seawaters on the Alps: Blue Mimesis at the Savoy Court (1611-1660)

Elisa Antonietta Daniele (*Università di Bologna, Bologna, Italy*)

This paper explores how recreations of seawaters in Baroque spectacles played with the manipulation of the physical world and the unsettling of viewers' perceptions and ideas. Focusing on the Duchy of Savoy during the lifetime of the regent Christine of Bourbon-France, it considers

■ 14:00 - 15:30 SALLE SAINT-CLAIR 2

Making Green Worlds [ca. 1492-1700] I/2

PRÉSIDENCE / CHAIRS

Angela Vanhaelen (*McGill University, Montréal, Canada*)

Annelies Verellen (*McGill University, Montréal, Canada*)

various simulations of marine ecosystems and phenomena, their potential technologies and effects - in particular, the naumachia staged on the Mont Cenis pass in 1619. Finally, the paper draws attention to the shorelines created in these critical instances: the ebb and flow, tumultuous or gentle, between the material and the imaginative they performed.

Terrestrial Paradise on Paper: The Symbolism of Garden in the Illuminations of the Timurid Manuscripts

Alpaslan Fener (*Turkish Institution for Manuscripts, Istanbul, Turkey*)

One of an artistic phenomenon in Islamic manuscripts relates with the images of the vineyard, garden and earthly paradise. A symbolic example of this phenomenon is the illuminated circular fihrist (tables of contents), which can be seen in the double-page illumination (zahriyah) of Islamic manuscripts. Although the earliest examples can be found in the 14th century, circular fihrist developed and became widespread during the Timurid period. This study examines these illuminated circular fihrist in terms of garden symbolism as reflections of paradise in the Timurid understanding of art.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 3A

Tridentine Spiritual and Material Culture: Images and Objects in Circulation for the American Conquest 1/2

PRÉSIDENCE / CHAIRS

Vanina Scocchera (*Universidad Nacional de Tres de Febrero / Conicet, Buenos Aires, Argentina*)

Josefina Schenke (*Universidad Adolfo Ibañez, Santiago, Chile*)

The Latin American conquest has set ideas, news, knowledges, people and objects into circulation in an unprecedented way in terms of its means, ambitions and scope. While expressing the phenomenon of "globalization" (Gruzinski, 2006), this process relied on numerous strategies to establish in America a new system of material life. A set of heterogeneous objects were brought into circulation: altarpieces and portable altars, engravings, paintings on canvas, metal and glass, sculptures, relics and reliquaries, fabrics, jewelry, books, luxury goods, liturgical, musical and scientific instruments and tools for different trades - for engravers, watchmakers, cabinetmakers and builders. Members of the secular and regular clergy, and of the Spanish administration staff, bought these artifacts at commercial cities and regions such as Madrid, Rouen, Brittany, London, Flanders, Bavaria, Bohemia, Genoa, Naples, Venice and Rome. These objects were rendered invisible in the luggage of these "passeurs culturels" (bishops, viceroys, governors and provincial "procuradores" of the various regular orders) and, after their arrival on the American coasts, they undertook unusual biographical trajectories due to their multiple uses in the New World (Alcalá 2007; Gramatke 2019; Scocchera 2022). The course of all these objects can be identified in the missions territories, the border places, the cities, the ports and the mining sites.

On this subject, it is important to discover and decipher the nature and extent of this traffic, both on the European network and within the American space. Given that research on the American vicerealties has not focused on the material and symbolic dimensions of this material culture and that the history of art has so far privileged the visual and iconographic aspects of the colonial American artistic objects, the aim of this session is to contribute to dialogues with history, literature, conservation and restoration, history of science and technology, among others, in an interdisciplinary approach.

OBJECTS AND ICONOGRAPHIES FOR THE TRIDENTINE DEVOTION

De Rome aux Amériques. Les Agnus Dei et les cultes mariaux

Anne Lepoittevin (*Sorbonne Université, Paris, France*)

Symboles « universels » d'allégeance à la papauté à l'instar des reliques des catacombes, les Agnus Dei sont au nombre des « objets » romains les plus tôt mondialisés, et ce de façon massive, dès les années 1560/1570, à partir desquelles on les voit circuler par milliers – circulations promises à un bel et long avenir jusqu'à la fin du XVIII^e siècle. Ils sont tout particulièrement prisés au Mexique, au Paraguay, au Brésil, en Floride... territoires sur lesquels portera cette intervention.

Travel. Presence. Agency and Power in the Hispanic World. Cultural Biography of the Painting of Saint Leocadia by Cristóbal de Villalpando

Elizabeth Vite Hernández (*Universidad Complutense de Madrid, Madrid, Spain*)

This paper explores the construction of the cultural biography of the painting Saint Leocadia by the Novo-Hispanic artist, Cristóbal de Villalpando, in a story that starts from the present: its journey from the Jaen's Cathedral to the Prado Museum, for its exhibition in Return Journey. Art of the Americas in Spain. I will discuss its critical fortune and its condition as an artistic object in relation to travel, presence, agency and power in the Hispanic world.

Sacred Architecture in Mural Painting: Seeing Materiality in Churches of the Ruta de la Plata

Paola Corti (*Universidad Adolfo Ibañez, Viña del Mar, Chile*),

Magdalena Pereira (*Universidad Adolfo Ibañez, Viña del Mar, Chile*)

On the painted walls of some churches in the so-called Silver Route, it is common to see images in which the figures are located in different spaces, framed in objects, or located within architectural forms. Through the objects the missionaries of the Franciscan order in the South Andean area kept in their convents located in the surroundings of Cuzco, Arequipa, La Paz, Potosí, we will account a series of exchanges and itineraries of images and iconographies for the indoctrination of community members and, in turn, the adornment of the temples that were part of the doctrines in their charge.

Veneration of a sculpture of Baby Jesus in Sotaquí. A case of Material Religion

Olaya Sanfuentes (*Pontificia Universidad Católica de Chile, Santiago, Chile*)

The aim of this proposal is to approach a contemporary case of veneration of a religious statue (a wooden sculpture of Baby Jesus in a small town in Chile called Sotaquí) from a diachronic point of view, taking into account two important premises: First, the imminence of a long term relationship between the Church and the worshipers when coping with sacred images and, secondly, the importance of understanding religion as material realm. I will study this case jumping through times, from the 18th century to contemporary days and also going from that time to the conquest period.

The muds of Chile and the evolution of the "submerged genres" of the Poor Clare Nuns of Santiago

Constanza Acuña (*Universidad de Chile, Santiago, Chile*), **Paulina Faba** (*Universidad de Chile, Santiago, Chile*)

This proposal sets out to take the challenge of the historical reconstruction of the creative processes of the polychrome ceramic from the 18th-century convent of Santa Clara and the present-day master loceras of Talagante

and Peñafior, analysing the particular contexts of production and circulation in both cases. I will describe the materialities, motifs and techniques of the polychrome ceramic traditions of the maestras loceras. I will also identify the transversal elements and underlying differences between these works, observing the agency of the objects and the confluence of meanings that both types of ceramic production developed.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 3B

Tools, Materials, Processes 1/2

PRÉSIDENCE / CHAIRS

Philippe Cordez (*Musée du Louvre, Paris, France*)

Matthias Krüger (*Ludwig-Maximilians-Universität München, Munich, Germany*)

Léa Kuhn (*Zentralinstitut für Kunstgeschichte, Munich, Germany*)

Since the 18th century, there has been a distinction made, in encyclopaedias between tools (French “outils”, German “Werkzeuge”) and instruments. While instruments were usually defined as a means to perform intellectual work, tools are described as their counterpoint – as a means to perform physical labour. As such, they serve as the “the intermediary between the worker’s hand and the material used”, as a French dictionary from the late 19th century put it. The distinction between tool and instrument originated in the same strain of classical Western thought that prioritised idea over matter, theory over practice and art over craft – oppositions that were not only reflected in academic art theory from the Renaissance, but have also influenced the study of the history of art for a long time. Although art historical studies have dealt with the optical instruments which artists made use of, relatively little attention has been paid to the tools that painters, sculptors and other artists or craftsmen employed for the material production of works of art – with some notable recent exceptions.

The point of departure for this session is the observation that the use of a tool in the visual arts is usually not only based on practical, but also on programmatic, if not ideological reasons, and that toolmarks are charged with diverse economic, political, social, gender-specific, philosophical, or media-theoretical implications. First and foremost, however, the deployment of tools and techniques reveals specific attitudes to art and art making, but also to work and labour – implications that are, of course, subject to historical change.

The industrial revolution provided a range of new materials, which in turn required new working techniques and new tools – developments that also affected the artists’ toolboxes. At the same time the transition from hand production methods to machines led to devaluation of manual skills in the economic sector. Many artists and artisans, however, continued to work materials manually into the 20th century, when artists were often regarded as the “last craftsmen” and works of art as the “last handmade objects”. The session will analyse these developments – focussing on the period from the middle of the 18th to the middle of the 20th century. As the process of industrialisation took place on a global scale, as was demonstrated in the world fairs, the session invites papers dealing with the use of tools in different geographical and cultural settings. All kind of tools will be considered, whether new inventions, technical revivals, or eclectic creations. The session is based on the conviction that in order to study different historical and cultural notions of matter and materiality, attention must be paid to the tools. This may also include the conscious neglect of tools in favour of direct physical contact with materials, or the shift from tools to experimental systems - where matter interacts with matter.

Du poil au pinceau : quels outils pour les peintres animaliers ?

Oriane Poret (*Université Lumière Lyon 2, LARHRA, Lyon, France*)

Si l’animal revêt un intérêt de plus en plus prononcé du point de vue de l’histoire de l’art, il existe encore peu de recherches sur les outils de celles et ceux qui travaillent avec les animaux à la période contemporaine. Que ce soit dans le contexte de l’atelier-ménagerie de Rosa Bonheur ou dans le Tier-Atelier de l’Académie des Beaux-Arts de Munich, il existe souvent une correspondance entre le choix des outils et le sujet animal représenté. Du poil du blaireau posant pour l’artiste à la confection du pinceau éponyme, il n’y a qu’un pas.

The collapsible paint tube, thermodynamics and entropy

Sarah Gould (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

In 1841, the collapsible paint tube, a revolutionary invention by American painter John Goffe Rand, transformed the art world. Hailed for its practicality, it has been credited with enabling the emergence of Impressionism. However, the very gesture it entailed – the pressing, oozing, and collapsing – has been overlooked. This presentation will explore the epistemological implications of this technological leap. Drawing on the tube as a metaphor for the second law of thermodynamics, it will delve into the connections between the collapsible paint tube and entropy, showing that despite its efficiency, the tube also incurred losses, creating intriguing parallels with industrial detritus.

Observer les traces de mise en œuvre sur les sculptures en plâtre : la place du conservateur-restaurateur dans la recherche

Amélie Méthivier (*Institut national du patrimoine, Paris, France*),

Jennifer Vatelot (*Institut national du patrimoine, Paris, France*)

Les sculptures en plâtre sont le résultat de plusieurs étapes de travail depuis l’original en terre jusqu’à la reproduction dans un autre matériau. Ces étapes de travail laissent des traces à la surface des œuvres qui doivent être préservées puisqu’elles permettent de comprendre le processus de réalisation de l’objet. En confrontant ces traces avec ce que nous disent les traités techniques il peut parfois être difficile de faire des connections surtout lorsqu’on aborde la question de l’agrandissement. L’autre point de vue sur ces objets est que parfois d’étape ils deviennent des originaux puisque la version finale notamment si elle a été réalisée en bronze peut avoir disparu.

■ 14:00 - 15:30 SALON PASTEUR

Decolonizing Materials 3/3

PRÉSIDENCE / CHAIRS

Grace Kim-Butler (*Universiteit Utrecht, Utrecht, The Netherlands*)

Veronica Peselmann (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)

Elvan Zabunyan (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

The session description can be found in the first slot.

ROUND TABLE

Decolonizing the Monument’s Materiality: From De-Materialization to Re-Materialization Strategies

Analays Alvarez Hernandez (*Université de Montréal, Montréal, Canada*)

Around the world, people have been opposing the perpetuation of colonial,

totalitarian, or dictatorial legacies conveyed by certain monuments. While much attention is given to the temporality, site, and content of these monuments, there needs to be more discussion about the materials used to create them. This paper explores how contemporary artists and activists have used new materials to decolonize commemorative practices. Specifically, the paper examines the clay-based monument prototype called Monument to New Immigrants, created by Cuban artist Tania Bruguera. The prototype was part of an exhibition in 2017 put up by Monument Lab, a Philadelphia-based public art agency.

Black pages. global histories – Unlocking the Leiden Stalenboeken [1690-1791]

Jenny Boulboulé (*Universiteit van Amsterdam, Amsterdam, The Netherlands*), **Johanna Zijlmans** (*Museum De Lakenhal, Leiden, The Netherlands*)

Museum De Lakenhal holds a unique collection of 33 textile sample books (1690-1791) with fine black-dyed wool samples. They provide a material record of nearly a century of colour quality and standardization processes under control of Dutch syndics. This period coincides with Leiden's prominence and subsequent decline as Europe's leading textile centre in an era of colonial exploitation dynamics. Combining material-technical and historical analysis, we investigate in this interdisciplinary project the wealth of crafts knowledge they contain on colour and textile making before the rise of synthetic industries and the contested histories of global economies woven into their black fabrics.

Decolonizing Cobalt. Ecocritical Examination of the History and 'Sustainable' Future of Cobalt in the Work of Cristina Lucas.

Anna-Rosja Haveman (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)

This project discusses a painting and a video Cristina Lucas made in 2023 for her solo-exhibition *Environment is Us* at Museum Kranenburg. The abstract painting only uses cobalt as a pigment, which is complemented with the video that explores the connection between cobalt in art, the earth, the body, technology and the energy transition. The artist shows the entangled neo-colonial implications of the extraction of cobalt in the electric energy transition. Lucas's work is exemplary of contemporary ecocritical artists who self-examine the ecological and political entanglements of the materials they use.

Amazonies. Native voices and pedagogies of art and conservation-restoration at the École supérieure d'art d'Avignon

Morgan Labar (*École Supérieure d'Art d'Avignon, Avignon, France*), **Camille Benecchi** (*École Supérieure d'Art d'Avignon, Avignon, France*), **Léa Le Bricomte** (*École Supérieure d'Art d'Avignon, Avignon, France*)

This presentation reports on a research project of École supérieure d'art d'Avignon, whose curriculum articulates art pedagogy and conservation-restoration. We organized meetings in Avignon between students and leaders of indigenous communities in the Brazilian Amazon, in particular the Surui, Guaraní and Ashaninka peoples, with whom partnerships have been forged. In the hope that the decentering effect of these encounters on habits of feeling and thinking will enrich and inflect (to the point of decolonizing?) the teaching program, we propose, in this presentation, to give an account of the last three years of experimentation.

■ 14:00 - 15:30 SALON ROSERAIE 1

Rethinking the Form-Matter Nexus after the Material Turn 1/2

PRÉSIDENCE / CHAIRS

Rok Bencin (*Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia*)

Anna Longo (*Collège International de Philosophie (CIPH), Paris, France*)

Anna Montebugnoli (*Independent Researcher, Rome, Italy*)

In recent decades, the notion of matter has become increasingly important in theoretical (philosophical, artistic, political, and social) debates. This new centrality is characterised by the redefinition of matter as an autonomous concept, freed from its traditional subordination to form. With this newfound freedom, matter came to be understood as a continuous, «thick» and active principle. On the one hand, this led to a transdisciplinary effort that was often limited to an almost literal transposition of the laws of matter formalised by the so-called hard sciences into the materialisms of the so-called soft sciences. On the other hand, this implied an aestheticization of matter through its vibrant fluctuations and indeterminacy.

In contrast to the often hasty new materialist drive to overthrow the realm of form, the panel focuses on the complexity of the dialectic of matter and form, subtracting the two concepts from the logic of subjugation and proposing the possibility of a horizontal relationship between the two. The theory and history of art, insofar as they are concerned with the constant (re)use and (re)definition of the form-matter nexus, constitute the privileged vantage point from which to retrace its genealogy and reconfigure its internal dialectic, both in the history of Western art and in other artistic traditions.

In this sense, the panel invites us to rethink the genealogy of the form-matter nexus in three ways. First, by tracing the disruptions within its classical definitions from Plato's chora, Aristotelian and Scholastic hylomorphism, to Schiller's aesthetics and Hegel's dialectics. Second, by exploring other genealogies, which are tangent to the Western tradition – as in the case of Ibn Rushd and Ibn Sina rethinking of Aristotle's notions of form and matter – or completely heterogeneous from it. Third, by examining its contemporary transformations in aesthetics and art history, e.g. through Rancière's archaeological study of the rise of aesthetics, Didi-Huberman's study of Renaissance art, and other methodological perspectives committed to developing a genealogical critique of the matter-form nexus.

La peinture comme tresse : un modèle damischien pour penser et dire le travail de la peinture et son histoire

Jules Colmart (*École Normale Supérieure, Paris, France*)

La peinture pense-t-elle sans être un discours ? Pour refonder le lien entre matière et forme dans la peinture contemporaine, le philosophe et historien d'art Hubert Damisch a élaboré le concept de tresse, afin de désigner l'organisation structurelle de la peinture dans son épaisseur et non relativement à un sens. À partir de cette redéfinition de la structure de la peinture, débarrassée du dualisme matière-forme hérité du formalisme comme de l'iconologie, peut-on voir dans la tresse un modèle théorique fécond pour penser la relation du discours de l'histoire de l'art à son objet visible ainsi qu'à la forme même de son temps ?

La matérialité virtuelle de Chôra

Sarah Matia Pasqualetti (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Depuis le Timée de Platon, Chôra est le « troisième genre » qui trouble toute épistémologie dualiste à partir du dé/règlement de la dichotomie fondamentale forme/matière. Cette dernière est doublée, dans certains textes néo-matérialistes, par la distinction matière/matérialité, qu'il s'agira d'interroger. Virtuelle (au sens de Deleuze), la matérialité de Chôra ne se confond pas avec les formes ou les matières actuelles, mais reste engagée dans leurs devenir. À partir des analyses de Judith Butler seront montrées

les implications politiques de la polarité matière/forme, afin de relever les puissances subversives de Chôra vis-à-vis des mécanismes d'exclusion qui en dérivent.

Dialectique de la production de l'art: pour une révision de la théorie aristotélécienne de la forme chez Adorno

Manuel Mazzucchini (*Università degli Studi di Verona, Verona, Italy*)

La communication vise à examiner les origines de la réflexion philosophique sur la dialectique matière/forme pour vérifier dans quelle mesure on peut établir un rapport indissociable entre la production d'une entité technique (c'est-à-dire artistique) et l'événement de la vérité. Le cadre théorique de notre recherche repose sur certaines idées de Theodor Adorno, en particulier sur son interprétation du concept aristotélécien de production (poiesis) par rapport à la doctrine des causes. La rencontre avec l'œuvre d'art permettra donc au sujet d'expérimenter le moment génératif de la nature et de se comprendre comme sujet libre.

In "Fidelity to the Earth": On the Energetic Hylemorphism of Pavel Florensky

Natalia Ganahl (*Universität Wien, Vienna, Austria*)

Pavel Florensky's «The Inverted Perspective» (1921) went down in art theory as the earliest ontologically motivated critique of central perspective. It was part of a comprehensive project of the epistemic turn, which the philosopher and scientist himself called concrete metaphysics. This turn involves realism as an approach to materials in relation to their existence and a fidelity to the Earth that replaces classical mechanicism with inevitable energetic models. Thus, Florensky's hylemorphism is far from dwelling in abstract binarity. My paper proposes a look at the topicality of this transdisciplinary project, whose challenges are only now beginning to take shape.

■ 14:00 - 15:30 SALON ROSERAIE 2

Gastronomie et flânerie : visualités et matérialités alimentaires dans la ville moderne 1/2

PRÉSIDENTE / CHAIRS

Frédérique Desbuissons (*Université de Reims Champagne-Ardenne, Reims, France*)

Richard Wrigley (*University of Nottingham, Nottingham, United Kingdom*)

Cette session se propose d'étudier le rôle, les formes et les enjeux des manifestations de l'alimentation dans villes modernes, entre le XVIII^e et le XX^e siècle. Elle mettra l'accent sur les différentes dimensions de l'expérience esthétique des flâneurs et flâneuses dans une période marquée par l'essor de la culture du « bien-manger », en particulier dans la dimension publique de l'alimentation. La ville, ses marchés et ses commerces de bouche ont constitué les espaces privilégiés de l'appréhension et de l'appropriation d'une forme de consommation prise entre luxe et nécessité, dont la multiplicité et l'exotisme ont été croissants depuis la fin de l'Ancien Régime. Nous proposons de l'envisager sous l'angle de la culture matérielle, de l'art et de la visualité. Les dynamiques corporelles propres à la flânerie invitent à prendre en compte à la fois les dispositifs et les scénographies de l'expérience du bon et du beau (enseignes, publicités, affichages, vitrines, etc.), les aménagements architecturaux et urbains qui les articulent (rues, passages, échoppes, restaurants, cafés, épiceries...), les usages et les représentations qui les animent, ou encore les ambiguïtés de la nourriture, à la fois marchandise et spectacle telle qu'elles s'incarnent

dans l'expérience des flâneurs et flâneuses, dont les itinéraires suivent les denrées à l'étalage, mais aussi invariablement l'entrée dans les restaurants et la « dématérialisation » de l'alimentation, ou rendent perceptibles, par l'analyse du spectacle de la nourriture, les hiérarchies de la consommation et leur distribution topographique.

Le thème Matière Matérialité du CIHA 2024 nous semble idéal pour contribuer à une histoire de la gastronomie qui ne soit pas réduite à la mise en mots ou en règles induite par son étymologie (gastro-nomie). En mettant en évidence la contribution des objets, images et expériences concrètes à la relation qualitative à l'alimentation (bien-manger), l'histoire de l'art est essentielle à la compréhension de la culture gastronomique des grandes villes occidentales. Or si les spécialistes de l'art de l'époque moderne ont volontiers abordé les relations de l'art et de l'alimentation, et que l'Exposition universelle de 2015 sur le thème « Nourrir la planète » a donné l'occasion d'un vaste panorama (Arts & Foods. Rituals dal 1851, cat. exp. Milan, 2015), beaucoup reste à faire sur l'articulation de la flânerie aux représentations gastronomiques durant la période contemporaine.

The carte de commerce and the gastronomic mediation of urban space

Ryan Whyte (*OCAD University, Toronto, Canada*)

This paper examines the trade card / carte de commerce relating to the commerce and consumption of food as a means by which the urban spaces of gastronomy were mediated in ancien régime Paris. It recovers the various strategies of spatial representation in the carte de commerce to reveal how printed matter united consumer and product. It argues that these strategies adapted an older, place-based iconography—above all the shop sign—to a mobile print culture, thereby facilitating the transition from an oral culture to the print culture upon which gastronomic discourse depended.

Cafés, restaurants, et menus du quartier Richelieu : une culture visuelle de l'architecture de la consommation au XIX^e siècle

Charlotte Duvette (*Institut national d'histoire de l'art / HICSA, Paris, France*), **Louise Thiroux** (*Ephe, Ecole du Louvre, INHA, Paris, France*)

À Paris, du Palais-Royal aux grands boulevards, l'architecture et les décors des lieux de consommation (cafés, restaurants, bouillons) sont régulièrement modernisés en réponse aux usages de la société. À travers l'analyse de menus illustrés et documents publicitaires on constate que l'aménagement et le décor deviennent partie intégrante de l'image de l'établissement. Elle se cristallise autour d'éléments spécifiques (jardins, ou décors peints « exceptionnels ») destinés à capter l'attention du flâneur depuis l'espace public. Ces stratégies promotionnelles, et le rapport entre espace représenté et espace bâti, seront questionnées au regard de la pratique urbaine à l'aube du XX^e siècle.

Out of the Kitchen, into the Street: Imagining the Celebrity Chef in Bertall's Illustrations for Paris à table

Michael Garval (*North Carolina State University, Raleigh, NC, United States*)

Conspicuously absent from the mid-nineteenth-century cityscape's visual cornucopia are the most crucial characters within the period's burgeoning gastronomic culture: chefs, toiling in the shadows. But over the next century, top culinarians would come into view, and popular images played a vital role in imagining the modern celebrity chef's novel visibility. In particular, two of Bertall's humorous illustrations for Briffault's Paris à table (1846) take central chef figures from the kitchen into the street, repurposing Parisian public space for massive gastronomic tributes. Seemingly fanciful, these images nevertheless envisioned chefs' still largely unrealized potential to shine, in the limelight, as chefs.

■ 16:00 - 18:00 MUSÉE DES MOULAGES – UNIVERSITÉ LUMIÈRE LYON 2

Ghiberti à Lyon. La Porte du Paradis, du moulage à sa restauration [1841-2025]

TABLE RONDE ORGANISÉE PAR LE MUSÉE DES MOULAGES, UNIVERSITÉ LUMIÈRE LYON 2

Joana Barreto (*Université Lumière Lyon 2, Lyon, France*), Sarah Betite (*Musée des Moulages, Université Lumière Lyon 2, Lyon, France*), Cyril Devès (*École Emile / CRHI, Lyon, France*), Fanny Grué (*Indépendant, Lyon, France*), Elisabeth Lebreton (*Musée du Louvre, France*), Véronique Rouchon-Moulleron (*Université Lumière Lyon 2, France*), Alice Thomine-Berrada (*Beaux-Arts de Paris, France*)

Le moulage de la Porte du Paradis conservé au Musée des Moulages de l'université Lumière Lyon 2 sera l'objet d'une table-ronde réunissant historiens de l'art, conservateurs, dessinateurs et restaurateurs. La réflexion portera sur l'œuvre originale de Ghiberti, ses tirages à usage didactique en Europe et dans le monde, depuis le XVIII^e siècle, puis sur les politiques actuelles de restauration des moulages dans les musées et les écoles d'art. Le Congrès est l'occasion d'interroger la matérialité du plâtre lyonnais, ses qualités mimétiques et sa patine bronze unique parmi les autres exemplaires existants.

■ 16:00 - 17:30 SALLE RHÔNE 1

Materiality of Memory: Towards Intangible and Digital Matter

PRÉSIDENT / CHAIR

Claudio Hernandez (*Tecnologico de Monterrey, Monterrey, Mexico*)

Science fiction, what a redundancy (Jorge Luis Borges)

Posed as a contradiction, Borges' though can be read as a pleonasm. Memory converges the idea of tangible and intangible matter and could be considered under a process of dematerialization and rematerialization in this digital transformation era. Something always remains about memory such as an emotion or a traceable bit that we can understand as a new materiality (Braidotti, 2013), since in the Digital Turn servers, clouds, digital art, and installations signify a materiality of content which involves issues about sustainability and preservation that is not clear to see, comprehend and estimate.

Fiction creates reality and viceversa, both could be considered exclusive and opposites notions. Fiction usually is based on reality, it is not dissociated from it, but rather shapes and defines it. On the other hand, reality is sustained and articulated in some kind of fiction such as myths, religions, nationalisms, philosophical systems, axioms, working hypotheses (Schwartz, 2022).

This proposal invites an interdisciplinary approach, experience, and experimentation to rethink, create, imagine, reenact, sense the relationship between matter and materiality of memory. Digital transformation of heritage raises many questions regarding the interactions between digital objects, its production, circulation, dissemination, value, preservation or destruction/reconstitution and their ways of transition, access, affection, and care.

The follow examples conduct the same question: What remains in terms of materiality of memory within the Digital Turn? Which highlight the tension between virtual dematerialization of art towards a digital

materialization. Based on the fact, that art is autonomous, amoral, apolitical, religious, a juridical (Gabriel), What are digital remains? What are the creatural, processual and performance digital residues?

In 2022 a private drawing by the artist Frida Kahlo titled Sinister Ghosts was incinerated at a farewell party to create a series of NFTs up for auction (see image 1). The owner argued to develop a new art form born from the material ashes of the work. This action generated great controversy due to the fact of destroying an original work on paper to create a work for a digital environment such as an NFT.

On the other hand, artist Refik Anadol affirms: "I am trying to find ways to connect memories with the future and make the invisible visible" (see image 2). In his installation Hallucinations, this creator uses AI to interpret and transform thousands of images to conceive a work of art. Whether due to the singularity of a work converted into NFT through burning/dematerialization, or due to the sum of thousands of images to integrate/rematerialize a unique work, the materiality of memory is no longer fixed but in movement in a continuous process of redefinition.

Finally, we cannot stop paying attention to the fragility of the intangibility and digitality of the matter of memory, since the meanings of loss, change and damage (Henderson) have a different perspective to the perception of all works of art.

ROUND TABLE

Materializing the collective memory of an inaccessible place

Diego Mantoan (*Università degli Studi di Palermo, Palermo, Italy*)

The paper analyzes the fictitious and intangible practices of Giovanni Scotti's digital and public artwork "Innobiliare Sud-Ovest" (2019-21) addressing the abandoned NATO barracks in Naples, Italy. Scotti's artistic project ask: What collective memory can there be of inaccessible places? How can fiction rematerialize spaces close to citizens but barred to their sight? Scotti experiments with digital and material means to make the invisible visible, thematizing army barracks as a special kind of urban heritage, which can circulate only by means of digital transfer stimulating continuous redefinition of access, affection, and care for collective memory of hidden spaces.

Corporeal traces. Mediums, tools, aesthetics and remains at the performatic mexican digitalities

Juan Gerardo Ugalde Salinas (*Museo Universitario Arte Contemporaneo / Unam, Ciudad De Mexico, Mexico*)

The paper analyzes from the Mexican context how the digital has become the medium, the tool, the aesthetic and the remain in the production of structured, mediated and interactive digital oeuvres. From those that transited the bodily actions to cultural participative interventions, to those exploring the role of digital media in the social and the fictional. This work reflects on how these productions dissolves the frontiers between reality and virtuality, verity, and fiction, finding the digital dematerialization as an evocation to the tactile of the social and the nature of the action. How these works get transformed and survive?

AI-Driven Generative Art: Materializing the Intangible and Transforming Memory

Tianxia Gu (*Independent Researcher, Sunnyvale, CA, United States*), Bing Huang (*Providence College, Providence, RI, United States*)

Our paper offers a comprehensive exploration of the transformative potential of generative AI in the domain of creative expression, with a specific emphasis on the revolutionization of content creation across diverse media forms. It elucidates the pivotal role of AI systems, such as midjourney, in obliterating traditional impediments to content creation, and ventures into the emerging realm of AI-assisted 3D model generation. The

authors discuss the profound ramifications of this technological innovation on industries heavily contingent on 3D design, notably VR and game design. The paper delves into the profound inquiry of how memory and imagination transcend the intangible, assuming a palpable form in virtual reality and manifesting visually in the corporeal world through the medium of generative AI.

Digital Materiality: Practices of Remembering and Forgetting

Fabian Saptouw (*University of Cape Town, Cape Town, South Africa*)

The Bleek and Lloyd notebook collection was transformed into the seemingly immaterial and perpetually accessible Digital Bleek and Lloyd Collection. This paper frames the translation of the information contained in the manuscripts to a digital format as an ontological shift, rather than revert to a reductive framing of these objects as reproductions or copies. This reframing acknowledges that both are iterations of a previous ontological state, an oral tradition in an extinct language - !xam. Re-considering the digital material in this manner; asks what practices of remembering and forgetting are embedded in the affordance of digital materiality.

Cultural Heritage and Alternative Futures: Spatial Imaginaries of Political Dissent in Contemporary Iran

Zohreh Soltani (*Ithaca College, Ithaca, NY, United States*)

This research uses the Azadi Tower in Tehran to explore the spatial markers of political dissent in contemporary Iran and discusses the potential for an authoritarian monument to become a space of public discourse, both physically and virtually. Against the backdrop of recent protests in Iran and within the Iranian diaspora, accompanied by a surge of visual, graphic, and artistic expressions, the Azadi Tower has acquired yet another layer of meaning and signification. This project utilizes two notions of "pacification" and "profanation" to discuss Azadi's post-revolutionary history as appropriated or re-invented physically and visually in official and popular narratives in Iran and abroad.

■ 16:00 - 17:30 SALLE RHÔNE 2

Polyptychs and their History. Provenance Research, Dismantling, Reconstitution 2/2

PRÉSIDENT / CHAIR

Emanuele Pellegrini (*Scuola IMT Alti Studi Lucca, Lucca, Italy*)

Giulia Puma (*Université Côte d'Azur, Nice, France*)

The session description can be found in the first slot

Le polyptyque d'Andrea Guardi pour le Dôme de Carrare. Un ajout et une nouvelle proposition de reconstruction

Gerardo De Simone (*Accademia di Belle Arti di Carrara, Carrara, Italy*)

Le polyptyque en marbre réalisé pour le maître-autel du Dôme de Carrare au début des années 1460s est un chef-d'œuvre de la maturité d'Andrea Guardi. Le retable fut démembré au 17^e siècle : la plupart des pièces sont aujourd'hui murées dans la nef gauche de l'église de Carrare. Cinq éléments sont exposés dans le Palais Cybo Malaspina, siège de l'Académie des Beaux-Arts. Une source d'archive inconnue à ce jour, datant du XIX^e siècle, permet d'associer au polyptyque un autre élément, un Crucifix en marbre. Cet élément, placé à l'origine au sommet de l'ensemble, permet une nouvelle reconstruction de l'œuvre.

A Spanish retable in Utrecht: material-technical analysis of the 15th century altarpiece from De Haar castle

Marya Albrecht (*Kasteel de Haar, Haarzuilens, The Netherlands*), **Ella Hendriks** (*Universiteit van Amsterdam, Amsterdam, The Netherlands*)

De Haar Castle (Utrecht, The Netherlands) owns an ensemble of 8 paintings, originally forming an altarpiece dedicated to the Virgin Mary. The paintings have long been overlooked and are currently attributed to an anonymous master from 15th century Catalonia. This paper will focus on the shift in appreciation and function of the altarpiece and how this affected its condition. What changes did the altarpiece undergo, when it was taken from its original location and how did it end up in a castle near Utrecht? Material-technical analysis and archival research will be conducted to answer these questions.

Un retable démembré lors de la Guerre Civile espagnole. Sources pour l'étude de l'art médiéval

Mireia Castano (*Universidad Nacional de Educación a Distancia, Madrid, Spain*)

Le Museo Nacional del Prado conserve parmi ses collections une imposante Lamentation réalisée autour de 1460. Autrefois, elle constituait la pièce centrale d'un retable qui se composait, au moins de deux autres peintures, aujourd'hui dans une collection particulière. La reconstruction de ce retable a été possible grâce à des sources variées : d'une part, les publications des associations locales savantes du début du XX^e siècle ; d'autre part les deux grandes collections de documents relatifs aux expropriations et dévolutions d'œuvres d'art en Espagne entre 1936 et 1941. Avec ce cas d'étude, nous voudrions montrer l'importance de ces deux sources pour l'étude de l'art espagnol du moyen âge.

« Cum colonnellis et [p]redula ». [Im]matérialité des commandes de polyptyques pour l'église de l'hôpital Santa Chiara de Pise

Silvia Marcheselli (*Sorbonne Université / Centre André-Chastel, Paris, France*)

Au XIV^e siècle, au moins trois polyptyques sont réalisés pour l'église de l'hôpital Santa Chiara de Pise, dont un seul est partiellement conservé. De leurs contrats de commande émerge la polarité entre le nouveau rôle du multiple dans la conception des retables et la cohérence d'un dessin unitaire du décor des autels de l'église. À partir de l'analyse des sources, cette communication tentera de rendre une matérialité aux polyptyques et à leur contexte d'origine, afin d'éclairer tant la sensibilité et les ambitions des commanditaires, que la fertilité des expérimentations menées dans la production de retables à Pise à la fin du Moyen Âge.

Size matters. Taddeo Gaddi's Annunciation altarpiece for the Compagnia di Santa Maria della Croce al Tempio and its original form and location

Cyprien Fuchs (*Université de Neuchâtel, Neuchâtel, Switzerland*)

Taddeo Gaddi's Annunciation panel housed in the Museo Bandini in Fiesole is one of the numerous Trecento Tuscan altarpieces whose dismantled wings were acquired by private collectors between the 19th and the 20th century. It was initially part of a polyptych for the Florentine lay confraternity called Compagnia di Santa Maria della Croce al Tempio. Investigating the Compagnia's establishment through documents and physical traces, this paper will give an overview of the integration of the confraternity into the urban fabric - with special attention to the shape and size of its dedicated spaces - and provide new insights on the reconstitution of Gaddi's altarpiece.

■ 16:00 - 17:30 SALLE RHÔNE 3A

Bétons apparents : stratégies plastiques.
Empreintes, textures, aspects

PRÉSIDENTE / CHAIRS

Gwenael Delhumeau (*Ecole nationale supérieure d'architecture de Versailles, Versailles, France*)

Cyrille Simonnet (*Université de Genève, Geneva, Switzerland*)

Dans cette session centrée sur la matérialité propre du béton, on propose d'interroger les processus de projet qui intègrent une réflexion sur la question de l'animation des surfaces. On voudrait ainsi partir de ces dernières pour tenter d'analyser ce qui s'y projette. Par animation, nous entendons aspect, texture, empreinte, trace..., tout ce qui conditionne la visibilité du matériau.

En traverser la réalité implique en quelque sorte de retourner le bâtiment (comme entité matérielle mais aussi comme champ d'activités) sur lui-même. Ce serait alors, par une sorte d'involution, une façon de le saisir (le prendre, le comprendre) depuis l'épaisseur de ses surfaces et non plus seulement dans sa masse, sa géométrie, sa structure. Ce qui implique un déplacement de l'attention vers le temps propre de la coulée, au sein même des coffrages dont les murs en béton sont l'empreinte. Soit au seuil d'une opération technique de « prise de forme », dont on sait avec Gilbert Simondon qu'elle est à jamais voilée à ceux qui œuvrent à son accomplissement. Il n'y a pas que le ciment qui « prend ». L'agir du coulage se matérialise dans des traces spécifiques. Elles parlent. Que disent-elles ? C'est la question.

Si dans l'histoire du matériau (béton), les débats architecturaux autour de cette question sont bien repérés, ils occultent souvent les stratégies mises en œuvre dans le champ constructif par les entreprises de bâtiment et les filières de préfabrication pour répondre (et ainsi en devancer les orientations, en termes industriels) aux exigences et à l'économie de la prescription.

Tâcher de « donner une grimace au béton », comme le préconisait au début du XX^e siècle François Hennebique, relève en effet d'un impératif incontournable pour celui du moins qui s'efforce d'imposer un matériau qui n'existe pas encore au-delà des cultures économiques et techniques qui en promeuvent l'usage (l'équipement industriel d'abord, le secteur dans son entier plus tard).

Derrière ce mot d'ordre faussement désinvolte (donner une grimace...), il y a bien des choses. C'est le rouage productif d'une pratique naissante, qui invente ses outils, règle ses instruments, affine sa technique, cherche son langage à l'orée d'une histoire qui à la fois s'y ressource et s'en méfie. Enduit, blanchi, maquillé, tatoué, poncé, scarifié, exposant ostensiblement ses blessures... le béton fait signe, il accroche l'œil, il raconte quelque chose. Il y a là comme un récit, qui n'est pas que superficiel...

Il semble important d'éprouver ce récit à l'aune du chantier de construction ou de l'unité de préfabrication ; ainsi aborder le jeu des procédures et des processus concrets où tant d'opérateurs se confrontent à la surface du matériau, et collaborent à la définition de stratégies d'intégrations plastiques parfois très volontaires dont les architectes se font les hérauts.

À l'articulation du conçu et du construit, nous voudrions dans cette session interroger frontalement les traces d'une production qui souvent se dérobe au récit, tandis qu'elles en offrent imparablement le spectacle.

Le béton et les architectes en Argentine.
Expression, nationalisme et transformations
techniques [1918-1929]

Juan Pablo Pekarek (*Université Paris 1 Panthéon-Sorbonne, Institut national d'histoire de l'art, Paris, France*)

Après la crise de la Grande Guerre, l'essor du béton en Argentine offre une opportunité de substituer les importations et de développer l'industrie locale. Lorsque les entrepreneurs et les ingénieurs considèrent ce matériau comme un fer de lance du « nationalisme économique et technique », comment les architectes articulent-ils les transformations des manières de bâtir avec les débats internes de la profession ? Nous proposons d'examiner les premières années du béton dans la production de projets et idées d'architecture, notamment en relation avec la quête d'une « architecture argentine ».

Exploring an Experiential Sense of Beauty and
Aesthetical Parameters of Tactility in Brutalist
Architecture of India

Neha Korde (*School of Planning and Architecture, New Delhi, India*),
Amit Kumar Jaglan (*School of Planning and Architecture, New Delhi, India*)

Can beauty be only visual? Or can it be an experience?! This blunt use of geometric forms and materials gave brutalism uniqueness in itself, which thrives to dominate its user to get overwhelmed by its gigantic scale of beauty. The paper explores the materiality and the monumentality of brutalist buildings isolating them with raw, rugged aesthetics that characterise the brutality in their physical state. Hence, this research illustrates the disparity between the visual impression a brutalist building gives and the experience it offers through the factors of time, scale, and concrete materiality toward user behaviour to address the issue of self-abundance and acceptance in society.

Genèse et métamorphose de la matérialité du
béton. Cas de la préfecture de Tiaret [1967-1974]
de Jean Bossu

Khaoula Hannachi (*Université Blida 1, Institut d'Architecture et d'Urbanisme Blida, Algeria*), Mustapha Cheikh-Zouaoui (*Université Blida 1, Institut d'Architecture et d'Urbanisme, Blida, Algeria*)

Le projet de la préfecture de Tiaret (1967-1974) de l'architecte français Jean Bossu (1912-1983), constitue un jalon important de son œuvre en Algérie de la post-indépendance. Ce bâtiment tripode se distingue par une riche expressivité plastique qui se manifeste à travers un jeu élaboré de formes en béton brut et peint. Au fil des années de chantier, différents échanges et expérimentations ont influencé l'expression techno-esthétique de Bossu, impactant l'apparence même du bâtiment. La présente contribution tente d'explorer le processus de genèse de cette préfecture ainsi que l'évolution de la matérialité de son béton au long des différentes phases du chantier.

Legitimizing the "Bastard" Material: Concrete,
Local Aggregates, and U.S. Colonialism

Diana Martinez (*Tufts University Boston, MA, United States*)

This paper examines a decorative concrete used for monumental projects in the Philippines built just after the U.S. made its first formal promise to recognize Philippine independence. The concrete exposed the use of a local marble aggregate recently discovered by American prospectors. This concrete was used, I argue, to legitimize both concrete as a building material, which U.S. architects described as a "bastard" material, and the U.S. colonial project in the Philippines as such. By bonding imported Portland cement to local stone and Filipino labor the concrete was, I contend, a carefully calibrated material expression for a complex postcolonial geopolitics.

La chair et l'os : Grande Cretto in Gibellina d'Alberto Burri [1968-1980]

Giulia Morale (*The Courtauld Institute of Art, London, United Kingdom*)

The Grande Cretto is an artwork by Italian artist Alberto Burri, built on to the ruins of Gibellina, one of eight towns destroyed by the Belice earthquake of 1968 in western Sicily. It is a colossal maze entirely made of white concrete extending for over 80,000 square meters. This paper explores the materiality of the Grande Cretto, which has conventionally been seen as a funereal shroud or a memorial site for the dead, often overshadowing considerations on the material legacy, environment, and body politics of concrete and its relationship with Gibellina.

■ 16:00 - 17:30 SALLE RHÔNE 3B

Photomechanical Prints and the Material Agency of Images 2/2

PRÉSIDENCE / CHAIRS

Hana Buddeus (*Czech Academy of Sciences, Prague, Czech Republic*)

Katarina Masterova (*Czech Academy of Sciences, Prague, Czech Republic*)

Fedora Parkmann (*Czech Academy of Sciences, Prague, Czech Republic*)

The session description can be found in the first slot

Materiality in the Zodiaque photographs of Romanesque art

Janet Marquardt (*Eastern Illinois University / Mount Holyoke College, Amherst, MA, United States*)

The photogravures that make up the Zodiaque books on Romanesque art function on two levels. On the one hand, they present an intense, up-close study of the materials of Romanesque art and architecture in uniquely abstracted and highlighted compositions. On the other hand, their photographic presence is itself a rich and rewarding artistic experience since the choices of paper, inks, printing and binding enhanced their own materiality as tactile art objects, presenting books like little boxes of original, curated prints.

Constructing Cultural Identities: The Illustrated Books of Ogawa Kazumasa

Karen Fraser (*University of San Francisco, San Francisco, CA, United States*)

This presentation explores how photomechanically-illustrated books were tied to national and cross-cultural knowledge transmission and the construction of cultural identities in nineteenth and early twentieth century Japan. It focuses on books produced by Ogawa Kazumasa (1860-1929), the most widely recognized photographer of Meiji-era Japan (1868-1912) and a key figure in cross-cultural exchanges between Japan and the West. An analysis of his extensive oeuvre allows for consideration of the materiality of photomechanical books produced using differing techniques, the social uses of these books across cultures, and consideration of how one photographer and printer crafted messages for both domestic and international audiences.

Surrealist Photomontage and Mass Media Materiality

Susan Laxton (*University of California Riverside, CA, United States*)

For a short period in the early 1930s, French surrealism sought direct revolutionary impact through collaboration with the Communist Party of France (PCF). During this time, André Breton, Paul Éluard and Suzanne Muzard produced a set of 34 cut-and-paste photomontages constructed from the rotogravure illustrated press. Almost certainly intended for magazine publication, these composite images rendered the transparent

photograph material and, conceived as instruments for a new historical materialist form of representation, were meant to reconcile psychoanalysis and Marxism to re-educate the modern viewer toward leftist visual literacy, forging a fresh pathway to critical reading, realization, and revolution.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 1

Materiality and the definition of drawing: a global approach [16th - 21st century] 2/2

PRÉSIDENCE / CHAIRS

Gabriel Batalla-Lagleyre (*Université de Genève, Geneva, Switzerland*)

Camilla Pietrabissa (*Università IUAV di Venezia, Venice, Italy*)

The session description can be found in the first slot.

ALONG THE FRONTIERS OF DRAWING

Is a drawing the same as a tarh and tarrahi? Material translation from Perso-Arabic work on paper to the museum categories for paper things from 'Elsewhere'

Sussan Babaie (*The Courtauld Institute of Art, London, United Kingdom*)

This paper aims to sort through the Persian language sources which nuance the art of representation on paper in the early modern period. Looking back at the foundation in the early 14th century Ilkhanid West Asia (Iran and Iraq) of the institutional site for making works of art on paper — the atelier-library known as the ketabkhana — this paper traces the linguistics of materiality in Persian tarh and tarrahi, the terms for design or drawing in its early modern permutations. The goal is to mess around with what we have comfortably accepted as a 'drawing' as translated into European-inflected archiving practices.

Did Chinese painters draw? Material epistemologies and etymological contexts of graphic representation in seventeenth-century China

Jennifer Purtle (*University of Toronto, Toronto, Canada*)

This paper explores the question: "Did Chinese painters 'draw'?" It examines the material epistemologies of graphic representation in seventeenth-century China — a period of "high theory" for Chinese painting during which European image-making materials and their techniques entered elite contexts in China — as understood by Chinese of this period in their own and comparative evaluative frameworks. By examining both related texts and artworks, this paper posits how Chinese critics and artists reconciled the materials and material epistemologies of traditional Chinese monochrome works on paper support with the alternative framework of "drawing" imported to China from Europe in the seventeenth century.

Drawing Impressions: Interrogating the Hybrid Identity of Monotype

Danielle Canter (*J. Paul Getty Museum, Los Angeles, CA, United States*)

In this paper, I examine the evolving identity of non-reproductive printmaking practices such as monotype in nineteenth-century France and the enduring challenge of classifying these objects in relation to drawing. While the basic tenets of printmaking — pressure, transfer, and reversal — are necessary for their production, these works are often categorized as drawings due to their singularity. The ambiguous nature of monotype has contributed to its marginal role in art historical discourse. Yes, as this paper explores, the multivalent character of the medium was also an essential part of its value for nineteenth-century artists, such as Edgar Degas and Camille Pissarro.

Cut, paste, paint, repeat. The challenges of retouched drawings in the Dresden Kupferstich-Kabinett

Silvia Massa (*Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Dresden, Germany*)

The Kupferstich-Kabinett in Dresden houses some 16th- and 17th-century drawings characterised by invasive modifications: silhouetted outlines, adding of blue or grey wash, extension of the composition, alteration of size/format. Ongoing research is considering the sheets' last owner, Gottfried Wagner (1652–1725), as the possible commissioner of the alterations, perhaps for aesthetic cohesion or repair. Another hypothesis suggests the intervention of a museum restorer in the 18th century. Besides addressing questions related to the history of collecting, the paper will also discuss methodological challenges these altered drawings pose to curators and conservators concerning cataloguing, preservation, and display practices.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 2

Making Green Worlds [ca. 1492-1700] 2/2

PRÉSIDENCE / CHAIRS

Engeline Vanhaelen (*McGill University, Montréal, Canada*)

Annelies Verellen (*McGill University, Montréal, Canada*)

Bronwen Wilson (*University of California Los Angeles, Los Angeles, CA, United States*)

The session description can be found in the first slot

Harvest, Rot, Blood: Rethinking the Tree Stump in Italian Painting, 1450-1530

David Bardeen (*University of California Los Angeles, Los Angeles, CA, United States*)

Filippino Lippi's Penitence of Saint Jerome (1490s) foregrounds a tree stump in an exquisite state of decay: a beetle scurries across its surface and mushrooms bloom from its base. In Giovanni Bellini's Martyrdom of Saint Peter (c. 1508), blood oozes from axe marks and new seedlings spring from roots. My paper reconsiders the tree stump, not as a compositional device or symbol, but as a vehicle for negotiating early modern exploitation of forest resources, agricultural practices such as grafting, and the spiritual and temporal dimensions of trees and wood.

Le Char à bœuf : bovins, colonisation et écosystème au Brésil

Nerian Teixeira De Macedo De Lima (*Universidade Estadual de Campinas, Campinas, Brazil / École des hautes études en sciences sociales, Paris, France*)

Basée sur le tableau Le Char à bœuf de Frans Post, cette présentation souhaite répondre à la question suivante : comment la présence des bovins, une espèce non-autochtone, contribue-t-elle à la mise en œuvre du projet d'exploitation coloniale et au contrôle du paysage au Brésil ? La discussion est divisée en deux parties : i) Le Char à Bœuf et le rôle des animaux dans la construction du projet colonial ; ii) la perpétuation de l'espèce et les stratégies décoloniales pour y faire face. Pour ce faire, la discussion s'appuie sur les propositions de Walker (2013), Despret (2014), Latour (2014), Ferdinand (2019) et Vanhaelen (2024).

Forest Mappings: Brazilwood Extraction and Indigenous Knowledge in 16th-century Brazil

Erin Wrightson (*University of Pennsylvania, Philadelphia, PA, United States*)

This paper considers a series of mid-16th-century luxury maps and atlases produced by Portuguese and Dieppe school cartographers, which include

elaborate representations of the early modern brazilwood trade. Brazilwood, a red dyewood, was never cultivated commercially, and its extraction relied on Indigenous labor, trade, and experience in forest ecosystems. I highlight moments of tension and contradiction in European mapping strategies; artists and cartographers both instantiated ways of seeing to enable resource extraction while simultaneously conveying European precarity and reliance on Indigenous knowledges. The proliferation of motifs of deforestation in such maps, therefore, encapsulate European anxieties about environmental change and the ultimate success of the colonial project in Brazil.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 3A

Tridentine Spiritual and Material Culture: Images and Objects in Circulation for the American Conquest 2/2

PRÉSIDENCE / CHAIRS

Josefina Schenke (*Universidad Adolfo Ibañez, Santiago, Chile*)

Vanina Scocchera (*Universidad Nacional de Tres de Febrero / Conicet, Buenos Aires, Argentina*)

The session description can be found in the first slot.

RELIGIOUS MATERIAL CULTURE PROMOTED BY THE SOCIETY OF JESUS

The Images of María: A Journey Between Europe and New Spain

Monica Pulido-Echeveste (*Universidad Nacional Autonoma De Mexico, Morelia, Mexico*)

This presentation focuses on the copies of the Virgin Mary of European origin that were introduced and publicly worshiped in the Viceroyalty of New Spain between the 16th and 18th centuries. I am interested in differentiating between two types of importation: first, the objects that crossed the ocean to establish themselves in public worship, and second, the transfer of titles, i.e., the copying of images of veneration. In both cases, it is about outlining the tension between commonalities and individualization in the narratives about their origins, attributes, and elements of their altars, as well as their gestures and appearance.

Building a visual mission. Artistic strategies and circulation of Jesuit art and artists in the Doctrina of Juli [XVI-XVII century]

Elena Amerio (*Bibliotheca Hertziana - Max Planck Institut für Kunstgeschichte, Roma, Italy*)

This presentation will focus on the artistic strategies developed by the Jesuits in the doctrina of Juli, a small peruvian town in the Titicaca region. In this town the Jesuits built during 200 years a successful mission in which they were in charge of the administration of the parish church and the spiritual care of the Aymara population. Through the analysis of the first Jesuit artists' production and the circulation of artistic objects, the purpose of this presentation is to stress the peculiar "visual accommodation" that characterised the construction of this mission and its success in the Jesuit evangelisation strategies.

Material and Written Culture about the Spiritual Conquest of the New World in the Old World: Books and Objects in the Archive of the Colegio Máximo in Alcalá de Henares

Margarita Ana Vázquez Manassero (*Universidad Autónoma de Madrid, Madrid, Spain*)

This paper analyses a singular aspect of the funds and collections housed in the Society of Jesus' Colegio Máximo Archive in Alcalá de Henares (Spain): the books and objects related to the spiritual conquest of the Indies. The inventory recording this material was drawn up in 1768 after the expulsion of the Jesuits, and describes in an unusual detailed way the materials that were kept in. These descriptions are particularly rich to allow both knowing in detail the material characteristics of the objects, as well as reconstructing some of their paths on their journey from the Indies to Europe.

Jesuit procurator shipments of religious objects from Europe to New Spain: artistic techniques, prestige, and aesthetic value

Luisa Elena Alcalá Donegani (*Universidad Autónoma de Madrid, Madrid, Spain*), Patricia Díaz Cayeros (*Universidad Nacional Autónoma de México, Mexico, Mexico*)

The Jesuit Procurators sent to Rome from the Spanish American viceroyalties contributed significantly to the global circulation of religious objects. Initially their purpose was to supply the missions of the "Indies", but the variety, quality, and quantity of the objects they purchased in Europe for America signals to a different set of functions which go beyond merely satisfying this "need". This paper explores a series of devotional and liturgical objects which are recurrent in the Jesuit shipments in the 17th and 18th centuries but that are, nonetheless, mostly invisible in the history of art that has been established for the viceroyalty.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 3B

Tools, Materials, Processes 2/2

PRÉSIDENCE / CHAIRS

Philippe Cordez (*Musée du Louvre, Paris, France*)

Matthias Krüger (*Ludwig-Maximilians-Universität München, Munich, Germany*)

Léa Kuhn (*Zentralinstitut für Kunstgeschichte, Munich, Germany*)

The session description can be found in the first slot

Sculpturing Machines. Technological, aesthetic and cultural implications in nineteenth century

Buket Altinoba (*Ludwig-Maximilians-Universität München, Munich, Germany*)

The intertwining of art and technology in sculptural reproduction, from the Renaissance ideal to the 19th-century revival, transformed artistic practice. With the onset of industrialisation, skilled artists collaborated with engineers to develop machines for sculptural reproduction, transforming workshops into modern manufactories. These innovations influenced artists and changed the perception of sculpture as a 'mechanical art'. Exploring 19th-century techniques as tools of measurement and transformation, this paper considers how technologies and materials shaped sculptural theory and practice. It argues for a re-evaluation of works beyond conventional sculpture, such as miniature busts, highlighting their importance in response to an expanding art market.

The Hand and its Hypervisibility

Emmelyn Butterfield-Rosen (*Institute of Fine Arts, New York, NY, United States*)

Recent scholarship in literary and cultural history have emphasized that nineteenth century Europeans felt newly self-conscious of their hands. This hyperawareness of the hand arose in a moment when new forms of industry limited the human hand's participatory role in shaping the material world, while at the same time emergent theories of evolution underlined and re-articulated the long-privileged status of the hand – that "tool of

tools" – as the marking trait of the human. This presentation will sketch some broad propositions concerning how this historical estrangement of the hand made itself visible in works of art of the late nineteenth century.

■ 16:00 - 17:30 SALON PASTEUR

Digital Materiality: Exploring Tensions Between Physicality and Virtuality in Art at the Digital Age

ROUND TABLE ORGANISED BY KATHOLIEKE UNIVERSITEIT LEUVEN (KATHOLIEKE UNIVERSITEIT LEUVEN)

MODERATOR:

Hannah De Corte (*Artist, Brussels, Belgium*)

INTERVENTIONS :

Stefanie De Winter (*Katholieke Universiteit Leuven, Leuven, Belgium*),

Nicole Ruta (*Katholieke Universiteit Leuven, Leuven, Belgium*), Michiel

Willems (*Katholieke Universiteit Leuven, Leuven, Belgium*)

The round table session "Digital Materiality" explores the intersection of physical and digital art, focusing on the digital reproduction of physical artworks and materiality in digital art. We aim to address key questions: How can the material properties of physical artworks be accurately represented digitally? What role do digital reproductions play in preserving physical artworks? The concept of materiality in digital art is examined, considering techniques that simulate textures and lighting. We also navigate the complexities of appreciating material properties in digital artworks, exploring the philosophical, perceptual, and cultural aspects involved. Our goal is to deepen understanding of how viewers engage with and interpret digital art.

■ 16:00 - 17:30 SALON ROSERAIE 1

Rethinking the Form-Matter Nexus after the Material Turn 2/2

PRÉSIDENCE / CHAIRS

Rok Bencin (*Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia*)

Anna Longo (*Collège International de Philosophie (CIPH), Paris, France*)

Anna Montebugnoli (*Independent Researcher, Rome, Italy*)

The session description can be found in the first slot

The Form-Matter Nexus in the Early Chinese Intellectual Tradition and its Implication for the Genealogy of Chinese Art

Allison Miller (*Southwestern University, Austin, TX, United States*)

The idea that material objects are compounds of form and matter is not unique to Aristotle; it can also be found in the early Chinese tradition. This talk will analyze debates concerning the relationship between material and form in the writings of Confucius, Mencius, Laozi, Zhuangzi, and others. It will reflect on how these thinkers' concern with the origins of form, conception of form as potential rather than fixed, and focus on the uniqueness of material impacted the development of art in the early period.

Matter and Form in Nineteenth-Century Chinese Aesthetic Discourse

Catherine Stuer (*Denison University, Granville, OH, United States*)

My paper discusses historical constructions of the relation between form and matter in Chinese aesthetic discourse. I focus on a painting catalogue titled *New Poems on a Forest of Paintings* (Hualin xinyong) written around 1827 and show how this text destabilizes normative constructions of form-matter relations in Chinese writing. By untethering the concept of 'hua' (painting) from its dominant association with brush and ink, this text points at the cross-fertilization between craft production, the study of material traces of the past, new flows of global visual culture and conceptions of 'hua' as material practice in early nineteenth-century China.

The Evolution of Textile Craft into Feminist Artistry: Transforming Matter and Form in Modern and Contemporary Contexts

Xue Li (*Edith Cowan University, Perth, Australia*)

This paper discusses the crucial role of textiles in contemporary art and feminist discourse, focusing on how they have redefined artistic matter and form. It highlights Faith Ringgold's story quilts, Miriam Schapiro's work in the Pattern and Decoration movement, Tracey Emin's textile-based art, Ghada Amer's embroidered paintings, and Betye Saar's assemblages. All these artists use textiles to explore themes of race, gender, and self-identity through a feminist lens. The paper invites readers to understand how these artists influence and enrich contemporary discussions on matter and form from a feminist perspective.

Le 'devenir informe' dans un ensemble de peintures de Rubens

Angèle Tence (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Depuis le XVII^e siècle, *La Chute des damnés* de Rubens (v. 1621) nourrit les discours théoriques sur la difficile entente du dessin (la forme) et de la couleur (la matière), sur l'opposition entre la clarté et le tumulte, l'ordre et le chaos. Au cœur de ces tensions se situe la mise en évidence de la matière picturale. Il s'agit ici de penser cette peinture en tant que taches, « précipités » chromatiques, d'interroger ses forces inchoatives parfois proches de l'indétermination pour mieux comprendre comment le peintre, au-delà des discours, aborde la dualité forme-matière.

reception in the novel provide a prescient model for how impressionism was received from 1874 onward. Critics claimed that the artists painted with food, to the audience's disgust. Interrogating the socio-politics of food materiality and nausea, therefore, holds importance beyond Zola's fiction.

Maurice Dufrène [1876-1955] et les arts de la table

Jérémy Cerman (*Université d'Artois / CREHS, Arras, France*)

Cette intervention étudiera la place occupée par les arts de la table dans l'œuvre de Maurice Dufrène, qui commence sa carrière à l'époque de l'Art nouveau avant d'être une figure importante de l'Art déco. C'est alors qu'il devient directeur artistique de La Maîtrise, aux Galeries Lafayette, en 1921-1922, que ses réalisations en la matière se multiplient. Du dessin d'une simple fourchette à la conception d'espaces de consommation, les œuvres sont à envisager aussi bien sur le plan de leur matérialité qu'au niveau de leur présentation à la clientèle.

Naturisme, nourriture et gastronomie dans l'Italie des années 1930

Sara Vitacca (*Université de Franche-Comté, Besançon, France*)

Cette intervention reconstruit une histoire culturelle et visuelle de la gastronomie végétarienne dans l'espace urbain de l'Italie des années 1930. Il s'agira d'éclairer le rôle joué par les groupes naturistes, qui font la promotion d'une cuisine à base de fruits et de légumes, crudiste et autochtone, et qui recommandent les meilleures adresses pour manger végétarien dans les grandes villes du nord de l'Italie. Il sera également question d'explorer la mobilisation des artistes, et notamment des groupes « naturistes-futuristes », qui souhaitent exploiter les potentialités de la nourriture naturiste afin de régénérer le corps des Italiens et le préparer à la vie moderne.

■ 16:00 - 17:30 SALON ROSERAIE 2

Gastronomie et flânerie : visualités et matérialités alimentaires dans la ville moderne 2/2

PRÉSIDENCE / CHAIRS

Frédérique Desbuissons (*Université de Reims Champagne Ardenne, Reims, France*)

Richard Wrigley (*University of Nottingham, Nottingham, United Kingdom*)

The session description can be found in the first slot

Le Ventre de Paris and the Politics of Food Materiality

Allison Deutsch (*Birkbeck University of London, London, United Kingdom*)

In Emile Zola's *Le Ventre de Paris* (1873), fictional artist Claude Lantier describes the best "painting" he ever made, a reorganisation of a charcuterie display case intended to cause indigestion. I propose a politics to the aggressively visceral appeal of Lantier's work, related to the post-Commune context of Zola's publication. Lantier's "masterpiece" and its

MERCREDI 26 JUIN 2024
WEDNESDAY, JUNE 26 2024

■ 09:00 - 10:30 AUDITORIUM PASTEUR

“Bodies that Matter” 1/3

PRÉSIDENTE / CHAIRS

Tirza Latimer (*California College of the Arts, San Francisco, CA, France*)

Christopher Reed (*Pennsylvania State University, University Park, PA, United States*)

In a world wracked by alienation and division, how can the materiality of art help to bring us together? This session explores the ways that materials can present themselves as records of touch, gesture, and presence in ways that allow for a kinaesthetic empathy between viewer and maker. As viewers, we imagine the motions and emotions that brought together the materials we see in the configuration in which we see them. As makers, we manipulate materials to the point at which we imagine viewers can take over to complete an experience of being a body interacting with matter.

In her 1993 book, *Bodies that Matter*, Judith Butler advocated for “a return to the notion matter... as a process of materialization that stabilizes over time to produce the effect of boundary, fixity, and surface we call matter”. Butler’s influence is widely associated with sexuality and gender. This session returns to her words in order to expand their relevance beyond those categories, emphasizing her interest in how creative forms of materialization can interrupt and deflect normative dynamics of stabilization around individual identity. We are interested in how the materiality of art can connect us across political and social modes of identity and individuation premised on borders, stasis, and surface.

We draw the term kinaesthetic empathy from scholars in music and dance, who have recently reinvigorated turn-of-the-century German philosophic discourses of *Einführungästhetik* to explore audience’s experience of performance both phenomenologically and biologically (such as in the imitative capacity of mirror neurons). We extend the term to include new-materialist theorizations of the agency of objects and materials – formulations that encourage inquiry into the ways viewers respond to perceptions of agency emanating from or reified within the physical properties of art.

BODIES AS MATTER

The Migrant’s Tongue: affective objects and migrant narratives in Shen Yuan’s art

Xuan Ma (*Universiteit Utrecht, Utrecht, The Netherlands*)

How can objects in art build an affective circuit between the artist and viewers, given people’s varied knowledge and the instability of affects by their nature? Drawing on this question, my proposed paper focuses on the Chinese-French artist Shen Yuan (b. 1959) and explores the representations of tongues in Shen’s two installations: *Perdre sa salive* (1994) and *Hurried Words* (2008–2009). I will analyze how Shen’s constellation of daily objects intertwines the embodiment of migrant subjectivity with the narration of histories of migration, and I will explore how it facilitates an empathic and dialogic relation between audiences and migrant subjects.

The Skin of the Painting : The work of Lithuanian artist Kazimiera Zimblyte

Inesa Brasiske (*Independent Researcher, Vilnius, Lithuania*)

The work of a Lithuanian artist Kazimiera Zimblyte (1933-1999) offers an opportunity to reconsider the agency of the material and the critical potential of the sensorial countercurrent in unofficial art produced during the Soviet times. Trained in textile, Zimblyte was a prolific artist working in painting, printmaking, drawing, environments and actions. In my paper,

I take the stubborn materiality and multisensorial stimulations present in her works as the central concern and interrogate the agency of the matter vis-à-vis the corporeal presence of a viewer.

Body Pressure. Implications of Printing with the Body in Contemporary Art

Clara Wörsdörfer (*Johannes Gutenberg-Universität Mainz, Mainz, Germany*)

Looking at printing with the body in contemporary art, I consider what implications this genre might have for artists today to work with the weight of their own bodies, to leave traces, to exert pressure on matter. Besides the long tradition of pictures that bear witness to the direct imprint of a body, I will focus on performative and media-based works. Here, the print is addressed as a contact zone and the process of printing as rather brute, transgressive, maybe irreversible materialization.

The Materiality of Memory: Mourning, Photography and Hair Work

Sarah Pollman (*Concordia University, Montréal, Canada*)

Photography and death have always been intertwined, and the Victorian mourning tradition of hair work—the art of creating accoutrements from human hair as a practice of remembrance—often included photographic mementos. Through a mixed-methodology that draws on James Carey’s ritual model of communication, Alfred Gell’s studies of technical systems in art making, and Hans Belting’s work on the body as media, I suggest that these objects can be understood as performed memory in the present, whereby the memory is held not in the object itself, but rather in the actions and interactions that it spurs.

■ 09:00 - 10:30 SALLE RHÔNE 1

Junk Appropriation in Global Art Context 1/2

PRÉSIDENTE / CHAIRS

Clement Emeka Akpang (*George Washington University, Washington, DC, United States*)

Déborah Laks (*Centre national de la recherche scientifique, LIR3S, Université de Bourgogne, Dijon, France*)

Discarded objects provide a bountiful resource for many artists, who deploy them as puissant artistic media and conceptual conduits for visual commentary (E. Mears). A complex semantic construction characterizes junk and used objects. They bring together several timeframes, collective and individual significations, blended and blurred within their fragmented materiality. The status of junk itself also complicates those layers of sense: the public’s disgust and disdain towards used materials tend to render their semantic depth less legible. Their artifactuality is subject to associations broadly classified by contextual and cultural philosophies, aesthetic judgment, norms, and value systems (A. Danto and S. Vogel).

By implication, contextualism rather than universalism is central to deconstructing the content of artworks made from junk. However, the current discourses on found object and junk art are often narrow and problematic. Art history foregrounds the conceptual framework of junk appropriation to Euro-American twentieth-century avant-garde art, usually focusing on formal and aesthetic aspects or the process of creation with discarded or found materials. With contemporary environmental activism, a second narrative is gaining strength in the historiography, equally failing to grasp the complexity of junk’s semantic and symbolic reality. These mainstream analyses reduce the contextual

interpretation of waste and found object appropriation as secondary to what appears as unique and dominant narratives. Consequently, the multi-layered semantics of junk, its unique materiality, emotional echoes, and its specific, cultural, and context-oriented significations largely remain understated. However, recent initiatives (congress in Lyon, March 2022) which link junk art with problems of gender, politics, ethics, photography, and cinema history open new paths for researching junk and used materials in artistic expression.

Building on this momentum, this panel proposes to initiate an intercultural and interdisciplinary dialogue around waste and found object appropriation from the perspective of artists, art historians, critics, and gender and performance studies experts. The rationale is to open the topic to broader discussion from American, Asian, European, and African creative scenes and to ask the question of the existence of a common thread in the material itself and the diversity of contexts. The panel seeks to draw attention to divergent iconographies of junk and waste as unique, expressive modes in art and related disciplines with direct cultural and societal implications.

ROUND TABLE

Plastic as a Materiality in Ghanaian Contemporary Art Space: The Case of Rufai Zakari. Serge Attukwei Clottey and Samuel Prophask Asamoah

Dickson Adom (*Kwame Nkrumah University of Science And Technology, Kumasi, Ghana*)

This paper discusses the plastic works of art of three Ghanaian visual artists, Samuel Prophask Asamoah, Rufai Zakari, and Serge Attukwei Clottey. In an attempt to salvage the plastic pollution menace in Ghana, these artists have transformed plastic waste into innovative and creative artistic products through material transformation processes and explores the plastic's materiality and transcendental evolution in the art making processes and how it defines their personal beliefs, values, aspirations and the cultural traditions of their distinctive Ghanaian ethnic societies.

Appeler un chat un chat. Tampons, protections périodiques, couches : quand le déchet est généré.

Camille Paulhan (*Independent researcher ; Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Cette communication portera sur la question du genre dans les déchets utilisés par les artistes essentiellement européen-nes et nord-américain-es au cours des années 1960-1970. Il s'agira de montrer comment des artistes ont pu utiliser le déchet d'un point de vue différencié. Ce projet de recherche vise à réunir différentes artistes (Mary Kelley, Gina Pane, Judy Chicago, Mierle Laderman Ukeles...) pour proposer une autre histoire du déchet, généré et réflexif, au-delà de considérations purement sociologiques ou historiques, au-delà également de la société de consommation à laquelle on l'a trop souvent réduit.

Incense Ash in Process: The Performative Materiality of Zhang Huan's Ash Buddha

Yiran Chen (*University of York, York, United Kingdom*)

This paper examines the material agency of incense ash in Zhang Huan's (1966-) *Ash Buddha* (2007-2019) through a new materialist lens, challenging interpretations that prioritize spiritual symbolism over materiality. By analyzing the artwork's display and making process, the study highlights the incense ash's agential role in co-creating the artwork, involving collaboration between the artist, studio workers, and audiences. It aims to reveal the potential of discarded materials from religious contexts in contemporary art, moving beyond preconceived animistic mysticism or symbolism to explore the dynamic interplay and productive capacities of art practice.

Returning to geological origins: on artistic strategies with e-waste

Nora Bergbreiter (*Karlsruher Institut für Technologie, Karlsruhe, Germany*)

To tell the story of resource extraction and its consequences, some artists reverse the process: They take e-waste as a found object and work it into an artificial stone to evoke memories of the materiality of the earth's crust. Using artworks that resemble fossilized e-waste as an example, my paper reflects on the shift from using waste as a mirror of consumer society to the structural conditions of its creation - and in particular, how waste maintains these conditions in power.

Junk-Food and Junk-Sculpture

Sofia Rosa (*Universidade de Lisboa, Centro De Investigação E Estudos Em Belas-Artes (cieba), Lisbon, Portugal*)

Since the 20th century, Sculpture has been subjected to a transformation that admits, as Simón Marchán Fiz points out, an objectual tendency. The consequences of a materialistic reality are demonstrated through approaches that apply assemblage as a methodological practice and junk is not only used as a materialistic condition but also as an elucidative prefix to explore a new sculptural meaning. These manifestations seem to echo a conceptual triad of consumption, accumulation and waste in the following decades and from the point of view of contemporary artists discarded objects can produce a higher value than the original when upcycled.

■ 09:00 - 10:30 SALLE RHÔNE 2

L'objet réflexif [1500-1900]. Une théorie matérialisée 1/3

PRÉSIDENCE / CHAIRS

Valerie Kobi (*Université de Neuchâtel, Neuchâtel, Switzerland*)

Lea Kuhn (*Zentralinstitut für Kunstgeschichte, Munich, Germany*)

Cette session souhaite placer au centre de ses analyses des artefacts réalisés entre 1500 et 1900 – qu'ils soient peintures, sculptures, objets décoratifs, monuments ou encore ensembles architecturaux – qui portent dans leur matérialité même ou dans les dispositifs de leur mise en exposition (cadre, support, piédestal, etc.) une réflexion théorique sur leur propre médium. Il importera en somme ici de comprendre comment les matériaux inhérents à l'œuvre d'art peuvent devenir les vecteurs d'une posture réflexive développée par leurs créateurs ou leurs récepteurs. L'attention tournée spécifiquement sur des objets créés entre les XVI^e et XIX^e siècles permettra de décloisonner le champ de l'histoire de l'art moderne, longtemps focalisé sur l'image de l'œuvre à la défaveur de ses dimensions matérielles, tout en élargissant une pensée dernière initiée dans la littérature scientifique se focalisant surtout sur les XIX^e et XX^e siècles (entre autres Kuhn 2020 ; Peselmann 2020 ; Rhatz 2021). Il s'agira pour ce faire de mettre à profit les recherches qui ont abordé la matérialité de l'objet d'art comme un signifiant (Raff 2008 [1994] ; Wagner 2001 ; Lehmann 2013) et comme un médiateur nécessitant à la fois une théorie (Lehmann 2015) et une étude circonstanciée de ses narratifs stratifiés (Biro/Étienne 2022). Les questions qui nous intéresseront toucheront, sans toutefois s'y limiter, aux points suivants : Quelles sont les diverses modalités qui gouvernent la traduction matérielle d'une position théorique à composante réflexive ? Quel lien peut-on établir entre le contexte géographique de création et les matériaux sélectionnés ? Sur quelles sources peut-on compter pour reconstruire ces processus ? Comment ces objets réflexifs étaient-ils théorisés à leur époque et comment le sont-ils aujourd'hui ?

En plus d'aborder la conception, la réception et la catégorisation des objets considérés, ce panel sera l'occasion de questionner leur faculté à mettre en perspective notre approche de la discipline en proposant une histoire alternative de l'art à travers son objet d'étude.

Chardin's Pots

Sarah Grandin (*Clark Art Institute, Williamston, MA, United States*)

This is a paper about Chardin's pots, namely, his paintings of kitchen utensils of the early 1730s. I propose thinking about them as meditations on surfaces—both domestic and artistic—as they were constituted and cared for over time. By reading these still lifes in relation to other aspects of Chardin's career—namely his paintings of servants, his trompe l'oeil bas reliefs, his work in restoration, and his artisanal origins—his technique emerges as a sustained formal exploration and aesthetic valorization of the art of maintenance.

