**Abstracts**

**Session 1, Theories and Methods**

**Melanie Polledri, Framing Networks: The Artist’s Studio**

The national Museum of Wales’ archive holds a series of 1930s professional artist-at-home photographs of the Welsh sculptor, William Goscombe John (1860 -1952). One of these features John sitting nonchalantly, with crossed legs, reading a book in the centre of his upper studio in St John’s Wood, London. Strategically placed sculptures, paintings, and tapestries form a radiating frame around him. Collectively, these works construct a framework that charts the aging sculptor’s fifty-year career. Devoid of any workman-like paraphernalia, this hallowed space was normally reserved for the hosting of auspicious events, such as the John family music evenings, attended by the great and good of the artistic community. The location and staged framing of this photograph literally place John within an artistic framework that spanned the British Empire.

This paper considers the above-mentioned works within the context of Bruno Latour’s, “Actor-Network Theory”. Latour argues that non-human actors or “actants”, as the cause of an action, possess networking agency. These works, grouped together within this specific location, are “actants” that frame and articulate John’s imperial career. In untangling their complex connections, as sites of production, exhibition, and representation, new relationships have emerged that shed light on this portrayal of John at the culmination of his career. This paper opens my thesis argument to the wider PhD community at York, as a starting point to discuss the framing potentials located in networks of objects and places.

**Samantha Niederman, Framing the Eggs of Modern Still Lifes**

As Roger Fry claimed in Vision and Design, the framing device as creation of motif is integral to the pictorial unity of forms found in modern art. This paper will explore the underlying spatial significance of the frame as a means to centralize the various assemblages of eggs in the still life designs of Frances Hodgkins and Cedric Morris. I will argue that Hodgkins’ method of framing eggs served as inspiration for Morris, as he continued to develop ways in which to frame eggs within frames themselves. What makes these still lifes so striking is the particular placement and cropping of objects in the compositions, which transforms an ordinary scene of humble objects in a natural world into one with mystic qualities. Hodgkins and Morris emphasize eggs as main characters in this drama, and this will also serve as a key point to understanding the powers of presentation at play.

The formal arrangements and distinctive framing techniques in these works act not as a reproduction of a scientifically precise reality but as an “individualized vision” of what actually meets the eye. Both Hodgkins and Morris often depicted precariously balanced masses, volumes and shapes in their still lifes, which relied upon a combined objective and subjective perspective, that can be traced back to the paintings of Cézanne. As stated by Meyer Schapiro, the prehistoric artist “worked then on a field with no set boundaries”, but with the passage of time artists “gave to pictures and writing on smoothed and symmetrical supports.” Thus, Cézanne’s reinterpretation of the still life genre negotiates between those ancient works without defined spaces and the finite examples of mimetic representation beginning with Pliny the Elder. Through the developments of the modernist pictorial language, artists sought to expand enclosed still life subjects beyond their confined framework of four borders.

**Kyveli Lignou-Tsamantani, Dinh Q. Lê’s *The Scroll of Thch Quang Duc* (2013): Constructing an (in)visible ‘frame’ for an atrocious event**

The aim of this paper is to examine the constructive nature of both the ‘photographic frame’ and the ‘conceptual frame’ in the case of atrocity images. My analysis will focus on the iconic image of the Saigon, Vietnam Buddhist monk Thich Quang Duc, who in 1963 set himself on fire during the Buddhist crisis in Vietnam. This image was appropriated by the contemporary artist Dinh Q. Lê. In his 2013 artwork, *The Scroll of Thich Quang Duc,* Lêdeconstructed the ‘photographic frame’ and rendered this image ‘invisible.’

According to many theorists, such as Susan Sontag, John Berger, or more recently Judith Butler, the ‘photographic frame’ determines, at least to an extent, what the viewers see in an image. Yet, a more recent wave of theorists, such as Ariella Azoulay and Susie Linfield, argue that the viewers have to learn to read what is not inscribed in the ‘frame.’ Despite these disagreements about the viewers’ perception—and in the case of atrocity images their ethical obligation—the common ground of all ‘post-modern’photographic theories, is that the ‘photographic frame’ is constructed and does not refer to an absolute ‘truth.’ Therefore, the ‘photographic frame’ requires its own conceptual framing in order to be unpacked.

