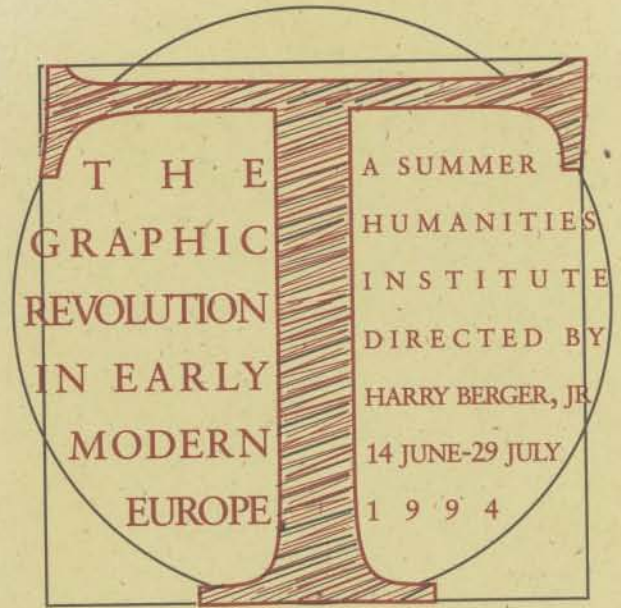


The Folger Institute
The Folger Shakespeare Library
201 East Capitol Street, S.E.
Washington, D.C. 20003-1094
(202) 675-0349



THE POLITICS
AND TECHNOLOGIES
OF REPRESENTATION
IN THE
VISUAL, LITERARY,
AND THEATRICAL ARTS
FROM 1400 TO 1660

Sponsored by The Folger Institute Center
for Shakespeare Studies

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National Endowment for the Humanities

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THE FOLGER INSTITUTE

Founded in 1970, the Folger Institute is a center for advanced study and research in the humanities that is sponsored by the Folger Shakespeare Library and a consortium of thirty universities. With additional support from such agencies as the Andrew W. Mellon Foundation, the National Endowment for the Humanities, the John Ben Snow Memorial Trust, the Exxon Education Foundation, and the Hillsdale Fund, the Institute offers a multidisciplinary and cross-cultural program of seminars, workshops, symposia, colloquia, and lectures.

The Folger Institute Center for Shakespeare Studies was established in 1986 with the help of a generous grant from the Education Division of the National Endowment for the Humanities and has since received additional support from the N.E.H., the Hillsdale Fund, Emory University, and John Dulin Folger. Premised on the conviction that no single theoretical model, historical perspective, scholarly methodology, or pedagogical strategy can do justice to Shakespeare's texts and contexts, the Center's activities have been designed to present and encourage a wide variety of critical approaches. Among its programs are humanities institutes, seminars, workshops, public lectures, and informal noontime

gatherings of scholars who discuss their work in progress with Folger Readers and Institute seminar members.

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Chair: Barbara A. Mowat
Executive Director: Lena Cowen Orlin
Program Administrator: Kathleen Lynch
Program Coordinator: Carol Brobeck
Administrative Assistant: Amy Adler



THE INSTITUTE



From the fourteenth century on there was an explosion of technical innovations in the arts and sciences in Europe. New representational techniques and forms proliferated in the visual arts; in writing and printing; in mercantile practices; in mathematics, cartography, and cosmology; in anatomy and medicine; in pedagogy and the regulation of conduct; in theatre and public spectacle; in parliamentary institutions; and in the control of space and its occupants through the political transformation of architecture into civic planning. Much of this activity was based in graphic inventions and improvements that affected signifying practices in all media. The resulting innovations in notational and symbol systems literally underwrote other cultural, social, economic, and political changes. They produced growing awareness that by altering the materials, methods, and modes of representation, one could alter whatever one's representation signified or imitated. These innovations and changes may therefore be viewed in large part as the consequences of a revolution in graphic techniques.

The first part of this seven-week institute will consider the effects of new developments in the discourse, practice, and politics of fiction-making on representation in the Italian arts. The second part will address the effects of new developments in the materials and media on the way subjects represented their relations to the sacred, to the political, and to themselves in the visual arts, literature, and drama of northern Europe. The institute will help elucidate the sophistication with which Renaissance and Reformation artists realized—and dramatized—the intimate linkage between the materials and forms of the medium and its ideological possibilities. The aim of the institute will be to explore the critical and pedagogical consequences of an interdisciplinary approach that places artistic production within the context of a revolution in graphic techniques and technologies of representation. This approach will rely upon a blend of close interpretation with general theories of cultural and institutional change. There will also be attention to the classroom application of this approach to early modern studies.



ISSUES AND TEXTS

PART ONE: How did the graphic revolution influence the construction, representation, understanding, and evaluation of "the second world"—that is, the imaginary or hypothetical "world," various versions of which became prominent in early modern art, science, philosophy, and mathematics? And how did it influence the changing relations between that "world" and "the first world," the actual context within which second-world making and discourse took place?

This theme will be explored in Italian painting and literature. Texts by Alberti, Leonardo, and Vasari reveal the conceptual and rhetorical changes that marked the emergence of an autonomous discourse of art from the sacred canopy of religious concepts and rhetoric under which it had sheltered (and, more or less subversively, flowered) for centuries.

Margaret D. Carroll, Associate Professor of Art History at Wellesley College, is the author of "Rembrandt's *Aristotle: Exemplary Beholder*," among other articles. She is at work on *Paradigms of Power: Political Theory and Gender Imagery in European Art*.

David Lee Miller is Professor of English and Director of the Hudson Strode Program in Renaissance Studies at the University of Alabama. He is co-editor of *After Strange Texts: The Role of Theory in the Study of Literature* (1985) and author of *The Poem's Two Bodies: The Poetics of the 1590 "Paerie Queene"*.

Louis Adrian Montrose is Professor of English Literature and Chairman of the Department of Literature at the University of California, San Diego. He is the author of influential articles on Shakespeare, Spenser, Elizabeth I, gender and sexuality in the Renaissance, and critical theory and practice.



ELIGIBILITY

Enrollment in "The Graphic Revolution" is largely limited to those eligible to receive N.E.H. support to attend (see below). Applications are welcome from full-time faculty members in any of the humanities disciplines. A few places may be available for independent scholars and for faculty members from colleges and universities outside the United States who are able to participate without stipend support; they are accordingly welcome to apply to attend.



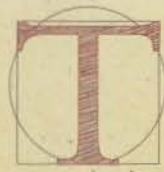
FINANCIAL SUPPORT

Fifteen participants will be selected to receive support that will include: (1) a stipend of \$1,750, (2) an allowance for travel to and lodging in Washington (it is expected that reasonable expenses will be fully reimbursed), and (3) a contribution to food expenses. The following persons are ineligible for N.E.H. support: graduate students, secondary-school teachers, unaffiliated scholars, and teachers in institutions outside the United States (although non-citizens with permanent teaching appointments in U.S. institutions of higher learning are eligible). Those applicants who are eligible for N.E.H. support will automatically be considered for it.



APPLICATION DEADLINE

1 March 1994. For application forms, write:
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