Fragonard and the painted discourse on the agency of matter

Julia Kloss-Weber, *University of Hambourg (Hambourg, Allemagne)*

Fragonard's paintings "Les Blanchisseuses" and "Perrette et le pot au lait" (1760 and 1770) will be analyzed as a painted and also ironic discourse on the agency and spontaneity of painting matter. The artist may have taken up here the new conception of matter in the natural sciences and translated it to color as painting matter. In the silent discourse of these images, an answer to the question of what painting actually is, is thus sketched: the always unexpected transformation of matter into painting material, of painting material into the image with its material presence – and finally into the beholder's imagination.

■ 09:00 - 10:30 SALLE RHÔNE 3A

Le pouvoir de l'empreinte : matières brutes et ductiles de l'Antiquité à nos jours

PRÉSIDENTE / CHAIRS

Jérémie Koering (*Université de Fribourg, Switzerland*)

Ambre Vilain (*Nantes Université, Nantes, France*)

Héritière d'une conception idéaliste de l'art, longtemps l'histoire de l'art a négligé tout un ensemble de productions qu'elle jugeait mineures, parce que produites en série. Si la modernité a inventé la hiérarchie des genres, les sociétés traditionnelles attribuaient des fonctions spécifiques à telles ou telles productions quel que soit leur mode de fabrication. Au Moyen Âge ce mode de production était paré de vertus supérieures, il garantissait l'authenticité (sceaux), la bonne monnaie, pour les enseignes de pèlerinage la protection et soin, sans parler du statut des hosties. Les différents procédés aboutissant à une « ressemblance par contact » (Didi Huberman), permettent de travailler de très larges gammes de matériaux disposant eux-aussi de vertus propres.

L'objet de cette session est d'interroger les différents usages culturels attachés aux matériaux fragiles, ductiles et/ou consommables afin de déconstruire les catégories séparant le savant du populaire, le grand du petit, l'unique de la série. Pour ce faire nous souhaitons intégrer à la réflexion les pratiques d'autres continents sans nous limiter à une approche strictement historique de l'art.

Les communications s'organiseront autour de trois axes : l'estampage, le moulage et la consommation des images, sous la forme de tables rondes.

Un geste unique sur une matière brute produisant de l'authenticité

Il s'agira d'interroger la notion de « vérité » du matériau. Dans le cas du sceau par exemple, le scellage opère en un geste unique une double transformation, celle d'une matière inerte en un signe efficace et celle d'un élément de discours en acte juridique. Il conviendra d'interroger la gestuelle de la frappe, de la pression ou du moulage comme geste de vérité, gestuelle consacrant la matière en tant que garantie d'authenticité ; on pourra également s'interroger sur l'implication physique du praticien.

Une transformation transitoire du matériau

Cet axe s'intéressera aux productions nécessitant une transformation transitoire du matériau pour accueillir la forme (plâtre, gypse, ciment). Ce processus implique que la matière liquéfiée, recouvrant sa nature matérielle primitive adopte la forme que le moule lui impose. La transformation s'opère alors non pas dans la matière elle-même mais dans la transformation de sa surface (peinture, dorure). Quel est le statut de l'ornement dans le cadre de ces productions sérielles ?

Des œuvres consommées : questionnement autour de l'outil

Le dernier axe sera l'occasion d'aborder des productions ignorées par les historiens de l'art, des œuvres sérielles que l'on consomme. Ce processus de manducation impliquant nécessairement la disparition de l'œuvre alors même que l'outil perdure. On pourra s'interroger sur le statut de ces objets consommés et des outils qui permettent de les produire, mais aussi sur l'iconographie : quelle est la valeur de l'ornement sur ces objets consommés ? Cet axe pourrait être l'occasion d'interroger la transgression que ce type de consommation représente (anthropophagie symbolique). On pourra s'interroger sur le statut patrimonial de l'outil. À partir de quand le moule peut-il devenir une œuvre d'art ?

Stone, paper, plaster. Materiality, production and circulation of moulds and casts from Mesoamerican archaeological material in Berlin

Milena Gallipoli (*Universidad Nacional de San Martín, Buenos Aires, Argentina*)

During the turn of the 19th and 20th century, a series of archaeological campaigns in the Americas were conducted by the Königliches Museum für Völkerkunde in Berlin (1873). The aim of this presentation is to analyse the recording technique of mould making of sculptures and reliefs in situ. Materials such as paper and plaster took on an active role in the process of imprint of archaeological evidence and tensioned registry through its own materiality and technical conditions. Furthermore, as it shall be examined, these objects were eventually inserted into a productive chain of plaster casts as commodities thanks of the intervention of the Gipsformerei (1819), the official casting workshop of the Königliche Museen.

Writing Objects: Rethinking Life Casting, Material and Ornament in Wenzel Jamnitzer's Caskets

Clara Reinecke (*Ludwig-Maximilians-Universität München, Munich, Germany*)

Life casts of small animals and plants were much desired objects in early modern collections. They raise questions about the understanding and handling of art and nature, life and death. However, some of the earliest and finest life casts were made for inkstands. Focusing on writing caskets from the workshop of the Nuremberg goldsmith Wenzel Jamnitzer this paper investigates life casting, transformation of materials and surface ornament in relation to ideas of inspiration and production and to practices of writing, book keeping and exchanging letters and presents.

Deference and Repetition. The art of molded enamel miniature portraiture under Louis the XIVth

Léonard Pouy (*École des Arts Joailliers, avec le soutien de Van Cleef & Arpels, Paris, France*)

At a time when substance and multiplicity are opposed by philosophers, where the diamond starts to be more and more rationally faceted and where every portrait of "His Most Christian Majesty" feels sacred, the technique of molded enamel questions through its advent the status of the royal figure "in the Age of its Mechanical Reproduction", a domain previously reserved for prints and the non-precious. This communication shall evaluate to what extent this new type of portrait, as major technical innovation inaugurating pre-industrial jewelry and image of an image shaped as a classicist simulacrum, can be perceived as the symbolic form of a state and a monarch forced to redefine and represent themselves.

■ 09:00 - 10:30 SALLE RHÔNE 3B

Virtual/Material: What Matters for Art History? 1/2

PRÉSIDENCE / CHAIRS

Hélène Dubois (*Institut Royal du Patrimoine Artistique, Bruxelles, Belgium*)

Elizabeth Mansfield (*Pennsylvania State University, University Park, PA, United States*)

Emily Pugh (*Getty Research Institute, Los Angeles, CA, United States*)

This session aims to promote conversation and collaboration between art historians working in Technical Art History and Digital Art History by focusing on questions related to the dematerialization and rematerialization of artworks as well as art historical information.

The need to bring Technical Art History and Digital Art History into closer conversation is prompted by the widespread assumption that these are not just separate but antithetical endeavors. This perception is understandable. After all, Technical Art History, along with related fields such as materiality studies, valorizes material specificity, labor, and workshop practices while Digital Art History accepts that artworks and artists alike are also forms of data that may or may not take tangible form. Each of these approaches is represented by its own specialist journals, its own scholarly conferences, its own growing graduate programs and curricula. Yet, these distinct practices share fundamental methodological concerns and an intertwined historiography. For instance, both ground their methods in empiricism and, to varying degrees, expect their research outcomes to be reproducible. In this way, both may be seen as reactions against the so-called "Theoretical Turn," which provided methodological grounds for strongly subjective interpretations of works of art with little or no expectation of reproducibility.

From these shared methodological premises and common historiographic impulses emerge similar concerns. Both Technical Art History and Digital Art History demand of researchers that they continually revisit the fundamental terms of the discipline. Whether approaching works of art as data or as the actualization of specific materials and processes, Digital Art History and Technical Art History expose the discipline's ongoing need to negotiate the objects of its study. Both Technical Art History and Digital Art History ask scholars of visual culture to decide how—even whether—to distinguish the real from the ersatz, the complete from the partial. As a result, questions related to materiality become particularly relevant: how are objects represented as data? How are attributes like color, texture, or composition

analyzed and represented using digital technologies? What are the consequences of artworks' dematerializations and rematerializations via digital technologies? And what of the materiality of data itself? As the management of data, on laptops, cameras, and servers, becomes an increasing central aspect of contemporary research for repositories as well as individual scholars, what implications might this have for research and scholarship? Such questions are particularly relevant given scholars' increasing reliance on remote access and digitized sources, the trend towards digital publication formats, and the growing diversity with regard to the types (and formats) of sources art historians consult, particularly as scholars seek to write more global and inclusive histories of art.

Closer to Van Eyck? A comprehensive web application for Technical and Digital Art History

Ron Spronk (*Queen's University, Kingston, Canada*)

The web application Closer to Van Eyck allows for the close study of images of the famous 'Ghent Altarpiece' by Jan and Hubert van Eyck (1432). The panels of the polyptych can be interactively studied in extreme resolution before, during, and after its current restoration, and in different modalities (IRR, XR, and VIS). Restoration and research reports can be accessed, and different methods of examination are explained in texts, images, and videos. Closer to Van Eyck has evolved in an exemplary tool for research and teaching, but has it indeed brought us closer to Van Eyck?

Distant Viewing: Opportunities and Challenges

Lauren Tilton (*University of Richmond, Richmond, VA, United States*),

Taylor Arnold (*University of Richmond, Richmond, VA, United States*)

Digital images have become abundant as cultural heritage institutions open their holdings through open-access collections. With calls to think of these collections as data and the visual turn in digital humanities, recent work on computational approaches to digital images has been garnering significant attention. We will discuss how "distant viewing" artworks offers opportunities to think critically about materiality such as composition and texture through the dematerialization of turning paint and silver gelatin into a string of numbers. We will also address the material consequences of digital assets and computational methods that inform the very study of (digital) art history.

Memories of Paper: The Digital History of Pan

Max Koss (*Leuphana Universität Lüneburg, Lüneburg, Germany*)

This presentation addresses the history of the Berlin-based periodical Pan, published between 1895 and 1900. Pan was available in three different editions of increasing luxury, with differences in the types of paper used. Materiality, not least a self-reflexive engagement with it in its pages, was what lifted Pan above its competitors and what has complicated its status as a material object. Focusing on two moments in the reception history of Pan, this presentation sheds light on how the history of using digital methods in art history has affected our understanding of the materiality of art.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 1

Textiles : au-delà de la matérialité 1/2

PRÉSIDENCE / CHAIRS

Agnès Bos (*Musée du Louvre, Paris, France*)

Anne Labourdette (*Musée du Louvre, Paris, France*)

Georgina Ripley (*National Museums Scotland, Edinburgh, United Kingdom*)

If there exists any field for which the materiality of objects is essential to their understanding, it is that of textiles, in which it is not only necessary

to consider the materials and type of weaving employed, but also the pigments and functions of the fabric, whether it was used for clothing or to upholster furniture. For this reason, the CIETA (Centre international d'études des textiles anciens) has developed a method of technical analysis aimed to take account of this complex materiality of textiles and to build a common vocabulary so that specialists from around the world can understand one another when it comes to analysing weaving types.

This proposed session focuses on another form, or perhaps a supplementary stratum, of materiality: that of traces. Both visible traces (such as stains or holes) and invisible ones (such as odours) can provide new information about the creation of an object, its use and alterations, or the ways in which it may have been modified or repaired over time. Just as smudging on a medieval liturgical manuscript can inform us with remarkable precision about the areas touched by officiants and thus about their liturgical and devotional practices (for example, see the work of Kathryn Rudy on manuscripts, which have been made available to the general public through this video: *How the Grand Obituary of Notre-Dame (Paris, BnF, Ms. lat. 5185 CC) was Touched, Kissed, and Handled*, 2020), the traces left on a textile work can serve as a new source for analysis and understanding.

The ongoing conservation treatment of the liturgical textiles of the Ordre du Saint-Esprit, held at the Musée du Louvre, provides an opportunity to achieve a more clear understanding of their use over time: thus, the fact that the antependium underwent more substantial conservation work than the altarpiece suggests that the antependium was more exposed to rubbing by celebrants during the Order's ceremonies. In a more recent context, pieces from a fashion show may bear traces of makeup, holes from high-heeled shoes, or points showing the couturier's last-minute touch-ups. These traces also lead us to question how they should be taken into account in a museum environment: should they be removed during conservation treatment? Although the subject has been occasionally considered in publications on textiles, taking it up over a long time scale, in diverse contexts (such as in archaeology and fashion), and different geographical environments would provide a new dimension to this approach, in order to affirm its importance in understanding textiles.

De la trace au geste : enquête sur les broderies produites en Occident, XIII^e-XVI^e siècle

Astrid Castres (*École Pratique des Hautes Études - Université PSL, Paris, France*)

Au Moyen Âge et à l'époque moderne, l'œuvre brodée est un objet complexe dont la fabrication nécessitait l'intervention d'artistes et d'artisans aux savoir-faire spécifiques. À chaque étape du processus de création, des gestes techniques étaient exécutés, laissant une empreinte dans la matière de l'objet. Plus facilement accessibles grâce au développement de la technologie, ces traces sont les témoins des pratiques d'ateliers des XIII^e-XVI^e siècles. Elles seront examinées en s'appuyant sur des objets, des documents graphiques et les sources archivistiques en relation. Il s'agit aussi d'une réflexion sur les méthodes d'enregistrement et de mise à disposition de ces données.

From Traces to Gestures. The Two Pre-Reformed Corporals of the National Records of Scotland [beginning of the 16th century, beginning of the 18th century]

Julie Glodt (*Université de Lille, Lille, France*)

The National Records of Scotland holds a collection of medieval charters from the Arbroath Abbey, sold to the Hamilton family during the Reformation. They then passed into the hand of the Maule and have been

wrapped in textiles. Among those reemployed fabrics, two linens constitute rare testimonies of the Scottish embroidery before Reformation. Their shapes and motives refer to corporals, usually burnt when they became unsuitable for the liturgy. These clothes bear traces of their past uses from pre-Reformation times to the present day.

The many silences of a mended textile: Exploring narratives within Kantha

Pragya Sharma (*University of Brighton, Brighton, United Kingdom*)

A textile speaks through its surface whether it is through touch, smell, or appearance. But how does a damaged textile speak with layers of repair? A regional folk art from Bengal, Kantha is a layered textile where used, personal textiles (saris, stoles) have been superimposed to create a quilt imbued with meaning and metaphor. This makes it more prone to scars, which is why most museum pieces or those in exhibitions have multiplied mends within them. In this way, it seems the Kantha was constantly in making with each layer of repair. Focusing on these intersections within the textile, this paper traces how these mends can be read, lending a new understanding of the materiality of a textile.

The Hand in the Traces: Interrogating Textile Mends

Kate Sekules (*Bard Graduate Center, Pratt Institute, Parsons, New York, NY, United States*)

Locating mended textile or dress objects in collections is challenging. A systematic search methodology and taxonomical indexing is needed for this fertile material culture subcategory that is ubiquitous yet understudied. The mission of the Mending Archives Working Group (MAWG), «to make mends in collections legible, searchable, and meaningful,» is expedited through partnership with the Getty Research Institute to isolate precise mending terms for input to the Art and Architecture Thesaurus (ATT). Transdisciplinary analysis is necessary to comprehend mends from earliest traces to contemporary revival, thus deepening the view of a textile as a system developing through time. Reparative interventions comprise a distinct dimension of textile research, especially urgent as planetary upheaval is exacerbated by current dress habitus.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 2

Grounding the Arts. Crossing the history of art with the history of Earth sciences I/2

PRÉSIDENCE / CHAIRS

Victor Monnin (*John Jay College, City University of New York, New York, NY, USA*)

Maddalena Napolitani (*Museo Galileo, Florence, Italy*)

In 1597, Agostino del Riccio wrote in his *Istoria delle pietre*, "why do we visit Rome and Florence and other cities if it is not to see stones reduced to good shapes?". He thus expressed the link that has always existed between materials from the Earth and artistic creation. This link puts into question the relationship between the natural and the artificial, materials and crafts.

The universe of geological materials has never ceased to nourish artistic creativity, from crushed pigments to marbles and stones used in architecture and sculpture. Fossils also take part in this myriad of materials, from the fossil teeth of sharks used by medieval artists in the making of medicinal idols to the sculptures that are the skeletons of dinosaurs exhibited in museums of natural history. As recent scholarship has shown, this richness of materials has given rise to a whole world of symbols, which manifests itself in the history of collections at least

since the Wunderkammern of the modern period.

Standing at the crossroads of science, art and heritage, rocks, minerals and fossils constitute a strategic resource for research and creation. Since the 19th century, advances in Earth sciences, and especially paleontology, have inspired many artists and led to the creation of spectacular sculptures and paintings representing the Earth's deep past. Beyond an artistic creativity directly serving the Earth sciences, the fascination for geological curiosities continues to guide artists and writers in their aesthetic quests, from the surrealist writings of Roger Caillois to the photographs of Hiroshi Sugimoto, who recognizes fossils as the natural precursor of photography.

The session will explore the geological universe that underlies the world of creation and foster a collective reflection on interdisciplinarity. The session aims to bring together approaches stemming in particular from the history of collections, the history of Earth sciences and the history of art with the aim of developing a "terrestrial" approach to artworks centered on the materiality of the works and their links with the evolution of knowledge about the Earth and its history. We want to explore as many avenues of research as possible over a chronology extending from early modernity (15th-17th centuries) to the present day.

Economy, Earth, and Spirituality: The Antependium of the Beyenburg High Altar

Maximilian Geiger (*Bergische Universität Wuppertal, Wuppertal, Germany*)

Showing Holy Helena raising a dead man to life with the cross of Christ, the antependium of St. Maria Magdalena in Beyenburg is related to the real space of the church interior, whereby the morphology of the rocky scenery, encompassing the coat of arms of Johann Wilhelm II, is significant. The religious-economic environment of the dutchy and Nicolaus Steno's historicizing examination of the earth's layers are disclosed in their meaning for the making of the image and political legitimation. The horizontal format of the resurrection scene will finally be analysed in regard to the vertical altarpiece respectively Christ's crucifixion.

The mineral world in the art chamber: Physical properties and aesthetic virtues

Martina Baraldi (*Ludwig-Maximilians-Universität München, Munich, Germany*)

The paper addresses Anselmus Boetius de Boodt's classification of stones (1609) and revises it in the context of the art collection of Emperor Rudolf II in Prague and the objects that express the collaborative work involving Nature and Art. It aims to explore virtues and properties of stones that could not be explained in terms of a general standard, but only as a matter of aesthetic experience and investigate the cross-fertilisation between the lapidary tradition, the artisanal understanding of materials and the collecting culture, in which learning is based on the objects accumulated and their arrangement.

L'ingénieur, le marquis et la montagne : la prospection marbrière et sa contribution au goût pour l'objet d'art en marbre en France [1750-1815]

Geoffrey Ripert (*Bard Graduate Center, New York, NY, United States*)

De la Bretagne à la Corse, du massif des Pyrénées jusqu'à celui des Vosges, entre la fin de l'Ancien Régime et l'Empire, la prospection marbrière prend son envol en France. Notre présentation démontrera par quels moyens celle-ci contribue, d'une part, à l'émergence de la figure du géologue-naturaliste, dans un contexte de renouveau scientifique européen, tout en tentant de déterminer, d'autre part, son rôle dans l'éclosion d'un appétit scientifique et esthétique pour les beaux marbres, qui favorisera à son tour leur façonnage en objets de luxe en au cours de la seconde moitié du XVIII^e siècle.

Des vertus de la terre à la valeur patrimoniale des œuvres. Enjeux d'attribution dans l'historiographie de l'art céramique au 19^e siècle

Elodie Baillet (*Université Lumière Lyon 2, Lyon, France*)

Cette communication s'intéresse à la manière dont l'historiographie de l'art céramique au 19^e siècle a pu élaborer des discours sur une forme de « patriotisation » du sol. L'exemple développé est celui de la céramique espagnole dont les productions médiévales et modernes doivent beaucoup à l'héritage d'al-Andalus et à l'introduction dans la Péninsule de techniques céramiques venues d'Orient. Nous interrogerons l'affrontement entre plusieurs historiographies qui ont justifié l'attribution de certaines productions à des localités ou régions de la Péninsule en cherchant dans les propriétés matérielles des objets (terre, alliages, etc.) les preuves de l'héritage de telle ou telle civilisation orientale.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 3A

Ruines de ruines. Matérialité et immatérialité des ruines dégradées 1/2

PRÉSIDENCE / CHAIRS

Peter Geimer (*Centre allemand d'histoire de l'art - DFK, Paris, France*)

François-René Martin (*École du Louvre, Paris, France*)

Pierre Wat (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

On s'interrogera ici, dans le sillage des travaux fondamentaux d'Alain Schnapp, particulièrement son Histoire universelle des ruines, sur une catégorie bien spécifique des ruines. Celles qui, alors que leur statut de ruine monumentale, digne d'être préservée, était établi, font l'objet d'une destruction. Il y a tout d'abord le temps long qui transforme un monument insigne en ruine ; vient ensuite le temps de la préservation qui tente de les arrêter dans un état précis. Vient parfois ensuite un acte qui vient les ruiner davantage, jusqu'à les faire disparaître. Trop nombreux sont les exemples de ces destructions volontaires de ruines qui formaient une part considérable de l'imaginaire et du patrimoine mondial. L'actualité récente ou même le présent en donnent de très nombreux exemples, des Bouddhas de Bâmiyân aux temples de Baalshamin ou de Bêl à Palmyre. L'histoire même de ce type bien précis de discussions, qui ne touche pas le monument, mais le vestige, mérite d'être approfondie. Le pouvoir de ces monuments chez ceux qui s'en emparent en les détruisant, comme celui des images de ces mêmes destructions n'est jamais qu'une nouvelle déclinaison de l'iconoclasme — ou de l'iconoclash dont traitait l'exposition programmatique de Bruno Latour et Peter Weibel au Zentrum für Kunst und Medientechnologie à Karlsruhe en 2002.

Cette question, où se croisent l'histoire du patrimoine et celle de l'iconoclasme, engage également des problèmes de matérialité et d'immatérialité. Questions épistémologiques tout d'abord. Quel peut-être le statut monumental des ruines extrêmes et terminales que sont ces nouveaux monuments dévastés, réduits à de la poussière ou à des décombres dérisoires ? Comment documenter l'histoire de ces monuments et leurs états successifs, à l'heure où des instruments numériques permettent d'en faire des reconstitutions virtuelles d'une précision inédite ? Quels choix de reconstitution ou de restauration adopter, face à ces destructions, à un moment où la reproductibilité virtuelle et même matérielle des monuments peut atteindre des degrés de précision inédits.

Enfin, la mémoire de ces ruines extrêmes doit être interrogée. Celle qui est visée dans ces destructions, indissociable des communautés qui leurs sont rattachées dans l'esprit de ceux qui les perpétuent. Celle de

l'acte même de destruction, qui est forcément porteur de sens et qui fera partie intégrante du monument, dans son double statut matériel, fait de traces subsistantes, débris, poussière, et d'absence, ruine immatérielle ayant existé et ne subsistant plus que comme un souvenir avec quelques restes matériels infimes.

Material and Absence at Yuanmingyuan

Greg M. Thomas (*The University of Hong Kong, Pokfulam, Hong Kong*)

This paper examines the ironic interplay of materiality and absence at the ruined Chinese palace of Yuanmingyuan. Looted by the French and British armies and burned down in 1860, this enormous palace-garden complex remains one of China's most famous and significant national ruins. The paper discusses the stone ruins of western-style buildings that remain in one corner and their emblematic representation in photographs. It also discusses the vast emptiness of the rest of the complex, now preserved as a park, and describes a digital reconstruction project that will link reconstructed images to visitors' physical experience in the park itself.

The Mayan ruins of the region of Chichén Itzá in the archaeological paintings of Adela Breton

Maria De Fatima McDeiros De Souza (*University of São Paulo, São Paulo, Brazil*)

Adela Breton was a British traveling artist who registered Mesoamerican ruins during her travels to Mexico at the beginning of the 20th Century. Breton's archaeological paintings of the Temple of the Jaguars in Chichén Itzá will be analyzed considering the following conjectures: 1. the appropriations of picturesque and ruined aesthetics in the scientific visual production; 2. the use of photography in Breton's creative process; 3. the archaeological interpretations of polychrome in Mayan works. Breton's archaeological paintings are detailed representations of monuments ruined today. They merge the aesthetics of ruin depiction and the techniques of scientific representation.

The recording of destruction: the icon of iconoclasm

Antonio Gonzalez (*Newcastle University, Newcastle Upon Tyne, United Kingdom*)

In the last two decades we have seen a new type of heritage destruction on the rise: the icon of iconoclasm or the meticulously recording of the destruction of heritage. Since the destruction of the Twin Towers in Manhattan and the Buddha statues in Bamiyan in 2001, up until the iconoclastic rampage in Iraq and Syria performed by the so-called Islamic State, the destruction of heritage has been accompanied by its recording and documentation to leave a trace either on paper or in the digital realm. The recording certainly provides an extra value not only to the destruction but also to the targeted object or site. Iconoclasm studies have already attested to this value present in the images and artworks we cherish but also that we hate. However, the recording for the sake of recording is a new form of message and communication that we must consider.

Genetic Memory of Ruins - Integration of the Ruined Architectural Heritage of Kharkiv Region into the Contemporary Cultural Context

Olesia Chagovets (*O.M. Beketov Kharkiv National University of Urban Economy, Kharkiv, Ukraine*)

This study explores the symbolic significance and preservation challenges of architectural ruins in the Kharkiv region, emphasizing their role not just as historical artefacts but as carriers of cultural legacy and «genetic memory». It highlights the dilemmas faced in the restoration or demolition of these monuments, stressing the importance of maintaining their unique ambiance and emotional resonance. The research advocates for transforming these ruins into purposeful cultural and recreational sites to enhance their value and ensure their preservation. It proposes engaging local communities and utilizing ruins to foster a deeper connection between

visitors and the region's heritage. The focus is on integrating ruins with their natural surroundings and preserving their authenticity and uniqueness to facilitate personal bonds with history.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 3B

Mental image and material image: comparative approaches 1/2

PRÉSIDENCE / CHAIRS

Hiroshi Uemura (*Kyoto University of Art & Design, Kyoto, Japan*)

Christine Vial Kayser (*Asie Sorbonne, Paris, France*)

The rediscovery of the role of the material in art by anthropology (Gell, 1998) corresponds to the failure of semiotics to understand its symbolic role. It parallels the revolution of the cognitive sciences which questions the "computational" theories of cognition as a mental representation of the world, amodal and without affects (Vial Kayser, 2021 and 2023). Instead, "modal, grounded or situated" theories of the imaginary as a living memory of a situation, and of the appraisal of the "embodiment" of concepts by Lakoff and Johnson (1980) follow up on Husserl and Sartre's views of imagination as a "presentation" of a past situation (1936/2012). This concept of imagination clarifies Barthes' s postulate that photography is the imprint of presence and the imagination of absence. As William James proposed, it postulates that the origin of all representation is the body situated in matter.

From the years 1960, the artists explored this lead, notably Arte povera for which art is founded on the mnemonic and affective association with matter, sometimes qualified of alchemical (Celant, 1967). The subsequent challenge to a purely iconological (mental) approach by art historians and theorists (Foster, 1996) proposes that matter makes sense with our emotions or representations through analogical equivalence (Beaune et al., 2017), sometimes referred to as "resonance" (Rosa, 2018 or Strauss, 1992), "mirror" effect (Freedberg & Gallese, 2007) or empathic perception (Huys & Vernant, 2019) in which the role of the body and affects is central. Should we thus speak of the "matter" of the work or of the "material" of the aesthetic experience as the meeting between an object, a performative practice and a system of interpretation, i.e. the subjective "imaginary"?

We ask: what are the modalities of the incorporation of concepts into form and of the perception of form and matter as "mental images"? Is there an empathic, sensory-motor immediacy or a symbolic correspondence? In what way does the imaginary preserve the qualities of the matter, of the physical experience? What is the role of the body (or its absence) and of culture in the formation of this imaginary of matter (or non matter)? In what way do the arts act as a bridge, as a dynamic interplay between the real and the imaginary, the material and the symbolic?

SAISIR L'IMMATÉRIEL DANS LE MATÉRIEL

Towards a material anthropology of the effigy

Genevieve Warwick (*University of Edinburgh, Edinburgh, United Kingdom*)

Following Warburg's study of Hopi kachina dolls, I focus on 15th-century Florentine dolls made of clay and wood, often with elaborate clothes, horse hair and glass eyes, which were given to young women by their mothers to take with them either into marriage or to the convent. Somewhere between sculpture and ethnography, these dolls are artifactual representations of human mother-daughter relationships. I postulate that it is through a

cultural process of 'enchantment' in the working of materials - wood, clay, straw, textiles - on a reduced scale, which endows them with a surrogate presence.

Textiles' materiality and the imaginary of the 18th century Cossack Hetmanate

Halyna Kohut (*Ivan Franko University of Lviv, Lviv, Ukraine*)

Here, I explore the role of textiles in the imagination of the elite of the Cossack Hetmanate (established in the 17th c. in the central part of today's Ukraine and which, after seven years of independent existence, came under the Muscovite protectorate, undergoing gradual Russification in the 18th c.). The inventories mention silk carpets, tablecloths, sheets and embroideries that are today in extensive museum collections in Ukraine and abroad. I contend that these textiles, using motifs of Asian nature, enriched the elite's habitus with material images of the Orient, masking the tangible absence of their imagined mythological ancestral homeland, Sarmatia/Khazaria.

The Social Status of Clay: A Comparative Study on Italian 'Ideal Forms' and Japanese 'Reverence for the Matter' in Ceramic Arts and Practices

Lorenzo Amato (*University of Tokyo, Tokyo, Japan*)

In Italy, hard materials like marble were favored over softer ones, such as clay, because of Neoplatonic beliefs. Ceramic sculptures by Donatello and the Della Robbias were celebrated because the «humble» terracotta was concealed behind glazes that gave it artistic status. This has been true until today. In Japan, however, where ceramic exhibitions are frequent and varied, ceramic objects such as tea bowls (chawan) have profound cultural and aesthetic significance. Referring to the writings of contemporary ceramic artists, I use the social status of clay to highlight the contrasting philosophical, religious, and ecological ethos of Italy and Japan.

Imagination and Memories: The Structure of Desire in Chaurapancasika Paintings

Chetan Chhiller (*University of Auckland, Auckland, New Zealand*)

Using formal analytical approaches to study the form of mental and eidetic images in the Rajasthani paintings based on the Sanskrit poetry Chaurapancasika, dated to the early 16th century, the paper will expand on the depiction of desire and longing in them that correspond to the poet's physical and mental experiences. I aim to highlight the apparent duality of memory and imagination, and idealisation in these works. The artists' anti-illusionistic approach allows us to discuss the role of the body and the viewer. This methodology guides analyzing the perception of form and matter as «mental images» in these paintings.

■ 09:00 - 10:30 SALON PASTEUR

Printing surfaces 1/4

PRÉSIDENCE / CHAIRS

Ilaria Andreoli (*Institut national d'histoire de l'art, Paris, France*)

Elizabeth Savage (*University of London, London, United Kingdom*)

Femke Speelberg (*The The Metropolitan Museum of Art of Art, New York, NY, United States*)

In all art history fields based on printed material, research conventionally focuses on the images, and other information that was printed. The objects used to produce that information (including cut woodblocks, engraved metal plates, and lithographic stones) have been neglected. Many hundreds of thousands of these historical printing surfaces survive today in the East as in the West.

As relics of historical crafts and industry, they fall outside the modern

disciplines, and the vast majority are even inaccessible to researchers because they are uncatalogued and often considered 'uncatalogueable'. However, as individual objects and as an untapped category of cultural heritage, these artefacts of printing offer a great deal of information that the finished prints, books, fabrics, and other printed materials do not.

The proposed panel will respond to the need for a multidisciplinary introduction to what in image-based fields are called 'print matrices' – 'printing surfaces' in text-based fields.

Following from the conference Blocks Plates Stones (London, 2017) the monographic issue of Memofonte journal (2017) and the volume Printing things (2023), the first facilitated discussion of the use of such objects in research, this panel will represent the state of research in this new and developing field. It will bring together object-based research, collection-level surveys, historical printing practices, ethical considerations of their storage and use (or nonuse) today, methods for multiplying the originals (eg dabs, stereos, electros), and methodological studies. By doing so, it will facilitate their introduction into historical research across the disciplines.

MATRICES AND THE PRINTMAKING PROCESS

The Matrix in the Mix: the Financial and Physical Role of Copper in the Production of Early Modern Engravings

Angela Campbell (*Independent, Melrose, MA, United States*)

Though copper had already been used for millennia, it was not until the early 15th century that Albrecht Dürer mastered the material and copper engravings reached their technical apex. By the late 15th century, the Fugger family of Augsburg controlled a vast network of mines, including those that produced copper. While we know that Dürer and Fugger overlapped professionally, the extent to which they collaborated on materials is less clear. This talk will focus on the availability and use of copper in Early Modern Europe as well as on a technical analysis of engraved plates.

Printing on Chinese Paper: The Material and Technological Translation of Battle Prints at the Qing Court in the 18th Century

Yu-Chih Lai (*Academia Sinica, Taipei, Taiwan, Republic of China*)

This paper explores the imperial workshop's innovative use of delicate Chinese paper to transfer prints from European engraved plates, effectively reproducing 'European' copperplate prints within the court. This study aims to illustrate the process of adapting and integrating this foreign technology with existing local artistic practices during that era.

Colour-Printing in the Age of Mass-Production: Edmund Evans's Printing Matrices

Francesca Tancini (*Newcastle University, Newcastle, United Kingdom / Alma Mater Studiorum-Università di Bologna, Bologna, Italy*)

Even when it had become a mass-produced process, the manufacture of colour-printed images still retained several obscure aspects. The case of Victorian printer Edmund Evans is remarkable: master of colour-separation, he freely mixed relief-matrices such as woodblocks, stereos, copper-coated electros, reverse-aquainted plates. Evans's matrices offer unique physical evidence of the use of transfer-photography; they bear evidence of their long-lasting life; they document the simultaneous use of woodblocks, grained metal-plates, electros; they are survivors of diverging manufacturing practices. Comparing them against documents and drawings, it is possible to reconstruct now forgotten procedures, understand their material evidence, and draw more general conclusions.

“Flora del Valle de Mexico” by Jose Maria Velasco: Understanding its production from watercolor to lithography

Jose Luis Ruvalcaba-Sil (*Universidad Nacional Autónoma de México, Mexico City, Mexico*), **Edgar Casanova** (*Universidad Nacional Autónoma de México, Mexico City, Mexico*), **Alejandro Mitrani** (*Universidad Nacional Autónoma de México, Mexico City, Mexico*), **Nora Ariadna Perez** (*Escuela de Conservación y Restauración de Occidente (ECRO), Guadalajara, Jalisco, Mexico*)

Jose Maria Velasco was one of the most prominent painters in the Academy of Mexico in the 19th century. He is best known for his paintings of Mexican landscapes, but he also created drawings and paintings for scientific works on topics such as botany, zoology, geology and paleontology. A non-invasive analytical approach was applied to a collection of Velascos's watercolor illustrations and lithographs. From these examinations, the features of the printing surfaces were contrasted and a global exploration of the use of pigments was made. Also, several pigments were identified in the original watercolors and in the lithographies.

■ 09:00 - 10:30 SALON ROSERAIE 1

Métamorphoses du verre 1/2

PRÉSIDENCE / CHAIRS

Stefano Carboni (*Independent consultant and advisor, Riyadh, Saudi Arabia*)
Anne-Laure Carré Coursaris (*Conservatoire national des arts et métiers, Paris, France*)

Jean-François Luneau (*Centre national de la recherche scientifique, Centre André Chastel, Sorbonne Université, Paris, France*)

Les cultures européennes ont compris différemment la signification du verre. L'Antiquité y voyait une origine magique (Pline), la théologie médiévale l'associait au miraculeux : un matériau qui laisse passer la lumière sans se briser, miracle comparable à celui de l'Incarnation (Suger). En raison de sa composition et de sa répartition moléculaire, la chimie moderne a établi que le verre se situe entre le solide et le liquide, du fait qu'il se comporte différemment selon sa température. Translucide, transparent ou réfléchissant, coloré ou opacifié, imitant parfois des matériaux précieux, le verre est riche de propriétés qui lui permettent de faire partie de notre vie quotidienne (vaisselle, stockage, architecture, art et expressions plastiques). Sa fragilité apparente - le verre brisé ne peut être réparé contrairement à d'autres matériaux - ajoute à son attrait précieux. Le verre a été thésaurisé, collectionné, hérité et transmis pendant de nombreux siècles et continue de l'être aujourd'hui. Le verre est le produit d'un effort d'équipe qui nécessite un travail collectif et l'historien de l'art verrier doit le considérer comme un acte collectif de création (Becker [1982]). Son processus exige une connaissance technique approfondie qui le distingue des pratiques habituelles des artistes visuels. Sans la compréhension de ses propriétés chimiques et moléculaires complexes et sans l'aide de chimistes, de techniciens, d'ouvriers d'atelier, de souffleurs de verre et de nombreux autres travailleurs spécialisés, le produit final n'existerait pas.

Les objets en verre sont des produits vivants façonnés dans la verrerie ou dans l'atelier. Leur étude doit donc comprendre à la fois l'histoire du matériau et son processus de fabrication et ses propriétés intrinsèques. L'archéologie du verre est également un aspect important de son étude. Il est de notoriété publique que de nombreuses techniques décoratives ont été développées à la suite de découvertes expérimentales fortuites, qui ont ensuite été exploitées par les artistes verriers. Un autre aspect

de l'étude du verre est lié à la compréhension des migrations de travailleurs et de techniques qui ont assuré la diffusion du savoir-faire dans différentes régions (verre romain tardif / le verre islamique, verre vénitien / verre de style vénitien). Enfin, le verre est un matériau vivant, même dans sa phase de décomposition : les conservateurs et les scientifiques peuvent apprendre beaucoup en étudiant, en recherchant et en documentant les différents états qui affectent sa surface et sa composition après un enfouissement dans différents sols ou dans l'eau. Les scientifiques comprennent mieux aujourd'hui les informations cachées que la composition chimique du verre historique peut fournir en termes d'âge et de chronologie.

Magie et variations chromatiques : les gemmes-amulettes antiques en verre moulé

Laura Sageaux (*Université de Limoges, Limoges, France*)

S'inscrivant au sein d'un courant glyptique qui connaît son apogée entre les II^e et IV^e siècles, les gemmes magiques en verre moulé couvrent une palette chromatique riche et variée. Or, la couleur de ces pâtes de verre ne relève pas du hasard, mais procède d'un choix conscient de la part de l'artisan ou du futur acquéreur-commanditaire de l'amulette. Il s'agira d'abord d'identifier les critères ayant présidé à cette sélection chromatique, puis de déterminer les types d'individus susceptibles de posséder ces verres moulés magiques, ce qui nous amènera à nuancer cet « attrait précieux » que peut représenter le verre.

Amour, amitié, fidélité. Des verres parlent de sentiments aux 17^e et 18^e siècles

Valérie Montens (*Musées royaux d'Art et d'Histoire, Brussels, Belgium*)

La collection de verres anciens des Musées royaux d'Art et d'Histoire de Bruxelles comprend plusieurs verres dits « de mariage » ou « d'amitié », produits ou décorés aux XVII^e et XVIII^e siècles aux Pays-Bas et en Bohême. Ceux-ci ouvrent la voie à divers questionnements. Au-delà de l'étude de leur iconographie (armoiries, emblèmes, devises, représentations figuratives...), cette communication s'intéresse à la question des rapports au matériau, au rôle tenu par ces objets dans une société hiérarchisée et codifiée, aux valeurs symboliques et rituelles qui sont véhiculées, ces verres participant à la médiatisation de la vie privée.

Looking Through Venetian Glass: Material(s) and Materiality of Wonder in Paolo Veronese's *Wedding at Cana*

Karina Pawlow (*Universität zu Köln, Cologne, Germany*)

Paolo Veronese's "Wedding at Cana" illustrates the first miracle where Jesus transforms water into wine. Reassuring himself of the wonder, a cupbearer inspects the contents of a tazza. A specific chalice designed in Venice and made of cristallo, this glass presents novel material properties that enabled artists to explore techniques in glassmaking. Through analysis of this scene alongside other material and written sources, I aim to demonstrate how Veronese exhibits the contemporary interest in a man-made material, staging the international fama of Venetian glassmakers as the most talented craftsmen, while simultaneously showcasing his own identity as an inventive painter.

■ 09:00 - 10:30 SALON ROSERAIE 2

Matter in Motion 1/2

PRÉSIDENCE / CHAIRS

Mattia Biffis (*Norwegian Institute in Rome, Rome, Italy*)

Victor Claass (*Institut national d'histoire de l'art - INHA, Paris, France*)

Eleonora Pistis (*Columbia University, New York, NY, United States*)

Recent art historical scholarship has rightly emphasized that many of the current debates on materiality are, in fact, also debates on mobility. As outlined in different ways in the works of Christopher Heuer, Alina Payne and Jennifer Roberts, among others, it is especially when an artwork is in motion that its status as a material object – a three-dimensional thing with its own weight, size and facture, and with its distinct material component – is led to emerge. In other words, it is especially when in motion that the material features of an object can be properly detected and analyzed. Drawing on the previous work of such theorists as Bill Brown, Jane Bennett, Arjun Appadurai and many others, these studies offer now new approaches to think critically about the active relationships between matter and space, opening new ways for articulating the meaning of the material in a transnational perspective. Transdisciplinary by definition, these studies also create a new ground for approaching matter and materiality in a more empirical, one could even say more 'materialistic,' way.

The drawings of the marble blocks: "The least impressive in Michelangelo's enormous oeuvre"

Mauro Mussolin (*Kunsthistorisches Institut In Florenz-Max Planck Institut, Florence, Italy*)

Michelangelo's sketches of marble blocks reveal a profound exploration of matter in motion. Comprising over 40 sheets from around 1520, these drawings depict stereometric profiles and measurements, showcasing the blocks' transformative journey from Apuan quarries to Florence. The formal seriality of these sketches has frequently led scholars to relegate them to the status of mere historical documents. My paper aims at reestablishing coherent groupings and the original sequences within this fragmented universe. It will also endeavor to restore not only their inherent functionality but also to understand – why not – their innate charm and beauty.

Transporting and Preserving Paintings in the 19th century

Barbara Jouve-Hann (*École Nationale Supérieure Paris-Saclay / Madelénat Architecture, Paris, France*)

This communication will focus on the transportation of paintings between 1789 and 1870. During this period, several examples demonstrate amateurs' and collectors' concerns about the risks of transportation, handling of works of art and their packaging. The impact of historical events influenced reflections on the transportation by sea and land. The emergence of 'preventive conservation' will be explored, emphasizing the challenges of preserving paintings while addressing concerns about authenticity. This research also references specific examples illustrating the broader issues raised by the movement of art objects and their preservation from the perspectives of art dealers, restorers and collectors.

Sculpture on the Move in Early Modern Italy: Damage, Avoided and Caused

Francesco Freddolini (*Sapienza Università di Roma, Rome, Italy*)

This paper explores two aspects of the relationship between mobility and fragility connected to early modern sculpture. First, it will address the inherent issue of sculpture's vulnerability, and how artists took precautions to avoid damage to their works. However, fragility and mobility were not simply related to the sculpture itself. By exploring the spatial implications of mobilizing sculpture, the fragility of the material context, damaged or modified by or in the name of sculpture itself, will emerge as a major preoccupation for artists and patrons, in constant oscillation between hardness and vulnerability that is specific to the matter of sculpture.

Moving Parts: Plaster and Portable Visions of Empire

Bojana Rimbovska (*University of Canterbury, Christchurch, New Zealand*)

The circulation of plaster cast replicas around the British empire in the nineteenth century was as much an exercise of logistics as it was of imperial vision and reach. Their portability as well as their status as a reproduction was instrumentalised by colonial agents in order to collapse distance between the nodes of empire. This paper explores how plaster casts embody the material traces of their making and circulation, and how their porous, fragmented, fragile, and – at times – eroded materiality embodied colonial anxieties around the presence of these materials (and the imperial vision they represented) within the 'Antipodes' and beyond.

■ 11:00 - 12:30 AUDITORIUM DU MAC LYON

Exhibition Design: Between Materiality and Spatial Dramaturgy 1/3

PRÉSIDENCE / CHAIRS

Pamela Bianchi (*Ecole Supérieure d'Art et de Design, Toulon, France*)

Wesley Meuris (*Sint Lucas Antwerpen, Antwerpen, Belgium*)

This session focuses on the materiality of exhibition devices and their role in shaping knowledge. It is interested in examining the changing ontology of exhibition design, arising today from new curating approaches, such as hybrid installations, speculative narratives and aesthetic experience. Expanding existing scholarship and research on exhibition design studies, this session considers exhibition-making processes, materials and structures, and explores how the materiality of the exhibition (the curatorial and exhibition design practices) can spatialise aesthetic experience, foster spatial perception and, importantly, reposition the individual at the centre of newly-created social and spatial narratives.

Since the 1980s, the art world has moved away from an object-oriented culture to a systems-oriented one. This created a form of permeability that allowed for hybrid creative and exhibition formulas to appear: sort of meta-sculptures and meta-spaces capable of generating experience and knowledge. From the landmark exhibition *Contemporanea* (Villa Borghese, Rome, 1973) to Liam Gillick's show *Renovation Filter: Recent Past and Near Future* (Arnolfini, Bristol, 1999); from the Boijmans Museum's archive in Rotterdam (The Depot, 2021) to the hybridizations of the Atelier van Lieshout, the alternative models of social and economic organisations of Superflex and the display projects of Adrien Gardère Studio, it becomes clear that artworks are not the only parts integral to an exhibition. Rather, architectural and design structures, as well as different types of spaces and materials (see Carlo Scarpa's travertine panels at the Querini Stampalia Foundation in Venice), become important signifying and relational exhibition parameters that question the exhibiting in terms of curating, display, experience and contents. The close relationship between exhibits and design elements defines a kind of spatial dramaturgy that resurfaces today in hybrid exhibitions (temporary and permanent), where the ontological limits of their components are challenged by a post-media creative approach. Moving beyond rigid positioning and strict epistemological margins, a new ontology of exhibition devices seems to offer a new compositional freedom to conceptualise and articulate a range of curatorial intents, meanings and means of communication.

This session aims to question what exhibition design could be and could do today in terms of the ontology of an exhibition, and to explore the role of its materiality, both technical and theoretical, in the narrative processes. Neither a simple process of visual representation nor a product of an architectural gesture, exhibition design could be understood as integrating the idea of an art form in itself.

The illusions of levitation in museum displays**Melinda McVay** (*The University of Texas, Arlington, TX, United States*)

Modernists can be seen as united by their hatred of gravity. Floating, weightless supports, with a focus on a light, airy quality, most notably, in one form or another, the idea of levitation, or floating applies to a selection of architects who worked in museums. John Yeon used paint to create the illusion while James Speyer created an illusion that panels were floating in the gallery space. Lina Bo Bardi created glass easels that are referred to as "free" and the works they are securing seem to be "floating".

Designing an encounter : between the "materialities" of exhibition design, architecture and curating**Marina Khémis** (*École Boule / École nationale supérieure d'architecture de Paris-Belleville, Paris, France*)

The exhibition and museum space are the result of an encounter between the materialities of exhibition design, architecture and curating. We will see how their ability to form a total narrative environment, communicating knowledge, stories and emotions to visitors, is deeply conditioned by the collaborative approaches that can be adopted. This requires going beyond traditional separations between the disciplines, scales and stages of the project. To explore the narrative potential of these encounters, we will draw on a number of international case studies (practice-based research and interviews), going back-and-forth between the materiality of built spaces and their multidisciplinary design process.

The Pretense of Permanence and the Passage of Time: The Museum Wall Between Modern and Contemporary**Hannah Cohen** (*Department of the History of Art, University of Michigan, Ann Arbor, MI, United States*)

This paper traces a media history of the museum wall as a technology of (con)temporary display. Since the late 19th Century, architects have consistently experimented with mobile and temporary wall systems in white cube gallery spaces. These systems, which invisibly mediate our encounters with modern and contemporary art, are surprisingly complex – and always idiosyncratic to their respective institutions. In this paper, I explore the historical evolution of these systems and how they challenge our historiographical understanding of the distinction between 'modern' and 'contemporary'.

Hanako through their encounter in his atelier, this paper addresses the ways that art's materiality can serve as a point of connection (or conflict) across political, social, gendered, and racial modes of identity and individuation.

The Puppet's Two Bodies: Kinesthetic Fabulation at the Teatro dei Piccoli**Nell Andrew** (*University of Georgia, Athens, GA, United States*)

From Sicilian Pupi to Pinocchio, Italian puppet theater carried the contradictions and complexity of modernization and unification in its hollow wooden carapaces. This paper focuses on Vittorio Podrecca's Teatro dei Piccoli, which opened in Rome in 1914 as Europe's avant-garde theater embraced Edward Gordon Craig's actor as Ubermarionette and the poetry of Rainer Maria Rilke spoke longingly of puppets as matter stuffed with spirit. Two futurist artist productions were staged for Podrecca's puppet theater in 1918 and 1919 that engage the belief in puppets as emancipatory material agents, capable of "moving" a spectator in ways neither traditional art nor theater could.

Counter-criticality: The Empathetic Politics of Sam Gilliam's Folded Canvases**Angelina Lucento** (*Duke University, Durham, NC, United States*)

Sam Gilliam's folded paintings offer a strategy for increasing the self-critical, emancipatory potential of painterly abstraction. Through their movement and hapticity, they ask the viewer to critically consider her place within the material world. They awaken a kinesthetic empathy that allows the viewer to understand her responsibility within a racialized American history. Gilliam's work, I argue, offers a strategy for a way of being that seeks to initiate a new kind of emancipatory politics through the establishment of deeper connections between human bodies and art objects.

Is there anybody there? Queer spirits, or how to materialize bodies that matter**Damien Delille** (*Université Lumière Lyon 2, Lyon, France*)

This paper will rely on the methods for creating queer artistic affiliations initiated in 2006-2009 by the artists AA Bronson and Peter Hobbs. Ephemeral traces, personal archives, performative actions, and photographic images were reinvested in their Queer Spirits project in order to materialize the emotional, memorial and traumatic intangibility after the HIV/AIDS crisis. Bringing out queer ghosts and spirits in invocation and spiritualism also means materializing marginalized bodies, those that matter to Judith Butler.

■ 11:00 - 12:30 AUDITORIUM PASTEUR**"Bodies that Matter" 2/3****PRÉSIDENTE / CHAIRS****Tirza Latimer** (*California College of the Arts, San Francisco, CA, United States*)**Christopher Reed** (*Pennsylvania State University, University Park, PA, United States*)

The session description can be found in the first slot.

IDENTIFICATIONS**Rodin and Hanako: The Matter of the Pose****Juliet Bellow** (*American University, Washington, WA, United States*)

In early 1907, Auguste Rodin produced a series of pencil drawings depicting the Japanese-born actress Hanako. My talk will position these drawings as sites of negotiation between two competing agendas, considering how Rodin's vision of Hanako, and of himself, confronted the image that she wished to project. By thinking of these works as co-produced by Rodin and

■ 11:00 - 12:30 SALLE RHÔNE 1**Junk Appropriation in Global Art Context 2/2****PRÉSIDENTE / CHAIRS****Clement Emeka Akpang** (*George Washington University, Washington DC, WA, United States*)**Déborah Laks** (*Centre national de la recherche scientifique, LIR3S, Université de Bourgogne, Dijon, France*)

The session description can be found in the first slot.

ASTON, entre l'art de la récupération et le triomphe du discours écologique**Romuald Tchibozo** (*University of Abomey-Calavi, Cotonou, Benin*)

Au milieu des années 1980, pendant la gouvernance politique basée sur la Marxisme-Léninisme, a émergé une tendance artistique qualifiée d'« Art de la Récupération ». La première génération d'artistes avait alors construit un discours sur cette pratique, « nous vous renvoyons les déchets de vos

industries ». Une seconde génération au début des années 1990, portée par ASTON, développe une nouvelle approche. Mon intervention est fondée sur l'étude de ces œuvres.

Face cachée du déchet : comment les déchets deviennent matériaux

Maria Luchankina (*Université de Strasbourg, Strasbourg, France*)

L'utilisation de rebuts et de déchets en art n'étonne plus les visiteurs de salles d'exposition. Entre besoin économique et urgence écologique, l'utilisation de déchets pourrait devenir une solution, mais aussi une forme de résistance. La société est en évolution constante : ce qu'était le déchet devient matière. En observant cette évolution d'attitude de l'intérieur, comme artiste, j'aimerais mettre sur le tapis les questionnements de notre quotidien qui nous poussent à ne pas uniquement redéfinir le déchet mais aussi la notion du matériau et notre pratique en conséquence.

Sculptural Reinterpretation of Scrap Metal: Robert Rauschenberg and the Neapolitan Gluts

Roberta Minnucci (*Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte, Rome, Italie*)

In 1987, Robert Rauschenberg employed scrap metal found in Naples to create sculptural assemblages that were first employed as the stage design of Trisha Brown Dance Company's show *Lateral Pass* presented at Teatro San Carlo, and later re-elaborated for an exhibition held at Galleria Lucio Amelio. This paper will examine Rauschenberg's material appropriation and sculptural reinterpretation of metal junk by exploring the specificity of the Neapolitan urban context in relation to the American one, while shedding light on the interdisciplinary dialogue between sculpture and performance that emerges from a critical analysis of the *Neapolitan Gluts*.

Reconfiguring Waste and Cultural Memory in Contemporary Art in Taiwan

Shao-Chien Tseng (*National Central University, Taoyuan, Taiwan, Republic of China*)

Since the end of the 20th century, the increasing visibility of waste in contemporary Taiwanese art reveals the rapid economic development, urban renewal, and garbage accumulation. In response to the omnipresence of junk, artists such as Rahic Talif (b. 1962) and Yeh Wei-Li (b. 1971) developed new ideas and aesthetics to transform the discarded materials into significant community projects that intersect with the cultural memory and natural environment. Both artists have raised questions regarding the classificatory system of artifacts, and sought to retrieve the collective memory through intensive physical labor and a critical intimacy with waste.

Redefining Art Material: Towards A Local Genealogy of Found Materials in Zimbabwe

Lifang Zhang (*Rhodes University, Makhanda, South Africa*)

The paper seeks to investigate the historiography of utilising found materials in Zimbabwe, an artistic phenomenon deeply embedded in the local context and with global relevance. It explores the lineage of artists who pioneered material innovations, followed by the Redefinitions movement in the 2000s and the subsequent institutionalisation of this visual language. This paper highlights the artists' agency and examines how their practices engage with the socioeconomic conditions and the evolution of visual art in Zimbabwe, as well as the international art scene.

Elayne Goodman: Exemplification of Artistic Expression through the Implementation of Appropriation of Discarded Goods in American Deep South Assemblage and Collage Folk Art

Sheryl A. Jefferies (*Mississippi University for Women, Columbus, MS United States*)

Elayne Goodman went from making and selling one dollar dough ornaments

as a young mother, to exhibiting a \$15,000 Altar to Elvis (1990), constructed of discarded items, in a New York City art gallery, garnering attention from actor Nicholas Cage as well as Rolling Stone Magazine. The piece currently resides at Ogden Museum of Southern Art in New Orleans. Elayne and her late husband scoured the American South for items, attending auctions, estate sales, yard sales, and thrift shops. Her most prolific work is her assemblages of scrap, clutter, castoffs, waste.

■ 11:00 - 12:30 SALLE RHÔNE 2

L'objet réflexif [1500-1900]. Une théorie matérialisée 2/3

PRÉSIDENTE / CHAIRS

Valérie Kobi (*Université de Neuchâtel, Neuchâtel, Switzerland*)

Léa Kuhn (*Zentralinstitut für Kunstgeschichte, Munich, Germany*)

The session description can be found in the first slot.

Clodion's Clay Vases and the Origins of Art

Elizabeth Browne (*University of Georgia, Atlanta, États-Unis*)

This paper considers together the form and subject of Clodion's terracotta vases, and how they reflect on the material nature of clay and on the origins of art: how their elemental materiality confounds raw nature and art; how their impressionability furthers the vase as a font, one of creativity and invention; and how their bas-reliefs depicting pagan worship with vessels are transformed, by the viewer, to contemporary connoisseurial attention. This paper thus argues that Clodion's clay vases assert the enduring integrity of terracotta, and insist that something as old and ubiquitous as clay could express sculptural modernity in eighteenth-century France.

The Anatomy Porcelain

Ann Hewitt (*Detroit Institute of Art, Detroit, Michigan, États-Unis*)

In the collection of the Winterthur Museum, Garden & Library (United States), porcelain pieces from a small chocolate set decorated with illustrations of the human body en grisaille, demonstrate materiality as the precursor of form and image. Made and molded of kaolin clay, and fired twice by Chinese craftsmen in Jingdezhen, during the Qing dynasty, these translucent yet strong blank porcelain pieces were shipped by the Dutch East India Company as ballast, via Batavia (Jakarta) to the Netherlands where, they were transformed and recontextualized in their afterlife by Pleun Pira (1734-1799) an Amsterdam based ceramic painter in the mid-eighteenth century.

The Fabrication of the King: Charles Le Brun Reflecting on the Textile Medium

Tristan Weddigen (*Bibliotheca Hertziana- Max Planck Institut für Kunstgeschichte, Rome, Italie*)

The paper focuses on Charles Le Brun's *Histoire du roi* tapestries (1665-81) which reflect on the medium's technical grammar, material expressive language, visual power, position within the history of art, and specific identity compared to other applied and fine arts. The medium's specificity and value are embedded and contributing to Louis XIV's cultural politics and art economy. Textiles' specific ability to create a non-Euclidean social space, to suggest transparency and mirroring through their coarse imitation of other mediums, and to fabricate the King and the State while being their very product at the same time, are addressed in the paper.

■ 11:00 - 12:30 SALLE RHÔNE 3A

The becoming of technical artifacts:
material life and non-anthropic
existences 1/3

PRÉSIDENCE / CHAIRS

Paula Bertúa (*Universidad de Buenos Aires, Buenos Aires, Argentina /
Leuphana Universität Lüneburg, Lüneburg, Germany*)

Alejandro León Cannock (*Aix-Marseille Université, Marseille, France /
École nationale supérieure de la photographie d'Arles, Arles, France*)

Juliana Robles De La Pava (*Universidad Nacional de Tres de Febrero /
Universidad de Buenos Aires, Buenos Aires, Argentina*)

In the context of the theoretical debates of the new materialisms and agential realism, a new scenario of theoretical, historical and methodological inquiry has emerged in the arts where non-human material existences play a central role in understanding the links between art history, art theory and aesthetic practices.

The notion of becoming, proposed by Gilles Deleuze and Felix Guattari (1980) suggests an unrepresentable process that defies all frameworks of identity and identification and becomes pertinent to describe a current state of the field of technical artifacts, where different matrices and programs coexist in a profuse topography of practices that weave the sensitive space of a new aesthetic episteme. The deterritorialization of the contemporary technical image traces new lines and creative diagrams that allow the opening of the image to a dynamic connection with other existences as well as to the transformations of its different states, languages and codes, through the synthesis of the objects that compose its relational field (Haraway, 2019). The becoming of technical artifacts highlights those non-representational and clearly definable, but mobile, dynamic and heterogeneous aspects that traverse aesthetic configurations. Materials, media and procedures that escape symbolization and that install political, ethical, epistemic and aesthetic questions from their agency in the so-called "artistic works", and their ability to interrogate the urgencies of a complex and changing technical present.

This panel will examine the place of non-human material life and the non-anthropic agencies that shape technical artifacts. From photographs to devices linked to technological and digital arts, as well as contemporary practices working on the link between arts and sciences, this panel will inquire not only into the kind of generative capacity of non-human existences in artistic productions but also into the ethical and political implications of recognizing these agents for the assumptions of art history and theory.

Externalizing memories: non-human imaginaries

Guadalupe Lucero (*Universidad de Buenos Aires-Conicet, Buenos Aires, Argentina*)

Technical images, recorded on inorganic and portable memories, have transformed our logic of perception. These images are no longer solely created by humans, thus distancing themselves from the imaginative possibilities of the human sensorium. The recording technology enables the material archiving of what had been a prerogative of human (immaterial) memory—the sensory experience of those images. I will examine how the notion of memory has been externalized, what the implications are for a non-human imagination, and how this can be conceived from a mineral perspective, particularly concerning the always amphibious faculties of memory and imagination.

De Dickinson à Maghe : les modes d'existence
d'un Herbarium

Luz Rodríguez Carranza (*Universiteit Leiden, Leiden, The Netherlands*)

La dessinatrice belge Silvanie Maghe est interpellée de longue date par ce qui meurt et vit autrement dans les poèmes d'Emily Dickinson. Après un parcours qui va de dessiner *Le Dépeupleur* de Samuel Beckett à la réflexion sur les machines célibataires, Maghe découvre en 2023 l'Herbarium de Dickinson. Elle retrouve alors des formes qui se vident et en trois mois dessine et publie 58 planches. L'Herbarium de Maghe n'est pas une illustration de celui de Dickinson, ni de sa poésie, mais relève de ce que Stengers et Latour appellent instauration : amener, avec des dispositifs, une matière à plus d'existence.

Form, texture, and flavour: Ferran Adrià's
techno-cuisine as literal taste in contemporary
art

Laura Maria González-Flores (*Universidad Nacional Autónoma de México, México, Mexico*)

The techno-cuisine of chef Ferran Adrià deconstructs and deterritorializes cooking by blurring the distinctions of craft, science, and art. Through the joint use of scientific research and novel technical means, Adrià's techno-cuisine "brings forth" chemical and physical transformations of edible matter. My paper will discuss his attention to technology as a poetic agent of molecular transformation of edible matter: how technical processes of molecular gastronomy provoke changes in form, texture, and flavor of edible matter (taste technical images), thus giving birth to a new kind of technical taste image: techno-cuisine as a novel form of contemporary art.

Listening devices of co-creation in Argentinian
contemporary bioart

Lucia Haydee Stubrin (*Universidad Nacional de Entre Rios, Paraná, Argentina*)

The aim of this paper proposal is to recognize different artistic strategies of co-creation between humans and non-human species which actualize the concept of agency, considering the present anthropocentric crisis. Contemporary artistic images created by bioartistic projects challenge these categories and theoretical problems in an original way, questioning the modern episteme. Listening devices are artificial environments created from an artistic perspective to learn how other species are born, survive, reproduce, and die. The three cases to be explored belong to Argentine bioartists Karina Salinas, Pablo Logiovine, and Virginia Buitrón. They all aim to communicate and create together with insects, mollusks, and larvae.

■ 11:00 - 12:30 SALLE RHÔNE 3B

Virtual/Material: What Matters for Art
History? 2/2

PRÉSIDENCE / CHAIRS

Hélène Dubois (*Institut Royal du Patrimoine Artistique, Brussels, Belgium*)

Elizabeth Mansfield (*Pennsylvania State University, University Park, PA, United States*)

Emily Pugh (*Getty Research Institute, Los Angeles, CA, United States*)

The session description can be found in the first slot.

Mixed Metaphors, Anonymous Masters, and
Computational Pigment Maps

Matthew Westerby (*National Gallery of Art, Washington, DC, United States*)

Mixed metaphors are foundational to connoisseurship and art attribution,

molding individual assertions into a body of knowledge lacking a reproducible "ground truth." The invented names of anonymous masters are a legacy of this practice, used today as data points. This paper explores this topic through a collaborative case study on the production of illuminated manuscripts using chemical imaging and spectroscopic techniques with neural network analysis to generate pigment maps. Even with such new approaches, mixed metaphors persist in data models for digital annotation layers, discussed in this paper as interfaces for the perception of materiality with digital data.

The datafication of interpretation: Polysemy in the art of Dosso Dossi

Floor Koeleman (*Université de Lausanne, Lausanne, Switzerland*)

This paper explores integrating the complexities of Renaissance art with modern computational methodologies, focusing on the oeuvre of Dosso Dossi. Traditional art databases, limited in capturing the multifaceted nature of artworks, often miss the nuanced layers of meaning present in paintings like Dosso's. We propose a shift from singularity to plurality by introducing "interpretive arrays" into data repositories. This approach, applied to Dosso's enigmatic works, demonstrates its potential in offering a richer and more dynamic understanding of art, reflecting the ever-evolving nature of art appreciation in the digital age.

sing AI to Reconstruct the Lost Chancel Screen of San Marco, Venice

Ludovico Geymonat (*Louisiana State University, Baton Rouge, LA, United States*), **Brendan Harmon** (*Louisiana State University, Baton Rouge, LA, United States*)

The chancel screen that in the thirteenth century bridged the two main pulpits in St Mark's Basilica, Venice, survives only in fragments that leave many questions about how they originally fit together. 3D scans of the sculptures, pulpits, and the interior of San Marco form the basis for a digital reconstruction of the screen. The scans use structure from motion photogrammetry and neural radiance fields, a machine-learning technique for synthesizing views from images. In the absence of the original screen, we explore the results of this reconstruction as well as its limitations.

■ 11:00 - 12:30 SALLE SAINT-CLAIR 1

Textiles : au-delà de la matérialité 2/2

PRÉSIDENCE / CHAIRS

Agnès Bos (*Musée du Louvre, Paris, France*)

Anne Labourdette (*Musée du Louvre, Paris, France*)

Georgina Ripley (*National Museums Scotland, Edinburgh, United Kingdom*)

The session description can be found in the first slot.

Le destin d'une robe du 18^e au 21^e siècle. de la couturière au musée : transformations, adaptations et inventions

Aziza Gril-Mariotte (*Aix-Marseille Université, Aix-en-Provence / Musée des Tissus, Lyon, France*)

À travers l'étude d'une robe conservée au musée des Tissus de Lyon, cette communication propose une histoire de la culture matérielle du textile, en présentant les différents moments de la vie d'un vêtement, depuis son utilisation jusqu'à sa muséification. L'étude des traces portées par la robe étudiée conduit à l'hypothèse de sa transformation au 18^e siècle : d'une robe à la française avec plis plat dans le dos, elle devient une robe sans manteau avec un haut, une jupe à traîne ouverte sur le devant et un jupon. Sa restauration (début des années 2000) entraîne la reconstitution du caraco, permettant d'exposer un ensemble cohérent. La redécouverte de son corsage original illustre toutefois les limites du travail de reconstitution historique.

De fil en aiguille : les dentelles Warocqué au musée de Mariemont

Elise Urbain Ruano (*Musée royal de Mariemont, Lille, France*)

Le musée royal de Mariemont conserve une collection originale et méconnue de dentelles, provenant du fondateur du musée, Raoul Warocqué. Exposées depuis les premières années du XX^e siècle jusqu'en 1960, elles sont aujourd'hui conservées en réserves. Cette communication présente l'intérêt d'étudier les différentes traces qu'elles portent, témoignant d'un usage familial puis de l'activité muséale les ayant concernées. Leur documentation en sera améliorée, ce qui permettra d'en préparer la valorisation. Si la future présentation dans le parcours de référence du musée intégrera évidemment le témoignage d'une évolution technique et artistique, la connaissance et la présentation au public de ces traces permettra de l'aborder sous un angle nouveau.

Ce qui reste : l'intime du génocide cambodgien à travers les textiles et vêtements de S-21

Magali An Berthon (*Centre for Textile Research-University of Copenhagen, Copenhagen, Denmark*)

L'étude et la conservation des vêtements retrouvés à S-21, centre d'incarcération et d'interrogation utilisé par les Khmers Rouges, permettent d'appréhender l'histoire du génocide cambodgien (1976-1979). Composé principalement d'uniformes et accessoires militaires, ce corpus compte également des vêtements de femmes, hommes et enfants aux caractéristiques uniques. Ces derniers déterminent la politique de conservation suivie par le musée du génocide de Tuol Sleng : la collection faisant office de preuves concrètes dans la condamnation du régime Khmer Rouge, elle ne peut être altérée, nettoyée trop en profondeur ou restaurée. Témoins de l'histoire intime des prisonniers de S-21, ces textiles peuvent en effet révéler la trace de gestes, savoirs, et stratégies de survie de personnes aujourd'hui disparues.

Etude matérielle et technique d'un collet de la fin du XVI^e siècle conservé au MAD (Paris) : sur les traces d'une production de luxe à l'époque moderne

Emmanuelle Garcin (*Musée des Arts décoratifs, Paris, France*)

Entre 2019 et 2021 a lieu au musée des Arts décoratifs de Paris une enquête visant à percer les secrets de confection d'un collet en cuir brodé de la Renaissance. Un ensemble d'analyses et d'imageries scientifiques a permis de faire parler la matière et de comprendre comment étaient créés les vêtements de luxe au 16^e siècle, aussi bien pour le patron du vêtement que les matériaux constitutifs. Ont aussi été prises en compte les traces d'usage du vêtement au cours de cette enquête qui permet de mieux comprendre la production de vêtements de luxe à cette époque et son contexte.

■ 11:00 - 12:30 SALLE SAINT-CLAIR 2

Grounding the Arts. Crossing the history of art with the history of Earth sciences 2/2

PRÉSIDENCE / CHAIRS

Victor Monnin (*John Jay College, City University of New York, United States*)

Maddalena Napolitani (*Museo Galileo, Florence, Italy*)

The session description can be found in the first slot.

Earth Pigments, Sacred Mountains, and Deep-Time: The Stratigraphy of Leonora Carrington's "El Mundo Mágico de los Mayas" [1963-64]

Helen Bremm (*University of Cambridge, Cambridge, United Kingdom*),
Sandra Zetina Ocaña (*Unam Instituto De Investigaciones Estéticas, Mexico City, Mexico*)

Leonora Carrington's *El Mundo Mágico de los Mayas* (1963–64) for the Museo Nacional de Antropología not only depicts the Mayan multi-strata world but was made embracing a layered or stratigraphic technique. Based on our collaborative interdisciplinary material study, we propose that the materials and their application are instrumental to the work's exploration of geological deep-time and mythological, magical time. In the mural, Carrington's ecological activism and interests in materials come together to investigate the interrelationship between the Earth's deep past and the cosmology of the historic and contemporary Maya Tzeltal, Tsotsil, Chol, and Tojolabal people of Chiapas.

Secularizing the Dragon in Modern Republican China

Tsz Ching Joy Zhu (*University of California, Los Angeles, Los Angeles, CA, United States*)

I will first explain the case—in 1915, stalactites in a cave in Hubei was mistaken for dinosaur and dragon fossils, attracting attention from Western scientists and the warlord Yuan Shikai, who believed that the timely appearance of the “relic” was an auspicious sign for him to step up as an emperor. Involved in this incident as a geological investigator, Zhang Hongzhao became inspired to write the book *The Interpretation of Three Spirits*, in which he attempts to trace the material and zoological roots behind the dragon, phoenix and the Qilin—the mythical spirits of China.

Fernando Lanhas: An Earthbound Abstraction

Margarida Brito Alves (*Universidade NOVA de Lisboa, Lisbon, Portugal*)

Recurrently referenced as one of the pioneers of geometrical abstraction in Portugal, Fernando Lanhas (1923-2012) developed an abstract work that, although evidencing a rational, mathematical and even scientific dimension, articulated a space that transcends the pictorial surface and establishes a continuity between its abstract elements and the world that surrounds them – challenging, to a certain extent, the very notion of abstraction. Exploring the interdisciplinarity that determined Lanhas' trajectory – which also intersected architecture, geology, archeology and astronomy – this paper will focus on the material dimension of his paintings, discussing the multiple ways abstraction and a natural and geological world intertwined in his production.

Carbon art and its role in the decarbonization process of the Upper Silesian Coal Basin

Marta Tomczok (*Uniwersytet Śląski w Katowicach, Katowice, Poland*),
Paweł Tomczok (*Uniwersytet Śląski w Katowicach, Katowice, Poland*)

Representations of Carboniferous art, which appeared in the Upper Silesian Coal Basin at various stages and in various approaches, regardless of historical time and the currently dominant poetics in art, may play an important role in the decarbonization process. The Carboniferous period became a fascinating period with its non-anthropocentric nature, stunning, lush nature, and a completely different topography than the industrial infrastructure. We will be very interested in the geological sources of this fascination - tracings and copies of the earth's history, knowledge passed on to workers in mines, paleontological knowledge, and the cooperation of museums with outstanding Polish and Czech geologists.

Peter Geimer (*Centre allemand d'histoire de l'art - DFK Paris, Paris, France*)

François-René Martin (*École du Louvre, Paris, France*)

Pierre Wat (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

The session description can be found in the first slot.

La possibilité d'une ruine : palais, marbres et antiques en Chine, entre exhibition et escamotage

Philippe Cinquini (*Shanghai International Studies University, Shanghai, China*)

La tradition populaire chinoise a ses propres mots face à une ruine : « Le pays cassé, la famille morte ». En ce sens, la ruine est impensable et impossible en Chine : difficile à voir, à dire et à peindre. Il fallut le choc avec les puissances occidentales pour que l'idée de ruine et ses images circulent en Chine. Notre communication propose de confronter deux sites qui éclairent une stratégie des ruines qui provient d'une relation complexe de la Chine avec l'étranger. D'un côté le parc des ruines de l'ancien Palais d'Été à Pékin, les Xi Yang Lou – Palais européens, de l'autre un bâtiment intact et confidentiel, le Luo Ma Da Lou – Palais romain, soit l'ancienne École des beaux-arts de Suzhou.

The Peripheral Ruin: Potentialities and Impossibilities of a Critical Model

João G. Rizek (*Freie Universität, Berlin, Germany*)

For several decades now, ruins have been used ubiquitously as symbols, critical or otherwise, of the current state of our world, as they supposedly offer a suitable metaphorical approach to global problems such as climate catastrophe or the dismantling of democracy. However, very soon, this fascination resulted in inflation. Hence, this talk argues that this inflationary use of the ruin metaphor has become somewhat arbitrary, thus weakening its discretionary power and critical potential. Ruins, in other words, cannot be a symbol for everything that flirts with decadence or destruction. In this paper, we will talk about the fire that destroyed the Brazilian National Museum in Rio de Janeiro, showing how the subsequent debate about the use of the site points to a different understanding of historicity, memory, and nation budling.

Walking among Ruins with Barba Nikos: Rethinking the role of Ruins in Heritage-making

Aysegül Dincag Kahveci (*Universität Der Künste Berlin, Berlin, Germany*)

My contribution to the conference is snapshots of the walk with a Greek Imbriot, Barba Nikos, through the ruins of his long-abandoned village on the North-Aegean Island of Imbros (also known as Gökçeada) in Turkey. This journey serves as a lens to examine the intricate dynamics of the insider's perspective versus the gaze of an outsider upon the enigmatic landscape of ruins. At its core, this study reflects on the nuanced processes of local sense-making when confronted with a lived past, all within the context of the discursive nature of ruins—simultaneity of presence and absence in its materiality.

Walter Benjamin, from the ruins of the past to the rubble of the present

Maykson Cardoso (*Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil*)

In this communication, I propose to evaluate the effects of a recurring translation deviation in one of Walter Benjamin's best-known texts: his theses *On the Concept of History* (1940). I refer specifically to the translation of the term *Trümmer* (rubble) used by the author in the ninth thesis, also known as the “angel of history thesis”. Over the years, this term has been translated as “ruin” in languages such as Spanish, French, Italian and Portuguese — despite the author himself having translated it as “décombre” in his own French version. My hypothesis is that this

■ 11:00 - 12:30 SALLE SAINT-CLAIR 3A

Ruines de ruines. Matérialité et immatérialité des ruines dégradées 2/2

PRÉSIDENTE / CHAIRS

translation deviation may have consequences for the reception of his work, firstly, because "ruin" is a category that plays a central role in the elaboration of his concept of allegory in *The Origin of German Tragic Drama* (1928) and for many other reasons that will be analysed.

