

New Directions in Representation of the Italian Landscape (3 linked sessions)

I: The Functions of Landscape

II: Landscapes, Architecture, and Antiquity

III: Displaying and Viewing the Landscape

Organizers:

Sarah B. Cantor, University of Maryland, University College

Melissa Yuen, Cantor Arts Center at Stanford University

Abstract for the sessions:

Images of the Italian landscape, both real and imagined, have been the subject of many fruitful investigations, from research on broad trends and refined definitions to focused monographs on individual artists. Recent studies have shed new light on the display of landscape paintings in palaces and villas, artistic practice, professional networks, and the intersections between antiquity and natural history. In particular, research into the growing interest in empirical study and the interpretation of nature in early modern Italy has led to a greater understanding of representations of the natural world. The papers in the three panels build on these themes and present new ways to reconsider the portrayal of the landscape and landscape artists working in Italy.

**New Directions in Representation of the Italian Landscape I: The Functions of Landscape
(IAS Sponsored Session)**

Friday, March 23rd

11:00 am to 12:30 pm

Hilton New Orleans Riverside, 3, 3rd Floor - Magazine Room

Chair: Sarah Cantor, University of Maryland, University College

Chloé Pelletier, University of Chicago

Background & Landscape: Environmental Painting in the Quattrocento

As gold-ground painting waned in the *quattrocento*, Italian artists became increasingly interested in the potential of background as a representational space. Gentile da Fabriano, Carlo Crivelli, and Giovanni Bellini combined meticulously-rendered architectural details with evocative landscape imagery to represent multiple dimensions of the natural environment rendered as systems of functionally and visually interrelated parts: fields, buildings, and people organized and animated by the forces of God, Nature, and man. Existing interpretations of such background images often cast them as derivative of Northern art (charged symbolic landscapes) or as precursors of the landscape genre (naturalistic, objective representations). Resisting binaries of symbolism/naturalism, secular/religious, and content/ornament, this paper proposes to treat these backgrounds as ‘environments,’ a term that allows one to think critically about how backgrounds construct and determine pictorial meaning. Beyond a setting for narrative, background landscapes are complex systems that bring viewers into particular spatio-temporal proximity to depicted events.

Anna House, University of South Carolina

The City and its Other: Landscape and Sixteenth-Century Cartographic Practice

This paper examines the multivalent functions of landscape at the margins of sixteenth-century maps and city views. As cartographic methods became more scientific in this period, marginal landscapes remained stubbornly pictorial, providing natural, unruly boundaries that frame manmade territory. Yet the mountains, grassy knolls, and forests at the margins of maps and city views are not neutral; in unacknowledged ways, they could extend, rather than delimit, the world of the map's depiction. I consider the possibilities of marginal landscape in three prominent sixteenth-century examples: Jacopo de'Barbari's 1500 *View of Venice*, with its Alpine horizon; Leonardo Bufalini's 1551 *Plan of Rome*; and Georg Braun and Franz Hogenberg's 1571 *Civitates Orbis Terrarum*.

James Harper, University of Oregon

Virtual Duchy: Francesco Mingucci's Landscapes for Pope Urban VIII and the Devolution of Urbino

When Pope Urban VIII concluded the 1623 negotiations that would result in the devolution of Urbino to the papacy, he still had to wait for the elderly, heirless Duke to die before he could take possession of the territory. During those eight years of waiting, however, he could comfort himself with a sumptuous volume of over a hundred watercolor landscapes of the duchy, prepared for him by the painter and cartographer Francesco Mingucci. Paging through these views, the pope could access a direct and visceral sense of ownership and accomplishment.

This paper analyzes Mingucci's paintings and his panegyric introduction in their political context, and offers the volume as an unusually concrete example of the idea that landscape views are simulacra of the places they depict. Mingucci's bird's-eye views and encyclopedic approach match his goals; taken together, the landscape images in the volume represent the state both literally and conceptually.

New Directions in Representation of the Italian Landscape II: Landscapes, Architecture, and Antiquity

Friday, March 23rd

2:00 to 3:30 pm

Hilton New Orleans Riverside, 3, 3rd Floor - Magazine Room

Chair: Melissa Yuen, Cantor Arts Center at Stanford University

Arthur J. DiFuria, Savannah College of Art and Design

Panoramic Thinking and the Ruin in mid-Cinquecento Rome

The developing awareness of the Roman ruin's poetics was essential for the panoramic landscape's emergence as a pictorial category. An accrual of erasure, the ruin occupies the gap between memory and oblivion. The focus of mid-Cinquecento literary, archaeological, cartographic, and artistic efforts to recoup Roman antiquity, the ruin embodied the Eternal City's supra-temporality. The panorama manifested as a vital pictorial production in the same cultural moment that the ruin became a locus of inquiry. The panorama comprises a potent visual suggestion of vast temporal expanses approaching the eternal. As the framing of that which cannot be framed – everything – the panorama is, moreover,

proleptic; it presumes the viewer's penetration before it is possible. However, by definition, prolepsis broadcasts its own temporal impossibility. Like the ruin, it forestalls closure. Thus, the visualization of Rome via her ruins marks the conceptual genesis of the panorama, though scholarship to date has not acknowledged it.

