

LYNX WINTER SCHOOL 2019

Being on the Border. History and Theory of Cut in Humanities and Social Sciences

IMT SCHOOL FOR ADVANCED STUDIES LUCCA, ITALY
26 - 29 NOVEMBER 2019

LYNX WINTER SCHOOL 2019
IMT School for Advanced Studies Lucca
26-29 November 2019

CALL FOR PAPERS

**LYNX - Center for the Interdisciplinary Analysis of Images - Winter School 2019
Being on the Border. History and Theory of Cut in
Humanities and Social Sciences**

(In partnership with **AIRSC** - Italian Association for History of Cinema Studies;
ENCATC - European network on cultural management and policy; **SIE** - Italian
Society for Aesthetics; **SISF** - Italian Society for Photography Studies)

In connection with the Conference
**Ruskin 200, "Unto this Last". Memories on John Ruskin
Argomentare per immagini: l'attualità di John Ruskin**

(In partnership with University of Florence, Alma Mater Studiorum | University of
Bologna, University of Verona, The Ruskin - Library, Museum and Research Centre,
University of Lancaster, and SIRA | Italian Society for Architectural Restoration)

IMT School for Advanced Studies Lucca is launching a Winter School that aims at critically analysing the multifarious notion of cut. The notion of cut plays a crucial role in different disciplines from the Humanities and the Social Sciences, among others, a circumstance that makes it an ideal subject for careful scrutiny and examination from both an historical and a theoretical perspective. The occasion is particularly favourable as the Winter School is contiguous with the international three-day conference on John Ruskin to be held, among other locations, at IMT Lucca on 28th November.

The concept of cut is tied to crucial ideas in Western tradition such as composition, style, detail, montage, interval, frame, selection, exclusion/inclusion, border, perception, "gaze" on which a long history of both practices and theories is grounded.

Keeping Ruskin's aesthetic approach in the background, the concepts and practices of cut will be taken into account from different perspectives. A picture frame leads the eye and hand of the artist through markers of the compositional cuts. The cut, the choice of the image's edge, becomes the tangible boundary of the artistic gesture and trajectories of sight. The observers, on the other hand, are engaged in a perceptual path that triggers their ability to understand the formal structure and the meanings of the image and to play with what has been left out of it (including, integrating, completing the missing part, thus operating a further cut). The cut is a powerful tool not exclusive to visual narration, as it

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embodies both the receiver's (intended) experience and ability to operate her/his own cut and the producer's/artist's intention. In the gesture of framing, the artist, for example, can drive and place the spectator's attention on specific loci of the image, and at the same time modulate it (in terms, for instance, of intensity, amplitude, and even perceptive and emotional response). Equally, however, even the producer is not fully aware of what is in and what is out of the framing, as something - including the visual cultures and habits of the spectators - keeps escaping from the compositional choice and "leaks out" (Ginzburg 1989), as excess, in the picture. The cut always moves on the borders between control, style, technique, mise-en-scene, cultural filters, habitus.

Starting from the perspectives of the Humanities (Aesthetics, Archaeology, Art History, Literature, Cinema and Media Studies, Photography) the main aim of this Winter School is to enlarge the debate on the Social Sciences related to Cultural Heritage (Management, Economics and Legislation of Cultural Heritage) and to foster an interdisciplinary approach. The investigation of the multiple areas of intersection between these different perspectives is necessary to identify the various performative aspects of the cut and to conceptualise a complex understanding of such modelling exercise. Some recurrent questions will arise: how does the framing deliver a meaning? What kind of montage is in operation? What is in focus and what is at the margin? What is discarded? What modalities exist to bring back in what the "producer" has left out of the frame? What is the relation between virtual and real within any given cut? Such interconnections will bring to the fore the problematic role of the cut in institutionalising knowledge, in defining cultural heritage, and in designing cultural policies.

The overarching goal of the Winter School is to enable MA Graduates as well as junior researchers (PhD Students, Post-doctoral Fellows and Junior Professors) from differing fields of the Humanities and the Social Sciences to reflect on a highly cross-disciplinary notion, in a collaborative environment and together with scholars from different fields about both theoretical approaches and methods for empirical research. Participants will have the opportunity to present their projects during workshops and to collaborate with leading scholars and peers. The school offers various possibilities to exchange ideas, to discuss current research and methodological approaches, as well as to receive feedback on one's projects from professors and peers in different fields.

HOST INSTITUTION & PARTNERS

Host Institution



IMT School for Advanced Studies Lucca is a Public University School for Higher Education and Research, directed by Prof. Pietro Pietrini. The school is formed by a special statute that places particular importance on the analysis of economic, societal, technological and cultural systems, and promotes the full integration of research and education.

<https://www.imtlucca.it/en>

LYNX Center for the Interdisciplinary Analysis of Image organised the Winter School and is one of IMT's research unit. Directed by Prof. Maria Luisa Catoni, LYNX promotes a case study approach and supports projects concerned with the mechanisms of image production and their contextually specific reception and use. LYNX welcomes researches that adopt multidisciplinary strategies of analysis, paying special attention to approaches that are economic, sociological, architectural, historical, art historical, philosophical, neuro-perceptive, behavioral, urban studies and media studies related.