■ 11:00 - 12:30 SALLE SAINT-CLAIR 3B

Mental image and material image: comparative approaches 2/2

PRÉSIDENCE / CHAIRS

Hiroshi Uemura (*Kyoto University of Art & Design, Kyoto, Japan*)

Christine Vial Kayser (*Asie Sorbonne, Paris, France*)

The session description can be found in the first slot

RELATIONS AS MATERIALS

Redefining the Boundary Between the Mental and Material: Exploration of Image Formation in Art and Cognition, with Insights from Chinese Paradigms

Polina Lukicheva (*Universität Zürich, Zurich, Switzerland*)

I will analyze seventeenth-century Chinese landscape painting to demonstrate the representational dependencies among phenomenal landscape forms, the materiality of artistic media, and the sensorimotor, perceptual, and cognitive dynamics involved in image formation. This investigation echoes current cognitive science perspectives on mental representation as a dynamic state of cognitive system interacting with the world. It also parallels the idea of perceptual objects and the self as probabilistic representations evolving through anticipatory neural processes - a core aspect of theories of predictive processing. Thus, the investigation aligns with recent cognitive neuroscience theories focusing on brain strategies for constructing sensory and perceptual experiences.

Materiality as mediator of interdisciplinarity in a research-creation experimentation

Patrice Abry (*Centre national de la recherche scientifique, École normale supérieure de Lyon, Lyon, France*), Sara Franceschelli (*École normale supérieure de Lyon, Lyon, France*)

The aim of our proposal is to present the objectives and methodologies of a research-creation experiment, currently being conducted under our supervision, at the Institut des Systèmes Complexes Rhône-Alpes (IXXI), at ENS Lyon. We will study the role of materiality as a mediator of intellectual exchanges between scientists and artists and as a facilitator of the construction of a shared experience (Franceschelli 2017; Ingold 2013; Ribault 2023). In particular, we will highlight how mediation by materiality involved in artistic practices rather surprisingly brings to light different tacit mental representations among the scientists involved.

Les matières de l'intelligible : la problématique de référentialisation en architecture

Leila Adli-Chebaiki (*École polytechnique d'architecture et d'urbanisme, Alger, Algeria*)

L'architecture est forme et matière. A travers des projets nord-africain du 20^e s., nous interrogeons le système langagier en architecture : l'individuel qui relève de l'écriture, le temporel relatif à l'époque et enfin l'abstrait qui relève de l'imaginaire (Eco, 1988). Selon Beguin (1983) ces matières sont un mode de variation spécifique lié au contexte local, tel que « l'arabesque figurative » et « l'arabesque expressive ». Ces postulats nous conduisent à identifier quelques paradigmes liés à la notion de « référentialisation » à savoir « l'équilibre ou la prééminence du plan paradigmatique ou syntagmatique », que nous proposons dans cette communication.

Comprehension and Apprehension: Conjuring H.P. Lovecraft's Providence, Rhode Island, USA in Augmented Reality

Victoria Szabo (*Duke University, Durham, NC, United States*)

As architectural researchers and engineers, we create spatialized imaginary reconstructions of the places and spaces of American writer H. P. Lovecraft, notably his famous tale "The Case of Charles Dexter Ward". Our aim is to promote a deeper engagement with the material, on an intellectual and affective level, via comprehension and apprehension. By translating the elements of this work of fiction into a lived experience of today's city, through VR, we seek to explore richer techniques of urban representation and interpretation, as well as the intentional engagement of the affective and narrative elements of spatial and immersive media forms.

■ 11:00 - 12:30 SALON PASTEUR

Printing surfaces 2/4

PRÉSIDENCE / CHAIRS

Ilaria Andreoli (*Institut national d'histoire de l'art, Paris, France*)

Elizabeth Savage (*University of London, London, United Kingdom*)

Femke Speelberg (*The The Metropolitan Museum of Art of Art, New York, NY, United States*)

The session description can be found in the first slot.

EXPERIMENTING WITH THE MATRIX

Going short or long? The Handling of Printing Plates and the Nineteenth-Century Original Print Movement

Anastasia Belyaeva (*Université de Genève, Geneva, Switzerland*)

The presentation will address the handling of printing plates by painter-printmakers working in the second half of the nineteenth century, focusing on two phenomena, cancelling or destroying plates and their steel-facing. The former served as a testament to the scarcity of a print, the latter helped to secure its longer run; both provoked extensive polemics among artists, publishers, and critics. I will trace the employment of the two practices in the 1850s-1890s, the stakes it entailed, and the effect it had on the history of printmaking and, most importantly, the actual creative process.

Printing Light: Impressionist Printmaking and the Daguerreotype Plate

Jillian Kruse (*Case Western Reserve University / The Cleveland Museum of Art, Cleveland, OH, United States*)

This paper will examine the use of daguerreotype plates as an etching matrix employed by the Impressionist artists Mary Cassatt (1844-1926), Edgar Degas (1834-1917), and Camille Pissarro (1830-1903). While their use of daguerreotype plates as printing surfaces has previously been noted, how they might have viewed these matrices as sites of meaning-making has yet to be explored. In this paper, I will consider how the daguerreotype plates utilized by Cassatt, Degas, and Pissarro served as sites of signification that transferred the daguerreotype's status as a unique object as well as its associations with alchemy, light, and modernity to Impressionist printmaking.

Antonio Berni's surfaces: collage and experimentation in the woodcut matrices of the 1960s

Silvia Dolinko (*Universidad Nacional de San Martín - Conicet, Buenos Aires, Argentina*)

Antonio Berni, one of the most important Argentine artists, produced since 1962 a set of matrices with collage that he called «xylocollage-relief», where he incorporated discarded and everyday elements. Berni's large print surfaces are objects of great visual impact, in which he combined graphic experimentation and material exploration. This presentation will address Berni's matrices within the framework of the problems of his materiality, the nuances in his different moments of exhibition, his links with the art market and with the process of autonomization of modern prints in twentieth-century Argentina, in which this artist played a fundamental role.

Radioactive Surfaces: Caroline Durieux's "Electron Printing" Matrices

Michelle Donnelly (*Yale University, New Haven, MA, United States*)

This paper investigates Caroline Durieux's invention of "electron printing" in Louisiana State University laboratories in the 1950s. In collaboration with nuclear scientists and biochemists, she made a drawing with radioactive ink; then she exposed the drawing to a photographic emulsion to produce a duplicate. With close attention to her printing surfaces, which remain radioactive, I contend that Durieux's works materialize corporeal vulnerability in the thermonuclear age. Interpreting her matrices as active embodiments of the harms of radiation, I demonstrate how she critiqued the American atomic project in the shadow of Hiroshima and Nagasaki.

■ 11:00 - 12:30 SALON ROSERAIE 1

Métamorphoses du verre 2/2

PRÉSIDENCE / CHAIRS

Stefano Carboni (*Independent consultant and advisor, Riyadh, Saudi Arabia*)

Anne-Laure Carré Coursaris (*Conservatoire national des arts et métiers, Paris, France*)

Jean-François Luneau (*Centre national de la recherche scientifique, Centre André Chastel, Sorbonne Université, Paris, France*)

The session description can be found in the first slot.

La renaissance des verres filigranés, dits « vénitiens », grâce aux travaux du verrier et chimiste Georges Bontemps [1799-1883]

Alix Bancarel (*Observatoire des Patrimoines de l'Alliance Sorbonne-Université, Paris, France*)

Objet incontournable dans l'histoire de la verrerie, hérité de l'Égypte antique, les verres filigranés dits « vénitiens » ne cessent de fasciner avec leurs entrelacs typiques de mille filets de verre blanc opaque ou coloré, de formes diverses irrégulières. Maîtrisant les caractéristiques du matériau verre et bénéficiant de l'expertise d'un réseau européen constitué de scientifiques et d'ouvriers, Georges Bontemps, directeur de la manufacture de verre de Choisy-le-Roi (1823-1848), fait revivre dès 1839 la technique de fabrication de ces verres, perpétuant ainsi les traditions des verriers de Venise, en vogue aux XVe, XVIe et XVIIe siècles. Retracer la genèse, les mécanismes et les enjeux de cette redécouverte contribue à éclairer les particularités du contexte industriel verrier au XIXe siècle.

The Glassy State: self and world from the furnaces of empire to the studio

Erin O'Connor (*Marymount Manhattan College, New York, NY, United States*)

The glassmaker enacts worldmaking - a pillar of the "human condition" recognized by Hannah Arendt. Left ontologically unexcavated world-making proceeds from dualism. Through the lenses of new materialism and critical indigenous theory, my research maps a "logic of vitrification" across illustrations of glassblower's furnaces and their environs from the Roman Empire, early Italian Renaissance, early English settler colonization

of the Americas, and both colonial and industrial America. First rendered in cosmological equity, the glassblower's furnace emerges as a foreground of human activity against a background of natural resources with a narrowing focus on human skill, ingenuity, and discovery primed for plantation.

A Provocative Way of Re-imagining the Murano Glass Tradition: Fred Wilson's *To die upon a kiss*

Francesca Pietropaolo (*Independent Scholar, Venice, Italy*)

The metamorphosis of glass is at the heart, both materially and symbolically, of American artist Fred Wilson's groundbreaking work *To die upon a kiss* (2011). Made in collaboration with Murano glass makers, the sculpture appropriates the traditional forms of 18th century Venetian chandeliers and subverts them from within to draw attention to the overlooked presence of Africans in the life of the Serenissima. Pointing at a plurality of histories fallen into forced invisibility, this work offers a meditation on loss, memory, and the transformative power of beauty, while bringing to the fore the tension between transparency and opacity that pervades glass. This study aims to open up a new perspective on evaluating the potential of glass as artistic material and its emphasis on metamorphosis.

■ 11:00 - 12:30 SALON ROSERAIE 2

Matter in Motion 2/2

PRÉSIDENCE / CHAIRS

Mattia Biffis (*Norwegian Institute in Rome, Rome, Italy*)

Victor Claass (*Institut national d'histoire de l'art, Paris, France*)

Eleonora Pistis (*Columbia University, New York, NY, United States*)

The session description can be found in the first slot.

A Question of Size

Rashmi Viswanathan (*University of Hartford, West Hartford, CT, United States*)

I focus on size in the movement of art between India and the United States in the 1960s and 1970s, in the organization of international exhibitions. Size inflected the selection of works as national proxies in cultural diplomacy, and the ways that it could be moved, installed, insured, and received. I will move back and forth between the historical examples with which I work and the theoretical frameworks within which I make sense of the roles of size in producing meaning across political, cultural, and logistical borders.

Dynamic Shifts in Materiality: Art Constructed for the Moon

Carolyn Russo (*Smithsonian, National Air and Space Museum, Washington, DC, United States*)

With NASA's return to the Moon, artists are in a "space race" to land their art projects on the lunar surface, with Jeff Koons, Sacha Jafri, a Carnegie Mellon collaboration, and others in the running. What is the significance of the materiality made for moon art, and what is its place in art history? Is materiality indicative of holding or conveying colonialist ideals, or is the Moon a universal and equal platform for materiality? The findings argue that materiality undergoes dynamic physical, socio-political, and cultural shifts once transported from an Earth-bound environment into space.

Chinese Architecture on the Main Street: The Transpacific Journey of the "Chinese Reception Hall"

Chenchen Yan (*Princeton University, Princeton, NJ, United States*)

This paper examines the movement of a Ming-Dynasty building from Beijing to the Philadelphia Museum of Art. Known today as the "Chinese Reception Hall," it was purchased in 1928 and was disassembled and shipped to Philadelphia to be fitted into one of the Museum's 37 period

interiors, which would form what the Museum director Fiske Kimball called the "main street of art." This dramatic transformation from a residential building to a period room—which entailed not only a transpacific crossing but also an epistemological displacement across time and space—called for a whole host of international agents and led to unexpected entanglements.

Object of Circulation: The Wooden Pallet in Global and Environmental Crisis

Robin Schuldenfrei (*The Courtauld Institute of Art, University of London, London, United Kingdom*)

This paper focuses on the wooden shipping pallet in order to examine how matter is set in motion. Within a global economic network, this paper theorizes the pallet's relationship of matter and space, conveyance, transfer and borders. As object, the pallet represents motion and stasis, a unit of mobility and handling, and efficiency in storage. Its standardized shape masks its complexity, especially the ramifications of its seemingly straightforward materiality. This wooden, geopolitical object will be interrogated for its involvement in a network of distribution that contributes to the present political and environmental crisis.

■ 12:30 - 14:00 AUDITORIUM LUMIÈRE

Round table organized by the Musée d'Art Contemporain L'Organe. La Demeure du Chaos/Abode of Chaos

Nicolas Detry (*École nationale supérieure d'architecture de Clermont-Ferrand, Clermont-Ferrand, France*), **Thierry Ehrmann** (*Artprice, Musée l'Organe, La Demeure du Chaos, Lyon, France*), **Raphaëlle Rivière** (*Akhesen, Noiretable, France*)

■ 14:00 AUDITORIUM LUMIÈRE

Table ronde

HistoireS de l'art en France. 1964-2024. Lieux, récits, défis

MODÉRATION

Claire Barbillon (*Ecole du Louvre, Paris, France*)

INTERVENTIONS

Laurent Baridon (*Université Lumière Lyon 2, Lyon, France*), **Dominique de Font-Réaulx** (*Musée du Louvre, Paris, France*), **Bénédicte Gady** (*Musée des Arts Décoratifs, Paris, France*), **Sarah Grandin** (*The Clark Art Institute, Williamstown, MA, United States*), **Paul Jaskot** (*Duke University, Durham, NC, United States*), **Claudia Mattos Avolesse** (*Tufts University, Boston, MA, United States*)

AINSI QUE

Olivier Bonfait, Directeur de l'ouvrage (*Université de Bourgogne Franche-Comté, Dijon / Président du Comité français d'histoire de l'art (CFHA), Institut universitaire de France, Paris France*), **Gabriel Batalla-Lagleyre**, Assistant éditorial (*Université de Genève, Geneva, Switzerland*)

À l'occasion du 36^e Congrès international d'histoire de l'art, le Comité français d'histoire de l'art publie HistoireS de l'art en France, 1964-2024. Lieux, questions, défis. L'ouvrage retrace les étapes importantes qui ont marqué l'histoire de l'art en France durant les soixante dernières

années, qui ont vu s'opérer tant de bouleversements, et insiste sur la diversité de la discipline, telle qu'elle a pu être pratiquée depuis plusieurs générations dans différents lieux.

Véritable histoire intellectuelle de l'histoire de l'art en France, ce livre aborde une cinquantaine d'« événements » marquants et plusieurs thématiques transversales, en réunissant les meilleurs spécialistes sur chaque sujet. Mais au-delà de la réflexion historiographique sur les défis que la discipline a dû affronter, ce recueil d'essais publié par le CFHA contribue surtout à mieux appréhender les questions et enjeux actuels de l'histoire de l'art.

Cette présentation de l'ouvrage avec plusieurs auteurs et lecteurs permettra de retracer l'aventure collective de cette édition et d'en faire un premier bilan critique !

■ 14:00 - 15:30 AUDITORIUM DU MAC LYON

Exhibition Design: Between Materiality and Spatial Dramaturgy 2/3

PRÉSIDENCE / CHAIRS

Pamela Bianchi (*École Supérieure d'Art et de Design Toulon Provence Méditerranée, Toulon, France*)

Wesley Meuris (*Sint Lucas Antwerpen, Antwerp, Belgium*)

The session description can be found in the first slot.

Everything Matters: Two Logics of Exhibitions

Margot Bouman (*The New School, New York City, NY, United States*)

Like any exhibition, "Christopher Williams: The Production Line of Happiness" brings together objects and images, spaces and texts to express a unified idea. Unlike other exhibitions, these objects, images and texts are samples: existing simultaneously as an object with its own logic and internal narrative, and a citation that refers outward to something or somewhere else. In so doing, Williams establishes an interpretive framework distinct from the metonymic logic of the masterpiece, which the Marxist art historian Lisa Tickner has described as central to the discipline of art history. My presentation considers the epistemological crisis that Williams's actions provoke.

Artists as Curators: Exhibition Design between Material and Concept

Anja Grebe (*Universität für Weiterbildung Krems, Krems, Austria*)

With his "Musée d'Art Moderne" (1968), Marcel Broodthaers (1924-1976) is considered the founding father of the modern artist museum as a reflection on the possibilities and conditions of collecting and exhibiting, but also on the role of the (permanent) museum in relation to the (temporary) exhibition. The same is true for Claes Oldenburg's "Mouse Museum" (1972), now at the mumok in Vienna. In their installations, both Broodthaers and Oldenburg deal with the institution of the museum, especially with regard to the museum's treatment of objects and the institution-specific mechanisms of assigning meaning or its canonizing "power of definition".

Sense and sensibility: Jermayne MacAgy's poetics of the exhibition

Beatriz Martinez Sosa (*Université de Pau et des Pays de L'Adour, Pau, France*)

Jermayne MacAgy organized some of the most original thematic exhibitions held in the USA in the 1950s. Through immersive, customized display structures, she showcased artworks and artifacts without distinction, enhancing them with props and dramatic lighting. But the design in MacAgy's exhibitions was anything but decoration. Far beyond

"scenography," she composed meaningful, engaging settings that allowed objects to be seen from new angles and in unexpected relationships.

Reinventing Contemporary Exhibition Spaces: Novels, Domestic Space and Cinematic Cartography

Keni Li (*The University of Glasgow, Glasgow, United Kingdom*)

Orhan Pamuk's *The Museum of Innocence* (2008), the physical museum, "The Museum of Innocence", in Istanbul and Grant Gee's documentary movie *Innocence of Memories* (2015) can be regarded as attempts to reinvent contemporary exhibition space. The essay will examine how three form exhibition spaces shape meaning, visitors' experience and construct memory narratives through different media, objects, local urban landscape. Besides, how creators merge complex cultural discourse systems, like politics, histories, cultures, and emotions, with the various types of materials in three exhibition spaces. Also, how the three exhibition spaces intertextualise each other will be discussed.

■ 14:00 - 15:30 AUDITORIUM PASTEUR

"Bodies that Matter" 3/3

PRÉSIDENCE / CHAIRS

Tirza Latimer (*California College of the Arts, San Francisco, CA, United States*)

Christopher Reed (*Pennsylvania State University, University Park, PA, United States*)

The session description can be found in the first slot.

INSIDES, OUTSIDES

Imagine Wearing That: Corsets. Kinesthetic Empathy and the Depiction of Bodies in Pre-WWI France

Tara Ward (*Pennsylvania State University, University Park, PA, United States*)

Corsets, whether worn or just imagined, are a visceral experience. Those positive or negative bodily feelings are then projected onto our understanding of historical constructions of identity. Examining artworks created in France around 1913, a moment when the corset was falling out of favor thanks to new undergarments (the bra) and new activities (the tango), this paper will ask how embodied understandings of corsets can help us interpret formal innovations in the depiction of the figure and connect to bodies in the past.

Dada costumes: displaying constraint, overcoming it through dance

Karine Montabord (*Université de Bourgogne, Dijon, France*)

Essential components of Dada soirées, costumes bear witness to the Dadaists' interest in the materiality and the performativity of the body as material. During performances, these enveloping assemblages become agents of processes of deindividuation, gender abstraction and dehumanization. Dance, allowing one to explore and appropriate the constraints of this unique and ephemeral bodily configuration, becomes the means of expression and emancipation of these abstract effigies: new aesthetic proposals then emerge (for dance and for the visual arts) as well as metaphorical ones (defying physical but also social, moral and political limits).

Material Reciprocities and the Reinvention of Sculptural Tradition in the work of Barbara Chase-Riboud

Elyse Speaks (*University of Notre Dame, South Bend, IN, United States*)

This paper considers the material exchange initiated in the early sculptural practice of Barbara Chase-Riboud when she began to incorporate fiber into her bronze sculptures. By doing so, Chase-Riboud staked a claim for sculpture as a symbolic site at which material knowledge might be transferred across time and space. The works' negotiations open western sculptural practice to a hybridized form located within transhistorical associations that rework the alleged specificities of both craft and bronze into sites for the exchange of ideas and practices.

Spatial Bodies. A neo-materialist exploration of space-spanning bodies in contemporary installation art

Charlotte Silbermann (*Burg Giebichenstein Kunsthochschule Halle, Halle, Germany*)

In the contribution *Spatial Bodies* the installation "A Casa é o Corpo" from 1968 by the Brazilian artist Lygia Clark will be a starting point to explore contemporary art installations by Mona Hatoum, Pamela Rosenkranz and the Lithuanian artists' collective Pakui Hardware as imaginations of bodies that one can literally walk through. It will be of interest how these positions can be understood as "material-semiotic generative node[s]" (Donna Haraway) in which technologies, biological research, sexual fantasies, myths and visions of the future overlap.

■ 14:00 - 15:30 MUSÉE GADAGNE

Printing surfaces 3/4

PRÉSIDENCE / CHAIRS

Ilaria Andreoli (*Institut national d'histoire de l'art, Paris, France*)

Elizabeth Savage (*University of London, London, United Kingdom*)

Femke Speelberg (*The Metropolitan Museum of Art, New York, NY, United States*)

The session description can be found in the first slot.

TABLE RONDE : RE-USE AND AFTERLIFE OF MATRICES

Transforming Metal: Exploring the Dual Identity of Printing Plates as Artworks and Printing Tools

Chiara Betti (*School of Advanced Study, University of London, London, United Kingdom*)

In recent years, interest in printing plates has surged, focusing on their ontological significance. Several papers explore their practical use and aesthetic value as art. This study, centred on Richard Rawlinson's 752 copper plates at the Bodleian Library, reveals the plates' dual role as art and print technology. Using advanced techniques like scanning electron microscopy, the paper identifies instances where plates transformed from collectables to printing matrices, fulfilling varied functions over time. Rawlinson's collection exemplifies plates as both collectables and printing tools. Based on over three years of research, the talk unveils unpublished manuscript material, scientific analysis, and digital images.

The Question of Substrates Past: Considering the Morphology of a Copper Matrix in Early Modern Intaglio Printmaking

Genevra Higginson (*University of Michigan, Ann Arbor, United States*)

The chronological and geographic proximity of intaglio printmaking and oil painting on copper in early modern Europe merits more attention in the way recent studies have explored oil painting on stone. This paper proposes a way of considering copper substrates in each case, querying the valences

of a surface removed to various degrees from the picture it sustains. Examining a double-sided copperplate on which one side holds oil paint and the other engraved lines, I argue that a material logic exists across such media, whether the visual information held by the copper substrate is physically obscured or morphologically transferred.

État de stèle : l'estampage chinois, une empreinte du temps qui passe

Pauline Chassaing (*Institut National du Patrimoine-Creops, Sorbonne Université, Paris, France*)

L'estampage précède l'imprimerie dans la culture chinoise et est liée – entre autres – à ce que l'on appelle des « bibliothèques de pierre » et des « forêts de stèles ». La présentation se situe dans la continuité de travaux menés depuis 2005, en lien avec la conservation-restauration de ces documents. Elle questionnera ce que révèle l'estampage, relevé objectif et subjectif de l'état d'une surface à un moment donné. La technique a perduré jusqu'à nos jours, ce qui pousse à s'interroger sur sa nature et ses valeurs propres aux côtés de l'imprimerie puis de la photographie, par exemple.

Richard Hamilton, Kent State: Printing Processed Images and Transforming the Subject

Noriko Yoshimura (*Miyagigakuin Women's University, Sendai, Japan*)

Processed images are key elements for Hamilton's art work. His screen print work Kent State is again based on processed images, which depict one of the injured students in 1970, when the Ohio National Guard opened fire on a crowd gathered to protest against the Vietnam War. Hamilton said, "The subject matter of Kent State isn't what's important, ultimately the image is important". In addition to the final printed work, other historic documents written by Hamilton tell us how Kent State was created. Through examining these documents, this paper discusses how the image was fabricated and the subject was transformed in his printing process.

The recycling and double-side use of printing blocks made from engineered wood products of the 20th century

Ulrik Runeberg (*Independent painting conservator, Düsseldorf, Germany*)

This paper deals with the re-use of printing plates which consist of fiberboard, particle board or plywood. A focus is set on special cases which deal with the re-use of printing plates as painting support, printing block and conservation material. The double-sidedness leads to ethical aspects which refer to issues of presentation, accessibility and documentation for research, and include matters of transparency and entity. In addition, material properties and differing surface structures will be discussed.

Usages et réusages de la matrice à la fin du XX^e siècle

Marie Gispert (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Cette intervention s'attache à la pratique de plusieurs artistes contemporains qui choisissent de se réapproprier des matrices gravées déjà utilisées pour en proposer une nouvelle approche, une nouvelle potentialité d'impression. Au travers des exemples d'Anna Metz, Eduardo Arroyo, Philippe Favier et Denis Savary, nous étudierons trois modalités de réusage – de ses propres matrices, de matrices réalisées par d'autres et rappelant la dimension commerciale de la reproduction, de matrices détruites – afin d'interroger les enjeux liés aux relations entre une matrice et son impression et notamment les questions d'unique et de multiple.

■ 14:00 - 15:30 SALLE RHÔNE 1

Arts en marge, matières et matérialités I/2

PRÉSIDENCE / CHAIRS

Pauline Goutain (*Musée d'art Roger-Quilliot, Clermont-Ferrand, France*)

Marianne Jakobi (*Université Clermont Auvergne, Clermont-Ferrand, France*)

Valérie Rousseau (*American Folk Art Museum, New York, NY, United States*)

Apparu à l'été 1945, le concept d'Art Brut visait à remettre en question la matérialité de l'art, le goût et les valeurs académiques. Dans une perspective avant-gardiste contemporaine du Surréalisme, Jean Dubuffet inventait un nouveau regard qui éclairait la production d'objets faits en marge des réseaux de l'art officiel, par des créateurs – souvent autodidactes – œuvrant en dehors des circuits artistiques professionnels.

Au même moment, dans des zones géographiques différentes, d'autres artistes- collectionneurs, intellectuels et médecins s'intéressaient aux périphéries de l'art et à l'autodidaxie. Aujourd'hui, la globalisation et l'essor du numérique ont fait se dissoudre les contours euro-centrés tracés par Dubuffet. La notion d'Art Brut s'est exponentiellement élargie aux autres continents : Afrique, Asie, Amériques, Océanie. L'Art Brut dialogue avec d'autres appellations relevant historiquement des arts de la marge – Outsider Art, Self-Taught Art, Folk Art, Aboriginal Art, Visionary Art, Vernacular Art – mais aussi avec l'art contemporain et les collections plurielles de musées encyclopédiques. Les œuvres qui y sont associées, souvent réalisées avec des matériaux inattendus et mettant en œuvre des procédés originaux, continuent d'interroger la pratique artistique, les catégories et les périphéries de l'histoire de l'art, les dispositifs d'exposition, ainsi que les méthodes de conservation- restauration.

Cette session vise à ouvrir des perspectives de recherches nouvelles dans une double approche universitaire et patrimoniale. L'analyse des qualités matérielles de ces œuvres - de leur contexte de création à leur espace de réception - permet une nouvelle compréhension de ces concepts, devenus catégories dans le champ de l'art contemporain. Notre session intègre, non seulement les « peintures, dessins, sculptures » recherchées par la Compagnie de l'art brut en 1948, mais aussi des médiums artistiques actuels et des formes d'expression multidisciplinaires.

Notre session propose les pistes suivantes :

Matérialité, savoirs et savoir-faire : Que nous apprennent les matériaux, les formats, l'état de conservation sur les processus créateurs, les intentions de l'artiste, ses connaissances ? Comment des savoir-faire traditionnels s'articulent-ils avec des innovations personnelles ? Aujourd'hui, comment les artistes des peuples autochtones du Canada et d'Australie réinventent des pratiques ancestrales ?

Inscriptions sur la matière, écrire sur la matérialité des arts en marge : Comment se construit la relation de sens entre le support, l'inscription et l'intitulé ? Quels « mythes » (Barthes) se construisent autour de la matérialité des œuvres en marge ? Quels discours en fonction de quelles ères culturelles ?

Exposer et restaurer les œuvres en marge : Quelles pratiques muséographiques et méthodes de conservation-restauration, ces œuvres exigent-elles ? Comment les artistes en marge pensent-ils la présentation matérielle et la conservation de leurs œuvres ? En quoi les œuvres en marge et les dispositifs des artistes eux-mêmes invitent-ils à repenser les pratiques patrimoniales ?

Archiver la matérialité : Comment penser, constituer et préserver les archives des créations en marge ? A partir de quelles traces matérielles ou immatérielles, archivables ou inarchivables ?

Slavko Kopac, un matériologue aux manettes de l'Art Brut

Pauline Goutain (*Musée d'art Roger-Quilliot, Clermont-Ferrand, France*)

Slavko Kopac est resté pendant longtemps dans l'ombre alors qu'il est un acteur majeur de la Compagnie de l'Art Brut. Peintre d'origine croate, Kopac devient « conservateur » des collections de l'art brut en 1948 peu de temps avoir rencontré Jean Dubuffet, il le restera jusqu'en 1970 en parallèle de son travail d'artiste. Par une analyse comparative des œuvres de Kopac, des œuvres d'art brut collectées entre 1945 et 1976 et de celles de Dubuffet, nous souhaitons montrer combien la réflexion d'artiste, le regard et le rapport à la matière de Kopac ont influencé l'orientation de l'Art Brut.

Will to Power: Reframing Jean Dubuffet's 'matérisme'

Raphael Koenig (*University of Connecticut, Storrs, CT, United States*)

Jean Dubuffet's theory and practice of 'matérisme' in the second half of the 1940s had a major impact on later developments of postwar art, as well as on the principles that led him to establish his collection of 'art brut'. This paper will focus on the critical discussion around Dubuffet's series of works on paper titled 'Messages' (1944) and on his oil and mixed media painting 'Will to Power' (1946). It will build upon these two case studies to propose a new interpretation of the esthetic program of Dubuffet's 'matérisme', and its implications for its broader historical and sociopolitical context.

Palimpsest Matters: Materiality in Pepe Gaitán's Marginal Art

Velebita Koričančić (*Universidad Anáhuac México / Universidad Nacional Autónoma de México, Mexico City, Mexico*)

This study uses the concept of the palimpsest, where remnants of prior traces endure despite attempts to erase them, to explore how Pepe Gaitán, a Colombian Outsider artist, appropriates photocopied books from Bogotá's National Library. Gaitán employs techniques such as tearing, smudging, and integrating his own visual elements, which, when read through the Derridean sous-rature, result in disrupted readability. His art also reveals a link between medical discourse and creative expression, serving as an apotropaic defense against potential microscopic invaders. Paradoxically, this defense against the invisible occurs in a material medium, suggesting an intersection of the physical and immaterial spheres.

Jan Krížek : Matière à imaginer

Anna Pravdová (*Národní galerie, Praha, Czech Republic*)

Arrivé à Paris fin 1947, le sculpteur tchèque Jan Krížek (1919-1985) rencontre Michel Tapié qui l'invite à participer à l'exposition inaugurale du Foyer de l'Art Brut. Après le Coup de Prague de 1948, il se retrouve sans ressources. Aimant se confronter à la dureté du granit, il ne peut plus se procurer le matériau nécessaire et n'a plus l'espace pour le travailler. Pour développer son imagination et poursuivre le contact physique à la matière, il expérimente plusieurs techniques, recyclant différents matériaux ou détruisant ses sculptures en terre pour en faire d'autres, jusqu'à arriver à ce qu'il nomme sculpture spéculative.

Les œuvres de l'hôpital de Saint-Alban et la conceptualisation de l'art brut

Valérie Rousseau (*American Folk Art Museum, New York, NY, United States*)

The psychiatric hospital of Saint-Alban-sur-Limagnole witnessed the concurrent birth of institutional psychotherapy and art brut—both off-center, critical responses to the institutions of their respective fields—in the aftermath of the Second World War. The creative activities of its residents offer a counternarrative to a traditional perspective applied to works created outside an art historical framework. Looking “for an art

which would be in immediate connection with daily life” and at its function in ways that could accentuate its living character, Jean Dubuffet suggested that “the use of modest materials and the artistic conversion of waste are forms of subversion.”

■ 14:00 - 15:30 SALLE RHÔNE 2

L'objet réflexif [1500-1900]. Une théorie matérialisée 3/3

PRÉSIDENTE / CHAIRS

Valérie Kobi (*Université de Neuchâtel, Neuchâtel, Switzerland*)

Léa Kuhn (*Zentralinstitut für Kunstgeschichte, Munich, Germany*)

The session description can be found in the first slot.

Reflections of Art Theory. Painted Mirrors in 17th Century Rome

Sirin Datli (*Heinrich Heine-Universität, Düsseldorf, Germany / Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte, Rome, Italy*)

This paper examines still life paintings on mirrors which are by means of their specific materiality reflecting about art theory. Looking at the painted mirrors, the beholder is confronted with two visual phenomena simultaneously: the static still-life and the ephemeral reflection in the mirror. This inherent 'visual double nature' of the objects disrupts conventional notions of mimesis. Through their unique material qualities, the painted mirrors initiate an epistemological reflection and invite viewers to contemplate the nature of images and their mimetic and illusionistic capacity.

Oil Paintings as Translucent and Reflexive Objects. Window and Mirror in Hans Memling's Diptych of Maarten van Nieuwenhove

Sandra Hindriks (*Universität Wien, Vienna, Austria*)

Although oil painting is always mentioned as prerequisite for the mirrorlike quality of Early Netherlandish painting, it is rarely considered beyond that as relevant for the conception and theoretical analysis of art works. This omission concerns also the metapictorial metaphors of mirror and window. By taking a close look at Hans Memling's Nieuwenhove-Diptych, it will be argued that these metaphors are linked to the material and technique of the painting itself. Theory and practice are in a complex interrelationship, in which material aspects contribute to a painted image theory, whereas painting with oil could have been stimulated by optical theory.

Landscape experiments. Canaletto's liquid painting and the lagoon environment

Camilla Pietrabissa (*Università Iuav di Venezia, Venice, Italy*)

Canaletto's capriccios of the Venetian lagoon are among the finest examples of a fluid technique employed by the artist which has received little attention among scholars. This paper analyses the conceptual complexity of the artist's material and technical experimentation as a strategy to evoke the materiality of the Venetian environment. It argues that the 'liquidity' of Canaletto's paintings of the early 1740s was a response to his re-invention of the Venetian capriccio in the natural environs of the city. The self-reflexive nature of these works resides in the way in which material process joins the imaginative procedure of the capriccio.

■ 14:00 - 15:30 SALLE RHÔNE 3A

The becoming of technical artifacts:
material life and non-anthropropic
existences 2/3

PRÉSIDENCE / CHAIRS

Paula Bertúa (*Universidad de Buenos Aires, Buenos Aires, Argentina /
Leuphana Universität Lüneburg, Lüneburg, Germany*)

Alejandro León Cannock (*Aix-Marseille Université, Marseille, France /
École nationale supérieure de la photographie d'Arles, Arles, France*)

Juliana Robles De La Pava (*Universidad de Tres de Febrero/ Universidad
de Buenos Aires, Buenos Aires, Argentina*)

The session description can be found in the first slot.

Some considerations on posthuman materialism

Gabriela Balcarce (*Universidad de Buenos Aires-Conicet, Buenos
Aires, Argentina*)

In line with the posthuman thesis regarding the nature-culture continuum, I am interested in addressing the issue of the status of matter from a critical philosophical perspective. To achieve this, I will begin by holding an antifoundationalist stance. Furthermore, the reflections on materiality in this context will assume a post-anthropocentric position. This perspective starts with the de-hierarchization and decentering of the human, challenging the humanist philosophical stance that places humanity as the sole entity with agency over all other existing entities. Consequently, I will consider not only the realm of living bodies but also the inorganic world.

Affective Materialities. Indigenous drawings,
experimental film, matter and memory in Ana
Vaz's *Apiyemiyekî?* [Brasil, 2020]

Irene Depetris Chauvin (*Universidad de Buenos Aires-Conicet,
Buenos Aires, Argentine*)

Ana Vaz is a Brazilian artist whose films reflect on how (neo)colonial legacies and the ecological crisis intersect and explore complex relationships between people, territories and histories, using human and non-human perspectives that push the boundaries of our perception. I will focus on *Apiyemiyekî?* ("Why?") a multi-layered experimental documentary filmed using expired 16mm stock and thousands of drawings made by Brazilian indigenous people violently expelled from their territories during the dictatorship. I am interested in the peculiar sensible, affective, and material "dance" the director stages between the original drawings made in paper and the granny texture incorporated by the analogue film. I contend that Vaz's sophisticated audiovisual arrangement allows an intercultural translation of «indigenous materialism», (re)animating the matter inscribed in the drawings while also introducing a nonlinear temporality suitable to discuss the "slow violence" of extractivism.

Is there a history for the "art" made by animals?
Considering non-anthropocentric agencies into the art
historical discipline

Arthur Valle (*Universidade Federal Rural do Rio de Janeiro, Rio de
Janeiro, Brazil*)

Considering a wide range of cases (e.g., bowerbirds' nests, pufferfishes' structures drawn on the seabed, monkeys' stone tools), I propose that aspects of the material production of diverse animal species should be regarded as "art" within art historical debates. Even though the idea of «art» made by animals remains anthropocentric, I argue that it may become a politically relevant category for claiming visibility and recognition for the artifacts produced by other species. In our times of renewed mass extinction, it may also help us counter human narcissism, foster creative relationality, and fabulate parallels across taxonomic divides.

Eat the Messenger: Carrier Pigeons, Stock
Markets and the Figure of Animal Participation
in the Modern Information Economy, 1820-1840

Katie Hornstein (*Dartmouth College, Hanover, NH, United States*)

This talk introduces the presence of carrier pigeons into histories of early nineteenth-century visual and textual media by focusing on the role they played in relaying information in two key sectors of the early industrial economy: the stock market and newspapers. The ability of carrier pigeons to transmit information quickly and over great distances made them key players in the emergence of financial journalism and the growth in size and importance of Europe's fledgling financial markets. I introduce the participation and representation of animals into the otherwise anthropocentric histories of finance and media studies and demonstrate how carrier pigeons collapsed the distance between carrying the news, becoming the news and ending up as someone's dinner.

■ 14:00 - 15:30 SALLE RHÔNE 3B

Matter, Materiality and Pilgrimage in
Pre-Modern Times: Production, Staging
and Reception 1/2

PRÉSIDENCE / CHAIRS

Ivan Foletti (*Masarykova Univerzita, Brno, Czech Republic*)

Vesna Scepanovic (*Université de Fribourg Fribourg, Fribourg, Switzerland*)

Sofia Zoitou (*Université de Fribourg, Fribourg, Switzerland*)

This session aims to explore the materiality of objects and places in pilgrimage sites from various cultures and religions during pre-modern times. The aim is to evaluate the converging and diverging features of materials such as gold, silver, bronze, glass, wood, bone, skin, hair, nails, precious stones, pigments, stone, soil, wax, printed matter, water and other liquids, plants, leather, fabric that were used, formed, experienced, perceived and variously appropriated by pilgrims as well as by the local actors and devotees. Pilgrims habitually travelled in well-established routes dotted with sacred sites and shrines, occasionally with overlapping stops, allowing for comparative perceptions of material properties. Their movement adopted ritual attributes that extended to the symbolization of natural and artificial objects, whose materials became incorporated in a symbolic perception of space. Organic and inorganic relics and their containers, painted panels, frescoes, liquids, tombs, buildings, natural elements were encountered by the pilgrims, and their attributes, whether material or immaterial, animated their experience. The staging strategies employed in specific visual and spatial sceneries to ensure the objects' cultic success, prompted further interactions among pilgrims, objects, and places. At the same time, the afterlives of pilgrimage objects and sites raise questions about their staging and reception in the present day.

Open-Sky Loca Sancta and Their Embodied
Experience in Post-Crusader Palestine

Michele Bacci (*Université de Fribourg, Fribourg, Switzerland*)

From the late 13th century onwards, many new holy spots, viewed as carriers of sacred narratives, were located along the routes from and to Jerusalem, and the recognition of their distinctive status was increasingly disassociated from their inclusion within architecturally defined spaces. In this paper, emphasis will be laid on the circuits of the Mount of Olives, disseminated with stones, caves, and trees viewed as markers of sacred events, as indicative of the dynamics whereby 13th through 16th century pilgrims projected their embodied experience of site-bound sanctity on the Palestinian landscape.

Pilgrimage and the Production of Islamic Relics: Toward an Aesthetics and Archaeology of Ephemeral Images

Richard McGregor (*Vanderbilt University, Nashville, TN, United States*)

Revered Islamic objects (e.g. hairs of the Prophet's beard, coverings of his tomb) have been displayed and celebrated in devotional contexts such as shrines, tombs, mosques, madrasas, and museums. This paper will explore the relationship between devotional objects and the engineering of religious space in light of current debates in Art History around the aesthetic appreciation of historically and culturally remote artifacts. Focus will be placed on what has recently been proposed as Aesthetic Archaeology, with emphasis on the implications of the distinction between aesthetic analysis and aesthetic appreciation.

From Sight to Touch and Back Again: Pilgrims and Reliquaries Across Media in Medieval Germany

Michelle Oing (*Stanford University, Stanford, CA, United States*)

This paper examines the late medieval German tradition of the Heiltumsweisung, or relic display. This performative display of a church's reliquary collection was a major pilgrimage event, accompanied by visual records in the form of woodcuts known as Pilgerblätter or Heiltumsbücher. While these woodcuts are often understood as a kind of "advertisement" to attract pilgrims, or "souvenirs" to help them remember, I argue that they were more than propaganda; they were, instead, a way for pilgrims to create, maintain, and explore the material power of saintly relics, long after the Heiltumsweisung had ended.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 1

Les matériaux et la géographie de la sculpture 1/2

PRÉSIDENTE / CHAIRS

Alessandro Poggio (*Scuola IMT Altì Studi Lucca, Lucca, Italy*)

Daniele Rivoletti (*Université Clermont Auvergne, Clermont-Ferrand, France*)

Si la matière est l'un des caractères constitutifs de la création artistique, elle oriente de façon particulière le champ de la sculpture. Le recours à certains matériaux, prisés à certaines époques pour des propriétés physiques particulières – tels les marbres de Paros dans le bassin méditerranéen à l'époque antique, ou celui de Carrare dans l'Europe des XVe-XIXe siècles, ou encore l'ivoire – a structuré de façon déterminante la géographie de la sculpture et a joué un rôle majeur dans la circulation des artistes et des savoir-faire.

Par le prisme des matériaux, des liens indissociables entre sculpture et géographie émergent donc avec clarté. Tout d'abord, les matières premières proviennent d'un écosystème donné. En outre, l'élément géographique conditionne la circulation des matériaux : le marbre est mieux transporté par voie fluviale et maritime. L'étude des matériaux va donc nécessairement de pair avec la géographie. Celle-ci n'est néanmoins pas comprise ici comme un facteur déterministe, qui oriente de manière contraignante les dynamiques historiques, artistiques et sociales, mais comme un élément qui conditionne les actions et que l'homme doit traiter de diverses manières.

Dans ce cadre, les matériaux et leur origine géographique jouent un rôle fondamental dans l'étude historique, artistique et sociale de l'artefact. L'un des premiers travaux d'envergure s'intéressant au marché des matériaux de la sculpture, Les maîtres du marbre de Christiane Klapisch-Zuber (1969) est issu de la recherche en

histoire économique. L'Antiquité a été un champ d'expérimentation méthodologique important, car la pauvreté de la documentation écrite a stimulé les chercheurs à trouver ailleurs les sources pour étudier la sculpture : d'abord dans l'analyse des styles, liés aux écoles régionales (Ernst Langlotz, *Frühgriechische Bildhauerschulen*, 1927) ; mais par la suite, les analyses scientifiques de laboratoire ont de plus en plus fourni des informations fiables sur la provenance des matériaux (par exemple, les actes de l'ASMOSIA), ce qui a rendu plus complexe l'analyse. Le programme Albâtres (Louvre- LRMH-BRGM) montre le potentiel de cette approche pour d'autres périodes.

Comment les propriétés physiques et expressives de certains matériaux ont-elles orienté les choix des commanditaires et des artistes et contribué ainsi à la géographie de la sculpture ? Comment la géographie de la circulation des matériaux révèle-t-elle des dynamiques historiques et culturelles ? Quels problèmes méthodologiques ces dynamiques géographiques posent-elles à l'historien de l'art ? Comment les méthodologies traditionnelles de recherche en histoire de l'art, basées sur les sources écrites ou épigraphiques ou sur le style, peuvent-elles interagir avec l'analyse archéométrique ?

Beyond Greece: ancient sculptures from the Levant and the geographical provenance of the marble

Dagmara Wielgosz-Rondolino (*Uniwersytet Warszawski, Warsaw, Poland*)

The aesthetic and symbolic value of white marble, its association with Greek culture and the Greek lifestyle led to marble being imported extensively into the Levant starting from the sixth century BC. Initially, the Levantine market was monopolised by the two most prestigious marbles: Parian and Pentelic. With the Roman conquest of the Eastern Mediterranean, the market opened for many different marble resources found within the boundaries of the Empire, such as the island of Thasos in Greece, Dokimeion and Prokonnesos (today Marmara Island) in Asia Minor.

"Made of marble, because that of that land is the one that is desired". Genoese sculpture for Spanish patrons in the 17th century and the importance of their political relations

Àngel Campos-Perales (*Universitat de València, Valencia, Spain*)

The aim of the lecture is twofold. On the one hand, to highlight the large number of commissions of Genoese marble sculpture during the 17th century in Spain, especially funerary sculpture, to guarantee the "eternity" of the work, but also civil sculpture such as portraits of illustrious figures. On the other hand, to explain the reasons of this popularity and to highlight Spain's extraordinary political relations with the Republic of Genoa during these years, one of the main allied states of the Spanish monarchy.

De pierre ou de bronze : le choix des matériaux des statues aux prismes de la géographie et l'environnement de Saint-Petersbourg au XVIII^e siècle

Hugo Tardy (*Université Toulouse Jean Jaurès, Toulouse / Université Lumière Lyon 2, Lyon, France*)

La communication traite des raisons pour lesquelles l'utilisation du bronze a prédominé à Saint-Petersbourg et dans le nord de la Russie au XVIII^e siècle pour les statues, reléguant le marbre à un second plan. En mettant en lumière les motifs ayant conduit à cette préférence, elle expose les stratégies locales de production et d'acquisition d'œuvres à l'étranger. Ces considérations englobent des aspects pratiques liés au climat rigoureux, aux coûts de transport, aux caractéristiques intrinsèques du bronze, ainsi qu'à la volonté de privilégier la durabilité face à des conditions météorologiques extrêmes.

An Elephant Makes a King: Global Histories of a Thirteenth-Century Ivory Throne from India

Ariana Pemberton (University of California Berkeley, Berkeley, CA, United States)

Narasimhadeva, ruler of thirteenth-century Odisha, patronized an ornate throne carved of African ivory. In doing so, the ruler employed the ecological value and talismanic efficacy of ivory to amplify and extend his political and spiritual power over both human and nonhuman worlds. Focusing on the material and function of the throne, my paper explores, on the one hand, the vital importance of trade with Africa, and, on the other hand, the physical and symbolic resonances of thrones and ivory. I argue that the throne allowed the ruler to portray a kingship that was cosmopolitan, god-like, and endowed with elephantine potency.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 2

Anticipating Memory. What Remains of the War in Ukraine? 1/2

PRÉSIDENCE / CHAIRS

Mateusz Kapustka (Universität Zürich, Zürich, Switzerland)

Dominique Poulot (Université Paris 1 Panthéon-Sorbonne, Paris, France)

The session addresses the future of remembrance of the present Russian invasion of Ukraine in 2024 and beyond. Whereas the ongoing destruction of lives, infrastructure, and cultural heritage of Ukraine is currently the most visible tragic effect of the war, its memory is being shaped simultaneously. Memory works with imagination, fragmentation, repression, and oblivion. As such, it already determines the inner dynamics of the event: The course of the war thus appears as an extended event in terms of both unexpectedness and recurrence that reinforce its narrative ineffability.

In these terms, the session virtually pre-reflects the war in Ukraine as an already-to-be-terminated course of military action. It anticipates its visual and material aftermath as a realm of grave social remembrance and new historical identity to come. Beginning with the moment of the present CIHA Call for Papers, the session is thus planned as self-reflexive: It seeks to consider the potentially rapid and unexpected development of its own subject area throughout 2023-2024. Accordingly, having that particular dimension of the 'future anterior' of the war in mind, we seek to put the deliberately anachronistic-diagnostical questions:

What are/will potentially have been the most significant material and visual carriers of the memory of this war?

What images of war will be retrospectively in charge of picturing/mapping its past scenario?

How do visual icons of war originate and coincide with the material dimensions of remembrance of destruction, suffering, and heroism?

What is the material future of the present topography of battlefields; what will be their new potential as sites of memory?

What is the intersection of digital imagery and ruined topography, and how does it match the new cultural archive based on indexical data?

Does our historical perception of the war's course depend on the short-lived, topically circulating sensitive visual content material, or does it relate to its long-term consequences, reverberations, and endless processing?

How do images help us in the long run to both preserve and forget the course of the tragic events of the war?

How possibly wrong were we in estimating the future scenarios of the conflict upon visual information?

In this way, by anticipating the course of collective memory, we intend to report on continuities and discontinuities in comprehending the horrors of warfare as changing in time and being challenged by acceleration. The session, conceived as a dialogue platform for scholars from Ukraine and beyond, thus also elaborates on how the distinction between the direct involvement in war and its indirect perception contributes to the understanding of the common historical heritage, both material and intangible, its present and future.

Introduction by Mateusz Kapustka [Universität Zürich, Zurich, Switzerland] and Dominique Poulot [Université Paris 1 Panthéon-Sorbonne, Paris, France]

"To Remember means to Fight". Feminist Approach to the War in Ukraine since 2014

Elena Korowin (Hochschule für Bildende Künste Braunschweig, Braunschweig, Germany)

"Memory works with imagination, fragmentation, repression, and oblivion." – so do the arts. In the last years of war in Ukraine feminist approaches in the arts gained momentum. In the proposed paper, I want to present some impressing examples, of how counter-memory, anti-commemoration, intertwined memory and solidarity in the sense of (feminist) anti-war activism become apparent in feminist art practice. These art-works provide new narratives of experiences, memories and empowerment in the midst of war – breaking out of the given narratives and roles, regaining and fighting for control: "To remember means to fight".

Smartphone images and the Denkbild: Remembering the Everyday in the Russia-Ukraine War

Chari Larsson (Griffith University, Brisbane, Australia)

A new technological environment distinguishes the Russia-Ukrainian war from previous conflicts. The war is the first conflict where the use of smartphones, access to the internet and social media networks is ubiquitous. In this paper, I will examine the relationship between smartphone technology and the documentation of the everyday during crisis events and ask how this may yield new forms of visualising civilian experience? I will argue that the widespread use of smartphone technology has facilitated a new, emerging mode of registering individual and community memory beyond combat and frontline experience.

Constructing the Digital Memory of War: Discursive Power of Popular Visual Art in Times of Russo-Ukrainian War

Svitlana Kot (Petro Mohyla Black Sea National University, Mykolaiv, Ukraine), Olha Polishchuk (Petro Mohyla Black Sea National University, Mykolaiv, Ukraine), Yulia Stodolinska (Petro Mohyla Black Sea National University, Mykolaiv, Ukraine), Alina MOZOLEVSKA (Petro Mohyla Black Sea National University, Mykolaiv, Ukraine)

This paper explores the transformative impact of digital technologies and popular visual art on the way military conflicts are experienced, narrated, and remembered. Through a multimodal analysis of over 950 digital artworks shared on Instagram during the Russo-Ukrainian war, the study investigates how these artworks form specific visual narratives which contribute to portraying the new wartime reality, while also constructing the images of the self and the other through heroization, victimization, dehumanization and other strategies. The study highlights the important role of visual art in expressing emotions, conveying traumas, and influencing public opinions.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 3A

Artifice : l'art du trompe-l'œil 1/2

PRÉSIDENTE / CHAIRS

Paola D'Alconzo (*Università degli Studi di Napoli Federico II, Naples, Italy*)Sigrid Mirabaud (*Ministère de la Culture, Paris, France*)Delphine Morana Burlot (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

L'imitation de matériaux rares ou précieux à l'aide de différents moyens est un défi technique qui a longtemps été pratiqué par les artisans et les artistes afin de sublimer l'aspect des artefacts et œuvres d'art.

Des décors de faux marbres mentionnés par Pliny l'Ancien, aux fausses perles et bijoux de la couronne au XVIII^e siècle, l'habileté des artisans en matière d'imitation de matériaux précieux était regardée comme une prouesse par leurs contemporains (mécènes, collectionneurs). Si le faux est aujourd'hui mal perçu, il peut même être sanctionné légalement, autrefois les matériaux d'imitation pouvaient être considérés comme plus dignes d'admiration que la pierre ou le métal précieux qu'ils copiaient.

Ces thématiques sont liées à l'importance donnée aux compétences artistiques en matière d'illusion, à la valeur accordée à l'art et à l'artisanat, aux questions d'authenticité et de falsification, mais elles sont également attachées à l'idée d'un processus de fabrication lent et minutieux. Loin de l'expression du génie (Wittkower ; Heinich), qui surgit comme un éclair (Diderot), l'imitation requiert du temps et du savoir-faire, ainsi que de l'invention et de l'ingéniosité. Un changement de la perception de « l'artifice » apparaît au XVIII^e siècle, lorsque la libéralisation des beaux-arts (peinture, sculpture et architecture) tend à discréditer le travail artisanal laborieux : avec l'apparition sur le marché de pigments prêts à l'emploi, certains artistes ne s'intéressent plus qu'à l'aspect intellectuel de leur création, discréditant ainsi l'aspect matériel. L'essor de l'industrialisation et de la reproduction mécanique a entraîné une dévalorisation de l'imitation, celle-ci étant désormais réalisée par une machine, sans aura (Benjamin). D'autre part, l'émergence de l'individualité auctoriale (Nagel et Wood) et le développement du collectionnisme (Griener) ont conduit à l'essor de la contrefaçon, et avec elle, des astuces matérielles ont été trouvées par les faussaires afin de faire paraître des artefacts modernes plus anciens qu'ils ne le sont en réalité (Lenain).

Les conférences porteront sur différents aspects de l'imitation des matériaux, leur valeur, leur prix et leur commerce, sur des astuces de fabrication, sur les méthodes de diagnostic actuelles pour les détecter et sur le statut des faux dans la littérature artistique.

ARTIFICE DE L'ORNEMENT

Imitations matérielles, astuces techniques et reproductivité des bassins d'offrandes en laiton des XV^e-XVI^e sièclesAnne-Clothilde Dumargne (*Musées royaux d'Art et d'Histoire, Brussels, Belgium*)

Le but de cette contribution est de mettre en évidence les premières découvertes issues de l'étude matérielle et technique d'un corpus de presque 700 bassins d'offrandes en laiton, produits entre la fin du XVe et le XVI^e siècle. Cette étude a permis de mettre en évidence, d'une part les astuces techniques élaborées par les artisans pour entretenir un effet de sophistication esthétique, sans y investir de dépenses ou d'efforts proportionnels, et d'autre part les emprunts et les transferts artistiques issus de la céramique, ou de l'imprimerie par exemple, qui ont contribué

à perpétuer, auprès des consommateurs, des modèles visuels et culturels familiers, circulant parmi les classes aisées.

Entre défi et délit : la contrefaçon des pierres précieuses aux XVI^e et XVII^e sièclesSarah Munoz (*Université de Lausanne, Lausanne, Switzerland*)

Les valeurs esthétiques et symboliques des pierres précieuses en faisaient des objets de choix pour la réalisation de bijoux et l'enrichissement des cabinets de curiosités à l'époque moderne. La valeur commerciale qu'elles avaient acquise poussa plusieurs faussaires à fabriquer des contrefaçons qui, si elles constituaient un délit mentionné dans les statuts des orfèvres, relevaient de défis techniques expliqués dans plusieurs livres de recettes. L'analyse des dictionnaires et des livres d'érudits et de praticiens, ainsi que de manuscrits renfermant des secrets d'artisans, permet de comprendre la considération pour ces imitations et leurs usages, de même que la transmission de savoir-faire au sein des ateliers.

Étude de la technique de la perle fausse en Essence Orient du XVII^e siècle au XVIII^e siècleLaurence Gros (*Université Paris 1 Panthéon Sorbonne, Paris, France*)

Cette communication entend éclairer l'histoire d'une ancienne technique d'imitation de perle naturelle du XVII^e siècle jusqu'au XVIII^e siècle. Nommée « Perle fausse en Essence Orient », cette technique d'imitation ornementale inventée au XVII^e siècle est aujourd'hui tombée dans l'oubli. Pourtant son succès était tel, qu'elle a su à elle seule révolutionner l'art de la parure en France mais aussi à travers le monde. Aujourd'hui de nombreuses institutions patrimoniales et muséales, françaises et étrangères possèdent encore quelques rares pièces composées de ces perles. Entre historicité et matérialité, cette intervention permettra de présenter un sujet peu exploré dans le milieu des sciences du patrimoine.

"An illusion of sight and smell": Artificial flowers and deception in eighteenth-century France

Zara Kesterton (*University of Cambridge, Cambridge, United Kingdom*)

In eighteenth-century France, fashion experienced a sudden blossoming of floral accessories. A dramatic improvement in artisanal techniques for making flowers from silk and cotton resulted in realistic-looking and scented blooms, pinned to women's bodices and hats. This paper will interrogate the multi-faceted aspects of deception involved in wearing artificial flowers. I suggest that faux blooms played into debates about the artifice of female beauty, while at the same time speaking to Enlightenment fascination with imitating the natural world – and the pleasurable surprise involved in revealing deception.

The imitation of Porphyry in Cologne Panel Paintings Around 1330: Some Observations on Its Afterlife and Material Iconography

Theresa Neuhoﬀ (*Restaurierungs und Konservierungswissenschaft, Cologne, Germany*)

This presentation features a work of Cologne panel painting, whose function at the time of creation is unclear today. The painterly imitation of porphyry raises questions about its possible Eucharistic and Paschal meaning. The relationship to the veneration of relics is explored, and possible connections to the contemporary sepulchral culture are discussed. Finally, the question is asked to what extent a distinction can be made here between the conscious imitation of the precious material and the rather subtle evocation of different levels of meaning.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 3B

Cinema, Video, and the De- or Re-Materialization of Moving image 1/2

PRÉSIDENTE / CHAIRS

Vanessa Frangville (*Université Libre de Bruxelles, Brussels, Belgium*)

Tianle Huang (*Communication University of China, Beijing, China*)

The contemporary discourse on cinema is inextricably intertwined with the conceptual crises of 'materiality' and 'medium' in the post-cinematic era. Films are projected and stored, with their material qualities being divergent, if not irreconcilable. As the transition from film to digital media occurs, film's 'immateriality', generally alluding to the sacred or spiritual dimensions in the Western tradition, becomes increasingly pronounced. Hence, 'film', derived from 'pellis' (Latin for 'thin skin'), can be regarded as an 'oxymoron'. Consequently, the question "What is film?" seems to shed its skin into ambiguous speculation between ontology and epistemology. When a film is projected, light passes through it, bringing the etched image forth until the screen intercepts and unveils it. In recent decades, the debate over the 'death of film' induced by digitalisation has frequently been articulated as the loss of both the medium's materiality and the indexability that films represent; while over a century ago, avant-garde artists began using film to reflect the bearing of moving image.

The 1920s were a historic moment marked by fervent optimism regarding the potential for new horizons unlocked by film. These affirmative discussions perceived cinema as a material distinct from 'tangible' and 'physical' objects, viewing moving image as an emerging medium and aesthetic language possessing immense potential. The hope was that it would not succumb to commercial rhetoric in the form of dematerialisation. Many avant-garde artists of the time employed projection as a medium and methodology to accentuate the immateriality of cinema and to envision a utopian future for film. In the 1960s, filmmakers and video artists embraced radical ideas within a theoretical framework, cultivating nascent genres such as 'Structural Film' and 'Structural/Materialist Film' to critique capitalism's rational aesthetic. Concurrently, 'material matters', encompassing architecture and installation, were increasingly incorporated into avant-garde film and video art, underscoring cinema's materiality and mediation. The theoretical pivot from dematerialisation to re-materialisation has evolved into a more direct critique of the collusion between capitalism and cinema. This shift probes the structural interplay linking film and patriarchal production mechanisms, where cinema represents one of the leading industries in consumer society.

In light of this context, the theme of this session is 'Cinema, Video, and the De- or Re- Materialisation of Moving Image'. This session endeavours to interrogate the manner in which the relationship between moving image – primarily embodied by cinema and video art – and materiality, can be re-conceptualised, re-envisioned, re-constructed, and re-fractured. Furthermore, it aims to elucidate the transformative implications of the de/re-materialisation of moving image within the domains of art, culture, and society.

Introduction: Tianle Huang - Film History as the history of Dematerialization

Reconstruction of Human World by Images

Zheng Tan (*Film Art Center of China Federation of Literary and Art Circles, Beijing, China*)

Advances in technology have changed the way images are presented, and the way human beings perceive and understand the world. Human beings have already moved from a world wrapped in textual symbols to a world wrapped in imagery symbols. Highly sophisticated technological advances allow human beings to perceive the world more keenly which are changing human beings' aesthetic feeling towards images. The future images will not only be revolutionized in the aesthetic level, but will also invade the world of human beings in all aspects, and then reconstruct the human world through the imagery symbols and the form of existence.

Film as skin, projector as flesh: Exploring the materiality of motion picture film through the conservation of Kazimierz Prószyński's 'Oko' apparatus and 12cm wide film from 1925

Monika Supruniuk (*Akademia Sztuk Pięknych w Warszawie, Warsaw, Poland*)

Current interactions with digital technology, characterized by instant information access and physical isolation, have unveiled a desire for participation in live events. What is unique and fleeting becomes authentic. As a form of performative art, film projection poses a question: Do the film and apparatus merely function as technical carriers, or does the projection itself encompass an 'authentic' experience? Prószyński's 12 cm-wide film and OKO apparatus (1910) transcend rarity and obsolescence; like other artistic media, they transience, evolving into fleeting experiences. In my presentation, I would like to demonstrate how materiality and the challenging of digital presentation possibilities intertwine in this unique object.

From Square Word to AI-Film Infinite: The Trans-humanist Semiotics in XU Bing's Multimedia Artworks

Xi Xiao (*Beijing Film Academy, Beijing, China*), **Shan Wang** (*Nankai University, Tianjin, China*)

This paper aims to reveal the relationship between symbols and media in the artworks of Chinese artist Xu Bing, to reevaluates the meaning and value of his works in terms of the transformation and generation of symbols. Starting from the Square Word series, Xu Bing has always been dedicated to exploring the nature and boundaries of symbols, and to discovering the impact of symbols on human beings. However, in the reflection and practice of the written and pictorial symbols, Xu Bing has gradually transcended the barriers of ethno-culture (trans-language), media (trans-media), and human/non-human (trans-intelligence).

Urban vs. Filmic Materialities: The City Symphony as Avant-garde Genre and Cinematographic Motif

Berit Hummel (*Universität Münster, Münster, Germany*)

The multi-level interlacing of cinema and the urban environment becomes most obvious in the city symphony. This paper will focus on two adaptations of the genre in an extended neo-avantgarde context, Dick Higgins' „Flaming City" (US, 1962) and Harry Smith' „Mahagonny" (US, 1980). Aiming at uncovering films hidden potentials, both apply strategies of resurrecting obsolete practices of filmic representation from the history of cinema to its intermedial expansion. The cinematic image of the city is thus double framed as a media-related reconfiguration: of artistic practices as well as urban perception.

Surfaces of Reflections: Between Human, City, and Divine

Xinyu Chen (*Syracuse University, Syracuse, NY, United States*)

Instead of projection as the quintessential technique of art and cinema, this paper proposes reflection as an alternative site wherein the implicated relationship between humans, cities, and the divine unfolds. Through interrogations of selected cases featuring mirrors, display windows, and screens, I argue that the history of moving images is inseparable

from reflective surfaces as its material supports and pictorial contents. Concurrently, I suggest that the contemporary digital environment challenges the medium specificity previously attached to set artistic genres, whilst different forms of physical, psychological, machinic reflections become intertwined to restructure the observer's engagement with the material and immaterial worlds.

■ 14:00 - 15:30 SALON PASTEUR

Desiderata of the object: emergent meaning and conservation after the material turn 1/2

PRÉSIDENCE / CHAIRS

Annika Finne (*Institute of Fine Arts New York University, New-York, NY, United States*)

Emily Frank (*New York University, New-York, NY, United States*)

Matthieu Lelièvre (*Musée d'Art Contemporain de Lyon, Lyon, France*)

When the vibrant green glaze copper resinate is used to paint the leaves of a tree, the resin salts may slowly oxidize, and eventually cause the color of the painted leaf to shift from green to brown. Like a real tree, the painted tree can, with time and in response to its levels of light exposure, present the semblance of a pseudo-autumn through this "deterioration." Does the fact that these leaves "died" outside the approval of their initial artist-author mean that there is no discursive space in which their brownness, and all of its attendant affects, can be appreciated? If, after the color-shift, a later hand overpainted the leaves that changed "on their own" to make them green again, what would be gained, what would be lost, and is this overpainter a conservator, or something else? In this way, is the "material turn" also an occasion to rethink what is meant by the job of "conservator" or "restorer"?

This session aims to highlight how a work of art's materials and manufacture techniques can shape subsequent efforts to preserve, cultivate, or modify those artworks, on both physical and conceptual levels. Consider the tea bowl repaired with gold lacquer by Hon'ami Kōetsu (1558- 1637), whose mended cracks are celebrated for their resemblance to a snowy mountainscape, or the abrasion pattern, described by Matthew Hayes, which until recently gave a cool, bright sky painted by Titian the appearance of a sunset. We seek to draw attention to case studies such as these—where interventions (or non-interventions) seem a specific form of collaboration or call-and-response between the object and its procession of handlers, rather than the imposition of a new, renewed, or improved identity onto a passive artwork. The session is meant to be a bridge across the narratives produced by the technical analysis of materials, the history of conservation and restoration, and the anthropological, sociological, and art historical methods of appreciating material agencies. We draw inspiration from both artistic and scholarly work, by authors including Arjun Appadurai, Sanchita Balachandran, Karen Barad, Jill Bennett, Marco Ciatti, Anne Dunlop, Denise Ferreira da Silva, Jonathan Hay, Herbert Kessler, Bruno Latour, George Lewis, Paolo and Laura Mora, Gala Porras-Kim, Amy Knight Powell, Mierle Laderman Ukeles, Yuriko Saito, and Marvin Trachtenberg.

Introduction by Annika Finne and Emily Frank – Conservation, Emergent Meaning, and Material Change

Tarnish and the Transformation of Meaning in a Polyptych by Giovanni di Paolo

Scarlett Strauss (*Institute of Fine Arts, New York University, New York, NY, United States*)

Giovanni di Paolo's 1475 Assumption of the Virgin for the town of Staggia both incorporates and depicts precious metals: gold ground, silver leaf armor, and garments painted to emulate expensive silver and gold brocade. While the gilding and painting retain much of their original splendor, the silver of St. George's armor has darkened and tarnished, shifting the visual focus of the altarpiece. This ostensible damage, however, enhances a duality built into the polyptych's structure—the juxtaposition of pious austerity and temporal wealth—raising questions about whether material changes over time can productively impact the meaning of an artwork.

Historical Treatment of Drying Cracks on A Balcony in Seville by Mary Cassatt [1873]

Emma Kimmel (*Philadelphia Museum of Art, Philadelphia, PA, United States*)

During technical study of paintings by Mary Cassatt for the exhibition Mary Cassatt at Work at the Philadelphia Museum of Art, drying cracks in the paint layer were noted in many compositions. In her early work A Balcony in Seville (1873), they almost certainly originate from her paint application. Cracks throughout the composition were later painted out in several campaigns of retouching by those who evidently viewed them as disfiguring. This paper investigates Cassatt's attitude toward cracks, ethical and aesthetic considerations of cleaning and inpainting, and how each informed the recent conservation treatment of A Balcony in Seville.

The Virtues of Inherent Vice: Policing Animacy in American Art

Annie Ronan (*Virginia Tech, Blacksburg, VA, United States*)

In conservation, the term inherent vice refers to an artifact's physical instability, its will to alter itself through either internal transformations or unruly relations with the environment. This paper reckons with the new interpretive horizons that particularly vice-ridden artifacts may reveal. Through an analysis of a water-damaged etching by American artist Winslow Homer, it considers how the animacy of supposedly inanimate things can become strikingly visible in the absence of standard collections care. The rippling surfaces of Homer's parchment destabilizes the meaning otherwise conveyed by the print's imagery, and represents an invitation to complicate existing approaches to artistic intention.

■ 14:00 - 15:30 SALON ROSERAIE 1

Materiality in History of Architecture and Urban Planning: evolutions of techniques, perceptions and analyzes

PRÉSIDENCE / CHAIRS

Jean-Baptiste Minnaert (*Sorbonne Université, Centre André Chastel, Paris, France*)

Léo Noyer Duplaix (*Université de Genève, Geneva, Switzerland / Sorbonne Université, Centre André Chastel, Paris, France*)

Ruxandra-Iulia Stoica (*University of Edinburgh, Edinburgh, United Kingdom*)

La session propose de questionner les matérialités virtuelles anciennes et nouvelles en l'histoire de l'architecture et de l'urbanisme – relevés d'archéologues du bâti, photogrammétrie, lasergrammétrie, géomatique, etc. Cette matérialité conditionne la perception et l'analyse de l'espace, mais dans quelle mesure ?

Le premier axe porte sur l'histoire de la dématérialisation de l'espace à des fins d'analyse. Si les chercheurs spécialisés dans l'étude de l'époque médiévale – et tout particulièrement les archéologues du bâti – usent traditionnellement des techniques de reconstitution, les

différents services d'étude du patrimoine culturel – universitaires ou non – ont notamment fait appel à ces techniques – essentiellement jusqu'à la limite des temps modernes et de l'époque contemporaine. Comment, sur le temps long, ces techniques ont-elles influé sur la perception de l'espace et donc conditionné l'analyse du bâti ? Où – départements universitaires, services patrimoniaux de collectivités locales, organisations de conservation du patrimoine, etc. – et par qui – photographes, topographes, dessinateurs, etc. – ces techniques ont-elles été mises œuvre ? Peut-on enfin établir des corrélations entre l'évolution de ces techniques et celle de l'historiographie ?

Le deuxième axe s'intéresse, toujours à des fins d'analyse, à l'extension de la dématérialisation de l'espace depuis la « révolution numérique ». Les édifices médiévaux ne sont ainsi plus uniquement concernés, mais aussi ceux des époques ultérieures, ainsi que l'ensemble d'une aire d'étude, qu'elle soit urbaine, périurbaine ou rurale. L'avènement du numérique a engendré une révolution dans la perception de l'espace, créant des nouvelles méthodes d'analyses. Quelles nouvelles techniques de matérialisation ont le plus influencé les chercheurs en histoire de l'architecture et de l'urbanisme ? Ces techniques ont-elles constitué une véritable révolution dans l'analyse ou sont-elles de simples outils accessoires de matérialisation de l'espace ? Où et comment sont-elles appliquées ? Quelles nouvelles techniques devraient être amenées à évoluer afin de perfectionner plus encore l'analyse du bâti ?

Pour de plus amples renseignements, voir le site internet de la session : www.materiality-history-archi-urba.org

An Archeology of the Periphery: an alternative illustrated analysis of Melbourne's peripheral housing

Laura Szyman (Royal Melbourne Institute of Technology University, Melbourne, Australia), **Bryn Murrell** (Royal Melbourne Institute of Technology University, Melbourne, Australia)

This presentation sits within the second axis of this session. It will discuss the techniques and outcomes of three design research projects conducted in the periphery of Melbourne in 2022-23. By considering the periphery as a site with archaeological importance, the projects sought to shift established perceptions of the suburbs through analytical illustrations that resist the "reliable" measurability of planners and developers. Melbourne's periphery is one of rapidly built, market-driven, detached houses that are rejected by, and reject, the intervention of architects. The result posits a new mode of analysis, while smuggling in an alternative vision for the space.

De la pierre à la restitution : Gestion des données dans l'analyse photogrammétrique du patrimoine bâti – Le cas des voûtes disparues de l'abbaye de Grandmont

Théo Derory (Université Paris 1 Panthéon-Sorbonne, Paris, France)

La multiplication et la systématisation des outils numériques en archéologie ont fait de la question du stockage et de la pérennisation des données numériques un problème majeur. Nous évoquerons lors de cette intervention les différentes solutions mises en place et envisagées pour y répondre dans le contexte de l'étude des voûtes de l'abbaye de Grandmont. Une étude particulièrement représentative de ce problème puisque chaque nouvelle campagne de fouilles ajoute de nouvelles numérisations à un corpus déjà très conséquent. Amplifiant ainsi chaque année l'urgence de trouver une solution durable à cette question qui n'a pour l'instant que des solutions temporaires.

A computational eye for an architectural history of Venetian facades

Paul Guhenne (École Polytechnique Fédérale de Lausanne, Lausanne, Switzerland), **Isabella Di Lenardo** (École Polytechnique Fédérale de Lausanne, Lausanne, Switzerland)

This contribution discusses the possibility of a 'distant viewing' of architecture and how the entirety of a city's urban fabric can be questioned algorithmically. As a case study, we will show how all facades of Venice have been automatically extracted from a photogrammetric model and enriched with external temporal, stylistic, as well as cadastral information. This corpus is the starting point of a formalist reading of facades, one in which a «computational eye» on dimensions and patterns can unfold a new look upon the city – provided it is accompanied by the critical reading demanded by this re-materialisation of architecture.

■ 14:00 - 15:30 SALON ROSERAIE 2

Performance: Conservation, Materiality, Knowledge 1/2

PRÉSIDENTE / CHAIRS

Hanna B. Hölling (Bern University of Applied Sciences - Academy of the Arts, Bern, Switzerland)

Émilie Magnin (Bern University of Applied Sciences - Academy of the Arts, Bern, Switzerland)

Andrej Mirčev (Bern University of Applied Sciences - Academy of the Arts, Bern, Switzerland ; Universität der Künste, Berlin, Germany)

Jules Pelta Feldman (Bern University of Applied Sciences - Academy of the Arts, Bern, Switzerland)

Performance art is often considered an immaterial medium. Yet its immateriality is belied not only by the material physical traces it leaves behind – including documents, costumes, and other objects – but also by the insistent, if ephemeral, materiality of the human body. This proposed panel seeks papers on the topic of performance's materiality considered through the lens of conservation. What is the relationship between a performance and the materials it leaves behind, and what experience of the performance can be gleaned from them? Do photographs, "relics," and other objects replace an absent body, thus smothering performance's liveness, or do they refer melancholically to an unfillable lack? How might we understand the materiality of the body or, indeed, that of non-human performers such as animals, machines, or even bacteria? How can the material or immaterial elements of a performance be conserved? Though performance has sometimes been considered beyond the realm of art conservation, its increasing presence in museums and museum collections has rendered these questions urgent.

