

SIMPOSI CIÈNCIA I ART

Ciència i art a l'edat moderna

Organitzat per Carolina Alarcón, Fulbright Fellow IHMC

11.00-11.50. Barbara Tramelli, Centre National de la Recherche Scientifique

"Between Theory and Practice: Annibale Fontana's Anatomical Drawings and Painters' Learning of Anatomy in Sixteenth-Century Milan"

12.00-12.50. Carolina Alarcon, Fulbright Fellow, IHMC Lopez Piñero Universidad de Valencia

"Broadcasting Anatomical Knowledge During the Renaissance: Valverde's Historia de la composición del cuerpo humano (1556)"

16.00-16.50. Cali Buckley, Fulbright Fellow, The Institute for the History of Medicine and Medical Ethics, Friedrich-Alexander University, Erlangen-Nuremberg.

"Early Modern Anatomical Models and the Control of Women's Medicine"

17.00-17.50. George Klaeren, Fulbright Fellow, Universidad Autónoma de Madrid.

"Establishing the Limits of Scientific Knowledge: Epistemological Disputes during Enlightenment Spain"



25 DE MAIG 2016

**SIMPOSI CIÈNCIA I
ART**



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DE LA MEDICINA I
DE LA CIÈNCIA
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Between Theory and Practice: Annibale Fontana's Anatomical Drawings and Painters' Learning of Anatomy in Sixteenth-Century Milan

Barbara Tramelli, Centre National de la Recherche Scientifique

The sixteenth-century Renaissance studio held the human figure as central for the artist's training, and anatomical illustrations—especially drawings—were systematically produced by and for artists to understand and reproduce faithfully the bones and the superficial muscles of the human body. An understudied series of nine anatomical drawings belonging to the Biblioteca Ambrosiana are attributed to Annibale Fontana, a renowned Milanese sculptor and engraver, friend of the painter and writer Giovanni Paolo Lomazzo. They bear striking resemblances with Leonardo's anatomical illustrations collected in the Windsor folios, and they testify to the strong influence of the Florentine artist, more than half a century after his death, on Milanese artists' working methods and on their practical didactic approach to the study of the body. The paper aims at putting these drawings into context, discussing painters' learning of anatomy in the city and comparing the workshop's practice with the theoretical discourse on anatomy that we find in Giovanni Paolo Lomazzo's *Trattato della Pittura*.

Broadcasting Anatomical Knowledge During the Renaissance: Valverde's *Historia de la composicion del cuerpo humano* (1556)

Carolina Alarcon, Department of Art History, Florida State University, Fulbright Fellow, Institut d'Història de la Medicina i de la Ciència López Piñero

Considered the first comprehensive anatomical text in a modern European language, Valverde de Amusco's anatomical treatise, *Historia de la composicion del cuerpo humano* (1556) and its subsequent republications far surpassed Andreas Vesalius' *De Fabrica* in popularity during the Renaissance. Scholarship has condemned Valverde's publication for freely appropriating most of Vesalius' images; however, the persistent interpretation of Valverde's text and images as copies, albeit excellent ones, have limited our understanding of proto-scientific text production during the Renaissance when issues of authorship were porous. Branding him and his text to the intellectual penalty box reserved for plagiarist negates a critical examination of the innovations that the text actually achieves. This presentation demonstrates that Valverde was Vesalius' maligned and unsolicited handmaiden who played a critical, and even essential role, in disseminating anatomical knowledge to a much wider audience than *De Fabrica* would have ever reached on its own.

Early Modern Anatomical Models and the Control of Women's Medicine

Cali Buckley, Fulbright Fellow, The Institute for the History of Medicine and Medical Ethics, Friedrich-Alexander University, Erlangen-Nuremberg.

Ivory anatomical models comprise a little-known set of objects that were popular with male doctors of the late 17th- and 18th-centuries. Their narrative is currently being revised in light of a history of questionable assumptions. Though small and largely inaccurate, the story of anatomical manikins reveals how the politics of medicine impresses meaning on medical objects that transcends the academic needs of the scientific community. I hope to present not only my current hypotheses, but also the process by which medical objects can be examined according to social history, connoisseurship, and material culture.

Establishing the Limits of Scientific Knowledge: Epistemological Disputes during Enlightenment Spain

George Klaeren, Department of History, University of Kansas, Fulbright Fellow, Universidad Autónoma de Madrid

Throughout the eighteenth century, drastic changes were occurring in the intellectual climate of the Spanish Empire. Commonly referred to collectively as the "new philosophy" or "the new science," these new methods of thought impacted the sphere of the religious and intellectual thinkers of the Spanish empire on both sides of the Atlantic. To many thinkers and writers, these changes were not only direct challenges to established certainties, but represented calls for radical methodologies that would lead to materialism, atheism, and the ultimate ruin of Catholic society. This presentation assesses the reactionary position of many intellectuals to an "enlightenment epistemology," particularly in response to *ilustrado* publications during the early to mid-eighteenth century. In so doing, it explores the possibility of using scientific illustrations from these publications as a means of understanding the underlying epistemological conflict of the eighteenth-century.



Data
Dimecres 25 de maig de
2016, de 11.00 a 18.00 h

Lloc
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