<http://lynx.imtlucca.it/>

Partners



VENUES



PROGRAM

Tuesday, November 26th

9:00 Arrival and Registration

Cappella Guinigi

9:45 Opening Welcome

Pietro Pietrini (Director of IMT School for Advanced Studies Lucca)
 Linda Bertelli (Scientific Director of the Winter School, IMT School for Advanced Studies Lucca)

Cappella Guinigi

10:15 Keynote Lecture I. *The Functioning of the Notion of Cut: Some Examples from Classical Antiquity*

Maria Luisa Catoni (Director of LYNX Center for the Interdisciplinary Analysis of Images, IMT School for Advanced Studies Lucca)

Chair: Linda Bertelli (IMT School for Advanced Studies Lucca)

Cappella Guinigi

11:30 Coffee Break

11:45 Workshop I. *From Expanded to Cyber: de-framing and re-framing practices for archaeological reconstructions and cinematographic screens*

by Rossella Catanese and Riccardo Olivito (IMT School for Advanced Studies Lucca)

With interventions by:

Sonia Colavita (Sapienza University of Rome), *The Aesthetics of Cut in Found Footage Film*

Arturo Iannace (IMT School for Advanced Studies Lucca), *What can Cultural Heritage Gain from Game Science?*

Classroom 1

13:15 Lunch

IMT Canteen

PROGRAM

14:15 Panel 1. *Modern Art History and the Boundaries of Sight*

Marco Musillo (Independent Scholar), *Fractures to Divide, Cuts to Connect: Chinese and Italian Arts on Display*

Michal Lynn Shumate (Independent Scholar), *Historicism as Cut: Between Neoclassicism and Eclecticism in Ottocento Rome*

Camilla Pietrabissa (Fondazione 1563 per l'Arte e la Cultura, Turin), *The Verso Tales: Cutting Down the Interpretation of Landscape Drawings*

Chair: Emanuele Pellegrini (IMT School for Advanced Studies Lucca)

Classroom 1

15:45 Coffee Break

16:00 Panel 2. *Theories of Cut and Montage in Contemporary Art*

Adi Louria Hayon (Tel Aviv University), *From Crack to Being: The Quasi-Transcendental Cut*

Derya Acuner (IMT School for Advanced Studies Lucca), *Intersectionality and Cut: Hannah Höch's "From An Ethnographic Museum" Series*

Chair: Giorgio Bacci (University of Florence)

Classroom 1

17:15 Panel 3. *Cultural Heritage and Contemporary Arts: Structures, Hypotheses, Critical Analyses*

Joaquim Espuny Aguiló (University of Barcelona), *Cut of Contemporary Art on the Periphery of Barcelona from the 1980s to the 2010s. Case Study: Fundació Espais*

Francesca Leonardi (IMT School for Advanced Studies Lucca), *At the Border of Artistic Legitimation: Geography, Practices and Models of Project Spaces in Milan*

Chair: Giorgio Bacci (University of Florence)

Classroom 1

19:00 Reception

IMT School for Advanced Studies Lucca Campus, San Francesco Complex

PROGRAM

Wednesday, November 27th



7:40 Travel to Florence

From Lucca to Firenze Santa Maria Novella

(Possible options: 7:40-9:22 or 8:31-9:50)

10:15 Keynote Lecture II. *The Photographic Cut and Cutting Practices in a Photo Archive*

Costanza Caraffa (Head of the Photo Library, Kunsthistorisches Institut in Florenz)

Chair: Linda Bertelli (IMT School for Advanced Studies Lucca)

Photo Library, Kunsthistorisches Institut in Florenz, Palazzo Budini Gattai (Via de' Servi 51, Florence)

11:30 Break

11:45 Panel 4. *On the Borders of Photography*

Sara Romani (University of Cologne), *From Cuts to Clues: Hidden Narratives within the Details of Carl Durheim's Photographic Portraits*

Cole Robertson (Royal College of Art, London), *The Embodied Frame: Ways in Which Photography's Structures Create and Convey Meaning*

Chair: Agnese Ghezzi (IMT School for Advanced Studies Lucca)

Photo Library, Kunsthistorisches Institut in Florenz

13:00 Lunch Break

Florence

14:10 Travel to Lucca

From Firenze Santa Maria Novella to Lucca

(The train departing at 14:10 is the last train that will allow you to arrive on time for the afternoon program in Lucca)

PROGRAM

16:00 Panel 5. Cutting Moving Images. Cinema and Frameworks of Knowledge and Space

Maria Giusti (IMT School for Advanced Studies Lucca), *Scissors for Images: Movie Cut and the Italian Legislation on Film Censorship and Classification*

Katarina Andjelkovic (University of Belgrade), *The Role of Cut in Institutionalizing Knowledge: The Case of Documentary Short Film Posle Bombi*

Chair: Andrea Averardi (IMT School for Advanced Studies Lucca)

