Reception of the Fantastic in Modern and Contemporary Visual Art

אוניברסיטת חיפה
University of Haifa
جامعة حيفا

27, April 2021

Registration Link

09:00-09:30 – Greetings

09:30-11:00 – Session 1: Mythical Hybridity

Chair: Jochai Rosen – University of Haifa

Sharon Khalifa-Gueta – University of Haifa:
The Anguipedian.

Anat Moberman – College of Management and Holon Institute of Technology:
The Development of the Sphinx Imagery in 19th Century Art.

Ludmila Piters-Hofmann – Jacobs University Bremen:
Birds of a Feather? The Fusion of Birds and Women in Modern Russian and British Art.

Friederike Vosskamp – Max Ernst Museum:
Between Two Worlds. Fantastic Creatures in Surrealist Art.

11:00-11:30 – Recess

11:30-13:00 – Session 2: Animation and Comix

Chair: Emma Maayan-Fanar – University of Haifa

Raz Greenberg – Tel-Aviv University:
The Re-Animation of the Dead in Ray Harryhausen's "The 7th Voyage of Sinbad" and "Jason and the Argonauts".

Heiko Schmid – Zurich University:
Self-Referential Monsters. Uncanny Fantastic Constructions of Reality in the Contemporary Comic Genre.

Iris Haist – Erich Ohser - e.o.plauen art trust in Plauen:
The Mythology of Gorge Pérez in Wonder Woman's First Comics Relaunch.

13:00-14:00 – Recess

14:00-15:00 – Keynote Lecture

Chair: Diana Angoso de Guzmán – Universidad Nebrija of Madrid

Lisa Maurice – Bar-Ilan University:
Better the Devil You Know? God, Lucifer and the Olympians in Lucifer (2016-2021).

15:00-15:30 – Recess

15:30-17:00 – Session 3: Gendering the Fantastic

Chair: Daniel Ogden - University of Exeter

Diana Angoso de Guzmán – Universidad Nebrija of Madrid:
Revitalizing Hekate: Mythic Hybridity, Science Fiction and Cyborgs in Contemporary Culture.

Alba Soto – Universidad Nebrija, and Marina Grau – Independent Researcher:
BAUBO and the Gesture of Lifting the Skirt. Artistic Processes.

Nava Sevilla Sadeh – Tel-Aviv University:
The Great Dionysia: Mythological, Artistic and Cultural Hybridity in Jossef Krispel's Artwork.

17:00-17:30 – Recess

17:30-19:00 – Session 4: The Development and Concept of Fantasy in Art

Chair: Rikke Schubart – University of Southern Denmark

Jennifer Bates Ehlert – Salve Regina University:
What Lies Beneath: Reflection, Transformation, and the Human Psyche in John William Waterhouse's Paintings.

Natia Ebanoidze – Independent Researcher:
Visualizing the Transcendental: Irakli Parjiani's Metaphysical Landscapes.

DEPARTMENT OF ART HISTORY
החוג לתולדות האמנות

אוניברסיטת בר־אילן
Bar-Ilan University

הפקולטה למדעי הרוח
كلية الآداب
FACULTY OF HUMANITIES

בית הספר להיסטוריה
مدرسة التاريخ
School of History

המחלקה ללימודים קלאסיים
הפקולטה למדעי הרוח
אוניברסיטת בר־אילן

Session 1: Mythical Hybridity

Jochai Rosen

Jochai Rosen is an associate professor in the Department of Art History at the University of Haifa, Israel.

He specializes in Netherlandish art of the early modern period and in 17th-century Dutch genre painting in particular. His authored books include *Soldiers at Leisure: The Guardroom Scene in Dutch Genre Painting of the Golden Age* (2010), Jacob *Duck (c.1600-1667): Catalogue Raisonn* (2017) and *Pieter Codde (1599-1678): Catalogue Raisonne* (2020)

Sharon Khalifa-Gueta

Dr. Sharon Khalifa-Gueta was awarded her doctor degree a year ago. Her dissertation "The Dragon and Femininity in *St. Margaret* Paintings by Raphael and Titian" was written under the guidance of Prof. Nirit Ben-Aryeh Debby.

She was a Rotenstreich for excellent doctoral students in the Humanities fellow during her PhD studies. She recently won the prestige Spinoza post-doc scholarship for excellence in history of the UNIVERSITY OF HAIFA.

