

CENTRO PER LA STORIA
DELL'ARTE E DELL'ARCHITETTURA
DELLE CITTÀ PORTUALI

LA CAPRAIA - YEAR 5

Research Reports from the Center
for the Art and Architectural History of Port Cities
2022-2023

PIANO TOPOGRAFICO DEL REAL BOSCO DI CAPODIMONTE.

La Livina di Roma di ...

INIZIO

- 1. Ingresso primo ...

- 1. Ingresso per via delle Tortore ...

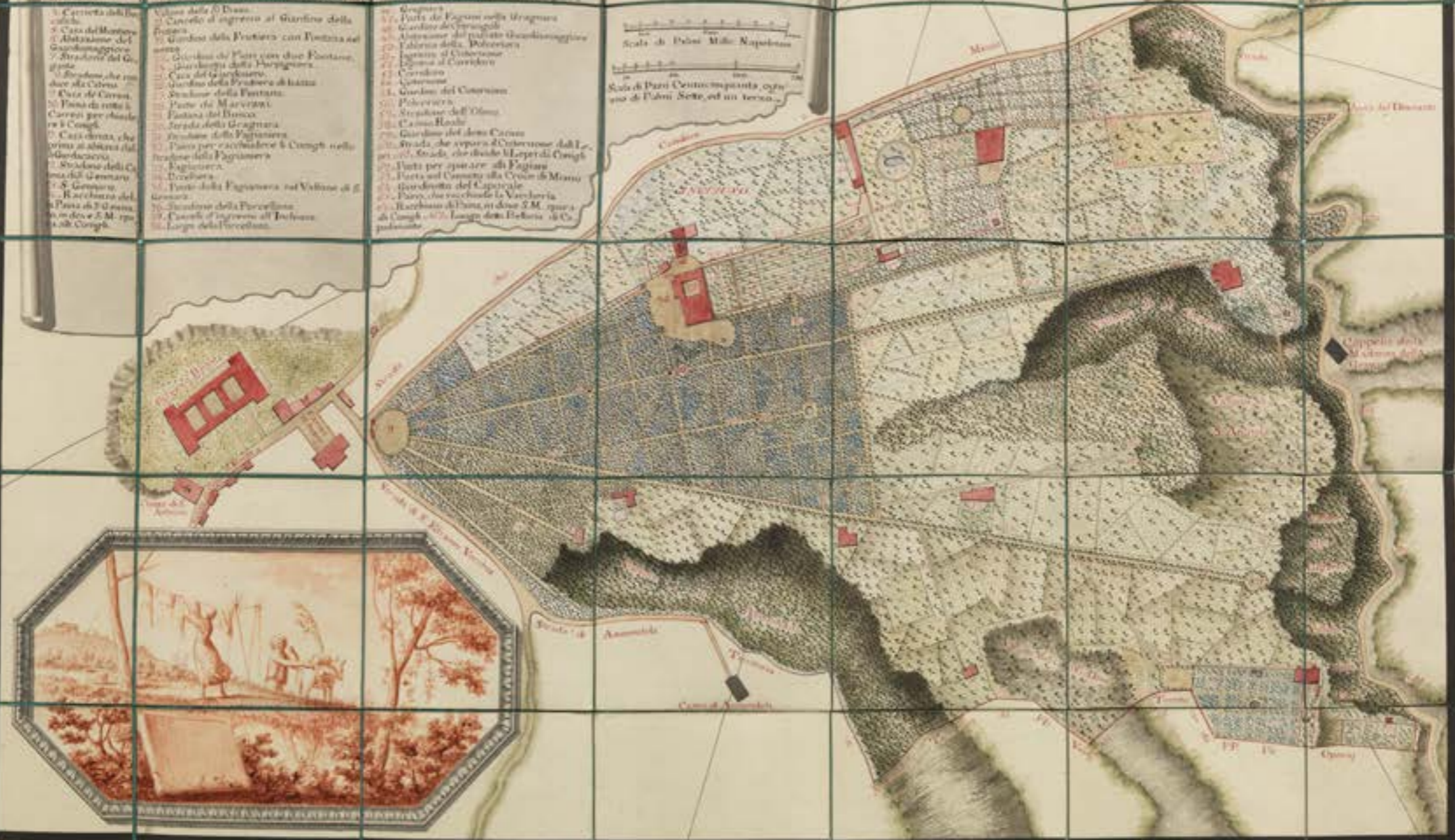
- 1. Chiesa della Porcellana ...

QUANTITÀ DEL SUOLO

La parte ...

Scala di Palmi Mille Napoletani

Scala di Palmi Centocinquanta ...



**Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali "La Capraia" /
Center for the Center for the Art and Architectural History of Port Cities "La Capraia"**

a collaboration between
Museo e Real Bosco di Capodimonte
The Edith O'Donnell Institute of Art History
Franklin University Switzerland
Amici di Capodimonte Ets

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Plan of the Real Bosco di Capodimonte, watercolor and tempera on paper, late eighteenth century
Naples, Museo e Real Bosco di Capodimonte
Photo Luciano Romano

LA CAPRAIA - YEAR 5

Research Reports from the Center
for the Art and Architectural History of Port Cities
September 2022 - June 2023

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ADVISORY GROUP AND PARTNERS



Greetings from the Director of the O'Donnell Institute

During the 2022-2023 academic year, La Capraia truly came into its own as a collaboration between the Edith O'Donnell Institute of Art History and the Museo e Real Bosco di Capodimonte, demonstrating the unique potential of a center for art historical research housed within the cultural campus of a museum. This close relationship between the O'Donnell Institute and Capodimonte, with the center at La Capraia as a hinge between them, is bringing several important projects to fruition. In Fall 2024, the Meadows Museum at Southern Methodist University will open the exhibition *The Legacy of Vesuvius*, which will present works from Capodimonte and the Museo Archeologico Nazionale di Napoli to trace the history of Bourbon archaeology on the Bay of Naples. The exhibition will also present a first iteration of the digital cultural heritage project *Royal Power, Exoticism, and Technology: Porcelain Rooms from Naples to Madrid*, a collaboration with the Custard Institute for Spanish Art and Culture to create digital models of the porcelain rooms at the Bourbon palaces of Portici and Aranjuez. And the Medieval Kingdom of Sicily Image Database Project, founded at Duke University and newly rehoused at the O'Donnell Institute, researches historical images of medieval monuments in southern Italy now held in collections throughout the United States and Europe, including Capodimonte. All of these projects—like all programs at La Capraia—bring artworks and people together to ask new questions and create new knowledge. I am deeply grateful for Sylvain Bellenger for his partnership on this journey, and for his friendship along the way.

Michael Thomas, PhD

Director and the Richard R. Brettell Distinguished University Chair
The Edith O'Donnell Institute of Art History
The University of Texas at Dallas

Co-Director
The Oplontis Project

Co-Director
Mugello Valley Archaeological Project

From left to the right, Carmine Romano, Sarah K. Kozlowski, Sylvain Bellenger, Michael Thomas, Stefania Albinni and Jean-Loup Champion during a visit to Villa A at Oplontis, June 2023



The artist Marisa Albanese in front of her artwork, *Massi erratici*, 2020–2023, site-specific installation, Real Bosco di Capodimonte, Naples
 Courtesy Ministero della Cultura, Museo e Real Bosco di Capodimonte
 Photo Francesco Squeglia

Greetings from the Director of the Museo e Real Bosco di Capodimonte

When La Capraia opened in 2018, it represented the first step in a visionary project to transform the Bosco di Capodimonte, the most extensive historical garden and public urban park in Europe, into a cultural hub. In the Capodimonte Masterplan, first finalized in 2016, we already envisioned how Bosco's historical buildings, erected between the eighteenth and nineteenth centuries and gradually abandoned, could come back to life, offering their spaces for the city's cultural development.

Now, five years after the foundation of the Center for Art and Architectural History of Port Cities and coming to the end of my appointment as the Director of the Capodimonte Museum and Real Bosco, that visionary project of which La Capraia constituted the pilot segment, has become a reality. The Capuchin Hermitage is home to the "Its Capodimonte Campania," an advanced school for gardeners and designers of ceramics and jewelry; the Colletta House is the venue of the "Capodimonte Art and Technology" (CAT) School of Digitization, in partnership with Federico II University; the Casa Canonica, adjacent to the Church of San Gennaro, with the installations by architect Santiago Calatrava, houses artist residences; the Cataneo building is set to become the House of Photography with the donation from the Neapolitan photographer Mimmo Jodice; and the Palazzina dei Principi will be the exhibition space for contemporary art thanks to the gift of arte povera masterpieces from Lia and Marcello Rumma's collection.

Synergy is the key to all these projects. Thanks to the synergy between the Museum and partner institutions, such as universities, research organizations, and public and private parties, we are creating an actual multidisciplinary cultural campus that is global in scope but locally grounded. Capraia fellows are no longer the only inhabitants of the Bosco. Still, they are part of a community of scholars, artists, researchers, and designers who - together with the entire staff of the Museum - study, promote, create, and enhance the heritage of this incredible city.

Sylvain Bellenger, PhD

Director
 Museo e Real Bosco di Capodimonte

LA CAPRAIA

Center for the Art and Architectural History of Port Cities Real Bosco di Capodimonte, Naples

A collaboration between
Museo e Real Bosco di Capodimonte
The Edith O'Donnell Institute of Art History
Franklin University Switzerland
Amici di Capodimonte Ets

The Center for the Art and Architectural History of Port Cities was founded in 2018 as a collaboration between the Museo e Real Bosco di Capodimonte in Naples and the Edith O'Donnell Institute of Art History at the University of Texas at Dallas.

Housed in La Capraia, a rustic eighteenth-century agricultural building at the heart of the Bosco di Capodimonte, the Center engages the museum and the city of Naples as a laboratory for new research in the cultural histories of port cities and the mobilities of artworks, people, technologies, and ideas.

Global in scope, research at the Center is grounded in direct study of objects, sites, collections, and archives in Naples and southern Italy.

Through research residencies for advanced graduate students, site-based seminars and conferences, and collaborative projects with partner institutions, the Center fosters research on Naples as a site of cultural encounter, exchange, and transformation, and cultivates a network of scholars working at the intersection of the global and the local.

Visit our website at <https://arthistory.utdallas.edu/port-cities/>

LA CAPRAIA

Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali Real Bosco di Capodimonte, Napoli

Una collaborazione fra
Museo e Real Bosco di Capodimonte
The Edith O'Donnell Institute of Art History
Franklin University Switzerland
Amici di Capodimonte Ets

Il Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali, fondato nel 2018, è frutto di una collaborazione tra il Museo e Real Bosco di Capodimonte di Napoli e l'Edith O'Donnell Institute of Art History dell'University of Texas at Dallas.

Ospitato nella Capraia, uno degli edifici agricoli settecenteschi del Real Bosco di Capodimonte, il Centro considera il Museo e la città di Napoli come un laboratorio per nuovi approcci di ricerca alle storie culturali delle città portuali e alla circolazione di opere, persone, tecnologie e idee.