I will start this paper by examining the two ‘photographic frames,’ namely that of the initial photograph and its appropriated, ‘invisible,’ artistic version. The visibility of the ‘conceptual frame’ of this installation is constructed in favour of the textual use of the caption that directs viewers’ understanding towards the iconic image. Hence, in a second stage, I will try to unpack the constructed nature of the conceptual frames’ of perception, in order to rethink: what is the viewer’s position in front of these two different ‘photographic frames’ that both capture an extremely violent event? Does the invisible artistic ‘photographic frame’ make visible the constructed nature of the ‘frames’? Thus, does this invisible artistic ‘framing’ guide more effectively the viewers’ perception towards an ethical acknowledgement of the atrocious event?

**Session Two, Framing the Sacred**

**Cher Casey, Outlines of the Mind: Reconstructing the Medieval Cranial Anatomy of Cologne’s 11,000 Holy Virgin Skull Relics**

Eight hundred human skulls grace the walls of Cologne’s Golden Chamber in the Church of St Ursula; a further two hundred skulls are displayed in the neighbouring Cathedral Sacristy. Enabled by the 1106 discovery of Cologne’s Agar ursulanus, the extensive Roman cemetery, the cult of the Holy Virgins became a medieval relic phenomenon of unrivalled proportions. Abundant collections of the skull relics from this site and their monumental displays within Cologne’s religious institutions and beyond, demonstrate the elevated significance of the head at this time. Enveloped within layers of form-fitting textiles that often revealed the forehead, these freestanding skulls invite exploration of the (sacred) head in the twelfth- and thirteenth-century Europe.

This paper will explore the connections between the reliquaries’ layered textile construction and exposure of bone with anatomical accounts of the human head circulating across Europe in the high middle ages. In addition to the perception of the head as constructed from layers of biological materials protecting the brain, elements of cranial anatomy were often described through literal and metaphoric references to threads, weaving, and fabric. It will be argued that analysis of such descriptions and terminology found within the medical writings present considerable insight to the phenomenon of assembling, wrapping and, re-wrapping in textiles and decorated needlework typical of Cologne’s skull reliquaries; this in turn sheds light on the wider understanding of the saints and the reconstruction of their sacred anatomy as present in their reliquaries.

**Julie Whyman, Re-framing Pre-Raphaelite Flowers: Dante Gabriel Rossetti’s Sacrane Paradox**

It is my premise that artists can be visual activists without engaging in blatant hand to eye combat. Sometimes, an artist can so deftly manipulate seemingly inoffensive imagery that if one could only recognise the nature of his ammunition, his metaphorical call to arms would be alarmingly discernable. Obsessive about precise observation, Dante Gabriel Rossetti (1828-82) was painstaking in his compulsion to find just the right flower to bring his canvas to life, so much so that his search left him almost penniless. And yet, his legacy has focused on his propensity to paint beautiful women with floral adjuncts.

In this interdisciplinary paper I will begin to re-frame the role of one iconic flower, the lily, by exploring one of Dante Gabriel Rossetti’s first oil paintings,

*The Girlhood of Mary Virgin* (1848-49). By entering into a contextual dialogue with his poetry and the vagaries of his own life experience, I will seek to demonstrate that Rossetti’s Pre-Raphaelitism was less about decorative imagery, and more about subversive engagement with what he saw as societal injustice and hypocrisy.

