

New perspectives on Italian and Australian art history.

A symposium in honour of Professor Jaynie Anderson

Presented by the Australian Institute of Art History with the School of Culture and Communication at the University of Melbourne

Friday 19 February 2016

William Macmahon Ball Theatre
Old Arts Building
University of Melbourne

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- 9:30am – 9:35am** *Welcome*
Associate Professor Kate Macneill, Head of Art History program, School of Culture and Communication, University of Melbourne
- 9:35am – 9:45am** *Introduction to Symposium*
Dr Christopher Marshall, Senior Lecturer in Art History, School of Culture and Communication, University of Melbourne

Session One: Australia

Chair: Shane Carmody, Senior Development Manager, University Library, University of Melbourne

- 9.45am – 9.55am** *Welcome to Session One*
- 9.55am – 10.25am** Hilary C Jankelson, PhD Candidate, Art History Program, University of Melbourne

The legend of William Buckley through the pen of Tommy McRae

Tommy McRae included 15 pages pertaining to the legend of William Buckley across his sketchbooks and single sheets of pen and ink drawings that he created through the last quarter of the nineteenth century. The first appeared in 1885 and this paper examines the content of each of the drawings and their sequences. These provide the clues to the sources from which they were derived. It has been speculated that the knowledge of the episodes was disseminated via the Aboriginal telegraph system. However, recognizing that the events occurred in the years before the artist's birth, it is apparent that the literature of the time provided most of the detail that informed the artist. Tommy McRae could neither read nor write English and so the information became available to him through his second wife, Lily, whom he had married in the 1880's.

The question remains however, as to the reason for their inclusion within McRae's narratives. Primarily, the relevance of the material that McRae illustrated, was that William Buckley's arrival and then prolonged sojourn within the tribal life of the Aboriginals of Victoria, anticipated the invasion of the alien race and culture that was to result in such dislocation of the Aboriginal people, disturbance of their physical environment and their social upheaval. Buckley's immersion in a pivotal part of tribal life – that of the dance, also reflected the artist's own engagement in a dominating society and culture outside of his own. Further its resolution coincided with Tommy McRae's own birth and so became a motif for defining events before and following that time. McRae's inclusion in his narrative, of the legend of William Buckley provided and continues to provide the viewer with the complexities of the perspectives that the artist was introducing to his non-Indigenous audience.

10.25am – 10.55am Dr. Antonio González Zarandona, Postdoctoral Associate Research Fellow, Alfred Deakin Research Institute for Citizenship and Globalisation, Deakin University

Reflections on Iconoclasm and Australia's art history

As a doctoral candidate, I found, unsurprisingly, that the phenomenon of iconoclasm had rarely been analysed from an Australian perspective towards its own art history. Nevertheless, the history of Australian art begins with the neglect and the ambivalent appreciation of Indigenous art by the first settlers and the artists who recorded the continent. In this paper, I shall provide an overview of my engagement with the concept of iconoclasm throughout my doctoral dissertation, guided by Professor Anderson.

10.55 – 11.25am

Dr Benjamin Thomas, Rusden Curator, Cultural Collections, Trinity College, University of Melbourne

The establishment of the Herald Chair of Fine Arts at the University of Melbourne

In the mid-1940s, in the final years of the Second World War, a remarkably visionary path was being pursued by several influential figures in Melbourne's art world that would lead to the establishment of Australia's first chair (named professorship) in art history. The resulting Herald Chair of Fine Arts at the University of Melbourne was filled by a young Englishman, still in his mid-30s, who had only months earlier been serving as the private secretary to the British Prime Minister, Clement Attlee. Joseph Burke, later Professor Sir Joseph Burke KBE, would establish a Department of Fine Arts in Melbourne that was to be a 'training ground' for art scholars; and indeed so it proved to be, with his students spread far and wide nationally as well as internationally. The two successors to Burke were both students of his Department, first in Professor Margaret Manion followed by Professor Jaynie Anderson. This paper will give a brief overview to the origins and establishment of this most significant role, which continues to play an influential role in Australian art historical studies.