Encouraging global perspectives and particularly those from underrepresented contexts, we are calling for papers from scholars, conservators, artists, curators and others that take a theoretical or practical approach to exploring the various materialities of performance and their role in its continuation. We invite contributions from all over the world that explore the conservation of contemporary, historical or indigenous performance; comparative examples of modern Western and non-Western conservation practices of performance conservation; performative elements in material art forms; the materiality of the performing body and its documentary potential; the persistence of performance through physical elements or traces; the role of orality in the conservation of performance; aspect of continuity of performance

in indigenous cultures; non-human performance and its conservation; care-thinking and communities of care and performance conservation; or any other relevant topic.

This panel is organized by team members of Performance: Conservation, Materiality, Knowledge, a research project sponsored by the Swiss National Science Foundation and hosted by the Bern Academy of the Arts. While there has been increasing interest within scholarship and curatorial practice in performance and its afterlives, this research project is among the first to specifically address the problem of performance conservation.

MODERATION

Megan Metcalf (*New Mexico State University, Las Cruces, NM, United States*), **Hanna B. Hölling** and **Andrej Mirčev**

Problems inherent in the Conservation of Performance Materials in Two of Nigeria's Universities' Theatre

Adebisi Ademakinwa (*University of Lagos, Lagos, Nigeria*)

This paper treats the conservation of materials used in theatrical performances as an existential concern for theatre practitioners, administrators and artistes. Thus, it fundamentally assesses constituents of hindrance to the benefits derivable from recycled and continuous uses of performance materials in theatres. Two of the best University theatres in Nigeria, those of the Universities of Ibadan and Lagos are purposefully assessed structurally and managerially to confirm the fact that the use to which theatres are designed, the training and moral disposition of personnel invariably complement problems associated with funds and these inexorably affect performance materials' conservation in institutional theatres.

Preservation and Conservation: Yve Laris Cohen's Studio/Theater

Michele Marincola (*New York University, New York, NY, United States*), **Naomi Kroll Hassebroek** (*National Park Service, New York, NY, United States*), **Lynda Zyberman** (*The Museum of Modern Art Conservation Department, New York, NY, United States*), **Yve Laris Cohen** (*Artist, New York, NY, United States*)

The artist Yve Laris Cohen installed and performed his work, Studio/Theater, at the Museum of Modern Art in the fall of 2022. Using the remains of the Doris Duke Theatre, destroyed during a fire at the dance center Jacob's Pillow, Laris Cohen created an installation that he set in motion while conversing with performers. The artist organized a detailed plan for the preservation of the work that reinforced and intertwined with its central themes. The unexpected loss of some components raises broader questions about the conservation and stewardship of performance art that will be explored in this presentation.

Experiencing Performance through Photographs: A Study of Materiality and Meaning in the Contemporary Performance Art of Rummana Hussain

Gayathri Andathodiyil (*Jawaharlal Nehru University – Delhi, New Delhi, Inde*)

In this paper, I reflect on the materiality of live performance art through its performance remains, specifically the photographs. Through a case study of multidisciplinary artist Rummana Hussain (b. 1952, Bangalore). I aim to look into the practice of performance and photography as methodological tools to argue that the materiality of photography and its dematerializing effect on performance art practice feeds into the intervisual relationship between the two artistic forms. Bringing forth the question of how the medium of photography goes beyond a "documentary" "scientific" process into one that has the potential of creating a new aesthetic experience.

Dance is Hard to See: Transmitting Trio A and other Acts of Preservation

Sara Wookey (*University of Cambridge, Cambridge, United Kingdom / Munch Museum, Oslo, Norway*)

Yvonne Rainer's work Trio A (1966) will be discussed through the lens of bodily and verbal transmission, methods of remembering and material pedagogical tools. Other case studies including Punt.Point, a performative work by Wookey in the collections at the Van Abbemuseum, will be shared to amplify the complexities and possibilities of seeing works into the future. In the desire for reactivation and preservation of dance and expanded choreographic practices in the art museum, what might be missing in the performance archive in recording of transmissions processes and how might conservation and collection practices be informed by collaborative, cross-disciplinary methodologies from dance and embrace multiple knowledges?

■ 16:00 - 17:30 AUDITORIUM PASTEUR

Table ronde

Fédérer la recherche sur les patrimoines en France et en Europe

TABLE RONDE ORGANISÉE PAR LA FONDATION DES SCIENCES DU PATRIMOINE

Anne-Julie Etter (*Fondation des Sciences du Patrimoine, Paris, France*), **Pascal Liévaux** (*Ministère de la Culture Paris, France*), **Isabelle Pallot-Frossard** (*Fondation des Sciences du Patrimoine, Paris, France*), **Romain Thomas** (*Université Paris Nanterre ; Institut national d'histoire de l'art - INHA, Paris, France*), **Vania Virgili** (*Consiglio Nazionale delle Ricerche, Florence, Italy*)

La Fondation des sciences du patrimoine rassemble des chercheurs académiques et des professionnels du patrimoine autour de projets de recherche sur les patrimoines matériels. Offrant une réflexion collective sur les grands enjeux de la recherche dans ce domaine, cette table ronde met en valeur la nécessité de fédérer les moyens humains et techniques, à différentes échelles. Seront abordées les thématiques suivantes : interdisciplinarité ; dialogue entre universités, établissements patrimoniaux et laboratoires de recherche spécialisés dans l'étude et la conservation des biens culturels ; développement instrumental ; structuration et stockage des données. L'accent sera également mis sur le développement des collaborations internationales, comme l'infrastructure ERIHS (European Research Infrastructure Heritage Science) et le projet ECHOES (European Cloud for Heritage OpEn Science).

■ 16:00 - 17:30 AUDITORIUM DU MAC LYON

Exhibition Design: between materiality and spatial dramaturgy 3/3

PRÉSIDENCE / CHAIRS

Pamela Bianchi (*École Supérieure d'Art et de Design Toulon Provence Méditerranée, Toulon, France*)

Wesley Meuris (*Sint Lucas Antwerpen, Antwerpen, Belgium*)

The session description can be found in the first slot.

Exhibition Adaptations: Transmedia practices in Contemporary Curatorial making

Vincenzo Di Rosa (*Università IULM, Milan, Italy*)

Since the second half of the twentieth century, artists and curators have often conceptualized exhibitions as narrative spaces where texts and objects coexist creating extended tales. In the last decade, a new curatorial practice has emerged: the adaptation of novels and stories to the exhibition medium. This paper will explore the concept of "exhibition adaptations", investigating a practice that has not yet been comprehensively analyzed, addressing some fundamental questions. How can a novel be re-enacted within an exhibition? How does the reading of a text change within the exhibition environment? What role does exhibition design play in "exhibition adaptations"?

Virtual space and haptic models for the perception of architecture in the context of exhibitions

Dominik Lengyel (*Brandenburgische Technische Universität, Cottbus, Germany*), Catherine Toulouse (*Lengyel Toulouse Architects, Berlin, Germany*)

Architecture can only be perceived as truly relevant on site in situ; in this respect, exhibitions about architecture always constitute an epistemological dilemma. However, numerous ontological circumstances make it possible to encounter this dilemma in such a way that mediation is nevertheless, and in special cases effectively, possible within restrictions. This is the case when the architecture to be mediated is not or has neither been built in physical reality, but is a purely theoretical construction. Then the form as image coincides with the form as vision. This is to be shown by several exhibited projects in collaboration with archaeologists.

Captivating the Attention of Strangers: modes of sensorial engagement

Stephen Kennedy (*University of Greenwich, London, United Kingdom*), Simon Withers (*University of Greenwich, London, United Kingdom*)

This presentation demonstrates the interdisciplinary work of the Captivate Heritage Laboratory (University of Greenwich). Operating within a critical framework the work embraces digital aesthetics/ontology and the spatiotemporal weave of 'permanence' and transitoriness as it engages with sites and objects of historical significance. Human beings, their ideas, their art, their architecture, their technology, and their social forms of organisation are all systems wherein noise and chaos resolve to some kind of order. These chaotic systems are dynamic, and their spatiotemporal dimensions relative. A critical understanding of this dynamism affords new understandings of our relationship to the material world and to history.

■ 16:00 - 17:30 MUSÉE GADAGNE

Printing surfaces 4/4

PRÉSIDENTE / CHAIRS

Ilaria Andreoli (*Institut national d'histoire de l'art, Paris, France*)

Elizabeth Savage (*University of London, London, United Kingdom*)

Femke Speelberg (*The Metropolitan Museum of Art, New York, NY, United States*)

The session description can be found in the first slot.

TABLE RONDE : COLLECTIONS DE MATRICES

Les matrices d'Antonio Piccinni [1846-1920] à la Raccolta Bertarelli : autour des expérimentations entre eau-forte et héliogravure à la fin du XIX^e siècle

Alessia Alberti (*Comune di Milano, Milan, Italy*), Francesca Mariano (*Università Cattolica del Sacro Cuore, Milan, Italy*)

La communication se propose d'étudier le fond de 56 planches du peintre et graveur Antonio Piccinni récemment donné à la Raccolta Bertarelli, dont certaines ne sont pas mentionnées dans le catalogue raisonné de l'artiste. L'examen de ces objets se révèle fondamental pour éclaircir les dynamiques de réplique des cuivres grâce à l'héliogravure. Ces planches deviennent également un précieux outil d'étude pour discerner certaines questions techniques, en ouvrant de nouveaux questionnements à propos de leur réalisation complexe.

La collection de bois gravés du Musée de Tessé [Le Mans] : un cas exemplaire de la pérennité de l'usage des planches gravées dans l'imprimerie provinciale à la fin de l'ancien régime ?

Rémi Jimenes (*Centre d'Études Supérieures de la Renaissance, Tours, France*), Anna Baydova (*École Pratique des Hautes Études – Université PSL, Paris, France*)

Le Musée de Tessé, au Mans, conserve un ensemble d'une soixantaine des bois gravés d'illustration et d'ornement des XVI^e, XVII^e et XVIII^e siècles provenant du fonds de l'imprimerie Monnoyer. Cet ensemble de matrices n'a jusqu'à présent fait l'objet que d'une présentation sommaire rédigée par celui qui en fut l'inventeur, M. Jean-Pierre Epinal, mais cette brochure n'a connu qu'une diffusion assez confidentielle. Après avoir présenté l'histoire de cet ensemble exceptionnel, on s'interrogera sur les pratiques qui ont amené Charles Monnoyer et ses successeurs à remettre tardivement en usage des planches remontant aux origines de l'imprimerie mancelle.

Les matrices de Léopold Surwege : enjeux matériels et éditoriaux

Erwan Durozoi (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Peintre moderniste franco-russe affilié à l'École de Paris, Léopold Surwege (1879-1968) commence en 1919 une carrière de graveur-illustrateur, qu'il poursuit jusqu'à sa mort. Alors que les maisons d'édition détruisent souvent les matrices après usage pour obtenir l'exclusivité des images qu'elles produisent, ce sont près d'une trentaine de matrices de Surwege qui sont conservées à la BnF. L'étude de ces matrices permettra d'aborder la gravure au travers de sa matérialité même. Il convient par ailleurs d'inscrire ces matrices dans une temporalité plus large que la période durant laquelle elles ont été gravées, en questionnant leur devenir comme objet éditorial.

Ce que nous apprend l'analyse des matrices lyonnaises d'illustration de la Bible du XVI^e siècle

Maud Lejeune (*École Normale Supérieure de Lyon, Lyon, France*)

Par chance rare, des centaines de matrices d'illustration gravées produites à Lyon au XVI^e siècle ont été préservées dans les musées à Genève et à Lyon. Parmi elles, figurent des bois appartenant à une série célèbre du Nouveau Testament attribuée à Bernard Salomon, peintre de la Renaissance. L'analyse fine de chaque estampe a permis de distinguer les mains du peintre, des dessinateurs et des graveurs. Le croisement de ces observations avec l'examen des matrices subsistantes permet de corroborer ces hypothèses, de préciser la pratique et les périmètres d'action des intervenants et de mieux les identifier.

Les katagami en Europe : des pochoirs devenus objets de collection

Yarmi Monzon (*Université de Strasbourg, Strasbourg, France*)

Le katagami prend la forme d'un papier brunâtre à motifs ajourés, une sorte de pochoir. Au milieu du XIX^e siècle, il figure encore parmi les outils indispensables de l'impression textile au Japon. Or, une fois arrivé en grand nombre en Occident, le katagami devient un objet de collection apprécié davantage pour ses motifs que pour sa fonction. De nos jours, plusieurs collections reposent dans les réserves d'institutions culturelles, comme si

l'essoufflement du Japonisme avait mis entre parenthèses l'engouement pour les katagami. Conserver et valoriser ces collections de katagami, c'est pouvoir donner la parole à des témoins silencieux d'une époque en apparence oubliée.

Reproduire l'estampe ancienne au 20^e siècle : les matrices de la Société pour l'étude de la gravure française [1911-1949]

Stéphane Roy (*Carleton University, Ottawa, Canada*), **Karine Bomel** (*Musée des Arts Décoratifs, Paris, France*)

Fondée en 1911, la Société pour l'étude de la gravure française (SEGF) a joué un rôle majeur dans le développement des études sur l'estampe en France, notamment par le biais de ses publications. Cette communication se penchera sur les nombreuses matrices ayant servi à l'illustration de ces ouvrages. La (re)découverte de cet important fonds documentaire permet de mieux comprendre les défis relatifs à la production du livre illustré au 20^e siècle.

Patrimonialisation : les blocs d'impression Bonvalet

Louis Teyssedou (*Université d'Artois, Arras, France*)

En novembre 2024, 238 plaques de bois Bonvalet datant du XVIII^e et XIX^e siècles ressurgissent de l'oubli. Cet ensemble provient de l'entreprise créée par Alexandre Bonvalet en 1756. Par décret de 1788, cette manufacture obtient le titre de Manufacture royale d'étoffes fleuries avant de devenir Manufacture Impériale en 1801. L'entreprise ferme en 1964. Elle n'a pas survécu aux bouleversements géopolitiques et économiques de la seconde moitié du XX^e siècle. Ces plaques, ainsi que leurs motifs, permettent d'écrire une histoire des techniques industrielles ainsi qu'une histoire des arts industriels. Les motifs de ces plaques sont en cours de numérisation et d'impression.

La collection des matrices de la graveuse Jeanne Bardey [1872-1954]

Hélène Zanin (*École du Louvre, Paris, France*)

La Bibliothèque Municipale de Lyon conserve dans ses collections patrimoniales un ensemble de 227 matrices, en cuivre et en zinc, ayant appartenu à l'artiste lyonnaise Jeanne Bardey. Acquis grâce à un legs réalisé en 2016, cet ensemble inédit témoigne de la diversité des expérimentations techniques et des combinaisons plastiques mises au point par l'artiste. Cette collection interroge également l'usage et la conservation d'un tel fonds par ses propriétaires successifs : artiste, ayant-droit et collection patrimoniale publique.

■ 16:00 - 17:30 SALLE RHÔNE 1

Arts en marge, matières et matérialités 2/2

PRÉSIDENCE / CHAIRS

Pauline Goutain (*Musée d'art Roger-Quilliot, Clermont-Ferrand, France*)
Marianne Jakobi (*Université Clermont Auvergne, Clermont-Ferrand, France*)
Valérie Rousseau (*American Folk Art Museum, New York, NY, United States*)

The session description can be found in the first slot.

Mary T. Smith: An Archive at the Intersection of Text, Image, and Materiality

Brooke Wyatt (*University of Pittsburgh, Pittsburgh, PA, United States / American Folk Art Museum, Brooklyn, New York, NY, United States*)

The paintings of Mary T. Smith (c. 1904-1995, Hazlehurst, Mississippi, U.S.) are a site of textual inscription and a repository of visual representation,

grounded in the materiality of salvaged wood and corrugated metal employed as surfaces. Letters and numbers appear in coded variations, sometimes verging on the indecipherable. Smith similarly disrupts viewers' expectations with her abstraction of human forms, situated within geometric compositions dominated by the bold interplay of vertical and horizontal lines and swarms of gestural mark making. Smith's painterly interventions exist as assertions of her artistic agency and document her participation as an active constructor of visual culture.

La vie des matériaux dans l'œuvre d'A.C.M

Barbara Safarova (*Art brut connaissance & diffusion, Paris, France*)

A child of great shyness, Alfred Marié originally apprenticed as a room painter. In 1974, he met his future partner Corinne, that he included her in his artistic pseudonym: A.C.M. After two years without a permanent home, the couple settled down in Alfred's childhood home. A.C.M. began to work on his art in his father's old weaving workshop. Collecting, sorting, reworking, arranging, systematizing, structuring - only a few objects escape this obsessive activity of gathering and rearranging, not even cigarette butts. The communication will explore the re-appropriation and modification of materials in the production of the French artist A.C.M.

Réactiver la mémoire des lieux. Expériences de sauvegarde de l'outsider art in situ

Roberta Trapani (*Patrimoines Irréguliers de France, La Chapelotte, France*)

Au bord de routes secondaires s'érigent des lieux où s'exprime la libre fantaisie manuelle de l'homme du commun. Dans un foisonnement de couleurs et de formes, des maisonnettes se changent en lieux de mémoire, des jardinets en jungles étranges. Comment faire face au sort de ces monumentales fragilités ? Réalisés avec des techniques improvisées, ces lieux sont souvent éphémères. Des solutions à leur sauvegarde in situ sont à chercher dans une zone limitrophe entre patrimoine matériel et immatériel, mais ce qui est primordial est de favoriser leur connaissance, de reconverter le regard que nous portons sur elles, de les penser comme des héritages.

■ 16:00 - 17:30 SALLE RHÔNE 2

Public Architecture as Everyday Object in Early Modern Society

PRÉSIDENCE / CHAIRS

Koching Chao (*National Sun Yat-Sen University, Kaohsiung City, Taiwan, Republic of China*)
Harold A. Guízar (*University of York, York, United Kingdom*)

In recent decades, "everyday life" has drawn scholarly attention in the fields of early modern cultural studies (T. Bennett, T. Ingold, C. Richardson). By probing the production, exchange, utilisation and display of man-made objects, from painting, sculpture, buildings, decorative furniture, religious items, to personal items such as clothing, tableware, and textiles, scholars have underlined the instrumental functions of material objects in consolidating and regulating social order. For instance, it has been suggested that the elite classes' consumption behaviour not only reflects their taste, fashion, wealth, pride and identity, but it also establishes their superiority (M. O'Malley, E. Welch). Similarly, the ways in which artisans interacted with and utilised everyday objects offers us a way to understand the social status of non-elite groups (P. Erichsen).

While material culture studies focus on the object-based urban society, it is worth mentioning that scholars tend to consider only domestic objects. Meanwhile, architectural commissioned for public usage, in

particular those large-scaled civic monuments, buildings, and spaces, have not yet been fully explored (E. Campbell, S. Cavallo, S. Evangelisti). Such an oversight is probably constrained by the mainstream of art and architectural historical studies, in which architecture are commonly categorised as fine arts, and thus a field of visual, rather than material, culture studies (M. Yonan). However, the inherent accessibility of public architecture to people across social hierarchy, as well as their omnipresence in various types of urban activities, ranging from the ecclesiastical to the civic, could evidently shape contemporaries' urban experience in ways that deserve further investigation. Some of the ways in which the materiality of public buildings inhabited the sphere of communal space include the processes by which they were commissioned, produced, their materials selected, and finally how they were presented.

Taking public, communal buildings as material evidence of the interrelationship between architecture, space, urban residents, and their daily experience, the goal of this panel is twofold: first, by exploring people's utilisation of public buildings, it seeks to broaden the focus of current material culture studies. Secondly, by illustrating contemporaries' everyday routine and behaviour around public buildings and spaces, it aims to illustrate a more inclusive imagery of early modern urban daily life.

Materiality and public architecture: All Saints Royal hospital in Lisbon [16th century]

Joana Pinho (*Universidade de Lisboa, Lisbon, Portugal*)

This paper, using a case study – the royal Hospital of All Saints in Lisbon, intends to investigate how, based on a historical perspective, the largest and most important hospital in Portugal in the Early Modern Age were perceived as a space with multiple dimensions. We will consider three topics. The first is its function, which determined its specific architectural plan and spatial organization, construction elements, and architectural changes over time. The second is its aesthetics, and its careful design as an artistic object, which resulted in a program highlighted by its sumptuousness as represented in several contemporary paintings and prints. And the third is the symbolism of the hospital and its representation of a civic ideal, proper city governance, efforts made towards the common good and the shared responsibility for social justice.

Self-representation Strategies in the Decorations of the Palazzi Signorili in Northern Italian City-States during the First Half of the 16th Century

Bairang Wei (*Central China Normal University, Wuhan, China*)

During the Italian Renaissance, rulers erected grand palazzi that served as dual spaces for both private family life and public entertainment. Richly adorned with frescoes, sculptures, and emblems, these decorations embodied Renaissance humanistic tastes, referencing classical philosophy and Christian theology, and Latin literature. This study focuses on courtly palazzi in Northern Italy from the early 16th century, aiming to analyze their decorations as a self-representation mechanism.

Approche matérielle de l'habitat ministériel : considérations sur la vie quotidienne des ministres de Louis XIV

Clémence Pau (*Sorbonne Université, Paris, France*)

En analysant, au prisme de la culture matérielle, les origines et la naissance de l'hôtel ministériel au cours de la seconde moitié du XVII^e siècle, nous questionnerons le cadre de vie quotidien des ministres de Louis XIV, ainsi que la manière dont ces derniers ont occupé des espaces qui ont à leur tour conditionné leurs comportements et leurs activités. Cette étude permettra aussi de saisir le rôle que l'hôtel ministériel, en tant qu'espace à double valeur privée et publique, a pu jouer dans l'expérience quotidienne de la ville au XVII^e siècle.

New Affordances. The Transformation of the Chancel and High Altar between Southern Germany, Spain and the Viceroyalty of New Spain [c. 1650-1750]

Tomas Macsotay (*Universitat Pompeu Fabra, Barcelona, Spain*)

Christian ecclesiastical architecture historically accommodated diverse functions, from sacramental rites to communal gatherings, burial spaces to ritual conduct. Traditionally perceived as rigid, this perception has been reinforced by art history's portrayal of church interiors as unchangeable. Contrarily, recent studies challenge this notion, highlighting anomalous developments in baroque decoration across Catholic regions. The divergence from prescribed liturgical norms reveals strategic uses of space influenced by theatrical techniques and imagery. This shift toward comfort and spectacle introduced novel practices, including attention to statues, furniture, and social identities within church settings. These unorthodox yet prevalent "everyday spaces" invite examination through material evidence and accounts, shedding light on the vibrant social life within high-baroque ecclesiastical structures.

■ 16:00 - 17:30 SALLE RHÔNE 3A

The becoming of technical artifacts: material life and non-anthropocentric existences 3/3

PRÉSIDENTE / CHAIRS

Paula Bertúa (*Universidad de Buenos Aires, Buenos Aires, Argentina / Leuphana Universität Lüneburg, Lüneburg, Germany*)

Alejandro León Cannock (*Aix-Marseille Université, Marseille, France / École nationale supérieure de la photographie d'Arles, Arles, France*)

Juliana Robles De La Pava (*Universidad de Tres de Febrero / Universidad de Buenos Aires, Buenos Aires, Argentina*)

The session description can be found in the first slot.

Photographier la culture matérielle : photographies d'objets archéologiques et d'artefacts ethnographiques de l'Équateur en tant qu'agencements humains-non humains

Maria Fernanda Troya (*Facultad Latinoamericana de Ciencias Sociales, Quito, Ecuador*)

À cette occasion nous proposons une réflexion à partir de photographies sur la culture matérielle (artefacts ethnographiques et objets archéologiques) produites au début du XX^e siècle sur les groupes humains de l'Équateur. Nous allons réfléchir autour du mode d'existence propre de ces images prises comme des objets techniques qui ont joué un rôle important dans la construction de la connaissance anthropologique et archéologique des Amériques. Nous nous demandons tant sur le rôle de la technologie photographique en tant qu'origine de ces objets techniques, que sur les images comme résultantes d'agencements particuliers entre humains, technologie et artefacts dans des situations ponctuelles. Nous réfléchissons à ces sujets à partir des questionnements sur l'ontologie des objets techniques (Latour, Simondon, Yuk Hui) et autour de l'ontologie politique de la photographie d'Ariella Azoulay.

Le caractère esthétique du non-humain dans le contexte de la photographie comme technique

Snjezana Simic (*Centre de Recherches sur les Arts et le Langage, École des hautes études en sciences sociales, Paris, France*)

Dans un paradigme contemplatif, la photographie a souvent été abordée comme une image humaine, intériorisée et immatérielle, au sens phénoménologique ou sémiotique du terme. Les approches vitalistes,

post-humanistes ou néo-matérialistes, quant à elles, mettent l'accent sur le caractère vital, donc esthétique et créatif, du matériel (technique) aussi. Cela permet d'élargir le domaine esthétique, initialement réservé à la subjectivité, au-delà de l'humain, et suggère que cela était peut-être toujours déjà le cas. En fin de compte, on peut se demander aujourd'hui si l'aspect esthétique du non-humain technique se limite uniquement à son côté matériel, ou si son aspect formel et numérique peut également l'être.

Becoming, Relational Subjectivity and Posthumanism in still life photography: theorized by a practicing artist

Fiona Henderson (National Art School, Sydney, Australia)

I will talk from the point of view of a practising artist working with material artifacts incinerated by the Australian bushfires in December 2019. The process of my work has allowed me to contemplate the becoming of objects and the multiplicity of their existences. In turn this has led me to consider the question of the interpretation of still life images and whether it is possible for us to grasp the wider meanings, entanglements and possibilities of a still life image when we view it through a lens that combines posthumanism, agential realism and vibrant matter

Inhuman Aesthetic Artifacts: An Inquiry into Error and Materiality in Analog Photography

Hernán Lopez Piñeyro (Universidad de Buenos Aires, Buenos Aires, Argentina)

Since the artistic avant-gardes of the early 20th century, uncertain occurrences and "errors" have been considered elements in creation. According to Chéroux (2009), "an error in photography corresponds to an alteration of the medium's mimetic power". In this presentation, we aim to explore a specific type of error: one that, through a loss of control by the subject, allows materiality to shape an inhuman aesthetic artifact, especially in the context of analog photography. Each material configuration "speaks" and "can be the subject of a critical analysis inspired by the search for its histories, material, and discursive interactions" (Coole & Frost, 2010).

Un laboratoire de l'obscurité : Dark room de Roberto Jacoby

Mario Camara (Universidad de Buenos Aires-Conicet, Buenos Aires, Argentina)

L'installation Darkroom est une expérience immersive pour un seul spectateur, qui descendre dans un espace très réduit et dans l'obscurité la plus totale. Là, ils reçoivent une caméra de vision augmentée qui leur permet de commencer à voir et enregistrer un groupe de huit performeurs dont les visages sont recouverts. En dotant le spectateur d'une prothèse technique, Jacoby semble placer le spectateur à la place du voyeur et produire un commentaire sur le régime de visibilité totale de notre contemporainité.

■ 16:00 - 17:30 SALLE RHÔNE 3B

Matter, Materiality and Pilgrimage in Pre-Modern Times: Production, Staging and Reception 2/2

PRÉSIDENCE / CHAIRS

Ivan Foletti (Masarykova Univerzita, Brno, Czech Republic)

Vesna Scepanovic (Université de Fribourg, Fribourg, Switzerland)

Sofia Zoitou (Université de Fribourg, Fribourg, Switzerland)

The session description can be found in the first slot.

Visual Promotion of the Kumano Faith from Comparative Art Historical Perspectives

Akira Akiyama (University of Tokyo, Tokyo, Japan), Izumi Florence Ota (University of Tokyo, Tokyo, Japan)

This paper delves into the multifaceted roles of pilgrimage souvenirs across religious cultures, focusing on their functions in sanctity propagation as viewed through comparative art historical perspectives. It draws parallels between medieval European pilgrim souvenirs and those of Japanese sacred sites, particularly emphasizing the Goo-hoin woodcuts from Kumano. Deeply imbued with religious symbolism, Goo-hoin served as pilgrimage verification, protective charms, and sacred symbols. The diversification of their functions, from pilgrim tokens to religious-political instruments in medieval Japan, is explored, highlighting their role in vow confirmation, akin to the use of relics in medieval Christianity. The aim of this paper is to enhance the comprehension of pilgrimage traditions and their artistic symbolism within the broader context of art historical studies.

Negating the Distance between the Sacred and the Mundane: Spatial Construction in the Great Buddha Bend in Baodingshan

Hong Wu (Fudan University, Shanghai, China)

Baodingshan is a famous religious complex constructed primarily in the Southern Song period (1127-1270). This paper examines the spatial construction in Baodingshan, focusing on the Great Buddha Bend area where a magnificent continuum of high-relief carvings was constructed along the cliff face. By analyzing the spatial design of the Great Buddha Bend and its effect on the experienced relationship between the carved transcendent realm and the world of the human bodily activities, this paper argues that the Great Buddha Bend reflects an intentional blurring of the boundaries between the sacred and the mundane, indicative of an understudied conceptual development during the Tang-Song transition.

Pilgrimage and Peregrination: Movement, Materiality, and the Sacred in Aztec Mexico

Kristi Peterson (Skidmore College, Saratoga Springs, NY, United States)

The cultural topographies of Aztec Mexico (c.1325-1521 CE) were complexly interwoven and engaged to provide a cosmic template and an integrating model for social organization. This paper will focus on the integration of devotional images, ritual performance, concepts of animacy, and the imperial capital as a metaphorically sacred site. Through their movement within the built environment and surrounding pilgrimage sites, ritual performers and devotional images animated and enlivened the capital city and disseminating that same force to the periphery as imperial power; thereby inscribing the social body and embodying the relationship between the empire and the numinous.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 1

Les matériaux et la géographie de la sculpture 2/2

PRÉSIDENCE / CHAIRS

Alessandro Poggio (Scuola IMT Alti Studi Lucca, Lucca, Italy)

Daniele Rivoletti (Université Clermont Auvergne, Clermont-Ferrand, France)

The session description can be found in the first slot.

CONCLUSION BY THE SESSION CHAIRS

Material Matters. Unveiling the materiality of Calcite Alabaster in Roman society

Simona Perna (Institut Català d'Arqueologia Clàssica, Tarragona, Spain)

The presentation focuses on Egyptian calcite alabaster in early Imperial Roman art. Examining its physical properties and influence on Roman art choices, it explores how this translucent stone served as a canvas for artistic expression in domestic and funerary settings. The geographical journey of Egyptian calcite alabaster to Roman sculptors is pivotal, impacting its historical, artistic, and social roles. By integrating archaeological evidence, iconographic analysis, and methodological challenges, the paper deciphers the material's impact on aesthetics across Roman, early Christian, and Medieval architecture, shedding light on the interplay between art, geography, and socio-cultural contexts in Roman decoration and sculpture.

Filling in the gaps on the map of Medieval and Early Modern European alabaster distribution by interdisciplinary approach

Aleksandra Lipinska (*Kunsthistorisches Institut der Universität Zu Köln, Köln, Germany*), **Arthur Acker** (*Kunsthistorisches Institut der Universität Zu Köln, Köln, Germany*), **Jonathan Blumtritt** (*Kunsthistorisches Institut der Universität Zu Köln, Germany*), **Sophie Jugie** (*Musée du Louvre, Paris, France*), **Wolfram Kloppmann** (*Bureau Recherches Géologiques et Minières, Orléans, France*), **Lise Leroux** (*Laboratoire de Recherche des Monuments Historiques, Paris, France*), **Tobias Mercer** (*Kunsthistorisches Institut Der Universität zu Köln, Köln, Germany*), **Uliana Naumenko** (*Bureau Recherches Géologiques et Minières, Orléans, France*)

Alabaster deposits used for sculpture since the 12th century are well distributed around Europe, mainly in England, Spain, Italy, France, Germany, and Ukraine. Nevertheless, there are many regions of the continent, which do not dispose of local material, necessitating import. We will show how through interdisciplinary research in the DFG-ANR-funded project Materi-A-Net (<https://materi-a-net.uni-koeln.de>) the map of alabaster deposits and routes connecting them to artistic centres is being completed. Moreover, such an approach supports the study of logistics and economics of alabaster spreading, and of the motivations of commissioners to import a particular sort of the material for their artistic undertakings.

L'étude matérielle et analytique des terres de Joseph Chinard : entre Italie et France, le parcours créatif d'un sculpteur

Stéphanie Deschamps-Tan (*Musée du Louvre, Paris, France*), **Anne Bouquillon** (*Centre de Recherche et de Restauration des Musées de France, Paris, France*), **Christel Doublet** (*Centre de Recherche et de Restauration des Musées de France, Paris, France*), **Stéphane Paccoud** (*Musée des Beaux-Arts de Lyon, Lyon, France*), **Ludmila Virassamynaiken** (*Musée des Beaux-Arts de Lyon, Lyon, France*)

Le musée du Louvre, le musée des Beaux-Arts de Lyon et le Centre de Recherche et de Restauration des Musées de France mènent depuis quelques années une campagne d'analyses des terres du sculpteur Joseph Chinard (Lyon, 1756 – id., 1813). A l'aune de projets de restaurations, il est apparu crucial de reconsidérer la carrière de cet artiste en étudiant la matérialité de ses sculptures pour combler l'absence d'archives. Des prélèvements sur quarante-cinq œuvres ont été analysés avec la technique PIXE. Les premiers résultats ont permis d'établir avec certitude des lieux de production, de constituer des ensembles et donc une chronologie relative.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 2

Anticipating Memory. What Remains of the War in Ukraine? 2/2

PRÉSIDENTE / CHAIRS

Mateusz Kapustka (*Universität Zürich, Zurich, Switzerland*)

Dominique Poulot (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

The session description can be found in the first slot.

Looking back from the happened future towards a landscape of the war

Lada Nakonechna (*Universität Kassel, Kassel, Germany*)

Starting from the intuitive statement of the impossibility of capturing the catastrophe in a single realistic depiction, I turn to Social Realism's opposition to numerous approaches elaborated by Modernist artistic tradition, such as montage, fragment, contextualization etc. Looking back from a Happened Future as the consequence of the imagination constructed by the Soviet Union policy, I try to reveal the traps into which images fall. I will discuss the «closure of perspective» in several examples of the post-World War II heroic visionary and the Ukrainian land representation in paintings of Social Realism.

Dissonance architectural heritage in Ukraine during the full-scale-invasion: will it have a future? [case of Kharkiv]

Anastasiia Bozhenko (*V.n.karazin Kharkiv National University, Kharkiv, Ukraine*)

In my report I would like to consider the practices for work with dissonance heritage in Ukraine, which practices are already applied in Ukraine and who should be the decision-makers for the practices of commemoration when the war is over. In our case, the dissonance heritage belongs to the period of the Russian Empire and the Soviet era. Another point is dealing with it from the decolonisation and decommunisation perspectives, which are the reaction to the Russian invasion.

Discussion

■ 16:00 - 17:30 SALLE SAINT-CLAIR 3A

Artifice : l'art du trompe-l'œil 2/2

PRÉSIDENTE / CHAIRS

Paola D'Alconzo (*Università degli Studi di Napoli Federico II, Naples, Italy*)

Sigrid Mirabaud (*Ministère de la Culture, Paris, France*)

Delphine Morana Burlot (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

The session description can be found in the first slot.

DÉCOR ET TROMPE-L'ŒIL

Les artifices à l'épreuve de la reproduction mécanisée : Le cas des soieries ottomanes [XVI^{ème} et XVII^{ème} siècles]

Khadija Khair (*Centre de recherches interdisciplinaires en histoire, histoire de l'art et musicologie, Poitiers, France*)

Au XV^e siècle, les échanges textiles entre l'Orient et l'Occident, surtout entre le Levant et l'Occident, étaient marqués par des tissus en coton et des étoffes en soie noble. Au XVIII^e siècle, les fabricants de coton ont cherché le prestige en imitant les dessins de la soie, brouillant les frontières entre les deux matières par des artifices décoratifs. Cette présentation explore ces stratagèmes, révélant les caractéristiques distinctives de la soie pour mieux saisir cette démarche de mystification.

Deceptive appearances: stucco imitation of ornamental stones in Alentejo

Patrícia Monteiro (*Universidade Lisboa, School of Arts and Humanities Lisbon, Portugal*)

This paper will look at stucco examples in Alentejo (southern Portugal)

created to resemble ornamental stones although coexisting, in specific places, with authentic stones. While an attentive observer may question the legitimacy of these ensembles, simulation was appreciated and often considered as more than an economic resource with no aesthetic value. Regardless, the mimetic role of stucco was not always understood, resulting in disastrous interventions, with no oversight or regulation. This scenario demands an immediate shift in the rehabilitation programs since stucco is part of Alentejo's DNA and the region's cultural identity rests on the knowledge of these heritage values

Le vernis or sur les bronzes d'ameublement parisiens du XIX^e siècle : supercherie ou outil créatif ?

Julie Schröter (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Les objets en bronze verni jouent un rôle central dans l'ameublement parisien du XIX^e siècle. Éléments importants de la représentation sociale - leur finition trompe-l'œil imitant la dorure véritable - ils sont plus qu'un simple moyen de sublimation esthétique des surfaces. Sur le marché du bronze d'ameublement, le vernissage des pièces permet de réduire leur coût et participe à la rationalisation du processus de fabrication. L'approche matérielle alliée à l'étude des sources écrites montre cependant que le choix de ce type de finition ne peut être limité à de simples considérations économiques et sociales.

Un métier au service du trompe-l'œil : les peintres décorateurs [XIX^e-début du XX^e siècle]

Claire Le Thomas (*Independent researcher, Vitry-Sur-Seine, France*)

Parmi les nombreux métiers pratiquant le trompe-l'œil, les peintres décorateurs occupent une place à part : filages, lettres en relief, faux bois et faux marbres, la grande majorité des savoir-faire de la profession est tournée vers l'imitation de matériaux et la création d'ornements factices pour les devantures ou les intérieurs des bâtiments, magasins, cafés ou habitations. À travers l'analyse d'un large corpus d'archives (ouvrages et périodiques professionnels, recueils et planches de modèles, inventaires après décès, dossiers de faillite, photographies), cette communication s'attachera à décrire les différents savoir-faire au service du trompe-l'œil pour expliciter la place qu'occupe cette compétence au sein de la hiérarchie du métier, tant entre spécialités (fileur, peintre de lettre et d'enseignes, peintre en décors), qu'entre pratiquants.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 3B

Cinema, Video, and the De- or Re-Materialization of Moving Image 2/2

PRÉSIDENCE / CHAIRS

Vanessa Frangville (*Université Libre de Bruxelles, Brussels, Belgium*)

Tianle Huang (*Communication University of China, Beijing, China*)

The session description can be found in the first slot.

Images Without Imprints: Aesthetic Discourses and Practices of the Electronic Image before 1950

Pierre-Jacques Pernuit (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

This paper will explore artists and engineers' early aesthetic practices and discourses on electronic imagery as a new plastic medium, revealing how the specificity of these new images was understood from the outset as lying in their immateriality, in contrast to film and photography. Focusing on the North American context, I will discuss in parallel two historical sources to this dematerialization of images: a mathematical theory on the one hand, and on the other, a vitalist one, centered on the intensity of luminous images.

Moving Image, Viewer and Space-in-Between in Ukrainian Video Installations [1990-2020]

Oksana Karpovets (*Sorbonne Université, Paris, France*)

This study examines the development of video installation in Ukraine from the 1990s to the 2020s, focusing on the interplay between space, video and the viewer's body in the production of critical meaning and viewer experience. To this end, video installations by Sergiy Petlyuk, defined as monitor sculpture, video projection and immersive space, are compared with the same types of works by the pioneers of Ukrainian video art. How do these installations explore the material possibilities of the 'wind-like' medium of video? How have the approaches to space and the viewer's body in them changed over the three decades?

Immaterial Images, Dialectical Images and Game-Images: Rethinking Vilém Flusser's Theory of "Technical images"

Siyang Li (*Peking University, Beijing, China*)

This paper analyzes the theoretical and practical significance of the technical images as immaterial images, dialectical images and game-images, based on the ideas of media philosopher Vilém Flusser. The immateriality of technical images deepens the tension in the traditional ontology of images and makes them dialectical. It reflects the dialectical relationship between perceptibility and imperceptibility, computability and non-computability, and "image with me" and the "image without me". Further, it inspires that game-images may not only make the image itself freer, but also allow human beings to explore new freedom of existence in the playful relationship between humankind and images.

Profane Media: A Phenomenon of Archival Art

Yu Mengfan (*Center for Contemporary Visual Culture Studies, Taiwan University of Arts, New Taipei City, Taiwan, Republic of China*)

This paper attempts to explore the relationship between media and archive. A hot phenomenon in contemporary visual culture is that everyone builds their own «private archive» on social media. Cultural archives are subject to constantly evolving criteria; elements deemed important, relevant, and valuable to a culture are collected and preserved, while others are excluded from the knowledge base. In this context, the term «profane» refers to a redistribution of power in contemporary culture, achieved by questioning established values. The article delves into how obsolete archives can be revitalized and imbued with new life through artistic methodologies.

"Citing" Traditional Picture Frames: Examining "Double Screen" Reconstruction of Dynamic Screen in Imaging Art

Xinye Chen (*Journalism School of Fudan university, Shanghai, China*)

Through various research perspectives, including media, art history, and image art, this article examines how the «Double Screen» practice, made possible by dynamic screens in the current media environment, transforms traditional picture frames with material objects into non-material images. The article delves into the cultural implications of contemporary «Double Screen» beyond its relevance in media forms. It suggests the existence of a discourse structure related to contemporary urban imagination that reflects the sublime call to the modern material world and repackages the social landscape of urban symptoms in a new light.

From Cinema Hostis to The Image of Thought: The RE-Materialization of Cinematic Affect

Shutong Fan (*Communication University of China, Beijing, China*)

Situated within the realms of New Materialism and Post-Cinema, this study explores the impact of affect within digital technologies on cinematic practices amid Neoliberalism. Employing the concept of Cinema Hostis, it reveals affect as a weapon, leading to a crisis where humans are reduced to bare life. Drawing on Historical Materialism and revisiting Spinoza, Bergson, and Benjamin, the article seeks pathways for affect to reconstruct

connections, challenging Cinema Hostis's violent dispositif. Inspired by Deleuze's Image of Thought, this exploration envisions a re-materialization of cinematic affect, transcending binary oppositions and fostering the resurgence of freedom and ethical life.

Multi-materials, embodiment and Objects : the Rematerialization of Film at Museums

Wanqiao Chen (*Beijing Film Academy, Beijing, China*)

The advent of the digital era, coupled with innovative approaches in museums has broadened the film experience. Film is not just a passive object of observation but an active participant in the spatial dialogue. The physicality of film, especially when intertwined with other elements of a museum, exudes a unique aura. The paper approaches the re-materialization of film at museums through the changing body, the multi-materials of film, the relation between film and other objects in the museum context and how people engage with film in the embodiment in museums.

The hauntological 'ruin-cinema' in contemporary Chinese art: deploying the specters of memory, medium, and spectatorship

Yuyang Rainne Zeng (*Xiamen University, Xiamen, China*)

Drawing on Derrida's hauntology and Fisher's anti-hauntology, this paper investigates Chinese artists' 'ruin-cinema,' where ruins serve as both thematic focus and formal expression in moving image art. The examined artworks are categorized into ruins of content, projection, and installation, demonstrating how deconstruction leads to reconstruction, destruction to recreation, and offering re-presentation potential when coexisting with specters in artistic creations. The central argument posits that ruin-cinema, as a convergence of memory, media, and spectatorship specters, performs a ritualistic role within exhibition spaces, challenging traditional monumental discourse as a form of counter-monuments, which questions identity, witnesses silent histories, and perpetuates cultural consciousness.

Screen on Paper: the De- and Re-Materialization of Moving Image in Chinese Film Novelizations before 1949

Shiyu Li (*School of Arts of Peking University, Beijing, China*)

Film novelization is a verbal representation of film, that is, an ekphrasis of moving image. Film novelization liberates the moving image from the material system of film projection as an ekphrasis, and realizes the dematerialization of the film through the imagination constructed by words. Film novelization also re-materializes the elements of moving image based on the material characteristics of the printed media in order to present and highlight the characteristics of film as moving image at the same time. In this process, imagination as the medium, makes film novelization truly become the screen on paper.

■ 16:00 - 17:30 SALON PASTEUR

Desiderata of the object: emergent meaning and conservation after the material turn 2/2

PRÉSIDENCE / CHAIRS

Annika Finne (*Institute of Fine Arts New York University, New-York, NY, United States*)

Emily Frank (*New York University, New-York, NY, United States*)

Matthieu Lelièvre (*Musée d'Art Contemporain de Lyon, Lyon, France*)

The session description can be found in the first slot.

The Material Agency of Devil's Club Root in the Display of a Tlingit Canoe Prow

Amy Tjong (*American Museum of Natural History, New York, NY, United States*)

As part of the Northwest Coast Hall renovation at the American Museum of Natural History, a wooden replica of a culturally significant canoe prow was commissioned from Tlingit carver Cyril Zuboff to commemorate a moment of repatriation and reconciliation. Zuboff's inclusion of devil's club root for display with the replica will be discussed as a case study that rejects the role of agency as a solely endowed human quality, instead highlighting the power of things and their interconnectedness with other things and people. By incorporating multiple ontologies into conservation, we can make room for a more thoughtful, ethical practice.

What is the thickness of Coloniality?

Silvia Susanna (*Independent Researcher, Rome, Italy*)

Restoration shapes the future of past material evidences according to a partition of the sensible in power. National preservation, often automated and bureaucratic, prevents political negotiation. This paper stems from the observation of persistent plaster decay in some recently renovated buildings of the fascist village Borgo Rizza in Sicily. It raises the question: what if, instead of being considered an issue to be fixed, the crumbling plaster, serves, in agential materialistic terms, as the framework for a demodern/decolonial epistemology committed to social justice, capable of acknowledging colonial legacies and ultimately passing down narratives otherwise excluded?

■ 16:00 - 17:30 SALON ROSERAIE 1

Curating and Preserving Olfactory Art and Heritage

PRÉSIDENCE / CHAIRS

Marjolijn Bol (*Universiteit Utrecht, Utrecht, The Netherlands*)

Olivier David (*Institut Lavoisier – Université Versailles Saint-Quentin-en-Yvelines, Paris, France*)

Érika Wicky (*Université Grenoble Alpes, Grenoble, France*)

Although invisible and intangible, smells emanate from matter and are themselves material. For this reason, they offer a singular perspective on the materiality of arts that traditionally address the sense of sight. At the crossroads of two approaches that emerged in the 1990's - smell studies (Classen and Al., 1994) and technical art history (Wallert and al., 1995) - the olfactory approach to art and heritage has recently become internationally established in museums and academia. In addition to the recent emergence of contemporary olfactory art (Shiner, 2020 ; Barré, 2021), which offers an aesthetic experience based on the sense of smell (Jaquet, 2015), the smell of artefacts is increasingly taken into consideration (Classen, 2017), as it can provide information on their history (Castel, 2019) or on their state of conservation (Bembibre, 2020). If it has thus become common to consider perfume as art or odor as heritage the challenges related to the material specificity of odors, characterized by their ephemeral nature, remain mostly underexplored. This calls for new theoretical and methodological tools that are necessarily interdisciplinary and likely to renew the discipline of art history.

In particular, curating and preserving smells raises new challenges that this panel seek to explore through questions arising from concrete case studies related to early modern and modern periods (exhibitions, artworks, historical reconstructions, etc.): First of all, which smells are worth preserving, and according to which criteria should the contents

of olfactory archives be selected? How do the different actors (curators, conservators, public, etc.) use their sense of smell and how can they be trained? How can we capture the smells of the current times and document smells for archival purposes, given that the use of formulas favored by the perfume industry has major limitations (such as the identification of raw materials)? How to adapt the tools of art history (description, illustration, etc.) to the new medium of olfaction and how to make olfactory descriptions/diagnoses provided by perfumers (noses) objective so that curators can benefit from them? How to archive the smells themselves and preserve the olfactory works of art? How to preserve olfactory historical reconstructions and to document a process that will become part of the history of olfactory culture? How to manage copyright issues since a perfume cannot be legally considered as a work of the mind and how to create an open archive? How to define olfactory authenticity and therefore evaluate the accuracy of reconstructions? How to implement historically accurate olfactory projects and how to communicate about the historical accuracy of the olfactory reconstructions? These are some of the questions arising from the blooming of smells in art and museums. This panel aims to stimulate interdisciplinary exchanges between researchers and actors in order to start answering these questions and to set up good practices regarding the curation and preservation of olfactory art and heritage.

Olfactory archive. The scientific necessity of olfactory reconstructions in twentieth-century art

Sandra Barré (*Université Paris 1 Panthéon Sorbonne, Paris, France*)

Based on the concrete case of three polysensorial works (Valentine de Saint Point, *Métachorie*, 1913; Bill Viola, *Il Vapore*, 1975; Jean-Pierre Bertrand, *Etrug*, 1999), whose olfactory archive is to be reconstructed for an exhibition tracing the history of total art (*Mondes Sensibles*, une histoire sensorielle de l'œuvre d'art totale, which I will curate and which will take place at the International Museum of Perfumery in Grasse from June 2024 to January 2025), this communication will explore the necessity and means of a multi-sensory archive. What is the potential scientific contribution of an olfactory reconstruction of the collections? How would it shape future research and what would it mean for the writing of art history?

L'Osmothèque: Challenges of preserving and reconstituting perfumes

Isabelle Chazot (*Osmothèque, Versailles, France*)

The Osmothèque, the world's only perfume archive, specialises in the preservation and "re-weighing" of perfumes. With 35 years' experience and 6000 fragrances in its collection, it has perfected methods for preservation and for passing on this heritage. While 're-weighing' involves the use of original formulas, the Osmothèque has established the NOMEN© classification to describe other methods of reconstituting smells of the past. It also considers what should be preserved, and has recently extended its collection to various areas of olfactory heritage. Additionally, considerations about a larger "museum/conservatory" suitable for housing this heritage and the importance of olfactory education will be discussed.

Olfactory ekphrasis and scented scenographics: understanding olfaction as communication tool in artworks and exhibitions

Viveka Kjellmer (*Göteborgs universitet, Gothenburg, Sweden*)

Using a theoretical framework based on critical scenography, multisensory exhibition design, and art history, this study focuses on scenographic and linguistic activation of the sense of smell. The presentation examines olfactory communication, scenting strategies, and description of olfactory elements in art. A scented material can be chemically described, but its meaning in relation to an artwork needs a different approach. I discuss

olfactory ekphrasis, interpretative scent description, as a method to systematically explore scented elements in art to understand not only what the scents are, but also what they do.

Revealing and preserving the value of olfactory heritage: a cross-disciplinary approach

Cecilia Bembibre (*University College London, London, United Kingdom*), **Georgios Alexopoulos** (*University College London, London, United Kingdom*), **Emma Paolin** (*Univerza v Ljubljani, Ljubljana, Slovenia*)

We will present a framework for the preservation of olfactory heritage developed through cross-disciplinary collaboration involving heritage scientists, historians, art historians, anthropologists and archaeologists. This conceptual approach will be discussed through a selection of case studies including a pair of early modern perfumed gloves and a historic vehicle. Additionally, the value of olfactory experiences in museums will be revealed through the findings of a recent study which identified smells as [1] enablers of meaningful learning experiences and [2] a gateway to enjoyment and personal memory, stressing the potential of olfactory heritage in both tangible and intangible cultural heritage contexts.

■ 16:00 - 17:30 SALON ROSERAIE 2

Performance: Conservation, Materiality, Knowledge 2/2

PRÉSIDENCE / CHAIRS

Hanna B. Hölling (*Bern University of Applied Sciences - Academy of the Arts, Bern, Switzerland*)

Émilie Magnin (*Bern University of Applied Sciences - Academy of the Arts, Bern, Switzerland*)

Andrej Mirčev (*Bern University of Applied Sciences - Academy of the Arts, Bern, Switzerland ; Universität der Künste, Berlin, Germany*)

Jules Pelta Feldman (*Bern University of Applied Sciences - Academy of the Arts, Bern, Switzerland*)

The session description can be found in the first slot.

MODÉRATION :

Megan Metcalf (*New Mexico State University, Las Cruces, NM, United States*), **Hanna B. Hölling** and **Andrej Mirčev**

Collecting performance art in Brazil: the establishment of protocols for musealization in public museums

Anna Paula Da Silva (*Universidade Federal de Bahia, Salvador, Brazil*), **Fernanda Werneck Côrtes** (*Universidade de Brasília, Brasília, Brazil*)

Performance Art is a polysemic art form. This polysemy challenges and affects the musealization process of the artworks, according to institutions' means. Some research even underlines the impossibility of acquiring performance art due to its ephemeral nature. On this matter, the research project "Protocols for Musealization of Performance Art Conducted by Public Museums" aims to provide instruments to facilitate the collection of performance art in Brazilian public art museum collections. The project recognizes the inconstancy and the changeability potential in performance artworks. Therefore, the project may contribute directly to the work developed by the museum's staff.

Mettre des gants : la performance comme défi pour les pratiques de conservation et de transmission. Différentes études de cas issues des collections publiques françaises

Claire Valageas (*Centre Interdisciplinaire de Conservation et Restauration du Patrimoine – CICRP, Marseille, France*), **Clélia Barbut** (*Université Paris 8 Vincennes Saint-Denis, Paris, France*)

Cette communication s'intéresse à la présence matérielle des performances dans les collections d'art contemporain, à partir des œuvres de Martha Araujo, Béatrice Balcou, Esther Ferrer, Myriam Lefkowitz, Teresa Murak, Gina Pane. Quels outils d'acquisition, de conservation, de réactivation accompagnent les œuvres performatives ? Nous suggérerons que les œuvres performatives invitent à mettre au travail des techniques spécifiques pour transmettre les œuvres, comme les archives orales ; elles font travailler les porosités entre le corps de l'œuvre et celui du / de la conservateur-ice ; elles impliquent enfin de mobiliser des catégories de pensée singulières, comme la fragmentation des matérialités, l'enchevêtrement des temporalités.

Conserving Dance Through Archives, Oral Histories, and Exhibitions

Rebecca Peabody (*Getty Research Institute, Los Angeles, United States*)

African American choreographer and video artist Blondell Cummings (American, 1944–2015) was a key figure in the world of contemporary dance, known for bridging Black and postmodern dance vocabularies and developing a movement vocabulary that enabled her to tell stories about Black home life. In 2021 a curatorial team from the Getty Research Institute, in partnership with the exhibition space Art + Practice, completed a multi-year research project investigating Cummings' work and legacy. This presentation uses the Blondell Cummings: Dance as Moving Pictures project as a case study for how research and conservation in the field of performance are mutually dependent – and mutually generative.

Preserving and Presenting Performative Multiplex Hologram Installations: A Case Study Research of Angel [1976] by Simone Forti and Lloyd Cross

Markéta Krausová (*Universiteit van Amsterdam, Amsterdam, The Netherlands*)

The research investigates the possibilities and limitations of the use of replication as a tool for the preservation of the hologram-based installation Angel by Simone Forti and Lloyd Cross. Before being made into an installation, the hologram itself was exhibited by itself, simultaneously used as a prop during performances and can now be seen as a recording of one of her performance movements. The hologram is the only existing one. Current display compromises its longevity and current safety policies diminish the work's performative identity. Exhibition copy-making is being investigated as a solution to both from an ethical and technical perspective.

JEUDI 27 JUIN 2024
THURSDAY, JUNE 27 2024

■ 09:00 - 10:30 AUDITORIUM PASTEUR

Materialities in motion from Latin America: production, networks, and in-materialities 1/3

PRÉSIDENCE / CHAIRS

Claudia Cendales Paredes (*Universidad Jorge Tadeo Lozano, Bogota, Colombia*)

Laura Karp Lugo (*Université de Lorraine, Nancy, France*)

Sofia Vindas Solano (*Universidad de Costa Rica, San Jose, Costa Rica*)

The transformation of matter by humans is at the forefront of the aesthetic considerations of human productions. How the material is deemed and accepted as familiar, dignified or not, determines the place given to the object in a history of "noble" (canvas, marble, plaster) or "unoble" (earth, vegetable fibers, bark, fabrics) materials. Likewise, the processes by which materials are handled and transformed by the artists' techniques may lead to the exclusion of matter from canonical narratives.

How do these dynamics manifest themselves from places –not necessarily geographical– that are considered outside the hegemonic discourses and narratives in art and outside the conventional discourses covering different perspectives and temporalities in art? As in other regions, in Latin America, the choice of materials, production strategies, and circulation is, in most instances, determined by their accessibility in local environments, not present or disregarded in other parts of the world, such as barniz de Pasto or mopa-mopa in Colombia, grana cochinilla (*Dactylopius coccus*) pigment and featherworks in Mexico. Simulation of noble materials in colonial sculpture in Nuevo Reino de Granada or murals that imitate marble such as the National Theatre in Costa Rica. The material's election can also account for the syncretism of traditions, techniques, and materials.

This panel deals with the extent to which the choice of material actively influences what the historiography of the art history of the Western North Atlantic region has disregarded or considered as an art. Although this panel was established to discuss the place of Latin America in the global context and the use of diverse local materials in artistic practices, we open the dialogue to investigations from other latitudes outside the prevailing narratives that address these issues.

From the perspective of material cultural studies, we expect contributions in the methodological-historiographical debate and in the discourses and processes that concern materials regarding their physical properties/qualities, their corporeality, transformation, artists' preferences that should remain central in the debates concerning materials used in artworks. Although from a theoretical perspective, human actors encode matter with meaning, from a methodological standpoint, things in motion illuminate their social and human context, as this panel focuses on trajectories and the circulation of materials in space and time from a transregional perspective.

ROUND TABLE: LATIN AMERICAN CASE STUDIES FROM A TRANSREGIONAL PERSPECTIVE

Silver Dancers: Andean Metal in Motion

Xena Fitzgerald (*Tulane University, New Orleans, United States*)

This paper analyzes the visual, material, and somatic qualities of Andean silver suits created and worn from the sixteenth through the nineteenth century. Drawing on methodologies adapted from performance studies and traditional art historical modes of visual and contextual analysis, this

paper situates the silver dance suits within the context of their activation by Indigenous Andean dancers. I analyze the relationship between Andean dancers and the materiality of their clothing, investigating the mobility of and interconnection between body, cloth, and metal within an Andean ecology.

Materialities of copies in action: moving and exhibiting Mesoamerican manuscripts

Vivian Berto De Castro (*Research Associate, Hamburg, Germany*)

This presentation focuses on the materiality of copies of Mesoamerican codices produced in scholarly contexts in Mexico in the nineteenth century, having as a case study a copy of the manuscript known as Lienzo de Guevea y Petapa made specially for the Exhibición Histórico-Americana of Madrid in 1892. What role does materiality play when copies are concerned? What if the original materials are replaced by others that "look like" them? How do materials are engaged in questions of performative display and scientific righteousness?

Latin American case studies from a transregional perspective

Juliana Fagua Arias (*Cornell University, Ithaca, NY, United States*)

Embroidered with lustrous Chinese silk and Andean camelid fibers, an indigo-dyed Peruvian poncho constitutes an example of the composite Andean luxury objects of the early modern period. Informed by both local and transoceanic sources that converged in the cosmopolitan capital of Lima, this fascinating yet understudied textile showcases a multicultural design program that speaks about the polyglot textile literacy of both its maker and its intended audience. By foregrounding the textile's dialogue with Indian cottons, Bengal colchas, and Chinese silks, this paper illuminates connections between Latin America and Asia that the broader field of Transpacific Studies aims to reify.

The Circulation of Images under the Silver Silk Trade in the Sixteenth and Nineteenth Centuries: Appropriation and Misinterpretation of Chinese Auspicious Images in Puebla Ceramics from New Spain

Fan Liu (*Wuhan Textile University, Wuhan, China*)

During the Maritime Silk Road trade in the 16th and 19th centuries, Chinese porcelain reached Mexico and the Americas via the Manila galleons. From the existing sporadic archaeological discoveries and the collection of native Mexican ceramics influenced by Chinese styles in museums in North and Central America, it appears that Mexico embraced the aesthetics of Chinese porcelains and took the initiative to emulate them and influence their daily lives.

La pâte de canne : des P'urhepechas préhispaniques au monde chrétien

Silvia Eréndira Anaya Rico (*Universidad de Salamanca en México, Uruatan, Mexico*)

L'élaboration d'images de culte chrétien comme les Vierges et les Christs à l'aide de la technique de la pâte de canne, c'est une technique originale utilisée par la culture P'urhepecha avant l'arrivée des conquérants et qui a été reprise pendant la période d'évangélisation au XVI^e siècle dans l'évêché de Michoacán et qui subsiste encore aujourd'hui. C'est pourquoi l'objectif est de récupérer la technique ancestrale, de préserver les traditions de la culture P'urhepecha, qui se bat pour sa préservation malgré le temps, le manque d'intérêt et les assauts du néolibéralisme.

Early Modern imitations of material from a transcultural and transcontinental perspective

Jens Baumgarten (*Universidade Federal de São Paulo, São Paulo, Brazil*)

This paper will discuss three main aspects: To present two case studies about material imitations, mainly from the Brazilian colonial contexts; To extend José Luis Martínez's theory about different media developed based on pre-colonial and colonial artifacts onto the question of materiality; and To explore theoretical possibilities of analyzing the aesthetic, cultural, and political meaning of the phenomenon of imitations of materials in Europe and South America by extending Silvia Federici's analysis of Early Modern Europe and the Americas onto this specific question. Therefore, this paper intends a theoretical revision of materiality analysis from a transcultural and transcontinental perspective. The Brazilian "Chinoiserie" paintings prioritized the effect of light and diminished aspects of profundity.

■ 09:00 - 10:30 SALLE RHÔNE 1

When Theory Becomes Practice – New Materialism, Object-Oriented Ontology and Perspectivism in Contemporary Art 1/2

PRÉSIDENTE / CHAIRS

Eduardo Jorge De Oliveira (*Universität Zürich, Zurich, Switzerland*)

Rahma Khazam (*Independent researcher, Paris, France*)

Recent decades have witnessed the emergence of new approaches to matter and materiality in contemporary art. The materials constituting the artwork, its realization and its conservation have become all-important – to the point where it is often forgotten that the material turn, as it is called, has philosophical and theoretical underpinnings that are reshaping and transforming the practices of a growing number of artists. Taking their cue from philosophical movements such as new materialism and object-oriented ontology (OOO), and scholars such as Karen Barad, Jane Bennett, Graham Harman, Tim Ingold, Timothy Morton and Eduardo Viveiros de Castro, these artists are investigating the agency of matter and objects, their liveliness, their relation to other objects or materials, and their ability to decentre the human.

Even though these artistic forays into philosophy and anthropology have thus far attracted less attention than issues relating to material culture as such, they have nonetheless been taken up by a number of publications and exhibitions. Publications that explore the philosophical underpinnings of matter and objects and their impact on art include *Realism Materialism Art* (eds. Cox, Jaskey, Malik, Sternberg Press 2015) and *Power of Material/Politics of Materiality* (eds. Witzgall, Stakemeier, The University of Chicago Press 2018), while *Art + Objects* (Graham Harman, Polity Press 2020) and *The Power of Wonder: New Materialisms in Contemporary Art* (ed. Heinzmann, DCV 2022) are more recent investigations of some of these developments. Whereas exhibitions such as *Magiciens de la Terre* (Centre Pompidou/Grande Halle de la Villette 1989) opened up new non-Western perspectives for art, *DOCUMENTA* (13) (Kassel 2012), *Symbionts: Contemporary Artists and the Biosphere* (MIT List Visual Arts Center 2022-23) and *We are all Lichens* (Musée d'art contemporain de Rochechouart 2022) have featured artists who specifically engage with notions such as materiality, objecthood and non-human agency in their work, such as Pierre Huyghe, Candice Lin, Michael E. Smith, Daniel Steegmann Mangrané, Jenna Sutela, or Annicka Yi.

However a more systematic approach is required if we are to account for the impact of the new philosophical and anthropological approaches on art-making. This session will endeavour to lay the foundations for such an account by asking the following questions, among others: how do artists and exhibition curators apply theories such as perspectivism, new materialism and object-oriented ontology to art and are there

commonalities between their approaches? Can one construct a coherent art-historical lineage for new materialist and OOO-inspired art, starting with process art or the ready-made and continuing through to contemporary bio-art, in which nonhuman agency is preeminent? What is the impact on artistic practice of post-human theories such as new materialism and OOO that question art history's humanist outlook by decentering the human? To what extent do new materialist, perspectivist and OOO-inspired art overcome the oppositions between form, idea, matter and object?

The Non-Human Origin of Art - Through New Materialisms and Object-Oriented Ontology

Micha Tewers (*Independent, Columbus, OH, United States*)

With the rise of generative artificial intelligence in artistic practice and theory, it is becoming crucial to inquire into the historical relation between humans and non-humans in art. This presentation proposes a novel historical framework through new materialism and object-oriented ontology, which dethrone human-centric narratives, and instead advance 'flat ontologies' that recognize the autonomy of all entities. The talk develops conceptions of 'generative harmonics' (i.e., aesthetic causation, transduction, and sublation) to explore the non-human genesis of art, and traces an evolutionary trajectory from pre-human aesthetic resonances to the complexities of contemporary artistic practice.

From Systems to Symbiosis: Mapping the Relational Turn in Recent Contemporary Art

Zaena Sheehan (*University College in London, London, United Kingdom*)

This paper problematises and historicises the thematics of 'symbiosis' in recent contemporary art, focusing on the work of Jenna Sutela. By tracing the conceptual and aesthetic origins of this paradigm to the mid-century field of systems theory, it foregrounds the conflicts underpinning this anti-essentialist model of the subject. Mapping the intersections of ecological, cybernetic, and neoliberal cultures in Sutela's work, it considers how contemporary narratives of interconnection dovetail with biopolitical agendas. If 'life itself' is subject to inexorable abstraction, this paper explores the consequences of imposing meaning on vital networks, and the 'work' of art in rendering non-human agency aesthetic.

Cross-species Collaboration in Chinese Contemporary Art

Jing Yang (*Sichuan Normal University, Chengdu, China*)

This paper examines the interaction of Chinese contemporary artists with non-human organisms within new materialism, object-oriented ontology, and posthumanism frameworks. It explores the evolving role of non-human entities in art from passive mediums to active participants, challenging the notion of artistic creation as purely human. The paper contrasts anthropocentric and post-anthropocentric views in Chinese art since the 1990s. It also analyzes Chinese artists' unique approaches and the potential for pan-bio art in an Eastern context. This paper contributes to global posthuman discussions, highlighting the significance of non-human participation in art for understanding material vitality and promoting ethical engagement.

■ 09:00 - 10:30 SALLE RHÔNE 2

Building Identity: Architecture's material significations 1/3

PRÉSIDENTE / CHAIRS

Jonathan Foote (*Arkitektuskolen Aarhus, Aarhus, Denmark*)

Ariane Varela Braga (*Universidad Nacional de Educación a Distancia, Madrid, Spain*)

How do building materials shape identity? Building materials have the power to transform the urban landscape and nourish human imagination. Beyond technical factors and availability, materials are loaded with significations. They carry associations that constantly evolve through changing historical, socio-cultural, economic and technical conditions.

Material identity, the correlation between materials and groups, geographies or histories, frequently runs parallel to power relations in architecture. The Roman marble trade is a well-known case of building materials in service of imperial power, laying a blueprint for materials to act in concert with colonial hegemonies. Beyond identifying with their place of extraction or production, building materials can also assume abstract values such as modernity or progress, as when copper was promoted by Anaconda Mining Company as a 'Friend of Freedom' by having been used to clad the Statue of Liberty.

Moreover, materials such as granite, in close relation with local geology, have been pivotal in strengthening the project of nation-building, as during the National Romanticism of Nordic countries in the late 19th-century. Examples abound when considering building materials in defining inter-cultural relations, often with shifting cultural agencies, as in the use of imported Dutch clay tiles by Ottoman royalty in 18th-century Istanbul. Materials can also become a place of cultural hybridisation, as when brick was used to associate the 19th century concept of the mudejâr with a specific kind of Spanish architecture of the 13th and 16th centuries.

Such relations tell a story of contaminations and exchanges, of technical and cultural transfers. Cultural identity is not understood as a static entity - a signifier and a signified - but as affective and provisional, a process of negotiation, channelled through national, ethnic, and even highly personal histories.

This panel considers building materials as elements that participate in the shaping and representation of such identities from the early modern period to the 20th-century. More broadly, it is interested in how material identity is constructed vis-à-vis political and social relations, and how building materials have been used to assert, subvert or maintain such connections.

We aim for productive art historical discussions on materiality and identity as applied to the history of architecture. The issue of identity in architecture has been traditionally addressed through the notion of style. We would like to challenge this view and ask: What does it mean to think about cultural identity and architecture through the optics of building materials? What historiographical and methodological approach does it imply?

NEGOTIATED IDENTITIES

Matériaux et identité sicilienne dans les bâtiments du pouvoir après le séisme de 1908 à Messine

Maria Stella Di Trapani (*Università degli Studi di Catania, Catania, Italy*)

L'intervention analysera trois bâtiments publics reconstruits à Messine après le séisme de 1908 selon les nouvelles règles antisismiques et en adoptant différents langages, revivalistes ou modernistes : le Palais de Justice, l'Hôtel de Ville et le Palais du Littorio. La comparaison révélera le processus de construction de l'identité matérielle par rapport aux aspects politico-sociaux et à l'histoire de la ville, en soulignant l'importance du rôle joué par les matériaux choisis (comme la pierre jaune de Solunte, utilisée dans les temples grecs) pour exprimer à la fois les valeurs liées à la tradition sicilienne et l'expression du pouvoir de l'État central.

From Tezontle to Concrete: How Materials Contributed to the Construction of a Mexican post-Revolutionary Identity

Raquel Franklin Unkind (*Universidad Anáhuac México, Huixquilucan, Mexico*)

In 1933, the Society of Mexican Architects organized a series of talks on architecture to define Mexican identity following the 1910-1920 revolution. The outcome summarized the four main visions developed since the 1920s: Neo-indigenous, art-deco, rationalism, and neo-colonialism. Each one used specific materials to foster the image of Mexicanity they wanted to portray: concrete for the universality and newness of rationalism, black quarry (recinto) for the pre-Hispanic references in the neo-indigenous, tiles and patterned plaster for art-deco and tezontle and quarry for the Baroque reproductions in the neo-colonial style symbolizing mestizo identity.

An Identity of Tuff: Materiality, Cultural Hybridity and Transmediality in Armenian Architecture

Beatrice Spampinato (*Kunsthistorisches Institut in Florenz – Max Planck Institut, Florence, Italy*)

Geological explorations in Anatolian plateau, the former archeological site of Ani, unveil two tuff varieties in its subsoil. Material from Ani's underground city shaped ecclesiastical structures, mosques, and fortifications during its 10th to 13th-century prime. Despite changing rulers, Ani maintained a consistent use of this material. The walls, adorned with symbolic geometric motifs, serve as a "transmedial" link to Islamic architecture. Ani's architectural style, the "School of Ani", remains an emblem of Armenian identity, serving as the first source of inspiration for architectural practices from the 60s until nowadays. This proposal explores Ani's walls as a case study in materiality, cultural hybridization, and transmediality, highlighting how the use of tufa expresses the site's enduring identity.

The hegemony of terracotta in Tuscan Architecture's identity. The study case of Massimo Carmassi

Paolo Bertoncini Sabatini (*Università di Pisa, Pisa, Italy*), **Andrea Crudeli** (*Università di Pisa, Pisa, Italy*)

The terracotta permeates, with a clear and indelible mark, the body and essence of Tuscan architecture, from the Etruscans to the present day, defining a kind of regional identity. Its use over the centuries has been crucial in shaping and molding the landscape of this land, as evidenced by the work of the contemporary architect Massimo Carmassi, where the brick becomes a central element of a poetic effort to bridge Tuscany and Europe.

■ 09:00 - 10:30 SALLE RHÔNE 3A

Multisensory materiality 1/3

PRÉSIDENCE / CHAIRS

Viveka Kjellmer (*Göteborgs universitet, Gothenburg, Sweden*)
Astrid Von Rosen (*Göteborgs universitet, Gothenburg, Sweden*)
Érika Wicky (*Université Grenoble Alpes, Grenoble, France*)

This session aims to explore the non-visual aspects of art and materiality. How do sound, scent, taste and touch evoke new aspects of materiality in art? How can a multisensory approach open gateways to understanding and experiencing art?

We have recently seen a growing trend of immersive art exhibitions all over the globe. Immersive is the new black when it comes to art as experience, but as art historians we struggle to research the sensorial upsurge with traditional methods. New perspectives and methods can help us understand these added, or rather re-emerging, qualities of art.

The material turn explored the connection between visibility and materiality. To take it further, the sensorial turn in the humanities in general (Howes & Classen); and in art history in particular (Rose & Hendricks; von Rosen & Kjellmer) opens for updated perspectives where the non-visual senses are brought back into the analytical discussion.

We are interested in how multisensory approaches can help us take back what has been obscured during the years of focus on the visual aspects of art. The pictorial turn and the focus on visual culture helped broaden the field of art history and inspired a less hierarchical empirical outlook where not only traditional art but visual events such as digital images, garden design, fashion objects and scenography can add valuable insights. But in this process, we may have forgotten about the sensorial values of experiencing art. The traditional, but often unspoken, expertise of art historians is more than visual: what we experience in presence of the artwork potentially engages all our senses. As put by W.J.T. Mitchell (2005): "There are no visual media"; all visual experiences also evoke other sensory cues. Not only can the non-visual aspects give us valuable additional input about the aesthetic objects studied, they may also constitute artworks in their own right.

The last 20 years have seen a growing interest in multisensory art, each sense at a time, or together as multisensory Gesamtkunstwerke (Conference 'Uncommon Senses III: The future of the senses', Concordia university 2020). Insights in olfactory art and communication (Drobnick; Hsu), auditory art (Krogh Groth & Schultze; Matthias, Prior & Grant), gustatory art (Klein & Jordan) and tactile aspects of art as translations of visual art, but also as artworks exploring embodied reactions and sensations (Bacci & Melcher; Christidou & Pierroux), show that sensory communication has potential when it comes to understanding art, both historical and contemporary.

MATERIALITY AND THE SENSES

Smellscape as Distributed Memory

Hsuan Hsu (*University of California, Davis, CA, United States*)

Drawing on a range of olfactory writers, theorists, and artists, this paper reframes the concept of "smellscape" as an atmosphere that unevenly distributes the stuff of memory. While much of the scholarship on smell focuses on either personal or universal claims about its connections to memory, I focus on how smell is used to expunge, prohibit, or revivify racially and culturally particular memories. Can olfactory artworks contribute to redistributing conditions of collective memory that have been damaged by metropolitan, colonial, and postcolonial processes of deodorization and environmental violence?

Reflection as Reverberation: Aural Container of the Basilica Eufasiana as Seashell

Emilia Cottignoli (*Stanford University, Stanford, CA, United States*)

Just a few paces from the Adriatic sea, in the Istrian town of Porec, lies the sacred oceanic cosmos of the Basilica Eufasiana. Stimulated by inlaid shells, mother of pearl, marble in flux, filtering light, and glittering mosaics, the presence of the ocean is invoked within the Eufasiana, joining the internal chamber and the external sea in one sacred space. Vesseling within one another as the pearl within the mollusk, the basilica becomes a seashell, murmuring with the sounds of the sea and fostering reverberance.