**Katherine Hinzman, Edward Burne-Jones: Frameworks of Incarnational Theology**

Nineteenth-century Pre-Raphaelite Edward Burne-Jones’s obsession with frames is widely documented and evidenced by the way his works may be viewed even now; their monumentality results not only from the relative size in a gallery but the sheer bulk and splendor of their frames. Frames serve as an important space of negotiation between the worlds of the viewer and that of the artwork – as a place of transition, designers and curators often underscore their presence to make that transition as smooth and unhindered as possible. However, Burne-Jones’s frames literally ‘work’ to emphasize the separation between those worlds, which the painting often itself confirms through its emphasis on its own material make-up. Standing beyond the threshold of the frame, Burne-Jones’s paintings are at once part of our reality and something different than us, materially. In a discussion on realism later in his career, he explicitly would say, ‘I don’t want to pretend this isn’t a picture.’ While this statement can indeed be read as a rather dramatic, forerunning ‘modernist’ statement, his approach also must be read in light of the ancient philosophical tradition that Burne-Jones had studied in youth.

This presentation seeks a deeper understanding of Burne-Jones’s own intellectual ‘framework’ founded in the theological background of his formative years before and at Oxford. I argue his enthusiasm for the controversial doctrines of specific Oxford Movement thinkers, writers, and speakers – most predominately, John Henry Newman – not only lead him to a career in art but integrally influences the way he ‘frames’ his own approach as a perpetual experiment with materials and the necessary paradox enjoining physical reality and heavenly ideal in a unified art paralleling the theological narrative of Incarnation.

**Session 3,** **Bodies and Biographies**

**Adam Sammut, Reframing Caravaggio: The Madonna of the Rosary in the Dominican Church in Antwerp**

Brought to Vienna in 1781 by Emperor Joseph II, Caravaggio’s *Madonna of the Rosary* has a unique provenance history. Painted in Rome c.1601, it was purchased in Amsterdam c.1619 by ‘*diverse liefhebbers*’ (artists and dilettantes) for the Dominican Church ‘out of affection for the chapel, and for Antwerp to have a rare piece’, becoming the first major work by Caravaggio on permanent display in northern Europe. This paper will examine the artwork’s value augmented through “reframing”, from apparently rejected altarpiece to sought-after market commodity.

The *Rosary Madonna* is first documented in 1607 in Naples in correspondence between Frans Pourbus and Vincenzo I Gonzaga, where the Flemish portraitist tries to persuade his employer to purchase the altarpiece for the “Camerino delle Dame” in Mantua’s Ducal Palace. This represents a radical break from its intended devotional function, mirrored in the supplicant pilgrims clamouring to receive a blessing from an iconic *Theotokos* through St Dominic’s Rosaries.

Purchased for ‘not more than 1800 guilders’ by ‘Rubens, Breughel, van Balen, Cooymans and various others’, the altarpiece’s symbolic value was manifold. It was originally displayed amidst the *Fifteen Mysteries of the Rosary* series, completed contemporaneously by Antwerp’s most esteemed painters, several of whom subscribed to the purchase. This “reframing” process conferred Caravaggio’s *fama* onto Antwerp’s burgeoning art industry, broadcasted through Lucas Vorsterman’s engraving of c.1620. Large and finely detailed, this printed reproduction was itself unprecedented for Caravaggio’s oeuvre, “reframing” the altarpiece within the Netherlandish canon.

Scholarly interest in the *Rosary Madonna* grinds to a halt with its acquisition by the Dominican Church, yet as demonstrated, its first recorded display context is ripe for investigation. Moving beyond tedious discourses on Caravaggesque influence, this paper will challenge assumptions around Caravaggio’s early critical reception, considered by *liefhebber* par excellence Karel van Mander a second ‘Michael Agnolo’ doing ‘wonderful things in Rome’.

**Glenda Youde, Ophelia: Framing Lizzie Siddal**

John Everett Millais’s iconic painting *Ophelia* is one of the Tate Gallery’s most popular works. Yet this popularity has framed the public perception of the artist’s model, Elizabeth Siddal. In this paper I will juxtapose the traditional reading of ‘Lizzie’ Siddal, model and muse with a new appraisal of Elizabeth Eleanor Siddal, significant Pre-Raphaelite artist.