Il programma di ricerca del Centro, benché a vocazione globale, è fondato sul contatto diretto con oggetti, siti, collezioni e archivi di Napoli e dell'Italia meridionale.

Attraverso soggiorni di ricerca per studenti di corsi universitari avanzati, seminari e convegni sul campo, e progetti di ricerca in collaborazione con altre istituzioni, il Centro promuove lo studio di Napoli come luogo di incontri culturali, scambi e trasformazioni, e favorisce la creazione di una rete di studiosi che lavorano sulle intersezioni tra locale e globale.

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Report from the Director of the Center at La Capraia

As I write this greeting in Fall 2023, we mark five years since September 2018, when the Museo e Real Bosco di Capodimonte and the Edith O'Donnell Institute of Art History opened the doors of the Center for the Art and Architectural History of Port Cities, housed within the bosco in an eighteenth-century building called "La Capraia." This milestone, along with the retirement of Capodimonte Director Sylvain Bellenger, one of La Capraia's founders and great champions, is an occasion to reflect on our past, present, and future.

In Fall 2015, Sylvain Bellenger had taken up his appointment as Director of Capodimonte, and had begun to reenvision the museum and its historic park not only as a repository for its collections but also as a living, breathing cultural campus that would take root throughout the bosco in its many historic buildings, through collaborations both public and private. In that same period, at the recently-founded Edith O'Donnell Institute of Art History at the University of Texas at Dallas, the Institute's Director Rick Brettell had launched a program of advanced research and education in art history that envisioned museums and collections as laboratories for the creation of new knowledge. I joined the O'Donnell Institute with a research focus on medieval and Renaissance art in Naples, and with an approach dedicated both to object-led research and to new histories of art that traverse our traditional chronologies and geographies, exploring intersections between the local and the global. With our interests aligned at just the right time, Sylvain, Rick and I began to explore how we might bring this approach into play at one of the world's great museums, in one of the world's great port cities, a cultural crossroads at the heart of the Mediterranean Sea.

Together, we formed a research center that takes the "port city" both as a historical phenomenon and as a model for histories of art at the intersection of the local and the global. The Center for the Art and Architectural History of Port Cities engages Capodimonte, Naples, and southern Italy as laboratories for art histories of cultural encounter, exchange, and transformation, tracing artworks, people, and ideas on the move across the Mediterranean as well as Africa, Asia, and the Americas. At the same time, research at the Center is grounded in direct study of objects, sites, collections, archives, and other research materials in Naples and southern Italy. Thus, we both attend to the deep and complex stratigraphies of a particular place, and position that place within wider worlds and art historical narratives.

The Center is housed within the Bosco di Capodimonte, in one of the historic buildings that supported Bourbon hunting and agricultural activities. La Capraia, or Goat Farm, built in the eighteenth century and expanded in the nineteenth, once housed the foundation's goatherds and their charges. It is a short walk from Capodimonte's pheasantry, cellar, and porcelain manufactory, and a fifteen-minute walk through forest and gardens to the Bourbon palace that houses the museum. Through the Ministry of Culture's concession of the building for the activities of the Center, La Capraia accommodates our office, study and meeting spaces, and communal living spaces for resident researchers. In leading

the Center at La Capraia, the O'Donnell Institute and Capodimonte are joined by partners Franklin University Switzerland and the Amici di Capodimonte, and we benefit from the guidance of a distinguished advisory group. I am honored to serve as Director of the Center, alongside our ever energetic and resourceful Francesca Santamaria as Center Coordinator in Naples.

Since we opened our doors in Fall 2018, we have developed four program streams, all of which bring artworks and people together to open and explore new avenues of research. First, with Capodimonte and other institutions within and beyond Naples, we organize symposia, field seminars, and study days that take place on the ground at sites, monuments, and collections throughout the city. This model, in which junior and senior scholars from diverse perspectives gather together on site, in conversation with each other and with their objects of study, is central to our approach. Second, every academic year we welcome four predoctoral students from around the world to work in residence at La Capraia and to carry out field work for dissertations that open new frontiers in our art histories of Naples and southern Italy. Ranging widely across place, time, and academic discipline, these projects are dedicated to close study of artworks, sites, and research materials on the ground in Naples and surrounds. Our third program stream draws on the O'Donnell Institute's Master's Program in Art History: we welcome small groups of our Master's students to La Capraia for intensive field seminars on Naples and the bay from antiquity to today, as well as individual students who carry out research for their theses. And fourth, with the Center as a research platform, we collaborate on a series of projects related to art and archeology in southern Italy, including the Medieval Kingdom of Sicily Image Database Project (founded at Duke University and now housed at the O'Donnell Institute), and *Royal Power, Exoticism, and Technology: Porcelain Rooms from Naples to Madrid* (a collaboration between the O'Donnell Institute and the Custard Institute for Spanish Art and Culture), which is building digital models of the Bourbon porcelain rooms at Portici (now at Capodimonte) and Aranjuez. All of these programs are documented in La Capraia's annual research report, the latest volume of which you hold in your hands.

Even as we publish this report as a document of our work over the 2022-2023 academic year, we have welcomed a new quartet of 2023-2024 predoctoral research residents, we are pursuing collaborative research projects with partner institutions, and we are framing future programs including a June 2024 "field studio" that will bring together a group of artists to trace phenomena of interconnection, flow, and change in Naples's urban fabric. These activities promise to continue our mission of generating new art historical knowledge, cultivating networks of scholars and students from throughout the world, and reimagining our art histories of Naples, southern Italy, and our interwoven worlds. In the future, we would like to develop a program stream dedicated to publications, and expand our research project stream to encompass collaborative, multifocal projects that bring Naples into conversation with port cities across the Mediterranean. And it is with great

excitement that we look ahead to developing La Capraia's role as a research node in the cultural campus that is envisioned for Capodimonte.

All that La Capraia has achieved over the past five years has been possible because of the collaboration and dedication of colleagues at the O'Donnell Institute and Capodimonte. We are grateful for the energetic leadership of O'Donnell Institute Director Michael Thomas, the unflagging support of University of Texas at Dallas Provost Inga Musselman, and the enthusiastic work of the O'Donnell Institute's staff. At Capodimonte, we are grateful to Sylvain Bellenger for his bold vision and ever stimulating collaboration; the Scientific Committee for involving us in the museum's larger scholarly and research program; and the Curatorial, Exhibitions, Documentation, Conservation, Digitization and Cataloguing, Administration and Legal, Architecture, Security, and Press Departments, as well as the Office of the Director, for their knowledge, dedication, and openness to collaboration and exchange, and for opening so many doors for La Capraia's research and programs. We thank the Amici di Capodimonte for their collaboration and guidance, Franklin University Switzerland for their gracious partnership, and our advisory group for helping us chart a course for the future.

One of the most extraordinary aspects of life and work at La Capraia is its setting in the heart of the Bosco di Capodimonte, deep within its historic gardens and forest. Our rustic surrounds are not without surprises for the *pionieri* at La Capraia: calls of foxes at night, choruses of birds all too early in the morning, and fallen branches after strong winds. Treks up and down the hill and our position within the *bosco* can complicate daily routines and special programs. Even as we learn to navigate these aspects of life and work at La Capraia, my hope is that this sylvan setting will engage all our senses, as well as our minds, and ground us in the intricacies of a place and moment within the greater rhythms of nature and time.

Sarah K. Kozlowski, PhD

Director
Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali "La Capraia"
Museo e Real Bosco di Capodimonte

Associate Director
The Edith O'Donnell Institute of Art History
The University of Texas at Dallas



Students from EODIAH's Master's Program in Art History, Katie Strand, Karlyn Lienhard, Jackie Haefner and Ryan Tidwell, with Sarah K. Kozlowski (at left) and Heather Bowling (at right) during a visit to the Certosa di San Martino, Naples, June 2023.

Report from the Center Coordinator at La Capraia

Nonostante l'intenso processo di turistificazione che Napoli sta attraversando, evidenziato recentemente persino da *Le Monde* e dal *Times*, la città mantiene una propria irriducibile identità con cui lo straniero deve necessariamente confrontarsi, come i Research Residents non mancano di attestare nei loro reports. Nelle parole di Gabriella Johnson, Jade Marie d'Avigneau e Domenico Pino, ospiti della Capraia per circa nove mesi, si legge quanto il soggiorno di studio sia stato per molti versi impegnativo, ma incredibilmente fecondo sul piano accademico quanto individuale. Napoli è una città che si coglie attraversandola, perdendosi nel suo caotico tessuto urbano e nelle chiese, raggiungendo via mare le sue isole, arrampicandosi sul suo vulcano, come d'altronde già facevano i viaggiatori del passato, ma con uno sguardo finalmente libero da antichi pregiudizi (si spera!). Ed è in questa modalità che i nostri *residents* hanno condotto le proprie ricerche, come tutti e tutte orgogliosamente sottolineano: direttamente sul campo. L'anno accademico appena concluso ha visto la presenza alla Capraia, oltre che dei dottorandi già menzionati, di due borsiste selezionate per progetti specifici, Clara Baudet e Michela Perrotta, rispettivamente per la realizzazione della mostra *Sensing Naples* al Compton Verney (UK), e per l'implementazione di dati nel Medieval Kingdom of Sicily Image Database. L'assegnazione di borse a progetto è stata una novità, rispetto agli anni precedenti, e dà conto delle collaborazioni che il Centro sta costruendo attivamente con istituzioni italiane e straniere.

Ma la nostra mission, come ben descrive la direttrice Sarah Kozlowski nelle pagine precedenti, non si limita al tutoraggio dei borsisti. Nel semestre invernale il Centro aveva partecipato all'organizzazione di una giornata di studio incentrata sulla candidatura UNESCO della Basilica di Sant'Angelo in Formis. Si è trattata di un'occasione unica per riflettere, in situ, sul senso ultimo dello studio, della tutela e della valorizzazione dei beni culturali insieme non solo a storici dell'arte medievale, ma anche ad esponenti delle istituzioni e dello stesso ente UNESCO. Nel semestre primaverile si è tenuta su Zoom la serie di incontri *Artists and Maritime Technology*, organizzata dal Centro con Gabriel Gee (Franklin University Switzerland and TETI Group), che esplorava il tema delle tecnologie al servizio della navigazione in un dialogo tra storici dell'arte e artisti contemporanei. Nel mese di giugno, si è tenuto invece il nostro convegno annuale, quest'anno organizzato con la Butler School of Music (University of Texas at Austin) e dedicato al tema dei paesaggi sonori a Napoli tra medioevo ed evo moderno. Del comitato organizzativo faceva parte, tra gli altri, Nathan Reeves, dottorando alla Northwestern University e già nostro borsista nel ciclo 2019-2020, e ciò è dimostrazione dei rapporti che il Centro mantiene con i suoi *alumni* e *alumnae*. A conclusione dell'anno accademico, abbiamo ospitato un piccolo gruppo di studentesse del master in storia dell'arte dell'O'Donnell Institute con interessi di ricerca convergenti su Napoli e dintorni, dall'archeologia Romana al rinascimento. Come riporta nella sua relazione Heather Bowling, Research Coordinator and Graduate Program Advisor dell'O'Donnell Institute, è stata un'esperienza stimolante e formativa, che contiamo di ripetere nei prossimi anni. Per tutte le suddette attività, e per le ricerche dei borsisti, si rimanda ai rispettivi testi in questa pubblicazione.