11:25am – 11.55pm

Morning Coffee

Session Two: Italy

Chair:

Associate Professor Robert Gaston, Principal Fellow, Art History program, School of Culture and Communication, University of Melbourne

11.55am – 12.05am

Welcome to Session Two

12.05pm – 12:35pm

Dr Diana Hiller, independent art historian, Melbourne

The gendering of Tree of Life frescoes in Italian conventual art

The extent to which artists gendered paintings for male and female viewers in early modern Italy has been a much-debated area of art historical inquiry. In terms of religious art, research has frequently focused on the number of female figures, typically saints, and the relative privileging of such figures in comparison to male figures in images painted for women. However, the means by which painters gendered images may be more nuanced than this would suggest. As illustration, this paper focuses on frescoes of the Tree of Life that often appeared on walls in churches and convents. The frescoes were based on St Bonaventure's thirteenth-century poetic allegory *The Tree of Life* that is a staged meditation on Christ's life, passion and final glory. In this paper I offer the hypothesis that artists differentially depicted text and pictorial narrative, and even iconographical details, according to the gender of their convent viewers.

12:35pm – 1.05pm

Dr Anna Drummond, independent art historian, Melbourne

A Marvellous Matrimony: Rethinking Raphael's "Marriage of the Virgin"

Raphael's *Marriage of the Virgin* (1504) is a monumental altarpiece that is one of most significant works of the artist's Umbrian period. While scholarship on this painting has examined at length the symbolic and theoretical significance of the virtuoso architecture depicted behind the holy nuptials, scant attention has been paid to the wedding itself. This paper demonstrates that Raphael's work is amongst the first to use the Marriage of the Virgin as the subject of an altarpiece, rather than as merely one element in a narrative cycle depicting Mary's earthly life. I will argue that this innovation is the result of growing devotion to Joseph, particularly in the Franciscan context for which the painting was intended, as well as shifting currents in Marian piety.

1.05 – 1.35 pm

Carl Villis, Conservator of European paintings before 1800, National Gallery of Victoria

Melbourne's Other Tiepolo: The incredible story behind the NGV's "Finding of Moses"

This presentation will outline the combined strands of technical, art historical and provenance research that have brought about the complete reappraisal of this large and curious painting, which had been previously attributed to Sebastiano Ricci. The research presents the case that Giambattista Tiepolo and Francesco Algarotti - the two protagonists behind the NGV's supreme masterpiece, *The Banquet of Cleopatra* - were also responsible for this highly elaborate pastiche of their greatest inspiration, Paolo Veronese. The research material, drawn together by conservators, curators and provenance researchers at the NGV, includes relevant correspondence and records from the eighteenth century. It suggests that this painting was the outcome of Algarotti's long-cherished desire to bring about a Tiepolo-painted Veronese pastiche that was so convincing that it could fool their contemporaries, as Keith Christiansen had proposed in 1998. It also establishes an important connection between Algarotti and the painting's first British owner.

1.35pm – 2:40pm *Lunch Break*

Session Three: Italy

Chair: **Professor Anne Dunlop, Herald Chair of Fine Arts, School of Culture and Communication, University of Melbourne**

2:40pm – 2.50pm *Welcome to Session Three*

2:50pm – 3.20pm **Marco Quabba, PhD Candidate, Art History Program, University of Melbourne**

Corporeal torsion and the pliant nude: The mannered body in Battista Naldini's religious images

Battista Naldini's sketch of a *Pietà with Angels* (c. 1566-70) in Milan portrays a forcefully twisted body of Christ full of contradictory movements. Figures of this kind were often devised as conspicuous displays of skill and are familiar characters in 'maniera' narratives. I argue that Naldini's experiments with the dead Christ were a response to Michelangelo's four-figure marble *Florence Pietà*. His Milan drawing comes closest to Thomas Greene's category of heuristic imitation, where the assimilation of a model leads to independent creation. Naldini employed contemporary developments in chiastic *contrapposto*, and corporeal torsion to create a dynamic representation that communicated Christ's active divinity in a state of death. He combined controlled lighting and clever postural devices to draw the viewer's attention to the crown of thorns. For contemporary readers of devotional literature, the *arma Christi* could be subjected to rigorous penitential contemplation, and Naldini's image dynamically contributed toward this meditative act.