Multisensory Experience: Food as an Art Material and the Challenges for Art History

Fabiana Senkpiel (*Hochschule der Künste Bern, Bern, Switzerland*)

In order to investigate the non-visual aspects of art and materiality, the contribution moves from artistic works with food as an art material in contemporary art, focusing on the methodological possibilities of incorporating the multisensory experience of the audience when encountering these works into art historical analysis.

Feel the pump! Muscular mechanics and "sense of force" in turn-of-the-century aesthetics

Thomas Moser (*Technische Universität Wien, Vienna, Austria*)

With the advance of sensory physiology in the second half of the 19th century, medical evidence could no longer support a reduction of human perception to just five senses, so that the sensation of mechanical forces via the musculature and the tendon apparatus was attributed a specific "sense of force" (e.g. Ernst Weber and later Max Planck). Taking this discourse as a starting point, the presentation argues that, around 1900, the perception of art could generally be described as a sensual experience of force.

■ 09:00 - 10:30 SALLE RHÔNE 3B

The Matter of Pastel

PRÉSIDENTE / CHAIRS

Melissa Hyde (*University of Florida, Gainesville, FL, United States*)

Juliette Trey (*Institut national d'histoire de l'art, Paris, France*)

Oliver Wunsch (*Boston College, Chestnut Hill, MA, United States*)

Fragile and ineffable, the materiality of pastel has been a source of anxious fascination since the medium's invention. Its subtle colors and matte textures yield inimitable surface effects, but the tenuous adhesion of its pigmented particles to paper have vexed artists and conservators for hundreds of years. The medium's complex and unstable properties create obstacles for research and loan exhibitions, confining its study to devoted specialists. Yet pastel also provides an ideal object for investigation into issues central to recent methodological reflection on art's materiality more broadly, such as mobility, technological innovation, and the politics of care.

Pastel has been the subject of conferences and exhibitions in recent years, which have focused on individual artists, regions, or specific facets of the medium. In the past year alone, two exhibitions – "Color into Line" at the Fine Arts Museums of San Francisco and "Vive le Pastel!" at the Alte Pinakothek in Munich – brought scholarly attention to two extensive museum collections of pastel. Other recent initiatives include an exhibition and conference on Jean-Baptiste Perronneau (2017), an exhibition and major publication on the pastels in the Louvre collections (2018), "Pastels in Pieces" at the Getty (2018), and a workshop at the Bibliotheca Hertziana on the "Fragility of Pastel" (2022). Neil Jeffares's magisterial Dictionary of Pastellists before 1800 and catalogue raisonné on Maurice-Quentin de La Tour (2022) are indispensable online sources. Angela Oberer, meanwhile, published a major new biography of Rosalba Carriera in 2020. Thea Burns and Philippe Saunier's The Art of Pastel (2015) has further expanded our understanding of pastel, including its use among nineteenth-century artists. A major exhibition at the Petit Palais in 2017 further highlighted the importance of the medium in the nineteenth century, and an upcoming show at the Musée d'Orsay ("Pastels de Millet à Redon") promises to develop this area of research. In the field of contemporary art, pastel has also generated growing interest through the work of artists such as Nicolas Party. Next year is the 350th anniversary of Rosalba Carriera's birth, which will be marked by an exhibition of her work in Dresden. Thus a CIHA session on pastel will be timely.

Though pastel is often seen as a quintessentially eighteenth-century medium, this session aims to consider it across geographic borders and time periods.

MATERIALITY AND THE SENSES

Rosalba Carriera and the Three Kings. The "Safe Outward Journey" of her Pastels

Xavier F. Salomon (*The Frick Collection, New York City, NY, United States*)

Rosalba Carriera (1673-1757) was one of the most celebrated artists working in the medium of pastel in the eighteenth century. Her works were inherently fragile and throughout her career, Rosalba and her patrons were continually concerned with the safe arrival and well-being of her creations. Based on the first-hand examination of almost two hundred pastels by Rosalba Carriera and her circle, this paper will focus on the issues around the transportation of her pastels. Rosalba entrusted the "safe outward journey" of her pastels to small woodcuts representing the Three Kings.

Against Carriera

Catherine Girard (*St. Francis Xavier University, Antigonish, Canada*)

This paper traces how the gender rhetoric built into the reception of pastel in eighteenth-century French art criticism triggered nationalist anxieties starting in the late nineteenth century. By reviewing the modern reception of Rosalba Carriera (1673-1757), it examines how the irreducible otherness of pastel's matter manifested discursively in the historiography. If the trope of Carriera's superiority continues to permeate the scholarship on pastel today, it constituted a site of contention in the interwar period, revealing how the rhetoric of animation that surrounds Carriera's work and pastel's liminal materiality make them both vulnerable to identity-based violence.

Degas's Powders

Michelle Foa (*Tulane University, New Orleans, LA, United States*)

This talk will analyze Edgar Degas's engagement with different kinds of powdered materials that he used to make his work or that constituted parts of the scenes portrayed in his pictures and the remarkable ways that he treated the relationship between the matter of art and matter in the world over the course of his long career. Looking closely at Degas's attitude towards various powders creates new ways of understanding the artist's interests, the central but often little-understood role that material and technical considerations played in his practice, and his decades-long attachment to his beloved medium of pastel.

Not just powder. The metamorphoses of pastel in early works by Léon Spilliaert [Belgian. 1881-1946]

Marie-Noëlle Grison (*Katholieke Universiteit Leuven, Leuven, Belgium*)

The resurgence of pastel art in 19th century Europe saw significant transformations due to industrial processes, offering artists new materials, colors, and textures. Léon Spilliaert, an Ostend-born self-taught artist, uniquely utilized pastel in combination with other techniques. Although he received sustained attention from art historians, the material aspects of his oeuvre remain largely unexplored. To unravel the materiality of his pastel-including works, multimodal technical imaging, archival research, and examination of historical materials were employed. This approach, integrating various data sources, sheds light on Spilliaert's studio practice, revealing his innovative use of pastel and providing insights into his creative process.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 1

The Time of the Object: Temporality, Trace, Decay 1/3

PRÉSIDENCE / CHAIRS

Julia Alting (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)

Raslene (*Independent Researcher/Artist, Jakarta, Indonesia*)

In art history the question of (historical) time is taken up more widely

today as the discipline faces anxieties about its colonial foundations. As linear historical time is complicit with imperial ideologies of 'progress', alternative conceptualizations of time and history have been proposed, yet they have not been conceptually elaborated upon, nor have they been connected to new materialist art historical scholarship.

The repurposing of (found) objects and matter in contemporary art practice affords to link personal to socio-political histories, like in the work of Chiharu Shiota and Danh Vo. Exhibitions often follow a linear route or adopt a linear timeline model, yet recent transhistorical curatorial experiments and museums focusing on materiality, like the Musée des Arts Décoratifs in Paris and the Museum der Dinge in Berlin disrupt these conventions. A focus on matter and the object thus seems to invite a disruption of linear chronology.

This session aims to follow the lives of art objects' materiality and their challenge to the traditional linear chronology of the discipline. 'Timeless' concepts of art negate the complicated trajectories of matter: the materiality of objects is never timeless, but is bound to its own temporality. Matter decays; it changes colour; travels; and leaves traces. This session explores the nonlinear temporalities that a focus on material brings with it.

How can we account for the structures of power intrinsic to historical time? What temporal layer is privileged in contexts of display? Which artistic approaches to archiving can be discerned? What are the temporal trajectories of the material?

This panel proposes a reconsideration of the temporal structures that undergird the discipline of art history, while focusing on the particular histories and complicated temporalities that art objects often carry with them. As structures of exclusion embedded in our disciplines, museums, narratives and universities are widely debated in society today, we deem it important to look at the fundamental temporal logics on which our stories are based, and through which we make sense of continuity, rupture and change.

TEMPORALITY: DECONSTRUCTING COLONIAL TEMPORAL FRAMEWORKS

Rethinking Congolese watercolor painting [1926-1939]: contexts and temporalities

Diana Salakheddin (*Musée royal de l'Afrique centrale, Tervuren, Belgium*), Ophélie Laloy (*Koninklijke Bibliotheek - Bibliothèque royale de Belgique (KBR), Brussels, Belgium*)

Repenser les dessins colorés congolais (1926-1939) : contextes et temporalités. À partir de l'étude d'un corpus de dessins colorés réalisés par des congolais-es (1926-1939) durant la colonisation belge, nous interrogeons, à la fois, les mots utilisés pour les décrire dans l'Europe de l'entre-deux-guerres et l'importance du contexte de création dans l'élaboration de ces dessins au Congo belge. Cette double approche permet, premièrement, de déconstruire les récits occidentaux en interrogeant le cadre conceptuel dans lequel ils s'élaborent, deuxièmement, de réinscrire ces dessins dans l'espace et dans le temps à partir d'une analyse fine du contexte social et historique vécu par les auteur-es.

Fleeting time of works of art caught in the audiosphere

Katarzyna Jagodzińska (*Uniwersytet Jagielloński, Krakow, Poland*), John Beauchamp (*Artist, Warsaw, Poland*)

The performative audio paper discusses the temporal aspect of objects assembled in a collection referring to the example of Mateusz Okonski, internationally acclaimed Polish middle generation artist, collector, antiquarian and designer of exhibitions. Instead of showing the objects and their arrangements on slides, they will be played by an audio artist John Beauchamp. With a set of ultrasensitive dynamic microphones he

recorded sounds of the collection in Okonski's cabinet of curiosities with a commentary of the owner. Soundscape of a particular artistic space which brings an array of discursive topics will intertwine with a narration on the spot in Lyon stretched between an academic paper and curatorial commentary.

Time, perceived from Li brocade on Hainan Island

Yan Yan (*Hong Kong Polytechnic University, Hong Kong*)

This article explores Li brocade on Hainan Island as a temporal object, examining its pattern repetition, alignment with natural body cycles, intergenerational transmission, social memory, and future imagination, which is created by Li women and fosters the subjectivity of Li culture. By reimagining its temporality, this perspective goes beyond viewing Li brocade as mere heritage or tourism souvenir but reveals its power to resist the historical influence of the dominant Han Chinese tribute system on dragon quilts, modern Western perspectives in travelogues and documentaries from the 1930s, and its portrayal in modern China's representations in museums, videos, and everyday experiences. Furthermore, this research highlights the connection and transformation between Li brocade's Austronesian origins and its relevance in contemporary Pacific islands, offering future potential.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 2

Materials in the afterlife of artworks I/2

PRÉSIDENTE / CHAIRS

Gabriel Cabello Padial (*Universidad de Granada, Granada, Spain*)

Thierry Dufrêne (*Université Paris-Nanterre, Nanterre, France*)

Rocío Robles Tardío (*Universidad Complutense, Madrid, Spain*)

In recent decades, the afterlife of works of art has been consolidating into an object, or even a framework, for critical studies in art history. The approaches have been very diverse. If Francis Haskell (1980) addressed changes in taste in relation to the history of collecting, Hubert Damisch (1987, 1992) interrogated how works of art reactivate/revive problems previously exposed by others, with which they form a "transformation group". Over time, the study of the survival of works of art, and of their actualizations and displacements, seems to have converged with the "iconic turn", as evidenced by the recovery of Aby Warburg's iconology and his notion of *Nachleben* in terms of anthropology of the image, which has been accomplished by Hans Belting (2001) or Georges Didi-Huberman (2010), among others.

However, confronting the afterlife of artworks from the point of view of materiality generates a series of new questions. The purpose of this session is to address these questions by attending to the nature, scope and concreteness in the processes of survival and displacement. The articulation of work, material and image and of materiality and digital patrimonialization, as well as to the relations between individual and collective, Western and non-Western practices that the use of specific materials conveys, emerge then to the foreground. What aspects does the initial materiality of the work induce as receptive potentialities in its posthumous life? What is the initial materiality conducive to? Or, posing the question the other way round, what is it that is preserved of the initial work after its restoration or transposition? How is the work of art "augmented" by digitization, making it acquire a new "persona" with which we interact and cohabit differently, in the sense in which Lévy-Bruhl (1927) and Denis Vidal (2012) have given to this expression when studying the effects of presence in different cultures? Plus, extending the notion of materiality to life beyond works of art: in the case of re-enactments that pivot on material survivals or transformations, how

does the work metamorphose by involving materials and practices that convey different cultural codes? In what way, finally, does the restored work of art become an integral part of the "person" of the original work?

The afterlife of antiquity and modern art: Aby Warburg on Manet

Dimitrios Latsis (*University of Alabama, Birmingham, AL, United States*)

Aby Warburg was married to an artist, advised several people on the acquisition of modern art, belonged to several circles of émigré German artists and intellectuals during his time in fin-de-siècle Florence, and was a major advocate of the Hamburg Kunsthalle's collection of modern art. So why does a cleavage still persist between Warburg's 'psychology of human expression' and modern art as practiced in his time? My presentation proposes that key to answering this question is the intricate relationship of time (afterlife) and matter in Warburg's theorization of the survival of artistic motifs and the way they interact with human psychology.

Repetition and Differences: Materials in the Work of Ana Lupas

Ileana Parvu (*Haute École d'Art et de Design, Geneva, Switzerland*)

For Ana Lupas, the artwork does not occur just once; it repeats itself. The Romanian artist, born in 1940, has been working for several decades to resurrect her actions from the 1970s. Her production thus appears to be dedicated to their *Nachleben*. My paper will examine Lupas's use of various materials to bring these ephemeral works into existence beyond their initial occurrence. It will inquire into the materiality of these actions, given that they have survived through photography, and study the incessant transformation of their meaning resulting from the change of materials.

No "Afterlife"! Ad Reinhardt's Refusal of the Material Alteration of His Works, Its origins and Its Implications

Dario Gamboni (*Université de Genève, Geneva, Switzerland*)

Ad Reinhardt's rejection of the material alteration of his works over time led to conflicts with museum curators, which the paper proposes to analyze. The status attributed by his theory and practice of art to matter, materials and materiality can be related to formalist universalism, and it indicates that the difficulties of conserving the works of the modern movement are rooted in the "achronic" dimension of modernism. Finally, we will examine the challenge posed to photographic reproduction and digital technology by Reinhardt's *Ultimate Pictures*.

Anachronism, Material and Memory: Luciano Fabro and the Ghost of Sculpture

Duccio Nobili (*Biblioteca Hertziana – Max Planck Institut für Kunstgeschichte, Rome, Italy*)

The aim of this paper is to offer a new account of Luciano Fabro's Feet, using and reworking the "surviving image" theory and the concept of *Pathosformel*. Indeed, my attention will address Fabro's re-enactment of techniques and materials of ancient sculpture in order to shed light on the anachronic and postmodern approach to traditional medium identity. Through this original lens, this paper strives to achieve a better comprehension of the technical and ideological importance that sculpture had in shaping a postmodern understanding of artistic media during the Seventies.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 3A

Indian Ocean Objects above and below the Waterline 1/2

PRÉSIDENCE / CHAIRS

Peyvand Firouzeh (*University of Sydney, Sydney, Australia*)Pauline Monginot (*Institut national d'histoire de l'art, Paris, France*)Nancy Um (*Getty Research Institute, Los Angeles, CA, United States*)

In the past decade, the field of Indian Ocean art history has witnessed a rapid growth, with a wealth of new research oriented around the circulation of objects across this ocean's breadth and a rising focus on how maritime mobilities generated dynamic lives and meanings for traveling goods. While these efforts have brought into sharper focus the history of the Indian Ocean's littoral zones, its port cities, and the objects that frequented them, interpretation has tended to cling to the coasts, implicitly prioritizing land over water. We have spent more time studying the Indian Ocean along a horizontal axis, namely the water's surface, thus documenting and conceptualizing materials that moved or were moved across the ocean rather than those that came from the ocean itself or the detritus that rests on its floor.

Pushing against art history's historiographical emphasis on land or the ocean's role as a path of conveyance, this session explores the material intersections between horizontal and vertical histories of the Indian Ocean. Inspired by Isabel Hofmyer's call for an oceanic turn that extends both "above and below the waterline", we invite speakers to explore objects that traversed the water's breadth or to delve into the physical qualities of those that emerged from the depths of the sea, such as shells, mother of pearl, as well as images of the underwater realm. Most poignantly, we hope to think through the ambiguities of the boundaries between water and land, by exploring sites where these arenas meet and interact. How can we understand the ocean as a "maker" of materials and objects in tandem with its role as a medium of transmission and exchange? How can we understand water as a fundamentally creative and transformative environment, which actively conjures the tactile character of things, or reshapes the materials that it comes into contact with? What new forms or material characteristics emerged from objects that had an underwater journey, alongside journeys across water? How did immersion in water change the life of objects "en route" and, as a result, their broader migrations and meanings? How was the Indian Ocean perceived, conceptualized, or visualized as an agent in shaping both the materiality and mobility of things? How did objects emerging from the ocean reshape understandings of the ocean itself?

Made by the Ocean: the economic and social role of block-printed textiles from medieval Gujarat

Maria Gajewska (*University of Cambridge, Cambridge, United Kingdom*)

This paper explores block-printed cotton textiles from Gujarat as an embodiment of the broader economic, social, and technological "ties that bound" the Indian Ocean region in the 10th-16th centuries AD. These textiles were not only widely exported but were made with materials partially sourced from across the Indian Ocean and tailored to regional tastes – literally "made by the ocean". This deep entanglement with maritime trade, hitherto largely unexplored from the production side, demonstrates the changing economic environment at the time. The textiles' complex chaîne opératoire also had profound social implications, influencing craft specialisation, labour organisation, and inter-community relations.

Traversing the Indian Ocean: A Tale of Two Textiles

Vidhita Raina (*University of Kansas, Lawrence, KS, United States*)

Focusing on cross-cultural connections, this paper explores how the sartorial identity of sarasa (painted and printed cotton textiles) evolved in Japan and in the Malay Peninsula due to different cultural contexts. This paper considers two garments made from Indian cotton – a Malay baju panjang and a Japanese kosode ("small-sleeves underrobes"). Traversing the vastness of the Indian Ocean, the two examples highlight the global repercussions of the early modern trade in Indian cotton textiles eastwards. By building upon ideas surrounding materiality and global mobility of objects, these garments demonstrate how this cloth was transformed, transmuted, and localized across the Indian Ocean.

The Ocean Provides: Tracing the Materiality of Dutch Smoking Paraphernalia in the Early Modern World

Nur'ain Taha (*Universiteit Utrecht, Utrecht, The Netherlands*)

This paper looks at the oceanic materiality of Dutch smoking paraphernalia. Animal products from and across the ocean have been transported, used, and worked on by both European and non-European makers as covers and embellishments of tobacco and pipe cases. These foreign materials are not just rarities, but also carriers of knowledge that link makers and transported displaced bodies onboard the ships. From the "global lives of objects" to the "global lives of materials", this paper also seeks to trace the wider interconnections between the Netherlands and the world beyond Europe in the early modern period.

"Western Ocean" Matters: Maritime Material Culture on Display in Late Imperial China

Anna Grasskamp (*Universitetet i Oslo, Oslo, Norway*)

Examining the roles of shells and coral in transcultural collecting, this paper reconstructs the notions that early modern Chinese collectors and painters associated with objects from the "Western Ocean" (xiyang) sourced from or traded via the Indian Ocean; how they understood, but also creatively invented, aspects of these items' relationships to animals and humans, their "social" and "global lives". It discusses aspects of the ecological concepts, cosmological ideas and material constituents that underlie artistic maritime microcosms and shows how their components echoed the material mapping of foreign spaces in the frameworks of European colonialism and Chinese tributary systems.

Silences of Seas: Sea A Non-Archive?

Sarojini Lewis (*Independent researcher, artist, Rotterdam, The Netherlands*)

Silences of the sea are in juxtaposition to colonial documentation, Bahadur and Carter unravelled several experiences of female indentured labourers. These experiences are hidden memories 'witnessed' by the sea. The absence of photographs made on ships and sea passages reminds us of a silent zone; visual documented situations on board of ships rarely reveal female experiences. The archive thus has a blind spot pointing to the absence of photographic evidence and urges us to drift away from the colonial documentation. Female testimonies can be connected to these boat journeys as well as a contemporary lens of artists.

■ 09:00 - 10:30 SALLE SAINT-CLAIR 3B

Matters of Caring. Early modern and/or global conservation practices 1/2

PRÉSIDENCE / CHAIRS

Guillemette Caupin Lardet (*The Metropolitan Museum of Art of Art, New York, NY, United States*)Noémie Étienne (*Universität Wien, Vienna, Austria*)

Heritage conservation is a political matter that needs to be understood historically and theoretically based on a long-term and broad geographical scope. What were the ways of caring before conservation became a science in the 20th century? What were the guidance and criteria to follow? And what were the practices beyond Europe and the United States?

While the 20th century marked a period of expansion in the field of art conservation, the action of caring for cultural objects is much older. Indeed, conservation methods, commonly performed by artists or craftspeople, have been self-taught based on empirical evidence and passed on to generations since the 18th century. That century saw the rise of specialist restorers and marked the beginning of an aesthetic debate about the effects of time on cultural objects. Innovations to artists' supplies and growing collaborations between the fields of art and science in the 19th century introduced new challenges to the conservation field. The progressive integration of science and innovative instrumental methods into the conservation field initiated a Scientific Turn to the domain over the 20th century strengthening knowledge about the materiality of artifacts. While the globalization of the art markets opened international dialogues, a (more recent) Green Turn is taken in conservation towards eco-sustainability. With a slow return to natural materials respectful of the environment, the artifacts, and the practitioners, this new direction echoes ancient techniques and practices. Finally, a Postcolonial Turn is also at stake today, while ethnographic museums are currently exploring the connections between conservation and coloniality.

Early restoration practices and methods are considered the founding principles of the field in terms of maintaining and ensuring proper environmental conditions for the display of artifacts. Proof of those early methods, mostly driven by craft savoir-faire and studio recipes, are recorded in archival documentation, even though they are scarce and fragmentary. Moreover, objects and their materials carry proof of this additional history, restoration, and conservation. This multidimensional archive reflects the variety of methods and ways of caring applied under circumstances, to give answers to pressure from interests and objectives from different stakeholders and brings new evidence to the understanding of the art world organization and network including the art market.

In a cross-cultural and interdisciplinary scope, this panel aims to discuss the early history of conservation techniques and alternate ways of caring for artifacts before the 20th century on the five continents to shed light on understudied traditions.

MÉMOIRE MATÉRIELLE

Care for the Dead: Conserving the Memorial to Robert Sherborn, Bishop of Chichester

Jessica Barker (*The Courtauld Institute of Art, London, United Kingdom*)

This talk focusses on an extraordinarily detailed set of conservation guidelines set down Robert Sherborn, bishop of Chichester (d. 1534). This remarkable bureaucratic effort towards extending material duration includes meticulous instructions for how a variety of artworks connected to the bishop were to be cared for after his demise: architecture, metalwork, books, documents and, most importantly for our purposes, his tomb. Drawing out the principles of care from the particulars of Sherborn's conservation procedures, I will explore the complex (and changing) entanglements between conservation, medicine, and metaphysics on the eve of the Reformation.

Quelques réflexions autour d'anciennes consolidations d'un tapa polynésien

Nicolas Moret (*Musée cantonal d'archéologie et d'histoire, Lausanne, Switzerland*)

Le tapa (liber d'arbre battu) est un matériau fin et fragile qui, lorsqu'il se déchire, nécessite d'être consolidé. L'intervention s'appuie sur un tapa polynésien de grande dimension des collections du Musée cantonal d'archéologie et d'histoire de Lausanne (Suisse) qui comportait, entre autres, de nombreuses déchirures et d'anciennes consolidations. Cette présentation a pour but de montrer l'impact de ces anciennes consolidations sur l'objet, la manière dont elles ont été appréhendées dans un projet de conservation-restauration et les pratiques actuelles. L'exposé sera clôturé par un regard critique de l'exercice.

Politics of Preservation in Early Modern East Central Europe

Bela Zsolt Szakacs (*Pázmány Péter Katolikus Egyetem / Ceu, Budapest, Hungary*)

At the turn of the 17th and 18th centuries, the Habsburg Empire incorporated vast territories of East Central Europe that was under Ottoman rule for a century and a half. Regarding the built heritage, the Catholic government had the following tasks: absorbing the Islamic built heritage in the re-Christianized lands; restoring medieval heritage that was neglected during the Ottoman rule; disseminating political message; re-Catholicising Protestant churches. Preserving materials and forms of historic monuments in Early Modern East Central Europe was an efficient tool of political propaganda, transforming religious conditions, and remapping cultural landscape.

Le cratère en bronze Br 2634 du musée du Louvre : la praxis de la restauration de l'objet-fragment au XIX^e siècle

Sarah Busschaert (*Centre de Recherche et de Restauration des Musées de France, Paris, France*), **Isabel Bonora Andujar** (*Musée du Louvre, Paris, France*), **Manuel Leroux** (*Centre de Recherche et de Restauration des Musées de France, Paris, France*)

Le cratère grec Br 2634 a fait l'objet, en 2023, d'un programme d'étude et de restauration porté par le Louvre et par le Centre de Recherche et de Restauration des Musées de France. L'œuvre se rattache à une série de cratères à volutes en bronze produits au Ve et au début du IV^e siècle av. notre ère, vraisemblablement en Italie méridionale. Après sa découverte non documentée, le cratère a connu au moins une restauration fondamentale antérieure à son acquisition par le Louvre en 1835. L'étude du vase au moyen d'un panel d'examens et d'analyses a permis d'éclaircir la manière dont les restaurateurs du XIX^e siècle se sont confrontés au problème d'un objet archéologique lacunaire et fragmentaire.

■ 09:00 - 10:30 SALON ROSERAIE 1

Stories in Transfer, Material Myths and Material Knowledge in Motion 1/2

PRÉSIDENTE / CHAIRS

Valérie Kobi (*Université de Neuchâtel, Neuchâtel, Switzerland*)

Barbara Welzel (*Technische Universität Dortmund, Dortmund, Germany*)

Iris Wenderholm (*Universität Hamburg, Hamburg, Germany*)

The section is intended as a methodological contribution that transfers Michael Baxandall's concept of the period eye (Baxandall 1972) to questions of material and materiality and thinks them through further. Materials require knowledge in order to be perceived as such, in order

to be measured in terms of their – pecuniary, theological, cultural or social – value and to be assigned an origin. Accordingly, as Baxandall has shown, materials are an integral part of the communication between clients and artists as well as between recipients. The next step is to ask about the knowledge bases with which the different materials were linked. Which learned patterns of perception and competencies shape the reception of the materials of art objects – for example, when merchants almost involuntarily think about the value of certain materials (Franke/Welzel 2012), when theologians associate well-rehearsed interpretations, when dealers frame the origin stories of the materials through the lens of travelogues. Assuming the historical conditionality of art perception, the section examines the ways in which material is classified and interpreted, and questions the conditions of professional and social affiliation, gender and cultural background.

The section focuses on materials that are transferred into a new cultural context through trade or exchange. It touches on the question of how these “travelling” objects and materials are connoted through intercultural and interconfessional transmissions of myths of origin. The reception and meaning of materials changes when local myths or natural history content are projected onto them. It can be observed that the gap that arises when encountering unknown new materials is filled with extremely heterogeneous bodies of knowledge. For example, stating that a certain type of stone comes from Corinth or from Asia invokes a specific horizon of meaning. Which existing narratives are applied to materials, which new stories are created? What is the purpose of such a construction of material myths?

Exchange is understood here as both non-violent and violent transfer of objects and narratives. While there is evidence of non-violent exchange in the sense of the exchange of trade objects in the Hanseatic area, in South America we must speak of a violent transfer. In this sense, the section examines both “sluices” such as Novgorod and Christianising “gatekeepers” in which power-political narratives are central.

[Im]material: ivory as a secular matter

Svea Janzen (*Friedrich-Schiller-Universität Jena, Jena, Germany*)

To this day, it remains unexplained why the flowering of French ivory carving from c. 1240–1400 did not only produce religious works but also an unequaled number of artifacts of secular function and imagery. Adding to studies on the material iconography of ivory as sacred matter, this paper proposes a new explanation for its popularity by investigating the immaterial properties that made ivory apt for secular objects and images. The hypothesis is that the iconology of a material is not only shaped by knowledge about the material itself but also by the long history of objects made from it.

Materials and meaning in sumptuary objects from 16th century Portugal

Cláudia Pires (*Universidade do Porto, Porto, Portugal*)

This communication pretends to discuss the meanings of materials on sumptuary objects (silver and jewelry) from 16th century Portugal. The objects are investigated by the interpretation of inventories, and the study of selected case studies. This approach is contextualized in European culture by comparative analyzing inventories, iconography (engravings, paintings) and pieces from different geographies. The study of the material meanings of these objects associates the analysis of their materiality with the understanding of their image and functions in their contexts, to contribute to the holistic understanding of the objects and cultures that produced and used them.

Lapis Lazuli, Metamorphosis, and the World Beyond

Nan Han (*Central Academy of Fine Arts, Beijing, China*)

Lapis lazuli, or ultramarine, “beyond the sea” as its name suggests, however is often associated with the celestial rather than the marine. Reserved for the most prestigious figures in the painting, usually the mantle of the Virgin, its association with the sea had not been explored until the late sixteenth century, when lapis lazuli was carved and used extensively in pietra dura technique. By examining examples of lapis lazuli in different forms, either as grounded pigment or as carved stones, this paper tries to explore the meaning and change of meaning of lapis lazuli in its metamorphosis.

■ 09:00 - 10:30 SALON ROSERAIE 2

Thinking Materiality together. Art history and natural sciences: entanglements, new insights, challenges 1/2

PRÉSIDENCE / CHAIRS

Wolfram Kloppmann (*Bureau Recherches Géologiques et Minières, Orléans, France*)

Aleksandra Lipinska (*Universität zu Köln, Cologne, Germany*)

While in recent decades art history has recognised the importance of materiality of artwork, it is still in a process of searching for appropriate tools and approaches to grasp its specific role. From the recognition that an artwork is a material object, being a product of skilful manipulation of natural substances, follows an obvious conclusion that it can and should be examined also with the methods of natural sciences. That is what basically Technical Art History does by bringing applied sciences, conservation and art history together. Consequently, the examination of artefacts with the steadily extending and perfected toolbox of scientific methods has become a standard procedure in (well-funded) museums and in the conservation practice, mainly for the sake of authentication, attribution and dating but also providing insights into historical technologies or transcultural connections.

Yet, with exemption of singular flagship projects, academic art history has rarely access to technical examination, or – if it does – its outcomes are seldom fully integrated into art historical argumentation and in the presentation of art. Although most current exhibitions include results from technical examination, they are symptomatically often presented separately from the main exhibition narrative. This is because artworks’ materiality is still rarely thought together in a transdisciplinary way “in one room” by all actors involved at all investigation stages: from the formulation of a research question, through examination, interpretation of the results, their presentation, to arriving at new questions arising from them.

The prevailing theoretical character of art historical academic education can be identified as one of the reasons of this shortcoming. Apart from a few specialised programs, most art historian would not be equipped within their academic education with a basic knowledge allowing for fruitful cooperation with natural scientists and conservators. The latter, however, are rarely instructed how to communicate their research results to non-scientists and non-practitioners.

Drawing on the historical entanglements between art and science and convinced that art can contribute to rebuilding of the globally and societally highly relevant connection between culture and nature as reflected by anthropology and ecocritical art history, the proposed session seeks to discuss strategies to overcome traditional separation between art history, conservation, natural and applied sciences.

METHODOLOGIES, APPROACHES, ETHICS

Research and conservation: the integrated approach of rock paintings at Pomongwe cave, Matobo

Camille Bourdier (*Université Toulouse Jean Jaurès-Umr 5608 Traces, Toulouse, France*), **Stéphanie Touron** (*Laboratoire de Recherche des Monuments Historiques / Ministère de la Culture, Champs-Sur-Marne, France*)

The MATOBART scientific program has based the analysis of prehistoric rock paintings from Matobo (Zimbabwe) on a collaborative approach involving specialists in iconography (Humanities) and specialists in conservation (Natural sciences), from the formulation of research questions, including joint fieldwork with cross-examination of colored deposits and collective sampling strategy, to the discussion of results. Beyond the classical identification of paint recipes, taphonomical processes and subsequent preservation assessment, such interdisciplinary dialogue has shed new light on the relationship on the materiality of the rock walls with the use of white weathering deposits as graphic backgrounds and perhaps as a full paint component.

Ethics and Guidelines for Scientific Studies of Spiritual Cultural Items with Community Engagement

Thiago Sevilhano Puglieri (*University of California, Los Angeles, CA, United States*), **Ellen Pearlstein** (*University of California, Los Angeles, CA, United States*)

The limited access to expert technical examination in art history and the infrequent successful fusions of art historical and scientific methodologies are widely acknowledged in technical art history, propelling this session's purpose. This challenge intensifies when considering the so-called ethnographic items, which often possess materials intertwined with spiritual meanings. Interactions with spiritually significant items necessitate a mediation between tangible and spiritual worlds, but there are no guidelines and systematic discussions about ethics for this matter within technical art history. Therefore, this presentation will explore ethical considerations in scientific studies of spiritual cultural items and engagement with communities.

Not quite clean... not quite unwanted. Materialising significance, context and biographies by looking into traces of use embedded in the surface of fashion heritage objects ... And looking for common ground in method, language and debate amongst various researchers.

Griet Kockelkoren (*Université Libre de Bruxelles – Institut royal du patrimoine artistique - KIK-IRPA, Brussels, Belgium*)

The imprint of a human's body on their clothing are left in the materiality of garments. These traces give material proof of the life-stories of the clothes and their user(s). Understanding traces of use can not only give valuable information for the context research of objects but are also instrumental for conservation choices. Nevertheless, they can be very difficult to recognize, assess and therefore value. My PhD research aims to find a wide usable framework for textile- and context-researchers to consider the material traces of use and to finding ways to describe them, that is usable by-, and invites a dialogue amongst-, different researchers.

Collaborating across disciplines: Guidelines for the technical examination of bronze sculpture

Francesca Bewer (*Harvard Art Museums, Cambridge, MA, United States*), **Jane Bassett** (*J. Paul Getty Museum, Los Angeles, CA, États-Unis*)

Proper investigation, documentation and interpretation of bronze art works to understand how they were shaped and also possibly altered over time requires interdisciplinary teamwork. To help researchers who are interested in answering such questions, a group of art-technological specialists formed the Copper Alloy Sculpture Techniques and history: International interdisciplinary Group (aka CAST:ING) and produced a Guidelines for the Technical Examination of Bronze Sculpture (forthcoming). This paper provides a brief overview of its contents and sheds light on the challenges of bridging diverse disciplinary and linguistic uses of terminology -- in particular while crafting the publication's select multilingual glossary.

Advancing RKDtechnical, as a hub for the documentation of scientific and conservation data of [Netherlandish] art

Sytske Weidema (*Netherlands Institute for Art History - RKD, The Hague, The Netherlands*)

This presentation highlights RKDtechnical, a pivotal resource in scientific research and conservation of Netherlandish art in an international context, hosting over 16,000 records covering dendrochronology, IRR, X-radiography, conservation documentation, and more. Evolving into a collaborative, international and interinstitutional hub, RKDtechnical is undergoing redevelopment towards Linked Open Data, and will also be serving as a reference resource to global institutions and expertise. Despite the benefits of data sharing, challenges persist, with overcoming obstacles like time constraints and concerns about security being crucial to establish a secure and high-quality environment. Enhanced data sharing unlocks research possibilities and holds promise for future applications in artificial intelligence.

When the musical instrument becomes an artist's palette: an interesting dialogue between artistic techniques, pigments, sound requirements and construction techniques

Donatella Melini (*Università di Pavia, Pavia, Italy*)

The relationship between figurative art and musical instruments is very ancient. In general, the presence of an artistic decoration emphasized the specificity of the musical instruments and gave prominence to the craftsmanship of their maker. But we must not forget that musical instruments are primarily sound machines that underlie specific construction practices designed to enable and enhance their specific sound function. But what happens when the musical instrument becomes the preferred support for a work of figurative art? In some reflection on these questions are important, as at the moment there has been no specific research.

■ 09:00 - 10:30 SALON PASTEUR

International Workshop of Art History Journal**MODERATORS**

Ann-Sophie Lehmann (*Rijksuniversiteit Groningen, Groningen, The Netherlands*) and **Dominique de Font-Réaulx** (*Musée du Louvre, Paris, France*)

This workshop will address the specific role of Journals in our field regarding other publications – monographs, exhibitions catalogues and conference and symposium proceedings. The specific collegiality within Journals Boards will be discussed.

Methodological issues will be emphasized. The place given to other social sciences will be underlined.

Particular attention will be given to dialogue between text and images.

The way subjects and themes are chosen regarding – or not – contemporary issues will be questioned. The way Art Journals open their pages to new academic fields, to new social debates, will also be addressed.

The workshop will be open to all all Congress participants. It is also planned to be a first meeting between Art Journals of different countries. Open to editors in chief, to members of Editorial Boards, to publishers, to authors and authors-to-be.

THE WORKSHOP HAS BEEN ORGANIZED WITH

Lucy Bradnock (*The Courtauld Institute of Art, London, United Kingdom*), **Thomas Golsenne** (*Institut national d'histoire de l'art - INHA, Paris, France*), **Claudia Mattos Avolesse** (*Tufts University, Massachusetts, United States*), **France Nerlich** (*Centre de ressources et de recherche Daniel Marchesseau, Musée d'Orsay, Paris, France*), **Gregor Wedekind** (*Johannes Gutenberg-Universität Mainz, Mainz, Germany*)

INTERVENTION:

Gregor Wedekind (*Johannes Gutenberg-Universität Mainz, Mainz, Germany*)

Presentation of a survey that will be sent afterwards to Art History Journals Editorial Boards

Exchanges between participants

■ 11:00 - 12:30 AUDITORIUM DU MAC LYON

Materialising Loss: Absence and Remaking in Art History 1/3

PRÉSIDENCE / CHAIRS

Felicity Bodenstein (*Sorbonne Université, Paris, France*)

Francesca Borgo (*University of St Andrews / Bibliotheca Hertziana - Max Planck Institut für Kunstgeschichte, Rome, Italy*)

The material turn in art history has reinstated a sensibility for the "thingness" of things (Brown 2001), the properties of their constitutive materials (Ingold 2007), and the activity of their matter (Miller & Poh 2022; Latour 1991; Gell 1998; Bennett 2010). More recently still, interest has extended beyond making and materials: processes of unmaking, deterioration, care, and preservation have become subjects of investigation, accompanied by growing critical engagement with conservation (Fowler & Nagel 2023) and increasing attention to the behaviour of matter across the deep time of geological history (Borgo & Venturi, CIHA 2019).

But what happens when, despite all our best efforts to conserve, protect, and make last, things disappear? Taking this question as its starting point, we invite papers that reconsider matter and materiality from an unusual point of view: the object's loss or inaccessibility, and the practices undertaken to compensate for its absence, via physical replicas or virtual reconstructions. In centering itself on what has long been considered an epistemological endpoint in art historical studies – the disappearance of the original object – the session proposes a critical assessment of material and virtual remaking as site of art-historical knowledge. It asks how we might integrate that knowledge into the analytical methods of art history.

Looking at materiality from the seemingly paradoxical standpoint of absence reveals how much material studies takes for granted in terms of the object's presence, permanence, and accessibility. Loss forcefully confronts us with the enabling operations and grounding conditions that go into writing material art history. It permeates everything we do, and yet it is distinctively undertheorized (Fricke & Kumler 2022).

What are the stakes of absence and reclamation? How do art historians deal with missing evidence, and how does its resurfacing or remaking change the canon and the narrative? Whose loss is worth talking about and why? The threats of war, climate change and mass tourism give these questions a pressing relevance today, amplified by debates over sustainability, inclusion, and property rights. But art history seems sceptical of efforts to work against these risks: despite recent calls for 'militant reproductions' (Bredekamp 2016), campaigns to widen the notion of originality (Lowe & Latour 2010) and emphasize the seriality of the Classic (Settis & Anguissola 2015), and appeals to the greater inclusivity of digital heritage (Terras 2022), much of the discipline remains ambivalent about the remade, regarding it as ludic and nostalgic.

We live in a world in which heritage is constantly de- and re-materialized, formed and reformed in an unprecedented interplay between the material, immaterial, and neomaterial. And although the implications for objects and their histories are manifold, they remain largely unexplored. This session aims at remedying that imbalance, reflecting on the impact of physical loss on material art history and examining the value of remaking as historical method.

MEDIATING LOSS IN THE MUSEUM

"fulgor et claritas tenebris noctis excitabatur": the fire at Rio de Janeiro's National Museum

Evelyne Azevedo (*Universidade do Estado do Rio de Janeiro, Rio de Janeiro, Brazil*)

The fire that destroyed the National Museum in Rio de Janeiro in 2018 reveals its extent until today. In addition to the Archaeological Collection in the museum, whose losses are gigantic, there was another collection about which little or nothing was known: the paintings, lost 100% in the tragedy and never fully studied. This paper focuses on the consequences of the fire and the impact of the losses on the museum's collections.

Surviving images: destruction, migration and rematerialization of lost works in contemporary exhibitions

Helena Wilhelm Eilers (*Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina*)

Throughout the history of art, various artistic and cultural objects have been lost for diverse reasons, such as fires, wars, or deterioration. To deal with the absence of these destroyed pieces, contemporary exhibitions have been exploring different approaches to re-think and re-materialize them. Using three cases as a starting point – from Berlin, Montevideo, and New York – this paper will focus mainly on the dialectical use of photography. Among the issues surrounding the topic, we are particularly interested in the juxtaposition between absence, presence, aura, archive, and translation.

Classical plaster casts and their controversial status of "absent" originals in museum displays

Chiara Marabelli (*School of Museum Studies, University of Leicester, Leicester, United Kingdom*)

Since the 16th century, classical plasters populated private and public spaces, art academies, museums and universities, fulfilling aesthetic and educational needs. Today too casts are essential in archaeological scholarship, because they provide a better understanding of the originals they embody. Their curation in museums mirrors such a use: although accessioned museum objects, casts are presented as if they were antiquities – the "absent" originals – and the stories they can offer as modern creations are usually dismissed. This paper explores the values, meanings and imaginative power of casts, when treated as objects in their own right.

■ 11:00 - 12:30 AUDITORIUM PASTEUR

Materialities in motion from Latin America: production, networks, and in-materialities 2/3

PRÉSIDENCE / CHAIRS

Claudia Cendales Paredes (*Universidad Jorge Tadeo Lozano, Bogotá, Colombia*)

Laura Karp Lugo (*Université de Lorraine, Nancy, France*)

Sofia Vindas Solano (*Universidad de Costa Rica, San Jose, Costa Rica*)

The session description can be found in the first slot.

ROUND TABLE: LATIN AMERICAN CASE STUDIES: DYNAMICS OF LOCATIONS AND MATERIALS

The affordances of the cancel at the Sanctuary of Jesus the Nazarene in Atotonilco: a discussion on locations, materials and consumers

Mauricio Oviedo (*Universidad de Costa Rica, San José, Costa Rica*)

The engravings from the Schola cordis (1629) were used as reference for the pictorial cycle of the cancel at the Sanctuary of Jesus the Nazarene in Atotonilco, built around the third quarter of the eighteenth century. The images in this object are the focus of this paper. I argue that images are part of the affordances of the environment: as objects they afford, they provide opportunities for action. Regarding Atotonilco, I want to focus on the religious affordances of the Schola cordis in the cancel, conditioned to their (re)location, the material support that now contains them, and the producers and consumers of the object.

Material Culture and Visual Sovereignty of the K'iche' Maya Communal Authorities of Totonicapán in Nineteenth Century Guatemala

Leonardo Santamaría-Montero (*Cornell University, Ithaca, NY, United States*)

This paper examines the role of the visual and material culture of *cofradías* and communal government in the formation of contemporary K'iche' identities in Totonicapán, Guatemala, during the nineteenth century. El Título de Totonicapán (1554), a sculpture of Saint Michael, an ancient silver mayor's staff, and the chair of Atanasio Tzul (ca1820) are objects that ratify K'iche' sovereignty by their very existence, since they survived several attempts to erase indigenous historical memory. These objects are analyzed using the concept of visual sovereignty, that is, the acts of resistance of indigenous communities against colonialism through their clothing and other cultural practices.

Materials of the Latin American pavilions at the Paris World Fairs. in 1889

Élodie Vaudry (*Centre allemand d'histoire de l'art, Paris, France*)

Is a country's legitimacy at the heart of the great concert of nations negotiated in the scenographic itineraries or in the materials used for the pavilions? How are the discourses articulated between these two media, and how are they instrumentalized in the French press? The guiding principle of this analysis gives primacy to the discursive power of the materiality of the Latin American pavilions at the 1889 World's Fair. The choice of this year is explained by the political and cultural commitment of the Latin American nations to this exhibition, which commemorated the 100th anniversary of the French Revolution.

Transgressive Matters: Mail Art and Embodiment in Latin American art

Zanna Gilbert (*Getty Research Institute, Los Angeles, CA, United States*)

Mail art is a mode of artistic production that relies on the postal service for the circulation and exchange of artworks, a practice that reached its height in Latin America in the 1970s and 80s. Latin American women artists used the postal system to transgress a varied set of restrictive systems, ranging from gender expectations to authoritative regimes and censorship. This paper will focus on materiality in relation to corporeality, gender and transcultural dialogue in the work of Magali Lara and Virginia Errázuriz.

The Brazilian Egg Tempera Revival: Eleonore Koch and Alfredo Volpi

Pia Gottschaller (*The Courtauld Institute of Art, London, United Kingdom*), Fernanda Mendonça Pitta (*Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil*)

This paper aims to trace the transnational network of 20th c. painters engaged in the Egg Tempera Revival, which evolved in Europe and the US but also included a substantial nexus in postwar Brazil. We examine the role of Alfredo Volpi, who taught not only Concrete painters this technique, but also Eleonore Koch (1926-2018). Scholarship so far has focused on their master-pupil dynamic and supposed adherence to Modernist aesthetics. We instead aim to propose a reading of Koch's practice through the lenses of materiality and phenomenology, which posits the medium of egg tempera as a logical choice that enabled Koch to explore key issues in the discourse on representation and image-making.

White Powders/White Powers: Unconventional Materials in the Work of Hélio Oiticica in the 1970s

Lara Demori (*Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte, Rome, Italy*)

This paper aims to investigate the aesthetic and social implications that the use of both sugar and cocaine have in the practice of Brazilian artist Hélio Oiticica and the context of a postcolonial country. The use of powdery pigments witnessed great importance in the artist's work since the 1960s and pertained to Oiticica's penchant for a "poor" aesthetic and his research into colour. Following these premises, this presentation reveals the trajectory taken by Oiticica's use of unconventional and syncretic materials, from the Bóides to the later Trilha de açúcar and Cosmococas, and their socio-political interference with Western ecologies of thought.

■ 11:00 - 12:30 SALLE RHÔNE 1

When Theory Becomes Practice – New Materialism, Object-Oriented Ontology and Perspectivism in Contemporary Art 2/2

PRÉSIDENCE / CHAIRS

Eduardo Jorge De Oliveira (*Universität Zürich, Zurich, Switzerland*)

Rahma Khazam (*Independent researcher, Paris, France*)

The session description can be found in the first slot.

The Reversibility of Objects

Camila Sposati (*Akademie der bildenden Künste, Vienna, Austria*)

The position of the artist and art object, the artist's role as unilateral creator of the work, are called into question in a dynamic in which the object appears to be just as fundamental to constructing the artist as the reverse. As a case study, I will present my series of works, Teatro Anatômico

da Terra (2014) and Phonosophia (since 2015), consisting of ceramic wind instruments. My methodology explores cultural misunderstandings regarding objects, especially ethnographic ones. My aim is to bring about a shift in perspective, by contending that objects should dictate the terms of their observation.

Not All Who Wander Are Lost. Les paysages post-humains de Julian Charrière

Sarah Matia Pasqualetti (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

L'intervention propose une lecture des œuvres de Julian Charrière au prisme de textes post-humanistes, néo-matérialistes et éco-critiques, afin de montrer les liaisons entre ces théories et la pratique de l'artiste. Centrales, les notions d'agentivité et vitalité des matériaux, leurs potentialités et transformations ainsi que leurs significations symboliques. La critique de l'extractivisme et de l'exploitation outrancière des ressources se mêle aux réflexions sur les différentes échelles temporelles non-humaines. L'installation *Not All Who Wander Are Lost* (2019) atteste le rôle de l'œuvre d'art dans la construction d'imaginaires et récits qui façonnent plastiquement le réel et s'enchevêtrent à la réflexion philosophique.

Parallel readings: making and reading in the studio

Marta Galvão Lucas (*Faculdade de Belas Artes da Universidade de Lisboa, Lisbon, Portugal*), **Helena Elias** (*Faculdade de Belas Artes da Universidade de Lisboa, Lisbon, Portugal*)

In the beginning of *Making* (2013), Tim Ingold points to two kinds of books, manuals and theory books, and to the different places where they are usually to be found. As an artist enrolled in a practical-theoretical PhD in Sculpture and working on a group of molds, I have been reading manuals about mold making as well theoretical books on new materialism. This is why Ingold's remark made a deep impression on me. In this presentation, I offer an account of a year spent both working in the studio and reading, and I show how these two activities became progressively entangled.

Milk`SOS [Secretion Oriented Sociology]

Cecilia Cavalieri (*Universidade Federal Fluminense, Rio de Janeiro, Brazil*)

This paper seeks to deal with the topic of milk in the mammalian body and in the Western experience. It is part of what can be called the non-human turn in the arts, which incorporates interdisciplinary studies aiming to decenter the human and to think-with the Anthropocene from a multispecies perspective. The substance milk is the "totem" with or against which I seek to build a conceptual-visual lexicon. In this paper, I analyze milk from scientific, philosophical and aesthetic perspectives.

■ 11:00 - 12:30 SALLE RHÔNE 2

Building Identity: Architecture's material significations 2/3

PRÉSIDENCE / CHAIRS

Jonathan Foote (*Arkitektskolen Aarhus, Aarhus, Denmark*)

Ariane Varela Braga (*Universidad Nacional de Educación a Distancia, Madrid, Spain*)

The session description can be found in the first slot.

MATERIAL IMAGINARIES

"A Stone Soaked in Blood": Tezontle and Trauma in Mexico City's Lithic Imaginary

Joris Van Gastel (*Universität Zürich, Zurich, Switzerland*)

Described by one seventeenth-century source as 'a stone soaked in blood' but at the same time considered as 'the divine material', the dark-red volcanic stone known as 'tezontle' is characteristic for Mexico City's colonial architecture. This paper will trace the ways in which the porous tezontle stone has become the substance of a lithic imaginary, absorbing the city's pre- to post-colonial traumas, and thus part of an identity marked by what Octavio Paz describes as a 'wound', a 'stigma' both on the individual and on the 'flesh of the country'.

Le calcaire et l'ardoise, pierres angulaires de la construction identitaire du classicisme « à la française »

Jean Potel (*Sorbonne Université, Centre André-Chastel, Paris, France*)

Dès le XVIII^e siècle, l'association du calcaire blond et de l'ardoise bleutée a activement participé à l'invention polémique d'une architecture à la française dont l'indépendance et la supériorité auto-déclarées auraient été déterminées, outre la « correction » de son style, par la qualité de sa construction. Pourtant la charge identitaire portée par le duo minéral s'est moins faite dans la réalité géographique que dans la conscience collective. La communication propose d'étudier les discours symboliques à l'origine de cette construction nationaliste, mais aussi d'analyser les signifiants dont les deux matériaux ont été investis et la façon dont ils ont été utilisés pour réguler les influences et conditionner les formes locales.

The Roman heritage of building materials, between restoring antiquity and designing modernity: Calza, Gismondi, and De Vico's contribution in ancient Ostia and Rome

Simonetta Ciranna (*Università degli Studi dell'Aquila, L'Aquila, Italy*), **Anna Saviano** (*Université catholique de Louvain, Louvain-la-Neuve, Belgium*)

This contribution aims to analyse and highlight Guido Calza, superintendent and later director of the ancient Ostia's excavations from 1924, Italo Gismondi, architect and superintendent from 1912, and the architect Raffaele De Vico's approach to the use of ancient materials – specifically the tuff rock - from the restoration of the Ostia theatre in 1926 to the new projects for Rome, such as parks, gardens, fountains, and aqueducts. Their interpretation cannot be separated from the political and social context that served as the background for their work: the revival of a so-called "Roman spirit" promoted by the fascist regime.

■ 11:00 - 12:30 SALLE RHÔNE 3A

Multisensory materiality 2/3

PRÉSIDENCE / CHAIRS

Viveka Kjellmer (*Göteborgs universitet, Gothenburg, Sweden*)

Astrid Von Rosen (*Göteborgs universitet, Gothenburg, Sweden*)

Érika Wicky (*Université Grenoble Alpes, Grenoble, France*)

The session description can be found in the first slot.

MULTISENSORY PRACTICES AND MATERIALITIES

Theatre of the Self or Making Sense of Leonor Fini

Andrea Kollnitz (*Stockholms Universitet, Stockholm, Sweden*)

This paper investigates the artistic self-fashioning of Leonor Fini as a multisensory spectacle meant to affect and transform the performing artist

as well as her audiences. Responding to the challenge of handling the abundant, diverse and in several ways overpowering archival remains of a reportedly fascinating personality and creator, it further aims to discuss different options of making sense of an artist as an embodied phenomenon. As I argue, making sense of "Leonor Fini" demands using one's senses and thus opens up questions on a researcher's position between analytical detachment and personal subjective and affective engagement.

ZORVED as a Gesamtkunstwerk? On Mikhail Matyushin's Synthesis of the Arts and on Philosophical and Musical Origins of His Colour Charts [1932]

Marina Lupishko (*Conservatoire Arthur Honegger, Le Havre, France*)

In my paper I discuss a conceptual continuity between several post-Wagnerian Gesamtkunstwerk projects by Mikhail Matyushin (1861-1934): his book publication (1909-17); his abstract paintings (1918-23); Victory over the Sun (1913) and private theatre performances (1920-23); the "theory of expanded vision" ZORVED (1923-26), the basis for his Colour Handbook (1932). Matyushin's colour charts for this edition still attract attention today, although no one has offered so far a sufficient explanation of their origins. In my paper I explore the origins of the colour charts from such various sources as the overtone series, colour-sound synaesthesia, E. Guro, M.-E. Chevreul, and N.O. Lossky.

Portraying Festival Books as Multisensory Canvases: Constructing the Image of a Sage ruler through Events—Analysis of the Album of Magnificent Record of Longevity for Emperor Kangxi 60th Birthday [Wanshou shengdian chui]

Yung-Fang Hsu (*University of Oxford, Oxford, United Kingdom*)

This study investigates the performative elements of Chinese festival books, specifically the Album of Magnificent Record of Longevity for Emperor Kangxi's sixtieth Birthday (1717). It examines its content, editorial methods, and multisensory element integration, analysing the interplay between text and illustration to create a vivid virtual representation in print. The study also addresses the artistic depiction of festival, comparing these representations to historical documents to underscore the disparity between printed virtual worlds and reality. It includes an analysis of visual-acoustic elements of celebrations, their political significance, and the emperor's depiction in festival dramas, bridging actual events with theatrical heavenly realms.

Whiff of Whiteness. Material of Blackness: Lacquer, Race, and Scent in the Eighteenth-Century French Caribbean

Dani Ezor (*Kenyon College, Gambier, OH, United States*)

Lacquer was culturally connected to scent in early modern Europe, particularly at the toilette table, as many lacquer toilette objects were made specifically for perfumes or scented products, such as gloves or handkerchiefs. In this paper, I explore the relationship between the materiality of lacquer and scent, focusing on the use lacquer alongside perfume and snuff at the toilette table to outwardly construct racial whiteness. Drawing on eighteenth-century texts on smell and medicine and on the relationship between odor and race, I argue that the olfactory was an important element of material racialization, particularly in the French Caribbean.

PRÉSIDENCE / CHAIRS

Julie Codell (*Arizona State University, Tempe, AZ, United States*)

Sabine du Crest (*Université Bordeaux-Montaigne, Bordeaux, France*)

Transcultural exchanges increasingly dominate art historical studies investigating objects through their transformational spatial and temporal travels. While matter appears ineffable and fixed, materials nonetheless embody emotions, kinesthetics, memories, histories, resonances, and skills, making interpretations of surface textures as unstable and indeterminate as are the changing contents and meanings of works that cross borders.

Whether embedded in hybrid things produced by combining cross-cultural materials or images linked through encounters or in histories of the changing valuations of an object that crosses cultures, transculturation underscores contingencies of physical matter—e.g., darkening, patinas--and of content re-interpreted and re-inscribed by another cultures' histories, social orders and ideologies, e.g., French tapestries sent to a Chinese emperor; Ukiyo-e prints, used as packaging in Japan, enjoying aesthetic value in Europe.

Crossing borders through trade, consumption, diplomacy, collecting, exploration, colonialism, and fashion, objects can generate assimilation, appropriation or resistance. Such objects juxtapose distance and presence to highlight how the local engenders mutable physical, symbolic and affective meanings through transcultural dynamics. Studies of the geohistory of art offer methods to analyze cross-cultural perspectives that rewrite materials, contents and formats, revealing that objects have no fixed meanings but undergo continual processes of unmaking/remaking and decontextualizing/recontextualizing.

RAW MATERIALS TRANSFORMED THROUGH ART

Transforming Rhinoceros Horns: Natural Resources, Craftmanship and Sustainability in the Early Modern World

Louise Arizzoli (*I Tatti - The Harvard University Center for Italian Renaissance Studies, Florence, Italy*), **Susanna Caviglia** (*Duke University, Durham, NC, United States / Università Bocconi, Milan, Italy*)

Between the sixteenth and the Nineteenth centuries, raw materials circulated globally to be traded, studied, and transformed into luxury goods for Europeans. This paper investigates craftsmanship against the backdrop of colonial trade and in relation to current issues such as environmental, social, cultural and economic sustainability. We will present one case study which discusses a little-studied seventeenth century cup made of rhinoceros horn, exquisitely carved by German artists and mounted on silver, now at the Cooper-Hewitt Museum. We aim to deconstruct this highly transformed object, to focus on the material, its origin, exploitation, metamorphosis, reuse, and consumption.

Travelling Animals. Moving Pictures: the journey of Chinese paintings on exotic animals

Penny Dan Xu (*Vrije Universiteit Brussel, Brussels, Belgium*)

This essay explores the Chinese paintings of exotic animals. In 1414, Emperor Yongle received a giraffe from the King of Bengal, which was regarded by the Chinese as the auspicious creature Qilin, influencing even the high officials' uniform patterns. Another majestic steed from a Timurid ruler, reciprocated with a painting of the steed, witnessed geopolitical shifts in the Timurid and Ottoman empires. Analyzing how and why these animals were portrayed, the study investigates traces of visual knowledge exchange, revealing reciprocal impacts in this cross-cultural interaction during a transformative period.

■ 11:00 - 12:30 SALLE RHÔNE 3B

Matter in Motion: Transcultural Material and Symbolic Transformations 1/3

The Mobility of Seaweed**Kate Flint** (*University of Southern California, Los Angeles, CA, United States*)

How might we approach nineteenth-century depictions of seaweed from an ecological perspective? Rather than seeing it as a complement to a seascape, or the object of nostalgic peasant labor, I consider its non-human affordances: habitat and food for many oceanic creatures; absorbing and storing carbon monoxide. Its seaborne mobility underscores environmental interconnectedness. But today, seaweed has become a repository for inorganic seaborne pollutants and a marker of warming seas and unstable shorelines. After discussing seaweed's presence in British and American works, I turn to contemporary art as an important critical tool for revealing the environmental futurity inherent in nineteenth-century painting.

Material Translations: Transcultural Medieval Sculpture**Sarah Guérin** (*University of Pennsylvania, Philadelphia, PA, United States*)

"Matter in Motion" proposes a comparative materiality informed by long-distance trade routes across the Sahara, which carried elephant ivory to the north and copper-alloys to the south. Considering in tandem these two key commodities, we explore what materials meant not only to the communities from which they came, but to those to which they were sent. I put forward the lens of material translation: from the Latin *trans-latio*, moving from one place to another, translation signals a geographic movement appropriate to thinking through inter-regional exchange, but it means for us also a negotiation between cultures, and a shift in meaning.

■ 11:00 - 12:30 **SALLE SAINT-CLAIR 1****The Time of the Object: Temporality, Trace, Decay 2/3****PRÉSIDENCE / CHAIRS****Julia Alting** (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)**Raslene** (*Independent Researcher/Artist, Jakarta, Indonesia*)

The session description can be found in the first slot.

TRACE: ACTIVATING HISTORICAL MATERIAL**Rethink Temporality through the Earliest Dated Printed Book: Untimely Matter in Art Practice****Xinwei Xu** (*Edith Cowan University, Perth, Australia*)

My presentation examines my art practice, which focuses on the Diamond Sutra (868), the earliest dated printed book. The story of this book represents the poignant history of cultural treasures that have been displaced from their origins. Repaired multiple times with papers from various cultures, the surface of this book is marked with the traces of time. As an artist-researcher, I explore how traditional materials from my culture connects me to the history and the conservation of this distant book. I also inspect how these connections prompt an artist to rethink their identity and cultural understanding.

TRACE: activating historical material

Now, again: Needlework mending and cyclical maintenance**Ren Ewart** (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)

Created on scrap domestic materials such as tablecloths, napkins and bed linen, darning samplers have been used across Europe to instruct young women and girls in practices of mending and embroidery. These artefacts reflect the layered relationship between household labour and creative expression in textile maintenance, including elements of biography,

decorative experimentation, and personal signatures. Drawing from the Fries Museum Leeuwarden's collection of over a hundred 18th and 19th century darning samplers, I present the samplers as hands-on teaching tools, multi-authored art objects, and traces of unpaid domestic work.

Imagining Alternative Agency in The Thick Time: Apsara, cyborg, and the ornamental bodies of Chinese women**Zheng Ying** (*Universiteit Utrecht, Utrecht, The Netherlands*)

This article explores women's re-appropriation of the national discourse of history and heritage in contemporary China. Examining women artists'; recreation of the metonymy of women's bodies and heritage objects, I demonstrate how they produce a new narrative of women's time, which generates an alternative form of agency. I selected the works of three Chinese female artists, He Li, Cang Jie, and Lao Baba. In remaking the figure *feitian*/apsara from the material heritage of the Silk Road, Dunhuang Buddhist art, the artists re-imagined more possibilities of women's temporality and alternative forms of women's agency. Critical race theories and queer theories of temporality frame my analysis of the forms of femininity, agency, and time.

■ 11:00 - 12:30 **SALLE SAINT-CLAIR 2****Materials in the afterlife of artworks 2/2****PRÉSIDENCE / CHAIRS****Gabriel Cabello Padial** (*Universidad de Granada, Granada, Spain*)**Thierry Dufrêne** (*Université Paris-Nanterre, Nanterre, France*)**Rocío Robles Tardío** (*Universidad Complutense, Madrid, Spain*)

The session description can be found in the first slot.

After afterlife: theorizing the evolving material life of artworks**Dan Karlholm** (*Södertörns högskola, Stockholm, Sweden*)

In this paper, I will utilize Warburg's notion of *Nachleben* (afterlife, survival) with respect not to specific motifs or themes of artworks, but to the work of art as such. While the concept of afterlife or survival presupposes disruption and metaphorical death, based on the traditional contention that a work of art has its time and place (its life) after which it may be actively resuscitated, I will argue that each new work of art is already a survivor, the afterlife of which is its life after (being born), not after virtually dying. An empirical case will accompany this argument.

Une nouvelle vie ? La numérisation des premiers films des pays tchèques. réalité « augmentée » ou « diminuée » ?**Jeanne Pommeau** (*Université Paris 8, Saint-Denis, France / Národní Filmový Archiv, Prague, Czech Republic*)

A travers l'exemple de la numérisation des premiers films tchèques, cette contribution évoquera les problématiques de transposition des films de fabrication Lumière au cours du temps. Au fur et à mesure des transpositions matérielles et de l'évolution des techniques de projection et de diffusion, l'œuvre perd ou gagne en matérialité. La numérisation sans restauration propose à contrario, paradoxalement, une image brute des éléments, restituant leurs particularités spécifiques, la réalité photochimique et le passage naturel du temps sur celle-ci. Le regard sur les œuvres s'ouvre ainsi à la diversité des sources, chaque film-pellicule devenant un film-œuvre particulier.

Création, re-création : imaginer matériellement**Andrea Soto Calderón** (*Universidad Autónoma de Barcelona, Barcelona, Spain*)

Ces dernières années, les réflexions critiques ont pointé un excès progressif d'images, une désorientation générale et une profonde incapacité à créer des alternatives. Cependant il n'y a pas trop tentatives pour penser des forces imaginantes. Cette communication vise à explorer les capacités critiques que possèdent des images pour intervenir dans l'expérience sensible à travers d'une imagination matérielle. Un travail d'images qui génère de nouvelles capacités d'imaginer ne peut pas seulement s'engager dans ce qui existe. Il s'agit donc d'analyser des re-enactments qui donnent une nouveau sens par l'exploration et l'emploi des matériaux et de réfléchir à la manière dont une zone de création peut s'ouvrir au contact de ces matériaux.

■ 11:00 - 12:30 SALLE SAINT-CLAIR 3A

Indian Ocean Objects above and below the Waterline 2/2

PRÉSIDENCE / CHAIRS

Peyvand Firouzeh (*University of Sydney, Sydney, Australia*)

Pauline Monginot (*Institut national d'histoire de l'art, Paris, France*)

Nancy Um (*Getty Research Institute, Los Angeles, CA, United States*)

The session description can be found in the first slot.

Shaped by the Sea: The Materiality of Indian Ocean Ambergris in Fatimid Automata

Holley Ledbetter (*Oberlin College, Oberlin, OH, United States*)

Considering the marine origins of ambergris alongside classical Arabic texts that engage the substance as a valuable agent in perfumery, medicine, and craft, this paper asks how ambergris' continuous underwater metamorphosis might imbue the substance and the Fatimid mechanical devices fashioned from it with greater meaning. In this talk I argue that understanding the sea as ambergris' first 'maker' charges the substance with a wondrous quality akin to the wonder produced by God's creation and role as primordial craftsman in medieval Islamic thought.

Thinking into Early Modern Mother-of-Pearl, Materiality, and Liveliness

Cynthia Kok (*Rijksmuseum, Amsterdam, The Netherlands*)

The Dutch East India Company trawled the depths of the oceans in search of profitable natural materials. Among the many resources they negotiated for or forcefully took were the pearl fisheries along the coastlines bordering the Gulf of Mannar. Control of this littoral zone yielded pearls but also another desired material: mother-of-pearl. As an experimental craft material, the shell retained a sense of liveliness that became a generative resource for makers, writers, and thinkers. Focusing on nacre's distinctive characteristics, particularly its lively iridescence, this paper considers the irreplicable qualities of oceanic materials and how they shape artworks alongside human actors.

Emerging from the depths: turtles and tortoiseshell in the nineteenth century Indian Ocean

Sarah Longair (*University of Lincoln, Lincoln, United Kingdom*)

This paper investigates the acquisition and use of Indian Ocean marine turtles and their shells, examining both the destructive nature of the trade and the creative possibilities tortoiseshell offered. Tortoiseshell has been traded in the Indian Ocean since antiquity, sought after for its remarkable beauty and strength. I will discuss local uses of tortoiseshell as well items for export, while also considering growing awareness of the environmental impact of the trade in the nineteenth century. This paper situates turtles and tortoiseshell at the intersection of the ocean, marine animals, trade, and creativity in the Indian Ocean.

Teakwood's "resistance to the action water": Shipbuilding, Furniture-making, and Oceanic Circulation[s]

Katie Loney (*University of Pittsburgh, Pittsburgh, PA, United States*)

In the nineteenth century, teakwood was valued as a durable, water-resistant material suitable for shipbuilding, railways, and export furniture. Focusing on the Ahmedabad Wood Carving Company's artistic furnishings (ca. 1881-1914) and their oceanic circulations, this paper asks how and why the company's carpenters adapted a water-resistant material used in South Asia's wet and dry tropical climates for portable objects made for western consumers. Examining the material properties of teak, processes of teak cultivation and extraction, and its use in shipbuilding and furniture-making industries, I demonstrate the role teakwood—as a building material and imperial commodity—played in imperial expansion.

From the seabed to the altar: use of the Conch Shell in South Asian cultures and the arts

Nandadeva Bilinda Devage (*University of Kelaniya, Kelaniya, Sri Lanka*)

The cultural beliefs and practices associated with conch shells is studied to understand their origins and migration across the South Asian countries. The study attempts to examine the questions of whether those beliefs and practices have a single origin or multiple origins; how those beliefs and practices migrated across the South Asian region; and what are the processes of metamorphosis of those beliefs and practices that underwent during such migration and eventual cultural assimilation. The study will help us understand how cultures migrate and interact with each other to enrich South Asia's intangible cultural heritage.

■ 11:00 - 12:30 SALLE SAINT-CLAIR 3B

Matters of Caring. Early modern and/or global conservation practices 2/2

PRÉSIDENCE / CHAIRS

Guillemette Caupin Lardet (*The Metropolitan Museum of Art of Art, New York, NY, United States*)

Noémie Étienne (*Universität Wien, Vienna, Austria*)

The session description can be found in the first slot.

TRACES ET TRANSFORMATIONS

Le musée du quai Branly - Jacques Chirac à l'intersection des pratiques de conservation matérielle

Eléonore Kissel (*Musée du quai Branly-Jacques Chirac, Paris, France*)

Les collections du musée du quai Branly - Jacques Chirac (mqB-JC) comptent environ 370 000 objets provenant de toutes les aires géographiques et culturelles du monde. Des cas d'étude portant sur la conservation matérielle d'objets d'Afrique, d'Asie, des Amériques ou d'Océanie seront présentés, soulignant les moments qui marquent une modification de son état. Le positionnement du musée sera également questionné : seront notamment examinées les convergences et divergences entre les pratiques traditionnelles et les techniques de conservation telles qu'elles sont enseignées en Occident, et dans quelle mesure elles peuvent s'intersecter au mqB-JC.

African Artefacts and Early Indigenous Conservation Practices: The Case of the Benin Artefacts

Harrison Idowu (*Adekunle Ajasin University, Akungba-Akoko, Nigeria*)

The paper interrogates the early indigenous conservation/caring techniques for artefacts, in the Benin Kingdom, Nigeria, before modern day conservation methods. While modern museums came into limelight during the 20th century, the Benin artefacts have been well preserved long before then, showing that care had been taken of them. The paper adopts the exploratory research design, using the qualitative approach, and primary data. The paper found that diverse traditional methods had been used to preserve the Benin artefacts before the advent of museums. Individual homes and community buildings were used as museums for the preservation and care of artefacts in Benin kingdom.

Réparation aux agrafes de la céramique en Chine: De la pratique utilitaire à l'expression esthétique

Jia Peng (*Atelier Shan Tse ; Université Paris 1 Panthéon-Sorbonne, Paris, France*)

La technique du « ju cí », utilisée depuis au moins la dynastie Tang (VII^e siècle), est une technique de réparation de céramique avec des agrafes métalliques. Employée aussi bien pour les objets du quotidien que pour des pièces de grande valeur, cette méthode se serait répandue en Europe en conséquence au commerce de la porcelaine chinoise. Bien que son usage ait diminué en Europe au XIX^e siècle, elle a continué à évoluer en Asie, devenant une forme d'expression artistique avec une signification culturelle significative, en particulier en Chine. Cette étude explore l'histoire, la diffusion, l'influence culturelle et la place du ju cí dans la restauration contemporaine de la céramique.

Airing Out the Treasures: Conservation in Early Modern Japanese Buddhist Temples

Stephanie Bell (*Columbia University, New York City, NY, United States*)

Many Japanese temples welcome autumn through treasure airing events – a practice said to dispel bugs and humidity which had entered storehouses during summer. Termed mushiboshi ('drying out bugs') or homotsu kazeire ('putting treasures in the wind'), these events draw large crowds to view displayed treasures, inviting interpretations of them as precursors of museum display. Airings also showcase early modern Japanese conservation practices used prior to the introduction of Euroamerican techniques. This paper evaluates conservation at airing events and related preservation techniques, including the year-round storage of treasures in storehouses and paulownia boxes which impede insect, humidity, and fire damage.

Blurring Inscriptions in Stone: Brazilian monuments and colonial wound sutures

Lilian Alves Gomes (*Universidade Cândido Mendes, Rio de Janeiro, Brazil*)

The paper explores contemporary counter memory actions around Brazilian statues linked to colonial and traumatic pasts. Through ethnographic data collected in online and offline environments, it advocates that monuments can be viewed as agents addressing colonial wounds, integrated into social processes for reparative measures. The inquiry explores objects, gestures, and actions fostering visibility and care for colonial scars in urban spaces, urging a broader debate on monument conservation beyond physical preservation. As will be demonstrated, these artifacts are vital to artistic and political practices, playing a crucial role in confronting visible scars on cities' social bodies marked by repressed memories.

■ 11:00 - 12:30 SALON PASTEUR

Panel

The Research Institute in the Metaverse: Supporting, Connecting and Challenging Art Histories in the Age of Digital Transformation

PRÉSIDENCE / CHAIRS

Mark Ledbury (*University of Sydney, Sydney, Australia*)

Marni Williams (*Power Institute, Sydney, Australia*)

In the research ecosystem of the near future, when scanned objects and digitised archives begin to move more freely beyond the bounds of physical collections, our materials of study appear via generous repositories in pixels and datasets, and communication is directed towards search engines rather than libraries, what will a research institute be? How will they help researchers who are expanding visual understanding in the digital landscape? Or partner across institutions to build new infrastructure?

This panel draws on expertise from within the institutions of RIHA, presenting survey results alongside short presentations of projects that explore this series of questions.

Developing Integrated Digital Research Infrastructures for Art History

Tristan Weddigen (*Bibliotheca Hertziana - Max Planck Institut für Kunstgeschichte, Rome, Italy*)

In the past few years, the Bibliotheca Hertziana – Max Planck Institute for Art History, Rome, is renewing and expanding its digital research infrastructures as to interconnect its data collections and to close the knowledge life cycle. The paper intends to present and discuss the solutions applied which comprise: the mass digitization of photographs and books, multimodal AI research in digital visual studies, the development of a knowledge graph, dedicated fellowships, and building a digital publishing platform linked to the system into which it feeds back as to create integrated digital research infrastructures.

New Dimensions of Medieval Mural Research in Slovenia. Bridging the Gap Between the Material, the Virtual, and AI

Katarina Mohar (*Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti, Ljubljana, Slovenia*), **Mija Oter Gorenčič** (*Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti, Ljubljana, Slovenia*)

In our presentation, we delve into the intersection of traditional, technical, and digital art history through two ongoing, complementary projects. These interdisciplinary projects, while rooted in classic, on-site research, also harness the potential of cutting-edge AI-powered generative image models. Our primary objective is to demonstrate the scientific methodologies underpinning the examination of Slovenian medieval murals, encompassing technical analysis, digital corpus/database construction, and AI utilization, while evaluating their merits and limitations. Throughout this presentation, we will explore the transformative journey of art historical research, from in-situ examination to AI-facilitated re-materialization, and ponder essential questions regarding the significance of on-site research, the advantages of a scientific digital corpus, and the potential of AI technologies in reshaping and enriching art historical methodologies.