Infine, nel mese di luglio abbiamo seguito la campagna di fotogrammetria del salottino di porcellana di Capodimonte, già nella reggia di Portici, nell'ambito nel progetto *Royal Power, Exoticism, and Technology: Porcelain Rooms from Naples to Madrid* (una collaborazione tra l'O'Donnell Institute e il Custard Institute for Spanish Art and Culture di Dallas). Ringrazio, a tal proposito, il Museo e Real Bosco di Capodimonte e il Centro MUSA – Musei della Reggia di Portici, per aver aderito al progetto, e il personale scientifico di entrambe le istituzioni che ci ha accompagnato in quei giorni.

Doverosi ringraziamenti vanno inoltre a tutte le realtà sul territorio con cui abbiamo lavorato quest'anno: la Società Napoletana di Storia Patria, l'Archivio di Stato di Napoli, la Fondazione IlCartastorie - Museo dell'Archivio Storico del Banco di Napoli, la Biblioteca del MANN - Museo Archeologico Nazionale di Napoli, la Biblioteca e la Fototeca della Direzione Regionale Musei Campania, il Conservatorio di Musica "San Pietro a Majella" e la sua Biblioteca, la Fondazione Ezio De Felice, l'Istituto di Scienze del Patrimonio Culturale (ISPC-CNR), il Pio Monte della Misericordia, il Dipartimento di Lettere e Beni Culturali dell'Università degli Studi della Campania "Luigi Vanvitelli", il Centro Studi sulla Civiltà Artistica dell'Italia Meridionale "Giovanni Previtali", e il Consolato Generale degli Stati Uniti d'America di Napoli.

Un ringraziamento speciale meritano l'associazione Amici di Capodimonte Ets, nostri sodali nella routine lavorativa come nell'organizzazione di molte attività; gli American Friends of Capodimonte ed in particolare la *fellow* in uscita, Caroline Paganussi, che ha seguito le ricerche di alcune nostre borsiste; e naturalmente il Museo e Real Bosco di Capodimonte e tutto il suo personale. I ringraziamenti finali vanno al Direttore uscente Sylvain Bellenger. La sua visione del parco come un grande hub culturale, la sua tenacia contro gli ostacoli burocratici, nonché la sua fiducia nel partenariato tra un importante museo pubblico e un'università straniera, hanno permesso alla Capraia di aprire le sue porte nel 2018, e di crescere ogni anno di più.

Francesca Santamaria

Center Coordinator
Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali "La Capraia"
Museo e Real Bosco di Capodimonte



*REPORTS
FROM
RESEARCH
RESIDENTS*

At a welcome toast for 2022-2023 Research Residents at the Stufa dei Fiori in the Real Bosco di Capodimonte, October 2023. From left to right, Gabriella Johnson, Domenico Pino, Jade Marie d'Avigneau, and Michela Perrotta.



Giuseppe Recco, *Still Life with Fish and Turtles*, 1671, oil on canvas, 260 x 340 cm
 Naples, Museo e Real Bosco di Capodimonte, D'Avalos Collection, Inv. Q 463
 Courtesy Ministero della Cultura, Museo e Real Bosco di Capodimonte

Gabriella L. Johnson

PhD Candidate, University of Delaware,

Department of Art History

2022-2023 Predoctoral Research Resident at La Capraia

Galatea's Realm: The Art of Coral, Shells, and Marine Fossils in Early Modern Naples, Sicily, and the Maltese Islands

Much like the fatally attractive sardine in the eighteenth-century tarantella *Lo Guarracino*, the city of Naples is both an object of desire and a catalyst for chaos. The tarantella follows the whim of a conventionally unattractive fish, the *guarracino*, as he dresses to the nines in aquatic finery to impress a sardine already betrothed to a locally respected tuna. This romantic scandal fuels a battle between underwater inhabitants as they morally (i.e., violently) defend the suitor of their choice. My time in Naples studying sea-inspired art did not end in a war between the historic marine species of the Gulf of Naples, but it did encourage self-reflection and knowledge acquisition through the city's endless spontaneity. You grow as a person and scholar through continuous confrontation with the unexpected—and Naples delivered surprises at every turn.

Naples and its surrounding waters were the ideal theater for my onsite research, which allowed me follow interdisciplinary *percorsi* radiating from Giuseppe Recco's *Still Life with Fish and Turtles* at the Museo e Real Bosco di Capodimonte. The painting shows a fantastic heap of marine creatures hovering between life and death in a shallow pocket of the rocky Mediterranean coastline. Each species is rendered with biologically accurate details, making them easily identifiable. But what makes this painting so fascinating are the *kinds* of fish depicted—each is locally harvested from the Bay of Naples and the deeper Tyrrhenian Sea. At a time when early modern Europeans were gathering specimens from global empires for microcosmic collections, Neapolitan artists were painting still lifes of regional shells and marine fauna. The painting boasts the abundance of the Mediterranean and the prowess of Neapolitan fishermen in plucking these creatures from its depths.

Using Recco's *Still Life with Fish and Turtles* as a primary case study, my research aims to broaden interpretations of Neapolitan still life by thinking about the sea's role in cultural and artistic production. The regional marine fauna functions as a springboard to enrich the traditional discussion of still life painting in Naples—which became an incredibly popular genre over the seventeenth century. Thinking more critically about how the sea influenced Neapolitan identity formation and cultural expression led me to seicento gastronomy, Campania's fishing traditions, and early modern music (like *Lo Guarracino*) that allegorizes the Gulf's marine creatures.

Spectacular contrasts propelled my research forward. Much of my time centered on reading manuscripts and secondary literature at the Biblioteca della Società Napoletana di Storia Patria and the Biblioteca del Conservatorio di Musica San Pietro a Majella. Each historic *sala studio*, where I stepped into the *seicento* world of the aquatic and weird, was comfortably at odds with the nonstop hum of traffic, tour groups visiting Castel Nuovo, passersby on Via dei Tribunali, and the cacophony of conservatory students practicing their instruments (including a shred-sesh of Led Zeppelin's *The Ocean* on my final day reading at the library). I will always remember sitting in Storia Patria where, to my horror, I learned that most seventeenth-century Neapolitan recipes called for at least twenty testicles for texture. But no contrast was as jarring as the discovery of a toy pistol nestled in a pink backpack on the side of the road in Torre Annunziata, blocks away from the luxurious Villa Oplontis. Historic and modern Naples always conflated, making you feel more deeply the presence of place.

Delightful surprise also invited my dissertation to drift into fresh waters. Months of combing fishing-related documents at the Archivio di Stato led me to discover, as I turned pages in another pedantic trial proceeding, a hand-drawn map detailing a territorial dispute over the right to fish in a lake near Aversa. Another dreary day at the archive turned around when I found, after scouring an unpaginated tome of a *pandetta*, a regulation citing overfishing as a catalyst to preserve the marine ecosystems of the Gulf of Naples—a gesture towards ecological thinking that was (*senza dubbio*) selfishly motivated by maintaining the city's "fishy" gastronomic and economic traditions. In a similar vein, analyzing a painting by Pietro Novelli with a priest at the Jesuit Residence resulted in zesty observations about a miraculously appearing Mediterranean crab. I even surprised myself at times, impulsively turning my *margherita da asporto* from Pizzeria Giuliano into a massive *margherita a portafoglio* (not recommended for the faint of heart or tomato sauce averse).

Beyond the archive, I traveled to Ischia and Procida to study the veneration of local saints whose miracles are intimately bound to the sea. In Ischia's Lacco Ameno, the city towards which Santa Restituta's body floated from northern Africa after her martyrdom, I was surprised by how heavily the city leans on the sea in its self-definition. Not only was the Basilica di Santa Restituta's podium shaped like a ship reminiscent of the one that transported their patron's body to Ischia, but her veneration culminated in a fierce re-enactment of her martyrdom replete with fireworks and pyrotechnics that set Restituta's body and ship ablaze in the Bay of San Montero. Witnessing these feast day festivities made clear how the sea looms large in the history, collective imagination, and cultural identity of the island.

Procida held similar surprises, as the owner of my bed and breakfast offered to drive me to the Abbazia di San Michele Arcangelo to study a painting of the archangel interceding to end an actual sixteenth-century pirate invasion. His kindness even extended to supplying me with lunch, *lingue di Procida*, and towels for the beach, but maybe the extra lingue are tied to my promise that he will get a footnote of thanks in my chapter.

One day as I waited for my *aliscafo* for Procida, I heard a woman screaming that Molo Beverello is the "porto più bello del mondo." I looked towards the sea and saw the statue of city patron San Gennaro motionlessly blessing each vessel as it passed and was reminded again of both the endurance of myth and the conflation of historic and modern. This subversion of the frequently repeated mantra (and excellent Instagram location tag) that Naples is the "città più bella del mondo" contains a series of truths: the city is at once deeply historic, deeply hilarious, and deeply self-aware.

Gabriella L. Johnson is a PhD Candidate in Art History at the University of Delaware, where she is writing a dissertation entitled "Galatea's Realm: The Art of Coral, Shells, and Marine Fossils in Early Modern Naples, Sicily, and the Maltese Islands." Her research will be supported for the 2023-2024 academic year through a Samuel H. Kress Foundation/Marian and Andrew Heiskell Rome Prize in Renaissance and Early Modern Studies at the American Academy in Rome.



Sepolcro di Sanzio Vitaliano e Ippolita Imperato, c. 1508-1510, marmo, Santa Maria la Nova, Napoli
Photo courtesy Archivio Pedicini

Jade Marie d'Avigneau

PhD Candidate, , University of Lausanne,

Department of Art History

2022-2023 Predoctoral Research Resident at La Capraia

Fama et familia: Funerary culture and the construction of family identity in Early Modern Naples (c. 1470-1530)

Ogni mattina, lo stesso rituale. Attraversare il Bosco di Capodimonte sperando che la Porta di Mezzo sia aperta, scendere attraverso la Sanità, respirare l'odore del detergente e schivare le pozzanghere di bolle, dare un'occhiata alla Madonna col Bambino custodita nel suo altare di vetro, raggiungere, finalmente, Via Foria, emergere davanti a Di Matteo prima del caos dell'apertura, bere il caffè da Ciorfito, salutare La Figlia del Presidente e infine arrivare all'Archivio di Stato.

Così era la mia missione quotidiana. I pomeriggi, invece, erano più eclettici, variando tra le diverse chiese napoletane, alla ricerca dei loro monumenti funerari.