3.20pm – 3:50pm **Associate Professor Luke Morgan, Art History & Theory, Faculty of Art, Design & Architecture, Monash University**

Richmond Revisited: De' Servi, De Caus, and the Italian Renaissance Garden in England

Henry, Prince of Wales's interest in Italian art and architecture is well known. Most historians since the publication of Roy Strong's *The Renaissance Garden in England* (1979) have noted the influence of Italian ideas about landscape design in early modern England. A prominent figure in the transmission of these ideas was the mercurial Medici court architect Costantino de' Servi (1554-1622), from whom Henry commissioned an important design for the garden at Richmond Palace (now in the Archivio di Stato di Firenze). This paper will revisit the contributions of the still obscure de' Servi and his collaborator (or competitor) - the better-known engineer and architect Salomon de Caus (1576-1626) - to Richmond. It will explore in more detail than previously the Italian sources of de' Servi's design, paying particular attention to the proposed gigantic figure of Neptune, which was to be three times the size of Giambologna's *Appennino* at Pratolino near Florence. The paper will suggest that the 'colossal mode' of de' Servi's Neptune is characteristic of late Renaissance design and that the figure of the giant has a neglected significance in gardens of the period.

3.50pm – 4.20pm **Callum Reid, PhD Candidate, Art History Program, University of Melbourne**

'A perfect imitation of the fairest nature: The Venus de' Medici and her global reception

For the first decade of the 19th century, in the *tribuna* of the Uffizi Gallery, the pedestal for the *Venus de' Medici* was empty. Amongst the 10 crates of objects hidden away from Napoleon's looters, this was the statue that he sought most ruthlessly, the statue that he eventually found and shipped to Paris to join his new Louvre Gallery. Napoleon's ecstatic response to the *Venus de' Medici* was consistent with the experiences of travellers over the previous two and a half centuries, making it, alongside perhaps Laocoön and Apollo Belvedere, the most famous classical statue in Europe. Sadly, the statue is rarely sought out by modern day visitors to the gallery, placed in the centre of the roped-off *tribuna* and only viewable from a distance at the doorways. This paper will look at *Venus*' place in the history of taste and critical reception, examining how its former status as one of the most singular objects has faded so dramatically. I will also look at the global influence of the *Venus de' Medici*, examining historic responses to the statue from Europe to Australia.

4.20 – 4.25pm

Response to symposium

Professor Jaynie Anderson, former Herald Chair of Fine Arts and foundation Director of the Australian Institute of Art History

4.25 – 4.30pm

Closing Remarks

Associate Professor Alison Inglis, Art History Program, School of Culture and Communication, and Acting Director, AIAH, University of Melbourne

Evening Keynote Lecture

Friday 19 February 2016

Lecture Theatre A

Elisabeth Murdoch Building
University of Melbourne

6.00pm

Lecture Theatre opened

6:10pm – 6.15pm

Welcome

Professor Rachel Fensham, Head of School, School of Culture and Communication, University of Melbourne

6.20pm - 7:30pm

Dr Gerard Vaughan, Director, National Gallery of Australia

"Changing the National Gallery of Australia: re-thinking the installations"

In late 2015, the Director of the National Gallery of Australia, Dr Gerard Vaughan announced: 'We have commenced an ambitious project to transform the experience at the NGA. Every time you visit the Gallery there will be new discoveries as we constantly revitalise the galleries dedicated to the permanent collection.' In this lecture, Dr Vaughan will provide a detailed account of the new rehang, which has included the relocation of the entire Australian collection downstairs. International art, including Jackson Pollock's famous *Blue Poles* (1952), has now moved upstairs into refurbished gallery spaces. What does this major 're-thinking' of the permanent display mean for our understanding of the nation's collection?