Constrained by Millais’s arched picture frame, Siddal’s persona is inextricably bound with that of Shakespeare’s tragic heroine. The painting is often viewed biographically: Dante Gabriel Rossetti becomes Hamlet to Siddal’s Ophelia, whose ‘muddy death’ prefigures Siddal’s fateful laudanum overdose. Although late twentieth-century feminist art historians have attempted to recover Siddal as an artist and reinstate her in the art-historical canon, the stories that keep her in the public eye are not those of artistic achievement but of dubious origin such as catching pneumonia while posing in a bath tub filled with water for *Ophelia*.A unique resource comprising photograph albums of Siddal’s drawings shows the extent of her oeuvre. Her powers of invention were recognised by Rossetti and other members of the Pre-Raphaelite circle who ‘borrowed’ and developed her original ideas. Rossetti’s illustration for his own poem *Sister Helen* (published 1870) will be viewed alongside a number of Siddal’s earlier works (known only from these photographs) to transcend the ‘frame’ imposed by Millais’s *Ophelia* and demonstrate her significance to the visual development of Pre-Raphaelite art.

**Ilaria Grando, Framing the lives of Tom Bianchi, Albert J. Winn and Arnie Zane**

The advent of AIDS in 1981 traced the line between a “pre-AIDS” and a “post-AIDS” reality. The physical recognition of these moments, controversial in its essence, has been explored by Tom Bianchi, Albert J. Winn, and Arnie Zane in photographic series that challenge the bodily configuration of the epidemic, building unconventional narratives of AIDS. From recreational practice to doicumentary tool, photography becomes the witness of autobiographies of the flesh that, framing a multi-layered temporality within an equally multi-layered corporeality, succeed in merging the present, the past, and the future in a unique visual narrative. Nostalgic of a past splendor, and prophetic of an imminent tragedy, the pictures act as a-temporal “performances of the if.” Hence, looking at the intra-textual dialogue built along the body-time qualities of these works, I will analyse Bianchi’s *Fire Pines Island* Polaroids, Winn’s *Band-Aid Series*, and Zane’s photographs of Pearl Pease, introducing the reader to a narrative of trauma that signifies, processes, and sometimes even prefigures, the AIDS epidemic. Framing the work of Bianchi, Winn, and Zane within a narrative construction, this paper will consider time, trauma, and memory, arguing the performative dimension of the pictures, questioning the 1980s visual narratives of AIDS, and exploring the therapeutic qualities these works could have on a larger scale. Modifying the original meaning of the photographs, extending their framing property, and allowing a performance of the flesh to continue in the afterlife, Bianchi, Winn, and Zane frame the bodily impact of AIDS without actually picturing it.

**Grace Linden, Dash Snow**

In 2009, four days before my birthday, the artist Dash Snow was found dead in a bathroom at New York’s legendary Chelsea Hotel. He was twenty-seven; I was just about to turn twenty. We lived five blocks apart. The question of how to write about contemporary art is one that I constantly return to as I am both of the same time and a byproduct of the time that I am examining. How should I approach a narrative that was and continues to become ever more so intertwined with my own life and development?

Snow’s artistic output was prolific and varied: in addition to hundreds of collages and drawings, he shot over 50,000 Polaroids of his friends, loved ones and life in New York and together these snapshots form a portrait of New York at the start of the 21st century. While the faces are different (as well as some of the more explicit content) much of these images would look familiar to anyone who has ever assembled a family photo album. While his friends praise his genius – Glenn O’Brien wrote, “But he was the real thing and sometimes his real was so in your face that people thought it must have been an act” – critics chalk his success up to a combination of luck and legacy (Snow was the scion of the De Menil fortune).

This paper is interested in the question of distance, both my own and that of Snow’s friends and his critics. Who controls the narrative and the interpretation of a history when all those who experienced it are still alive? And what is my obligation as an art historian and narrator of this work?

**Session 4, Architecture**

**Ellen Koching Chao, Visual Interpretation of the Town Hall in Florentine Narrative Paintings, c.1350-1450**

Architecture in narrative painting is often described by scholars as a subordinate element that functions as a stage for narratives, a geographical indication to specific localities or a device for perspectival illusion. However, considering the pivotal role in civil life played by the seat of Florentine government (Rubinstein, 1995; Trachtenberg, 1997; Trexler, 1980), this presentation argues that the symbolic meaning of the town hall motif in Florentine narrative arts retains in an interdependent relation with man’s memory and perception, which was fabricated and circumscribed according to the discourse of narrative it was implanted.