Classroom 1

17:15 Panel 6. Practices of Cut: Gems and Intarsia

Alice Clinch (Cornell University), *Crafting Divinity: The Agency of Magical Gems in Antiquity*

Maja-Lisa Müller (Bielefeld University), *Framing Representation*

Chair: Alessandro Poggio (IMT School for Advanced Studies Lucca)

Classroom 1

19:30 Social Dinner

Restaurant "Il Mecenate" (Via del Fosso 94, Lucca)

Thursday, November 28th



**10.00 Conference Ruskin 200, "Unto this Last". Memories on John Ruskin
Argomentare per immagini: l'attualità di John Ruskin**

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Cappella Guinigi

PROGRAM

Friday, November 29th



9:30 Keynote Lecture III. Cut, Splice, Montage. Materiality and Meaning

Barbara Flueckiger (P.I. ERC Advanced Grant "FilmColors. An Interdisciplinary Approach", University of Zurich)

Chair: Rossella Catanese (IMT School for Advanced Studies Lucca)
Sagrestia

10:45 Coffee Break

11:00 Workshop II. Voyage en Italie: Photography and Cultural Heritage in Italy

by Linda Bertelli and Agnese Ghezzi (IMT School for Advanced Studies Lucca)

With interventions by:
Alessandro Cazzola (University of Bologna), *Photography as a Means to Renew the Inheritance of the Past*

Laura Di Fede (University of Palermo), *A Look from Outside: Foreign Photographers in Palermo between the 19th and 20th Centuries*

Sagrestia

12:30 Closing Remarks and Final Discussion

Sagrestia

KEYNOTE SPEAKERS

Costanza Caraffa is the Head of the Photo Library at the Kunsthistorisches Institut in Florenz, one of the oldest institutions for art-historical research. Her work intersects scientific projects and archival practices, as clearly shown by the Photo Archives conference series, which she initiated in 2009. She carries out research on photography, archives, and material culture, looking at the epistemological value of photo archives and considering photographs as complex research objects shaped by historical and cultural processes.

Maria Luisa Catoni is a Full Professor of Ancient Art History and Archaeology at IMT School for Advanced Studies Lucca, where she is the director of the Research Unit LYNX, Center for the Interdisciplinary Analysis of Images. Her research interests focus on the status, uses and function of images in Antiquity and in the Classical Tradition, as well as on the status, function and institutionalization of Cultural Heritage. Among her most recent international appointments and awards, she is permanent Senior Fellow at The Italian Academy for Advanced Studies in America, Columbia University (New York), Associate Investigator in the Project "Matters of Activity. Image Space Material" Cluster of Excellence Humboldt University Berlin, she was Principal Investigator (with Prof. L. Giuliani) of the project "Cutting Time. Myron and Zeno", funded by Alexander Von Humboldt Foundation, and Principal Investigator (with Profs. H. Bredekamp, A. Noë and J. Trabant) on the project "Symbolische Artikulation. Sprache und Bild zwischen explorative Handeln und Schematisierung", funded by the Volkswagen Foundation.

Barbara Flueckiger is a Professor of Film Studies at the University of Zurich. She has a professional background in the film industry, working in Europe, Canada, and in the US before her scholarly studies in German philology, film and media studies. In 2015 she received the ERC Advanced Grant for the project "FilmColors. Bridging the Gap Between Technology and Aesthetics". In 2018 she obtained two additional grants, "Presentation and Visualization of Historical Film Colors" from the Swiss National Science Foundation, and "ERC Proof of Concept: Development of a New Versatile Archival Film Scanner (VeCoScan)". Her main research areas are: Digital Humanities, Film Technology and Aesthetics, History of Film Colors.

ABSTRACTS

Panel Abstracts



Panel 1. *Modern Art History and the Boundaries of Sight*

Marco Musillo (Independent Scholar), *Fractures to Divide, Cuts to Connect: Chinese and Italian Arts on Display*

The unquestioned models - the compositional action and the frame - for tailoring the easel painting, quintessential object representing the Italian artistic tradition, are always turned into a solid block of knowledge facing the Chinese painting culture. This is based on equally unquestioned roots, the atmospheric rendering of space, and ink work to suggest spiritual dimensions, which thanks to the scroll-format will turn the viewer into a visitor of what lives outside the picture. The aim of this presentation is thus to challenge such a confrontation by exploring the work of the Milanese artist Giuseppe Castiglione, who in 1715 became a court painter for imperial commissions in Beijing. As case-study, I look at the preparatory drawing of the scroll *Baijuntu* (hundred horses), housed in the Metropolitan Museum in New York. From this massive horizontal-scroll almost eight meters long, one can see the "director's cut": it is in fact visible how Castiglione adopted a scenographic view that created vistas to be contained inside the picture, while respecting the local rules for liberating the view outside the image. Such an emblematic process hints to the Chinese commissions of illusionistic mural painting, such as for example the *Juanqinzhai* (the Retirement Studio) in the Forbidden City, adopting the methods of European projective geometry. Here the fracture between architecture and painting became the poetics of a new kinetic experience for viewing painted surfaces. This production not only confuses our general division between the two canons, but also pushes us to question frameworks where same techniques become the basis for different poetics and aesthetics. These, in turn, as fractures or connections, resurfaced in nineteenth century in the context of Chinese early photography, where, in an exactly opposite fashion from the eighteenth century, the European medium is shaped according to Chinese aesthetics. Crucially, such a trajectory ends in the now "global museum", and posits important questions: is our view for discerning between different artistic traditions in the museum the technical substratum or the poetics? How the individual's cultural heritage estranges the "foreign" in spaces of display?