La mia tesi di dottorato si focalizza sulla questione della costruzione dell'identità familiare e femminile della nobiltà napoletana all'inizio dell'epoca moderna (circa 1470-1530). Date le limitate fonti archivistiche di questo periodo, i monumenti funerari forniscono testimonianze essenziali per comprendere le dinamiche sociali e culturali della nobiltà napoletana dell'epoca. Studiando le tombe delle coppie e le tombe femminili, cerco di ricostruire i legami familiari, le alleanze matrimoniali, il ruolo e lo status delle donne all'interno della società nobiliare a Napoli. La tipologia formale e le iscrizioni dei sepolcri offrono preziose indicazioni su come le famiglie nobili si rappresentavano e sulla loro posizione nella società. Le alleanze matrimoniali giocarono un ruolo cruciale nella società nobiliare del primo periodo moderno a Napoli. Le famiglie nobili cercavano di consolidare il loro potere e la loro posizione sociale attraverso matrimoni strategici con altre famiglie nobiliari. Queste alleanze matrimoniali spesso venivano negoziate per scopi politici ed economici, ma anche per preservare e aumentare il prestigio della famiglia.

Sebbene lo studio dei monumenti di coppie offra già una base di riflessione interessante sulla condizione sociale delle donne, l'analisi approfondita di tombe ed epitaffi femminili ci consente di esplorare in modo più completo la questione del loro ruolo e della loro posizione nella società intorno al 1500. Attraverso l'esame sistematico dei sepolcri delle donne, possiamo cogliere meglio le diverse strategie di rappresentazione e auto-rappresentazione utilizzate per celebrarle come individui autonomi, al di là del loro ruolo di mogli e del nucleo familiare. Queste tombe ci offrono una visione su come le donne fossero valorizzate per le loro virtù e qualità personali. In alcuni casi, possiamo anche osservare come alcune di queste donne,

vedove o senza erede legale, abbiano preso in mano la commissione del loro monumento funerario, testimoniando la loro autonomia e capacità di costruire la propria memoria.

Durante i miei nove mesi di residenza a La Capraia, mi sono principalmente concentrata sulla stesura del secondo e terzo capitolo della mia tesi, dedicati rispettivamente ai monumenti funerari di coppie e ai monumenti funerari femminili a Napoli compresi tra il 1470 e il 1530 circa. Partendo dal caso di studio del monumento funerario coniugale di Sanzio Vitaliano e Ippolita Imperato, situato nel chiostro minore di Santa Maria la Nova a Napoli, ho intrapreso un censimento di tutte le tombe di coppie a Napoli. Per identificare la loro localizzazione, ho avviato una ricerca meticolosa nelle guide del XVI e XVII secolo. A questo stadio della mia ricerca, ho affrontato diverse difficoltà. Sebbene queste guide abbiano l'intento simile di descrivere la città (*descriptio urbis*) e siano ricche di informazioni su molti siti, edifici e monumenti di Napoli, la maggior parte dei monumenti menzionati è stata distrutta, smantellata, spostata o dispersa nel corso del tempo. Inoltre, queste guide elencano solo una selezione di luoghi, monumenti e soprattutto epitaffi, quindi non possono essere considerate rappresentative della situazione reale.

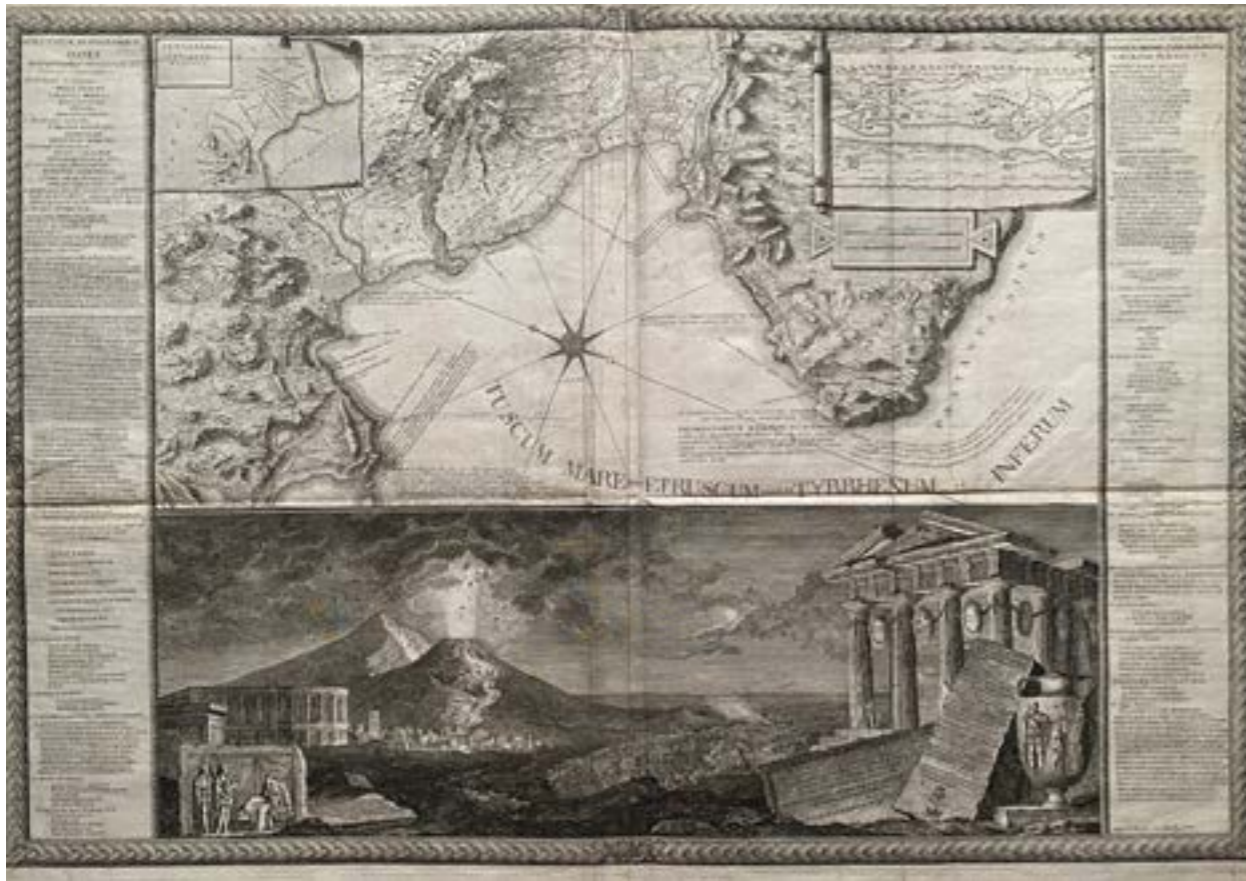
Tuttavia, sono riuscita a compilare un inventario di tutti i monumenti funerari, sediali ed epitaffi di coppie citati nelle guide. Armata della mia lista, mi sono poi recata "sul campo". La mia presenza *in situ* mi ha permesso di verificare direttamente l'esistenza dei monumenti funerari menzionati nelle guide del XVI e XVII secolo. Ho potuto osservare da vicino ogni monumento, valutarne la conservazione, rilevare eventuali alterazioni o modifiche nel corso del tempo e scattare fotografie dettagliate per documentarne lo stato attuale. Questo lavoro sul campo è stato essenziale per la mia ricerca, poiché mi ha consentito di ottenere informazioni di prima mano e di confermare o confutare i dati delle guide o della letteratura secondaria. Una volta scattate le foto, ho intrapreso il compito di classificare e catalogare tutti i dati raccolti secondo diverse tipologie. Questo approccio metodico mi ha permesso di creare un database completo e organizzato, contenente informazioni fondamentali su ciascun monumento funerario censito. Le fotografie scattate sono state di inestimabile valore, poiché hanno documentato visivamente le caratteristiche e i dettagli di ciascun monumento, fornendo un importante supporto visivo per le mie ricerche future. Per quanto riguarda i monumenti funerari delle donne, ho adottato la stessa metodologia e catalogazione utilizzata per i monumenti delle coppie. Dopo aver stilato un elenco di tutti i monumenti funerari e epitaffi delle donne citati nelle guide del XVI e XVII secolo, mi sono recata nelle chiese per verificarne l'esistenza, fotografarli e infine catalogarli.

Parallelamente all'elaborazione del catalogo, ho svolto un'indagine approfondita presso l'Archivio di Stato. Grazie all'aiuto prezioso ricevuto in loco, ho avuto l'opportunità di accedere a fonti documentarie rilevanti, che mi hanno permesso di ottenere informazioni sulle famiglie dei defunti dei monumenti funerari catalogati.

Anche se il mio soggiorno a Napoli si è concluso in circostanze un po' particolari, sono profondamente grata per i mesi trascorsi in questa città. Durante questa residenza, ho scoperto nuove prospettive, sia dal punto di vista della mia ricerca che a livello personale. Sarà sempre un piacere di tornare, come ogni sera per nove mesi, a La Capraia.

Ogni sera, lo stesso rituale. Aspettare il pullman di fronte al Museo Archeologico, arrivare a Capodimonte prima che i cancelli si chiudano, se il tempo lo permette, fare una sosta al Belvedere, ammirare gli aranci in basso e Capri in alto, sedersi su una delle sessanta panchine adottate nell'ambito dell'iniziativa Adotta una panchina, un albero o una fontanella, leggere la dedica. Attardarsi pensando e trovare che essa caratterizza perfettamente il mio soggiorno a La Capraia. Concludere con queste parole: "A Napoli. Bella e terribile."

Jade Marie d'Avigneau è una dottoranda presso l'Università di Losanna. La sua tesi di dottorato è supervisionata dal Prof. Nicolas Bock e si concentra su vari aspetti della scultura funeraria napoletana, la società e il gender intorno al 1500. Il suo progetto investiga il significato dei monumenti funerari durante quel periodo e come essi riflettano il contesto sociale e culturale della città. Nel giugno 2023, Jade è stata selezionata per ricevere una borsa di studio offerta dalla Fondazione per Borse di Studio Italo-Svizzere. Il prossimo settembre, presenterà un paper dedicato ai monumenti funerari doppi e all'umanesimo napoletano presso il seminario internazionale Umanesimo e Rinascimento (1350 ca.-1550 ca.). Ricerche in corso e prospettive presso l'Accademia Vivarium Novum a Frascati. Durante l'anno accademico 2023-2024, Jade continuerà la sua ricerca come residente presso l'Istituto Svizzero di Roma. La sua tesi magistrale, condotta sotto la supervisione del Prof. Nicolas Bock e del Prof. Clario Di Fabio, dedicata a un sepolcro situato a Santa Maria la Nova a Napoli, ha ricevuto il Premio della Società Dante Alighieri.



Antonio Cardon, after Giuseppe Bracci, *Antiquitatum Neapolitanarum Index*, c. 1772, etching, 645 x 934 mm
Private collection

Domenico Pino

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Department of History of Art

2022-2023 Predoctoral Research Resident at La Capraia

Printmaking in the Kingdom of the Two Sicilies (1734–1799)

In late March 1752, the royal gardener Francesco Geri climbed Vesuvius in the company of the volcanologist Giuseppe Maria Mecatti to study a recent eruption, measure the extension of the lava flow that had destroyed cultivated fields, and assess how the morphology of the crater had changed. Geri took notes and made sketches, which Mecatti later had translated into print to illustrate his treatise *Racconto Storico Filosofico del Vesuvio* (Naples, de Simone, 1752). As they reached the summit, they were surprised to see two people emerging from the crater. Only when the fumes dissipated they recognised the royal 'statuario' Giuseppe Canart and Nicola Vanni, the head of the team of printmakers working at Portici on the plates for *Le Antichità di Ercolano Esposte* (Naples, Stamperia Reale, 1757–1792). They, too, had climbed Vesuvius to study the shape of the crater. The two parties greeted one another, drank some wine which Canart had brought with him, and moved on to their respective destinations, Geri and Mecatti down into the crater, Canart and Vanni back to Portici.