Anatole Tchikine, Dumbarton Oaks Research Library and Collection

Heterotopic cityscape: urban representations in sixteenth- and early seventeenth-century Florence

City views captivated Renaissance artistic imagination as much as natural scenery, with urban representations becoming a characteristic element in the emerging genre of landscape painting (*pittura dei paesi*). While most of Italian cities were identifiable by their distinct skyline, not all of these images, however, aspired at topographic accuracy, resulting in fanciful collages of familiar buildings lifted from their original environment and juxtaposed on extraneous landscape backgrounds in odd anticipation of eighteenth-century *capricci*. Beginning with the creation of Giorgio Vasari's *Siege of Florence* (1558), elucidated in his *Ragionamenti*, and focusing on the work of a later generation of artists active in Florence in the late sixteenth- and early seventeenth-centuries (including Jacopo da Empoli, Giulio Parigi, and Jacques Callot), this paper examines the mechanisms of artistic appropriation in envisioning such heterotopic constructions, probing into the reasons behind the instances of decontextualization, displacement, and distortion in the pictorial responses to Renaissance cityscapes.

Mirka Benes, University of Texas at Austin

The Dialectics of Architecture and Landscape in Claude Lorrain's Paintings

Since the magisterial study of I.G. Kennedy, "Claude and Architecture" (1972), relatively little attention has been paid to the roles of architecture in the pastoral landscape and seaport paintings of Claude Lorrain (1604-1682), the French landscape painter who spent his career in Rome. I investigate the roles, structural and emotional, that Claude gave to his exquisite architectural *invenzioni*, so highly prized by contemporaries and critics such as Filippo Baldinucci, in his landscape and harbor paintings. I focus on the dialectical tensions that he set up between architectural and landscape forms, both within pictures and between paired pendants: as in ancient pastoral, he often reversed the roles of these forms. Hybrids and intermediary forms created place, narrative, and mood. A key context for his approach was the renewed study of antiquity and topography in circles such as Cassiano Dal Pozzo's in Rome, starting in the 1620s, when Claude arrived there.

New Directions in Representation of the Italian Landscape III: Displaying and Viewing the Landscape

Friday, March 23rd

4:00 to 5:30 pm

Hilton New Orleans Riverside, 3, 3rd Floor - Magazine Room

Session Chair: Mirka Benes, University of Texas at Austin

Geoff Lehmann, Bard College Berlin

Leonardo, Van Eyck, and the Epistemology of Landscape

The young Leonardo's Arno valley drawing, dated "5 daghossto 1473," proclaims a relationship to the temporal and the topographical, and yet its clearest point of reference is pictorial: the Eyckian perspectival landscape type that predominated in Florentine workshop practice. Leonardo, however, transforms Van Eyck's synoptic vision of landscape, with all its epistemological implications (vision as desire for knowledge), into a means of exploring dynamic processes and the geometry of natural laws. In later drawings, such as the *Deluge* series, this perspectival model of landscape provides the mathematical and theoretical underpinning for Leonardo's dynamic vision of natural structure, where his fluid drawing articulates the movements of clouds, air, and water as a continuum of interlocking forces and elements. But for Leonardo, perspective's rectilinear commensurability is no longer adequate to a depiction of landscape moving towards genuine scientific inquiry, which demands a new geometry, that of the spiral and the helix.

Natsumi Nonaka, Illinois State University

Toeput, Verdant Architecture, and Tripartite Chorography

This paper seeks to resurrect interest in Lodewijk Toeput, who achieved a synthesis of the Flemish portrayal of nature and the Italian villa tradition, and to anchor his contribution to landscape representation in early modern Italy. Two distinct features in Italian villa culture are observed in his works: the use of verdant architecture as mediating structures and boundaries; and the perceptual logic of tripartite chorography formulated as a mental map in three divisions. Shifting from the world landscape tradition to an approach that directly engaged with Italian villa and garden discourse, Toeput exemplified one aspect of the duality in Italian villa culture, namely the formal garden with axial layout and regularly designed plantings and water features that flourished in the cinquecento. His contemporary Paul Brill exemplified the other aspect, the naturalistic landscape that developed alongside the formal garden and gained popularity in painting and villa designs in the seicento.

Melissa Yuen, Cantor Arts Center at Stanford University

The Economics and Display of Mattia Preti's Landscape Experiments

During the late 1630s, Mattia Preti painted a number of mythological and biblical subjects set in lush landscapes, including *Triumph of Silenus* (Tours), *Bacchanal* (Miami and Florence), and *Moses on Mount Sinai* (Montpellier). These canvases not only represent Preti's emulation of Titian's paintings of similar subjects but also are a radical departure from his earlier Caravaggesque scenes to the point where these canvases appear as if executed by another hand and represent the Calabrian's first and only experiments in the genre.

This paper considers the significance of Preti's attempt in this category of painting. First, the economics of Preti as a landscape painter vis-à-vis him as a Caravaggesque painter will be addressed. Then, a hypothesis for the display of these paintings will be proposed. In sum, this paper presents the first sustained examination of Preti's landscapes in order to contextualize his experiments within the genre of landscape paintings.

Respondent:

Sarah Cantor, University of Maryland, University College