Michal Lynn Shumate (Independent Scholar), *Historicism as Cut: Between Neoclassicism and Eclecticism in Ottocento Rome*

The chapel of the Palazzo Torlonia is one in a series of historicist rooms completed in Rome during the 1830s as part of a multi-residence renovation commissioned by Alessandro Torlonia. Here, as in other spaces carried out concurrently by architect and project manager Giovanni Battista Caretti, the room presents a not-quite-cohesive whole - a frenetic assemblage of textures and scales, sculptural and architectural fragments from the geographic and chronological other (in this case, an imagined gothic) that have been splintered and sprinkled throughout established Roman

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decorative traditions of the period. These rooms, many demolished and even those extant largely forgotten, have been neglected in part due to their designation in the late 20th century as mere 'pastiche.' However, they are not passive copies but a series of fractured references and belong to a larger decorative scheme that is itself a series of fractured references: a collection of imagined places that, within in each site, are arranged inside the larger shell of a neoclassical facade. In the example of the Villa Torlonia on the Via Nomentana, small rooms on the piano nobile and first floor apartments include a Renaissance Bathroom, as well as the Camera Gotica and Camera Egiziana. This paper proposes a focused consideration of these rooms beyond what the existing literature has termed their 'eclecticism.' By employing the theoretical framework of the cut and a formal analysis across these connected sites, the rooms are interpreted holistically in terms of the foreign and familiar elements that they collect, manipulate, and juxtapose in order to better understand their situation between tradition and modernism, between Italian and English decorative modes.

Camilla Pietrabissa (Fondazione 1563 per l'Arte e la Cultura, Turin), *The Verso Tales: Cutting Down the Interpretation of Landscape Drawings*

The composition of landscape drawings implies a series of mental cuts, both on the borders and within the picture space (Fischer, 1989). Landscape composition activates a particular relationship between draughtsman and beholder about their different perceptions of the landscape itself. Between the sixteenth and the eighteenth century, as the study of drawing emerged as a scientific procedure employed to write the history of European art, material 'cuts' have transformed the way in which drawings were collected, studied, and interpreted. The manipulations by scholar and collector Jean-Pierre Mariette are perhaps the most famous instance of this practice (Smentek, 2008). In the case of landscape drawings, manipulations, including cuts and alternative framings, have interfered with the examinations of scholars and connoisseurs, transforming the way in which we study and collect certain artists today (Szabó, 1988). By the nineteenth century, the introduction of the labels 'recto' and 'verso' in museum catalogues has resulted in a further hierarchization of subjects and formats which has relegated landscape studies to the back side of art history. The case of landscape studies by Jean-Antoine Watteau illustrates how these 'cuts', operated in the eighteenth century, have delayed scholarly investigations into the artist's interest in nature. A very prolific draughtsman who created the French *fête galante*, Watteau is known for his elegant, expressive studies of heads and figures (Lajer Burcharth, 2015). Among the sheets which have been cut at sale, those that are drawn on both sides have the figures centred on one side and the landscape cut at the edges on the other (Rosenberg, 1996). The etchings made after his landscapes also reveal that, already in the eighteenth century, collectors were mainly interested in human representation. Ultimately, the reconstruction of Watteau's drawing and painting process suggests a fundamental separation between foreground and background, figure and landscape studies, which were combined directly on the canvas. This case study about material cuts and framings calls into question the problems posed by landscape drawing and the ways in which modern museums have recreated this logic.

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Panel 2. *Theories of Cut and Montage in Contemporary Art*

Adi Louria Hayon (Tel Aviv University), *From Crack to Being: The Quasi-Transcendental Cut*

In the summer of 1967 Robert Smithson and Sol Lewitt curated the exhibition *Language to be Looked at and or / Things to be Read*, the first 'language' show of a series of four featured at Dwan Gallery in New York. The exhibition included work by conceptual and post-minimalist artists scrutinizing the relations between perception and representation. When the Japanese born artist Arakawa drew a line, he marked the spacing of being contingent upon fissure. "A Line is a Crack," he scripted on several of his works, expanding the quandaries of the production of self and meaning. "The language has its own world," he declared, "the picture—it's the gap, that is where I want to play." Robert Smithson exhibited two works, *Proposal for the Detection of Approximate Period Quantity* (1966), and *Pulverizations* (1967). The latter is an arithmetic proposal for five profiles of sculptural foundations to be posed below and above level ground. A close examination of the proposal reveals Smithson's twofold cuts, that is, the division of the seen and obscured sections of each massive volume is marked by lines cutting through the partitioning, and the buried bodies consistently appearing in the middle of each arithmetic sentence with distinct measure and material. The ratio between these concrete intermezzos and their flanking arithmetic counterparts form the diagrams for the 3D volumes. In this presentation I will address these artists and several more, to argue that post-minimalist and conceptual artists working from the mid-1960s construed a differential ontology of cuts, splits, gaps, and intervals. These in-between modes provided two main solutions for artists seeking to discard the production of representation contingent upon the a priori restricted ground of formalism and logic: the first, shows the categorial separation between diagram and matter, representation and presentness. The second, shows how the cut simultaneously connects the empirical and transcendental for the disclosure of immanent art.