As astonishing as the image of two people emerging from the smokes of Vesuvius in the mid-eighteenth century may appear, the names of the individuals mentioned are even more impressive to me. They all worked in the service of the Neapolitan crown and all of them were, in a way or another, involved in a printmaking project. This anecdote demonstrates how deeply embedded printmaking was in the mechanisms of the Bourbon state, underpinning issues of measurement and control (Geri), scientific discourse (Mecatti), and political propaganda (Vanni). It also demonstrates how central Vesuvius was to the culture and economy of the city. Royal officials, antiquarians, scientists, priests, and printmakers all had to climb the mountain in order to gain a new understanding of their respective disciplines.

I too climbed Vesuvius during my time in Naples, dragging along the other research residents of la Capraia. Like Mecatti in one of his ascents, we encountered heavy rain and got thoroughly soaked. Like Canart, we carried our own lunch and ate it on top of the crater. Like William Hamilton, we descended with a small (and illegal) collection of volcanic specimens. My object of study was not the volcano itself, but how a lived experience of place informed the circulation of people, ideas and, eventually, artworks. The concept that the experience of places in and around Naples could offer a better understanding of my dissertation topic accompanied me throughout my time in the city. From the moment I arrived I tried to go around as much as possible and see as many museums, palaces, churches (and restaurants) as I could. I forced my

way into mirror cabinets (Palazzo Carigliano), private courtyards (Palazzo Sessa), and storage rooms (Certosa e Museo di San Martino). Such a frenetic wandering allowed me to gain an understanding of the geography of the city and of what is (and was) where. For example, I realized that the shop of Talani & Gervasi, one of the most prolific and ruthless publishers of the late eighteenth century, was in front of the Royal Palace, where the Stamperia Reale was located. This explains why in the 1780s and -90s the prints produced in the Stamperia Reale were sold through that firm. I also realised where the old printmaking district was: off Piazza San Domenico, which is, among other things, the square on which the palace of the Prince of Sansevero stands. It becomes easier for me to understand, therefore, the facility with which the 7th Prince, Raimondo di Sangro, could set up a printing workshop in the basement of his palace and publish some of the most original books (and plates) of the European Enlightenment: people and materials were readily at hand.

I certainly do not want to reproduce the stereotypes of eighteenth-century travellers who wrote that they could see antiquity still alive here, but I understand them now. Some streets still follow the curved shape of ancient roman amphitheatres, and the structures supporting the outside of such amphitheatres, in Roman bricks, have been converted into bell towers or into civilian houses. Church interiors from all periods have naves or apses with ancient columns of *cipollino* or *pavonazzetto* which, as the other residents can confirm, I took particular pleasure in caressing more or less illicitly: for those armed with a bit of imagination, it is possible to catch a glimpse of antiquity—or indeed any historical period—through the experience of these scattered and layered fragments.

People were essential in mediating these experiences, too. Curators, librarians, archivists and antique dealers all shared their knowledge and the bits of imagination they were armed with. They made me think of objects, processes and practices in a way I did not anticipate, and revealed to me artworks and documents I could not have found otherwise. The impressive print by Antoine Cardon is a case in point. I learned it is extremely rare and very few museums hold an impression of it. It lay in the backroom of a grumpy antiquarian book dealer and it is a great example through which to think about the vibrant cultural scene of eighteenth-century Naples. It beautifully represents how the study of volcanology and antiquity informed one another: the archaeological finds in the foreground are lit from below as if light were shed on them—both literally and figuratively—by the lava flow issuing from the volcano. It is this interaction between volcanology and antiquarianism that in the image supports the map of Naples, as well as the reason for which the map was made in the first place. The dedication in the lower right corner, to the ever-present William Hamilton, the British ambassador to the Bourbon court, reminds us of the economic, social and political contacts of which prints were both the products and the producers. Had I not come to Naples, climbed Vesuvius, wandered in dark churches and unfriendly bookshops, I would never have discovered, nor understood it.

Domenico Pino is a PhD candidate in the Department of History of Art at University College London. His dissertation explores print production in eighteenth-century Naples, tackling centre-periphery issues, the intersections of art and science in the early-modern period, and the relationship among image production, economic structures and political discourse in the Southern Italian Enlightenment. His research is fully funded by the London Art and Humanities Partnership. In 2023-24 he is continuing his research in Naples as the Pio Monte della Misericordia fellow at the Istituto Italiano per gli Studi Storici.



Giacinto Gigante, *La certosa di S. Martino e il Golfo di Napoli*, 1843, brown paper and watercolor, 31 x 41 cm, Naples, Museo e Real Bosco di Capodimonte, inv. no. GDS 1739
 Courtesy Ministero della Cultura, Museo e Real Bosco di Capodimonte

Michela Perrotta

PhD Candidate, Università degli Studi della Campania

“Luigi Vanvitelli”

Spring 2023 Predoctoral Research Resident at La Capraia

A look at southern Italy through Capodimonte collections: The Medieval Kingdom of Sicily Image Database

During my Spring 2023 Research Residency at La Capraia, I had the opportunity to work on the cataloguing project for the Medieval Kingdom of Sicily Image Database, in collaboration with the Museo e Real Bosco di Capodimonte and the Edith O’Donnell Institute of Art History at the University of Texas at Dallas. The database aims to collect images of different types, drawings, paintings, prints, and photographs made by artists, architects, historians, and travelers of medieval and early modern monuments and cities of southern Italy.

I spent these months working on two groups of images made available by Carmine Romano, head of the Digitization and Digital Cataloguing project at Capodimonte, whom I thank: the Astarita collection, mostly featuring drawings by Giacinto Gigante, and a 19th-century porcelain service produced by the Ginori manufactory.

Marquis Carlo Ginori founded this factory in Doccia, near Florence, in 1735. Even though production only started in 1737, the manufactory soon became one of the most renowned in Europe. Ginori, in fact, gained the monopoly on ceramic manufacturing in the Austrian-ruled Grand Duchy of Tuscany after exporting his products to Vienna. The table service kept at Capodimonte includes 366 pieces made in the first quarter of the 19th century, on the commission of Elisa Bonaparte Baciocchi, Napoleon’s sister. Views of Naples, Rome, and Florence are the main subject of the porcelains but, for the scope of the database, I focused exclusively on the depictions of Naples and other southern cities.

Working on these images proved a challenge. The views are quite generic, and the artists represented cities with no distinctive buildings, but fortunately, behind almost every plate there was a title that made it much simpler to identify the view. After going through each illustration, I noticed that buildings are not always accurately represented. Some of them are imaginary constructions made up by the illustrator, who frequently placed them among ancient ruins, probably to give a sense of antiquity to certain views. This inaccuracy may be linked to the fact that paintings on porcelain were based on travel sketches of cities, ports, significant buildings, and natural surroundings.

While working on the Ginori service, I came across an interesting group of plates featuring various viewpoints of Lake Agnano. The lake occupied the crater of an extinct volcano and was drained in 1870, since it was a hostile marshy area and a breeding

ground for dreadful plagues. The draining of a lake constitutes a major alteration of the landscape, even when there are no monuments or noteworthy constructions involved. These images gave rise to the idea of adding to the database a new category that deals with how human interventions have transformed landscapes in the southern regions.

On the other hand, artists of the Neapolitan School of Posillipo were far more accurate in depicting monuments and landscapes, almost as if their artworks were photographs of the time. Sketches by Giacinto Gigante and other exponents of the School of Posillipo are now part of the Astarita collection, which encompasses more than 400 watercolors and drawings in pencil and pen gathered by the collector Angelo Astarita and donated by his brother Mario to the Museo di Capodimonte in 1970.

The wonderful drawings by Giacinto Gigante show how he experimented with a variety of techniques and materials, ranging from watercolor to pen or pencil drawing with white lead on brown, ivory, or white paper. At the same time, Gigante remained faithful to reality, almost like a historiographer of landmarks and views of the Kingdom of the Two Sicilies.

Cataloguing Gigante's sketches almost felt like navigating through a memoir of his career and achievements. Some drawings are signed and dated by the artist himself, while others give an insight into his relationship with the Russian aristocracy, from whom Gigante received commissions. I happened to find watercolors intended for important figures, such as one with a view of the Gulf of Naples from San Martino Charterhouse (GDS 1739). The sketch was meant for the Empress of Russia, Charlotte of Prussia, as written by the artist at the bottom of the paper: *dipinto all'acquarello per S.M. l'Imperatrice di Russia*.

The inscription of another watercolor, depicting Gaeta and its bay (GDS 1948), further demonstrates Giacinto's connections with noble patrons. He attests to have painted the view after the death of Ferdinand II of the Two Sicilies, and to have sent the drawing to the Archduchess Maria Theresa in Vienna. Gigante also specifies the date, July 1850, which is a year before he became the drawing teacher of Ferdinand's daughters.

Working in the tranquility of the Bosco and being in touch with the artworks of an extraordinary museum such as Capodimonte enriched me in countless ways. The Research Residency at La Capraia proved invaluable to my growth as a researcher and cataloguer, allowing me to connect with scholars from whom I learned a lot. I am thankful for all the productive conversations I had with the community of researchers I have met, but especially for the hard-working KOS team that guided me from the beginning. I am also grateful for the precious suggestions from Caroline Bruzelius and Paola Vitolo, the stimulating discussions with Sarah Kozlowski and Francesca Santamaria at La Capraia, and the helpfulness of Bill Broom, Olga Grlic, and Katrina Saunders in using the database.

Michela Perrotta is a PhD candidate at Università della Campania "Luigi Vanvitelli" in History and Transmission of Cultural Heritage under the supervision of Profs. Teresa D'Urso, Elisabetta Caldelli and Maria Gabriella Pezone. Her research involves the reconstruction of the Renaissance library owned by Antonello Petrucci († 1487), secretary of King Ferrante of Aragon, with a focus on the decoration of his manuscripts and incunabula, and the cultural context in which they were produced. In 2022, Michela catalogued incunabula and ancient books at the National Library "Vittorio Emanuele III" and the University Library of Naples. Her interests include illuminated legal texts and their iconography, digital humanities, and cataloguing ancient and modern book collections. For the 2023-2024 academic year, she is still at La Capraia as a predoctoral research resident.



