

Proxy and Interstice

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Mediating Spaces in Early Modern Central/Eastern Europe

Princeton – Warsaw Symposium

March 18th 2021, Zoom

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Speakers' Abstracts:

Prof. Thomas DaCosta Kaufmann (Princeton University)

Opening lecture: The Imperial Theme in Architecture and Art of the Polish Vasas

This paper reconsiders two of the most famous monuments in Warsaw, the Royal Castle and Sigismund column. It seeks to place these key works of the Vasa period in a broader international context than that in which they have been hitherto discussed, seeking relationships with Sweden, Spain, and especially Central Europe. These are suggested to account for the imperial themes in both works.

Esther Griffin (University of Warsaw; PALAMUSTO MSCA)

Marie Casimire Sobieska (1641-1716): networks of architectural patronage and collecting

While King Jan III Sobieski was generally considered a national war hero, his wife - Maria Kazimiera - was looked upon less favorably. In response to the criticism in political writings, the couple preferred to create their desired image through art, luxury objects and architecture. Drawing on Actor-Network-Theory, my research takes Maria Kazimiera as point of departure in investigating the powers at play in noble and royal identity-building through collecting and architectural patronage. My presentation will offer some examples relating to gender, class and cultural exchange to further illustrate my ongoing research.

Johanna Suzanna Hermán (Princeton University)

he Patronage of Cardinal Thomas Bakócz de Erdevd (1442-1521): Between Corvinian Aegis, Jagiellonian Rule, and Papal Auspices.

By bringing together, for the first time, art objects and architecture that Cardinal Tamás Bakócz collected and commissioned, this paper aims to deepen our understanding of how his artistic patronage voiced his aspirations to the papal throne. Instead of viewing Bakócz's patronage in the art-historical framework of the "Hungarian Renaissance" or in the shadow of the Corvinian and Jagiellonian courts, and the Papal curia, I examine it in the context of a contemporary publication *De Cardinalatu* (1510) by Paolo Cortese. On this basis I argue that Bakócz, operating at the highest level of ecclesiastical and political power in Europe, sought to legitimize his role as cardinal, patriarch of Constantinople, and royal-chancellor. Seen in this light, Bakócz is introduced as a key-figure active in transnational networks, operating in both clerical and secular realms, a position he shared with other cardinal-protectors defending "national" interests.

Izabela Kopania (Institute of Art, Polish Academy of Sciences)

'A Living Image of Antiquity.' Locating Chinese Art in Polish Culture at the Turn of the 19th Century

This talk will explore continuity and novelty in the use and presence of Chinese art objects and *chinoiserie* decorations in Polish palace interiors at the turn of the nineteenth century. Two 'Chinese Rooms' will be discussed, namely The New Chinese Apartment in the Łańcut Castle (still extant) and a suite of Chinese Rooms in Wilanów Palace (since lost). Both interiors, where objects from the East were framed by hybrid European-Chinese style decoration, constitute spaces upon which the influence of Europe and Asia could be mapped. Focusing on the interplay of Chinese and Graeco-Roman traditions in both cases I will investigate how the arrangement of spaces and objects answered to commonly held ideas on the Middle Kingdom.

Albert Kozik (University of Warsaw)

Half Turkish, Half Chinese: Stanisław Leszczyński's 'Chinese' Pavilion from the Lunéville Gardens and the Cross-Cultural Dynamics of the Polish-Ottoman Border

The Trèfle, a trefoil-shaped pavilion commissioned by Stanisław Leszczyński to his residence in Lorraine, has been recognized as a *fabrique* built predominantly in a 'Turkish style'. The presentation will aim at demonstrating, however, that both its 'Chinese' side and the way it contributed to the popularity of *chinoiseries* in Europe should be equally taken into account and considered, somewhat paradoxically, in the cross-cultural context of the Polish-Ottoman border. It was his specific Central-European exposure to 'oriental' cultures that allowed Leszczyński to foster a vision of 'Chineseness' mediated by Turkish architecture, and to influence the eclectic European reception of Chinese architecture.

Magdalena Królikiewicz (The Royal Castle in Warsaw)

***Turquerie* and life at the Saxon court. About four genre paintings by Johann Samuel Mock**

Johann Samuel Mock (1687–1737) was a German artist active at the Saxon court, who ca. 1723 moved from Dresden and settled in Warsaw. The artist mainly documented court festivities, but also painted portraits, genre scenes and made theatre decorations. Among the most interesting paintings in his oeuvre are four genre scenes intended as a decoration of the royal residence of the Saxon kings in Warsaw – the Saski Palace. *Game of Mangala*, *Harem Scene at Coffee*, *Negro Man Courting* and *Negro Woman Courting* are examined in the context of the eighteenth-century interest in Orient and *turquerie* fashion, as well as their role in documenting customs at the Saxon court.

Yifu Liu (Princeton University)

Multiplicity of *Chinoiserie*: Drawings of Chinese Architecture in the Collection of Izabela Lubomirska in the Łańcut Castle

This paper focuses on watercolor drawings of Chinese architecture in the Chinese Apartment of the Łańcut Castle owned by Duchess Izabela Lubomirska. By tracing their origins to the works of French Jesuits in Beijing, I hope to illuminate the complex network of artistic exchange mediated by a wide range of merchants, missionaries, collectors, and artists. Close analysis of the drawings shows not only British and French influences on the Polish

engagement with Chinoiserie, but also it reveals how European assumptions about Chinese culture interacted with the notion of authentic and accurate representations of China.

Anna Oleńska (Institute of Art, Polish Academy of Sciences)

In the shadow of someone else? Women as co-patrons in arts in the 18th-century Polish-Lithuanian Commonwealth

The 18th century in the Polish-Lithuanian Commonwealth was abound in eminent women who played important role as co-patrons in arts, particularly architecture, interior decoration and gardening. However, their role is often either somewhat exaggerated or neglected. My paper will attempt to shed some light on mechanisms (e.g. particular legal position) and range of their involvement, and will illustrate through several examples wives who relieved their husbands of decisions, paid bills and supervised works. Endless archival evidence proves their involvement in process of creating art and shaping the form and character of their residences.

Łukasz Traczyk (University of Warsaw)

Professional background of the Warsaw architects in the mid-seventeenth century (1630-1680)

The paper examines different ways of pursuing the architectural profession in Warsaw, then the Polish-Lithuanian Commonwealth's hub for political and cultural life, over the period of 50 years, considered crucial for the further development of the architectural practice. It points out the qualities that were sought for in this particular profession and reflects on the overall economic and social situation of professionals in Early Modern Poland.

Luciano Vanni (Princeton University)

Hercules against Cacus and Busiris The Habsburg-Lorraine dynasty, the loss of Silesia, and the new sculptural decoration of Prague Castle

Between 1755 and 1772 Maria Theresa of Habsburg and Francis Stephen of Lorraine commissioned the court architect Niccolò Pacassi the renovation of Prague Castle. Works involved the Matthias Gate built in 1614 for the election of Matthias as Holy Roman emperor. Unlike the Rudolfstor in Linz Castle and the Schweizertor in the Viennese Hofburg, the Matthias Gate became the central section of a larger iconographic program after Ignaz Franz Platzer provided the imperial court with new sculptures between 1767 and 1770. As a coherent architectural and sculptural assemble, the main facade of the Bohemian residence was turned into a triumphal arch that celebrated the ancestry of the ruling family and the ability of the Habsburg-Lorraine court to overpower their enemies.