Derya Acuner (IMT School for Advanced Studies Lucca), *Intersectionality and Cut: Hannah Höch's "From An Ethnographic Museum" Series*

Hannah Höch (1889 - 1978) worked intermittently on a series - or a "collection" as she describes it - of photomontages during 1920s and 1930s. This series titled "From an Ethnographic Museum" consists of approximately 20 photomontage works she created by combining fragments from the visual representations of the racialized and gendered others. Sources of materials for this series are mostly visual images of "collected and categorized ethnographic objects" and of "contemporary women" (Lavin, 1993: 160). While creating these photomontages, Höch employs a unique method of criticism on how some social categories and differences are marginalized and constructed as alleged inferiorities. This sophisticated yet humble - in the sense of her very awareness of the limits and subjectivity of her vision - critical feature of her artistic production is the key element making her photomontages and possible readings on them still relevant today, and equally interesting within the context of contemporary debates of feminist and queer theories, including the ones on intersectionality. In this presentation, for which the "From an Ethnographic Museum" series constitutes the main material to be investigated, I will attempt to read some of these photomontages from a feminist perspective. By doing so, I will try to demonstrate how she

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forms an understanding on and visualizes the complexity and multilayeredness of differences and inequalities in addition to suggesting an alternative standpoint based on multiplicity and temporariness of specific positionings beyond the identity politics' fixing tendencies. For such an analysis, discussing the crucial role, that cut –both as a notion and a practice– plays in Höch's style and criticism, is essential. Within this framework, cut as a concept can be interpreted as a strategy to dismantle the represented object and so the representation itself in order to suspend the claims of generalization and categorization. On the other hand, cut as a technique is the first step to combine fragments from different units, which are thought to be aliens to each other, in order to create hybrid bodies celebrating differences and subjectivities – and also symbolizing the infinite number of possible specific positionings.

Panel 3. *Cultural Heritage and Contemporary Arts: Structures, Hypotheses, Critical Analyses*

Joaquim Espuny Aguiló (University of Barcelona), Cut of Contemporary Art on the Periphery of Barcelona from the 1980s to the 2010s. Case Study: Fundació Espais

Starting from the layers of sediment as a condition of veracity and historical value, like Ruskin, I open the value of the faithful reconstruction. Papers d'Art appeared on the outskirts of Barcelona, in the eighties, when art was fashionable and, moreover, it was a brand of modernity in a country that began to rely on an unpleasant agony. In this context, a discourse prevailed where the elements depended on each other, expressing a relaxation in the forms and fit of the culture in the middle of the public sphere. Multidisciplinary artistic production forms were revealed from the point of view of a critique that dynamically linked artistic meanings with social, and cultural. The contents of the publication were far from complaisance and superficiality, and appeared disassociate from the material interests and demands. The journal's contributors –around five hundred authors in approximately twenty years–, wrote without censorship about political and politicized art, aware of the limits of practice and trying to value the transgression. They approached artistic creativity as a constructive possibility from the problem of contemporary culture on the national scene, away from incipient cultural industry, frivolity of spectacle and market dictations. We are fitted with a publication that hosted a system of identification of the art –multidisciplinary and dynamic–, analysing certain concrete practices of its time, the ways of realizing itself, the visibility, susceptibility, and the ways of intelligibility that characterize or distinguish them. A publication that prioritized the critical reflection of the visual arts over a conception of culture linked to mainstream trends. Briefly, I plan to cover an area –the critique of contemporary art–, which is a real challenge due to its constant reformulation. In this perspective, my research is considering that it will allow us to recognize the processes and the consequences of the so-called performative turn emerged on the art scene which transforms art into an experimental production of meaning, an educational turn that transforms art in a formative experience and the historiographical turn that makes art a research process.

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Francesca Leonardi (IMT School for Advanced Studies Lucca), At the Border of Artistic Legitimation: Geography, Practices and Models of Project Spaces in Milan

What does it mean to be independent from the art system? How can a space be independent from the contemporary art system and how does it interact with it? Are there common rules or common models in how contemporary spaces are managed? Starting from these questions the research tries to develop a morphology of spaces which are at the "margins" of contemporary art system in the city of Milan: the project spaces. Through interviews with curators of various independent spaces (or project spaces), their operative and curatorial dimensions have been investigated: from internal organization to dynamics of artistic legitimation. The research highlights some criticalities of the art system both at a local and national level, giving suggestions and points of reflexion for policy makers. The research has been conducted in 2018 by Laura Forti and Francesca Leonardi of ASK Research Centre (Bocconi University) and it is part of MapMi project, directed by Prof. Paola Dubini (Bocconi University).