This presentation is based on artefacts from the 1350s to the 1450s, and the aim is to investigate the fluid and flexible significance of the government palace motif. The result of my survey shows that one of the most revealing purposes of incorporating the government palace is to identify the city of Florence. In addition, the city hall imagery is used as a didactic object to evoke viewers’ collective memories regarding historical incidents and the value of public good and justice. Last but not least, it can be seen as the signifier to the self-identification of Florence as a liberal republic, a notion that began prevailing from the fifteenth century among the elite. Supposed the imagery of the Florentine town hall can be approached in different perspective, it may thus shed light on the Florentine’s memory and civil identity throughout the late medieval and early Renaissance time.

**Valeria Viola, Framing a Window: A Threshold between Two Sacred Interior Spaces**

Can a linear moulding, a painted frame or an iron grille be so sensitive items to grasp the differences of two adjacent environments and to transpose these differences in the field of representation? Informed by scholarship such as that by Mark Wigley (1992), my paper tries to answer this question, inquiring into a liminal element that mediates between two close sacred interiors. In detail, it investigates a window opened between the church of Santa Maria del Soccorso and the private chapel of the eighteenth-century Palazzo Scordia, in Palermo.

The paper premises on Carl Jung’s approach to the home as symbol of the Self, but it takes also into account further developments due to gender theories, by delving into the contrast between masculine and feminine in residential architecture. The objective is to re-frame Wigley’s concept of home as a tool of women’s confinement within a discourse on baroque domestic chapels. This premise enables to investigate how a window like this could stage the relationship between the rational mask of male religiosity and the creative and female devotion which was concealed under that mask.

**Jessica Schouela, Framing 2 Willow Road through Architecture and Photography**

This paper theoretically examines the ways in which both architecture and subsequent photographs of such structures engage in media specific methods of framing space. Adolf Loos famously writes: “it is my greatest pride that the interiors I have created are completely lacking in effect when photographed”. I wish to inquire into the symbiotic relationship between architecture and photography and the ways in which each are affected or represented by the other.

I aim to address the following questions: do architectural components such as doors and windows frame space in a similar way as the camera situates space within a given border, edge or limit? How do such architectural frames capture fractured instances of movement or inhabitation that may be in tandem with the functioning of a camera? In this regard, how does architecture behave as a camera (Beatriz Colomina) and conversely, what is specific about photographs of architecture that proposes new ways of seeing? Moreover, how can both media be considered to engage in a framing of time as well as space, either collapsing our understanding of their relation, or as an effort to memorialize and keep alive an event, object or idea?In this regard, I propose to examine Hungarian architect Ernö Goldfinger’s Hampstead home, 2 Willow Road, as a generative case study of a unique manifestation of modernist architectural framing within a domestic interior.

**Session 5, Geographies**

**Megan Henvey, Crossing Borders: Re-assessing the ‘Need to Group’ the High Crosses in Ireland**

Despite the fact that national borders did not exist in early medieval Ireland it is accepted that the high crosses can be considered as discrete groups which adhere to current political regions, established on the basis of formal and stylistic as well as geographic criteria. The focus on similarities in the sources, informing and defining the groups, has resulted in a downplaying of the individuality of the monuments as products of specific (albeit inter-connected) religious, social and ideological contexts while incongruous geo-political borders frame regions to confirm purported parallel imageries. These frames thus hinder attempts to fully understand the motives informing the varied iconographic details and the theological importance of the diverse representations of scenes common to monuments across Ireland. It further prevents understanding of their purpose and intended viewings.