The Importance of Being FAIR

Federico Nurra (*Institut national d'histoire de l'art, Paris, France*)

Faced with the proliferation of so-called artificial "intelligence", how can art history research institutes contribute to improving the training sources for these new forms of "knowledge generation"? Artificial intelligence also feeds on public research data. Ensuring data quality and integrity is therefore paramount when it comes to reuse by generative AI algorithms. However, data is not neutral and requires an assertive and documented critical approach. Doesn't trust in data run the risk of creating monsters once it is taken out of its investigative context and mistaken for absolute? Based on the work of INHA, we will explore the ethical and epistemological issues involved in using data, produced in a critical context and by human intelligence, for algorithmic interpretation.

Embedded Digital Research Models: Towards a Critical Digital Art History

Paul Jaskot (*Duke Digital Art History and Visual Culture Lab, Duke University, Durham, NC, United States*)

Digital methods in art history pose serious challenges, especially by adding another layer of labor, resources, and time to our research. This paper addresses the advantages and obstacles of digital art-historical research that is embedded within a university department. Drawing from the example of the Digital Art History & Visual Culture Research Lab at Duke University, the presentation explores the "research ecosystem" as well as its possibilities for a more critical art history. In particular, embracing how art history addresses questions of scale, the object, and the system help us see how digital practices can expand our critical impact.

■ 11:00 - 12:30 SALON ROSERAIE 1

Stories in Transfer, Material Myths and Material Knowledge in Motion 2/2

PRÉSIDENCE / CHAIRS

Valérie Kobi (*Université de Neuchâtel, Neuchâtel, Switzerland*)
Barbara Welzel (*Technische Universität Dortmund, Dortmund, Germany*)
Iris Wenderholm (*Universität Hamburg, Hamburg, Germany*)

The session description can be found in the first slot.

The Ivory Anchor: Matter and Settler Placemaking in Colonial Latin America

Brendan McMahon (*University of Michigan, Ann Arbor, MI, United States*)

For scholars of the early modern Iberian world, no material indexes the mobility afforded by colonial expansion better than elephant ivory. Despite its propensity for movement, however, this paper argues that objects carved from this material served as powerful agents of placemaking for inhabitants of the Spanish Americas. By calling attention to sixteenth- and seventeenth-century debates about the biogeography of elephants and the circulation of their tusks in Biblical history, it shows how the resulting knowledge helped to transform devotional sculptures into anchors that allowed for consumers in Mexico City and Lima to locate themselves—and the Americas more generally—in relation to the sacred past, an act of settling that undergirded the colonial project as a whole.

Vercingetorix and Materiality. Past and Present Myth and Knowledge

Marsha McCoy (*Southern Methodist University, Dallas, TX, United States*)

Deploying the concept of the "period eye" (Baxandall), this paper analyzes the discovery, in 1837, of the first coin inscribed with the name of Vercingetorix, minted by Vercingetorix himself in 52 BCE at the time of his defeat by Caesar at Alesia (near Dijon). This discovery publicized the ancient Gaul to a society seeking new heroes after the French Revolution, and Vercingetorix came to represent a nation reformed and reshaped by new symbols and myths. New material objects around Vercingetorix in turn inspired new stories and meanings, a material manifestation of the cultural changes affecting France during this turbulent period.

■ 11:00 - 12:30 SALON ROSERAIE 2

Thinking Materiality together. Art history and natural sciences: entanglements, new insights, challenges 2/2

PRÉSIDENCE / CHAIRS

Wolfram Kloppmann (*Bureau Recherches Géologiques et Minières, Orléans, France*)

Aleksandra Lipinska (*Universität zu Köln, Cologne, Germany*)

The session description can be found in the first slot.

Part 1: Workshop practice as source for material studies

Un dialogue entre les sciences humaines et les sciences des matériaux pour une approche inédite de la notion d'ateliers d'enlumineurs

Florence Boulc'h (*Aix-Marseille Université, Aix-en-Provence, France*), **Aurélié Bosc** (*Bibliothèque Méjanes, Aix-en-Provence, France*), **Nicolas Bouillon** (*Centre Interdisciplinaire de Conservation et de Restauration du Patrimoine, Marseille, France*), **Elodie Burle Errecade** (*Aix-Marseille Université, Aix-en-Provence, France*), **Laurence De Viguier** (*Centre national de la recherche scientifique, LAMS, Paris, France*), **Valérie Gontero Lauze** (*Aix-Marseille Université, Aix-en-Provence, France*), **Odile Guillon** (*Centre Interdisciplinaire de Conservation et de Restauration du Patrimoine, Marseille, France*), **Sophie Rochut** (*Sorbonne Université, Paris, France*), **Jean-Marc Vallet** (*Centre Interdisciplinaire de Conservation et de Restauration du Patrimoine, Marseille, France*)

Notre présentation aura pour ambition de mettre en valeur la collaboration interdisciplinaire que nous avons créée entre chimistes et médiévistes, et qui a pour objectif d'apporter de nouveaux éléments quant à la nature des matériaux utilisés par les enlumineurs parisiens de la fin du XV^e siècle, aux techniques picturales maîtrisées par ces artistes, à l'organisation de leurs ateliers et aux réseaux d'échanges existant entre eux. Nous insisterons sur le fait que pour atteindre de tels objectifs, notre démarche repose sur une approche globale du manuscrit qui est étudié comme un témoin historique, un support textuel et un objet matériel.

Combining art history and material studies: contributions to the study of the 15th century workshop of João Afonso

Sara Sá (*Universidade Nova de Lisboa, Lisbon, Portugal*), **Isabel Pombo Cardoso** (*Universidade Nova de Lisboa, Lisbon, Portugal*), **Maria João Vilhena De Carvalho** (*Museu Nacional de Arte Antiga, Lisbon, Portugal*)

The project 'Archaeology of Colour' aims the understanding of the origins, evolution and significance of polychrome technology used in medieval sculptures in Portugal. Here we present the results of the study of seven sculptures attributed to the workshop of João Afonso, an important sculptor who worked in Portugal in the mid-15th century. The comparison of results from these sculptures shows some common aspects that seem to be distinct of the production of his workshop. This collaborative study, which bridges information from art history and material studies of the original polychromies, proves the importance of collaborations between different fields of knowledge.

Part 2: Entanglements of art and nature

Literati Medicinal Gardens in Chinese Paintings

Shanshan Liu (*Beijing University of Civil Engineering and Architecture, Beijing, China*), **Xiao Huang** (*Beijing Forestry University, Beijing, China*)

Medicinal plants played a vital role in shaping Chinese gardens, symbolizing the owner's identity and reflecting philosophical concepts. Chinese literati paintings depicted these gardens highlighting "medicinal plots" known as "yao pu 藥圃". These plots were strategically designed to emphasize practical health benefits and facilitate experimental engagement with plants. Literati gardens integrated Confucian, Buddhist, and Daoist

ideals, enriching the symbolic meanings of medicinal gardens. Over time, changing aesthetics led to the disappearance of medicinal plots in gardens. While their original form is challenging to recognize in existing gardens, traces endure in paintings and poems, revealing the little-known art of gardening with medicinal plants and the evolving meaning of these plants in Chinese gardens.

L'Ichtyologie à la rencontre de l'histoire de l'art et de l'écologie : le projet BiodivAquArt

Clara Langer (*Université Lumière Lyon 2, Lyon, France*), **Anne-Sophie Tribot**, (*Aix-Marseille Université, Aix-en-Provence, France*)

Depuis 2020, le projet BiodivAquArt (La Biodiversité Aquatique dans l'Art) s'occupe de collecter des données sur la faune marine dans l'art occidental et de les analyser à travers des outils statistiques. De nombreuses informations qualitatives sont également exploitables lors de l'étude de ces œuvres, et s'alimentent mutuellement avec l'analyse quantitative. Cette communication cherche à

présenter le projet BiodivAquArt et les méthodes mises en œuvre par ses participants, ainsi qu'à poursuivre la discussion entamée ces dernières années sur la nécessaires collaboration entre l'histoire naturelle et l'histoire de l'art pour mieux comprendre notre relation au monde qui nous entoure.

The art making in the context of creative and geological processes of stones

Martina Baraldi (*Ludwig-Maximilians-Universität München, Munich, Germany*)

A sixteenth-century hard stone landscape speaks to the complexity of integrating transdisciplinary research, yet paves the way to a more expansive approach to the raw stones and a cooperative partnership between natural scientists, conservators and material culture scholars. Part of the difficulty relies upon the very notions of properties of the material, the materiality of an object and the know-how and expertise of artisans and users. Giving value to the lengthy process to work a piece of stones and the multisensorial level of the physical engagement, the lecture opens to question the how-to-know of the 1600s.

■ 12:30 - 14:00 AUDITORIUM LUMIÈRE

Biens sensibles, provenances et enjeux internationaux

TABLE RONDE ORGANISÉE PAR L'ÉCOLE DU LOUVRE

MODÉRATION :

Isabelle Anatole-Gabriel (*Conservatrice du patrimoine, Ecole du Louvre, Paris, France*)

INTERVENTIONS :

Claire BARBILLON (*Directrice de l'Ecole du Louvre, Paris, France*)

Catherine CHEVILLON (*Conservatrice générale du patrimoine, préfiguratrice de la Mission Provenance, Service des musées de France, Ministère de la Culture, Paris, France*)

Franck OGOU (*Directeur de l'Ecole du Patrimoine Africain-EPA, Porto Novo, Bénin*)

Julie SISSIA (*Cheffe de projet scientifique du fonds franco-allemand de recherche sur la provenance des biens culturels d'Afrique subsaharienne, Centre Marc Bloch, Berlin, Allemagne*)

La recherche de provenance : une histoire de l'art alternative ?

Lors de la table ronde, des acteurs scientifiques et institutionnels de la recherche de provenance débattront des conditions et des voies

possibles d'extension des enquêtes à un discours plus large sur l'histoire de l'art, et notamment à son enseignement et à ses usages sociaux.

Pour l'heure, la recherche de provenance privilégie des terrains pour lesquels la fracture coloniale est importante et connue. En ce sens, la recherche de provenance à caractère décolonial constitue un champ spécifique, politique, historique et éthique, de réparation.

Mais dans quelle mesure et à quelles conditions, l'histoire de l'art peut être en elle-même une source pérenne de réparation, de résilience et de partage ? Quelles orientations devraient prendre dans ce sens les programmes de recherche nationaux et internationaux ? Comment enseigner une histoire de l'art qui prenne acte des enjeux du présent tout en renforçant les fondements scientifiques de l'exposition des cultures matérielles ?

■ 14:00 - 15:30 AUDITORIUM DU MAC LYON

Materialising Loss: Absence and Remaking in Art History 2/3

PRÉSIDENCE / CHAIRS

Felicity Bodenstein (*Sorbonne Université, Paris, France*)

Francesca Borgo (*University of St Andrews / Bibliotheca Hertziana - Max Planck Institut für Kunstgeschichte, Rome, Italy*)

The session description can be found in the first slot.

REPLICAS AND REMAKING

"Fraudulent" copies and 3D reconstructions of the akwanshi monoliths of Nigeria: between "who loses wins" and alternatives to the restitution of looted heritage

Narcisse Santores Tchandeu (*Université de Yaoundé I, Yaoundé, Cameroon*)

Considerably despoiled and destroyed before being protected by Nigerian law in 1979, the Akwanshi monoliths owe a new form of revitalization to two curious "rescue" processes. First, the artisanal production of fraudulent copies, established in Fombar since 1967, characterized by the reproduction of catalog models; Fombar artisans contributed to the equation of who loses wins" (N. Heinrich 1983) by maintaining the aura of the extinct specimens or those not traceable but most in demand on the market. Second, 3D reconstructions using photogrammetry, a Factum Foundation project since 2016, questioning the problematic perspectives on the restitution of looted heritage.

Ephemeral and Permanent: Reconstructing the Materiality of Renaissance Silverware

Barbara Furlotti (*The Courtauld Institute of Art, London, United Kingdom*), **Guido Rebecchini** (*The Courtauld Institute of Art, London, United Kingdom*)

In the Renaissance, silverware was understood as a form of ephemeral art, in which the possibility of loss of form was embedded from conception. As a consequence, artists seem to have regarded drawings developing ideas for silverware as more durable than the objects themselves. Whereas a high rate of such design drawings has survived, secular Italian Renaissance silverware has hardly come down to us, as it was regularly melted for cash or refashioned. In this paper, we will discuss how we have addressed this issue on the occasion of the exhibition "Giulio Romano: la forza delle cose" (2022).

Transforming the Invisible Past: Color and the Legible Present in Buddhist Murals

Sarah E. Fraser (*Universität Heidelberg, Heidelberg, Germany*)

Rendered black through chemical transformation over a millennium, many murals in Central Asian sites were visually inaccessible to modern researchers. Their blackened state became a mission for artists who developed a pictorial agenda to restore original hues and thereby historical cultural memory for viewers during the Sino-Japanese war (1937-1945). A Sino-Tibetan collaboration highlights the value of radically restoring the appearance of "original" works. Are these copies research materials, archaeological tourist objects, or abstract exercises in a mimetic program that reveal likeness through the praxis of Tibetan artists?

Serious 3D: Digital visualization as a research space for lost artistic contexts

Fabrizio Nevola (*University of Exeter, Exeter, United Kingdom*), **Donal Cooper** (*University of Cambridge, Cambridge, United Kingdom*)

Focusing on artworks from Renaissance Italy, this paper explores the limitations of traditional museum displays in communicating the original contexts of their collections. Challenging established museum practices, it suggests that 3D modeling can mitigate loss by visualizing objects virtually within their historical contexts. Our approach – characterized as "Serious 3D" – extends beyond conservation to include non-extant structures. Drawing on the Florence4D project, we propose models as research environments, tracking uncertainty and highlighting the need for critical reflexivity in digitizing and reconstructing art historical objects. We underscore the role of digital visualization in sparking debates and call for the development of technical languages to translate scholarly interpretations into machine-readable data.

■ 14:00 - 15:30 AUDITORIUM PASTEUR

Materialities in motion from Latin America: production, networks, and in-materialities 3/3

PRÉSIDENCE / CHAIRS

Claudia Cendales Paredes (*Universidad Jorge Tadeo Lozano, Bogotá, Colombia*)

Laura Karp Lugo (*Université de Lorraine, Nancy, France*)

Sofia Vindas Solano (*Universidad de Costa Rica, San Jose, Costa Rica*)

The session description can be found in the first slot.

ROUNDTABLE: LATINAMERICAN CASE STUDIES: CONTEMPORARY PRODUCTION AND DIALOGUES

All That Glitters is not Silver: Mates and Mapuche Jewellery Under the European Gaze

Manuela Portales Sanfuentes (*University College London, London, United Kingdom*)

This paper argues that, even though silver was a precious metal highly prized by Europeans and Chilean elites, when encountering silver objects belonging to practices or groups considered culturally inferior, they depreciated and devalued articles as a whole. Drawing on two case studies —mates and Mapuche silverwork produced during the Colonial period and the first half of the 19th century— I aim to illustrate the porous and negotiable nature of material culture, and how external agents used imposed criteria to assess locally produced manufactures and created hegemonic narratives around them.

Accidents géographiques. L'hybridation des matériaux dans les arts visuels latino-américains comme pratique transrégionale

Mathieu Corp (*Aix-Marseille Université, Marseille, France*)

Cette communication traitera de l'hybridation des matériaux comme pratique transrégionale dans les arts visuels latino-américains, en partant de l'analyse de l'œuvre de trois artistes : Rosângela Rennó (Brésil), Celeste Rojas Mugica (Chili) et Laura Quiñones (Colombie). Nous tâcherons de montrer, d'une part, que l'hybridation des matériaux doit être comprise eu égard aux pratiques vernaculaires de l'image, aux fonctions sociales qu'elles accomplissent et aux enjeux qui en relèvent et, d'autre part, qu'elle met en évidence et permet de problématiser des tensions liées aux processus historiques de formation des sociétés en Amérique Latine et aux formes de domination qu'ils ont engendrées.

Handy Work: Operación Manos a la Obra and the Fashioning of Puerto Rican Modernity

Angela Brown (*Princeton University, Princeton, NJ, United States*)

In the mid-1940s, textile artist Geraldine Funk and architect Henry Klumb were hired by the U.S.-controlled Puerto Rican government to expand the "Handicrafts Division" of a wider industrialization initiative on the archipelago. Their projects—a weaving workshop and a furniture company—sought to integrate modernist design and so-called "Indian Arts & Crafts" by incorporating native fibers and hiring local artisans. This presentation closely examines the manufacture and marketing of the resulting products, arguing that U.S. cultural agents used Amerindian and Afro-Indigenous weaving techniques to project to an international public an impression of the U.S. as a benevolent force in Puerto Rico and a leader in postwar design.

"Traemos una estrella de amistad para todos": visual arts & cultural diplomacy between the Brazilian and the Chilean civil-military dictatorships

Lucy Quezada (*Center for Latin American Visual Studies, University of Texas at Austin, Austin, TX, United States*)

In 1974, the Museum of Fine Arts in Santiago, Chile, hosted the exhibition "Donación Brasileña al Gobierno de Chile: Exposición de Oleos y Grabados" (Brazilian donation to the Government of Chile: Exhibition of Oils and Engravings). The show, comprising 80 pieces from Brazilian artists considered 'naïve,' aimed to support Chile's military dictatorship. This paper explores the cultural narrative woven by these artists, dissecting the artworks as vessels of meaning in transnational art history influenced by diplomatic ties between dictatorships. Using primary sources, it investigates the cultural and artistic collaboration between authoritarian governments, shedding light on the cultural and political interplay surrounding art during this period in Latin America.

Color and anilines in the indigenous arts of Mexico

Yareli Jaidar Benavides (*Universidad Nacional Autónoma de México, Mexico City, Mexico*), **Octavio Murillo Alvarez De La Cadena** (*Instituto Nacional de los Pueblos Indígenas, Mexico City, Mexico*)

Mexican indigenous peoples have historically developed technologies to provide color to objects, using natural dyes. Many communities have substituted these traditions with anilines. Thus, brighter colors were obtained, as shown in contemporary artworks. This presentation discusses around the uses of anilines: as a dye for textile or basketry fibers, or as a pigment for ceramics. Institutional research is developed between the National Autonomous University of Mexico and the National Institute of Indigenous Peoples. The objective is to study the cultural importance of anilines through sampled objects. Analytical techniques were used to identify dyes' composition, allowing making decisions for its conservation.

The testimonial matter of Chilean arpilleras: textiles, solidarity and gender

Isabel Plante (*Centro de Investigaciones en Arte y Patrimonio-Universidad Nacional de San Martín-Conicet, Buenos Aires, Argentina*)

The arpilleras were handmade with fabric remnants by groups of women who, in the mid-seventies Chile, needed to provide for their households, as their husbands were unemployed, imprisoned or disappeared. The number of groups grew slowly, but from 1978 arpillera-making began to spread in all Santiago shantytowns. Most of these modest-sized tapestries were sent abroad and depicted scenes of the daily harsh life in the shantytowns in the context of dictatorship. This paper proposes to consider this wide international circulation in relation to a testimonial vocation emanated not only from what the arpilleras showed but also from its very materiality.

■ 14:00 - 15:30 SALLE RHÔNE 1

Materialities of the body 1/2

PRÉSIDENCE / CHAIRS

André Bocchetti (*Universidade Federal do Estado do Rio de Janeiro, Rio de Janeiro, Brazil*)

Erin Manning (*Concordia University – Montréal, Montreal, Canada*)

A body is a crowd. The corporeal individuality, human or non-human, organic or not, can be thought as the result of a historical and ontological composition. What if we could, then, map, tell and fable such stories of the materialization of a body?

The session aims to bring together those interested in problematizing the materiality of the body, based on the debate on theorizations, investigative processes and experiments that can support it. From anthropology to the arts, from philosophy to education, bodily unity has been discussed in its modes of production: Tim Ingold once thought of "a body" as a heap, Judith Butler as result of citational practices, and still is possible thinking of it as a crossing of modes of existence in conversations with Etienne Souriau or Bruno Latour, to name just a few examples.

The materiality of bodies therefore carries the possibility of leading us to stories of ontological crossings that deserve our interest. Even because the mapping or even the fabulation of such stories has enormous political importance. Telling about the multiplicity that makes (and unmakes) a body, in its ever-paradoxical permanence, means open spaces for understanding the operations involved in the modeling of bodily reality itself, whether densely stabilizing the limits of a body or opening it to the creation of other modes of embodiment.

In the processes of materialization of the corporal unit are added historical and ontological movements on which are implied the most diverse somatic, social, and ecological relations. Therefore, we invite the participants of this session to think of a body as an entity with its own forms, representations, sensitivities and kinesthetics, but always connected, although in a contesting way, to the worlds and networks of meaning and practices that at the same time constrain it and provoke its inventive possibility.

Sophie Calle's Des histoires vraies: Rethinking the Photographic Body Beyond Presence

James Michael Levinsohn (*University of Toronto, Toronto, Canada*)

By examining the spatial and material dimensions of an early installation of Sophie Calle's *Des histoires vraies* from 1991, this paper seeks to reconsider currently popular scholarly conceptions of photographic embodiment rooted in Maurice Merleau-Ponty's phenomenology of presence, whereby the photographic body and the viewer's physical body

mutually constitute one another through co-presence, transcending their distinctness to spark mutually revelatory aesthetic experience. Borrowing from Jean-Luc Nancy's critique of Merleau-Ponty, I argue that Calle's work instead dramatizes the body's perpetual becoming-absent or retreat from itself, suggesting a theory of the photographic body founded on ontological instability and epistemological doubt.

A body radiating in the flesh of the world: the poetic-political potential of the ontology proposed by Merleau-Ponty.

Alice Vignoli Reis (*Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil*), **Mônica Alvim** (*Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil*)

This communication explores Merleau-Ponty's latest philosophical development, revealing the concept of corporeality that emerges in the ontology of the flesh. It investigates potential contributions inspired by his philosophy to broaden social and political horizons in the contemporary world. By emphasizing the intrinsic link between corporeality and prevailing philosophical and political perspectives within a cultural context, we highlight the importance of nurturing perspectives that deviate from the predominant dichotomies in the Western colonizing and colonized world. These dichotomies foster a fragmented corporeal experience, alienating the subject from the body and nature — an experience intertwined with the world configuration of late capitalism.

« Ô mon corps, fais de moi toujours un homme qui interroge ». La remise en question de l'histoire dans l'œuvre de l'artiste cubain Carlos Martiel.

Deydri Delgado Avila (*Universidad Iberoamericana, Mexico City, Mexico*)

Par le biais de la performance, l'artiste cubain Carlos Martiel déconstruit les narrations hégémoniques, révélant leurs omissions, remettant en question l'exercice du pouvoir qu'elles impliquent et mettant en lumière les phénomènes et les sujets exclus des grands récits. Martiel canalise ses présentations artistiques à partir de la porosité d'un corps performatif qui s'imprègne et se nourrit par les expériences des subjectivités qui caractérisent les différentes cartographies où il se présente. Contrairement à la codification traditionnelle de l'histoire dans des répertoires textuels ou même dans des collections d'images, Martiel transmute sa propre corporalité en archives.

Ceci est mon corps

Sofia Karam (*Rio de Janeiro, Brazil*)

Je propose une présentation autour de ma recherche sur mon propre corps. En partant d'un contexte familial et d'une maladie neurodégénérative héréditaire rare et incurable qui atteint le cervelet – provoquant la perte progressive de la coordination motrice et des forces musculaires. Mon corps n'est plus le même. Est-ce qu'il est encore un corps ? Comment vit un corps plein de limitations ? Dans ce sens, je désire tracer un parcours de pensée qui puisse redessiner ce corps en collapsus. Qu'est-ce que peut un corps malade ?

Minor modes of mutual composition in an affecting classroom

Margarita Uribe-Viveros (*Institución Universitaria de Envigado, Envigado, Colombia*), **Julia Castro-Carvajal** (*Universidad de Antioquia, Medellín, Colombia*)

An affecting classroom moves in correspondence between materialities (human and non-human) implementing a field of bodily-pedagogical resonance that, in a variant and continuous way, produces states of formation of those who participate in it. We understand the classroom as a space-time of co-creative encounter capable of producing modes of existence effected by the relationship of dynamic grouping between bodies, people, and things.

"Furland": Global Fur and Empires of Fashion Materialities in 1930s London

Cheryl Roberts (*Royal College of Art, London, United Kingdom*)

Fashion fur creates a reaction on many levels- the sadistic, grotesque, fetish, fantasy, luxury, practical, environmental, social, economic - each dependent on the current cultural rationale. However, human affect and interaction with design, historical practices of repurposing the materials of human and animal bodily waste, material literacies, and the processes of creativity can help us to understand the often-conflicting meanings in the contemporary moment. This paper will consider the impact of London's 1930s fashion fur industry on living environments, how these garments were and continue to be reflections of early Empire ethics, class, race, fashion literacy, material knowledge, and possibility. Untangling the embellished histories of fashionable fur and their murky cultural pasts fuelled by tensions between objects and subjects will reveal the hidden narratives that sustained this contentious commerce. Central to this paper are ideas of Kristeva's abject bodies traveling through material transition and transformation along with and Hodder's network entrapment that is defiled by 'asymmetrical tensions and a dialectical co-dependency' found in the material agency of fur.

■ 14:00 - 15:30 SALLE RHÔNE 2

Building Identity: Architecture's material significations 3/3

PRÉSIDENCE / CHAIRS

Jonathan Foote (*Arkitektskolen Aarhus, Aarhus, Denmark*)

Ariane Varela Braga (*Universidad Nacional de Educación a Distancia, Madrid, Spain*)

The session description can be found in the first slot.

CONTESTED MATERIALITIES

La pierre de taille dans l'architecture d'Alger de la période coloniale. Un imaginaire de l'ordinaire et du prestige

Asma Hadjilah (*École polytechnique d'architecture et d'urbanisme, Algiers, Algeria*)

L'utilisation à Alger de la pierre de taille importée du sud de la France dans les constructions élevées à partir des années 1830, notamment dans la Casbah, ainsi que dans les programmes de logements des années 1950 conçus et réalisés par Fernand Pouillon, revêt de multiples significations. Sur la base de documents d'archives, la présente communication retrace l'histoire de l'emploi de ce matériau tout au long de la période coloniale, en allant au-delà du style pour se focaliser sur les valeurs abstraites qu'il revêt, ainsi que sur les idéologies auxquelles il a servi et la construction de l'identité partagée à laquelle il a contribué.

São Paulo's architecture and its tiles: matter and identity

Renata Poliana Cezar Monezzi (*Universidade Estadual de Campinas, Campinas, Brazil*)

The art of highlighting buildings with decorative tiles has been present in Brazilian Architecture since the colonial period and remarked different moments of artistic and architectural history of the country. The use of such materials in architecture allows us to draw historical, technical and cultural relationships that had an influence on the formation of the Brazilian cultural identity. In São Paulo, at the beginning of the 20th century, the development of industrial national productions changed completely the historical, political and cultural relationships determining the philosophy

underlying the construction of urban landscapes and buildings. The main goal of this communication is present the first initiatives of the São Paulo tiling production, understanding the cultural identity and its interactions with the political, social and economic practices.

Materiality and Colonial Identity: Japanese Buildings in Modern Manchuria

Yu Yang (*Kyushu University, Fukuoka, Japan*)

This presentation examines the significance of materials in shaping the Japanese building activities in colonial Manchuria, now northeastern China. Through three key case studies—a granite memorial tower (1908), a ceramic-tiled tearoom (1921), and a brick social salon (1935)—I illuminate how material choices reflected Japanese practitioners' fluid and contested perceptions of colonial Manchuria's identity. These included the awareness of the materiality of pre-existing imperialist powers in Manchuria (1908); interests in traditional Chinese material culture (1920); and symbolic appropriations of Chinese material tradition to serve the Japanese imperialist ideology (1942).

Laying Claim: Tyndall Stone Construction and Canadian Nation-building

Abigail Auld (*Independent Curator and Writer, Winnipeg, Canada*)

Tyndall Stone, described as a Bayeux tapestry or vast frozen porridge, is a fossil-rich mottled limestone commercially quarried in Garson, Manitoba, Canada, since 1895. Trademarked in 1995 and designated a Global Heritage Stone Resource in 2023, the material clads an array of acclaimed architecture and commonplace buildings across and beyond North America. Select case studies are analyzed, demonstrating how Tyndall Stone became a material vector of settler-Canadian identity-building over two centuries. At the same time, the paper establishes an expanded historiographic approach that encompasses pre-extraction history and contemporary material uses that challenge national narratives reified in Tyndall Stone.

■ 14:00 - 15:30 SALLE RHÔNE 3A

Multisensory materiality 3/3

PRÉSIDENCE / CHAIRS

Viveka Kjellmer (*Göteborgs universitet, Gothenburg, Sweden*)

Astrid Von Rosen (*Göteborgs universitet, Gothenburg, Sweden*)

Érika Wicky (*Université Grenoble Alpes, Grenoble, France*)

The session description can be found in the first slot.

UNDERSTANDING OF MULTISENSORY SPATIAL ENCOUNTERS

'The Garden Beyond Sight: The Senses and the Experience of the Early Modern Italian Garden'

Michael Barg (*Ludwig-Maximilians-Universität München, Munich, Germany*)

In the early modern era, gardens might have been the closest that one could have gotten to an immersive experience. Understood as a 'third nature', consisting of the combination of artifice and nature, gardens involved all human senses. Each experience was unique, as gardens were subject to constant change, both natural and man-made. Examining the effects of these changes to the so-called 'sensecape' does not only offer new insights in gardens' multisensorial experience at the intersection of materiality, botany and space, but also raises questions about methodology and current conservational practices.

Digital analysis of multisensory experiences: current possibilities and limitations**Pedro Luengo** (*Universidad de Sevilla, Seville, Spain*)

The interpretation of a painting cannot be the same in an aseptic museum room, and on bended knee at a dark chapel under the sound pressure of a full organ. Recent interest on a multisensory analysis of historical spaces has been parallel to the development of new software for studying architecture. As an answer to this question, this paper aims to define until what extend these tools can be accurate enough for Art Historical studies, and how the use of different simulators in parallel can reduce the efforts of the researchers.

Total Environment [Art] in France from 1970 to 1990**Yi-Ting Wang** (*Independent Researcher, Paris, France*)

The 1970s and 1980s witnessed the rise of environmental sculpture in French cities, exemplified by notable projects such as the Axe Majeur in Cergy-Pontoise, the Meta in Saint-Quentin-en-Yvelines, and the Eole Park in Brest. These artworks aim to rejuvenate public spaces by offering immersive experiences. The analysis delves into their multisensory aspects, exploring their impact on shaping urban identity. Case studies reveal that sculpture evolves into a participatory experience, merging art and the environment in a symbiosis where environmental data transforms into artistic materials.

■ 14:00 - 15:30 **SALLE RHÔNE 3B****Matter in Motion: Transcultural Material and Symbolic Transformations 2/3****PRÉSIDENCE / CHAIRS****Julie Codell** (*Arizona State University, Tempe, AZ, United States*)**Sabine du Crest** (*Université Bordeaux-Montaigne, Bordeaux, France*)

The session description can be found in the first slot.

OBJECTS CROSSING BORDERS**Transcultural Encounters and Material Metamorphosis: Unraveling the Social Lives of Indian Religious Objects in Transit****Anjana Manoj Nair** (*University of Hyderabad, Hyderabad, India*)

In this paper, I delve into the self-reflexivity prompted by postmodernist moods, exploring the seemingly untampered layers of ancient Indian religious objects navigating intricate trans-cultural conflicts. Employing interpretive community responses and material performances in contingent polysemous contemporary contexts, I examine shifts in response to relocated icons like the bronze Vrisabhavahana-Siva within Western museums through the lens of 'subjective' materiality imposed on 'fluctuating' matter. Undertaking a processual approach focusing on emotions, memories, and kinaesthetics, I unveil the fluid complexities of socially-rendered identities like the Didarganj-Yakṣī, addressing repatriation issues and controversies surrounding their valuation in the transition between cult and exhibition value.

Danced Emotions, Veiled and Unveiled: The Translation of the Awadhi Dancer's Veil Across the Eighteenth and Nineteenth Centuries**Lucia Elledge** (*New York University, New York, NY, United States*)

Images of dancers manipulating veils recur in a number of eighteenth-century paintings of dance assemblies from Awadh, a historical region in northern India. This presentation tracks the translation of Awadhi dance and

veil iconography across three paintings from three periods of the eighteenth century, with particular attention to sensorial and emotive narratives. These paintings reflect the development of the Awadhi dance genre across changing political contexts, with the emerging role of European patronage ultimately resulting in a nineteenth-century conflation of the dancer's body with her veil during this era of colonial occupation.

Materiality in Courtly Power: Porcelain Coffee Cups in the 18th-Century Ottoman Court**Ismail Kugu** (*Necmettin Erbakan Üniversitesi, Konya, Turkey*)

The research examines the Ottoman court's social and cultural shifts during the long 18th century. Amidst internal challenges, the court embraced European influences, evident in lavish lifestyles and material collections. Focusing on Chinese and European porcelain coffee cups, this paper explores their significance in shaping Ottoman material culture and consumer behaviors. Using archival documents and Topkapi Palace Museum inventories, the study blends historical records with object-based analysis. By visualizing consumption patterns, it illuminates the intersection of cross-cultural encounters and consumption habits. This innovative approach unites textual history with object studies, offering fresh insights into Ottoman court consumption during an era of transformation.

A Transcultural Hybrid: Art Deco Chinese Carpets in early Twentieth-century Tianjin**Du Zhou** (*Tsinghua University, Beijing, China*), **Xiaomo Wang** (*Tsinghua University, Beijing, China*)

In the early 20th century, hand-woven carpets in Tianjin, which were bound for Western markets, especially the United States, developed into a considerable industry. One of the types of Tianjin carpets named "Art Deco Chinese carpets" emerged as a transcultural hybrid of traditional northern Chinese carpet crafts, French Art Deco designers, American carpet manufacturers, and the taste of Western markets in the 1920s. This paper attempts to reveal this transcultural process in the specific historical context of the Republic of China, examining the production and design mechanism, and how it was consumed by Western markets.

■ 14:00 - 15:30 **SALLE SAINT-CLAIR 1****The Time of the Object: Temporality, Trace, Decay 3/3****PRÉSIDENCE / CHAIRS****Julia Alting** (*Rijksuniversiteit Groningen, Groningen, The Netherlands*)**Raslene** (*Independent Researcher/Artist, Jakarta, Indonesia*)

The session description can be found in the first slot.

DECAY: CLIMATE, CYCLES AND GEOLOGICAL TIMESCALES**Institutional Garden Times****Giulia Bellinetti** (*Universiteit van Amsterdam, Amsterdam, The Netherlands*)

Gardens are increasingly common objects in contemporary art, used by artists to investigate complex relationalities through layers of time and (organic and inorganic) matter. The presentation looks at gardens initiated by contemporary artists as multispecies institutional archives where deeptime, natural cycles, and forgotten histories interweave with and complicate linear temporalities of art institutions. The argument unfolds through the analysis of the intervention of artist Nickie Sigurdsson at the Jan van Eyck Academie (The Netherlands), where the artist transformed one of the academy's green spaces into an heirloom garden, where specimens that fall outside of EU official lists of tradable seeds are cultivated.

The Life of a Brick: Using Expanded Printmaking as a Material Exploration of Wiang Kum Kam in Northern Thailand

Montana Torrey (*Aalto-yliopisto, Espoo, Finland*)

Floodplain (126), explores printmaking's palimpsestic relationship between architectural materials (the brick), weather, and time by reimagining the archaeological site, Wiang Kum Kam in Northern Thailand and its untimely abandonment due to flooding. Torrey will discuss the brick as a temporal object and its lifecycle within the ruin and its entanglement within the larger Chao Phraya watershed. She will demonstrate the creation of a print matrix using alluvial soil, sand, and silt, as they become active agents in the reconfiguration of the brick as print.

Faith, ecology and decay: Buddhist temple murals from eastern India to Ladakh

Archishman Sarker (*Jawaharlal Nehru University, New Delhi, India*)

This paper brings to light the present situation of medieval murals at the Buddhist monasteries in Lamayuru and Mangyu in Ladakh, northwestern India—which are marked by increased human activity, lack of conservation efforts, ill-planned development in the ecologically fragile Upper Indus Basin, and erratic weather patterns due to climate change. It also offers a critique of the oft-held notion that local communities have an endogenous capacity to deal with environmental changes, and thus lend support to conservation of heritage.

Tracing the archive of a stone and its sediments - artistic research within the short film "Kontrewers"

Zuza Banasińska (*Artist, Amsterdam, The Netherlands*)

How can an artefact be understood not as document in need of ultimate classification, but as a trace, whose temporalities expand into multiple directions, defying linear progression? A trace expands itself between the spectre of its origin and the surface on which it exists. What tangled paths of accumulation of histories, discourses and material processes lie between these two points? In a performative lecture, I will elaborate on the act of tracing conducted through artistic research within the area of Polish Holy Cross Mountains, where my new film takes place.

conservation pour la transmission aux générations futures. Il ne saurait, à ce titre, se passer d'autres notions, telles que l'esthétique, l'approche sensorielle et mémorielle, l'usage. La question de la matérialité se pose par ailleurs différemment à l'approche de certaines typologies patrimoniales : le patrimoine des jardins est, par nature, « vivant, périssable et renouvelable », tandis que le patrimoine technique se définit en grande partie par sa valeur d'usage. Du reste, les avancées scientifiques et la pluralité des approches internationales invitent à échanger sur ces grands principes. La relation établie, dans la culture japonaise, entre le patrimoine culturel immatériel et le patrimoine culturel matériel montre qu'une approche différente peut être admise pour la transmission du patrimoine architectural. Comment définir la substance d'une œuvre ? Que veut-on conserver et transmettre ? Quelle est la matière que l'on conserve, lorsque cette dernière est amenée à vivre, à croître et à mourir ? Quelle place donner à l'immatériel et au sensoriel dans la conservation-restauration (exemples : l'harmonie pour un orgue, la lumière pour les vitraux) ?

CONFRONTER LES PRATIQUES PROFESSIONNELLES : QUELLE PLACE DONNER À LA MATIÈRE ?

Materiality and Immateriality in Conservation-Restoration of Wall Paintings. Overlooked Aspects.

Mateja Neža Sitar (*Institute for the Protection of Cultural Heritage of Slovenia, Maribor, Slovenia*), Vlasta Čobal Sedmak (*Institute for the Protection of Cultural Heritage of Slovenia, Maribor, Slovenia*)

When evaluating the content of the wall paintings, we have to be aware that the interpretation of a visual image can be misleading and that the unrestored wall paintings are a rarity. We are going to explore some overlooked aspects of an art historian's as well as restorer's point of view, since both professionals see wall painting differently and have different expectations regarding readability and the approach to the final aesthetic presentation. For the correct understanding of the artwork it is necessary to research it interdisciplinary, via "technical art history" in order to discuss authenticity, original creative process and a lifetime resume of the artwork and its material and visual changes. A constant dialogue between art historian and restorer is needed to understand the artwork and to decide on how to restore it correctly.

La déontologie à l'épreuve de la pratique : restaurer le patrimoine architectural de brique au XX^e siècle dans le Midi-toulousain. Les fonds d'archives de la conservation régionale des monuments historiques comme sources

Nicolas Meynen (*Université Toulouse Jean Jaurès, Toulouse, France*), Sophie Fradier (*Ecole Nationale Supérieure d'Architecture de Toulouse, Toulouse, France*)

Largement diffusée par la presse, la question d'enduire, ou non, la brique, domine l'historiographie depuis l'invention littéraire et touristique de Toulouse « ville rose » à la fin du XIX^e siècle. À rebours de cette histoire teintée de régionalisme, il s'agit ici de considérer quelle est la place donnée au matériau brique au cœur du processus de restauration en explorant le corpus inédit des archives de la conservation régionale des monuments historiques. La déontologie serait-elle mise à mal par la pratique ? Remplace-t-on plus aisément la matière qu'on ne conserve l'existant ? Finalement, dans quelle mesure les monuments historiques ont-ils contribué depuis les années 1970 à une meilleure prise en compte de la matérialité du patrimoine bâti ?

■ 14:00 - 15:30 SALLE SAINT-CLAIR 2

L'éloge de la matière / La matérialité et ses enjeux dans le domaine des Monuments historiques 1/2

PRÉSIDENTE / CHAIRS

Justine Croutelle (*Direction régionale des affaires culturelles Auvergne Rhône Alpes, Lyon, France*)

Lili Davenas (*Musée Bourdelle, Paris, France*)

« On ne restaure que la matière de l'œuvre d'art ». Ce postulat, donné par Cesare Brandi dans Théorie de la restauration, place la matière au cœur du processus de restauration. La « matière de l'œuvre d'art » est pour Brandi d'une double nature, où l'on doit distinguer la structure et l'aspect, autrement dit d'une part ce qui constitue l'œuvre, et d'autre part, ce qu'elle donne à voir. Elle est au cœur des pratiques de conservation et de restauration, qui transforment la matière de l'œuvre d'art pour la placer dans une temporalité nouvelle.

Les grandes chartes qui régissent la déontologie de la restauration donnent une place centrale au matériau, et donc à la structure de l'œuvre d'art. L'acte de restaurer a cependant pour objectif premier la

Les enjeux de conservation – restauration du patrimoine architectural en béton

Stéphanie Michut (*Université Lumière Lyon 2, Lyon, France*)

Le béton, matériau représentatif de l'épopée technologique des XIX^e et XX^e siècles, pose aux acteurs du patrimoine des questions majeures quant à sa conservation et à sa restauration. Souffrant de dégradations inhérentes à sa matérialité, allant jusqu'à mettre en jeu la pérennité même des édifices, les modalités d'interventions sur ce patrimoine ont révélé une complexité liée à la matière, sa mise en œuvre et son environnement. Depuis les années 1990, s'élabore une démarche scientifique, qui en apportant une connaissance accrue sur le matériau, permet de définir les protocoles d'interventions. Cette communication a pour objectif d'exposer les questions historiographiques, techniques et déontologiques qui accompagnent les chantiers de restauration des édifices en béton.

Quels matériaux préserver, quels matériaux introduire ? Les bateaux protégés au titre des monuments historiques : l'exemple de la restauration du Belem [2022-2023]

Benjamin Carcaud (*Direction régionale des affaires culturelles Pays de la Loire, Nantes, France*)

En 2020, un diagnostic met en évidence des réductions d'épaisseur dans les fonds de la coque métallique du Belem, bateau emblématique armé en 1896. Pour continuer à naviguer, une intervention s'avère nécessaire autant pour le maintenir à flot que pour lui permettre de transporter des passagers. Ce chantier de restauration soulève des questions importantes. La préservation des matériaux, des équipements peut-elle être compatible avec son usage et particulièrement les normes actuelles auxquelles les navires sont soumis ? Le patrimoine industriel échappe-t-il complètement à nos règles habituelles en matière de restauration ?

A Research Method for the Reconstruction of Perished Gardens Based on Multiple Evidence

Xiao Huang (*Beijing Forestry University, Beijing, China*), **Shanshan Liu** (*Beijing University of Civil Engineering and Architecture, Beijing, China*)

Perished gardens are integral to China's landscape architecture heritage, and restoring them is a key aspect of landscape architecture history and theory. This paper proposes a restoration approach grounded in multiple forms of evidence, categorizing it into six types: on-site features, archaeological sites, literary documents, paintings, existing garden elements, and landscaping theories. These can be further classified as tangible or literary and direct or indirect evidence. The paper systematically analyzes their characteristics, providing application examples. Emphasizing evidence availability and reliability, it advocates for continuous exploration and mutual corroboration. This establishes a reliable research method, serving as a reference for perished garden restoration studies.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 3A

Le plâtre au-delà du transitoire 1/2

PRÉSIDENTE / CHAIRS

Grégoire Extermann (*Haute École Spécialisée du Tessin – Mendrisio, Mendrisio, Switzerland*)

Emmanuel Lamouche (*Nantes Université, Nantes, France*)

Thierry Laugée (*Nantes Université – Centre de Recherche en Archéologie, Archéosciences, Histoire, Nantes, France*)

Ces dernières années, les publications sur le plâtre se sont multipliées, qu'il s'agisse d'actes de colloques (A. Alexandridis, L. Winkler-Horaček [dir.], *Destroy the Copy – Plaster Cast Collections in the 19th–20th Centuries*, Berlin, 2022 ; T. Lochman, M. Guderzo [dir.], *Il valore del gesso come modello* [...], Possagno, 2017 ; E. Marchand,

R. Fredericksen, *Plaster Casts, Making, Collecting and Displaying from Classical Antiquity to the Present*, Berlin, 2010), d'ouvrages généraux (G. de Laubier, G.-L. Barthe, *Plâtres en majesté, l'univers du plâtre*, Paris, 2023), ou de numéros de revues scientifiques (*Techne*, 51, 2021 ; *Sculpture journal*, 28-3, 2019 ; *In situ*, 28, 2016).

Le plus souvent, le plâtre est étudié sous un angle unique, il est mentionné comme étape dans le processus créateur. Le plâtre est en effet souvent un matériau « utilitaire », destiné à préparer une sculpture dans un matériau définitif. L'œuvre de plâtre est alors transitoire, vouée à disparaître en raison de sa fragilité ou de sa faible valeur. L'article de Jacques de Caso, « Alors, on ne jette plus ? » (*La sculpture du XIX^e siècle, une mémoire retrouvée*, Paris 1986, p. 18-21) a permis de prendre conscience d'un écueil patrimonial. Nombre de collections de plâtres d'ateliers, ou de copies majeures étaient jusqu'alors abandonnées dans les réserves, dans un piteux état, voire purement supprimées. De multiples campagnes de réhabilitation ont permis de les redécouvrir ces fonds et de saisir leur importance. L'une des manifestations les plus remarquables de cette réhabilitation est l'ouverture en 2018 de la galerie des sculptures du Petit Palais constituée de modèles auparavant entreposés dans les réserves d'Ivry-sur-Seine. Le dépassement du seul critère de valeur du matériau pour juger de la qualité d'une sculpture est donc un mouvement récent. Si le plâtre est visible dans nombre d'institutions muséales, il convient toutefois de remarquer que seuls deux types de plâtres sont valorisés, les modèles ou maquettes, et les collections de moulages.

L'usage du plâtre demeure donc figé dans son statut transitoire, il n'aurait de sens que par rapport à une œuvre antérieure ou postérieure. Cette logique chronologique prive l'histoire de la statuaire d'une étude du plâtre comme médium véritable, possédant des qualités esthétiques propres, recherchées par les praticiens et les artistes, ou permettant de se libérer de l'économie usuelle de la statuaire et ainsi se libérer de la norme. La session vise précisément à sortir de l'appréhension du plâtre comme d'un substitut, et ainsi interroger les formes de l'achèvement par le plâtre. Il s'agira de déterminer comment cette technique peu coûteuse, liquide, engendre des résultats pratiques et artistiques singuliers, voire une esthétique qui lui est propre.

De stuc et de plâtre ? Le cas des grands décors sculptés du château de Versailles

Lionel Arzac (*Musée National des Châteaux de Versailles et de Trianon, Versailles, France*)

Aménagés à partir de 1670, les Grands Appartements du château de Versailles participent de cette vogue du grand décor à la française associant décors peints et sculptés, notamment en stuc et en plâtre. Cette communication propose de mettre en lumière les artistes qui intervinrent sur le prestigieux chantier royal, l'iconographie de ces décors et leur évolution. Nous évoquerons également les récents chantiers de restauration afin de mieux comprendre la mise en œuvre de ces décors sculptés et la caractérisation de leurs matériaux.

Plaster sculpture in the second half of the 18th century in Madrid

María Teresa Cruz Yábar (*Universidad Complutense de Madrid, Madrid, Spain*)

In the second half of the 18th century, the artistic wealth of the Villa and Court of Madrid grew with a change in aesthetic taste according to the European. The teachers of the Royal Academy of San Fernando will deliver works made in plaster as a gift, plaster casts of classical sculptures or of works in marble or in bronze; in these and in the many decorations of palaces, sepulchers and churches use plaster to play with textures and take advantage of the ductile matter and light weight of this material to work with greater flexibility and decorate profuse and quickly large surfaces.

Plaster and Gender. A feminist perspective on materiality, reception, and historiography of plaster through the example of the Swedish sculptor Alice Nordin [1871-1948]

Linda Hinners (*Nationalmuseum, Stockholm, Sweden*)

The plaster production of women sculptors at the turn of the 20th century testifies of great imagination and creativity. Plaster was cheap and easy to work, and it could appeal to a broad art market. The actual casting however, was generally executed by (male) moulders and distributed by editors. One question is how the women sculptors could control their artistic production of plaster, both in terms of artistic quality and rights of reproduction. Another question is how it was received by the public and official art world, both in their time and by posterity.

■ 14:00 - 15:30 SALLE SAINT-CLAIR 3B

Queering Materiality 1/2

PRÉSIDENCE / CHAIRS

Nadine Hounkpatin (*Independent Curator and Cultural Producer (Paris, France / Bénin)*)

Petra Lange-Berndt (*Universität Hamburg, Hamburg, Germany*)

This session stresses the politics involved when focusing on the materials of art: To consider the processes of making also means to address power relations. And this perspective has not only emancipatory impulses but is also firmly situated within gender politics. As philosopher Judith Butler (1993) has famously discussed and as art historian Monika Wagner (1996, 2001) has specified, *matière*, *matter*, *matérialité*, or *materiality* have been coded feminine (see also Didi-Huberman 1999; Lange-Berndt 2009; Auther 2010; Weddigen et al 2011, 2017). Within this rich field, we would like to focus on instances where binary models, for instance soft 'female' wool or hard 'male' granite, shift into a trans materiality (Barad 2015). This discussion is overdue: Since the 1960s, but especially after 1989, materials, which are connected to queer phenomena, have been increasingly appearing in art. One could name sticky or abject stuff, formless substances, genetically, hormonally, or chemically modified bodies, organisms dissolved into data clouds, glitter, the non-human, or magical materials and animism (Kristeva 1980; Bois / Krauss 1997; Preciado 2000; Hauser 2008; Rübél 2012; Suárez 2014; van Roden 2019). Taking up this impulse, from the perspective of agential realism and new materiality, the stuff that art is made of points to the whirling complexity and entanglement of diverse factors in the digital age, in which 'material' is an effect of an ongoing performance (Deleuze / Guattari 1980; Plant 1997; Barad 2007; Bennett 2010; Braidotti 2013; Lange-Berndt 2015).

Likewise, the process of queering is meant to be critical of stable concepts of identity. It points to an investigation of social strategies of norming and normalisation and their regimes: Queering is a celebration of the indeterminate, an open web of possibilities, dissonances and resonances, or excesses (Sedgwick 1993; Jagose 2001; Ahmed 2006). While these discourses and their many politics clearly have been gaining momentum in the humanities and art practices alike, it would be timely to discuss the state of this debate within art history: Despite this rich theoretical discourse, there has been no thorough discussion of 'queering materiality'. In this panel, we would like to give a survey over this field. We invite academic and non-academic articles, experimental formats, as well as contributions from artists, from different temporalities and from all regions of the globe - in particular from Africa

and its diasporas, at the intersection of new theories of materiality involved in current artistic practices that critically address this process of queering meant to critique concepts of identity stability. Exactly how can *matière*, *matter*, *matérialité*, or *materiality* be considered queer? How could this contemporary concept be historicised? Where – in a global context and within diverse cosmologies – do the materials of art disrupt or interfere with social norms, allowing for repressed, messy or unstable substances and impure or contagious formations to surface? What would the implications be for artistic work, for the art world, for art history? What does it mean to be complicit with and to follow a queered materiality?

Introduction des chairs Nadine Hounkpatin, Petra Lange-Berndt

Queering Materiality: An Introduction

Choosing the Marmoreal? Women Facing a Gendered Material in the Second Half of the 19th Century

Joy Cador (*Université Paris 1 Panthéon-Sorbonne, Paris, France*)

Cette communication examinera les investissements pluriels que nouèrent certaines artistes américaines avec le marbre dans la seconde moitié du XIX^e siècle, époque où la figure de Galatée fait l'objet d'un intérêt prononcé. Notre attention se portera spécifiquement sur les protagonistes du *white marmorean flock*, cette « sororité » de sculptrices actives à Rome. Si le marbre fait encore figure de matériau viril, au regard de la force physique que requiert l'exercice de la taille, nombreuses sont pourtant les femmes artistes qui n'hésitent pas à s'emparer du médium, par le biais de multiples stratégies. Les artistes américaines se montrent spécifiquement inventives en la matière : leur attachement au marbre interpelle d'autant plus qu'il suppose, pour elles, de s'affranchir d'une distance à la fois géographique et culturelle.

Queer Milk? Artistic Techniques and Practices to Transform the "Ur-Substance"

Kathrin Rottmann (*Ruhr-Universität Bochum, Bochum, Germany*)

Milk is an "Ur-Substance" (Jackson/Leslie 2023) that is mythologically and ideologically charged in various cultures. Due to its origin in glands in the female body, it continues to determine the gendered division of care work and heteronormative notions of motherhood. This lecture will analyze contemporary artistic and activist strategies that queer milk. These include queer nursing techniques, drag milk and historical food practices, and current artistic strategies for abstracting milk from glands. The aim is to ask how, due to capitalism, industry, chemistry labs, and interspecies suckling, the material may have long been queer, though our practices are not (yet).

■ 14:00 - 15:30 SALON PASTEUR

La matière mise à l'épreuve

Table ronde organisée par le Réseau des Écoles Françaises de l'Étranger

PRÉSIDENCE / CHAIR

Anne Lepoittevin (*Sorbonne Université, Paris, France*)

La matière mise à l'épreuve

Alain Arrault (*École Française d'Extrême-Orient, Paris, France*),

Emanuela Canghiari (*Musée du quai Branly – Jacques Chirac, Paris, France*),

Félix Relats Montserrat (*Sorbonne Université, Paris*,

France), **Paolo Tomassini** (*Université catholique de Louvain-la-Neuve, Louvain, Belgium*), **Mercedes Volait** (*Centre national de la Recherche scientifique, Paris, France*)

Dans le format spécifique qui est le sien, la table ronde du Réseau des Écoles françaises à l'étranger (ResEFE) reflètera la diversité des programmes de recherches au sein de celles-ci. Elle s'inscrira d'emblée sous le signe d'une hétérogénéité assumée, imposant une confrontation entre des approches disciplinaires, des échelles d'analyse et des mondes historiques très différents. Autour de la notion de « mise à l'épreuve », elle aura, espère-t-on, cette vertu d'articuler les unes aux autres des problématiques traitées séparément dans les autres ateliers du Congrès.

Organisation : **Joseph BALLU** (*Réseau des Écoles françaises à l'étranger, Paris, France*) et **Eric BOURDONNEAU** (*Ecole française d'Extrême Orient, Paris, France*)

■ 14:00 - 15:30 SALON ROSERAIE 2

Miniature Painting and its Recipes in the Early Modern Period [1500- 1800]: the Transmission of Technical Knowledge in the East and West 1/2

PRÉSIDENTE / CHAIRS

Mandana Barkeshli (*UCSI University, Kuala Lumpur, Malaysia*)

Matthieu Lett (*Université de Bourgogne, Dijon, France*)

In art history, the practice of miniature painting raises problems of definition. This is partly due to its material hybridity, both in terms of supports and pictorial layers (pigments, binders), but also in terms of size and types of objects. The miniature is indeed likely to indicate a wide variety of techniques ranging from painting on vellum or ivory to enamel through illumination. In the West as in the East, the early modern period constitutes a key moment in the technical experimentation carried out in parallel with the development of professional and amateur miniature practices. In both areas, miniature painting was practiced by professionals, but also by high-ranking personalities such as Shah Tamasp I or the Spanish queen Marie Louise d'Orléans. The fact that the colors used did not stain and were odorless compared to oil painting but also the possibility of being able to easily copy compositions could have encouraged this appropriation by the courts. The appearance of several practical treatises simultaneously in both areas – for example the *Qanun us-Suvar* by Sadiqi Bek (ca. 1570-1600) or the *Treatise Concerning the Arte of Limning* by Nicholas Hilliard (ca. 1600) – is linked to this phenomenon. They offered recipes for mixing colors or advice on how to represent certain motifs or prepare different types of support. These texts constitute a major renewal of the modes of transmission of the practice of miniature painting. If they could not completely replace the teaching of a master, some of these books allowed students to learn the rudiments on their own. This was particularly suitable for women, who were becoming more and more numerous in Europe to take up miniature painting from the second half of the 17th century onwards. But in professional circles, the technical learning was done in the context of the workshop and the secrets of manufacture could be kept.

By studying for the first time in a comparative way the East and the West various technical recipes of the miniature and their modalities of transmission, this session will aim at putting into perspective its material hybridity and shed a new light on the conditions in which the works were produced. From Materials to Conservation Practices

The study of Persian recipes of artists' pigments

Paul Hepworth (*Istanbul University Rare Books Library, Istanbul, Turkey*)

The compilation and translation of historical Persian recipes for making manuscript pigments reveals unexpected insight into the chemical knowledge of medieval artists. The recipes demonstrate an empirical awareness of different products from various reactions and sophisticated, if sometimes puzzling, combinations of ingredients and processes. A chain of transmission of knowledge from one generation of artists to another can also sometimes be followed. The translation of these recipes highlights issues both in understanding the intent of the authors and in exposing western biases for how the pigments used in Persian miniatures should be characterized and described.

In search of Quicksilver White on the Early Modern Colour Palette: evidence from technical analysis and historical sources

Christine Kimbriel (*Fitzwilliam Museum, Cambridge, United Kingdom*),

Flavia Fiorillo (*Fitzwilliam Museum, Cambridge, United Kingdom*),

Cecilia Rönnerstam (*Nationalmuseum, Stockholm, Sweden*)

Sixteenth and seventeenth century written sources by Richard Haydocke, Mayerne and others attest to the fact that a white mercury-chloride compound was employed for medicinal purposes and cosmetics, while its use as a pigment in an English illuminated manuscript and on South American barniz de pasto objects has only recently been discovered. Based on the recent identification of a white pigment containing mercury in English portrait miniatures, this paper expands on previous findings by further investigating its use and the combination of lead white, mercury and silver by miniaturists within the circle of Nicholas Hilliard, Isaac Oliver and John Hoskins.

Conserver – restaurer les manuscrits peints Indo – Persans : rapport entre matérialité et conservation à travers la collection des Arts du Livre au département des Arts de l'Islam du musée du Louvre.

Aurélia Streri (*Independent researcher, Lyon, France*), **Axelle Deleau** (*Independent researcher, Bordeaux, France*)

Restauratrices du patrimoine en Arts Graphiques, diplômées d'État, nous avons eu l'opportunité d'observer 620 manuscrits peints Indo – persans appartenant à la collection des Arts de l'Islam du musée du Louvre. La variété des papiers provenant de régions très diverses, des pigments et de la couche picturale, des collages pour les montages en album font partie des matériaux et techniques à connaître avant de trouver un traitement pour les restaurer. Nous parlerons du vieillissement et des interactions de ces différentes matières et présenterons les méthodes de conservation – restauration mises au point par la recherche et la pratique dans ce domaine.

■ 16:00 - 17:30 AUDITORIUM DU MAC LYON

Materialising Loss: Absence and Remaking in Art History 3/3

PRÉSIDENTE / CHAIRS

Felicity Bodenstein (*Sorbonne Université, Paris, France*)

Francesca Borgo (*University of St Andrews / Bibliotheca Hertziana - Max Planck Institut für Kunstgeschichte, Rome, Italy*)

The session description can be found in the first slot.

THE MECHANICS OF LOSS

Losing what was never owned: Of material loss and mental reconstructions of Aleppines destroyed monuments in the Syrian war [2012–2016]

Zoya Masoud (*Technische Universität Berlin, Berlin, Germany, Berlin, Germany*)

The old city of Aleppo has several monuments of immense value for art historians, such as al-Khusrawiya Mosque. During and after the war in Aleppo, I interviewed many Aleppines in my research. Many were unaware of these monuments when they were still standing. Only after their destruction did these monuments become a materialized embodiment of Aleppo identity for the interviewees, and their loss was deeply mourned. This contribution explores how interests have shifted after the material destruction of the monuments. It investigates how Aleppines aimed at possessing the loss of what they never saw intact.

Photodisaster: testimonies of what's lost and can be recovered

David Antonio Torres Castro (*Instituto Nacional de Antropología e Historia, Mexico City, Mexico*), **Nadine Vera** (*Université Versailles Saint-Quentin-en-Yvelines ; Fondation des Sciences du Patrimoine Paris, France*)

Photography has been a crucial tool in recording human events. Journalism has leveraged technological advancements, using raw images to replace textual narratives. Disaster coverage (photodisaster), a common nexus between press and photography, have entrenched a cultural significance since the 20th century, serving not only as a recording device of tragedy but as the "immortal" witness to historical events. These images play a vital role in conserving and post-disaster reconstruction of tangible and intangible cultural heritage. This work emphasizes the significance of disaster photography in preserving both material and immaterial aspects of cultural heritage, bridging heritage conservation and risk management in service to art history.

The protocol of the Prosphorion: paying attention to missing works of art

Nieves Acedo (*Universidad de Navarra, Pamplona, Spain*)

The Order of the Third Bird is a group of artists that performs ritual acts of attention to art objects. The "Action of the Prosphorion"—a protocol used to attend to objects that have been lost, stolen, or destroyed by electing human "Representatives" to stand in their place—draws upon elements of religious rituals and radical theater. This work analyzes how the practice places the lost object at the center of a network of agencies that constitutes the nexus of art (Gell, 1998), and in turn, serves as an experimental act of preservation and cultural transmission.

A story is the wind: the materiality of a lost language

Fabian Saptouw (*University of Cape Town, Cape Town, South Africa*)

Ilkabbo told Lucy Lloyd that "a story is the wind"; a poignant quote that frames the re-materialisation of the extinct Ixam language as the Bleek and Lloyd notebook collection. The loss of language, and resultantly the loss of identity, is embedded in this collection as the trace of a people and a past that is no longer accessible. The relationship of an individual to their language has an interiority that cannot be reduced to text. I argue for the significance of the Ixam kko-kkomi as a vast network of signifiers that will remain partially unintelligible to contemporary readers.

■ 16:00 - 17:30 SALLE RHÔNE 1

Materialities of the body 2/2

PRÉSIDENCE / CHAIRS

André Bocchetti (*Universidade Federal do Estado do Rio de Janeiro, Rio de Janeiro, Brazil*)

Erin Manning (*Concordia University – Montréal, Montreal, Canada*)

The session description can be found in the first slot.

Embodied Maps

Anna Sejbæk Torp-Pedersen (*Katholieke Universiteit Leuven, Leuven, Belgium*)

This paper regards the representation of the body in counter-maps of migration. Counter-maps depict the violence enforced by border regimes, the evasive technology surveilling its surrounding landscapes, and its ritualistic performances imposed by and in its architecture. Other counter-maps are sites of imaginations of other geo-political realities. The latter category is the point of investigation. While cartography is actively utilized by states to track migration in order to limit movement, counter-mapping introduces a grey zone of representation which demands further investigation. The two case studies presented are Bouchra Khalili's *The Constellation Series* (2011) and Pedro Lasch's *Route Guides* (2003 till present).

Walking, Knowing, becoming a body – on the forces and materials that shape the body as we walk

Paulina Maria Caon (*Universidade Federal de Uberlândia, Minas Gerais, Brazil*)

As a performer and a researcher who walks, I collect stories of walking bodies. In this presentation I will share walking projects and artistic actions carried out by artists, artistic collective, and by a group of indigenous people from Brasil and Latin America. These experiences to me seems to show how the materialities and forces within the bodies are interweaved with the materialities and forces within the world. In this reflection, I assert that we make ourselves singular bodies as we walk; we make cultural, social, and historical worlds and become part of them in this process.

Cross-Border Bodies: Reflections on the Materiality of Smuggling Bodies at Bab Sebta

Rhea Maria Dehn Tutosaus (*Technische Universität Darmstadt, Darmstadt, Germany*)

The lecture examines the relationship between bodies of the so-called porteadoras and the Moroccan-Spanish border in the artistic practices of Yto Barrada and Randa Maroufi. Through the video works *The Smuggler* (2006) and *Bab Sebta* (2019) I will show that the border materialises at the same time with the body, it inscribes itself into the flesh and is literally carried by the women on their backs (Anzaldúa 1987). The accentuation of the women's gestures of wrapping and folding textiles around their cross-border-bodies evolves into a metaphorical intersectional 'weaving' of multiple, meaning-bearing and meaning-giving layers raising questions about oppression and agency.

Between Enchantment and the Image-spirit [utupē]: the essence of the image

Izabelle Louise Monteiro Penha (*Universidade de Lisboa, Lisbon, Portugal*)

It presents an unprecedented approach to the relationship between the Enchantment of the Tremembé indigenous people – beings of the forest that are present in the Tremembé cosmogony –, and the Spirit-Image

(utupë) of the Yanomani indigenous people – the true interior of forest beings in the Yanomani cosmogony. Is the Spirit-Image (utupë) necessary to see Enchantment? The connection between these two concepts is questioned, which share the (in)visibility, the representation of mythical ancestors and the ability to keep images as the essence of life.

Galáctea $C_{12}H_{22}O_{11}$ /// the matter of the mother // mothering life / all milk is mother's milk, except that which is not

La Vache (*Universidade Federal Fluminense, Rio de Janeiro, Brazil*)

Since the beginning of philosophy, matter has been given different definitions and conceptualizations. "Matter" derives from the Latin mater, which means mother. Matter and motherhood have the same root: cause, origin, source. All milk is mother's milk: whether it is sucked by the mouth directly from the teat, or that which industry and capitalism appropriate, capture, enslave and sell, it is always mother's milk. That's why talking about milk as maternal, already taking a turn in this statement, crossing the extramammalian, industrial and extra-human chair, brings us to another sense of the mothering, if we consider milk to be an experience of the matter.

Latinx Abstract Bodies in Laura Aguilar and Joiri Minaya

Camila Medina (*Temple University, Philadelphia, PA, United States*)

Deconstructing Latino identity based on a Western restrictive performance of subjectivity, Laura Aguilar and Joiri Minaya explore abstractionist aesthetics to tackle other forms of visibility. In this presentation, I contrast their employment of abstraction as strategy with the predominant viewpoint on how other Latinx artists explore the language to signal a feeling of lacking and absence to tap on the Latinx experience in the United States. In Aguilar's Stillness and Minaya's Containers series, ambiguous visual elements subverting representative morphologies hint at the fluidity of identity formation and the multi-layered plurality inherent to the Latinx body—which extrapolate other forms of presence.

■ 16:00 - 17:30 SALLE RHÔNE 2

L'attention aux détails

PRÉSIDENCE / CHAIRS

Valentine Dubard (*Musée des Arts Décoratifs – Paris, Paris, France*)

Tomoko Kawamura (*Yamaryo Art Conservation Studio, Tokyo, Japan*)

De l'Occident à l'Asie, de la France au Japon, d'une culture à une autre, se développent des projections conceptuelles et des imaginaires, qui s'influencent et s'interpénètrent. Ceux-ci déterminent la place et le statut de ceux qui créent.

La forte influence du Japon sur le domaine de la restauration des œuvres d'art, et en particulier des œuvres d'art graphiques, n'est pas seulement due aux techniques séculaires, aux outils et aux matériaux japonais que les restaurateurs occidentaux ont massivement adoptés depuis les années 1990 et par lesquels ils ont fait évoluer leur métier. Elle est bien plus profondément et essentiellement liée à la conception de la matérialité ancrée dans la culture japonaise. Celle-ci a permis de maintenir vivant des savoir-faire et d'entretenir une admiration pour ceux qui font.

Répéter les gestes, être dans la précision, accompagner la matière, accepter l'histoire des artefacts, sont autant d'attitudes partagées entre les restaurateurs d'œuvres d'art de toutes les spécialités et de toutes les cultures. En effet, ceux-ci sont quotidiennement aux prises avec la matière. Ils connaissent l'importance des détails : les traces de la fabrication et des outils. Ils savent distinguer les signes structurels des signes accidentels. Ils prévoient les traitements, ils anticipent

les transformations de la matière, ils observent, se remémorent, s'interrogent pour tirer parti des réactions de celle-ci et jouer avec ses contraintes afin d'assumer leur rôle de passeur et d'assurer ainsi la transmission des artefacts.

Comme d'autres professions, l'observation, le ressenti de la main, celui du corps, l'écoute des sons produits par les gestes, la confrontation aux formats, aux difficultés d'accès sont autant de critères qui guident les restaurateurs. En premier lieu, dans le choix qu'ils font d'intervenir ou de ne pas intervenir. Ensuite, dans la sélection des traitements de restauration et de leur application sur les artefacts. Quelle est la place de la matérialité et quel rôle a-t-elle dans ces décisions ? Est-ce que l'expérience de la matière et l'expérience de la main sont liées ? Et en quoi, ces expériences permettent-elles d'accéder à une connaissance élargie et renouvelée des artefacts ? Est-ce que des collaborations entre différents métiers peuvent nourrir ces questionnements et enrichir les points de vue ?

L'objet et le geste : la recherche, l'analyse et la préservation du geste comme outils d'orientation des traitements en conservation-restauration des objets ethnographiques

Elsa Debiesse (*Musée du quai Branly-Jacques Chirac, Paris, France*),

Clothilde Castelli (*Musée du quai Branly-Jacques Chirac, Paris, France*)

Le musée du quai Branly-Jacques Chirac abrite une collection de 370 000 objets provenant du monde entier, couvrant des périodes allant de la préhistoire à nos jours. Le pôle Préservation des collections, en collaboration avec les responsables de collections, spécialistes divers et porteurs culturels contemporains, doit trouver un juste équilibre entre la préservation de l'ensemble et le traitement individuel. Cette communication montrera comment études tracéologiques, imagerie et étude des techniques de fabrication, guident les interventions de conservation-restauration notamment au travers de projets de recherche collaborative avec les communautés autochtones.

East Asian scroll mounting evaluated in conservation today – the material, technique and philosophy behind

Kyoko Kusunoki (*The British Museum, London, United Kingdom*),

Valentina Marabini (*The British Museum, London, United Kingdom*)

In this presentation, we introduce some examples of the synergy between the theory and science of Chinese and Japanese painting and the materiality of painting and scroll mounting practice. Scrolls are incredibly engineered in the way they not only convey the art piece to be admired; but are also complicated layered structures, animated objects, with a functional role to keep the object safe. The traditional techniques for scroll mounting have existed since ancient times, and this consistency of approach has made it possible for techniques that are hundreds of years old to remain effective right up to the present day.

Issues Regarding the Global Accessibility of Japanese Paper Today

Takao Moriki (*Moriki Paper, Tokyo, Japan*)

The availability of Japanese paper, known as "washi", has expanded in Western countries according to its increasing use in conservation of artworks. However, recent globalization has led to a confusion about its quality and origin. Many papers labeled as washi contain non-Japanese fibers or wood pulp, creating conservation problems due to misleading appearances and lack of essential information. This situation necessitates improved communication between papermakers, distributors, and users. The author plans to establish clear quality factors and checklists to assist in the selection of appropriate papers, which are crucial to maintain conservation integrity and prevent damage due to misinformation.

The Handmade Blue Paper Project. On the importance of experimenting outside the [conservation] laboratory.

Leila Sauvage (*Universiteit van Amsterdam / Rijksmuseum, Amsterdam, The Netherlands*), **Jacques Bréjoux** (*Le Moulin du Verger, Puymoyen, France*)

The Blue Paper Research Consortium (BPRC) focuses on the materiality of pre-industrial blue papers (1600-1800). This paper presents how the BPRC strives to export academic and conservation science research outside chemistry lab, to a historical paper mill (Moulin du Verger), using an approach common to experimental archaeology. Focusing on the material features of blue papers (i.e. raw materials, processes, colour, surface texture), it addresses three main research questions: what are the types of blue papers historically made, how is the blue colour added to the paper, and why are blue papers fading in different ways?

■ 16:00 - 17:30 SALLE RHÔNE 3A

D'un monde à l'autre : les vocabulaires de la couleur au XIX^e siècle à l'épreuve de leur matérialité

PRÉSIDENCE / CHAIRS

Anita Quye (*University of Glasgow, Glasgow, United Kingdom*)

Charlotte Ribeyrol (*Sorbonne Université, Paris, France*)

Marie-Anne Sarda (*Institut national d'histoire de l'art, Paris, France*)

Longtemps issues des mondes du vivant et du minéral (Guineau 2005 ; Perego 2005 ; Bergeon et Curie 2009 ; Cardon 2014), les couleurs ont véhiculé par leur dénomination un lien au réel consubstantiel de leur matérialité. De fait, et malgré la montée en puissance des savants chimistes des académies royales des sciences à partir des années 1740, la fabrique des couleurs (Grand-Clément 2011) reste jusqu'en 1856 tributaire des matériaux d'origine naturelle qui la composent.

L'invention de la mauvéine vient bouleverser l'univers occidental des couleurs, avant de gagner durant le XX^e siècle l'ensemble des continents. Avec le développement des colorants et des pigments de synthèse, dont la production ne comprend plus aucune matière naturelle, organique ou inorganique, les vocabulaires de la couleur montrent une disparition progressive des dénominations concrètes et du « corps » même de la couleur (Taussig 2009 ; Young 2018). Si une partie des premiers colorants de synthèse portent encore par leur suffixe en -ine le rattachement à une matière ou à un champ coloré (flavine pour les jaunes du latin flavus, blond ; alizarine pour le rouge garance, « alizari » étant le nom commun des racines de la garance recelant les molécules colorantes), l'on constate bientôt l'apparition de désignations faisant appel à d'autres références, tantôt poétiques comme le brun « nuance Byron », ou politiques à l'image du rouge « Magenta » célébrant une victoire de Napoléon III en Italie. Aux côtés des vocabulaires scientifiques et commerciaux de la couleur, partagés par les praticiens de la couleur et leurs utilisateurs, le XIX^e siècle voit par ailleurs se développer un vocabulaire plus courant, favorisé par le développement de la confection, des grands magasins et des magazines de mode, qui popularisent un vestiaire arc-en-ciel.

Cette révolution de la couleur (Błaszczuk 2012 ; Rossi 2017) et de ses lexiques affecte également le rapport des artistes et des poètes à la matière chromatique. Le peintre préraphaélite William Holman Hunt ira jusqu'à soupçonner son marchand de couleur de lui vendre des pigments à base d'aniline à l'appellation trompeuse, qu'il qualifie

de « pestilentiels » (Hunt 1881). Alors même que la science permet une démultiplication des possibles chromatiques, la teinte n'est donc plus, à l'évidence, le seul enjeu. Avec la révolution d'aniline, c'est une nouvelle « sémiotique matérielle » (Roque 2021) qui se joue désormais autour des origines de la couleur – remettant en question son histoire (ses histoires ?) autant que sa géographie (Eaton 2013).

Sur la base des études menées sur la couleur dans de nombreux domaines des sciences exactes et humaines (Zuppiroli et Bussac 2012), la session a pour objectif de confronter et de partager les recherches en cours sur les vocabulaires de la couleur au XIX^e siècle (colorants et pigments), que ces recherches traitent du domaine occidental comme de territoires extra-européens. Le fil rouge en sera la matérialité de ces lexiques, en ce que ces derniers disent, ou ne disent pas, des matières concourant à leur élaboration, avant que les praticiens et artistes ne s'en saisissent à leur tour.