Panel 4. *On the Borders of Photography*

Sara Romani (University of Cologne), From Cuts to Clues: Hidden Narratives within the Details of Carl Durheim's Photographic Portraits

In my paper I will focus on the photographic production of Carl Durheim, lithographer and photographer from Bern (1810-1890). I propose a reading of some of Durheim's pictures and their reproductions in the existing scholarship. As I will show, unnoticed cuts carried out on the original images led to misleading interpretations because the framing erased key information about the photographer's working practice. In a second step, I will reflect on the relationship between the selection of images accompanying a scholarly text and their framing, both intellectual and physical. In the concluding part of my talk I will attempt to situate these reflections in the broader project of my dissertation, which explores Carl Durheim's work in a new frame, which looks at the mutual intersections between graphic- and photographic- processes in the timeframe 1840-1860 in Switzerland. My hope is to integrate all the elements that have been cut and omitted in the standard narratives about a cross section of the early history of Swiss photography.

Cole Robertson (Royal College of Art, London), The Embodied Frame: Ways in Which Photography's Structures Create and Convey Meaning

What specific mechanisms are involved in what Vilém Flusser terms the 'production of temporal relationships' that result from viewing and interpreting a photographic image? I believe embodied, primary metaphor accounts for the seeming invisible underpinning of these relationships. That is, photographic image viewers and makers come to photography with pre-encoded embodied models for communicating meaning, thereby drastically expanding the ability of the medium to communicate. These types of shared unconscious knowledge bases contribute to a relatively frictionless visual communication. While this is advantageous for effective communication, it's terrible for contemplation or thoughtfulness. The image, slicked with the grease of commonly held

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information, glides from producer to viewer with very little interrogation. This smooth flow of data (the 'visual transaction') needs slowing, disrupting, questioning, queering, transmuting, challenging, and generally messing up. This is the driving force behind my work as a visual artist. This paper will explore the specific embodied function of the photographic frame (the rectilinear pictorial structure imposed on the otherwise circular image produced by the lens) and the ways it connects to embodied primary metaphor. Taking as a starting point George Lakoff and Mark Johnson's concept of the embodied primary metaphor as a starting point, I will expand this field to include visual communication in still images. Using the 'similarity = closeness' structure, this work will demonstrate how the frame of the image imposes a pseudo-spatial intimacy onto its subjects, creating the illusion of shared, bounded space and thus the implication of a type of commonality.

Panel 5. *Cutting Moving Images. Cinema and Frameworks of Knowledge and Space*

Maria Giusti (IMT School for Advanced Studies Lucca), *Scissors for Images: Movie Cut and the Italian Legislation on Film Censorship and Classification*

Censorship occurs whenever the freedom of artistic expression is subject to an authoritative control, aimed at preventing the diffusion of information, ideas and opinions that may compromise the stability and the interests of the established order. Historically, in Italy censorship has affected literature, theater, painting and, from 1913, cinema. In its 100 years of existence, the system of movies' censorship has been reformed several times. Nevertheless, there is a persistent instrument: the cut. In some cases, cuts made films incomprehensible, deleting scenes or lines fundamental either for the plot or to understand writers' and directors' thought. Are cuts (or lack of them) always related to the film's topic, or may they depend on the images narrating that topic themselves? Can images weaken topics? Given that images say nothing by themselves--without an interpretative process--has it ever occurred that they have been used as a pretext to cut something different from what was actually cut? This work, in the light of an analysis of the legislation, explores the relationship between film cuts and images through the analysis of some well-known movies that have (or have not) been censored: Godard's *Une femme mariée*, Fellini's *La dolce vita*, Anonioni's *Il grido* and Rosi's *Salvatore Giuliano*. Today, film censorship does not exist in Italy: starting from 2017, the State can forbid movies only to minors. Is this enough to say that movie cuts do not occur anymore? Given that R-rated movies are less valuable for subsequent distribution, is it the case that movie right owners spontaneously cut their works to avoid unpleasant classifications? What can we learn from other countries' legislations?

Katarina Andjelkovic (University of Belgrade), *The Role of Cut in Institutionalizing Knowledge: The Case of Documentary Short Film Posle Bombi*

The research project critically examines the narration and representation of architecture in media by using the production of moving image in institutionalizing knowledge of built heritage. The research focuses on documentary short film *Posle bombi* (After the bombs, 2016) directed by Boško Savković. As the main motive, the film presents the only representative of modernist built heritage

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of Yugoslavia - the Serbian Military Headquarters [Generalštab] which was significantly damaged during the NATO military operation against the federal Republic of Yugoslavia (1999). Savković's film practice embodies the reverse processes of destroying and developing, where the primary role of cut, as the visual regime, is to bridge the organizational and representational agendas of the built heritage. His work method crosses the contemplation of a conceptual revival of cut and searches to direct a kind of temporal expression and the segmentation of space in the disappearance and dematerialization of the building. The emphasis on the mediatic aspect in the concept of cut may be seen as the changing roles from describing the physical condition of the building to the cultural and artistic function of the cut. For that purpose, I will analyse Savković's work as it moves from object (building) to function (understanding this reality). The process of destruction refers to a multitude of processes, from destructive operations implied in the understanding and structuring of spatial knowledge to the discursive implications of the filmmaker's work as a locus for cultural intention. Therefore, this research addresses the transformation of the building: its use, processes of destruction, recording and translation, which are ordered by cut causing chronological jumps and folds. The aim of this research is to demonstrate the problematic role of cut in film montage, in institutionalizing knowledge of built heritage mediated by the media.

