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# 36<sup>e</sup> 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



### 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 20<sup>th</sup> 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 20<sup>th</sup> 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<sup>e</sup> 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 Plin) 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 [9<sup>th</sup>-15<sup>th</sup> cent.]

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

Among the technical treatises produced in the Arabo-Islamic world between the 9<sup>th</sup> and 15<sup>th</sup> 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

#### PRÉSIDENTE / 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

#### PRÉSIDENTE / CHAIRS

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

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

**Elodie Pradier** (*Musée Dom Robert et de la tapisserie du XX<sup>e</sup> 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