

講題：

**The Global Turn in Early-Modern European Art History. Questions of Historiography and Method.**

時間：2013年12月13日（五）上午 10:00-12:00

地點：國立中央大學文學院二館 206 教室

講者簡介：

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Dr. Mansour teaches courses on Baroque art, European architecture and urbanism, and on the visual culture of exploration and imperialism. His research focuses on Italian art of the late 16th and 17th centuries, and in particular on Rome, and on debates about the value and purpose of art in the early-modern period. He is writing a book on the Baroque nude, and on its return to artistic prominence after the Catholic Reformation. He is also working on a project (with Dr. Weisberg-Roberts) on the reception and representation of non-European diplomats in 17th century Europe, which explores the ways in which the Papacy used the visual arts to define its place in an increasingly global world. He has published essays on Papal portraiture, on Annibale Carracci's Camerino Farnese, and on Papal art censorship. Before coming to HKU, he taught at the Courtauld Institute, Dartmouth College, the Catholic University of America, and the Pennsylvania State University, University Park.

演講大綱：

This paper complements the speaker's presentation at the upcoming 'Performativity of Visual Cultures' conference, which takes the depiction of non-European visitors to the papal court as its principal case study. In this presentation the focus will be on situating this work within the historiographic development of the art history of the early-modern period, and on examining the methodological issues this raises for scholars engaged in the study of inter-cultural encounters and cross-cultural exchange in the early modern period.

Within European historical discourse, the Renaissance has long been seen as constitutive of the identity of 'The West', and of the centrality of modernity within that identity. The nature of that modernity has traditionally been articulated in terms of the revival of Europe's antique heritage, the development of new technologies (including technologies of visual representation), and 'the birth of the individual'. But since the 1990s era of Globalisation, this essentially endogenous, Nineteenth-Century vision of the Renaissance, already critiqued by the New Art History of the 1970s and '80s, has been increasingly supplemented by narratives that accentuate the global nature of the Renaissance.

It is increasingly evident that this approach has shifted the paradigms, and the consensus, governing the study of early-modern art, and is reshaping the nature of the field. This paper traces some of the key stages and features of this shift. Participants are asked to consider some of its implications: both new avenues for art-historical research that have been opened up, and limitations inherent in current approaches and institutional patterns.