

LABOR



Raphael Sadeler I after Maerten de Vos, Labor, 1591. Metropolitan Museum of Art.

*Inde ubi iam firmata virum me fecerit atas,
Palladis auspicio facta gerenda sequor.
Per varios casus, per multa pericula, veram
Virtutem & varia consequor artis opus.*

*Ingenio coelum, terrarq; inquirō, nec usq; est
Naturæ immunitis pars operosa mei.
Melior, ædificio, nomenq; affecto perenne,
Et serâ cupio posteritate coli.*

THE SHARED LANGUAGES OF ART AND SCIENCE IN EARLY MODERN EUROPE

Virtual conference
June 25th and 26th 2021

This conference will be held via Zoom. [Please register in advance.](#)
All times listed are in Central European Time.

Organizers: Denis Ribouillault, Itay Sapir, Eva Struhal

While the term “science” is most often associated with the systematic study of the physical or natural world, up to the nineteenth century the term “scientia” referred to any branch of systematic knowledge, including the arts and other fields currently associated with the humanities. In the 1950s, the British philosopher C. P. Snow famously coined the term “two cultures” as a major cultural force of the nineteenth and twentieth century in order to describe the by then fundamental divide between science and the humanities. Since then, historians and anthropologists of science have raised the question of how this increasingly hierarchical disciplinary divide came about. How exactly did natural philosophy (the term for “science” until the 19th century), physics, and mathematics turn into “the paradigmatic science,” exerting a dominant cultural impact on other disciplines.

The conference organized online in June 2021 seeks to flesh out the period before such binary (and hierarchical) divisions were established, in particular from a linguistic, rhetorical and poetic point of view. In the sixteenth and seventeenth centuries, art and natural philosophy were not rival disciplines but different forms of expressing a profound curiosity about nature. The papers will be looking closely at shared structures that connected both domains during the early modern period, with a special focus on language as the nexus between conceptual ideas and the sensible world. In examining the dialogue in terms of sociocultural, epistemological and particularly discursive patterns, “art” and “science” will be associated on a deeper level than that of concrete connections and practical activities.



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada

FRIDAY JUNE 25th

- 15:00 Itay Sapir** (Université du Québec à Montréal)
Introduction
- 15:15 Filippo Camerota** (Museo Galileo, Florence)
The Language of Perspective. A Dialogue between Painters and Mathematicians
- 15:50 Noam Andrews** (Ghent University)
Unfit to Print: Albrecht Dürer's "Aesthetic Excursus"
- 16:25 Break**
- 16:45 Andrew Morrall** (Bard Graduate Center)
Wenzel Jamnitzer's 'Perspectiva Corpora Regularium' and the Mathematization of Nature
- 17:20 Alexander Marr** (University of Cambridge)
Holbein's Wit

SATURDAY JUNE 26th

- 15:00 Massimiliano Rossi** (Università degli Studi di Lecce)
"Vero" and "naturale": Galileo's Legacy in Filippo Baldinucci's Notizie de' Professori del Disegno (1681-1728) between Faithfulness and Betrayal
- 15:35 Eva Struhal** (Université Laval / Universität Graz)
"D'atomi altri è fatto il mondo" – Atomism and Artistic Creation in Seventeenth Century Florence
- 16:10 Genevieve Warwick** (University of Edinburgh)
The 'Sky Optick': Chambers of Vision in Early Modern Art and Science
- 16:45 Break**
- 17:00 Denis Ribouillault** (Université de Montréal)
"The Woman in White." Ancient Mythology and Renaissance Astronomy at the Villa Barbaro at Maser
- 17:35 Angelo Cattaneo** (Consiglio Nazionale delle Ricerche)
Merging Art and Cartography: Displaying the Connected World in Dutch Mid-Seventeenth Century Vistas, Maps, Land and Sea Surveys. The Case of Cosimo III de Medici's 'Carte di Castello'

25 min. papers with 10 min. for Q&A.

[Read the abstracts](#)