



Seminaris SOUNDSPACE

Sights and Sounds of Heaven in Florentine Sacred Theatre and Processions

Tim Shephard

(University of Sheffield)

Tim Shephard is Professor of Musicology at the University of Sheffield. He has led two major research projects funded by The Leverhulme Trust, 'Music in the Art of Renaissance Italy' (2014–2017), and "Sounding the Bookshelf 1501: Music in a Year of Italian Printed Books" (2020–2023). He is co-author of *Music in the Art of Renaissance Italy* (Harvey Miller, 2020), and co-editor of *The Museum of Renaissance Music: A History in 100 Exhibits* (Brepols, 2023), and *Music and Visual Culture in Renaissance Italy* (Routledge, 2023), among many other publications.

Laura Stefanescu

(Villa i Tatti, Florence)

Laura Stefanescu was the 2023–2024 Francesco de Dombrowski Fellow at Villa i Tatti – The Harvard University Center for Italian Renaissance in Florence. She is an art historian specialising in Italian Renaissance art and particularly fifteenth-century Florence, interested in the interplay between art, theatre, music and religious experience. She took her PhD from the University of Sheffield (2020), where she has subsequently worked as Research Associate on Tim Shephard's project *Sounding the Bookshelf 1501*. Her publications include the co-authored article 'Music, Silence, and the Senses in a Late Fifteenth-Century Book of Hours', in *Renaissance Studies* (2017) and the co-authored book *Music in the Art of Renaissance Italy c. 1420–1540* (Harvey Miller, 2020).

26 de setembre de 2024, 16:00

Universitat Autònoma de Barcelona

Facultat de Filosofia i Lletres

Sala de Revistes



Organitzat per Tess Knighton:

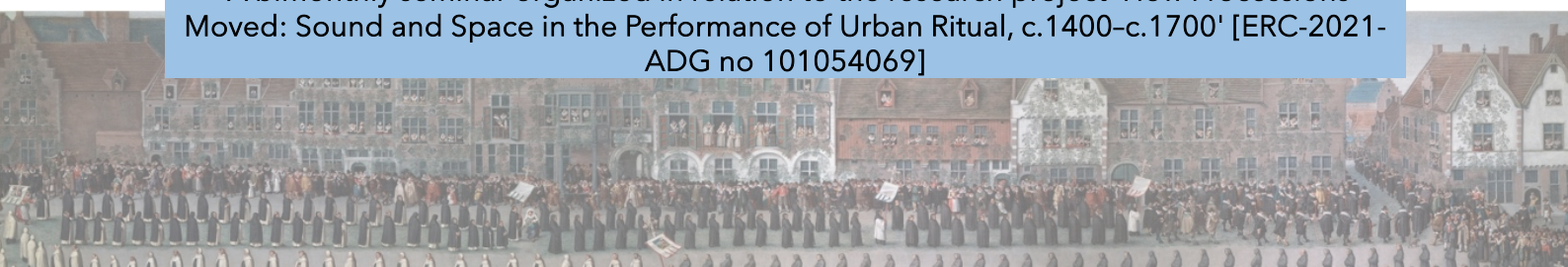
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Asistència en persona o virtual, contacte Sergi González:

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A bimonthly seminar organized in relation to the research project 'How Processions Moved: Sound and Space in the Performance of Urban Ritual, c.1400–c.1700' [ERC-2021-ADG no 101054069]



Sights and Sounds of Heaven in Florentine Sacred Theatre and Processions

Fifteenth-century Florence was the venue for a busy programme of public sacred celebrations, often sponsored by lay religious associations, in which sonic, visual, material and theatrical aspects were harnessed together in order to engage the sensorium and inspire devotion. Heaven was integral to the setting of Florentine sacred theatre: angels ascended and descended from heaven, on ropes and platforms decorated as clouds, dressed in multicoloured robes, with peacock-feather and gilded wings, performing vocal and instrumental music and surrounded by extravagant light shows and pyrotechnic effects. In this seminar we will begin from the artist Fra Angelico to focus on the ways in which ideas about heaven were articulated and experienced through multisensory theatre in Florence. We will explore the link between visual and theatrical culture, considering how visual artists collaborated to stage sacred celebrations, and how their theatrical commissions helped to shape a distinctive Florentine imaginary in which heaven is characterised by particular sights and sounds, and particular ways of experiencing and receiving them. By combining specific images, surviving laude and play texts, written descriptions, sermons and theological treatises, it is possible to reconstruct in vivid detail the implementation and impact of multimedia public performances.

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La Florencia del siglo XV fue el escenario de un activo programa de celebraciones sagradas públicas, a menudo patrocinadas por asociaciones religiosas laicas, en las cuales se combinaban aspectos sonoros, visuales, materiales y teatrales con el fin de captar los sentidos e inspirar la devoción. El cielo constituía un elemento central en la escenografía del teatro sagrado florentino: los ángeles, suspendidos por cuerdas y plataformas adornadas como nubes, ascendían y descendían mientras vestían túnicas de variados colores y exhibían alas doradas de plumas de pavo real. Estas representaciones eran acompañadas por interpretaciones de música vocal e instrumental, en un ambiente enriquecido por deslumbrantes espectáculos de luces y efectos pirotécnicos. En este seminario, comenzaremos con el artista Fra Angelico para centrarnos en las formas en que las ideas sobre el cielo se articulaban y experimentaban a través del teatro multisensorial en Florencia. Exploraremos el vínculo entre la cultura visual y teatral, considerando cómo los artistas visuales colaboraban en la escenografía de las celebraciones sagradas, y cómo estas ayudaron a dar forma a un imaginario florentino distintivo, caracterizado por vistas y sonidos particulares que condicionaron la forma de experimentarlos y percibirlos. La combinación de imágenes específicas, laudes y textos de obras que han sobrevivido, descripciones escritas, sermones y tratados teológicos, abre la posibilidad de reconstruir en detalle la implementación e impacto de las representaciones públicas.

***El seminario es un evento mixto: para asistir contactar con Sergi González González (Sergio.gonzalez.gonzalez@uab.cat) e indicar si la asistencia será presencial o virtual.**

Seminario impartido en inglés, con debate en castellano, catalán, italiano e inglés.

Seminario computable como actividad formativa del programa de doctorado de la Universitat Autònoma de Barcelona.