

# OPVS INCERTVM

RIVISTA DI  
STORIA DELL'ARCHITETTURA  
UNIVERSITÀ DEGLI STUDI  
DI FIRENZE

**4/05/2018:** deadline for the extended abstract of your proposal (max 1.000 words)

**4/06/2018:** communication of the pre-selected contributions

**4/10/2018:** deadline for submitting your paper (max 8.000 words)

Send your proposal to the following e-mail address, specifying in the object "CfP Opus Incertum – Paper proposal" to our Editor in Chief: [gianluca.belli@unifi.it](mailto:gianluca.belli@unifi.it)

## **"The Renaissance of Grottoes. Nature, Art and Architecture in 16th-Century Italy and France"**

*ed. by Emanuela Ferretti, Sabine Frommel, Alessandra Giannotti, Marco Mozzo*

The 2019 issue of *Opus Incertum* brings together the papers presented at the conference that was held on 22 February 2018, with a fruitful exchange between Italian and French scholars. The issue is also open to new contributions, bearing in mind the chronological framework (1530-1630) and the main geographical focus, Italy and France, with inroads into the German world. The epistemological perspective adopted is a highly interdisciplinary one: it ranges from architecture to sculpture, from the decorative arts to iconology, and from compositional aspects to building techniques. From the 16th century onwards, artificial grottoes became a distinguishing feature of the European gardens associated with 'villas of delight'. Through sculptures and monumental fountains, they gradually acquired a central place in the iconographic programme adopted for green areas: grottoes came to house complex narrative representations, emphasizing in particular myths, symbols and celebratory themes, laid out in such a way as to create a kaleidoscopically playful, dream-like and arcane 'mystery' atmosphere. These spaces were enriched with a remarkable range of decorative elements, taking the form of a constellation of architectural fragments and animal, human and plant figures combined to form fanciful compositions: an ebullient programme allowing artists and architects to fully express their creativeness. The wide range of materials used for these works, and which imitate the inexhaustible beauty of nature (shells, glass shards, limestone, marble, etc.), goes hand in hand with the development of complex waterworks. Conduits and channels crucially contribute to creating compositions designed to elicit wonder and marvel: water stands as the defining element conveying the expressive nuances of the grotto in the late Renaissance – and beyond it.