

Art history internship in Venice organized by the ARTS department of the ENS – 01/05 June 2022

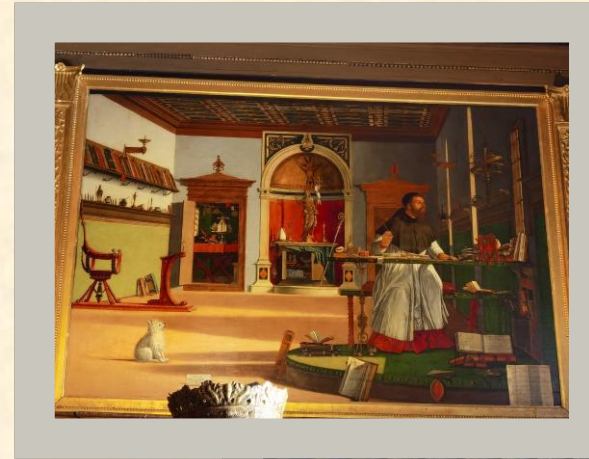
- To sensitize to the notion of field science applied to Art History.
- To show the interactions between arts and sciences.

Because looking at a painting or a sculpture is not only describing it, but also experiencing its format and materiality, going to the field is really important for a true understanding of the works of art. Especially now that we forget the places and the contexts for which they were made...

This Vision of Saint Augustine (1502), by Vittore Carpaccio, presents the scholar in his studiolo. It is an oil on canvas that measures 141 cm wide and 210 cm long. => This is an organized network of works made for the Scuola di San Giorgio degli Schiavoni, in Venice. For nothing other place, or museum.

What dimensions for this work? Let's understand that such a work needs to be explored, and not just by looking! You have to move in front, from one end to the other, to appreciate all the situations represented.

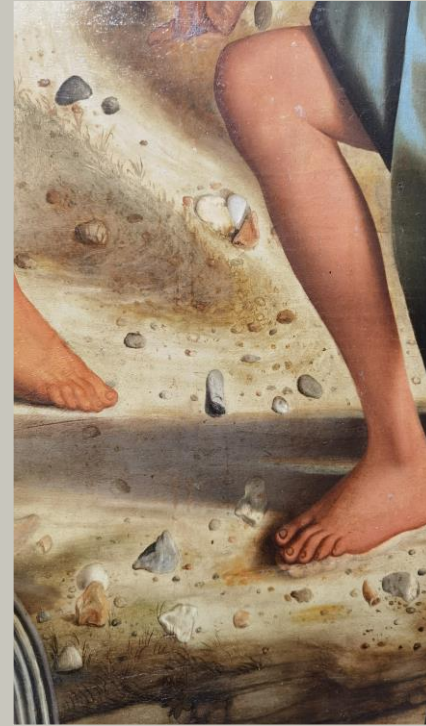
Veronese, The Meal at Levi's, 1573, commissioned by the Dominican monks from the Church of Santi Giovanni e Paolo, Venice. Now kept at the Galleria dell'Accademia in Venice. It is an oil on canvas which measures nearly **555x1310 cm!**



Art History, in Venice



Marco Basaiti, The Vocation of the Sons of Zebedee, around 1515, Oil on wood, 286x268 cm, Galleria dell'Accademia, Venice.



You have to walk past to realize these geological details: rocks, fossils, represented, exactly like the geologist today. Despite the satellite images, he still has to go to the field. In art history, it is in front of live works that we make discoveries.

See the article: LANEYRIE-DAGEN N. "The landscapes of Leonardo, between "the innocence of the gaze" and the recreation of Genesis", in: LANEYRIE-DAGEN N., WAERBEKE (van) J., BOUDON P., The landscape between art and science 1. Depicting, extract from "Les Carnets du paysage", n°2, Actes Sud, winter 1998. To find out more about how to understand geological time scales, and natural phenomena linked to the earth, in the art of the Italian Renaissance.

Art History, in Venice

Related to my own researches about images of volcanoes, and to demonstrate that is necessary to go through the museums to make discoveries, this is what I discovered in the less visited wings of the Accademia Museum, one can find this canvas by Lancelot Theodore Turpin de Crissé, Rock on the Sea with Centaurs, 1836, Galleria dell'Accademia, Venice.

Such a work questions us about the scientific sensitivity of certain artists. It is enough to see the detail in the way of representing the rocky escarpments, and the puffy shape of certain rocks, which translates with meticulousness the cooled lava.

Thank you for your attention !