Panel 6. *Practices of Cut: Gems and Intarsia*

Alice Clinch (Cornell University), *Crafting Divinity: The Agency of Magical Gems in Antiquity*

This paper explores the religious and spiritual significance of the cut in ancient Graeco-Roman art. Focusing on a corpus of magical or "gnostic" gems, I will discuss the role that crafting and cutting plays in summoning divine protection or presence. Magical gems were made from a number of different stones and minerals, and were worn against the body as amulets, to aid in healing or to ward off evil. Through carefully crafted incisions gems were decorated with a plethora of images depicting deities, icons, attributes and incantations. These ritual incisions transformed the stones leaving them charged with apotropaic or talismanic value. Whilst some stones were believed to hold specific medicinal properties, other stones were not imbued with this faculty until carved. My research explores how the craft of cutting was in itself a ritual act. One that could simultaneously summon the gods and activate the magical properties of minerals. The Greek word *xoanon*, (literally, "to carve") became attached to a series of wooden objects left as votive dedications to gods. From an early stage a precedent was set between the relationship of carving and divinity, visible both in text and image. Unlike more monumental forms of religious art, magical gems were to be carried and owned by their patrons, making them inherently tactile objects. My research interrogates the material aspect of these gems, and how their crafting created a more accessible means of communicating with the gods. I will explore the significance behind the design and creation of magical gems, and how their visual and haptic properties facilitated a more embodied experience of the divine.

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Maja-Lisa Müller (Bielefeld University), Framing Representation

This proposal wishes to establish a material connection between the cut images of renaissance intarsia and the framing of the view in said images. Intarsiated imagery shows an abundance of objects, trompe-l'oeil-motifs and niches, more than any other artistic genre of that time. Niches and vistas have been identified by i.a. Victor Stoichiță as signifiers of metapictoriality in paintings, and sills and frames are their mediators. Intarsiatori were often also frame carvers, which can be seen in the multiplication of three- and two-dimensional frames in the stillife- and trompe-l'oeil-motifs. Since the depicted object and the depicting material are the same, the spheres of image and world, or virtuality and actuality as Friedrich Teja Bach calls it, conflate. The embedding of images into a world are mirrored by the method of embedding or inlaying wood. Production of intarsia peaked at the same time the mathematical method of central perspective was invented, which leads Hubert Damisch to speak of an essential historical complementarity. Following Louis Marin in his analysis of the frame, I want to argue, that the transitive and reflexive qualities of the frames in intarsiated imagery purposefully interchange and hence question the concept of representation by creating such illusionistic trompe-l'oeil-effects. The frames in wooden inlaid images refuse dichotomies such as object and sign, virtuality and actuality or figure and ground and can therefore query or reposition paradigms of pictoriality.

Workshop Abstracts



Workshop 1. From Expanded to Cyber: de-framing and re-framing practices for archaeological reconstructions and cinematographic screens

by Rossella Catanese and Riccardo Olivito (IMT School for Advanced Studies Lucca)

Sonia Colavita (Sapienza University of Rome), The Aesthetics of Cut in Found Footage Film

In the field of experimental cinematography recycling images offers the chance to give life to innovative audiovisual products, creating a new type of cinema starting from the remains of its past. In this perspective we are witnesses of a re-enactment and a remediation able to revive and reinstate old objects in the contemporary age. I've pursued research on Bill Morrison's Decasia, a case study which well represents the nature of this kind of films. In this instance, cut, montage and selection have an important role and it can be interesting to consider the theory of the Kuleshov effect, which constitutes the most important example of film syntax, because it shows that the vision of a scene is a stimulus-response phenomenon since the spectator actively participates in the process of creating meanings. The manipulation of the context can certainly modify the perception of the audience which projects its emotions into the face of an actor or in a scene and relates it to the rest. Therefore, the perceptive effect produced by the succession of images is

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rapid, unconscious and almost automatic. Indeed, by ordering scenes in particular sequences, the film induces a certain kind of expectation and reaction in the audience, so found footage collage gives sense to cut as a powerful tool for a visual experience. The aesthetics of cut in these works cannot be separated from linguistic specificity typical of found footage films that goes beyond the traditional film structure. For example, there is a free and open story, a rejection of the causal rigidity, the presence of metalinguistic elements and a possible soundtrack free from synchronism. Moreover, these works often make use of the performative dimension, especially with live screening, which determines a deep change with the perception of the classic frame of cinematographic screen, making possible the reconstitution of ancient cultural objects in structures with new interpretation.