PROGRAMS REPORT

Participants in the conference *Soundscapes of Naples: From the Medieval to the Early Modern* in the church of San Giovanni a Carbonara, Naples, June 2023.
Photo Claudio Metallo



8-10 June 2023
Naples

Soundscapes of Naples: From the Medieval to the Early Modern

*Paesaggi sonori di Napoli
dal Medioevo all'età moderna*

CENTRO PER LA STORIA
DELL'ARTE E DELL'ARCHITETTURA
DELLE CITTÀ PORTUALI

The University of Texas at Austin
Butler School of Music
College of Fine Arts



THE
EDITH O'DONNELL
INSTITUTE OF
ART HISTORY



Soundscapes of Naples: From the Medieval to the Early Modern

A site-based conference co-organized by the Center for the Art and Architectural History of Port Cities “La Capraia” and the Butler School of Music at The University of Texas at Austin

8-10 June 2023
Naples

The international and multidisciplinary conference *Soundscapes of Naples: From the Medieval to the Early Modern* took place in Naples on June 8-10, 2023. The purpose of the program was to map the intersections between the performative dimension of musicking and the city's places and spaces. A cultural and political capital and for centuries among the most densely populated cities in Europe, Naples has always been characterized by distinctive and unique soundscapes. Embedded even in its foundational myth, sound production and music making have occupied a prominent position in the public and private, sacred and secular spheres.

During the three-day conference, scholars from around the world addressed the notion and theory of soundscape and discussed this lively and dynamic cultural center's sonic markers. The papers introduced exciting new findings about the historical soundscapes of Naples, while opening up new horizons on a great variety of themes and approaches, including manuscript and print production, archival studies, performance practices, and instrument making, as well as the relationships between music and art, acoustics, questions of patronage/matronage, and histories of the senses.

After salutations and opening remarks, the first day of the conference was split between the Società Napoletana di Storia Patria in Castel Nuovo and the Conservatorio di Musica “San Pietro a Majella.” Presentations by Joana Barreto, Claudio Passera, Cesare Corsi, Ignacio Rodulfo Hazen, Alberto Mammarella, Anthony DelDonna, Paologiovanni Maione and Francesca Seller were complemented by a visit to the splendid fourteenth-century *Sala dei Baroni* in Castel Nuovo. That evening, an extraordinarily well-attended concert by the ensemble Micrologus entitled “Dalla Napoli Angioina a quella degli Aragonesi: la musica a Corte” was held in the Sala Scarlatti of the Conservatorio.

On the second day, the newly restored church of San Giovanni a Carbonara housed a roundtable on the soundscape of the monastery, with a discussion among Kyrie Bouressa, Catherine Heemann, Andrea Klassen, Luisa Nardini, Francesco Nocerino, Teresa D'Urso, and Maria Gabriella Pezone. In the afternoon we moved to the Archivio Storico del Banco di Napoli, where the session “Neapolitan voices in circulation” included papers by Ale Nodarse, Davide Boerio, and Héloïse Faucerre-

Buresi. A visit to the museum of the Archivio allowed attendees to explore the evocative exhibition “Il Cartastorie” and view financial documents pertaining to the musical history of the city.

On the final day, the Fondazione De Felice in Palazzo Donn’Anna, facing the historical setting of the Spassi di Posillipo, offered the ideal backdrop to papers focusing on the sonic dimension of the sea by Hasan Baran Firat, Simone Caputo, and Nathan Reeves. We closed the conference with a convivial lunch in Posillipo.

The remarkable success of the conference was the result of the excellent work of the organizing committee and session chairs (Teresa D’Urso, Sarah K. Kozlowski, Tanja Michalsky, Luisa Nardini, Guido Olivieri, Nathan Reeves, and Francesca Santamaria) as well as the close partnership among several institutions: the generous institutional hosts noted above, the Edith O’Donnell Institute of Art History at the University of Texas at Dallas, the Center for the Art and Architectural History of Port Cities “La Capraia,” the Museo e Real Bosco di Capodimonte, and the College of Fine Arts and the Butler School of Music at the University of Texas at Austin.

Luisa Nardini, PhD
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Art and Archaeology on the Bay of Naples, Antiquity to Today

O’Donnell Institute Master’s Program Summer
Study Residency

June 2023
Naples

For one week in June 2023, the stars aligned for a deep dive into the art, archaeology, and culture of Naples and its environs. Co-organized and -led by Sarah Kozlowski, Heather Bowling, and Francesca Santamaria, this study residency provided O’Donnell Institute Master’s students with an unrivaled opportunity to learn and explore Naples.

Fortuitously, our four students’ research interests converge on art and architectural topics in and around Naples, ranging from ancient Roman ritual in Pompeii and Roman engineering and building practices, to Franciscan foundations within the medieval Neapolitan cityscape and ceramics as objects of cross cultural exchange in the fifteenth century. Each student prepared and gave site talks on the ground in Naples and Pompeii, while “Dr. K” and our own napoletana Francesca provided larger context for various churches, sites, and the city. Heather provided the early history of settlement and growth in the area around the Bay, from the eighth/ninth centuries BCE through the early medieval era.

Our field seminar began at the ancient Roman villa known as Oplontis, where we had an in-depth tour of the site with Michael Thomas, who has co-directed The Oplontis Project and its ongoing research and fieldwork for the past seventeen years. Master’s students Ryan Tidwell and Katie Strand had the opportunity to work on site at Villa B at Oplontis in the weeks leading up to our field seminar, and gained valuable hands-on archaeological experience. Jackie Haefner and Karlyn Lienhard joined us for the group tour of Villa A, and the following day for an epic trek around Pompeii, led by Heather. Our students got a feel for the sheer size of the ancient city and its layout, which parallels that of the historic center of modern Naples, built upon its ancient predecessor, Neapolis.

After two days in the Pompeii area, we moved to La Capraia and its glorious tranquility within the bosco, a perfect home base. The next four days took us all over the city to visit important churches and museums such as Santa Maria Donnaregina, San Lorenzo Maggiore, Pio Monte della Misericordia, and the Duomo complex, as well as the Museo Archeologico Nazionale di Napoli and the Museo Madre. Just as important as these magnificent sites and collections was the experience of walking through the city itself. Feeling the squeeze of space alongside the sounds and smells of Naples and its people living in such close proximity to thousands of

years of history provided us with a better understanding of Naples and its fiercely proud local identity. With sharply attuned skills of observation and visual analysis honed by our study of art history, it was easy to make connections between the layered history and visual landscape of the modern city.

Archaeology in Naples proper is limited because the city has always been densely populated, and its later buildings sit directly on top of the ancient city. A personal highlight of the field seminar was traversing the city grid and tracing glimpses from antiquity, especially the remains of the Temple of the Dioscuri embedded in the church of San Paolo Maggiore, and apartments built into the remains of a Roman amphitheater—now hung with banners celebrating Napoli's recent football championship.

One of our most special days was spent entirely in the bosco, with special permissions from the Capodimonte museum to explore museum galleries closed to the public and the porcelain room of Maria Amalia of Saxony. Special thanks to the museum for opening their collections to us, and to the park for a private viewing of Chiesa di San Gennaro, with its dazzling recent redecoration by Santiago Calatrava.

A field seminar like this is rare and special, and it was most rewarding to see our students making connections between sites and objects across thousands of years of history. Their enthusiasm energized all of us, and I look forward to seeing how this seminar influences their thesis work in the coming year. Special thanks go to Michael Thomas for his support of this endeavor, to Sarah Kozlowski for her vision and determination, and to Francesca Santamaria for her passion and strength.

Heather Bowling
 Graduate Program Advisor and Research Coordinator
 The Edith O'Donnell Institute of Art History
 The University of Texas at Dallas



O'Donnell Institute Master's Students with Francesca Santamaria and Heather Bowling in Via Tribunali, in front of a Roman wall embedded in an early modern building (with banners celebrating SSC Napoli's third national championship), June 2023.



Campagna di fotogrammetria del Salottino di Capodimonte

Luglio 2023

La campagna di fotogrammetria del Salottino di Maria Amalia, tenutasi nel luglio del 2023, è parte del progetto di ricerca *Royal Power, Exoticism, and Technology: Porcelain Rooms from Naples to Madrid*, promosso dall'Edith O'Donnell Institute of Art History (University of Texas at Dallas) e dal Custard Institute for Spanish Art and Culture (Meadows Museum, Southern Methodist University), in accordo con il Museo e Real Bosco di Capodimonte, con il Centro MUSA - Musei della Reggia di Portici e con la Soprintendenza Archeologia, Belle Arti e Paesaggio per l'area metropolitana di Napoli.

Il progetto di ricerca, di durata biennale, intende porre a confronto il salottino di porcellana napoletano con quello del castello di Aranjuez in Spagna. I due ambienti "alla cinese" furono commissionati da Carlo di Borbone e realizzati dalle stesse maestranze a pochi anni di distanza. Il team del progetto, composto da storici dell'arte ed esperti di tecnologie dei due enti promotori, con la consulenza esterna di un gruppo di studiosi, metterà insieme le più recenti ricerche storico-artistiche con le nuove pratiche digitali nel campo dei beni culturali, al fine di costruire i modelli digitali per ciascun ambiente. I modelli consentiranno l'analisi comparativa degli aspetti chiave della progettazione e della produzione delle due stanze, del loro aspetto originale, anche in relazione al contesto architettonico e paesaggistico, e delle trasformazioni successive. I modelli, inoltre, saranno messi a disposizione dei musei coinvolti per essere fruibili dai visitatori su apposite piattaforme online.

Il primo passo del progetto è stata la campagna di fotogrammetria, una tecnica capace di generare, attraverso specifici software, modelli tridimensionali in maniera semi automatica a partire dall'acquisizione di un altissimo numero di scatti fotografici dell'oggetto di studio. Nel caso di Capodimonte, la fotogrammetria è stata eseguita da Nevio Danelon, archeologo di formazione esperto nell'utilizzo di tecniche digitali per il rilievo, con la collaborazione del dipartimento di arti decorative di Capodimonte (Maria Rosaria Sansone e Alessandra Zaccagnini), la supervisione e consulenza dei suoi restauratori (Antonio Tosini e Antonio De Raggi) e il coordinamento di Francesca Santamaria. Il salottino di porcellana è stato un soggetto particolarmente ostico da restituire in fotogrammetria, a causa delle molteplici superfici riflettenti e degli specchi, che notoriamente non si prestano al rilievo digitale. Inoltre, la complessità e articolazione della decorazione in porcellana ha reso necessario acquisire un numero molto elevato di fotografie, circa 2.200. Il modello digitale, che sarà integrato con i dati che verranno raccolti a Portici, sarà disponibile per l'autunno del 2024.

Artists and Maritime Technology

A digital seminar series co-organized by Gabriel Gee (Franklin University Switzerland and TETI Group) and the Center for the Art and Architectural History of Port Cities “La Capraia”

Spring 2023

Taking place over five sessions in April-May 2023, the digital seminar *Artists and Maritime Technology*, curated by Gabriel Gee in collaboration with the Center for the Art and Architectural History of Port Cities “La Capraia”, brought together art historians and artists to consider past and present relations between artistic practices and maritime technology, seen as a strategic nexus of global transformation.