She has been focusing on the image of the dragon for the last thirteen years. Her article "Leonardo's Dragons – The "Rider Fighting a Dragon" Sketch as an Allegory of Leonardo's Concept of Knowledge," which was published in 2018 in *Explorations in Renaissance Culture,* won the Maha"r award for an excellent article. She also published the articles "The Evolution of the Western Dragon" in *Athens Journal of Mediterranean Studies*, and "The Rising of the Soul in the Fresco from the Sleeping Chambers in a Villa from Boscotrecase of Pompeii" in *Historia* (in Hebrew). Her article "Medusa Must Die! The Virgin and the Defiled in Greco-Roman Medusa and Andromeda Myths" is going to be published this April, also in *Athens Journal of Mediterranean Studies.*

This year she won a starting grant for a collaboration with the computer science department teem, to prompt her project "Fantastic Art Master."

Anat Moberman

2015 – Ph.D. in Psychology of Education, UCN University. Dissertation: *"The Role of Nature in Italian Symbolist Art"*.Supervised by: Dr. Luca Quatrocchi Dr. Oscar Orel.

Academic Experience

2020-2021 – Wizo Academic Center, Haifa. Lecturer. *"History of interior Design"*

2019-2021 – Shenkar Engineering, Lecturer. *"History of Architecture", "Historicism in Modern Architecture", "History of Interior Design".*

2018-2021 – Cathedra, Lecturer - *"Japanese's Zen Aesthetic", "Japanese Architecture".*

World Academic – Supervising doctoral students for the University of Córdoba in Spain. Courses in *Academic Writing.*

2007-2021 – HIT, Lecturer – "*History of Architecture and Interior Design"*, Supervision and Lecturer of Academic Writing Courses.

Introduction to Michael Newberry, Evolution Through Art, will be published by June, 2021.

Anat Moberman, *"Pandora's Box – Myths of Sexuality, Relationships and Womanhood in Ofer Zick's Art" ,* www.academia.edu, Oct. 2020

Anat Moberman, *"A New Look at Segantini's* "The Evil Mothers" series, Published in the internet magazine http://italianartsociety.tumblr.com/ for the 100 years Segantini's Death anniversary. 2016.

Anat Moberman, *"A New Look at Segantini's "The Evil Mothers" series"*, www.academia.edu, July, 2015.

Ludmila Piters-Hofmann

Ludmila Piters-Hofmann is writing her PhD thesis at Jacobs University Bremen, Germany, supervised by Prof. Dr. Isabel Wünsche. Her research focuses on folk and fairy tales as subject matter in the work of the Russian painter Viktor Vasnetsov in the context of cultural transfer and Russian nationalism. Together with Louise Hardiman and Maria Taroutina, she is the editor of the 2019 issue of *Experiment: A Journal of Russian Culture* on "Abramtsevo and Its Legacies: Neo-National Art, Craft, and Design." She is also engaged in various editorial projects, among them the special issue of *Russian History* on "Artistic Communities and Educational Approaches in Nineteenth- and Early Twentieth-Century Russia," (46, no. 4, 2019).

Friederike Vosskamp

Friederike Vosskamp studied History of Art, Archaeology and Public Law in Heidelberg (Germany) and Athens (Greece). She received a M.A. (with honours) from the University of Heidelberg and additional M.A. in Museology from the École du Louvre in Paris, PhD degree (“summa cum laude”) in History of Art from the University of Heidelberg. Her PhD thesis Changing Times. The Four Seasons in 18th and early 19th century art, which explores the iconographic changes of the four-season-motif in 18th and early 19th century European art, was funded by a scholarship from the Land Baden-Württemberg.

From 2013 to 2015, research assistant and international relations coordinator at the Department of European Art History (Institut für Europäische Kunstgeschichte) at the University of Heidelberg. From 2017 to 2019, curatorial assistant at the Max Ernst Museum of the LVR in Brühl (Germany) before working as a research fellow at the German Heritage Foundation in Bonn (Germany). Since October 2020, curator at the Max Ernst Museum of the LVR. Several articles and papers presented on German and French art of the 18th and 19th centuries as well as on contemporary art. Her specific research interests include 18th to 20th century European art, the history of collecting and the reception of antiquity in (early) modern and contemporary art.

Session 2: Animation and Comix

Emma Maayan-Fanar

Emma Maayan-Fanar is a senior lecturer at the Art History department at the University of Haifa, Israel. She received her PhD (with *summa cum laude*) from the Hebrew University of Jerusalem in 2004.

In 2008 she received a

In 2011 she published a book *Revelation through the Alphabet: Aniconism and Illuminated Initial Letters in Byzantine Artistic Imagination*, Geneve: La Pomme d'Or, 2011 which deals with iconoclastic imagery in the illuminated Byzantine manuscripts. In addition, she published a number of articles in the peer-reviewed journals.

