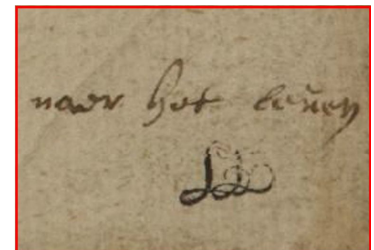
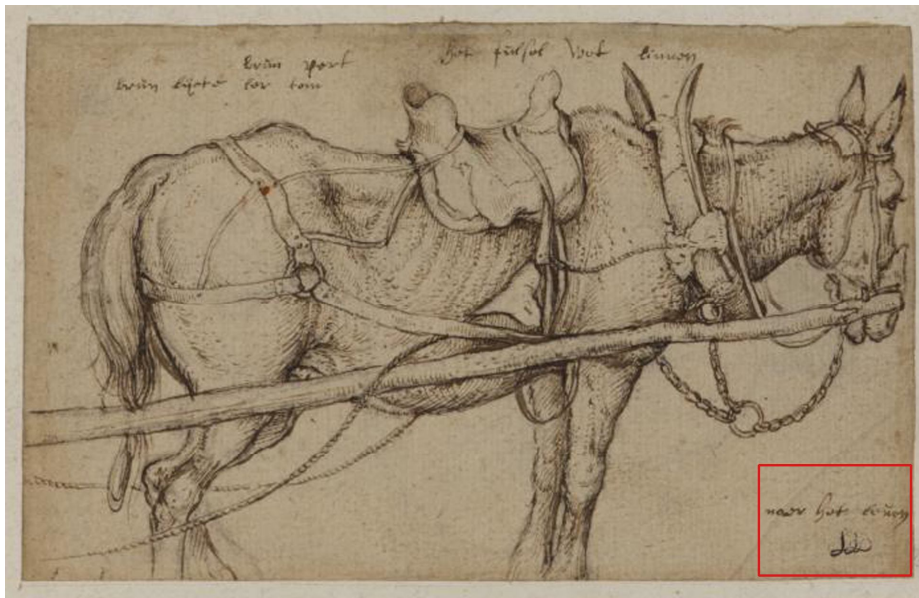


AD VIVUM?

Friday 21 November and Saturday 22 November 2014
The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

CALL FOR PAPERS



Attributed to Roelandt Savery (1576-1639), *Mule in Harness*, 1562, pen and ink, black chalk on paper, plus detail showing *naer het leven* inscription. The Count Antoine Seilern bequest at the Courtauld Institute Gallery.

The term *ad vivum* and its cognates *al vivo*, *au vif*, *nach dem Leben* and *naer het leven* have been applied since the thirteenth century to depictions designated as from, to or after (the) life. This one and a half day event will explore the issues raised by this vocabulary in relation to visual materials produced and used in Europe before 1800, including portraiture, botanical, zoological, medical and topographical images, images of novel and newly discovered phenomena, and likenesses created through direct contact with the object being depicted, such as metal casts of animals.

It has long been recognised that the designation *ad vivum* was not restricted to depictions made directly after the living model, and that its function was often to advertise the claim of an image to be a faithful likeness or a bearer of reliable information. Viewed as an assertion of accuracy or truth, *ad vivum* raises a number of fundamental questions about early modern epistemology – questions about the value and prestige of visual and/or physical contiguity between image and original, about the kinds of

information which were thought important and dependably transmissible in material form, and about the roles of the artist in this transmission. The recent interest of historians of early modern art in how value and meaning are produced and reproduced by visual materials which do not conform to the definition of art as unique invention, and of historians of science and of art in the visualisation of knowledge, has placed the questions surrounding *ad vivum* at the centre of their common concerns.

This event will encourage conversation and interchange between different perspectives involving a wide range of participants working in different disciplines, from postgraduate students to established academics. It seeks to encourage dialogue and debate by devoting a portion of its time to sessions comprising short, 10-minute papers, which will allow a variety of ideas and areas of expertise to be drawn into the discussion.

Topics may include, but are not limited to:

- The role of images, including book illustrations, described as *ad vivum* in early modern natural history, geography, cosmography, medicine and other investigative disciplines;
- The meanings of *ad vivum* in relation to sacred images, portraiture, landscape depiction, animal imagery, and other types of subject matter involving a claim to life-likeness;
- The connections between *ad vivum* and indexical images: death masks; life casts; the moulage; auto-prints made from natural phenomena;
- The connections between concepts of *ad vivum* and graphic media: the print matrix; imitation and reproduction in print; drawings, diagrams which claim to be *ad vivum*;
- The concept of *ad vivum* in cabinets of curiosities, sets and series, other groupings and collections;
- The application of the phrase *ad vivum* and its cognates to specific images, and usages and discussions of the terminology in early modern texts;
- The use of *ad vivum* in relation to images of the marvellous and the incredible, including monsters and other prodigies of nature.

We invite proposals for:

- 20-minute papers
- Short, 10-minute (maximum 1,000-word) papers which will address one example or theme, or make one argument persuasively.

Please send proposals of **no more than 250 words, together with a brief CV, by 15 August 2014** to joanna.woodall@courtauld.ac.uk and thomas.balfe@courtauld.ac.uk

Organised by Professor Joanna Woodall and Dr Thomas Balfe (The Courtauld Institute of Art).