Going out to sea was long a perilous affair, and maritime spaces required specialized skills honed by coastal communities throughout the world. In the early modern age, with increasing political, economic, and cultural connections across the seas, new tools and techniques revolutionised transportation and communication. The tracing of global routes was accompanied by scientific investigation and industrial innovation, which bound the world ever more tightly together. The seminar aimed to consider the ways in which artists, at different historical periods, participated in, engaged with, and negotiated such changes.

The opening session, entitled “To measure”, combined an attention to the tools associated with maritime navigation and the production of geographical knowledge. Nicola Foster (University of Southampton) opened the seminar by reflecting on connections between innovation in visual systems of representation in the Renaissance period in Europe, and parallel developments in navigational instruments. Chang Chih-Chung (Taiwan, van Eyck Academy) shifted the perspective to the changing fortunes of Kaohsiung harbour and the Strait of Taiwan, to evoke the superposition of different modes of sensing space inherent to Taiwanese history, influenced by successive Dutch, Chinese and Japanese governance.

The second session, “To propel”, focused on sea and oceanic mobilities. Alan Dunn (Leeds Beckett University) presented the artist’s collaborative project *Hear us O Lord*, which revisits the legacies of Merseyside writer Malcolm Lowry (1909-1957) in a series of journeys at sea between Liverpool and the Isle of Man. Sound pieces in particular are produced in a process that engages with the impact of maritime industrialisation and global environmental pressure. Mona Annette Schieren (University of the Arts, Bremen) pursued this reflection with a “Draft for a proposition for a cargo sailing cooperative”. Taking into account the conflicted nature of global shipping, purveyor of both ecological violence and cultural exchange, the



7 April 2023
TO MEASURE

Nicola Foster
Southampton, Solent University
Artists, visual technology and navigation
Chih Chung Chang
Kaohsiung, Van Eyck Academy
Catastrophic coastlines shaped by others:
relocation, war and shipwreck

14 April 2023
TO PROPEL

Mona Annette Schieren
Bremen, University of the Arts
Draft for a proposition for a cargo
sail ship cooperative (A7)
Alan Dunn
Leeds Beckett University
Hear Us O Lord

21 April 2023
TO STORE AND CARRY

Anja Kempe
University of Osnabrück
The Mordian case
Ellas Marmaras and Anna Lascari
Athens
Congonuts: a game in progress
Cora Plantani
Zürich
PORT! WORKERS! STRIKE!

28 April 2023
TO COMMUNICATE

Claire Harme
Dublin, National College of Art and Design
The Lighthouse, the radio, the AIS
David Jacques
Liverpool
Driftship walkthrough

5 May 2023
TO FASTEN

Charlotte Gould
University Paris X
Made in Scotland from ginzers: shipbuilding,
waterfront revitalization, and public art in Glasgow
André Tavares
University of Porto
Te what extent can fish produce architecture?

artists & - maritime - technology

A digital seminar series curated by Gabriel Gee (Franklin University, TETI Group), with the Center for the Art and Architectural History of Port Cities “La Capraia”

All seminars begin at 10am US Central / 11am US Eastern / 4pm UK / 5pm Central European

INFO

The series takes place on Zoom:
Meeting ID 895 0056 3290
Password Maritime
For questions write to lacapraia@gmail.com

Cora Plantani, Drawing performance for the exhibition *Drift Ship*, Kulturfolger, Zürich, 2021



CENTRO PER LA STORIA
DELL'ARTE E DELL'ARCHITETTURA
DELLE CITTÀ PORTUALI

sail shipping cooperative stood as an invitation to rethink and organise maritime transportation through alternate technologies and socio-political configurations.

To approach the third topic, “To store and carry”, Antje Kempe (Greifswald University) narrowed in on the Wardian case, named after Nathaniel Bagshaw Ward (1791-1868), used in the transportation of plants over oceanic routes. Kempe looked at the reference to the Wardian case in contemporary artworks that convey the history of imperial networks and their lasting influence in the world. Cora Piantoni (Munich/Zurich), presented her ongoing research on working conditions in dockers’ communities, from archival documentation of disused port technologies, to her recent films on hand and sign language used to load and unload shipping containers. Finally, Ilias Marmaras and Anna Lascari (Athens) presented their ongoing project *Cargonauts*, which includes documentary footage as well as a game interface taking place in the Piraeus harbour, to unveil a critical analysis of global maritime infrastructure.

In the fourth session, “To communicate”, Cliona Harmey (National College of Art and Design, Dublin) outlined the links that connect the invention of the Fresnel lens, which revolutionised lighthouse technology in the nineteenth century, to the expansion of twentieth-century aerial transportation, and current outer space explorations. David Jacques (Liverpool) showed his latest video essay, *Drill Ship Walk Through* (2022), which confronts the logic of deep sea mining while revisiting the use of radio operators in maritime worlds.

The seminar ended with a discussion of the theme “To fasten”, questioning the manner through which the artist is engaged or caught in the fabric of maritime spaces. Charlotte Gould (Université Paris X) queried the use and aesthetics of public art in the revitalisation of the Glasgow waterfront, and the role and responsibilities of artists in that process, while André Tavares (University of Porto) put forward the manner through which fish, rather than humans, have come to dictate the shape of Portuguese coastal architectures.

Throughout these sessions, moving back and forth between historical case studies and contemporary artistic practices, a number of common preoccupations emerged, amongst which we can underline that of the position and role of the artist, oscillating between mere observer and active agent. Such an interrogation can be connected to enquiries into the relations between art and science, which continue to inform our understanding of the past, when boundaries between the two might not have been so clear-cut, and the engagement of the present, which sees artists actively borrowing from and conversing with scientific disciplines. Notable also was the attention to the survival of maritime technologies, which can be understood through a transindustrial lens scrutinising the historical transfer and transformation of technological apparatus. This, in turn, we see interrogated in aesthetic practices in modes that convey philosophical and cosmological outlooks. Of these, two aspects stood out: first, an enquiry into maritime political ecologies, in which technology is approached as a site of conflict; second, an invitation to renew

an embodied experience of the maritime world, where the senses, in this case in particular sight, sound, and touch, might offer a lifeline to rethink human’s use and negotiation of ever more complex maritime technologies.

Gabriel Gee, PhD
Professor, Art History and Visual Communication
Franklin University Switzerland



Chih Chung Chang, Project poster for *Operation: Cross-Strait Love Letter* (2021)



'Sensing Naples', a collection redisplay at Compton Verney Art Gallery & Park

Research undertaken by Senior Curator, Dr Amy Orrock and Associate Researchers Clara Baudet and Alessia Attanasio

2022-2023

The collection of Neapolitan art at Compton Verney Art Gallery & Park in Warwickshire is unique in the UK and is of international importance. It is the result of one collector's passion and was amassed by Compton Verney's founder, the businessman and philanthropist Sir Peter Moores, over a relatively short period between 1995 and 2008. Featuring over fifty paintings and decorative objects, it provides unrivalled insights into the city of Naples and its environs from 1600-1800, and is an integral part of the story of Compton Verney. However, by 2019 this personal take on the art of Naples, which is housed in one wing of the Georgian mansion house, also presented some challenges. The redisplay project 'Sensing Naples' was proposed to refresh the tired display, to grow Compton Verney's reputation as a centre of Neapolitan art, and to encourage more engagement with visitors to the gallery. From fiery volcanic eruptions to its unparalleled musical and theatrical life, Naples was viewed by the Grand Tourists of the eighteenth and nineteenth centuries as a continuous sensory feast. This historic, sensory lens was used to drive the curatorial rationale for the redisplay, which was designed to appeal to all five senses (Sight, Touch, Hearing, Taste, and Smell). Our intention was to create an experience of the collection that was richer, multi-layered and more accessible.

The support of La Capraia and its community of researchers proved invaluable in Compton Verney's journey towards successfully realising this display. The relationship began in 2021 when Compton Verney's Senior Curator Amy Orrock and Collections Manager Annelise Hone were warmly invited to join the programme of online seminars hosted by La Capraia, by presenting an introduction to Compton Verney's collection. This built connections with a host of scholars undertaking research relevant to objects in Compton Verney's collection, who over the past three years have generously shared their expertise, enabling us to accurately describe the iconography, materials and production dates of a number of rare objects, including coral nativities and pendants representing the Immaculate Conception.

In the autumn of 2022 Clara Baudet, an associate researcher on the Sensing Naples project and postdoctoral student at the University of Oxford, undertook a research residency at La Capraia. This was spent visiting collections and archives in Naples and exploring themes pertinent to Compton Verney's collection

and display. Clara focused particularly on the sensory experiences of the Grand Tourists who visited Naples in the eighteenth century. Their written responses vividly bring the city to life, and these insights have in turn been brought into the gallery display through evocative wall quotes and the long-term loan of a group of historic souvenirs fashioned from Vesuvius lava.

In November 2022 lead curator Amy Orrock undertook a brief research trip to Naples funded by a Jonathan Ruffer Curatorial Grant. She was kindly welcomed by Francesca Santamaria, who offered advice and insights during her stay. Amy was able to visit sites and churches, including the Castel Nuovo, the Cathedral of San Gennaro and Museum of the Treasure of San Gennaro, the Mineralogical Museum, Pompeii and the Gallerie di Palazzo Zevallos Stigliano, which, with its collection of Neapolitan Baroque paintings provided an instructive comparison to Compton Verney. She also spent time at the Museo e Real Bosco di Capodimonte, where she was introduced to the collections by Caroline Paganussi and enjoyed meeting with Director Sylvain Bellenger. As a specialist in Northern European art, the opportunity for Amy to visit Naples, see these collections, expand research networks and discuss ideas for the display proved extremely helpful.

Finally, individuals at La Capraia also kindly supported the work of associate researcher Alessia Attanasio. A postdoctoral student at the University of Birmingham, Alessia supported the final stages of research and delivery of the display at Compton Verney, with a focus on ensuring that descriptions of the works in Compton Verney's collection were as accurate and up-to-date as possible. Alessia was based primarily at Compton Verney, where she was working with the objects and object files, but was given useful advice on specific queries by members of the network. The outcome of Alessia's research is evident on Compton Verney's website, which now contains much richer and more accurate descriptions of the items in the collection.

Ideas developed throughout the research and travel stages of this project underpin many of the final visitor experiences within the gallery. The narrative of Vesuvius as a site of danger and intrigue that overshadows life in the city of Naples is presented for family audiences through a sensory play table. Presenting children with opportunities for creative, open-ended play, a model city can be built from colourful cork blocks at the foot of a model Mount Vesuvius which 'erupts' at the pump of a handle. Two paintings have been paired with sounds—Pietro Fabris's scene of *Peasants Merry-making on the shore at Posillipo* and Giuseppe Bonito's refined painting of *The Music Lesson* have been given appropriate musical accompaniments which can be accessed at the push of a button. A further six works were selected for their olfactory interest and are enhanced by bespoke in-gallery fragrances. Designed in collaboration with fragrance house IFF (International Flavours and Fragrances) and Odeuropa, these scents bring different facets of historic Naples to life, including 'The Bay of Naples', 'Still life of Flowers', 'Perfumed Gloves', 'A Man smoking a Pipe' and 'Fish Market'. Two tactile contemporary art works, created by Aaron McPeake and DYSPLA and developed in collaboration with disability arts

commissioning platform Unlimited, complete the display, and further invite visitors to engage with what they are seeing.