Since 2016 she studies early Byzantine wall paintings in Shivta as a part of the Negev Byzantine Bio-Archaeology Research Program directed by Prof. Guy Bar-Oz (http://negevbyz.haifa.ac.il/index.php/en/about). Recently, traces of previously unknown wall painting of the Baptism of Christ were discovered, representing the only survival depiction of the Holy Face in the Holy Land. This discovery attracted the attention of dozens press releases worldwide, including Fox News, CNN, etc. It followed also by the publication of this important discovery in leading peer-review international journals (e.g., "Christ face revealed in Shivta: An early Byzantine wall painting in the desert of the Holy Land", *Antiquity* 2018).

Raz Greenberg

Raz Greenberg is an animation researcher. He teaches at the Tel Aviv University. His book "Hayao Miyazaki: Exploring the Early Works of Japan's Greatest Animator" was published by Bloomsbury Academic.

Heiko Schmid

Dr. Heiko Schmid is an art historian, curator and author. He holds a PhD from the University of Media Arts Cologne, his thesis explores concepts of the future, machines and the cosmos from an art historian perspective. He currently works as a research assistant at the Institute for Interaction Design and as a lecturer in the Master Art Education Curatorial Studies at Zurich University of the Arts as well as a lecturer in Master of Arts in Fine Arts courses of F+F School of Art and Design Zurich. Heiko Schmid lives and works in Zurich (Switzerland) and Athens (Greece).

Iris Haist

Iris Haist completed her academic studies in Art History, Archaeology, and the Science of Religions at the University of Heidelberg. Her thesis was an iconological analysis of *Iris – messagère des dieux* by Auguste Rodin. Her Ph.D. was a monographic study on the late Roman Baroque sculptor, Pietro Bracci, and the sculptures of his time. After working as a curatorial assistant at the Staatsgalerie Stuttgart, as the temporary Curator of the Graphic Arts Collection at the Art Collections Chemnitz, as a scientific and curatorial assistant at the Wallraf-Richartz-Museum, Cologne, and head of collections of the LETTER art trust, Cologne, she now serves as the leading scholar of the Erich Ohser - e.o.plauen art trust in Plauen.

Keynote Lecture

Diana Angoso de Guzmán

Diana Angoso is an art historian, painting conservator and contemporary art and market expert. Director of the postgraduate program Master in Art Market and Management and the title Expert Appraiser of Artworks since 2016 at the Universidad Nebrija of Madrid. Resposible for the Nebrija Art Collection, Nebrija Art Price and co-curating the yearly exhibition of the Master's program. The focus of specialization is contemporary art and creative processes, with special interest in new materialisms, anthropology of material and post-humanism. Member of the Research Group Nebrija Estudios Transversales en Creación Contemporánea (ETCC) in the line Anthropology of material, Historical recovery of art and contemporary creation since 2013. Member of the AGLAYA Funded Research Group on Myth criticism AGLAYA - H2019-HUM - 5714. Entity Ministry of Education and Research (Community of Madrid

Received PhD in Contemporary Art History (Cum Laude) from Universidad Complutense of Madrid in 2015 with a thesis on "Gold: Substance and Significance. Uses of gold material in contemporary artistic practices (1953-2013)". BA and MA (honors) from the same university.

Lisa Maurice

Lisa Maurice is an associate professor and chair of the Department of Classical Studies at Bar-Ilan University, and her research focuses on the reception of the classical world in modern popular culture. She is the author of *The Teacher in Ancient Rome* (Lexington, 2013) and of *Screening Divinity* (Edinburgh University Press, 2019), as well as the many articles on the reception of the ancient world in popular culture. In addition, she has edited a volume on the use and reception of classical myth in formal education, *Our Mythical Education* (University of Warsaw Press, 2021), as well as three volumes on the reception of the ancient world in popular culture: T*he Reception of Ancient Greece and Rome in Children's Literature: Heroes and Eagles* (Brill, 2015), *Rewriting the Ancient World: Greeks, Romans, Jews and Christians in Modern Popular Fiction* (Brill, 2017), and *The Reception of Ancient Virtues and Vices in Modern Popular Culture* (Brill, 2017) (co-edited with Eran Almagor). She is also a member of the international ERC-funded research project, *Our Mythical Childhood ...The Reception of Classical Antiquity in Children's and Young Adults' Culture in Response to Regional and Global Challenges* (ERC consolidator grant 681202), under which auspices she has created an Open Access database of educational mythological materials for teachers and researchers and has also developed programmes for autistic youth in Israel.

