

BAROQUE TO NEO-BAROQUE: EMOTION & THE SEDUCTION OF THE SENSES



BOTH THE HISTORICAL BAROQUE AND THE NEO-BAROQUE ARE INCREASINGLY SERIOUS AREAS OF GLOBAL INTELLECTUAL ENQUIRY. THIS CONFERENCE CONTRIBUTES TO A FULLER PICTURE OF THE RELATIONSHIP BETWEEN THE TWO PHENOMENA AND, IN PARTICULAR, EXPLORES THE ENGAGEMENT OF EMOTION IN THE CULTURAL PRODUCTIONS OF THE BAROQUE AND THE NEO-BAROQUE. OUR OWN INTEREST IS IN APPLYING A NEW METHODOLOGY TO THE STUDY OF BAROQUE AND NEO-BAROQUE CULTURES, ONE GROUNDED IN UNIQUE SENSORY AND SPATIAL APPROACHES, AND THEMES.



Keynote Speakers:

- Monika Kaup
- Helen Langdon
- Marjan Colletti

Date: 27 & 28 November

Venue: Theatre A, Old Arts, The University of Melbourne

Date: 29 November

Venue: Clemenger Theatre, National Gallery of Victoria International - St.Kilda Rd

Conference organisers: Professor Angela Ndalians (The University of Melbourne) and Dr Lisa Beaven (La Trobe University)

Images: Beyoncé Knowles pictured in her Mrs Carter World Tour booklet, and Section from Caravaggio, The Seven Acts of Mercy, Naples Cathedral, 1607.

We would like to express our thanks to The ARC Centre of Excellence for the History of Emotions and The Faculty Arts at The University of Melbourne for funding this conference. We also extend our thanks to the generosity of Director Tony Elwood and the National Gallery of Victoria and Professor Juan-Luis Suárez (University of Western Ontario), lead investigator of The Hispanic Baroque: Complexity in the First Atlantic Culture Project (Social Sciences and Humanities Research Council of Canada).

PROGRAMME

WEDNESDAY 27 NOVEMBER 2013 @ THE UNIVERSITY OF MELBOURNE, THEATRE A, OLD ARTS BUILDING

TIME	SPEAKERS
5.30-6.45	KEYNOTE: <i>Feeling Baroque: Joy, Sadness, Pride, as well as a Spinozist Solution to the Quest for Happiness</i> MONIKA KAUP- English and Latin American Studies, University of Washington. Followed by opening night drinks

THURSDAY 28 NOVEMBER @ THE UNIVERSITY OF MELBOURNE, THEATRE A, OLD ARTS BUILDING

8.50-9.10	Introduction and Welcome – Lisa Beaven & Angela Ndalianis
ILLUSIONISM & SPECTACLE	
9.10-10.50	<ul style="list-style-type: none"><i>Power aesthetics: about a "state neobaroque"</i> - WALTER MOSER, Department of Modern Languages and Literatures, University of Ottawa<i>Diversity and Continuity in Baroque Illusionistic Painting</i>- DAVID MARSHALL, Art History, School of Culture and Communication, The University of Melbourne<i>Clouds - calculated emotions in the production of neo-baroque spatial illusions in Las Vegas</i> - PETER KRIEGER, Instituto de Investigaciones Estéticas National Autonomous University of Mexico

10.50-11.10	COFFEE BREAK
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RELIGIOUS BODIES, RELICS AND THE SENSES

11.10-1.20	<ul style="list-style-type: none"><i>Faith and Fetish: objects and the body in Baroque culture</i> - LISA BEAVEN, Art History, La Trobe University<i>Emotional encounters: the cult of a saint and relic veneration in Baroque Rome</i> - GLENYS L. ADAMS, Art History, School of Culture and Communication, The University of Melbourne<i>Bodily experience and emotional movement: the olfactory and the kinesthesia senses in colonial and neo-baroque contexts</i>- JENS BAUMGARTEN, Art History, Universidade Federal de São Paulo<i>Infinite Bodies</i> – MATTHEW MARTIN, International Decorative Arts and Antiquities, National Gallery of Victoria
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1.20-2.45	LUNCH
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THEATRE AND PERFORMANCE