The 'Sensing Naples' redisplay has dramatically increased visitors, dwell time and the demographic of visitors who engage with Compton Verney's Naples collection. Since opening to the public on 1 April 2023, the ground floor galleries where the Naples Collection is installed have seen 21,670 visitors which equates to nearly the total annual number of collections visitors across all collections in 2022. We are particularly delighted that the redisplay so successfully engages families and broadens the demographics of our visitors. The previous display of the Naples collection was little visited and was seen as one of our more inaccessible displays. The redisplay and research partnership that informed curation has been utterly transformative for our collections and will continue to inform future thinking about exhibition and collections curation and displays.

We warmly extend our thanks to all of those individuals who have supported this project, most especially to Sarah Kozłowski, who has given unstinting encouragement throughout.



O'Donnell Institute Master's students with Sarah Kozlowski and Heather Bowling in front of the church of San Giovanni a Carbonara, Naples, June 2023.

Center for the Art and Architectural History of Port Cities “La Capraia” 2022-2023 Programs

From research seminars to study days to site-based conferences organized with partner institutions, programs at La Capraia foster research on Naples and south Italy as a place of cultural encounter, exchange, and transformation, and cultivate a network of scholars working at the intersection of the global and the local..

September 14, 2022

Residents' Seminar

The Museum System in Naples: An Overview

Francesca Santamaria (Center Coordinator, La Capraia)

Museo e Real Bosco di Capodimonte / La Capraia

September 15, 2022

Residents' Site Visit

Museo e Real Bosco di Capodimonte

September 19, 2022

Residents' Seminar

The Library System in Naples: An Overview

Francesca Santamaria (Center Coordinator, La Capraia)

Museo e Real Bosco di Capodimonte / La Capraia

September 20, 2022

Residents' Seminar

Digital Tools for Art History: An Overview

Francesca Santamaria (Center Coordinator, La Capraia)

Museo e Real Bosco di Capodimonte / La Capraia

September 23, 2022

Residents' Seminar

The Archive System in Naples: An Overview

Dr. Davide Boerio (University College Cork / The Medici Archive Project, Florence)

Museo e Real Bosco di Capodimonte / La Capraia

September 27, 2022

Residents' Site Visit

Società Napoletana di Storia Patria, Castel Nuovo, Naples

September 29, 2022**Residents' Site Visit**

Archivio Storico del Banco di Napoli, with archivist Andrea Zappulli

September 30, 2022**Research Seminar**

Anxieties and Influences: Italian Cultural Entanglements with the Ottoman Empire, 1400-1600

Jake Eisensmith (PhD Candidate University of Pittsburgh / 2022-2024 Kress Foundation

History of Art Institutional Fellow at the Kunsthistorische Institut in Florence / 2021-2022

Predoctoral Research Resident at La Capraia)

Museo e Real Bosco di Capodimonte / La Capraia

September 30, 2022**Residents' Site Visit**

Osservatorio Astronomico di Capodimonte (INAF), Naples, with guest researcher Elena

Bannikova (University of Kharkiv / INAF / Guest Researcher at La Capraia)

October 3, 2023**Residents' Site Visit**

Certosa e Museo di San Martino, Naples

October 3, 2023**Residents' Site Visit**

Biblioteca e Fototeca della Direzione Regionale Musei Campania, Naples,

with Director Francesca Rossi

October 12, 2022**Research Seminar**

Toward a History of Female Patronage of Portable Artworks at the Angevin Court of Naples

Sarah K. Kozlowski (The Edith O'Donnell Institute of Art History / La Capraia)

Università degli Studi della Campania "Luigi Vanvitelli", Santa Maria Capua Vetere

October 14, 2023**Reception**

Welcome reception for 2022-2023 Predoctoral Research Residents at La Capraia

Museo e Real Bosco di Capodimonte / Stufa dei Fiori

October 17, 2022**Residents' Site Visit**

Archivio di Stato Napoli, with archivist Martina Magliacano

October 18, 2022**Residents' Site Visit**

Conservation Laboratory of the Museo e Real Bosco di Capodimonte,

with conservator Dr. Angela Cerasuolo

October 20, 2022**Research Project Meeting**

The Medieval Kingdom of Sicily Image Database Project

Organized by the KOS project team, The Edith O'Donnell Institute of Art History, La Capraia,

and the Museo e Real Bosco di Capodimonte

Museo e Real Bosco di Capodimonte and La Capraia

October 19, 2022**Study Day**

La basilica di Sant'Angelo in Formis nella candidatura UNESCO "Gli insediamenti benedettini altomedievali in Italia"

Curated by Teresa D'Urso, Alessandra Perriccioli, and Lucina Speciale, and organized by La

Capraia and the Università degli Studi della Campania "Luigi Vanvitelli" – Dipartimento di

Lettere e Beni Culturali

Basilica di Sant'Angelo in Formis, Capua

October 31, 2022**Residents' Site Visit**

Complesso Museale Santa Maria delle Anime del Purgatorio ad Arco, Naples

December 15, 2022**Research Seminar**

A Manuscript on the Move: The Kitāb al-Hāwī between Tunisia and Naples

Nora Lambert (PhD Candidate, University of Chicago / 2022-2024 Kress Foundation History

of Art Institutional Fellow at the Bibliotheca Hertziana in Rome / Predoctoral Affiliated

Researcher at La Capraia)

Museo e Real Bosco di Capodimonte / La Capraia

January 31, 2023**Residents' Site Visit**

Tour of the exhibition *Artemisia Gentileschi a Napoli*, with co-curator Dr. Giuseppe Porzio

Gallerie d'Italia, Naples

February 14, 2023**Residents' Site Visit**

Pio Monte della Misericordia, Naples, with curator Dr. Loredana Gazzara

March 3, 2023**Special Event**

Meeting of the organization Empower Women

Organized by the U.S. Consulate General Naples, with the American Friends of Capodimonte,

the Amici di Capodimonte Ets, and La Capraia

Museo e Real Bosco di Capodimonte, Naples

March 31, 2023**Residents' Site Visit**

Tour of the exhibition *Gli Spagnoli a Napoli. Il Rinascimento meridionale*,

with co-curator Dr. Andrea Zezza

Museo e Real Bosco di Capodimonte, Naples

April 4, 2023**Book Presentation**

Portable Panel Paintings at the Angevin Court of Naples: Mobility and Materiality in the Trecento Mediterranean by Sarah K. Kozlowski (Brepols 2022)

With the participation of Renata De Lorenzo (Società Napoletana di Storia Patria), Costanza Miliani and Gemma Colesanti (Istituto di Scienze del Patrimonio Culturale | Consiglio Nazionale delle Ricerche), Amedeo Feniello (Università degli Studi dell'Aquila), Alessandra Perriccioli and Teresa D'Urso (Università degli Studi della Campania "Luigi Vanvitelli") Società Napoletana di Storia Patria, Castel Nuovo, Naples

7 April 2023**Digital Seminar Series**

Artist and Maritime Technology: To Measure

Nicola Foster (Southampton, Solent University Artists), *Visual Technology and Navigation* Chih Chung Chang (Kaohsiung, Van Eyck Academy), *Catastrophic Coastlines Shaped By Others: Relocation, War and Shipwreck*

Co-organized by Gabriel Gee (Franklin University Switzerland and TETI Group) and La Capraia Convened digitally on Zoom

14 April 2023**Digital Seminar Series**

Artist and Maritime Technology: To Propel

Mona Annette Shieren (Bremen, University of the Arts), *Draft for a Proposition for a Cargo Sail Ship Cooperative (AT)*

Alan Dunn (Leeds, Beckett University), *Hear Us O Lord*

Co-organized by Gabriel Gee (Franklin University Switzerland and TETI Group) and La Capraia Convened digitally on Zoom

21 April 2023**Digital Seminar Series**

Artist and Maritime Technology: To Store and Carry

Antje Kempe (University of Greifswald), *The Wardian case*

Illias Marmaras and Anna Lascari (Athens), *Cargonauts: a game in progress*

Cora Piantoni (Zurich), *PORT! WORKERS! STRIKE!*

Co-organized by Gabriel Gee (Franklin University Switzerland and TETI Group) and La Capraia Convened digitally on Zoom

28 April 2023**Digital Seminar Series**

Artist and Maritime Technology: To Communicate

Cliona Harmey (Dublin, National College of Art and Design), *The Lighthouse, the radio, the AIS* David Jacques (Liverpool), *Drill Ship Walk Through*

Co-organized by Gabriel Gee (Franklin University Switzerland and TETI Group) and La Capraia Convened digitally on Zoom

5 May 2023**Digital Seminar Series**

Artist and Maritime Technology: To Fasten

Charlotte Gould (University Paris X), *Made in Scotland from girders: shipbuilding, waterfront revitalization, and public art in Glasgow*

André Tavares (University of Porto), *To what extent can fish produce architecture?*

Co-organized by Gabriel Gee (Franklin University Switzerland and TETI Group) and La Capraia Convened digitally on Zoom

May 31, 2023**Resident's Research Presentation**

Printmaking in the Kingdom of the Two Sicilies (1734–1799)

Domenico Pino (University College London / 2022–2023 Predoctoral Research Resident at La Capraia)

Società Napoletana di Storia Patria, Castel Nuovo, Naples

June 1, 2023**Resident's Research Presentation**

Galatea's Realm: The Art of Coral, Shells, and Marine Fossils in Early Modern Sicily, Naples, and the Maltese Islands

Gabriella Johnson (University of Delaware / 2022–2023 Predoctoral Research Resident at La Capraia)

Museo e Real Bosco di Capodimonte / La Capraia

June 1, 2023**Resident's Research Presentation**

Research in Capodimonte collections for the Medieval Kingdom of Sicily Image Database Project

Michela Perrotta (Università degli Studi della Campania "Luigi Vanvitelli" / Spring 2022 Predoctoral Research Resident)

Museo e Real Bosco di Capodimonte / La Capraia

June 8-10, 2023**Site-Based Conference**

Soundscapes of Naples: From the Medieval to the Early Modern

Co-organized by the Center for the Art and Architectural History of Port Cities "La Capraia" and the Butler School of Music at The University of Texas at Austin

June 14-21, 2023**O'Donnell Institute Master's Program Summer Study Residency**

Art and Archaeology on the Bay of Naples, Antiquity to Today

Co-organized and -led by Michael Thomas (O'Donnell Institute / The Oplontis Project), Sarah Kozlowski (O'Donnell Institute / La Capraia), Heather Bowling (O'Donnell Institute Research Coordinator and Graduate Program Advisor), and Francesca Santamaria (Center Coordinator, La Capraia)



During a concert by the ensemble Micrologus entitled *Dalla Napoli Angioina a quella degli Aragonesi: la musica a Corte* in Sala Scarlatti at the Conservatory "San Pietro a Majella", Naples, June 2023.
Photo Claudio Metallo

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