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Speaker Biographies (in order of surname)

Dr Antonio González Zarandona – is an Associate Research Fellow at the Alfred Deakin Institute for Citizenship and Globalization (Deakin University, Australia). Previously, Antonio was Tutor and Lecturer at The University of Melbourne, where he was awarded his PhD, supervised by Professor Jaynie Anderson. Antonio has also been Visiting Scholar at the Ironbridge International Institute for Cultural Heritage at the University of Birmingham (UK). Dr González is the author of journal articles published in the *Cambridge Archaeological Journal*, *The International Journal of the Humanities*, and book chapters published by Palgrave Macmillan and the *Germanisches Nationalmuseum* (Nuremberg, Germany). He is also the author of a book on the history of experimental cinema (*Editorial Académica Española*, 2012) and the guest editor of *ISTOR* (Mexico), for a special issue on the Histories of Prehistory (2015), with contributions from Jean Clottes, Robert Bednarik, David Lewis-Williams, and John Onians. Antonio's current research includes the project 'Documenting Heritage Destruction in Iraq and Syria' which involves analysing the destruction of cultural heritage by the Islamic State. Evidence of the quality and impact of his work is the inclusion of his research on heritage destruction in the forthcoming collection of essays on iconoclasm by Professor David Freedberg, director of the Warburg Institute and the world's foremost authority on iconoclasm. Furthermore, Antonio's work on Indigenous heritage management has also been recognized in a major international publication edited by the Getty Institute (*Rock Art: A Cultural Treasure at Risk*).

Dr Anna Drummond – completed her doctoral research in 2009 with a thesis examining the representation of the Marriage of the Virgin in Italian art. Her research interests include the history of marriage, the iconography of female saints in Renaissance painting, northern Renaissance sculpture and furniture associated with marriage in this period. Her most recent publication is 'Marriage and murder: two wedding chests with representations of Judith', *Art Journal*, no.53, 2014. As part of her research she spent a year at the Scuole Normale Superiore, Pisa and she has since worked in art museums in Venice, Liverpool and Derby. Before returning to Melbourne she was a lecturer in Italian Renaissance art at the University of Nottingham.

Dr Diana Hiller – is an independent scholar and completed her PhD under Jaynie Anderson in 2011. Recent publications are *Gendered Perceptions of Florentine Last Supper Frescoes, c. 1350-1490*, published by Ashgate in 2014, and 'Sainly Blood: Absence, Presence, and the *alter Christus*' in *Parergon*, 32.1, 2015. Her research interests focus on Christian iconography in early modern Italian painting, particularly in conventual art. Current projects include questions concerning gendered constructions in art, the function of frescoes in religious spaces, and early images of the *Cristo della Domenica*.

Hilary C Jankelson – with 30 years experience in the Health Industry in management, rehabilitation, research and practice roles, Hilary has developed a deep understanding of human motivation in the workplace and in life. Her experience encompasses pioneering physiotherapy techniques for the seriously ill neonate and empowering people through the rehabilitation process to fulfil their potential in life and at work.

In wishing to fulfil her own unrealized talents and interests, in 2000 she closed her practice and resumed studies at The University of Melbourne in the Faculty of Arts, pursuing her passions in Art History and History. Under the tutelage of Professor Jaynie Anderson, her fascination with Renaissance art was further kindled and she continued to choose relevant subjects according to their availability. On completing her Honours year - devoted to research and a thesis on Jusepe de Ribera's *Martyrdom of Saint Lawrence*, which hangs in the National Gallery of Victoria, she was presented with the dilemma of choice of topics for further study, recognizing the constraints of commitments to her family, running and developing a walnut enterprise and establishing a boutique South Devon cattle stud in Central Victoria.

With the 32nd International Congress in the History of Art, 'Crossing Cultures: Conflict, Migration and Convergence' still fresh in the memory, the defining Tommy McRae image from the University of Melbourne collection provided the perfect

inspiration for an extensive PhD study on this Victorian Aboriginal artist of the Nineteenth Century to be entitled 'Tommy McRae: Straddling Two Worlds'. She has presented a number of public lectures on aspects of the artist's work and of seminars at the University. She is extremely grateful to Professor Jaynie Anderson for guiding her in this direction and for Jaynie's continued encouragement, support and supervision as she completes her research and dissertation on this subject, about which she has become passionate.