2.45-4.30	<ul style="list-style-type: none"><i>The Theatre of Calderón: Staging Emotions and Imagination</i> - JUAN LUIS SUAREZ, Hispanic Studies, University of Western Ontario<i>Digital Skin and Tron Legacy: Jeff Bridges' Face as Neo-baroque facade</i> - ANGELA NDALIANIS, Screen and Cultural Studies, School of Culture and Communication, The University of Melbourne<i>Neo-baroque scripted space and the first-person videogame</i> - DANIEL GOLDING, Screen and Cultural Studies, School of Culture and Communication, The University of Melbourne
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4.30-5.00	COFFEE BREAK
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5.15-6.30	KEYNOTE <i>The Baroque Sublime; Spectacle and Meraviglia</i> - HELEN LANGDON, Baroque Art Scholar
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FRIDAY 29 NOVEMBER @ THE CLEMENGER THEATRE, NATIONAL GALLERY OF VICTORIA (INTERNATIONAL)

THE TRANSHISTORICAL BAROQUE

9.00-10.40	<ul style="list-style-type: none"><i>Neobaroque and Ultrabaroque in the novel Lujuria tropical (Tropical Lust)</i> by Alfonso Quijada Urías -HUGH HAZELTON, Spanish, Concordia University<i>Igor Stravinsky's Configurations of Baroque Music and their Cinematic Echoes</i> - MICHAEL CHRISTOFORIDIS, Music Victorian College of the Arts, The University of Melbourne<i>Sensible Structures: Towers, Shipwrecks, and Neo-Baroque Affect</i> - PATRICK MAHON, Artist and Lecturer, University of Western Ontario
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10.40-11.00	COFFEE BREAK
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GOD, THE DEVIL AND EXALTED STATES

11.00-1.10	<ul style="list-style-type: none"><i>Other Than The Being of Evil in Paradise Lost</i>- JUSTIN CLEMENS, English Department, School of Culture and Communication, The University of Melbourne<i>Concealment – The Hidden Giant</i> - LEE-ANNE TREWARTHA, Artist<i>The Ecstasy Of St Teresa?</i> - JOHN WERETKA, Art History, School of Culture and Communication, The University of MelbourneLove, Death and Landscape: Herman van Swanevelt's paintings on Ovidian themes for Cardinal Antonio Barberini - SUSAN RUSSELL, baroque scholar
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1.10-2.30	LUNCH
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FOLDS: MATERIALITY, SURFACE AND BODIES

2.30-4.10	<ul style="list-style-type: none"> • <i>Material Resonance</i> - ANDREW HAZEWINKEL, Artist • <i>Surfaces and Materials: Claire Denis' Neo-Baroque Textures of Sensation</i> - SAIGE WALTON, Lecturer, Screen Studies, University of South Australia • <i>Baroque / Pornography</i> - Richard Reddaway, Artist and Senior lecturer, School of Art, Massey University
4.10-4.30	COFFEE BREAK
4.30-5.15	TBA
5.15-6.15	KEYNOTE: <i>(NEO-BAROQUE?) POST-DIGITAL NEO-MATERIALISM IN CONTEMPORARY ARCHITECTURE</i> - Marjan Colletti, Bartlett, University College London and the University of Innsbruck
6.15-6.30	Wrap Up Discussion

KEYNOTE SPEAKERS

MONIKA KAUP

Feeling Baroque: Joy, Sadness, Pride, as well as a Spinozist Solution to the Quest for Happiness

There is unanimous agreement about the Baroque's inherent connection with the emotions. Baroque philosophy and art became preoccupied with the problem of the "passions," the question of to what extent the emotions control our psychic life, and how inner feelings are expressed in gestures and facial expression. This talk is organized into three parts: the first maps out some of the principal positions on the Baroque's emotional appeal. In the second part, I explore one particular Baroque theory of the emotions (Spinoza's) and the return of Spinozism in contemporary affect theory, in particular, Antonio Damasio's study, *Looking for Spinoza: Joy, Sorrow, and the Feeling Brain* (2003). The third part traces the expression of three affects, Spinoza's two primary emotions of joy and sadness (as well as "Latino" pride) in Neobaroque art by Frida Kahlo (melancholy), Niki de Saint-Phalle (joy), and Luis Jiménez and Guillermo Gómez-Peña (pride).