By taking an individuating approach to one iconographic type of the Crucifixion from the ‘Northern Group’ and exploring its accepted compositional peculiarity (Harbison 1992), this paper will demonstrate that iconographic antecedents, original contexts and intended symbolic references can be greatly clarified. The Downpatrick Crucifixionshows Christ as *orante*, presenting him simultaneously as the Son of Man and Son of God, as crossing the border between human and divine. Uncovering this crucial theological point at Downpatrick will illuminate the role of the high cross as a device bridging ecclesiastic and lay communities, as well as earthly and spiritual realms, and so render ever more starkly the anachronism of modern inclinations to impose borders as key frames of reference on these monuments.

**Rebekah Lee, The Landscape as Specimen and Fiction: ‘Re-framing’ the Albums of Charles de Croy**

The first decade of the seventeenth century represented a time of great industry for the Flemish nobleman Charles de Croy. The Duke commissioned the surveyor Pierre Bersacques and artist Adrien Montigny to record his vast estates and document them in a series of watercolour landscape miniatures bound into leather volumes. The miniatures, totalling more than 2500 in number, were each surrounded with an ornate illusionary frame. Some were floral or populated with animals whilst others displayed complex strap-work designs or included tiny weaponry or figures.

My research examines one particular volume housed in Prague describing the Lille, Douai and Orchies region of Croy patrimony. The book contains 183 painted miniatures interspersed with a further 194 empty frames. Previous scholarship has predominantly focused on the geography and localised history of the regions described in the landscape miniatures, treating them as unbiased windows through which to view the past. Indeed the frames themselves have often been sliced out of illustrations, leaving only a tiny portion of the overall image for consideration.

This paper will seek to remedy this imbalance, it will ‘re-frame’ the miniatures, and as a result, suggest an alternative approach to the material. The illusory borders delight the eye but also self-consciously draw attention to their mode of representation and their status as images. Such a format suggests the paintings as specimens, samples in an exhaustively recorded collection. Indeed, the miniatures bring the telescopic and microscopic together in a single form, marrying the distant and immediate, the expansive and the minute, the natural and industrious possessions of the Duke. They generate a type of microcosm, each bringing an element towards a comprehensive, stable and yet, as it will be argued, ultimately fictitious worldview.

**Helena Gaudekova, A Cage in Search of a Bird – Framing a Nation’s Art History**

In my paper, I would like to look at Bohemian/ Czech modern art history and the way it has been shaped by the underlying political regimes and beliefs over the past decades. With the art of the Bohemian “Secese” (Secession or Art Nouveau) period as the centre of my attention, I will examine how its perception and position within Czech art history has changed since the 1950s onwards. While my current PhD research at York deals with British impact on Bohemian Art Nouveau, this research topic would not even have been thinkable in the former pre-1989 revolution Czechoslovakia under the Communist regime. I will be uncovering how in Czech art history the Art Nouveau period originally stood for a degenerative, bourgeois pro-Western style, unworthy of an historian’s attention. It was not until the early 1980s that Czechoslovak art history acknowledged Art Nouveau style, and even then, this was at the cost of twisting certain aspects of Art Nouveau to make it politically acceptable to the Socialist dictatorship. Finally, I will be looking at the post 1989 period after the Velvet Revolution, analysing how the contemporary commonly believed spheres of influence on Bohemian Art Nouveau formed – and why I dare suggest altering them. The motto of my paper is inspired by a quote from Franz Kafka: “I am a cage in search of a bird”. My aim is to demonstrate how art historians’ views and beliefs can easily become a methodological cage, serving an external (political) cause to such an extent that the internal core of the matter gets distorted or eradicated altogether.

**Session 6, Iconographies**

**Amanda Doviak, What has Sigurd to do with Christ? Re-framing the Nunburnholme Cross**

With few exceptions (e.g. Bailey 1980), scholarly interest in the figural iconography of stone crosses produced in Viking Age Northumbria has been predominantly framed by generalised observations surrounding legendary (and therefore, ‘secular’ and ‘pagan’), heroic figures, such as Sigurd the Völsung, leaving little or no room for consideration of any Christian iconographic subject matter. Focus on the presence of the secular/pagan figures has ignored, or at best minimised, the role of the Northumbrian Church in the production of stone sculpture, and thus created (a potentially false) dichotomy between secular and ecclesiastical patronage in the ninth and tenth centuries. This limits our understanding of the full range of meanings inherent in the carvings, their subjects apparently deliberately selected by the patrons of these monuments.

