

Zapraszamy na seminarium z cyklu

Men and Ideas in the Renaissance

[Laboratorium badawczego *Migrations & Knowledge in Early Modern Europe*]

które odbędzie się w dn. **26 czerwca 2018 r.** (wtorek)
w IFiS PAN (s. 154, Pałac Staszica) o godz. 15.00

Ilaria Andreoli

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wyłosi referat pt.

Cross-Currents in Print Culture: the Mobility of Book People between France and Italy during the First Century of the Hand-Press Book

Many migrations of printers took place between 1450 and 1550, first with the diaspora of mostly German proto-typographers all through Europe, seeking fortune, new places of production and virgin markets, but as many early print shops were short-lived, within two generations production of printed books was durably concentrated in a comparatively small number of major centres of production and distribution. This « new geography » in turn led to new forms of cooperation between printers and booksellers separated by long distances and sometimes active in different countries, hence to new forms of mobility for book people. But within the “mobility turn” often proclaimed in cultural history since the early 2000, examination of mobile book people has lagged behind that of other « cultural mediators » such as musicians for example.

For my part I will focus on the migration of French book people who settled in Italy and Italian book people who settled in France during the first century of printing as a consequence of trade policies that were implemented in much wider spaces than the one defined by purely French-Italian exchanges. A good case in point is the Giunta family commercial network that united Florence, Venice, Lyon and Spain. A few significant case studies will allow me to present the type of technological and artistic know-how that was acquired abroad, the material aspects of editorial policies (choice of titles, languages, formats, illustrations), and the cultural, economic or religious strategies through which the newcomers succeeded in becoming part and parcel of the societies that welcomed them.

Ilaria Andreoli is an art historian specialist of engraving and early modern book illustration, especially in Italy (Venice and Florence) and France (Lyon and Paris) in the 15th and 16th centuries. Her research interests involve the circulation of iconographical patterns via the illustrated book in Early Modern Europe; Renaissance texts and images; bibliophily and the arts of the books in the 19th

and 20th centuries; the concepts of forgery and fake in art history. She received fellowships from numerous institutions in Europe (the Gulbenkian Foundation in Lisbon, the Ecole française in Rome, the French Academy in Rome, the Institut National d'Histoire de l'Art in Paris, the Fondazione Cini in Venice, the Fondation Maison des Sciences de l'Homme) and in the US (Harvard University's Houghton Library, Harvard University's Villa I Tatti, the Kluge Center at the Library of Congress, Dumbarton Oaks research Library and the Huntington Library). She is now an associated researcher to the French Centre National de la Recherche Scientifique (CNRS, ITEM-Ecole Normale Supérieure), she teaches the history and the techniques of book illustration at the University of Normandy, in Caen, and she is the scientific coordinator of the Essling LOD project, a digital humanities project on the Fondazione Giorgio Cini rare book collection.