“There is no brown in nature”: Ruskin's confused terminology of modern earth pigments

Stella Granier (*Sorbonne Université, Paris, France*)

This talk will explore John Ruskin's moral chromatic scale, in which value is granted to colour in accordance with the material composing it. I will focus on brown colouring materials in Modern Painters, brown being both the colour of dust and of a despised modernity for the Victorian art critique. This mistrust and disregard for brown is nonetheless to be situated in the broader context of his believing in a “sacred” character of colour. The instability around terminology and composition in brown and dark colours fosters Ruskin's spiritual concerns regarding the ambivalent status of these materials.

“Eiffel Red”: Materiality, Fashion and Urban Experience in Fin-de-siècle Culture

Alessandra Ronetti (*Sorbonne Université, Paris, France*)

In 1890, the magazine *Woman's World* edited by Oscar Wilde described the passion for “Eiffel red”, a new shade of red inspired by the “terra-cotta” colour used to paint the Eiffel Tower in 1889. “Eiffel red” became a specific “teinte à la mode” between 1889 and 1891 and the catchy term spread in popular press. My talk aims to question how the name was promoted as a French fashionable colour. I will discuss different types of sources to show the connections between the material culture of textiles, the urban experience and the fashion of the time.

La recherche des couleurs chinoises : enquêtes physico-chimiques et terminologiques de la manufacture de Sèvres sur les couvertes et émaux chinois au XIX^e siècle

Pauline D'Abrigeon (*Fondation Baur, Musée des Arts d'Extrême-Orient, Geneva, Switzerland / École Pratique Des Hautes Études – Université PSL, Paris, France*)

In the 19th century, the Sèvres manufactory carried out a systematic study of the colours used to decorate Chinese porcelain, with the aim of imitating them. Samples brought back by several individuals - missionaries, consuls, chemists - who had spent time in China enabled the manufactory to study the terminology and chemical composition of these colours. Considered for the first time in the context of enameled porcelain production in China, these investigations shed new light on the interactions between different production centers and the evolution of nomenclature.

L'articulation entre la dénomination de couleur et la matérialité : un cas du bleu-vert en Chine

Liting Yang (*École Normale Supérieure, Paris, France*)

Cette communication propose d'explorer les vocabulaires de la couleur en chinois classique à partir de l'exemple du champ chromatique bleu-vert,

afin d'illustrer l'interaction fascinante entre langage et matérialité. Elle abordera deux phénomènes différents, la dénomination de couleur à partir du nom d'un objet et le nom d'un objet à partir d'une dénomination de couleur. Le premier est centré sur le processus d'abstraction de la valeur chromatique lors de la lexicalisation, tandis que le second montre de quelle manière la couleur est impliquée dans le nom d'objet.

■ 16:00 - 17:30 SALLE RHÔNE 3B

Matter in Motion: Transcultural Material and Symbolic Transformations 3/3

PRÉSIDENCE / CHAIRS

Julie Codell (*Arizona State University, Tempe, AZ, United States*)

Sabine du Crest (*Université Bordeaux-Montaigne, Bordeaux, France*)

The session description can be found in the first slot.

OBJECTS TRANSFORMED AND TRANSFORMING

Byzantine Icons of the Zoodochos Pege in Medieval Venice

Sarah Cohen (*Columbia University, New York, NY, United States*)

By the Middle Byzantine period, sacred fonts featuring marble icons of the Virgin were well-known throughout Constantinople as Zoodochos Pighi. Following the Latin capture of Constantinople in 1204, several reliefs were brought to Venice, with the multiple installed at the Basilica di San Marco, the civic and religious core of the Republic. Once in San Marco, the icons ceased to operate as fonts. They instead formed fixed sites of devotion within the Basilica, where they were enshrined, gilt, and repainted. In examining these practices, the paper addresses the cross-cultural desirability and functional reuse of Zoodochos Pighi icons in Medieval Venice.

From Korea to Sèvres: using Korean artefacts as inspiration for the Sèvres national manufactory

Stéphanie Brouillet (*Direction régionale des affaires culturelles, Pays de la Loire, Nantes, France*)

Victor Collin de Plancy (1853-1922), first French diplomat in Korea, gathered at the end of the 19th century, Korean ceramics that were sent to the National Ceramics Museum of Sèvres. This museum's history and purpose is linked with the nearby Sèvres porcelain manufactory. As they arrived in the museum, the Korean ceramics were displayed, not only for visitors, but also for the craftsmen and women of the manufactory who were inspired by the exotic shapes and colors to create new Sèvres porcelain.

Blues In The Ruins: Transcultural Material Exchanges

Babita Joy (*University of Washington, Seattle, WA, United States*)

This research examines the material and cultural exchanges of azulejos (blue and white porcelain tiles) in the ruins of the St. Augustine Church and Monastery, Goa, India. The azulejos underscore the global material traces of occidenterity practice not only in spaces of aristocracy, but also in religious spaces. Drawing from Georg Simmel, Arjun Appadurai, and Bill Brown, this research provides insights into transcultural peregrinations that amalgamate the local and global notions of religion, culture, making, transport, labor, and trade in fragmented narratives.

Descendances et métamorphoses symboliques d'une image-objet : la potentialité créatrice de la tapisserie de l'Apocalypse [Angers]

Nathalie Le Luel (*Université Catholique de l'Ouest, Angers, France*),

Marion Duquerroy (*Université Catholique de l'Ouest, Angers, France*)

À l'époque contemporaine, la Tapisserie de l'Apocalypse (14^{ème} s.) demeure une œuvre dont la première rencontre se fait souvent par l'image, reproductions fragmentaires qui néanmoins participent à sa réception et circulation visuelle à une échelle internationale. Nombreux sont les artistes contemporains à avoir été marqués par l'expérience de cette œuvre monumentale du Moyen Âge et à en avoir proposé des réponses narrant les désastres passés ou à venir. À partir des œuvres de la chorégraphe Gaëlle Bourges et des plasticiennes Pélagie Gbaguidi et Kiki Smith, cette communication propose de parler du médium textile comme d'un espace d'appropriation et de résonances.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 1

Le[s] granite[s] comme matériau global : une histoire connectée, technique et culturelle

PRÉSIDENCE / CHAIRS

Yvan Maligorne (*Université de Bretagne Occidentale, Quimper, France*)

Juan Manuel Monterroso Montero (*Universidad de Santiago de Compostela, Santiago de Compostela, Spain*)

Arnaud Ybert (*Université de Bretagne Occidentale, Quimper, France*)

Le granite est l'une des roches les plus abondantes à la surface de la terre, on l'exploite sur l'ensemble des continents. Sa grande résistance et son aspect grenu le rendent adapté à de multiples usages depuis le ballast ferroviaire jusqu'à la pierre d'appareil. Utilisé également depuis les origines de la sculpture monumentale, il ne reçoit son nom actuel qu'au XIV^{ème} siècle dans le vocabulaire des Marmorarii romains qui le désignent par son grain (grano en italien). Il semble utilisé durant l'antiquité égyptienne et gréco-romaine à la manière des autres roches polissables tandis qu'il est investi d'une véritable charge identitaire à partir du milieu du XVIII^{ème} siècle par certains courants intellectuels des espaces germaniques. Ces quelques exemples révèlent que son emploi massif et répandu va de pair avec des différences de perception et de statut dans le temps et l'espace. Les propriétés objectives du matériau offrent pourtant au praticien, quelque qu'il soit et d'où qu'il vienne, un ensemble de possibilités d'utilisations autant qu'elles lui imposent des contraintes. La minéralogie du granite le rend apte, par exemple, à une grande variété d'applications architecturales extérieures. Sa masse volumique importante en limite, en revanche, l'emploi en accroissant considérablement son coût de transport et de manutention.

Les œuvres réalisées dans cette roche singulière sont donc le produit de ce déterminisme technique mais elles relèvent également de facteurs liés à la culture pratique et visuelle des acteurs. Le premier objectif de cette session est de distinguer les uns et les autres et, pour ce faire, d'adopter une démarche comparatiste, notamment entre des aires géographiques qu'on a longtemps pensées isolées. Ces considérations expliquent le périmètre élargi du questionnaire porté ici, conçu comme un préambule nécessaire pour aborder un second objectif de ce travail qui est, par le prisme de ce matériau singulier, d'appréhender les transferts techniques et culturels de manière synchronique et diachronique afin de mesurer l'épanouissement d'esthétiques partagées comme de savoir-faire métissés.

L'Opéra de Paris : la lisibilité du grand escalier

Alison McQueen (*Université McMaster, Hamilton, Canada*)

Des sources inédites – dessins d'architecte, devis des marbriers experts, une analyse des ingénieurs – apportent un éclairage nouveau sur la façon dont les ressources naturelles étaient exploitées au profit de Paris, de ses élites et des touristes internationaux. Dans une perspective « centre-

périphérie », les matériaux du grand escalier de l'Opéra comprennent, entre autres pierres, des granits d'Algérie, d'Écosse, et de plusieurs régions de France métropolitaine – Yonne, Meurthe, Jura, Isère, Haute-Saône (en particulier Autun) et Nièvre. Cette profusion de matériaux différents, qui s'inscrit dans une logique d'exploitation colonialiste, s'exhibe encore aux visiteurs du monument.

Les portraits des Ptolémées en granit

François Queyrel (*École Pratique des Hautes Études – Université PSL Paris, France*)

En Égypte, les Ptolémées sont à la fois rois grecs et pharaons égyptiens. Le granit est fréquemment employé pour les portraits en ronde bosse des statues-piliers, qui s'inscrivent dans la tradition pharaonique. Sa provenance d'Assouan en fait une matière par excellence égyptienne, qui occupe une place privilégiée dans l'ensemble des matières locales, comme la diorite, le basalte ou le grauwacke. Les caractéristiques du granit permettent en effet de sculpter des effigies colossales. L'étude de cette documentation amène à s'interroger sur les phénomènes d'interculturalité dont elle témoigne.

Wounds, Scars, Stripes, Stone: *Granito della Colonna* and the Column of the Flagellation in Rome

John Lansdowne (*Boston College, Chestnut Hill, MA, United States*)

This paper is dedicated to *granito della colonna* and the object that gave this rare and idiosyncratic species of granitoid rock its provocative name. The eponymous 'colonna' is the Column of the Flagellation: a pillar of diorite, circa 70 centimeters high, enshrined since the 1220s at the Basilica di Santa Prassede in Rome. What distinguishes this particular relic of the Column from all others is its jarring materiality—a materiality that premodern audiences saw as evidentiary. Its prismatic admixture of grains and blades of black-and-white crystals mesh together in such a violent way that best can be described as "wounded" or "scarred".

Granite and the Emblematic Culture of Late Renaissance Southern Italy

Martijn Van Beek (*Universiteit Utrecht, Utrecht, The Netherlands*)

The re-use of granite columns in Renaissance Italy had a long tradition. Granite has historically been an important material in the architecture of the church of the Benedictine monastery of Montecassino. From the sixteenth century onward, the church was rebuilt with the preservation of the spatial characteristics, including the twenty small granite columns flanking the nave, now inserted in the corners of the new pillars. Recently found archival documents enable the identification of the artists involved in this process, and reveal the new meaning of the complete decorative and emblematic ensemble the columns were part of.

Robert Larimore Pendleton's Photographs of Hong Kong's Quarried Granite Landscapes [1931-32]

Tsz Ching Joy Zhu (*University of California, Los Angeles, United States*)

In 1931, the American soil technologist Robert Larimore Pendleton served as chief soil technologist for the National Geological Survey of China, during which he conducted fieldwork in Guangdong, Inner Mongolia, Manchuria, and Shanxi to establish regional soil classifications. This presentation foregrounds Pendleton's photographic practice in the complex entanglements of American funding for scientific research in China in its unstable, war-torn era. Through a visual analysis of his Hong Kong photographs published in the bilingual *Soil Bulletin*, as well as a textual analysis of the Chinese translation, I will demonstrate the ways in which the photographs serve as a visual translation of abstract geological concepts.

Conclusion

Jean-Marie Guillouët (*Université de Bourgogne-Dijon, Dijon, France*)

■ 16:00 - 17:30 SALLE SAINT-CLAIR 2

L'éloge de la matière / La matérialité et ses enjeux dans le domaine des Monuments historiques 2/2

PRÉSIDENCE / CHAIRS

Justine Croutelle (*Direction régionale des affaires culturelles Auvergne Rhône Alpes, Lyon, France*)

Lili Davenas (*Musée Bourdelle, Paris, France*)

The session description can be found in the first slot.

TABLE RONDE : MATÉRIALITÉS ET MÉMOIRES DE L'ABSENCE : FAUT-IL ÉTUDIER, RESTITUER OU RECONSTRUIRE LE PATRIMOINE DISPARU ?

Political conflict in Yemen, and its impact on monuments "Heritage preservation, proactive and reactive approaches"

Mohamed Enab (*Faculty of Archaeology-Fayoum University, Fayoum, Egypt*)

The ongoing political conflict in Yemen has had profound implications for the preservation of its rich cultural heritage, particularly its monuments. This academic abstract examines the impact of political turmoil on heritage preservation in Yemen, focusing on both proactive and reactive approaches to safeguarding monuments amidst the volatile environment. Through a comprehensive analysis of the current situation in Yemen, this study highlights the challenges faced by heritage conservationists and the strategies employed to mitigate the destruction and looting of historical sites. Additionally, the abstract explores the role of international organizations and local initiatives in promoting heritage preservation efforts in Yemen, emphasizing the importance of collaborative and innovative approaches in safeguarding the country's cultural heritage for future generations. By shedding light on the complex interplay between political conflict and heritage preservation, this abstract contributes to a deeper understanding of the challenges and opportunities in protecting monuments in conflict zones.

What can be lost in the investigation: On the impact of [re]contextualization and scientific analysis of transformed objects

Lisa Conte (*New York University, New York, NY, United States*), **Maria Oliva Davalos Stanton** (*New York University, New York, NY, United States*), **Lauren Klein** (*New York University, New York, NY, United States*)

This paper focuses on an unremarkable metal fragment — a supposed piece of Fritz Koenig's The Sphere damaged during the 9/11 terrorist attacks and later transformed into a memorial. Ascertaining the fragment's metal alloy makeup has the potential to verify or refute whether the fragment, in fact, came from the Sphere, as its finder who saved it as a relic firmly believed. Our study considers the ethics surrounding knowledge production in art conservation, focusing on the ethical implications of scientific analysis. The exploration, drawing from many fields, considers the interplay between "therapeutic privilege", informed consent, and the pursuit of truth.

Le faux et le substitut : matérialité de la disparition

Valérie Gaudard (*Drac Pays De La Loire, Nantes, France*)

Après l'incendie criminel qui a ravagé l'orgue historique de la cathédrale de Nantes se pose la question de la valeur et de l'utilisation des vestiges : leur étude permet paradoxalement de mieux connaître l'orgue détruit, ils disposent toujours du statut de monument historique, mais leur état dégradé permet-il d'envisager leur réutilisation, dans un projet

muséographique comme témoins de l'événement, voire dans le nouveau buffet pour servir de lien ou caution historique ? Réaliser une copie de l'ancien orgue parfaitement connu pose aussi la question de la valeur de la copie, en balance avec la création d'un buffet contemporain.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 3A

Le plâtre, au-delà du transitoire 2/2

PRÉSIDENTE / CHAIRS

Grégoire Extermann (*Haute École Spécialisée du Tessin – Mendrisio, Mendrisio, Switzerland*)

Emmanuel Lamouche (*Nantes Université, Nantes, France*)

Thierry Laugée (*Nantes Université – Centre de Recherche en Archéologie, Archéosciences, Histoire, Nantes, France*)

The session description can be found in the first slot.

The Permanence of Meta Vaux Warrick Fuller's Painted Plaster

Erika Schneider (*Framingham State University, Framingham, MA, United States*)

From Salon entries brokered by French sculptor Auguste Rodin to U.S. government commissions supported by American sociologist W.E.B. DuBois, the African American sculptor Meta Vaux Warrick Fuller (1877-1968) used white plaster to execute her finished works at the beginning of her 70-year career. By later painting her plaster sculptures, she bypassed an expensive process and exercised visual control over the appearance and perception of her work. Moreover, the influential painted plasters acknowledge the racial empowerment to depict brown skin at a time of increased violence against African Americans in the United States.

« Sans déguisement et sans art », le moulage en plâtre comme outil anthropologique durant la seconde moitié du XIX^e siècle

Nancy Ba (*Sorbonne Université, Paris, France*)

À partir des années 1850, l'étude et la hiérarchisation des races humaines est encouragée par l'institutionnalisation de l'anthropologie. Aussi, dans une quête de classification et d'illustration des caractéristiques morphologiques de l'Homme, les anthropologues adoptent le moulage en plâtre. Ce matériau permettrait une reproduction fidèle du vivant dénuée d'artifices. Pourtant, la coloration des moulages persiste par mimétisme, la couleur de peau étant une réalité scientifique. Comment les caractéristiques matérielles du plâtre participent-elles à la construction de connaissances scientifiques ? Les méthodes de coloration et d'esthétisation de ce matériau seront étudiées au cours de cette communication.

■ 16:00 - 17:30 SALLE SAINT-CLAIR 3B

Queering Materiality 2/2

PRÉSIDENTE / CHAIRS

Nadine Hounkpatin (*Independent Curator and Cultural Producer, Paris, France / Bénin*)

Petra Lange-Berndt (*Universität Hamburg, Hamburg, Germany*)

The session description can be found in the first slot.

Somatic Substances as Queer Materials

Sarah Sigmund (*Akademie der Bildenden Künste München, Munich, Germany*)

Human bodies are assigned to certain categories and norms as identities.

They are subject to classist, racist, sexist or other stereotypes. While the deconstruction of the pictorial human representation played a role in art since the 1970s, it is above all since the 1990s that supposedly formless and molecular materials have been taken from bodies and are now finding their way into artistic processes. In contemporary art, there are several works that work with somatic materials. Cells, tissue and DNA make human being visible beyond the human body. The paper examines the status of these bodily substances as queer materials.

Dreaming Dashes

Ana Hupe (*Burg Giebichenstein Kunsthochschule Halle, Halle, Germany*)

By playing with the transformation of the materialities of traditional art objects looted from West Africa and South America - part of European museums' collections today - this paper engages in experimenting and narrating new modes of symbolic restitutions. Unraveling stories of specific objects like the King Béhanzin's (from today's Benin) throne on display at Humboldt Forum, Berlin, is practiced in this study as one mode of repair, one step towards a new economy of relations modulated by friction and resistance, as Brazilian writer Muniz Sodré would define the idea of "transculturalism".

■ 16:00 - 17:30 SALON ROSERAIE 2

Miniature Painting and its Recipes in the Early Modern Period (1500- 1800): the Transmission of Technical Knowledge in the East and West 2/2

PRÉSIDENTE / CHAIRS

Mandana Barkeshli (*UCSI University, Kuala Lumpur, Malaysia*)

Matthieu Lett (*Université de Bourgogne, Dijon, France*)

The session description can be found in the first slot.

FROM MATERIALS TO CULTURAL PERSPECTIVE

Safavid Occidentalism: The Transmission of European Art and Material Culture in Seventeenth-century Iran

Negar Habibi (*Université de Genève, Geneva, Switzerland*)

Referring to a syncretic style of painting that blends Persian artistic traditions with European iconographic adaptations and pictorial techniques, the Safavid Occidental paintings, mostly datable between 1660 and 1694 in Isfahan, were inspired by imported arts and imageries and less by local literature. The new art employed distinctive European techniques while representing various Western mythologies, biblical subjects, and European figures. By reviewing these paintings and examining their materiality, we may perceive the transmission of imported materials to new Persian art and analyze the local milieu in which the Safavid Occidental paintings were created.

De Hans Holbein et Jean Clouet à Samuel Cooper et Jean Petitot : l'amitié franco-anglaise dans le milieu des miniaturistes [XVI^e – XVII^e siècles]

Anne-Valérie Dulac (*Sorbonne Université, Paris, France*), Céline Cachaud (*Musée du Louvre, Paris, France / Université de Genève, Geneva, Switzerland*)

En s'appuyant sur les voyages d'artistes et des œuvres, et des traités produits aux XVI^e et XVII^e siècles, cette communication souhaite mettre en valeur la mise en commun des procédés et techniques du portrait en miniature entre la France et l'Angleterre. Nous souhaitons aborder la circulation des artistes ou amateurs, celle des savoir-faire, des recettes et

des technolèctes associés, dont l'enrichissement sensible porte le souvenir de ces nombreuses rencontres. Nous aborderons enfin la question de la forme même du traité sur la miniature tel qu'il se développe, prêtant au renouvellement du genre et de ses codes.

Ivory is the Color of Candor

Oliver Wunsch (*Boston College, Chestnut Hill, MA, United States*)

Around 1700, the Venetian artist Rosalba Carriera transformed the practice of miniature painting. Instead of painting on parchment as was traditional, she worked on ivory, using its luminous whiteness to represent the skin of her subjects. This paper examines the sociocultural significance of Carriera's innovation. Ivory's availability in the port city of Venice was an important factor, but the material took on special meaning in Carriera's hands due to its association with the term candore, meaning both whiteness and innocence. Ivory's "candor" therefore materialized a mode of sociability that women artists such as Carriera needed to cultivate, signaling guileless virtue.

■ 16:00 - 17:30 SALON PASTEUR

Panel

Bibliothèques et ressources documentaires pour l'histoire de l'art en France : panorama

Jérôme Bessière (*Institut national d'histoire de l'art, Paris, France*), **Ewa Bobrowska** (*Terra Foundation for American Art, Paris, France*), **Sophie Derrot** (*Institut national d'histoire de l'art, Paris, France*), **Catherine Granger** (*Bibliothèque Forney, Paris, France*), **Ludivine Javelaud** (*Médiathèque du Patrimoine et de la Photographie, Charenton-Le-Pont, France*), **France Nerlich** (*Centre de ressources et de recherche Daniel Marchesseau, Musée d'Orsay, Paris, France*), **Mikaël Pengam** (*Musée d'Arts de Nantes, Nantes, France*), **Stéphanie Verdavaine** (*Lille Métropole Musée d'Art Moderne, d'Art Contemporain et d'Art Brut, Villeneuve d'Ascq, France*)

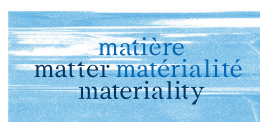
La France est riche de très nombreuses bibliothèques spécialisées en histoire de l'art et archéologie. Elles relèvent parfois de musées, dans certains cas de fondations, elles peuvent être privées ou financées par le ministère de la Culture ou encore celui de l'Enseignement supérieur. Pour donner un aperçu de ces ressources, lieux et outils de recherche, plusieurs responsables de structures présentent en 10 minutes l'offre de service et de collections dont ils ont la charge.

■ 17:30 - 18:00 AUDITORIUM LUMIÈRE

Cérémonie de clôture

ÉVÉNEMENTS ET RÉCEPTIONS

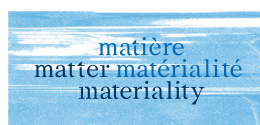
EVENTS
AND RECEPTIONS



36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024

GRANDES CONFÉRENCES

INVITED TALKS



36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024

LUNDI 24 JUIN

MONDAY, JUNE 24 2024

■ 14:00 - 15:30 AUDITORIUM LUMIÈRE

Invited Talk

Orhan Pamuk in conversation with Thierry Dufrêne, Dario Gamboni and Laura Lombardi

Orhan Pamuk, Writer, Nobel Prize in Literature (*Istanbul, Türkiye*), Thierry Dufrêne (*Université Paris Nanterre, Nanterre, France*), Dario Gamboni (*Université de Genève, Geneva, Switzerland*), Laura Lombardi (*Accademia di Belle Arti di Brera, Milan, Italy*)

■ 16:00 - 17:30 AUDITORIUM LUMIÈRE

Invited Talk

Gabriela Siracusano in conversation with Isabelle Pallot-Frossard

Isabelle Pallot-Frossard (*Fondation des Sciences du Patrimoine, Paris, France*), Gabriela Siracusano (*Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina*)

■ 18:00 - 19:30 AUDITORIUM LUMIÈRE

Invited Talk

Tim Ingold in conversation with Finbarr Barry Flood

Finbarr Barry Flood (*New York University, New-York, NY, United States*), Tim Ingold (*University of Aberdeen, Aberdeen, Scotland*)

MARDI 25 JUIN

TUESDAY, JUNE 25 2024

■ 16:00 - 17:30 AUDITORIUM LUMIÈRE

Invited Talk

Éric de Chassey: Images of Birkenau, from the Sonderkommando to Richter: Why Materiality Can Extremely Matter

Éric de Chassey (*Institut national d'histoire de l'art, Paris, France*)

In 2014, the German painter Gerhard Richter painted four abstract monumental pictures that he titled Birkenau. In exhibitions, he has consistently chosen to accompany them with the four photographs that they come from. Taken in the Summer of 1944 by four members of the Sonderkommando of the Auschwitz-Birkenau extermination site (Alberto Errera, Alter Fajnzylberg, Abraham Dragon and Shlomo Dragon), these photographs show the two moments that immediately precede and follow the murder of Jews in a gas chamber. As abstract paintings, Richter's Birkenau clearly ask for a close material reading, if one wants to understand their meaning. As documentary images, the Sonderkommando photographs are on the contrary usually considered without paying attention to their materiality, and have been displayed and reproduced, in altered and modified states, including by Richter. This paper will question both the understandability of abstract paintings if viewers only confront their material presence and the consequences of the absence of respect for the material identity of images explicitly made for reproduction.

■ 16:00 - 17:30 AUDITORIUM PASTEUR

Invited Talk

Sven Dupré en conversation avec Guillaume Glorieux, Emmanuelle Amiot et Gérard Panczer

Gems in Art History: Materials, Technologies and Circulations

Emmanuelle Amiot (*L'École des Arts Joailliers, avec le soutien de Van Cleef & Arpels, Paris, France*), Sven Dupré (*Universiteit Utrecht, Utrecht, The Netherlands*), Guillaume Glorieux (*L'École des Arts Joailliers, avec le soutien de Van Cleef & Arpels, Paris, France*), Gérard Panczer (*Université Claude Bernard Lyon 1, Lyon, France*)

MARDI 25 JUIN
TUESDAY, JUNE 25 2024

■ 18:00 - 19:30 AUDITORIUM LUMIÈRE

Invited Talk

Monika Wagner: Constant change and global exchange: Waste, dust and other materials

Monika Wagner (*Universität Hamburg, Hamburg, Germany*)

"Return to sender" was the motto of the actionist "Nest Collective" from Nairobi at documenta 15. The call that accompanied the installation made of electronic scrap and bales of worn textiles aimed to visualise the uncontrolled material flows of waste from the global North to the global South. While the first World's Fair in London (1851) was about the transformation of the proudly staged material flows from the colonies into machine-produced goods, i.e. about making, which prompted Gottfried Semper to develop his theory of material as an anthropological cultural factor, today the focus is on de-composing and de-materialising that which has been produced. Artists from the global South encounter the material remnants of commodity production and charity racism with different forms of work. Through the art system, the unwanted remnants can be 'restituted' to the countries of origin, at least symbolically. This does not apply to dust, the highest form of material decomposition. The uncontrollable drifts of volatile dust that span the globe are constantly changing and mixing, rendering their origin difficult to identify. In the tradition of "cloud studies", which has been a familiar artistic topic in Europe since the 18th century, alarming cloud modifications are visualised by artists as well as by the transdisciplinary research group Forensic Architecture. But only their chemical and physical de-composition reveals their material composition, which often becomes an index of catastrophic events and toxic production.

PRESENTED BY

Peter Geimer (*Centre allemand d'histoire de l'art - DFK, Paris, France*)

MERCREDI 26 JUIN
WEDNESDAY, JUNE 26 2024

■ 10:30 - 12:00 AUDITORIUM LUMIÈRE

Invited Talk

Neville Rowley: FIREPROOF: Berlin Paintings and Sculptures Burnt in 1945: Matter and Memory

Neville Rowley (*Staatliche Museen zu Berlin, Berlin, Germany*)

In May 1945, two fires of unexplained origin ravaged a large anti-aircraft bunker in Friedrichshain Park, Berlin, where thousands of works of art from the Berlin State Museums had been stored for three years. These fires had radical consequences for the materiality of the works concerned. The fully destroyed paintings have been "dematerialized", even if their memory survives thanks to pre-war reproductions. Meanwhile, many of the sculptures endured the fires, only to find themselves in precarious conditions of conservation: beyond the aesthetic aspect, their very material that has changed – marble has often become lime, for instance. Since 2018, a major restoration project has been underway at the Bode-Museum to restore these burnt artefacts, and as the eightieth anniversary of the bunker fire approaches, it is time to draw the first lessons of this vast operation.

Neville Rowley is Curator for Early Italian paintings and sculptures at the Gemäldegalerie and the Bode-Museum in Berlin (Staatliche Museen). He received a PhD in art history from the Université Paris-Sorbonne and has taught at the École du Louvre, Paris and the Universidade Estadual de Campinas (Brazil). He has worked on various exhibitions at the The Metropolitan Museum of Art of Art in New York, the Villa Medici in Rome, and the Musée Jacquemart-André in Paris, as well as in Berlin itself (including "Mantegna & Bellini", 2019; "Donatello. Inventor of the Renaissance", 2022). He has published numerous scholarly articles on 15th-century Italian art, as well as short books on Fra Angelico, Donatello, Piero della Francesca, Caravaggio, and Picasso.

■ 16:00 - 17:30 AUDITORIUM LUMIÈRE

Invited Talk

Sheela Gowda in conversation with Devika Singh

Sheela Gowda (*Artist, Bangalore, India*), **Devika Singh** (*The Courtauld Institute of Art, London, United Kingdom*)

■ 18:00 - 19:30 AUDITORIUM LUMIÈRE

Invited Talk: **Georges Didi-Huberman**

Air, matière, remous [Medardo Rosso, modelleur d'impressions]

Georges Didi Huberman (*École des hautes études en sciences sociales, Paris, France*)

■ 16:00 - 17:30 AUDITORIUM LUMIÈRE

Invited Talk

Antoine Picon: The materiality of architecture between the rise of the digital age and the advent of the Anthropocene

Antoine Picon (*G. Ware Travelstead Professor of the History of Architecture and Technology, Harvard Graduate School of Design, Cambridge, MA, United States*)

Architecture has a privileged relationship with the question of materiality, if only because it is traditionally considered the most material of all the arts. In this lecture, we shall consider materiality as a relationship to the material world, the content of which must be historicized. Such historicization is urgently needed today, as architecture's relationship to the material world is being transformed by two factors and in apparently contradictory directions. The first is the rise of the digital, of computer-aided design and manufacture, soon to be supported by artificial intelligence. The second is the advent of the Anthropocene and the demands of sustainability. The conference will address the concrete content of the evolutions brought about by this double shock, as well as what they tell us more generally about our societies' relationship with the material world.

■ 18:30 - 19:30 AUDITORIUM LUMIÈRE

Invited Talk

Jefferson Pinder: Artist talk organized with the support of the Terra Foundation for American Art

Jefferson Pinder (*Artist, Chicago, IL, United States*)

Jefferson Pinder (b. 1970, Washington, D.C.) has produced highly praised performance-based and multidisciplinary work for over a decade. His work has been featured in numerous solo and group shows including exhibitions at The Studio Museum in Harlem, the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, The High Museum in Atlanta, the National Gallery of Art, Washington D.C. and Tate Modern in London, UK. In 2017, Pinder received a Guggenheim Fellowship; he also won a 2016 USA Joyce Fellowship Award in the field of performance, and in 2017 the Moving Image Acquisition Award. Most recently, he was named a 2021 Smithsonian Artist Research Fellow.

ÉVÉNEMENTS, RENCONTRES

SPECIAL EVENTS

LUNDI 24 JUIN
MONDAY, JUNE 24 2024

■ 14:00 - 17:30 AUDITORIUM DU MAC LYON

Assemblée générale du Comité international d'histoire de l'art [CIHA]

RÉSERVÉ AUX MEMBRES DU CIHA

MARDI 25 JUIN
TUESDAY, JUNE 25 2024

■ 11:00 - 12:30 AUDITORIUM DU MAC LYON

Rencontre

Conférence de Jacqueline Salmon

Du projet à l'objet - Matériaux à l'œuvre

Jacqueline Salmon (*Photo artist, Paris, France*)

Précédent les projets : un mille-feuille, de choses vues, lues, entendues et mémorisées, de parts larges ou minimes, concrètes, découvertes, choisies, cadrées, prélevées dans le monde et rendues au monde, métamorphosées à l'aide d'actions nécessitant des outils précis.

Un exemple simple avant la photographie numérique : Lônes, 1989 photographies de paysages.

De l'idée à la réalisation, comment les matériaux intellectuels et matériels mènent l'œuvre en constante synergie. Liste et description des outils et des actions nécessaires, depuis la recherche du titre jusqu'à la réalisation d'une exposition, d'une édition.

Un exemple complexe au temps du numérique : 42,84 km² sous le ciel, portrait de ville. Interviennent des recherches en archives, des articles de journaux, des portraits, des plans urbains anciens et modernes, des statistiques, des dessins, des interviews, des vidéos, des ouvrages précis, des plans anciens, une nécessaire formation à la météorologie...

Suivi de la mise en œuvre avec la description des 8 outils numériques nécessaires.

■ 14:00 - 15:30 MUSÉE DES MOULAGES - UNIVERSITÉ LUMIÈRE LYON 2

Rencontre

Conférence d'Elisabeth Lebreton

La gypsothèque du Louvre, réhabilitation d'une collection

Elisabeth Lebreton (*Responsable de la gypsothèque du Musée du Louvre, Paris, France*)

MERCREDI 26 JUIN
WEDNESDAY, JUNE 26 2024

■ 18:30 - 19:30 AUDITORIUM DU MAC LYON

Rencontre

Conférence de Gilles Clément et Coloco / *Lecture of Gilles Clément and Coloco*

Vivants d'abord ! Projets pour la Préséance du Vivant

Organisé par le MAC Lyon et Archipel, la Maison de l'architecture de Lyon

Depuis que la crise environnementale mondiale a radicalement changé l'approche des projets, nous sommes poussés à inventer de nouvelles stratégies. Immérgés dans le jardin Planétaire, au sein du Vivant, nous cherchons à développer le projet en termes de temps au-delà de la création spatiale. La Préséance du Vivant propose une façon d'explorer les dimensions collaboratives et les méthodologies pour s'intégrer dans les dynamiques du Vivant. Cette opportunité de partager notre travail à Lyon avec cette exposition vise à réfléchir collectivement à notre responsabilité en tant que paysagistes pour façonner de nouveaux futurs.

« L'avenir sera fait de métissages naturels, culturels et technologiques imprévisibles. Nous devons repenser la place de l'espèce humaine au sein du vivant avec une responsabilité d'invention face à l'enjeu de préserver l'habitabilité de la planète. La nature n'est pas un état idéal, nostalgique d'un passé idéalisé, mais une force de renouvellement à comprendre avant d'intervenir sur un projet. À chaque situation ses réponses concrètes, toujours collectives et engagées durablement. »

Rencontre organisée à l'occasion de l'exposition à l'Orangerie du Parc de la tête d'Or. Sur inscription, places limitées.

Organised at the occasion of the exhibition at the Orangerie of the Parc de la tête d'Or. Subject to registration, limited places.

RÉCEPTIONS

RECEPTIONS

DIMANCHE 23 JUIN

SUNDAY, JUNE 23 2024

■ **19:00 - 21:00 FORUM 3**

Cocktail d'inauguration

Opening Cocktail

LUNDI 24 JUIN

MONDAY, JUNE 24 2024

■ **17 :30 – 19 :30 UNIVERSITÉ LUMIÈRE LYON 2**

Cérémonie

Doctorat honoris causa : Orhan Pamuk

Cérémonie de remise du titre de Docteur Honoris Causa à Orhan Pamuk, écrivain et Prix Nobel de Littérature 2006.

Grand Amphithéâtre - Palais Hirsch, Université Lumière Lyon 2

Sur invitation uniquement

Doctorat honoris causa : Orhan Pamuk

Award ceremony of the title of Doctor Honoris Causa to Orhan Pamuk, Writer and Nobel Prize for Literature 2006

Grand Amphithéâtre - Palais Hirsch, Université Lumière Lyon 2

By invitation only

MARDI 25 JUIN

TUESDAY, JUNE 25 2024

■ **19:00 - 22:30 MUSÉE DES BEAUX-ARTS**

Soirée au Musée des Beaux-Arts de Lyon - Conférence de Pierre Rosenberg

Avec le soutien du Cercle Poussin et du Cercle 21, cercles de mécènes individuels du pôle des musée d'art de Lyon

Conférence et présentations d'œuvres, suivies d'un cocktail

À partir de 19h00

Visite libre de l'exposition *Connecter les mondes*

19h15 -19h45

Conférence de Pierre Rosenberg [de l'Académie française, Président-directeur honoraire du Musée du Louvre], devant les œuvres *La Fuite en Égypte* et *La mort de Chioné* de Nicolas Poussin

Jauge de 40 personnes sur inscription

Salle 211, 2^{ème} étage

19h45 - 20h15

Cinq ateliers de restaurations d'œuvres d'art du musée par les conservateurs et les restaurateur

Chaque présentation est sur inscription une fois l'inscription faite pour la soirée

Jauge de 20 personnes par présentation.

Rendez-vous dans les salles (plan envoyé avec l'invitation)

MARDI 25 JUIN

TUESDAY, JUNE 25 2024

ÉCHANGE DEVANT LA STATUETTE DE JUPITER OLYMPIEN (RÈGNE D'HADRIEN)

avec Geneviève Galliano, *conservatrice en chef du Patrimoine, Antiquités*

Salle 111, 1^{er} étage

ÉCHANGE AUTOUR D'UNE SÉLECTION DE DESSINS

avec Céline Le Bacon, *chargée du cabinet d'arts graphiques et des acquisitions XX^e et XXI^e siècles* et Charlotte Kasprzak, *restauratrice, Cabinet d'art graphique*

Rendez-vous salle 120, 1^{er} étage

ÉCHANGE DEVANT LES BRODERIES DE MACAO

avec Salima Hellal, *conservatrice en chef des objets d'art, Anne Breugnot, restauratrice* et Lidyane Chomienne, *restauratrice, Exposition temporaire Connecter les mondes*

Rez-de-chaussée

ÉCHANGE DEVANT LE SAINT FRANÇOIS DE FRANCISCO DE ZURBARÁN

avec Ludmila Virassamynäiken, *conservatrice en chef du Patrimoine, Peintures et sculptures anciennes* et Catherine Lebre, *restauratrice, Atelier de restauration*

Rendez-vous salle 214, 2^{ème} étage

ÉCHANGE DEVANT PSYCHÉ ABANDONNÉE DE CLÉMENCE SOPHIE DE SERMÉZY, EN TANT QUE CAS COMPLEXE DE RESTAURATION D'UNE SCULPTURE EN TERRE CUITE

avec Stéphane Paccoud, *conservateur en chef, Peintures et sculptures du XIX^e siècle*

Salle 219, 2^{ème} étage

20h30

Cocktail dinatoire dans le Jardin Cloître

21h00

Fermeture des salles

22h30

Fin de la soirée

Inscription obligatoire pour accéder à la réception (payante), accessible dans votre espace personnel

Les inscriptions à la conférence de Pierre Rosenberg et aux présentations des restaurateurs sont conditionnées à l'inscription à la soirée entière.

Private evening at Musée des Beaux-Arts de Lyon - Lecture of Pierre Rosenberg

With the support of Cercle Poussin and Cercle 21, circles of individual patrons of Lyon's art museums

Lecture, presentation of artworks and cocktail reception.

From 7:00pm

Free visit to the exhibition Connecting worlds

7:15pm - 7:45pm

Lecture by Pierre Rosenberg [of the Académie française, Honorary President and Director of the Musée du Louvre], in front of La Fuite en Égypte and La mort de Chioné by Nicolas Poussin

The lecture will be in French. Subject to registration once you are registered to the evening (40 people)

7:45pm - 8:15pm

Five workshops on the restoration of works of art by the museum's curators and restorers [Presentations will be in French]

MARDI 25 JUIN

TUESDAY, JUNE 25 2024

EXCHANGE IN FRONT OF THE STATUETTE OF JUPITER OLYMPIAN (HADRIAN'S REIGN)

with Geneviève Galliano, Head Curator of Heritage, Antiquities

Room 111, 1st floor

DISCUSSION OF A SELECTION OF DRAWINGS

with Céline Le Bacon, Head of the Graphic arts department and 20th and 21st century acquisitions, and Charlotte Kasprzak, restorer, Graphic arts department

Meeting in room 120, 1st floor

DISCUSSION IN FRONT OF THE MACAO EMBROIDERIES,

with Salima Hellal, Head curator of Objets d'art**, Anne Breugnot, ** restorer and Lidyane Chomienne, restorer - temporary exhibition Connecting Worlds

Ground floor

DISCUSSION IN FRONT OF FRANCISCO DE ZURBARÁN'S SAINT FRANÇOIS

with Ludmila Virassamynaïken, Head Curator of Ancient Paintings and Sculptures and Catherine Lebre, restorer - restoration studio

Rendez-vous in room 214, 2nd floor

EXCHANGE IN FRONT OF PSYCHÉ ABANDONNÉE BY CLÉMENCE SOPHIE DE SERMÉZY, AS A COMPLEX CASE OF RESTORATION OF A TERRACOTTA SCULPTURE

with Stéphane Paccoud, Head Curator, 19th-century paintings and sculptures

Room 219, 2nd floor

8:30pm

Cocktail reception in the Cloister Garden

9:00pm

Closing of the exhibition space

10:30pm

End of the reception

Registration for Pierre Rosenberg's lecture and the curators and restorers presentations are conditional on registration for the entire evening.

Registration available in your personal space.

■ 19:30 - 23:00 MUSÉE D'ART CONTEMPORAIN - MAC LYON

Diner-performance de Daniel Spoerri - Un coup de dés n'abolira jamais le hasard au Musée d'art contemporain de Lyon

Daniel Spoerri (1930) a participé au mouvement du Nouveau Réalisme dans les années 1960. Formalisé par le critique Pierre Restany, le mouvement réunissait des artistes comme Niki de Saint Phalle, Jean Tinguely, Arman, qui travaillaient à « de nouvelles approches perceptives du réel », au travers de la réutilisation d'objets et de matériaux du quotidien. Dans le travail de Daniel Spoerri les objets sont des supports d'histoires, des réceptacles de gestes et des révélateurs d'habitudes. La nourriture l'intéresse depuis sa première exposition à la galerie J en 1963 intitulée « 723 ustensiles de cuisine ». Durant cette exposition, du 02 au 13 mars 1963, le chef Daniel proposait un service de restauration, à l'issue duquel les tables ayant servi aux repas ont été transformées en tableaux-pièges par l'artiste et présentées aux murs de la galerie. En 1968 et 1971, Daniel Spoerri inaugure à Düsseldorf le Restaurant Spoerri et la Eat Art Gallery. Il inaugure ainsi un mode d'expression plastique qui repose sur le travail concomitant de la cuisine, de sa présentation, et du repas comme moment culturel et sociologique.

Le macLyon présentera le 25 juin 2024 une réactivation de son œuvre *Un coup de dés n'abolira jamais le hasard*, donnant ainsi l'occasion d'expérimenter la matière culinaire, le temps d'un dîner-performance. Créé en 1980 au Festival Eat Art Attrape Tripes de Châlon-sur-Saône, le dîner débute par un coup de dés qui décidera qui fera partie du groupe des riches ou de celui des pauvres. Les deux groupes sont ensuite invités à manger deux menus différents, dans un face à face révélateur des réalités sociologiques inhérentes au rituel du repas. L'expérimentation sociale et gustative sera proposée le 25 juin prochain par le chef lyonnais étoilé Jérémy Galvan.

Le dîner *Un coup de dés n'abolira jamais le hasard* a fait l'objet de plusieurs reprises dans des musées en France et à l'étranger. Son protocole a été récemment acquis par le Centre national des arts plastiques, avec huit autres protocoles de dîner-performances.

Inscription obligatoire (payante), accessible dans votre espace personnel. Places limitées.

MARDI 25 JUIN

TUESDAY, JUNE 25 2024

Dinner-performance by Daniel Spoerri - "Un coup de dés n'abolira jamais le hasard" at Musée d'art contemporain de Lyon

Daniel Spoerri (1930) took part in the Nouveau Réalisme movement in the 1960s. Formalized by critic Pierre Restany, this artistic movement brought together artists such as Niki de Saint Phalle, Jean Tinguely and Arman, who worked on "new perceptive approaches to reality," through the reuse of everyday objects and materials. In Daniel Spoerri's work, objects are carriers of stories, receptacles of gestures and revealers of habits. Food has interested him since his first exhibition at Galerie J in 1963, entitled "723 ustensiles de cuisine." Chef Daniel offered a catering service, at the end of which the tables used for the meals were transformed by the artist into tableaux-pièges and hung on the gallery walls. In 1968 and 1971, Daniel Spoerri opened the Restaurant Spoerri and the Eat Art Gallery in Düsseldorf. His mode of artistic expression was based on the concomitant work of the kitchen, its presentation and the meal as a cultural and sociological moment.

On June 25, 2024, macLyon will present a reactivation of his work *Un coup de dés n'abolira jamais le hasard*, providing an opportunity to experiment with culinary material during a dinner-performance. Created in 1980 at the Festival Eat Art Attrape Tripes in Châlon-sur-Saône, the dinner begins with a throw of the dice to decide who will be part of the rich or the poor group. The two groups are then invited to taste two different menus, in a face-off that reveals the sociological realities inherent in the ritual of eating. The social and gustatory experiment will be led by Michelin-starred chef Jérémy Galvan.

The diner *Un coup de dés n'abolira jamais le hasard* has been shown several times in museums in France and abroad. Its protocol was recently acquired by the Centre national des arts plastiques, along with seven other dinner-performance protocols.

Registration required, subject to charge, available in your personal space. Limited places.

MERCREDI 26 JUIN

WEDNESDAY, JUNE 26 2024

■ 17:30 - 23:59 MUSÉE L'ORGANE - LA DEMEURE DU CHAOS / THE ABODE OF CHAOS

Réception

Visite privée et cocktail dinatoire au Musée l'Organe - La Demeure du Chaos / The Adobe of Chaos

Visite guidée du parcours muséal de 6300 œuvres formant le corpus de la Demeure du Chaos, découverte du siège social mondial d'Artprice by artmarket, leader mondial de l'information sur le marché de l'art, de son fonds documentaire historique de catalogues et manuscrits de 1700 à nos jours, cocktail dinatoire et temps d'échange avec Thierry Ehrmann, sculpteur plasticien, auteur du corpus des 6300 œuvres formant la Demeure du Chaos et Président fondateur d'Artprice.

- Visites guidées tout au long de la soirée, à partir de 18h30
- Cocktail à 20h00, avec un temps d'échange avec Thierry Ehrmann

Événement gratuit réservé exclusivement aux congressistes du CIHA, sur présentation du badge d'accès. Inscriptions dans la limite des places disponibles.

Transport aller-retour, depuis le Centre de congrès, organisé et pris en charge par le Musée l'Organe - La Demeure du Chaos / Abode of Chaos et Artprice by artmarket. Plusieurs départs prévus entre 17:30 et 19:30 / Retour entre 22:30 et 0:00.

Private visit and cocktail reception at the Musée l'Organe - La Demeure du Chaos / The Abode of Chaos

Guided visits of the 6,300 works that form the Demeure du Chaos / Abode of Chaos corpus, discovery of the world headquarters of Artprice by artmarket, the world leader in art market information, its historical documentary collection of catalogues and manuscripts from 1700 to the present day, cocktail reception and time for discussion with Thierry Ehrmann, sculptor and visual artist, author of the 6,300 works that form the Demeure du Chaos corpus and founding Chairman of Artprice.

- Guided visits from 18:30 and throughout the evening.
- Cocktail reception at 20:00, with time for discussion with Thierry Ehrmann

Free event reserved exclusively for the 36th CIHA Congress delegates, on presentation of access badge. Subject to availability

Transport to and from the Congress Centre, organised by the Musée l'Organe - La Demeure du Chaos / Abode of Chaos and Artprice by artmarket. Several departures planned between 17:30 and 19:30 / Return between 22:30 and 0:00.

MERCREDI 26 JUIN

WEDNESDAY, JUNE 26 2024

■ 19:00 - 21:00 MUSÉE DES BEAUX-ARTS

Réception

Soirée organisée par l'École du Louvre

Réception organisée pour tous les congressistes ayant reçu une bourse de mobilité via différents programmes de soutien, dans le cadre de leur participation au 36^e congrès du CIHA.

Sur invitation uniquement.

Reception organised by the École du Louvre

Reception organised for all delegates who have received a mobility grant under various support programmes, in the context of their participation to the 36th CIHA Congress.

By invitation only.

JEUDI 27 JUIN

THURSDAY, JUNE 27 2024

■ 20:00 - 23:30 MUSÉE D'ART CONTEMPORAIN DE LYON

Soirée au Musée d'art contemporain de Lyon

Nocturne du Musée d'art contemporain de Lyon

Ouverture des expositions jusqu'à 23h00

- *Désordres* - Extraits de la collection Antoine de Galbert
- Sylvie Selig : *River of no Return*
- Oeuvres des collections du British Council et du macLYON : *Friends in Love and War* - *L'Éloge des meilleur-es ennemi-es*
- Les 40 ans du macLYON - Retour en images

Soirée au macBar, le bar du Musée d'art contemporain de Lyon.

DJ set.

Entrée libre. Accès à la terrasse.

Party at the Musée d'art contemporain de Lyon

Late-night opening of the Musée d'art contemporain de Lyon

Exhibitions open until 11pm

- *Disorders* - Excerpts from the collection Antoine de Galbert
- Sylvie Selig - *River of no Return*
- Works from the British Council and the macLYON collections : *Friends in Love and War* - *L'Éloge des meilleur-es ennemi-es*
- Les 40 ans du macLYON - Retour en images

Party at the macBar, the Musée d'art contemporain de Lyon's bar.

DJ set.

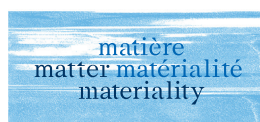
Free entry. Access to the terrace.

SALON DU LIVRE

BOOK FAIR

LUNDI 24 JUIN 2024

MONDAY, JUNE 24 2024



36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024

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Comité Français d'Histoire de l'Art / Musées de Lyon
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Musée d'Art Contemporain La Demeure du Chaos / Abode of Chaos

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Éditions du CTHS / Leuven University Press

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Villa Médicis / Presses Universitaires du Septentrion

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Librairie L'œil cacodylate (Lyon)

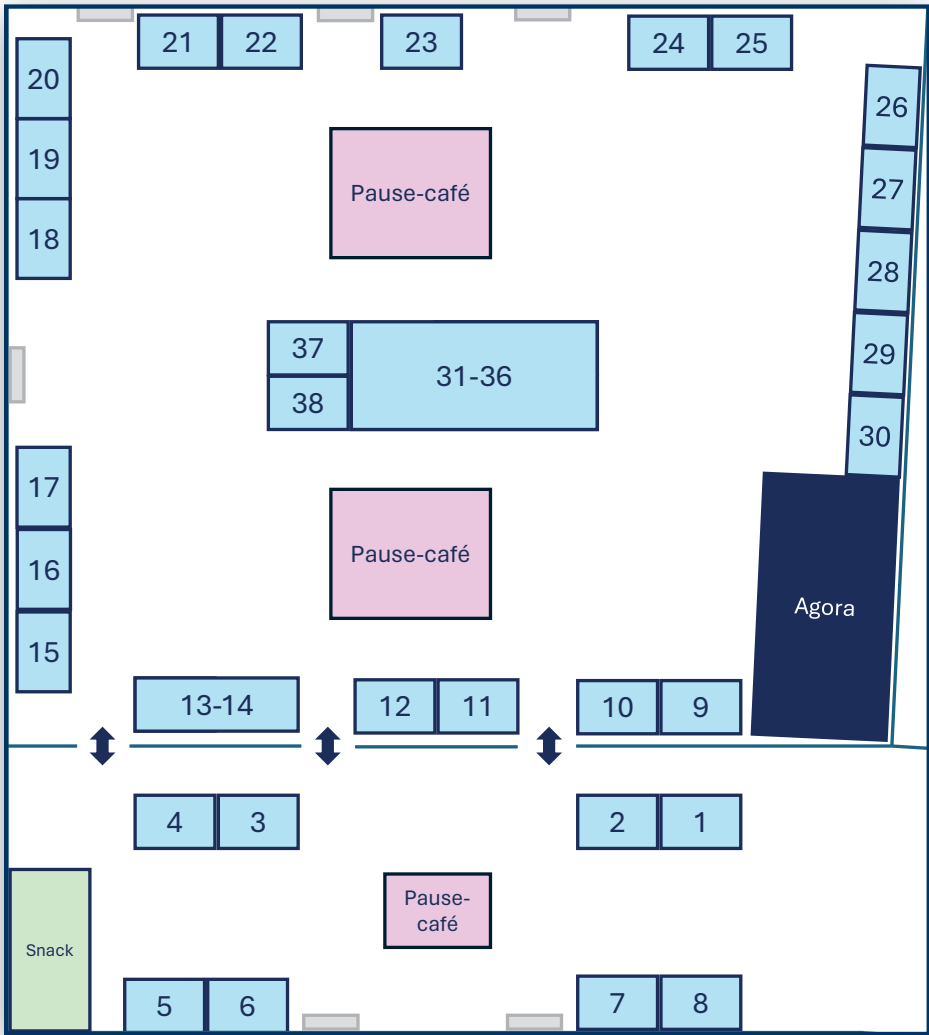
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Flammarion / Gallimard

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Revue : Bulletin Monumental, Revue de l'Art, et autres

PLAN DU SALON DU LIVRE
BOOK FAIR MAP



■ AGORA

■ 11:00 - 11:45

Grande Signature / Book Signing : Tim Ingold

Une brève histoire des lignes, Zones sensibles, 2011

Marcher avec les dragons, Zones sensibles, 2013

Faire : Anthropologie, archéologie, art et architecture, Éditions Dehors, 2017

L'anthropologie comme éducation, Presses universitaires de Rennes, 2018

Machiavel chez les babouins, Asinamali, 2021

Correspondances, Actes Sud, 2024

■ 12:00 - 12:45

■ 13:00 - 14:00

Texture et paysage, questionner et nourrir une pratique de dessin par l'expérimentation de l'estampe et de la gravure / *Texture and landscape, when traditional printmaking techniques inform contemporary drawing*

Rencontre autour du projet de portfolio d'estampes commandé par la Fondation TIQITAQ en collaboration avec l'ADRA et l'URDLA avec **Leïla Brett** (artiste basée à Lyon), **Cyrille Noirjean** (URDLA), **Isabelle Tessier et Yvan Poulain** (ADRA - Association de développement et de recherche sur les artothèques) et **Olivier Delavallade** (Fondation TIQITAQ)

Presentation around the project of Portfolio of Prints, commissioned by the Fondation TIQITAQ in collaboration with ADRA and URDLA with Leïla Brett (artist based in Lyon), Cyrille Noirjean (URDLA), Isabelle Tessier et Yvan Poulain (ADRA - Association for the development and research of art libraries) and Olivier Delavallade (Fondation TIQITAQ)

■ 14:00 - 14:45

Grande Signature / Book Signing: Éric de Chassey

Éric de Chassey, Aymeric Jeudy, Mouna Mekouar (dir.), *Tatah/Matisse. Sans titre*, In Fine éditions d'art, 2024

■ 15:00 - 15:45

Atelier : Quels manuels pour quelle histoire de l'art / *Workshop: Which Textbooks for which History of Art?*

MODÉRATION

Marion Boudon-Machuel

INTERVENTIONS

Claire Barbillon, Olivier Bonfait, Pierre-Henry Frangne.

A propos des manuels de l'École du Louvre, des Presses universitaires de Rennes et des éditions Flammarion, entre autres

■ 16:00 - 16:45

Grande Signature / Book Signing: Orhan Pamuk

Pour l'ensemble de son œuvre et tout particulièrement pour *Istanbul*, *Mon nom est rouge*, *Musée de l'Innocence*, *Catalogue de l'innocence des objets*, *D'autres couleurs* (tous parus chez Gallimard)

■ 17:30 - 18:15

Présentation collective d'ouvrages / *Collective Book Presentation : From Asia*

MODERATION

Mandana Barkeshli

INTERVENTIONS

Marie Laureillard, Richard Piran McClary

Marie Laureillard, *Caricatures en Extrême-Orient : origines, rencontres, métissage*, Hémisphères éditions, 2024

Richard Piran McClary, *Medieval Monuments of Central Asia: Qarakhanid Architecture of the 11th and 12th centuries*, Edinburgh University Press, 2020

■ 18:15 - 19:00

Grande Signature / Book Signing: Léa Saint-Raymond

Sylvie Ramond & Léa Saint-Raymond (dir.), *Connecter les Mondes*, Musée des Beaux-Arts de Lyon / In Fine éditions d'art, 2024

■ AGORA

■ 11:00 – 11:45

Grande Signature / Book Signing: Finbarr Barry Flood

Technologies de dévotion, Louvre/Hazan, 2019

Coécrit avec Beate Fricke, *Tales Things Tell: Material Histories of Early Globalisms*, Princeton University Press, 2023

Kamal Boullata, Finbarr Barry Flood (intr.), *There Where You Are Not: Selected Writings of Kamal Boullata*, Hirmer Publishers, 2023

■ 12:00 – 12:45

Grande Signature / Book Signing: Gabriela Siracusano

Gabriela Siracusano & Agustina Rodríguez Romero (éd.), *Materia Americana: The Body of Spanish American Images (16th to Mid-19th Centuries)*, Eduntref, 2020

■ 13:00 – 13:45

Présentation collective d'ouvrages : Monographies d'artistes / Collective Book Presentation: Artists Monographs

MODÉRATION

Sophie Raux

INTERVENTIONS

Jan Blanc, C. Jean Campbell

Jan Blanc, *Rembrandt*, Citadelles & Mazenod, 2023

C. Jean Campbell, *Pisanello and the Ground of Invention*, Harvey Miller/Brepols, 2024

■ 14:00 – 14:45

Présentation collective d'ouvrages / Collective Book Presentation: Meta Renaissance

MODÉRATION

Itay Sapir

INTERVENTIONS

Ilaria Andreoli, Peter Bokody, Henri de Riedmatten.

Ilaria Andreoli, *The Art of the Renaissance Book*, Harvey Miller/Brepols, 2023

Peter Bokody, *Renaissance Metapainting*, Harvey Miller/Brepols, 2020

Henri de Riedmatten, *Restoration as Fabrication of Origins: A Material and Political History of Italian Renaissance Art*, De Gruyter, 2023

■ 15:00 – 15:45

Présentation collective d'ouvrages : Livres sur les livres / Collective Book Presentation: Books on Books

MODÉRATION

Ilaria Andreoli

INTERVENTIONS

Gilbert Richaud, André Tavares.

Laurent Baridon, Jean-Philippe Garric, Gilbert Richaud, *Les leçons de la terre. François Cointereaux (1740-1830)*, INHA/Éditions des Cendres, 2016

André Tavares, *Vitruve hors texte. Biographie d'un livre*, Éditions de la Villette, 2024

■ 16:00 – 16:45

Présentation collective d'ouvrages : Musées en expériences / Collective Book Presentation Museums as Experiences

MODÉRATION

Claire Barbillon

INTERVENTIONS

Dominique de Font-Réaulx, Dario Gamboni, Sophie Laporte.

Dominique de Font-Réaulx, *Le Louvre. Le Guide*, Grand Palais Rmn Éditions/Louvre, 2023

Dario Gamboni, *The Museum as Experience. An Email Odyssey through Artists' and Collectors' Museums*, Brepols, 2020

Sophie Laporte : *Picasso iconophage*, GrandPalaisRmnEditions / Musée Picasso, 2024 ; *Méditerranées*, GrandPalaisRmnEditions/ Mucem, 2024

■ 17:00 – 17:45

Atelier : Publier la recherche scientifique dans les musées et les universités / Workshop: Publishing Research in Museums and Universities

MODÉRATION

Olivier Bonfait

INTERVENTIONS

Agnès Bos (CTHS), Marieke von Bernstorff (*Bibliotheca Hertziana*), Sophie Laporte (*Réunion des musées nationaux*), Gwilherm Perthuis (*librairie L'œil cacodylate, Lyon*)

■ AGORA

■ 12:00 - 12:45

Atelier : Revues, Actualités sur la matérialité / Workshop: Journals, Current Research on Materiality

MODÉRATION

Romain Thomas

INTERVENTIONS

Thomas Golsenne (*Perspective*), Ann-Sophie Lehmann (*Journal of Technical Art History*), Delphine Morana-Burlot (*Histoire de l'art*), Gregor Wedekind (*Zeitschrift für Kunstgeschichte*)

■ 13:00 - 13:45

Présentation collective d'ouvrages : Textiles : de l'habit au mur / Collective Book Presentation: Textiles: From Clothing to Walls

MODÉRATION

Tristan Weddigen

INTERVENTIONS

Patricia Blessing, Aziza Gril-Mariotte

Basile Baudez, Patricia Blessing, Didem Ekici, *Textile in Architecture from the Middle Ages to Modernism*, Routledge, 2023

Aziza Gril-Mariotte, *Des étoffes pour le vêtement et la décoration : vivre en indiennes*, Presses universitaires de Rennes, 2023

■ 14:00 - 14:45

Présentation collective d'ouvrages : Transferts matériels, culturels, politiques / Collective Book Presentation: Material, Cultural and Political Exchanges

MODÉRATION

Noémie Étienne

INTERVENTIONS

Yuka Kadoi, Élodie Vaudry

Yuka Kadoi, *Collecting Asian Art: Cultural Politics and Transregional Networks in Twentieth-Century Central Europe*, Leuven University Press, 2024

Élodie Vaudry, *Les arts précolombiens. Transferts et métamorphoses de l'Amérique latine à la France, 1875-1945*, Presses universitaires de Rennes, 2019

■ 15:00 - 15:45

Atelier : Histoires de prêts / Workshop: Loan Histories

MODÉRATION

Dominique de Font-Réaulx

INTERVENTIONS

François-René Martin, Neville Rowley

François-René Martin, Michela Passini, Neville Rowley, *Histoires de prêts. Mémoires et enjeux des prêts dans les musées*, École du Louvre, 2024

■ 16:00 - 16:45

Grande Signature / Book Signing: Georges Didi-Huberman

Georges Didi-Huberman, *La Ressemblance inquiète, Tome 1 : L'Humanisme altéré*, Gallimard, 2023 et *La Ressemblance inquiète, Tome 2 : Des visages entre les draps*, Gallimard, 2024

■ 17:00 - 17:45

Grande signature / Book Signing: Monika Wagner

Monika Wagner, *Das Material der Kunst. Eine andere Geschichte der Moderne*, C.H. Beck, 2001

■ 18:00 - 18:45

Présentation collective d'ouvrages : Matérialité, techniques et arts / Collective Book Presentation: Materiality, techniques and art

MODÉRATION

Judith Kagan

INTERVENTIONS

Francesca Alberti, Sven Dupré

Francesca Alberti pour *HISTOIRES DE PIERRES, 200 chefs d'œuvres de Guido Reni à Damien Hirst, en passant par Rodin et Picasso* (catalogue d'exposition sous la direction de Sam Stourdzé et Jean de Loisy), coédition Delpire & Co / Académie de France à Rome – Villa Médicis, 2023

Sven Dupré, *The Making of Technique in the Arts. Theories and Practice from the Sixteenth to the Twentieth Century*, Brepols, 2023

■ AGORA

■ 11:00 – 11:45

Grande Signature / Book Signing: Antoine Picon

La Matérialité de l'architecture, The Materiality of Architecture, parues respectivement chez les éditions Parenthèses (2018) et aux Presses de l'Université du Minnesota (2021)

Ornament: The Politics of Architecture and Subjectivity paru chez Wiley (2013) et Presses Universitaires Romandes (2017)

Natures urbaines. Une histoire politique et sociale, publié par le Pavillon de l'Arsenal, 2024

■ 12:00 - 12:45

Présentation collective d'ouvrages : Art, patrimoine, matérialité / Collective Book Presentation: Art, Heritage, Materiality

MODÉRATION

Léa Saint-Raymond

INTERVENTIONS

Christian Berger, Hanna B. Hölling, Ann-Sophie Lehmann

Christian Berger, *Conceptualism and Materiality: Matters of Art and Politics*, Brill, 2019

Hanna B. Hölling, with Francesca G. Bewer, and Katharina Ammann, editor of *The Explicit Material. Inquiries on the Intersection of Curatorial and Conservation Cultures* published in "Studies in Art & Materiality", vol. 1; Brill, 2019

Ann-Sophie Lehmann, general editor of "Studies in Art & Materiality", 7 vol., Brill, 2019-2024

■ 13:00 - 13:45

Présentation collective d'ouvrages / Collective Book Presentation: New York, 60s & 70s

MODÉRATION

Christian Berger

INTERVENTIONS

Dominic Rahtz, Friederike Schäfer

Dominic Rahtz, *Metaphorical Materialism: Art in New York in the Late 1960s*, Brill, 2021

Friederike Schäfer, *An Anarchitectural Body of Work: Suzanne Harris and the Downtown New York Artists' Community in the 1970s*, De Gruyter, 2023

■ 14:00 - 14:45

Grande Signature / Book Signing: Laurent Baridon

De Grandville à Topor. Le fantastique des dessinateurs, Éditions de l'INHA, 2022

■ 15:00 - 15:45

Présentation collective d'ouvrages : Agentivité et matérialité des objets / Collective Book Presentation: The Agency and Materiality of Objects

MODÉRATION

Dominique de Font-Réaulx

INTERVENTIONS

Sarah Betite, Philippe Cordez, Noémie Étienne

Sarah Betite & Hélène Wurmser, *Eleutheria. Découvrir et transmettre l'Antiquité depuis la Révolution grecque de 1821*, Presses universitaires de Lyon, 2021

Philippe Cordez, *Treasure, Memory, Nature: Church Objects in the Middle Ages*, Harvey Miller/Brepols, 2020

Noémie Étienne, *Rhapsodic Objects: Art, Agency, and Materiality (1700-2000)*, De Gruyter, 2022

■ 16:00 - 16:45

Grande Signature / Book Signing: Peter Geimer

Les couleurs du passé, Macula, 2023

■ SIGNATURES D'AUTEURS CHEZ LES EDITEURS

■ *INDIVIDUAL BOOK SIGNINGS*

L'École des Arts Joailliers

Stand / Booth 10

Guillaume Glorieux, *Les arts joailliers, métiers d'excellence*, 2019

lundi 24 juin, 14h-14h30

mardi 25 juin, 14h-14h30

mercredi 26 juin, 10h-10h30

Guillaume Glorieux & Marie-Laure Cassius-Duranton, *L'ornement précieux 1*, 2023

lundi 24 juin, 14h30-15h

mardi 25 juin, 14h30-15h

mercredi 26 juin, 10h30-11h, 14h30-15h

jeudi 27 juin, 14h30-15h

Léonard Pouy, *L'hôtel de Mercy-Argenteau, un écrin pour l'histoire*, 2024

lundi 24 juin, 15h-15h30

mardi 25 juin, 15h-15h30

mercredi 26 juin, 11h-11h30

Presses universitaires de Rennes

Stand / Booth 19

Nathalie Le Luel, *La pierre, la couleur et la restauration*, 2024

mardi 25 juin, 17h30-18h

Élodie Vaudry, *Les arts précolombiens*, 2019

mercredi 26 juin, 15h-15h30

Noémie Étienne, *La restauration des peintures à Paris*, 2012

jeudi 27 juin, 14h-14h30

Antonin Liatard, *Le décor de la chapelle de la Sainte-Trinité au château de Fontainebleau*, 2021

jeudi 27 juin, 15h30-16h

Brepols - Harvey Miller

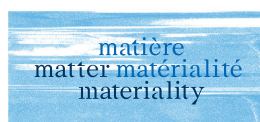
Stand / Booth 13-14

Géraldine Patigny, *Une odyssée baroque. Les du Quesnoy et la sculpture à Bruxelles au XVII^e siècle*, 2024

mardi 25 juin 14h30-15h

PROGRAMME CULTUREL

CULTURAL PROGRAMME



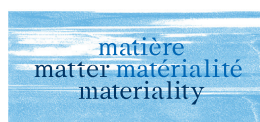
36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024

EXCURSIONS

VENDREDI 28 JUIN 2024

TOURS

FRIDAY, JUNE 28, 2024



36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024

■ 09:00 - 18:30

Patrimoines de la Bresse
Bresse Heritage

9h00 :

Départ de Lyon

Monastère Royal de Brou

10h30 - 12h30

📖 Visite guidée

Construit entre 1506 à 1532, le Monastère Royal de Brou à Bourg-en-Bresse est un édifice de style gothique à l'histoire singulière. À la mort de son mari Philibert le Beau, trois ans après leur union, Marguerite d'Autriche fait ériger un monastère en forme de mausolée, où reposent à présent les somptueux tombeaux des défunts. Le travail de la pierre sculptée présente sur l'ensemble de l'architecture et les losanges colorés typiques de la toiture locale en font un lieu unique, dont l'excellent état de conservation restitue le charme originel. Le monastère est occupé par des moines Augustins jusqu'en 1906, puis perd peu à peu ses fonctions religieuses après la séparation de l'Église et de l'État. Le bâtiment principal abrite le musée municipal qui conserve des collections d'objets du Moyen Âge à la période contemporaine en passant par les arts décoratifs. L'occasion sera donnée de visiter l'exposition temporaire Nicolas Boulard, la galerie des pains.

12h45 - 14h00 :

Déjeuner libre à Bourg en Bresse

Château de Fléchères

15h30 - 17h00 :

📖 Visite guidée

Après un déjeuner libre à Bourg-en-Bresse, le parcours se poursuit au château de Fléchères. Construit dans le premier quart du 17^e siècle, au nord de Lyon, ce château témoigne de la vie des grands notables de la région lyonnaise et du faste de ces constructions symboles de leur influence. C'est le cas de Jean Sèves, un calviniste qui devient l'un des hommes les plus riches de la région, en tant que régent de l'hospice de la Charité de Lyon et magistrat municipal après avoir échappé à la Saint Barthélemy. Au moment de sa grandeur, le château a été un moyen d'asseoir sa puissance et sa noblesse. Le lieu garde les traces d'une époque troublée, avec son temple calviniste situé au troisième étage, et l'ensemble de ses fresques peintes par l'artiste italien Pietro Ricchi.

18h30 :

Retour à Lyon

★★

9:00 am:

Departure from Lyon

Royal Monastery of Brou

10:30 am - 12:30 pm:

📖 Guided tour

Built between 1506 and 1532, the Royal Monastery of Brou in Bourg-en-Bresse is a Gothic-style building with a unique history. Upon the death of her husband Philibert Le Beau three years after their union, Margaret of Austria had a monastery erected in the form of a mausoleum, housing the couple's sumptuous tombs. The intricate carving work present throughout the architecture and the colorful lozenges typical of local roofing make it a unique place whose excellent state of preservation restores its original charm. The monastery was occupied by Augustinian monks until 1906,

gradually losing its religious functions after the separation of Church and State. The main building now houses the municipal museum, which preserves collections ranging from medieval objects to decorative arts and contemporary pieces. Visitors will have the opportunity to visit the temporary exhibition Nicolas Boulard, la galerie des pains.

12:45 pm - 2:00 pm:

Free lunch in Bourg en Bresse

Château de Fléchères

3:30 pm - 5:00 pm:

📖 Guided tour

After a leisurely lunch in the city center of Bourg-en-Bresse, the tour continues to the château de Fléchères. Built in the early 18 century, north of Lyon, this castle reflects the lives of the prominent figures of the Lyon region and the splendor of these constructions symbolizing their influence. One such figure is Jean Sèves, a Calvinist who became one of the wealthiest men in the region, serving as regent of the Hospice de la Charité in Lyon and municipal magistrate after escaping the St. Bartholomew's Day Massacre. At the height of its grandeur, the castle was a means to assert his power and nobility. The place bears the traces of a troubled era, with its Calvinist temple located on the third floor, and the entirety of its frescoes painted by the Italian artist Pietro Ricchi.

6:30 pm:

Return to Lyon

■ 09:30 - 19:15

Architecture et patrimoine du Rhône :
Couvent de la Tourette [Le Corbusier],
Château de la ChaizeArchitecture and Heritage of the Rhône:
Couvent de La Tourette [Le Corbusier],
Château de la Chaize

9h30 :

Départ de Lyon

Couvent Sainte-Marie de la Tourette [Le Corbusier]

10h30 - 12h00 :

📖 Visite guidée

Le couvent Sainte-Marie de la Tourette abrite aujourd'hui une communauté dominicaine d'une dizaine de personnes dans un bâtiment conçu par Le Corbusier et Yannis Xenakis. Construit en 1956, cet édifice de béton est l'une des œuvres les plus emblématiques du travail de l'architecte. Le couvent est pensé selon les trois fonctions primordiales de la vie monacale : habiter, étudier et prier au sein de volumes géométriques simples et épurés du courant brutaliste. La lumière y occupe une place centrale grâce à d'ingénieux jeux de transparence, de perspective et d'ouvertures sur le paysage. De nos jours le lieu est partagé entre vie la monacale et l'ouverture au public, qui vient apprécier son architecture et ses expositions d'art contemporain présentées tout au long de l'année.

12h30 - 13h30 :

Déjeuner dans le réfectoire des moines (menu unique)

Château de la Chaize

15h15 - 17h45 :

📖 Visite guidée suivie d'une dégustation des vins du domaine

Visite guidée par Didier Repellin, *Architecte en chef des monuments historiques*

Après la pause déjeuner au couvent, la visite du château de la Chaize offre un exemple intéressant de restauration d'un monument classé du 17^e siècle. Ce domaine viticole voit le jour en 1676. Dessiné par Jules-Hardouin Mansart et André Le Nôtre, architectes de Louis XIV, l'édifice est empreint d'harmonie et de symétrie. La visite du jardin à la française propose un exemple caractéristique de cette période dont l'ensemble est classé aux Monuments historiques depuis 1972.

Aujourd'hui, après avoir été pendant 350 ans aux mains des descendants de François de La Chaize d'Aix, fondateur du lieu, la famille de Christophe Gruy veille sur le domaine depuis 2017. Développant l'activité viticole qui tend vers une production biologique et éco-responsable, le château donnera l'opportunité aux congressistes d'une dégustation sur place. Le chantier de restauration sera présenté par Didier Repellin, Inspecteur Général des Monuments Historiques et Architecte en chef des monuments historiques (honoraire).

19h15 :

Retour à Lyon

**

9:30 am:

Departure from Lyon

Couvent Sainte-Marie de la Tourette [Le Corbusier]

10:30 am - 12:00 am:

📖 Guided tour

The Sainte-Marie de la Tourette Convent is currently home to a Dominican community of about ten people within a building designed by Le Corbusier and Yannis Xenakis. Built in 1956, this concrete structure is one of the architect's most iconic works. The convent is conceived according to the three primary functions of monastic life: living, studying, and praying within simple and purified geometric volumes typical of the brutalist movement. Light plays a central role here thanks to ingenious transparency techniques with glass, openings towards the surrounding park, and other architectural perspectives. Nowadays, the place is shared between monastic life and openness to the public, who come to appreciate its architecture and contemporary art exhibitions presented throughout the year.