Associate Professor Luke Morgan – is Associate Professor of Art History and Theory at Monash University. His books include *Nature as Model: Salomon de Caus and Early Seventeenth-Century Landscape Design* (2007) and *The Monster in the Garden: The Grotesque and the Gigantic in Renaissance Landscape Design* (2015), both published by the University of Pennsylvania Press. Other recent publications include two chapters in *A Cultural History of Gardens in the Renaissance* (ed. Elizabeth Hyde, Bloomsbury, 2013) and the chapter on landscape for the *Oxford Handbook to the Age of Shakespeare* (ed. Malcolm Smuts, Oxford University Press, 2016). His current research on early modern gardens in England and the theme of enchantment is funded by an Australian Research Council Discovery Project grant.

Callum Reid – is an Art History PhD Candidate at the University of Melbourne. His research fields include museology, printmaking, Renaissance and Baroque art and decorative arts, with a particular focus on the formation of collections and their reception. Alongside working and teaching in these fields, his research interests involve the history and provenance of objects, having spent several years working in the art market. He has recently published an article in *The Burlington Magazine* on the provenance of Annibale Carracci's *Holy Family* at the NGV and is completing chapters for several important books to be published in 2016 and 2017. Callum is weeks away from completing his thesis in Art History, which examines the programs of display at the Uffizi Gallery in Florence during the Grand Ducal era.

Marco Quabba – is a PhD candidate in Art History at the University of Melbourne. His research interests focus on Mannerism, imitation, connoisseurship, and drawings. He was a research intern at the Civico Gabinetto dei Disegni, Castello Sforzesco in 2011 under the Gandioli Fumagalli Foundation Milan Internship. And he has published an article on three new drawings by Naldini, which discussed the draughtsman's scrutiny of Dürer's printed line in *Between East and West: Reproductions in Art* (CIHA colloquium Naruto, Japan, 2013; IRSA: Cracow 2014), edited by Shigetoshi Osano and Milosz Wozny.

Dr Ben Thomas – graduated from The University of Melbourne, with an MA in Museum and Gallery Curatorship followed by a doctoral thesis on the Australian artist and art administrator, Sir Daryl Lindsay, a former director of the National Gallery of Victoria (1942-55). Ben was the 2009-2010 Dr Joseph Brown AO Fellow at the State Library of Victoria, researching the commercial art dealership of W.R. Sedon, and has held several curatorial roles with Museum Victoria. He has been an Honorary Associate of the museum since 2006 and together with Dr Charlotte Smith, co-authored the book publication, *Visions of Colonial Grandeur: John Twycross at Melbourne's International Exhibitions*, (2014). Most recently as a Post-Doctoral Research Fellow of the Australian Institute of Art History (AIAH), he co-authored with Emeritus Professor John Poynter AO OBE the recently launched book on the extraordinary story of philanthropy at the University of Melbourne, in *Miegunyah: The Bequests of Russell and Mab Grimwade*, (2015). Since 2010, Ben has been the Rusden Curator at Trinity College, University of Melbourne.

Dr Gerard Vaughan AM – became Director of the National Gallery of Australia in November 2014. A graduate of the universities of Melbourne and Oxford, his career has been divided between academia and the world of museums and galleries in both Australia and the United Kingdom. As an art historian his interests are broad, concentrating on the social history of art and specialising in the study of taste and art collecting, both private and institutional. In 1994 he became inaugural Director of the British Museum Development Trust in London, where he was closely involved in planning, and funding, the rebuild of the British Museum with Norman Foster's Great Court at its centre. He returned to Melbourne in 1999 to become Director of the National Gallery of Victoria with a brief to oversee the gallery's complete redevelopment, also undertaking new programs for major exhibitions and collection development. After stepping down from the NGV in 2012 he returned to academia for two years at the Australian Institute of Art History at Melbourne University.

Carl Villis – has worked in paintings conservation at the NGV since 1995 and has worked extensively in the USA (in New York and at the National Gallery of Art, Washington) and Italy (with Conservazione Beni Artistici). In his time at the NGV he has carried out major conservation treatments on many of the Gallery's Old Master paintings, including works by Titian, Tintoretto, Correggio, Van Dyck, Poussin, and together with John Payne, Tiepolo's *Banquet of Cleopatra* and *Finding of Moses*. Throughout his career Carl has sought to combine technical research drawn from his conservation work with parallel art historical enquiry into the work of art under investigation. This has led to a number of notable reappraisals of paintings in

the NGV collection, including the early sixteenth-century Ferrarese portrait of Lucrezia Borgia. For this large project Carl was granted a Craig Hugh Smyth Fellowship at the Harvard University Center for Renaissance Studies at the Villa I Tatti in Florence in 2013. Work is still in progress towards a book about the portrait while he continues his busy schedule with treatments, research and publications. He is currently carrying out a major treatment of Paolo Veronese's *Nobleman between and Active and Contemplative Life*.