The focus on the presence of supposed secular/pagan figures is particularly apparent in the art historical scholarship on the Nunburnholme cross with its alleged depiction of Sigurd the Völsung, produced in the late ninth to early tenth centuries. This paper will reframe the iconography of the Nunburnholme cross within an ecclesiastical context, on the understanding that the Church continued to exist as an institution, albeit with realigned political and social authority – a factor now well established in historical scholarship. It will thus challenge the prevailing perception in the sculptural scholarship of exclusively secular/pagan patronage and interests, through an examination of the imagery found on the Nunburnholme cross, to demonstrate the hitherto un-regarded role of the Church, while consideration of its co-existing Christian and secular iconographies as parts of a whole will provide a fuller understanding of the complexities involved in its design as a product of an integrated (rather than polarised) society.

**Claudia Wardle, Framing Loci: Ferrarese Representations of Saint Jerome in the Wilderness**

Alongside being one of the four most traditionally renowned Western Fathers and an eminent Doctor of the Church, Saint Jerome is a figure who has a particularly intriguing relationship with landscape. He is a figure representing a duality; on the one hand he was a penitent in the desert who shunned the civitas, and, on the other, a scholar in his study engaged in linguistic and theological pursuits. He was thus an exemplary figure for the late medieval and Renaissance Christian humanists, combining asceticism and learning, and a common choice of human subject for visual representation in both of his loci, study and wilderness.

Representations of Jerome in this former setting frequently include features of the natural world, evoking the time that he spent immersed in it. For example, in Antonello da Messina’s Saint Jerome in his Study, the interior of the study is framed by landscape and animal life. This is apparent as a physical frame, an entrance to the study and a destination beyond it, but it is also a means of presenting Jerome’s dual loci within only one of them. The one frames the other. In Quattrocento Ferrara, where there were especially prominent trends of asceticism and penitence, Jerome was represented chiefly in the wilderness setting. However, this is set within the frame of Jerome’s scholarly life and the locus of the study. In northern Italian painting of this era, rock formations and other landscape features can often be architectonic in nature, and this is scarcely more apparent than in Ferrarese representations of Jerome in the wilderness. This paper explores how the natural landscape structures in both manuscript miniature and larger paintings blur the line between architecture and natural material, evoking, facilitating, or indeed emulating, aspects of the civitas, rendering it a frame that reinforces Saint Jerome’s hagiographical duality.

**Tom Bromwell, The Apocalypse of Stanley: Reframing Religion in Stanley Spencer’s Resurrection Paintings**

The religious belief informing Stanley Spencer’s (1891-1959) paintings has been widely recognised, to the extent that it is something of a cliché to refer to Spencer as ‘visionary’. The artist’s highly subjective artwork combined his idiosyncratic Christian philosophy with his imaginative interpretive ability and the experiences that were familiar to him. Yet the most significant engagement Spencer made in his paintings with religious subjects was with the Christian conception of the eschaton – of which the most prominent examples are the *Resurrection* paintings that were produced in earnest throughout his mature career.

The significance of the *Resurrection* subject has never been given full expression. His monumental early *Resurrection* paintings from the 1920s clearly visualise the Last Day, however subsequent examples frequently incorporated a sexual dimension that has problematized the reading of the work’s religious content. Art historical scholarship has accordingly focused on Spencer’s biography and the sexual character of his artworks, with the theological dimension having largely been marginalised.

This paper argues that the *Resurrection* subject, as conceptualised by Spencer, is a symbolic event rather than an allusion, and that it became the principal means for Spencer to articulate his desire for renewal and reconciliation after the tribulation of the Great War. By reconciling the *Resurrection* paintings and restoring the religious content, it is possible to revise the critical perspective rooted in the artist’s apparent eccentricities, and unveil a distinct theological vision: Spencer’s *Resurrection* paintings constitute a manifesto for realising the millennium.