Arturo Iannace (IMT School for Advanced Studies Lucca), What can Cultural Heritage Gain from Game Science?

What is the role of games and Game Science nowadays in the field of Cultural Heritage? How can such a role be conceptualized, and improved upon? In other words, how can it be framed? What are the opportunities that can be identified in the application of such an interdisciplinary approach? These are the questions that the paper hopes to address. While games have already begun to take their place inside the field of Cultural Heritage and in museums (particularly through the creation of videogames as a form of 'edutainment', and in connection with the process of digitization of the heritage itself), there is still a clear lack both in literature and general awareness about the possibilities and opportunities related to the use of games (and, in our case, boardgames) as tools for learning, increasing accessibility, and even theoretical analysis and modelling. To summarize the situation, games can be considered to lie at the very edge of Cultural Heritage discourse, ignored or openly disregarded by scholars. The aim of this paper will be to keep the motives behind such marginalization on the background while moving toward a tentative exploration of the opportunities hidden behind a possible re-framing of Cultural Heritage, more inclusive of the field of Game Science and related studies: in particular, references will be taken from the many different fields in which Game Science and games have already seen widespread and successful application in order to get a glimpse of what could possibly be achieved via such a re-framing.

Workshop 2. Voyage en Italie: Photography and Cultural Heritage in Italy

by Linda Bertelli and Agnese Ghezzi (IMT School for Advanced Studies Lucca)

Alessandro Cazzola (University of Bologna), Photography as a Means to Renew the Inheritance of the Past

Photography blurs the interplay of authenticity and reverence for the past. This may be envisaged if we turn ourselves to the shift from the monumental approach that mastered the photography of the 19th century to the multi-faceted attitude of the 20th century towards the relationship with past. Photography may achieve the transparency of other kinds of figurative art (e.g. painting,

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sculpture) whereby it can serve as a symbolic device, ensuring the view of the photographed scene through the photograph. Looking at its relationship with cultural heritage, photography often swerves from the barren report of historical remnants. Thus, the transparency of a photograph cannot be so straightforward as it seems for it conveys a representation. As it frames and flattens the scene, a photograph turns a perspective on an architectural style or a detail of sculpture into a composition which brings out their spatial qualities, a means of devising and interpreting the symbolic purport of photography. In this respect, photograph would be nothing but a tool suitable for the withdrawal from the mere monumental consideration of the inheritance of past habits. So, it should be cast doubt on the deep break between the daguerreotype and the avant-gardist movements of the 20th century as to the goal of the respective activities: this is due to the focusing ability of the artist, since the transparency of photography is a feature accomplished through reflection and it is bound to the relationship between the subject and the photographer. Moreover, photography allows considering past inheritance and more recent heritage in a unitary gaze, ensuring thus a political insight towards the changes occurred in the recording and preservation of memory. Nonetheless, albeit its main documentary and informative character (especially as regards cultural heritage), photography might pursue another way of dealing with the past, that is by changing its relationship with the subject (e.g. by focusing on unexpected particulars, a practice supported by digital imaging), and by making visible its symbolic commitment, whereby a photograph qualifies as a sign catching in a web the social values attributed to the inheritance of the past.

Laura Di Fede (University of Palermo), A Look from Outside: Foreign Photographers in Palermo Between the 19th and 20th Centuries

At the beginning of the 19th century, the representation of Italy was mostly due to the literary and artistic narrative of foreign travellers. The resulting image influenced the vision Italians had of their own country and carried weight with the awareness of their national identity. Sicily stood outside the traditional itinerary of the Grand Tour for a long time and only became an essential stop after the publication of Goethe and Vivant Denon's travel journals in the 1780s. This literature led to the codification of a series of stereotypes linked to neoclassical culture and to the first development of Romanticism. With the introduction of photography in mid-19th century, the role of nature's copyist traditionally attributed to engraving and painting is attributed to the new media. It is not surprising to see how much the long tradition of landscape painting affected the language of photography with the choice of subjects, vantage points and framing of the city. At the same time, Palermo was the scene of revolutionary events and major changes in the urban layout: while those events reawaken the interest about Sicily, luring visitors and photographers from other European countries, the way of representing the city slowly switch from the landscape painting tradition, typical of the Grand Tour period, to a postcard repertoire adapted to the needs of mass tourism. Through photography, similarly to what happened with art and literature, the external gaze strongly influenced the way Palermo was picturing itself. Going back over those images enables to understand how selection of subjects, cutting and framing evolved through the eye of foreign photographers travelling in the city between 19th and 20th centuries.

PRACTICAL INFORMATION

INTERNET

Winter School participants will be able to access the Internet through IMT School for Advanced Studies Lucca Wi-Fi network. This said, we strongly advice participants not to rely on Wi-Fi for their presentations.

Please consider that IMT School for Advanced Studies Lucca Wi-Fi network will not be working at the Kunsthistorisches Institute Photo Library in Florence.

WINTER SCHOOL CONTACT

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EMERGENCY PHONE NUMBERS

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Fire Department: **115**
State Police: **113**
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Being on the Border.
History and Theory of Cut in
Humanities and Social Sciences

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