Chair Biographies (in order of surname)

Shane Carmody – is an historian with a great love of libraries and archives. He is widely published on the history of libraries and collections. Shane has managed major international exhibitions including *The Medieval Imagination: Illuminated Manuscripts from Cambridge, Australia and New Zealand* (State Library of Victoria 2008) and *Love and Devotion: From Persia and beyond* (State Library of Victoria 2012). In October 2015 he will lead a tour of the Great Libraries of England with Australians Studying Abroad.

Professor Anne Dunlop – Professor Dunlop was appointed the Herald Chair of Fine Arts at the University of Melbourne in 2015. She is an internationally established expert in Italian and European art between 1300 and 1550. Her research interests include Europe's relations with East Asia and Africa in the fourteenth and fifteenth centuries, early secular art and culture, the visual shift of circa 1300, and Renaissance ideas of gender. Her publications include *Painted Palaces: The Rise of Secular Art in Early Renaissance Italy* (Penn State Press, 2009), *Andrea del Castagno and the Limits of Painting* (Harvey Miller, 2015) and (as co-editor) *Art and the Augustinian Order in Early-Renaissance Italy* (Ashgate, 2007) and *The Matter of Art: Materials, Technologies, Cultural Logics, 1250-1750* (Manchester University Press, 2014). She is currently working on a book called *Gold, Earth, and Stones: Global Exchange and Artistic Change in Italy c. 1450*, which explores the shift in European painting in the Mongol era.

Associate Professor Robert Gaston – Robert W. Gaston took his B.A. Hons. in History and M.A. Hons. in Art History at the University of Melbourne, and his Ph.D. at the Warburg Institute, 1967-1970 under the supervision of Otto Kurz. He taught Early Christian and Byzantine Art History at Bryn Mawr College and the University of Melbourne, and Renaissance Art History at Boston University and La Trobe University, where he served as Associate Dean, Academic. He was a Hanna Kiel Fellow and Lila Wallace Visiting Professor at Harvard University's Villa I Tatti, Florence and Kress Senior Fellow at CASVA, Washington D. C. He is currently Principal Fellow in Art History, University of Melbourne. He has been awarded large grants from the Australian Research Council. He was research director of I Tatti's San Lorenzo Project, 2007-12, the publication of which he is co-editing, and in 2012 was appointed a member of the Commissione Nazionale per l'Edizione Nazionale delle Opere di Pirro Ligorio, Rome, at the Centro di Studi della Storia e l'Immagine di Roma. Author of some 60 academic publications, his latest book, *Pirro Ligorio, Libro dei Fiumi e dei Fonti antichi: Napoli. Biblioteca Nazionale, codice B.9*, Rome: De Luca, appeared in 2015.

Dr Christopher Marshall – is Senior Lecturer in Art History and Museum Studies at the University of Melbourne. His publications on museums and curatorship include *Sculpture and the Museum* (Ashgate, 2011) and contributions to *Museum Making; Making Art History* and *Reshaping Museum Space* (Routledge, 2005, 2007 and 2012). His publications on Neapolitan Baroque art include *Baroque Naples and the Industry of Painting* (Yale University Press, Spring 2016) and a chapter contribution to *The Economic Lives of Seventeenth-Century Italian Painters* (Yale University Press, 2010). His research distinctions include two years support from the Australian Research Council, the Paul Mellon Visiting Senior Fellowship (Centre for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC), a Senior Research Fellowship at the Henry Moore Institute, Leeds, a Research Fellowship at the Museo Poldi Pezzoli, Milan, and Visiting Senior Lecturing Fellowships at the Hubei Institute of Fine Arts, Wuhan, and the Department of Art and Art History, Duke University, Durham NC.