Session 3: Gendering the Fantastic

Daniel Ogden

Daniel Ogden is Professor of Ancient History in the University of Exeter. His publications include Greek and Roman Necromancy (Princeton, 2001), Aristomenes of Messene (CPW, 2003), In Search of the Sorcerer's Apprentice: The Traditional Tales of Lucian's Lover of Lies (CPW, 2007), Perseus (Routledge, 2008), Magic, Witchcraft and Ghosts in the Greek and Roman Worlds: A Sourcebook (OUP, 2nd ed., 2009), DrakŌn: Dragon Myth and Serpent Cult in the Greek and Roman World (OUP, 2013), The Legend of Seleucus: Kingship, Narrative and Mythmaking (CUP, 2017), The Werewolf in the Ancient World (OUP, 2021) and, as editor, A Companion to Greek Religion (Blackwell, 2007).

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Alba Soto

Alba Soto holds a Ph.D in Fine Arts and she is an actively working artist. She studied Visual and Scenic Arts, and she is a specialist in interdisciplinary and performing tools for creation and teaching practice. Alba is professor at Universidad Nebrija and she has conducted workshops and seminars at Kymenlaakson University of Applied Sciences in Finland, UCA University for the Creative Art in the UK, Hochschule fur Kunste Bremen in Germany, Universidad de los Andes in Colombia, SAIC School in the Art Institute of Chicago and Art University of Dhaka of Bangladesh, among other.

Her performances, video art and drawings have been showcased at a number of national and international festivals and exhibitions in USA, China, Italy, Germany, etc. Thanks to this practice and the curatorial work, Alba Soto has collaborated and shared experiences and processes with several artists from around
the world.

Currently Alba Soto take part of the reseach group *(ETCC) de Estudios Transversales en Creacoon Contemporanea* of Universidad Nebrija and of the Project *Estrategias de Innovacion en Mitocrotica Cultural. AGLAYA-CM* (Ref. H2019/HUM-5714)

Marina Grau

Marina Grau has a Visual Art Degree and a Master's Degree in Art Education. She has specialized in managing emotions through creativity, which included the study of contemporary dance, theater and drawing for its subsequent didactic application. Currently she teaches workshops where she interrelates disciplines, and continues with her personal artistic work focused on clay sculpture and ink drawing.

Nava Sevilla Sadeh

A lecturer and an art researcher at the faculty of the Arts, Tel-Aviv University.

Research interests: Classical reception studies – the Classical presence and influence in contemporary art; Classical reception studies as a methodology for the study of contemporary art;

analysis of Greek and Roman art through a philosophical orientation; mythological mosaics from a Neoplatonic perspective; Otherness, gender and art.

Published on Classical influences on contemporary art, mosaics from Sepphoris, Shechem and Scytopolis; interpretations of Greek and Roman sculpture.

Teaches courses on Classical concepts, gender and interpretation of mythology in Ancient art; Roman mosaic art and wall painting; Style and visual analysis of art; Classical presence in contemporary art.

Session 4: The Development and Concept of Fantasy in Art

Rikke Schubart

Rikke Schubart is an associate professor at the University of Southern Denmark.

Her research is on gender and the fantastic. She heads the research network "Imagining the Impossible: The Fantastic as Media Entertainment and Play."

Recent publications include *Mastering Fear: Women, Emotions, and Contemporary Horror* (Bloomsbury 2018) and *Women of Ice and Fire: Gender,* Game of Thrones, *and Multiple Media Engagements* (co–edited, Bloomsbury, 2016).

Jennifer Bates Ehlert

Jennifer Bates Ehlert, a PhD student in Salve Regina University's Humanities program received her MLA in 2017 from Harvard University. Her master's thesis *New Sculpture, Visual Culture, and the Role of the Female Gaze in John William Waterhouse's Paintings* won the Crite Memorial Prize for outstanding research. Her PhD dissertation topic continues her work in nineteenth-century visual culture and sculpture.

Jennifer is an adjunct professor at Emmanuel College and serves on the board for several art historical associations including the Society of Renaissance Art Historians and the Association for Textual Scholarship in Art History.

Recent publications include, "Questioning the Oracle: Jacek Malczewski's *Pythia* Series and World War One," *Iconocrazia*, "Hylas and the Matinee Girl: John William Waterhouse and the Female Gaze," in *Athanor* and two chapters in the book *Radiance and Symbolism in Modern Stained Glass: European and American Innovations and Aesthetic Interrelations in Material Culture.*

Natia Ebanoidze

Natia Ebanoidze is an art history researcher. She received her PhD in 2019 from Ap. Kutateladze Tbilisi State Academy of Arts where she studied the history and theory of art.

From 2012 to 2019 she worked as a researcher at the Department of Modern Art at G. Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation. She is the author of a number of publications on modern and contemporary Georgian art. Natia's research focuses on the identity formation processes in post-Soviet Georgian art as well as on broader issues related to the possibilities of interpretation of modern and contemporary visual art.