MONIKA KAUP is Associate Professor of English and Latin American Studies, University of Washington. Her publications include, Baroque New Worlds: Representation, Transculturation, Counterconquest (co-edited with Lois Parkinson Zamora, Duke University Press, 2010), Neobaroque in the Americas: Alternative Modernities in Literature, Visual Art, and Film (University of Virginia Press, 2012), Mixing Race, Mixing Culture: Inter-American Literary Dialogues (Co-editor with Debra Rosenthal. U of Texas P. 2002); and Rewriting North American Borders in Chicano and Chicana Narrative (Peter Lang, 2001).

HELEN LANGDON

The Baroque Sublime; Spectacle and Meraviglia

In the 17th century the sublime, before its 18th century codification as an aesthetic concept, was used in many spheres of art and literature. This talk teases out the intricate relations between the baroque and the sublime. The passion for *novità* stimulated an interest in the ancient Greek treatise, *Longinus' On the Sublime*, and *topoi* from Longinus began to blend with the natural scientist's fascination with the vast, and the terrifying, to create an 'aesthetics of the infinite' which underpinned the baroque landscape and exalted the daring and grandeur of the new science. But modern science fascinatingly co-existed with medieval magic, and the talk will conclude with a section on magic, terror and prophecy; it will look at the aesthetic pleasures offered by the supernatural horrors and marvels created by such



popular scientists as Athanasius Kircher, which immersed the ideal onlooker in new sensations.

HELEN LANGDON is a world-renowned specialist on baroque painting. Her book Caravaggio: A Life, was a best-seller and is widely recognised as one of the best and most important of the many Caravaggio biographies. Her new book Caravaggio's Card Sharps sets Caravaggio's painting within the context of contemporaneous literature, art theory, and theatre. She has also published books on Salvator Rosa and Claude Lorraine. In 2010 she curated the exhibition, Salvator Rosa; Bandits, Wilderness and Magic, at Dulwich Picture Gallery in London.

MARJAN COLLETTI

(Neo-baroque?) Post-digital Neo-materialism in Contemporary Architecture

Can the contemporary architectural discourse, which focuses on the paradigms of digital and computational design-research and novel fabrication technologies, be described as neo-baroque, in that it may seem to promote a new global style of architecture: complex and dynamic, smooth and topological, technological and decorative at the same time? Although there is a strong emphasis on materiality, feasibility and sustainability (hence the term neo-materialism), what emerges is an explicit agenda promoting material ornamentation, spatial spectacle and formal theatricality. Marjan Colletti's talk discusses the intrinsic neo-baroque-ness of the present-day architectural debate with a critical eye directed at the engagement of technology and emotion on various scales (from micro to macro).

MARJAN COLLETTI is a practising architect, and academic holding a joint appointment at the Bartlett, University College London and the University of Innsbruck, Austria. The concept of the 'Cyberbaroque' is a design-theoretical debate he initiated in the context of the last decade's profuseness of computer games, digi-bio-techno ornamentation, movie CGI, and Middle Eastern and Asian super-urbanism. His publications include Exuberance: New Digital Virtuosity in Contemporary Digital Architecture (editor, March/April 2010), and the forthcoming book Digital Poetics (Ashgate Publishing). He has exhibited work in over 60 venues including the Venice Biennale, the Royal Academy, Victoria and Albert Museum and the Royal Festival Hall in London.

EMOTIONS MAKE HISTORY

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