12:30 pm - 1:30 pm:

Lunch on-site (single menu)

Château de la Chaize

3:15 pm - 5:45 pm:

📖 Guided tour and wine tasting

Guided tour by Didier Repellin, *Chief architect of historic monuments*

After lunch at the convent, a visit of the château de la Chaize offers an interesting example of the restoration of a historical monument from the 17th-century. This vineyard estate was established in 1676 according to plans by Jules-Hardouin Mansart and André Le Nôtre, architects of Louis XIV. The building is in a classical 17th-century style, characterized by harmony and symmetry. The French garden offers a characteristic example of this period, the entirety of which has been classified as Historical Monuments since 1972.

Today, after being in the hands of François de La Chaize d'Aix's descendants for 350 years, the Gruy family has been overseeing the estate since 2017. Developing the vineyard activity towards organic and ecoresponsible production, the castle will offer the opportunity for congress participants to taste wines on-site. The restoration project will be presented by Didier

Repellin, Inspector General of Historical Monuments and Chief Architect of Historical Monuments (honorary).

7:15 pm:

Return to Lyon

■ 09:30 - 18:30

Patrimoine et restauration-conservation
à Givors

Heritage and Conservation in Givors

9h30 :

Départ de Lyon

Église Saint-Nicolas

10h30 - 12h00 :

📖 Visite guidée

La visite de la matinée se déroule sur le site de restauration des vitraux de l'église Saint-Nicolas, qui est l'une des trois églises majeures de Givors. Sa particularité réside dans le style éclectique caractéristique du 19^e siècle, qui emprunte aux formes gréco-latines, néogothiques et même byzantines. Le travail du verre, spécialité de la région est présent à travers les vitraux d'une grande richesse, dont les détails et motifs, témoignent d'un savoir-faire particulier. L'orgue réalisé en 1865 par les ateliers parisiens de Joseph Merklin, est classé aux Monuments historiques depuis 1986.

12h30 - 14h00 :

Déjeuner à la Brasserie du Fleuve à Givors (menu libre - repas non inclus dans le tarif de l'excursion)

Cité des Étoiles de Jean Renaudie et patrimoines
urbains de Givors

15h30 - 17h00 :

📖 Visite guidée

Le déjeuner à la brasserie du Fleuve permettra de découvrir le centre-ville de Givors. L'après-midi est dédiée à la visite du quartier la Cité des Étoiles, conçu par l'architecte français Jean Renaudie. Construit entre 1974 et 1981, cet ensemble de logements est situé dans un lieu unique, la colline Saint Gérard. Cet emplacement naturel devient l'une des préoccupations de l'architecte, nourrissant sa volonté d'équilibrer habitation et nature. La Cité des Etoiles s'inscrit dans un renouveau de la pensée urbanistique de l'époque en accord avec la municipalité de la ville, dirigée par le maire communiste Camille Vallin. Le lieu est un exemple de volonté politique visant à améliorer le quotidien des habitants par une architecture adaptée et innovante.

18h30 :

Retour à Lyon

**

9:30 am:

Departure from Lyon

Church of Saint-Nicolas

10:30 am - 12:00 am:

📖 Guided tour

The morning visit takes place at the stained-glass restoration site of the Church of Saint Nicolas, one of the three major churches in Givors. Its

uniqueness lies in the characteristic eclectic style of the 19th century, drawing from Greco-Latin, neo- Gothic, and even Byzantine forms. The region's glasswork specialty is evident in the intricately detailed stained-glass windows, showcasing particular craftsmanship. The organ, built in 1865 by Joseph Merklin's workshops in Paris, has been classified as a Historical Monument since 1986.

12:30 pm - 2:00 pm:

Group lunch at the Brasserie du Fleuve in Givors (free menu - lunch not included in the excursion's fee)

Jean Renaudie's Cité des Étoiles and urban heritages of Givors

3:30 pm - 5:00 pm:

Guided tour

Lunch provides an opportunity to explore the city center of Givors. The afternoon is dedicated to visiting the Cité des Étoiles neighborhood, designed by French architect Jean Renaudie. Built between 1974 and 1981, this housing complex is located in a unique place, the Saint Géraud hill. This natural location became one of the architect's concerns, fueling his desire to balance housing and nature. The Cité des Étoiles embodies a renewal in urban planning at the time, in agreement with the municipality of the city, led by the communist mayor Camille Vallin. The place is an example of political will aiming to improve the daily lives of residents through adapted and innovative architecture.

6:30 pm:

Return to Lyon

08:30 - 19:00

Arts et musées à Grenoble Art and Museum in Grenoble

8h30:

Départ de Lyon

Le Magasin. Centre national d'art contemporain

11h00 - 12h30 :

Visite guidée

Durant la matinée, l'excursion fait halte au Centre national d'art contemporain de Grenoble, baptisé le Magasin. Inauguré en 1986, cet espace d'exposition est abrité par une halle construite au début du 20^e siècle dans les ateliers Eiffel pour l'Exposition Universelle de 1900 à Paris. L'espace du bâtiment se partage entre plusieurs expositions temporaires organisées dans un esprit de travail commun avec les artistes. Depuis 1987, l'une des missions de ce centre d'art est, grâce à l'École du Magasin, de proposer une formation curatoriale. La visite sera consacrée à l'exposition DROP de Roberto et Milena Atzori.

12h45- 13h45 :

Déjeuner libre à Grenoble

Musée de Grenoble

14h00 - 15h30 :

Visite guidée

Après une pause-déjeuner qui permet de découvrir le centre-ville de Grenoble, l'après-midi est consacrée à la visite du musée de Grenoble. Créé en 1798 sous l'impulsion des événements révolutionnaires, le musée propose un aperçu des arts visuels régionaux, nationaux et internationaux de l'Antiquité à l'art contemporain. La visite de l'exposition temporaire

Miró. Un brasier de signes en partenariat avec le Centre Pompidou et celle des réserves du musée permet de mettre en perspective les enjeux de conservation et de restauration au sein du musée.

Musée Hébert

15h45 - 16h45 :

Visite guidée

La journée se poursuit avec la visite du musée Hébert, maison du peintre français Ernest Hébert, dont le nom est associé à l'art de la fin du 19^e siècle. Dans ce domaine arboré de près de deux hectares, l'atmosphère intimiste de la maison met en valeur les souvenirs de la vie du peintre. Dès son ouverture en 1979, le musée a affiché une double orientation : favoriser une meilleure connaissance de l'art de cette période et la confronter à la pratique des artistes contemporains, jeunes ou confirmés. Deux expositions sont présentées lors de cette visite : Vêtement & élégance. 1800-1900, qui invite à se plonger dans l'évolution de la mode vestimentaire du passé à nos jours, et Denis Rouvre. Photographies, qui offre une vision critique de nos modes de consommation par le vêtement.

19h00 :

Retour à Lyon

★★

8:30 am:

Departure from Lyon

Le Magasin. National Center for Contemporary Art

11:00 am - 12:30 pm:

Guided tour

During the morning, the excursion stops at the National Center for Contemporary Art in Grenoble, also known as Le Magasin. Inaugurated in 1986, this exhibition space is housed in a hall built at the beginning of the 20th century in the Eiffel workshops for the 1900 Universal Exhibition in Paris. One of the first national centers for contemporary art in France, the space is divided between several temporary exhibitions organized in collaboration with artists. Since 1987, one of the missions of this art center has been to offer curatorial training through the École du Magasin. The visit will focus on the exhibition DROP by Roberto & Milena Atzori.

12:45 pm - 1:45 pm:

Free lunch in Grenoble

Grenoble Museum

2:00 pm - 3:30 pm:

Guided tour

After a lunch break allowing exploration of the city center of Grenoble, the afternoon is dedicated to visiting the Grenoble Museum. Created in 1798 under the impetus of revolutionary events, the museum offers an overview of regional, national, and international visual arts from antiquity to present day. The visit to the temporary exhibition Miró. A Blaze of Signs in partnership with the Pompidou Center and the reserves allows for a perspective on conservation and restoration issues within the museum.

Hébert Museum

3:45 pm - 4:45 pm:

Guided tour

The day continues with a visit of the Hébert Museum, the home of French painter Ernest Hébert associated with late 19th-century art. In this wooded estate of almost two hectares, the intimate atmosphere of the house highlights the memories of the painter's life. Since its opening in 1979,

the museum has had a dual focus: to promote a better understanding of art from this period and to confront it with the practice of contemporary artists, whether young or established. Two exhibitions are presented during this visit: *Clothing & Elegance. 1800-1900* which invites visitors to delve into the evolution of fashion from the past to the present day, and *Denis Rouvre. Photographs*, which offers a critical view of our consumption habits through clothing.

7:00 pm:

Return to Lyon

■ 09:30 - 19:00

Musées et conservation-restauration à Grenoble

Museums and Conservation in Grenoble

8h30 :

Départ de Lyon

Atelier de conservation ARC Nucléart

10h30 - 12h00 :

📖 Visite guidée

La matinée débute avec la visite de l'atelier de conservation-restauration ARC-Nucléart, laboratoire situé sur le polygone scientifique de la ville. Ses missions sont notamment d'assurer la conservation et la restauration des objets en matériaux organiques (bois, cuir, fibres) par exposition aux rayonnements gamma. Ce laboratoire développe de nouvelles méthodes de traitement pour les matériaux dégradés. Il a permis de restaurer de nombreux objets retrouvés dans la région comme une pirogue carolingienne de sept mètres de long, repêchée en 2017 dans le lac du Bourget et qui a trouvé sa place au musée savoisien de Chambéry. La visite devra suivre un protocole pour des raisons de sécurité.

12h30- 13h45 :

Déjeuner libre à Grenoble

Musée de Grenoble

14h00 - 15h30 :

📖 Visite guidée

Après une pause-déjeuner qui permet de découvrir le centre-ville de Grenoble, l'après-midi est consacrée à la visite du musée de Grenoble. Créé en 1798 sous l'impulsion des événements révolutionnaires, le musée propose un aperçu des arts visuels régionaux, nationaux et internationaux de l'Antiquité à l'art contemporain. La visite de l'exposition temporaire *Miró. Un brasier de signes* en partenariat avec le Centre Pompidou et celle des réserves du musée permet de mettre en perspective les enjeux de conservation et de restauration au sein du musée.

Musée de l'Évêché

15h45 - 17h00 :

📖 Visite guidée

La journée se poursuit avec la visite du musée de L'Évêché situé dans le Palais des évêques, datant du 13^e siècle. Chargé d'histoire, ce bâtiment ancien a intégré avec harmonie les réaménagements contemporains, avec le travail du verre, de l'acier et du béton. Il abrite aujourd'hui l'exposition permanente *L'Isère en histoire* qui aborde l'histoire de la région de la Préhistoire jusqu'au 20^e siècle. Le sous-sol du musée accueille les vestiges archéologiques du baptistère (3 - 4 siècles), témoins de l'histoire religieuse des premiers temps chrétiens.

19h00 :

Retour à Lyon

★★

8:30 am:

Departure from Lyon

ARC NUCLEART restoration workshop

10:30 am - 12:00 am:

📖 Guided tour

The morning begins with a visit of the ARC-Nucléart conservation-restoration workshop, a laboratory located in the city's scientific polygon. Its missions include ensuring the conservation and restoration of objects made of organic materials (wood, leather, fibers) by exposure to gamma radiation. This laboratory develops new treatment methods for degraded materials. It has enabled the restoration of numerous objects found in the region, such as a seven-meter-long Carolingian dugout canoe, recovered in 2017 from Lake Bourget and now on display at the Savoy Museum in Chambéry. The visit must follow a protocol for safety reasons.

12:30 pm - 1:45 pm:

Free lunch in Grenoble

Grenoble Museum

2:00 pm - 3:30 pm:

📖 Guided tour

After a lunch break allowing exploration of the city center of Grenoble, the afternoon is dedicated to visiting the Grenoble Museum. Created in 1798 under the impetus of revolutionary events, the museum offers an overview of regional, national, and international visual arts from antiquity to present day. The visit to the temporary exhibition *Miró. A Blaze of Signs* in partnership with the Pompidou Center and the reserves allows for a perspective on conservation and restoration issues within the museum.

Musée de l'Évêché

3:45 pm - 5:00 pm:

📖 Guided tour

The day continues with a tour of the Musée de l'Évêché located in the 13th-century Bishop's Palace. Laden with history, this historic building has harmoniously integrated contemporary reorganization, with the use of glass, steel, and concrete. It now houses the permanent exhibition *Isère in History*, which covers the history of the region from prehistory to the 20 century. The museum's basement hosts the archaeological remains of the baptistery (3rd - 4th centuries), testimony to the religious history of the early Christian times.

7:00 pm:

Return to Lyon

■ 09:00 - 18:00

Musées Drôme-Ardèche

Museums in Drôme-Ardèche

9h00 :

Départ de Lyon

Musée Moly-Sabata/Fondation A. Gleizes, Sablons

10h30 - 12h00 :

📖 Visite guidée

La visite du matin se déroule à Sablons, un petit village de l'Ardèche, où les peintres cubistes Albert Gleizes et Juliette Roche-Gleizes ont établi la plus ancienne résidence d'artistes en activité en France, à partir de 1927. Moly-Sabata est le nom que le couple a attribué à ce lieu d'hospitalité installé dans une demeure du 18 siècle. Après la mort du couple, le lieu

est légué à la Fondation des Artistes qui assure deux missions principales : la reconnaissance et le rayonnement de l'œuvre d'Albert Gleizes, et l'aide aux artistes contemporains, accueillis dans les ateliers de Moly-Sabata. Ces deux missions sont au cœur du parcours de visite, avec l'exposition du fonds d'atelier d'Albert Gleizes, de Juliette Roche et de la céramiste Anne Dangar, disciple du peintre cubiste.

12h45 - 13h45 :

Déjeuner libre dans le parc de la Fondation (prévoir son pique-nique)

Palais Idéal du Facteur Cheval, Hauterives

14h30 - 16h00 :

 Visite guidée

Après une pause déjeuner dans le parc de la Fondation, l'après-midi est consacrée à la visite de l'œuvre architecturale érigée par Ferdinand Cheval à Hauterives dans la Drome. En 1879, alors âgé de 43 ans, celui-ci bute sur une pierre étrange, lors de sa tournée en tant que facteur de son village, et conçoit alors l'idée d'un édifice-monument. Selon la légende, le facteur Cheval passe trente-trois ans de sa vie à bâtir son Palais Idéal. Inspiré par la nature et les cartes postales qui passent entre ses mains, le palais est bâti avec les pierres qu'il ramasse quotidiennement. Achevé en 1912, ce palais hors du commun ne suit aucune règle d'architecture et aucun courant artistique. André Malraux initie son classement Monument historique en 1969 au titre « d'art naïf ». La postérité du palais est assurée par l'imaginaire qu'il nourrit, venant des surréalistes comme Max Ernst et son tableau Facteur Cheval de 1932.

18h00 :

Retour à Lyon

★★

9:00 am:

Departure from Lyon

Moly-Sabata Museum/A. Gleizes Foundation, Sablons

10:30 am - 12:00 pm:

 Guided tour

The morning visit takes place in Sablons, a small village in Ardèche, where Cubist painters Albert Gleizes and Juliette Roche-Gleizes established the oldest active artists' residence in France, starting in 1927. Moly-Sabata is the name that the couple gave to this hospitality venue located in an 18th-century mansion. After the couple's death, the place was bequeathed to the Artists' Foundation, which ensures two main missions: the recognition and dissemination of Albert Gleizes' work, and the support of contemporary artists welcomed in the Moly-Sabata workshops. These two missions are at the heart of the visit, with the exhibition of Albert Gleizes' studio collection and the work of Juliette Roche's and of the ceramicist Anne Dangar, a disciple of the Cubist painter.

12:45 pm - 1:45 pm:

Free lunch in the Fondation's Park (picnic to bring)

Palais Idéal du Facteur Cheval, Hauterives

2:30 pm - 4:00 pm:

 Guided tour

After a lunch break in the Fondation's park, the afternoon is dedicated to the visit of the architectural masterpiece erected by Ferdinand Cheval in Hauterives, Drôme. In 1879, at the age of 43, he stumbled upon a strange stone during his rounds as a postman in his village, and came up with the idea of a monument building. According to legend, the postman Cheval spent thirty-three years of his life building his Ideal Palace. Inspired by nature and the postcards passing through his hands, the palace was built

with the stones he collected daily. Completed in 1912, this extraordinary palace followed no architectural rules or artistic movements. André Malraux initiated its Monument Historic classification in 1969 under the title of "naïve art." The palace's legacy is ensured by the imagination it nurtures, that of surrealists like Max Ernst and his painting Facteur Cheval (1932).

6:00 pm:

Return to Lyon

■ **08:30 - 18:00**

Patrimoine du Puy-en-Velay

Heritage of Le Puy-en-Velay

8h30 :

Départ de Lyon

Cloître et ensemble cathédrale du Puy-en-Velay

10h45 - 12h30 :

 Visite guidée

Les visites s'ouvrent avec un tour guidé du Cloître et de l'ensemble de la cathédrale du Puy-en-Velay. Les édifices de style roman sont célèbres pour leurs arcades polychromes, agrémentées d'une mosaïque de losanges blancs, rouges et noirs, et de leurs chapiteaux historiés. L'ensemble est juché sur un tertre volcanique et figure notamment parmi les étapes des chemins de Saint-Jacques-de-Compostelle.

12h30 - 14h00 :

Déjeuner libre au Puy-en-Velay

Patrimoine urbain du Puy-en-Velay

14h00 - 15h30 :

 Visite guidée

Après une pause déjeuner dans le centre historique de la ville, l'après-midi est consacrée à la visite du patrimoine urbain du Puy-en-Velay, ville millénaire dont les origines gallo-romaines, popularisées dès les premiers siècles du christianisme par la consécration à la Vierge Marie, situent le point de départ du pèlerinage vers Saint-Jacques-de-Compostelle. Le centre-ville est à présent un secteur historique préservé de trente-cinq hectares. Il comprend la Cathédrale Notre-Dame et l'Hôtel-Dieu, tous deux inscrits au patrimoine mondial de l'UNESCO et se trouvent sublimés par des scénographies vivantes ou numériques, qui ont l'art de raconter les histoires du passé.

18h00 :

Retour à Lyon

★★

8:30 am:

Departure from Lyon

Cloister and Cathedral complex of Le Puy-en-Velay

10:45 am - 12:30 pm:

 Guided tour

The journey begins with a guided tour of the cloister and the cathedral complex of Le Puy-en-Velay. The Romanesque buildings are famous for their polychrome arcades, adorned with a mosaic of white, red, and black lozenges, and their historiated capitals. Perched on a volcanic mound, the complex is notably one of the stops on the routes of the Way of Saint James.

12:30 pm - 2:00 pm:**Free lunch in Le Puy-en-Velay****Urban heritage of Le Puy-en-Velay****2:00 pm - 3:30 pm:****Guided tour**

After a lunch break in the historic center of the city, the afternoon is dedicated to the visit of the urban heritage of Le Puy-en-Velay, a millennium-old city whose Gallo-Roman origins, popularized since the early centuries of Christianity by the dedication to the Virgin Mary, mark the starting point of the pilgrimage to Santiago de Compostela. The city center is now a preserved historic sector covering thirty-five hectares. It includes the Notre-Dame Cathedral and the Hôtel-Dieu, both UNESCO World Heritage sites, and is enhanced by lively or digital scenography, which artfully tell the stories of the past.

6:00 pm:**Return to Lyon****9:00 - 18:30****Architecture et patrimoine de la Loire : Saint-Etienne et site Le Corbusier Firminy-Vert****Loire Architecture and Heritage, Firminy, Le Corbusier****9h00 :****Départ de Lyon****Musée d'Art et d'Industrie de Saint-Etienne****10h30 - 12h00 :****Visite guidée**

Le parcours débute par la découverte du Musée d'Art et d'Industrie et la ville de Saint-Etienne. Ce musée concentre la visite de ses collections autour de trois formes d'objets emblématiques de l'histoire de la ville : les armes, le textile et les cycles. Ce mélange éclectique allie l'art et l'industrie, le beau et l'utile, la forme et la fonction qui cohabitent au travers d'une muséographie innovante, au sein de son bâtiment du 19^e siècle. Du design militaire à la collection de rubans, la première collection au monde, qui retrace l'histoire des avancées technologiques de la mode, le musée propose de restituer l'histoire matérielle et de la création industrielle à travers son patrimoine régional.

12h45 - 14h00 :**Déjeuner libre à Saint-Etienne****Site Le Corbusier Firminy-Vert****15h00 - 16h30 :****Visite guidée**

La pause déjeuner doit permettre de découvrir le centre-ville de Saint-Etienne. La visite se poursuit dans la ville limitrophe de Firminy et avec la découverte du quartier Firminy-Vert conçu par Le Corbusier au milieu des années 1950. Répondant alors à l'augmentation exponentielle du nombre d'habitants et à l'insalubrité de la ville, le maire de l'époque Eugène Claudius-Petit insufflé l'idée de construire un nouveau quartier. Celui-ci doit contester la réputation d'un lieu pollué par les fumées des usines, la

ville étant surnommée « Firminy la Noire ». Firminy-Vert offre une nouvelle conception de l'urbanisme, en laissant la place aux grands espaces verts et à la lumière. L'architecture de son unité d'habitation et de son stade repose sur le travail du béton. L'esthétique brutaliste atteint son apogée avec l'église de forme conique récemment achevée.

18h30 :**Retour à Lyon**********9:00 am:****Departure from Lyon****Museum of Art and Industry, Saint-Etienne****10:30 am - 12:00 am:****Guided tour**

The journey begins with the exploration of the Museum of Art and Industry and the city of Saint-Etienne. This museum focuses its collections on three emblematic objects that illustrate the city's history: weapons, textiles, and bicycles. This eclectic mix combines art and industry, the beautiful and the useful, form and function, coexisting within an innovative museography, housed in its 19th-century building. From military design to a ribbon collection, the world's first collection tracing the history of technological advancements in fashion, the museum aims to portray the material history and industrial creation through its regional heritage.

12:45 pm - 2:00 pm:**Free lunch in Saint-Etienne****Le Corbusier site - Firminy-Vert****3:00 pm - 4:30 pm:****Guided tour**

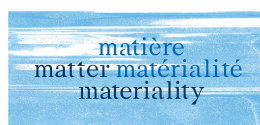
The lunch break offers an opportunity to explore the city center of Saint-Etienne. The tour continues to the neighboring town of Firminy and the discovery of the Firminy-Vert neighborhood designed by Le Corbusier in the mid-1950s. In response to the exponential increase in the number of inhabitants and the unsanitary conditions of the city, the then-mayor Eugène Claudius-Petit proposed the idea of building a new neighborhood. This was to challenge the reputation of a place polluted by factory smoke, with the city being nicknamed "Firminy la Noire." The birth of Firminy-Vert offered a new conception of urbanism, giving way to large green spaces and light. The atypical architecture of its housing unit and stadium is based on concrete work and the brutalist aesthetic reaches its peak with the recently completed conical-shaped church.

6:30 pm:**Return to Lyon**



VISITES

VISITS



36ème Congrès du CIHA
Dimanche 23 - Vendredi 28 juin 2024

Musées – Centre d'art et d'architecture

Museums – Art and architecture centres

L'accès à l'ensemble des musées municipaux de la Ville de Lyon est gratuit sur présentation du Pass CIHA 2024 durant toute la durée du congrès : Musée des Beaux-Arts, Musée d'Art Contemporain, Musée de l'Imprimerie et de la Communication Graphique, Musées Gadagne, Centre d'Histoire de la Résistance et de la Déportation, Musée de l'automobile Henri Malartre

Access to all Lyon municipal museums is free on presentation of the CIHA 2024 Pass for the duration of the congress : Musée des Beaux-Arts, Musée d'Art Contemporain, Musée de l'Imprimerie et de la Communication Graphique, Musées Gadagne, Centre d'Histoire de la Résistance et de la Déportation, Musée de l'automobile Henri Malartre

Musée des Beaux-Arts de Lyon

Musée des Beaux-Arts of Lyon

20, place des Terreaux, 69001 Lyon

Fermé le mardi

Horaires : 10h00-18h00

Le musée est situé au cœur de la Presqu'île de Lyon, dans le cadre d'une abbaye du 17^e siècle et de son cloître, devenu aujourd'hui un jardin de sculptures. Les collections encyclopédiques du musée sont organisées autour de cinq départements retraçant un panorama de grandes civilisations et des écoles artistiques de l'Antiquité à nos jours. Associée au CIHA, l'exposition temporaire Connecter les Mondes permettra de mettre en perspective les enjeux du congrès à travers l'histoire des échanges et des interconnexions, à l'heure de la mondialisation.

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20, place des Terreaux, 69001 Lyon

Closed on Tuesdays

Opening hours: 10h00-18h00

The museum is located in the heart of Lyon's Presqu'île district, in the setting of a 17th-century abbey and its cloister, now a sculpture garden. The museum's encyclopaedic collections are organised into five departments covering a panorama of the great civilisations and schools of art from Antiquity to the present day. In association with the CIHA, the temporary exhibition Connecting Worlds will put the challenges of the congress into perspective through the history of exchanges and interconnections in the age of globalisation.

Musée d'Art Contemporain de Lyon

Lyon Museum of Contemporary Art

Cité Internationale, 81 Quai Charles de Gaulle, 69006 Lyon

Fermé le lundi et mardi

Horaires : 11h00-18h00

Situé à la Cité Internationale depuis 1995, le musée présente l'actualité artistique nationale et internationale sous toutes ses formes. La collection du macLYON compte plus de 1400 œuvres d'une grande diversité de formes, de matériaux et de dimensions, d'installations monumentales et immersives dont une partie est issue des acquisitions de la biennale d'art contemporain de Lyon, créée en 1991. Trois expositions temporaires seront présentées à l'occasion : Friends in Love and War — L'Éloge des meilleur-es ennemi-es présente une sélection d'œuvres des collections du British Council et du macLYON autour du thème de l'amitié ; l'exposition Désordres est issue de la collection Antoine de Galbert et River of no Return, exposition monographique de l'artiste Sylvie Selig.

**

Cité Internationale, 81 Quai Charles de Gaulle, 69006 Lyon

Closed on Mondays and Tuesdays

Opening hours: 11h00-18h00

Located in the Cité Internationale since 1995, the museum presents national and international art in all its forms. The macLYON collection includes over 1,400 works in a wide variety of forms, materials and sizes, as well as monumental and immersive installations, some of which are acquisitions from the Lyon Biennial of Contemporary Art, created in 1991. Three temporary exhibitions will also be on show: Friends in Love and War - L'Éloge des meilleur-es ennemi-es presents a selection of works from the British Council and macLYON collections on the theme of friendship; Désordres is from the Antoine de Galbert collection; and River of no Return is a solo exhibition by the artist Sylvie Selig.

Musée Gadagne

Gadagne Museum

1 Place du Petit Collège, 69005 Lyon

Fermé lundi et mardi

Horaires : 10h30-18h00

L'Hôtel de Gadagne est l'un des lieux clefs du patrimoine lyonnais et du Vieux Lyon, emblématique de son quartier historique inscrit au patrimoine mondial de l'Unesco. L'ensemble Gadagne est un magnifique édifice Renaissance qui abrite deux musées : le musée d'histoire de Lyon et le musée des arts de la marionnette. Le parcours des expositions retrace l'histoire de la capitale des Gaules jusqu'au 21^e siècle, d'un point de vue urbanistique, économique, social, politique et culturel.

**

1 Place du Petit Collège, 69005 Lyon

Closed on Mondays and Tuesdays

Opening hours: 10h30-18h00

The Hôtel de Gadagne is one of the key sites in Lyon's heritage and Old Lyon, emblematic of its historic district, which is a UNESCO World Heritage Site. The Gadagne complex is a magnificent Renaissance building that houses two museums: the Musée d'Histoire de Lyon and the Musée des Arts de la Marionnette. The exhibitions retrace the history of the capital of Gaul right up to the 21st century, from an urban planning, economic, social, political and cultural perspective.

Lugdunum - Musée et théâtres romains

Lugdunum - Museum and Roman theatres

17 Rue Cleberg, 69005 Lyon

Fermé le lundi

Horaires : 11h00-18h00

Le musée et les théâtres occupent les pentes de la colline de Fourvière, sur les lieux de la fondation de la ville romaine de Lugdunum au 1^e siècle avant notre ère. Presque invisible depuis l'extérieur, le musée créé dans les années 1970 se fond dans le paysage composé de deux monuments : un théâtre et un odéon intégrés au périmètre classé Patrimoine mondial de l'Unesco. Le musée possède l'une des plus riches collections archéologiques de France et retrace l'urbanisme, l'armée et la monnaie, les religions et les jeux du cirque de cette période.

**

17 Rue Cleberg, 69005 Lyon

Closed on Mondays

Opening times: 11am-6pm

The museum and theatres are located on the slopes of Fourvière hill, on the site where the Roman city of Lugdunum was founded in the 1st century BC. Almost invisible from the outside, the museum, created in the 1970s, blends into the landscape, which is made up of two monuments: a theatre and an odeon, both part of the UNESCO World Heritage site. The museum has one of the richest archaeological collections in France, and traces the town planning, army and currency, religions and circus games of this period.

Musée urbain Tony Garnier Tony Garnier Urban Museum

4 Rue des Serpollières, 69008 Lyon

Fermé dimanche et lundi

Horaires : 14h00-18h00

Construit par l'architecte Tony Garnier entre 1920 et 1933, la Cité Tony Garnier propose un parcours à ciel ouvert autour des dix-neuf peintures murales géantes et six fresques conçues par des artistes étrangers, parrainées par l'Unesco. Le musée propose à la visite un appartement-musée des années 1930 et un espace d'exposition.

**

4 Rue des Serpollières, 69008 Lyon

Closed on Sunday and Monday

Opening times : 14h00-18h00

Built by architect Tony Garnier between 1920 and 1933, the Cité Tony Garnier offers an open-air tour of the nineteen giant murals and six frescoes designed by foreign artists and sponsored by UNESCO. The museum has a 1930s flat museum and an exhibition space.

Archipel, centre de culture urbaine Archipel, a centre for urban culture

21 Pl. des Terreaux, 69001 Lyon

Fermé le lundi

Horaires : 13h00-19h00

Archipel est composé de l'association La Maison de l'architecture Rhône-Alpes et d'une librairie indépendante spécialisée. Animées par une ambition commune, celle de sensibiliser tous les publics aux formes contemporaines de l'architecture autour d'un programme de médiation riche, composé d'expositions, de conférences et d'ateliers.

**

21 Pl. des Terreaux, 69001 Lyon

Closed on Mondays

Opening hours: 13h00-19h00

Archipel is made up of the association La Maison de l'architecture Rhône-Alpes and an independent specialist bookshop. They share a common ambition: to raise public awareness of contemporary forms of architecture through a rich programme of exhibitions, conferences and workshops.

BF 15 BF 15

11 Quai de la Pêcherie, 69001 Lyon

Fermé dimanche lundi et mardi

Horaires : 14h00-19h00

La BF15 est un espace d'art contemporain qui présente des propositions artistiques interrogeant notre monde contemporain, notamment la place et le rôle de l'art dans notre société. Encourageant les démarches émergentes,

elle met en avant la réflexion, la recherche artistique et l'expérimentation. Du 07 juin au 27 juillet vous pourrez y retrouver l'exposition As an owl in the daylight de Tristan Chignal- d'Argent en partenariat avec la fondation Albert Gleizes de Molly- Sabata et dans le cadre du Printemps du dessin.

**

11 Quai de la Pêcherie, 69001 Lyon

Closed on Sunday, Monday and Tuesday

Opening hours: 14h00-19h00

The BF15 is a contemporary art space that presents artistic works that question our contemporary world, in particular the place and role of art in our society. Encouraging emerging approaches, it promotes reflection, artistic research and experimentation. From 07 June to 27 July, the exhibition As an owl in the daylight by Tristan Chignal- d'Argent will be on show, in partnership with the Fondation Albert Gleizes de Molly-Sabata and as part of the Printemps du Dessin programme.

Musée des Confluences

Musée des Confluences

86 Quai Perrache, 69002 Lyon,

Ouvert tous les jours

Horaires : 10h30-18h30

Accès payant selon la grille tarifaire en vigueur

📍 Visite guidée : vendredi 28 juin, 14h00-15h30

Jauge : 25 personnes

Inauguré en 2014, le musée des Confluences est l'héritier de collections issues de cinq siècles d'histoire. Les parcours permanents évoquent le grand récit de l'humanité en quatre expositions distinctes qui mettent en dialogue les sciences, afin d'envisager l'histoire du vivant et de l'humanité. Il aborde l'origine et le devenir de l'humanité, la diversité des cultures, mais aussi la place de l'humain au sein du vivant. Les 3,5 millions d'objets des collections constituent un fonds majeur dans les domaines des sciences naturelles, humaines et techniques, issu de musées aujourd'hui disparus (le Muséum d'histoire naturelle et le musée Guimet de Lyon). Les expositions temporaires À nos amours, Secrets de la Terre et Épidémies, prendre soin du vivant trouveront un écho avec les thématiques du CIHA et lors de la visite consacrée à « Matière à récits », dans le parcours permanent des collections.

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86 Quai Perrache, 69002 Lyon,

Open every day

Opening hours: 10h30-18h30

Admission charged according to current price list

📍 Guided tour: Friday 28 June, 2.00 pm - 3.30 pm

Capacity: 25 people

Opened in 2014, the Musée des Confluences is the heir to collections spanning five centuries of history. The museum's permanent displays evoke the great story of humankind in four distinct exhibitions that bring together the sciences to explore the history of life and humankind. It looks at the origins and future of humankind, the diversity of cultures, and the place of humans within the living world. The 3.5 million objects in the museum's collections represent a major collection in the natural, human and technical sciences, drawn from museums that no longer exist (the Muséum d'Histoire Naturelle and the Musée Guimet in Lyon). The temporary exhibitions À nos amours, Secrets de la Terre and Épidémies, prendre soin du vivant (Epidemics, caring for the living) will echo the themes of the CIHA and the visit devoted to 'Matière à récits' (Storytelling Matter), in the permanent tour of the collections.

Musée des Tissus et des arts décoratifs de Lyon Lyon Museum of Fabrics and Decorative Arts

📖 Visite guidée : mardi 25 juin, 11h00-12h30

Jauge : 25 personnes

En conséquence de la fermeture temporaire du musée pour cause de travaux de rénovation, le site se trouve à Unieux, accessible en train TER (compter 20 minutes de marche sur place).

Le musée possède la plus importante collection de textiles au monde, avec plus de 2 millions de pièces couvrant 4500 ans de production textile, et l'une des plus belles collections d'arts décoratifs de France. Installé dans deux hôtels particuliers édifiés au 18^e siècle en Presqu'île de Lyon, il est fermé pour travaux et rénovation, avec une réouverture prévue pour 2028. La programmation culturelle du musée se poursuit lors d'événements et d'expositions hors les murs. La visite portera sur des œuvres sorties des réserves pour l'occasion.

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📖 Guided tour: Tuesday 25 June, 11am-12.30pm.

Capacity: 25 people

Due to the temporary closure of the museum for renovation work, the site is now located in Unieux, accessible by TER train (20-minute walk from the site).

The museum has the largest collection of textiles in the world, with over 2 million items covering 4,500 years of textile production, and one of the finest collections of decorative arts in France. Housed in two mansions built in the 18th century on Lyon's Presqu'île, the museum is currently closed for renovation, with reopening scheduled for 2028. The museum's cultural programme continues with events and off-site exhibitions. The visit will focus on works taken out of storage for the occasion.

Musée de l'imprimerie et de la communication Museum of Printing and Graphic Communication

13 Rue de la Poulaille, 69002 Lyon

Fermé le lundi et le mardi

Horaires d'ouverture : 10h30-18h00

📖 Visite guidée : Lundi 24 juin, 10h00-11h30

La visite se fera en français, avec des étiquettes en anglais.

Capacité : 25 personnes

Créé en 1964, le musée célèbre les débuts de l'imprimerie, de la fin du XV^e siècle au milieu du XVI^e siècle, lorsque Lyon fut l'épicentre de l'innovation et de la diffusion du livre imprimé. La ville continue de jouer un rôle de premier plan dans la diffusion de techniques innovantes telles que la photocomposition. Le parcours du musée permet de parcourir cinq siècles d'évolution graphique et d'explorer de nouveaux horizons grâce au Musée Ambulant. Lectures de Miyazaki, exposition temporaire de l'artiste japonais.

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13 Rue de la Poulaille, 69002 Lyon

Closed on Monday and Tuesday

Opening hours: 10h30-18h00

📖 Guided tour: Monday 24 June, 10.00am-11.30am

The tour will be in French, with labels in English.

Capacity: 25 people

Created in 1964, the museum celebrates the early days of printing from the end of the 15th century to the middle of the 16th century, when Lyon

was the epicentre of innovation and the spread of the printed book. The city continues to play a leading role in the spread of innovative techniques such as photocomposition. The museum's tour will take in five centuries of graphic development, and explore new horizons through Le Musée Ambulant. Readings by Miyazaki, a temporary exhibition by the Japanese artist.

Institut d'Art Contemporain de Villeurbanne Villeurbanne Institute of Contemporary Art

11 Rue Dr Dolard, 69100 Villeurbanne

Fermé lundi mardi

Horaires : 14h00-18h00 et 13h00-19h00 le weekend

📖 Conférence : mercredi 26 juin 18h00-20h00

Conversation avec Dane Mitchell autour de l'œuvre Aeromancy (Sketches of Meteorological Phenomena) dans l'exposition en cours Pratiques cosmomorphes - (Ré)générer le vivant.

Épurées et sobres, les œuvres de Dane Mitchell proviennent d'une captation, d'une fixation de substances organiques et fugaces. Il se joue des principes scientifiques pour mettre à distance notre discernement et susciter notre imaginaire. Prenant appui sur son œuvre Aeromancy (Sketches of Meteorological Phenomena) (2024-2017) Dane Mitchell reviendra sur son rapport à la matière, à l'invisible et aux liens qui nous unissent au monde.

Jauge : 15 personnes

📖 Visite : vendredi 28 juin, 10h00-12h00

Présentation du Laboratoire Espace Cerveau et des expositions.

Jauge : 30 personnes

Le centre d'art est né en 1997 de la fusion du Nouveau Musée, centre d'art contemporain créé en 1978 et du Fonds régional d'Art Contemporain Rhône-Alpes, fondé en 1982. Outil de création et de recherche pour l'art actuel, l'Institut organise des expositions, des rencontres et constitue une collection d'œuvres au rayonnement international. En parallèle, il développe le Laboratoire Espace Cerveau, qui contribue au développement de la recherche interdisciplinaire associant l'art aux neurosciences, à l'astrophysique et aux nouvelles technologies à l'échelle globale. L'exposition temporaire Pratiques cosmomorphes - (Ré)générer le vivant trouvera un écho direct avec les enjeux de matérialité et d'immatérialité.

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11 Rue Dr Dolard, 69100 Villeurbanne

Closed on Monday and Tuesday

Opening hours: 2pm-6pm and 1pm-7pm at weekends

📖 Discussion: Wednesday 26 June 18:00-20:00

A conversation with Dane Mitchell about the work Aeromancy (Sketches of Meteorological Phenomena) in the current exhibition Pratiques cosmomorphes - (Ré)générer le vivant.

Pared down and sober, Dane Mitchell's works are the result of capturing and fixing fleeting organic substances. He plays on scientific principles to distance our discernment and spark our imagination. Drawing on his work Aeromancy (Sketches of Meteorological Phenomena) (2024-2017), Dane Mitchell will explore his relationship with matter, the invisible and the ties that bind us to the world.

Capacity: 15 people

📖 Visit: Friday 28 June, 10am-12pm,

presentation of the Espace Cerveau Laboratory and exhibitions.

Capacity: 30 people

The art centre was created in 1997 from the merger of the Nouveau Musée, a contemporary art centre founded in 1978, and the Fonds régional d'Art Contemporain Rhône-Alpes, founded in 1982. As a creative and research

tool for contemporary art, the Institut organises exhibitions and meetings, and is building up a collection of works of international renown. At the same time, it is developing the Brain Space Laboratory, which contributes to the development of interdisciplinary research linking art to neuroscience, astrophysics and new technologies on a global scale. The temporary exhibition *Cosmomorphic practices - (Re)generating the living* will have a direct bearing on the issues of materiality and immateriality.

Musée des Moulages Musée des Moulages

87 Cours Gambetta, 69003 Lyon
Fermé du dimanche au mardi
Horaires : 14h00-18h00

📅 **Visites guidées : mardi 25 juin, 18h00, 18h30 et 19h00**

Histoire matérielle des collections du Musée des Moulages
Durée 1 heure, limitée à 20 personnes par visite.
Possibilité de visite en anglais. Fermeture du musée à 21h.
Jauge : 25 personnes

Inauguré en 1899 au sein de l'université de Lyon, le musée est aujourd'hui installé dans un ancien local industriel du 3^e arrondissement. Dévolu à l'enseignement de l'histoire de l'art et de l'archéologie, il est devenu un lieu de médiation et de diffusion des savoirs artistiques. Sa collection rassemble près de 2 000 épreuves en plâtre, 300 objets archéologiques et plusieurs dizaines de milliers de photographies, reflet de l'évolution de la sculpture occidentale depuis la Grèce archaïque jusqu'au 19^e siècle. À ce jour, une cinquantaine de sculptures a ainsi été restaurée, la dernière en date étant celle du tirage de la Porte du Paradis. La visite portera sur la matérialité de ces moulages, leur observation et leur restauration, mais aussi les techniques de fabrication, le traitement particulier des surfaces, la fragilité du plâtre et les marques de leur utilisation centenaire dans une université de sciences humaines et sociales.

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87 Cours Gambetta, 69003 Lyon
Closed from Sunday to Tuesday
Opening hours: 14h00-18h00

📅 **Guided tours: Tuesday 25 June, 6.00 pm, 6.30 pm and 7.00 pm**

Material history of the Musée des Moulages collections
Duration 1 hour, limited to 20 people per tour.
Tours in English available. Museum closes at 9pm.
Capacity: 25 people

Inaugurated in 1899 as part of the University of Lyon, the museum is now housed in a former industrial building in the 3rd arrondissement. Dedicated to the teaching of art history and archaeology, it has become a place for the mediation and dissemination of artistic knowledge. Its collection includes almost 2,000 plaster casts, 300 archaeological objects and tens of thousands of photographs, reflecting the development of Western sculpture from Archaic Greece to the 19th century. To date, some fifty sculptures have been restored, the most recent being the print of Paradise Gate. The tour will look at the materiality of these casts, their observation and restoration, as well as the manufacturing techniques, the special treatment of the surfaces, the fragility of the plaster and the marks of their century-long use in a humanities and social sciences university.

Fondations d'art Art foundations

Fondation Bullukian Bullukian Foundation

26 Place Bellecour, 69002 Lyon
Fermé dimanche lundi
Horaires : 14h00-18h00

📅 **Visite guidée : mardi 25 juin, 14h00-15h00**

Avec l'artiste Nicolas Daubanes et les trois commissaires de l'exposition H(H)istoires, et vendredi 28 à 10h00.
Jauge : 30 personnes

Du nom de Napoléon Bullukian (1905-1984), résistant et industriel français, la Fondation Bullukian s'engage et agit depuis 1985 au quotidien autour de trois missions, dans le soutien à la création contemporaine, à la recherche médicale appliquée et au rayonnement de l'Arménie. La fondation abrite un centre d'art contemporain à ciel ouvert et propose des expositions temporaires, des rencontres et des activités de médiation, afin d'encourager la création, l'expérimentation et l'accès de l'art auprès de tous les publics. Les expositions temporaires *Arménie, les temps du sacré* de l'artiste Pascal Convert et l'exposition collective *H(H)istoires* envisagent la place, dans la mémoire collective, de la destruction des œuvres du patrimoine mondial et la place du génocide arménien

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26 Place Bellecour, 69002 Lyon
Closed on Sunday and Monday
Opening hours: 14h00-18h00

📅 **Guided tour: Tuesday 25 June, 2.00 pm - 3.00 pm**

With the artist Nicolas Daubanes and the three curators of the H(H)istoires exhibition, and Friday 28 at 10.00 am.
Capacity: 30 people

Named after Napoléon Bullukian (1905-1984), a French resistance fighter and industrialist, the Bullukian Foundation has been committed to and active on a daily basis since 1985 in three areas: support for contemporary art, applied medical research and the promotion of Armenia. The Foundation houses an open-air contemporary art centre and offers temporary exhibitions, meetings and outreach activities to encourage creation, experimentation and access to art for all audiences. The temporary exhibitions *Arménie, les temps du sacré* by artist Pascal Convert and the group exhibition *H(H)istoires* consider the place, in the collective memory, of the destruction of works of world heritage and the place of the Armenian genocide.

Collection Tomaselli Collection Tomaselli

22 Rue Laure Diebold, 69009 Lyon
Fermé dimanche lundi
Horaires : 10h30-17h30

📅 **Visite guidée : mardi 25 juin à 18h00.**

La visite sera suivie d'un cocktail à 19h00.
Jauge : 25 personnes

Ouverte au public depuis novembre 2022, la collection privée de M. Jérôme Tomaselli porte sur les arts à Lyon, représentatifs des différentes périodes de l'histoire de l'art. L'exposition d'œuvres régionales, parfois méconnues, permet de découvrir des artistes nés, ayant vécu et travaillé à Lyon, ou ayant fait leurs études à l'École des Beaux-Arts de la ville.

L'exposition temporaire de la collection La Modernité à Lyon : 1900-1925 permettra d'approfondir les relations entre les artistes, leurs liens avec d'autres métropoles comme Paris ou Rome, à travers l'effervescence des avant-gardes du début du 20^e siècle.

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22 Rue Laure Diebold, 69009 Lyon

Closed on Sunday and Monday

Opening hours: 10h30-17h30

Guided tour: Tuesday 25 June at 6pm.

The tour will be followed by a cocktail reception at 7pm.

Capacity: 25 people

Open to the public since November 2022, Mr Jérôme Tomaselli's private collection focuses on the arts in Lyon, representative of the different periods in the history of art. The exhibition of regional works, some of which are little-known, provides an opportunity to discover artists who were born, lived and worked in Lyon, or who studied at the city's École des Beaux-Arts. The temporary exhibition *Modernity in Lyon: 1900-1925* will explore the relationships between artists and their links with other cities such as Paris and Rome, through the effervescence of the avant-garde movements of the early 20th century.

Musée l'Organe - La Demeure du Chaos

Musée l'Organe. The Abode of Chaos

17 Rue de la République, 69270 Saint-Romain-au-Mont-d'Or

Visites guidées pendant la soirée du mercredi 26 juin, en continu à partir de 18h30.

Cocktail à partir de 20h00.

Jauge pour la soirée : 200 personnes (voir Événements et Soirées)

La Demeure du Chaos est un projet artistique alternatif lancé par Thierry Ehrmann en 1999. Située dans le village de Saint-Romain-au-Mont-d'Or, près de Lyon, elle a officiellement ouvert ses portes au public en 2006. Le lieu a l'apparence d'un vaste décor postapocalyptique, où se côtoient de nombreuses installations qui interrogent les enjeux actuels de l'art contemporain, liés à la légitimité de la création, au statut des œuvres d'art et à leur avenir. Le musée accueille aussi les activités et le fonds documentaire d'Artprice, site internet consacré à la cotation du marché de l'art.

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17 Rue de la République, 69270 Saint-Romain-au-Mont-d'Or

Guided visits: Wednesday 26 June from 6.30pm and all evening long.

Cocktail reception at 8pm.

Capacity for the evening: 200 people (see Events and Evenings)

La Demeure du Chaos is an alternative art project launched by Thierry Ehrmann in 1999. Located in the village of Saint-Romain-au-Mont-d'Or, near Lyon, it officially opened its doors to the public in 2006. The museum has the appearance of a vast post-apocalyptic setting, featuring a number of installations that explore the current issues in contemporary art, relating to the legitimacy of creation, the status of works of art and their future. The museum also houses the activities and documentary resources of Artprice, a website devoted to art market quotations.

Fondation Renaud Fort de Vaise

Fondation Renaud Fort de Vaise

27 Boulevard Saint-Exupéry, 69009 Lyon

Fermé lundi et mardi

Horaires : 14h00-18h00

Visite guidée : mardi 24 juin, 17h30-19h00.

Jauge : 25 personnes

Créée en 1994, la Fondation résulte du souhait de la famille Renaud de faire connaître aux lyonnais ses collections et ses sites patrimoniaux. Elle regroupe aujourd'hui 8000 objets et œuvres d'art, notamment de peintres lyonnais des 19^e et 20^e siècles. Elle a pour mission le soutien à la création contemporaine et organise des résidences d'artistes, en s'engageant dans la diffusion du patrimoine lyonnais. L'exposition temporaire de l'artiste Lucas Zambon donnera l'occasion de présenter la pratique de l'artiste pluridisciplinaire, en résidence à la fondation.

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27 Boulevard Saint-Exupéry, 69009 Lyon

Closed Monday and Tuesday

Opening hours: 14h00-18h00

Guided tour: Tuesday 24 June, 17:30-19:00.

Capacity: 25 people

Created in 1994, the Fondation Renaud is the result of the Renaud family's desire to showcase its collections and heritage sites to the people of Lyon. It now houses 8,000 objects and works of art, notably by 19th and 20th century Lyonnais painters. The museum's mission is to support contemporary art, organise artists' residencies and promote Lyon's heritage. The temporary exhibition by the artist Lucas Zambon will provide an opportunity to showcase the work of this multi-disciplinary artist in residence at the foundation.

URDLA.

URDLA.

207 Rue Francis de Pressensé, 69100 Villeurbanne

Fermé dimanche, lundi

Horaires : 10h00-18h00

Visite guidée : vendredi 28 juin, 14h00-15h30.

Une visite guidée gratuite de la salle d'exposition et de l'atelier d'impression, une traduction en anglais est proposée.

Jauge : 25 personnes

Située dans une ancienne usine rénovée, l'Union régionale pour le développement de la lithographie d'art présente le fonctionnement des presses de lithographie, témoin du travail de fabrication des images, souvent opposé aux techniques numériques actuels. Créée en 1978 à l'initiative du peintre Max Schoendorff, le centre composé d'une galerie d'art accueille des résidences d'artistes qui travaillent l'estampe traditionnelle.

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207 Rue Francis de Pressensé, 69100 Villeurbanne

Closed on Sunday and Monday

Opening hours: 10h00-18h00

Guided tour: Friday 28 June, 14:00-15:30.

A free guided tour of the exhibition room and printing workshop, with English translation provided.

Capacity: 25 people

Located in a renovated former factory, the Union régionale pour le développement de la lithographie d'art (regional union for the development of art lithography) presents the workings of lithographic presses, witness to the work involved in making images, often in contrast to today's digital techniques. Created in 1978 on the initiative of painter Max Schoendorf, the centre includes an art gallery and hosts residencies for artists working in traditional printmaking.

Artissima

Collection privée d'art contemporain

Private collection of contemporary art

Le Moulin, 673, chemin de la Plage,
69270 Rochetaillée sur Saône

Visites guidées :

La collection se visite exclusivement sur réservation lors de visites guidées d'une heure et demi.

Prendre contact sur le site internet pour l'organisation de visites de groupe à partir de 10 personnes.

La Collection ARTISSIMA est la collection privée d'art contemporain de François et Michelle Philippon.

François Philippon est collectionneur d'art contemporain ; il cherche, découvre, achète des œuvres depuis plus de 40 ans. Michelle soutient ce projet depuis toujours et s'est beaucoup engagée pour permettre l'ouverture du Moulin, lieu privé qui abrite cette collection composée majoritairement de peintures et de sculptures mais aussi de photographies, dessins, vidéos et autres installations d'artistes internationaux. Les choix se concentrent autour de thèmes comme la fragilité, la rupture, la construction / déconstruction. Dans ce lieu privé, qui n'est pas soumis aux contraintes muséales, se reflète une véritable volonté de liberté, de partage et de transmission.

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Guided visits:

The collection can be visited exclusively by reservation during guided tours lasting an hour and a half.

Contact them via the website to organize group visits for groups of 10 or more.

The ARTISSIMA Collection is the private collection of contemporary art of François and Michelle Philippon.

François Philippon is a collector of contemporary art; he has been searching, discovering and buying works for over 40 years. Michelle has always supported this project and has been very committed to the opening of the Moulin, a private space that houses this collection of paintings and sculptures, but also photographs, drawings, videos and other installations by international artists. The choices are mainly focused on themes such as fragility, rupture, construction/deconstruction. In this private place, which is not subject to the constraints of a museum, there is a real desire for freedom, sharing and transmission.

Patrimoines architecturaux

Architectural heritage

Quartier des Jacobins

Jacobins district

Visite guidée : vendredi 28 juin, 10h00-11h30

par Véronique Belle, chercheuse, Inventaire général et Patrimoine culturel, Direction de la Culture et du Patrimoine.

Jauge : 15 personnes

La visite permet de découvrir le quartier des Jacobins où se trouvait l'ancien couvent des Jacobins, détruit en 1808, les bâtiments historiques des 17^e et 18^e siècles en Presqu'île de Lyon.

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Guided tour: Friday 28 June, 10am-11.30am,

by Véronique Belle, Researcher, General Inventory and Cultural Heritage, Department of Culture and Heritage.

Capacity: 15 people

The tour takes in the Jacobins district, home to the former Jacobins convent, destroyed in 1808, and the historic buildings of the 17th and 18th centuries on Lyon's Presqu'île.

Patrimoine lyonnais. Quartier Perrache

Lyon's heritage. Perrache district

73-75 rue President, Edouard Herriot 69002 Lyon :

rendez-vous à l'entrée de l'Hôtel Mercure

Visite guidée : vendredi 28 juin, 15h30-17h00,

par Véronique Belle, chercheuse, Inventaire général et Patrimoine culturel, Direction de la Culture et du Patrimoine.

Jauge : 15 personnes

La visite est consacrée à la visite de l'Hôtel Mercure, patrimoine architectural aux décors Art Nouveau restés intacts. Elle se poursuit avec la visite de La Brasserie Georges, restaurant emblématique fondé en 1836, dont l'aménagement Art Déco s'associe aux peintures de l'artiste lyonnais Bruno Guillermin.

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73-75 rue President, Edouard Herriot 69002 Lyon:

meet at the entrance to the Hôtel Mercure

Guided tour: Friday 28 June, 15:30-17:00,

by Véronique Belle, researcher, Inventaire général et Patrimoine culturel, Direction de la Culture et du Patrimoine.

Capacity: 15 people

The tour will include a visit to the Hôtel Mercure, an architectural heritage with Art Nouveau decor that has remained intact. The tour continues with a visit to La Brasserie Georges, an emblematic restaurant founded in 1836, whose Art Deco decor is complemented by paintings by Lyon artist Bruno Guillermin.

Usine des eaux et pompe de Cornouailles

Cornwall water plant and pump

Ancienne usine des eaux 2 avenue de Poumeyrol 69300 Caluire

Rendez-vous à la Salle Cornouailles

Visite guidée : mercredi 26 juin, 12h30-14h00,

par Nadine Halitim-Dubois, chercheuse, Inventaire général et Patrimoine culturel, Direction de la Culture et du Patrimoine.

Jauge : 15 personnes

La visite est consacrée à l'usine des eaux de Saint-Clair datant de 1854 et qui, avec les 3,800 m2 de bassins souterrains, les bâtiments d'époque et la pompe de Cornouailles de Lyon, est un rare exemple encore visible de patrimoine industriel. Le lieu fermé au public se situe de l'autre côté du Rhône, face au Palais des congrès.

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Ancienne usine des eaux 2 avenue de Poumeyrol 69300 Caluire
Meet at the Salle Cornouailles

Guided tour: Wednesday 26 June, 12.30-14.00,
by Nadine Halitim-Dubois, Researcher, General Inventory and Cultural Heritage, Department of Culture and Heritage.

Capacity: 15 people

The tour is devoted to the Saint-Clair waterworks, which dates from 1854 and, with its 3,800 m2 of underground basins, period buildings and the Cornouailles pump from Lyon, is a rare example of industrial heritage still visible. The site, which is closed to the public, is located on the other side of the Rhône, opposite the Palais des Congrès.

Le Grand Hôtel-Dieu et la Chapelle The Grand Hôtel-Dieu and the Chapel

Place de l'Hôpital, sur le parvis de la Chapelle, 69002 Lyon

Visite guidée

Jauge : 25 personnes

Située dans l'Hôtel-Dieu, ancien hôpital de Lyon, la Chapelle, construite au 7^e siècle puis restaurée au 19^e siècle fut le lieu de baptême pour de nombreux enfants nés à l'Hôtel-Dieu, puis est progressivement tombée dans l'oubli. Sa restauration, entreprise en 2012 par les Hospices Civils de Lyon, permet aujourd'hui de redécouvrir son architecture baroque, la richesse de ses tableaux et de ses sculptures, et le décor peint en trompe-l'œil qui recouvre l'intégralité de ses murs et de ses voûtes.

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Place de l'Hôpital, in front of the Chapel, 69002 Lyon

Guided tour :

Capacity: 25 people

Located in the Hôtel-Dieu, Lyon's former hospital, the Chapel, built in the 7th century and then restored in the 19th century, was the baptismal font for many children born at the Hôtel-Dieu, before gradually falling into oblivion. Its restoration, undertaken in 2012 by the Hospices Civils de Lyon, is now a chance to rediscover its Baroque architecture, the wealth of its paintings and sculptures, and the trompe-l'œil painted decoration that covers its entire walls and vaults.

Parcours urbain à Villeurbanne Urban trail in Villeurbanne

Visite guidée : vendredi 28 juin, 14h30-16h00,
par Stéphane Frioux, maître de conférences en histoire contemporaine à l'Université Lumière Lyon 2, et Vincent Veschambre, directeur du RIZE (Centre culturel à Villeurbanne).

La visite sera précédée d'un cocktail à 12h00 à l'Hôtel de Ville de Villeurbanne.

Jauge : 25 personnes

La visite permet de découvrir l'histoire de la ville de Villeurbanne, dont le centre historique des gratte-ciels constitue un ensemble architectural unique, construit de 1927 à 1934. Mêlant un usage d'habitat social et de cité ouvrière au style moderniste, d'inspiration européenne et nord-américaine, il permet d'apprécier, lors de la visite d'un appartement témoin de l'époque, les solutions apportées au confort moderne.

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Guided tour: Friday 28 June, 14:30-16:00,
by Stéphane Frioux, lecturer in contemporary history at Université Lumière Lyon 2, and Vincent Veschambre, director of Le RIZE

(Cultural Centre in Villeurbanne).

The tour will be preceded by a cocktail reception at 12:00 at the City Hall of Villeurbanne.

Capacity: 25 people

The tour explores the history of the city of Villeurbanne, whose historic skyscraper centre is a unique architectural ensemble, built between 1927 and 1934. Blending social housing and working-class housing with a modernist style inspired by Europe and North America, the tour includes a visit to a show flat from the period, where you can appreciate the solutions introduced to provide modern comfort.

Parcours Entendre la matière The Hearing Matter Route

14 Av. Berthelot, 69007 Lyon :

rendez-vous à la Maison des Sciences de l'Homme

Visite guidée : jeudi 27 juin, 10h00-10h30 et 10h30-11h00,

par Mylène Pardoën, ingénieur de recherche – IR (CNRS), archéologue du paysage sonore.

Jauge : 8 personnes

La présentation propose d'entendre la matière et l'Histoire, d'entendre l'environnement et les activités qui ont animé les différentes phases de chantier autour de Notre-Dame de Paris. Il s'agira de se plonger dans la sensorialité du passé, d'en retrouver les gestes et les pratiques, et de les enregistrer. La séance se déroule en deux temps : une présentation de l'archéologie du patrimoine sonore et de sa méthodologie, liée au projet ESPHAISTOSS (Étude et analyse de la sensorialité des métiers de l'artisanat et du patrimoine), et une écoute immersive d'une restitution sonore dans la salle éponyme de la MSH.

**

14 Av. Berthelot, 69007 Lyon :

meet at the Maison des Sciences de l'Homme

Guided tour: Thursday 27 June, 10.00am-10.30am and 10.30am-11.00am,

by Mylène Pardoën, research engineer - IR (CNRS), archaeologist of the soundscape.

Capacity: 8 people

This presentation offers an opportunity to hear the material and the history, the environment and the activities that took place during the various phases of the construction work around Notre-Dame de Paris. The aim is to immerse ourselves in the sensoriality of the past, to rediscover the gestures and practices of the past, and to record them. The session is divided into two parts: a presentation of the archaeology of sound heritage and its methodology, linked to the ESPHAISTOSS project (Study and analysis of the sensoriality of craft and heritage trades), and immersive listening to a sound reconstruction in the eponymous room at the MSH.

Vieux Lyon Old Lyon

Cathédrale Saint-Jean et traboules Saint-Jean Cathedral and traboules

Visite guidée : mardi 26 juin à 17h00,

par Nathalie Mathian, maître de conférences en histoire l'art moderne, Université Lumière Lyon 2

Jauge : 5 personnes

Grâce à l'action conjuguée de l'État, de la ville de Lyon et des associations de riverains, le Vieux Lyon a été classé le premier quartier français « secteur sauvegardé » en 1964. Le quartier a par la suite été inscrit au patrimoine mondial par l'Unesco en 1998. La visite propose de découvrir la Cathédrale Saint-Jean, église gothique et romane, et les célèbres traboules du Vieux Lyon au style Renaissance.

**

Guided tour: Tuesday 26 June at 5.00 pm,
by Nathalie Mathian, lecturer in the history of modern art, Université
Lumière Lyon 2

Capacity: 5 people

Thanks to the combined efforts of the State, the City of Lyon and local residents' associations, Vieux Lyon became France's first 'protected area' in 1964. The district was subsequently listed as a World Heritage Site by UNESCO in 1998. The tour includes visits to Saint-Jean Cathedral, a Gothic and Romanesque church, and the famous Renaissance-style traboules of Vieux Lyon.

Soieries lyonnaises Lyon Silk industries

Association Soieries vivantes
Association Soieries vivantes

Atelier Municipal de Passementerie, 21 Rue Richan, 69004 Lyon
Fermé dimanche et lundi
Horaires : 9h00- 12h00 / 13h30-18h00

Visite : vendredi 28 juin, 14h00 - 16h00

Payant: 7€/p.

Jauge : 25 personnes

Constituée d'historiens, de professionnels des textiles lyonnais et d'habitants passionnés, l'association Soierie Vivante fait découvrir l'histoire et le fonctionnement des métiers de tissage à bras, équipés de cartons Jacquard de 1830, dont l'ensemble a été classé au titre de Monument historique grâce au soutien de l'association. Cette dernière se charge des visites commentées et des démonstrations sur les métiers à tisser auprès du grand public.

**

Atelier Municipal de Passementerie, 21 Rue Richan, 69004 Lyon
Closed on Sunday and Monday
Opening hours: 9.00am - 12.00pm / 1.30pm - 6.00pm

Visit : vendredi 28 juin, 14h00 - 16h00

Charge: 7€/p.

Capacity: 25 personnes

The Soierie Vivante association is made up of historians, Lyonnais textile professionals and local enthusiasts. It explains the history and operation of the hand-weaving looms, equipped with Jacquard cartons dating from 1830, all of which have been listed as historic monuments thanks to the association's support. The association also provides guided tours and demonstrations of the looms for the general public.

Maison des Canuts
Maison des Canuts

10 Rue d'Ivry, 69004 Lyon
Fermé dimanche et lundi
Horaires : 10h00-13h00 / 14h00- 18h00

Visite guidée : vendredi 28 juin, 10h00 - 12h00

Payant: 11€/p.

Jauge : 25 personnes

Créée en 1970 par la coopérative de tissage, la Maison des Canuts abritait le siège du Syndicat des Tisseurs et Similaires au 19^e siècle. Situé dans le quartier historique de la Croix-Rousse, le lieu invite à découvrir l'histoire de la soierie lyonnaise, à travers un parcours qui retrace les origines de la soie, la fabrication des fils d'or et d'argent, l'organisation du commerce de la soie à Lyon et les révoltes des canuts.

**

10 Rue d'Ivry, 69004 Lyon
Closed on Sunday and Monday
Opening hours: 10.00-13.00 / 14.00- 18.00

Guided tour: Friday, June 28, 10:00 - 12:00

Admission charge: 11€

Capacity: 25 people

Created in 1970 by the weaving cooperative, the Maison des Canuts housed the headquarters of the Syndicat des Tisseurs et Similaires in the 19th century. Located in the historic Croix-Rousse district, the Maison des Canuts invites visitors to discover the history of Lyon's silk industry, through a tour that traces the origins of silk, the manufacture of gold and silver threads, the organisation of the silk trade in Lyon and the Canuts' revolts.

Parcours Villas Tony Garnier à Saint-Rambert
The Villas Tony Garnier trail in Saint-Rambert

Adresse : rendez-vous devant la villa de Tony Garnier, à l'angle du Quai Paul-Sédaillan et de la rue de la Mignonne, Lyon, 69009.

Visite guidée : mercredi 26 juin, 9h00-12h30,
par Pierre Gras, professeur honoraire à l'École nationale d'architecture de Lyon.

Jauge : 15 personnes

Entre 1910 et 1920, Tony Garnier construit trois villas sur le site de Saint-Rambert, au bord de la Saône. La première lui est destinée, la seconde est réalisée pour son épouse et la troisième est construite pour une cliente privée, Antoinette Bachelard. Ces trois édifices comptent parmi les édifices pionniers du Mouvement moderne et offrent un autre regard sur ses prémices. Leur construction et leurs décors sont particulièrement intéressants pour leur matérialité. Ces maisons, d'artistes pour les deux premières, constituent des témoignages sensibles et fondateurs. Les propriétaires de ces villas ont accepté d'accueillir un nombre restreint de personnes. Leur visite est une opportunité exceptionnelle.

**

Address: meet in front of Tony Garnier's villa, at the corner of Quai Paul-Sédaillan and rue de la Mignonne, Lyon, 69009.

Guided tour: Wednesday 26 June, 9am-12.30pm,
by Pierre Gras, Honorary Professor at the École nationale d'architecture de Lyon.

Capacity: 15 people

Between 1910 and 1920, Tony Garnier built three villas on the Saint-Rambert site, on the banks of the Saône. The first was for himself, the second for his wife and the third for a private client, Antoinette Bachelard. These three buildings are among the pioneers of the Modern Movement, offering a different perspective on its beginnings. Their construction and decoration are particularly interesting for their materiality. The first two are artists' homes, and are sensitive and seminal testimonies to the movement. The owners of these villas have agreed to welcome a limited number of visitors. Their visit is an exceptional opportunity.

Les galeries d'art à Lyon Art Galleries in Lyon

Galerie Françoise Besson
Françoise Besson Gallery

10 Rue de Crimée, 69001 Lyon
Fermée dimanche lundi et mardi
Horaires : 14h30- 19h00

**

10 Rue de Crimée, 69001 Lyon
Closed on Sunday, Monday and Tuesday
Opening hours: 14h30- 19h00

Galerie Regard Sud
Regard Sud Gallery

1/3 Rue des Pierres Plantées, 69001 Lyon
Fermée dimanche lundi
Horaires : 14h00 - 19h00

 **Exposition**

Se reposant sur le cours du ciel de l'artiste peintre Lilian Euzéby.
Jauge : 15 personnes, pas d'inscription nécessaire

**

1/3 Rue des Pierres Plantées, 69001 Lyon
Closed on Sunday and Monday
Opening hours: 14h00 - 19h00

 **Exhibition**

Resting on the course of the sky by painter Lilian Euzéby.
Capacity: 15 people. No registration needed

Galerie le Réverbère
Le Réverbère gallery

38 Rue Burdeau, 69001 Lyon
Fermée du dimanche au mardi
Horaires : 14h00- 19h00

 **Exposition**

Silence de Julien Magre.
Jauge : 15 personnes. Sans inscription

**

38 Rue Burdeau, 69001 Lyon
Closed from Sunday to Tuesday
Opening hours: 14h00- 19h00

 **Exhibition**

Silence by Julien Magre.
Capacity: 15 people. No registration needed

L'Œil écoute
L'Œil écoute

3 Quai Romain Rolland, 69005 Lyon
Fermée du lundi au jeudi
Horaires : 14h00- 19h00

**

3 Quai Romain Rolland, 69005 Lyon
Closed from Monday to Thursday
Opening hours: 14h00- 19h00

Galerie Ceysson & Bénétière
Ceysson & Bénétière gallery

21 Rue Longue, 69001 Lyon
Fermée dimanche et lundi
Horaires : 11h00-18h00

**

21 Rue Longue, 69001 Lyon
Closed on Sunday and Monday
Opening hours: 11h00-18h00

Galerie Ories
Ories gallery

33 Rue Auguste Comte, 69002 Lyon
Fermée dimanche et lundi
Horaires : 15h00- 19h00

**

33 Rue Auguste Comte, 69002 Lyon
Closed on Sunday and Monday
Opening hours: 15h00- 19h00

Galerie tatiss
Tatiss gallery

35 rue Auguste Comte 69002 Lyon
Fermée du dimanche au mardi
Horaires : 14h00- 19h00 / samedi : 10h30-19h00

 **Exposition**

Le terrain du vague de l'artiste Sarah Krespin
Jauge : 15 personnes. Sans inscription

**

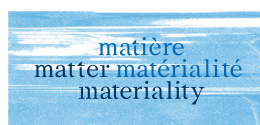
35 rue Auguste Comte 69002 Lyon
Closed from Sunday to Tuesday
Opening hours: 14h00- 19h00 / samedi 10:30-19:00

 **Exhibition**

Le terrain du vague by artist Sarah Krespin
Capacity: 15 people. No registration needed

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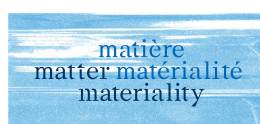
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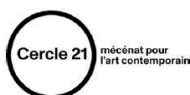
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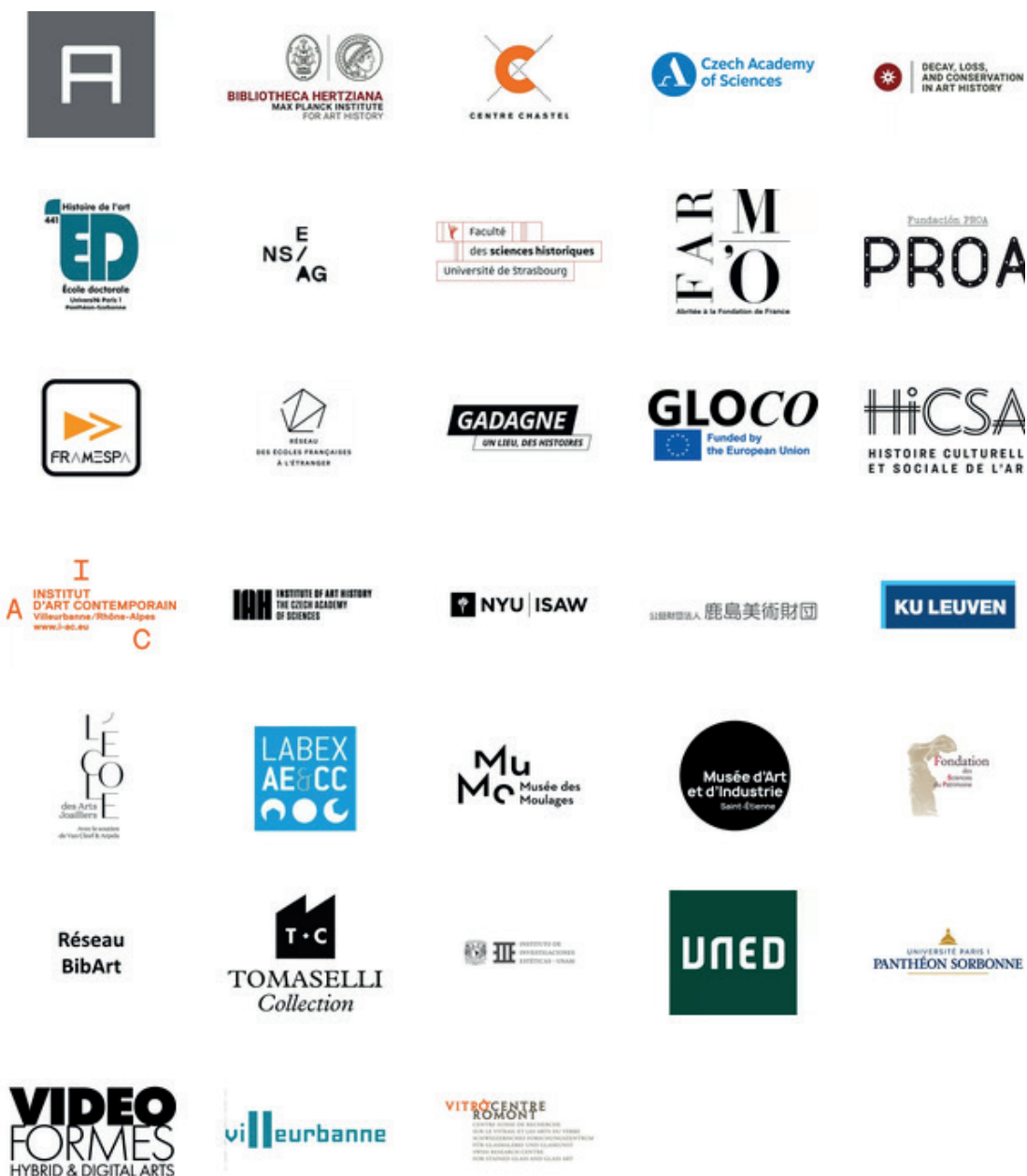
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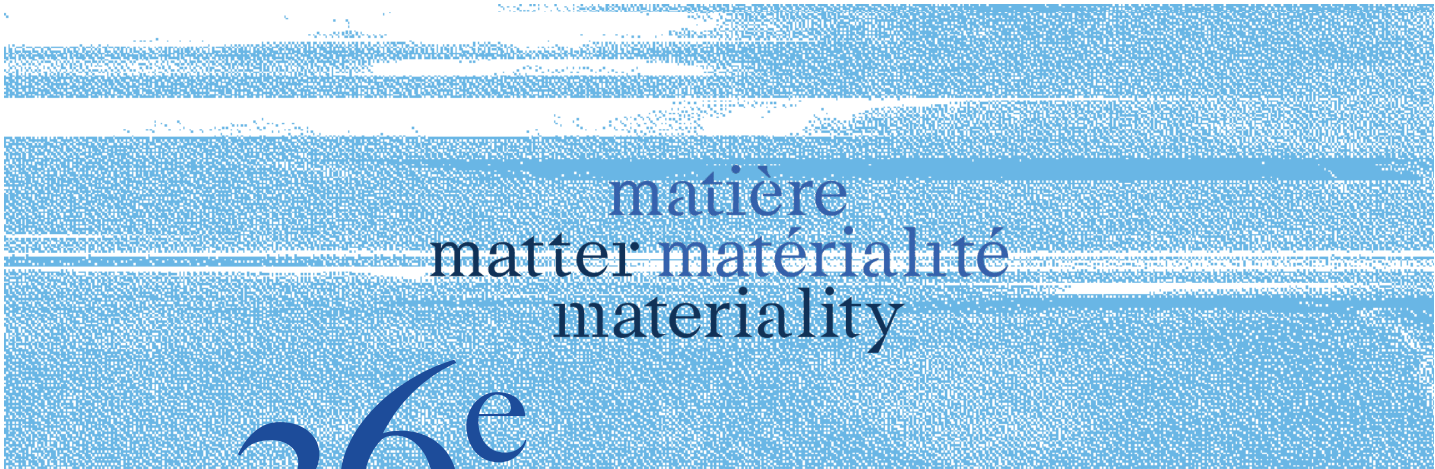


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