

Creating the Sacred at Court.
Sensorial Practices and Experiences in Europe (1300–1800)

Speakers

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Organisation: **COST Action 24164: *Sensing Europe's Court Spaces at the Crossroads of Past, Present and Future* (SENSES)** and Slovak University of Technology

Joanna Olchawa (Ludwig-Maximilians-Universität München), Introduction: Creating the Sacred at Court. Sensorial Practices and Experiences

Joanna Olchawa is Professor in Art History of the Middle Ages at the Ludwig-Maximilians-Universität in Munich, Germany. Her research areas include methods and theories of art history, specifically in connection with material culture, transculturality, materiality and mediality, as well as sensory studies, especially for East Central Europe. Of particular interest here is Sound Art History, which she defines as an art-historical approach that places the sensory, and in particular the audiovisual, multidimensionality of art at its centre (<https://www.soundarthistory.gwi.uni-muenchen.de/>). In that area, she directs the DFG-funded programme on “European Pulpits around 1500 and their Sonic Dimensions: A Contribution to the Constitution of a ‘Sound Art History’ (2025–2028)”, which focuses on pulpits from around 1500, as well as on southern Italian ambros from the twelfth to fourteenth centuries.

Session 1

Émilie Corswarem (Université de Liège), *Performing the Sacred in Rome’s National Churches*

Émilie Corswarem is a Senior Research Associate of the FNRS at the University of Liège, where she also obtained her PhD in musicology. Her research is devoted, from a social and anthropological history perspective, to musical practices in Rome and in the Low Countries in the early modern period. It focuses in particular on musical patronage, the relationships between music and diplomacy, between music and liturgy, and between music and dance.

See among others

É. Corswarem, ‘Musique et agentivité. De la création de nouveaux espaces dans la ville: le cas des fêtes dynastiques de l’Espagne et de l’Empire à Rome’, in Jose Maria Dominguez, Anne-Madeleine Goulet and Élodie Oriol (ed.), *Spectacles et performance artistiques à Rome (1644-1740). Une analyse historique à partir des archives familiales*, Rome, Publications de l’École française de Rome, 2021, pp. 133-144.

É. Corswarem, ‘The Art of Appropriation: Girolamo Colonna and the Festivities Held at Rome for the Coronation of Ferdinand IV as King of the Romans (1653)’, in Anne-Madeleine Goulet and Michela Berti (ed.), *Noble Magnificence: Cultures of the Performing Arts in Rome, 1644-1740*, Turnhout, Brepols, 2024, pp. 355-364.

Ilaria Grippaudo (Università di Palermo), *Staging Death: Music, Ritual, and Inter-Sensorial Experience in Viceregal Palermo*

Ilaria Grippaudo received her PhD from the “Sapienza” University of Rome and is now Assistant Professor in Musicology at the University of Palermo. She has participated in several research projects, collaborating with institutions both in Italy and abroad. In 2014, she was awarded the “Pier Luigi Gaiatto” Prize by the Fondazione Levi of Venice. In 2023-24 she was a Visiting Scholar at the Universitat de València and Universitat Autònoma de Barcelona. Her research interests range across a broad spectrum of issues, from musical life in Sicily to the history of opera, from historical soundscapes to music in female convents.

See among others

Ilaria Grippaudo, ‘Territorio, potere, riforma. Cardinali e musica a Palermo (sec. XVII-XVIII)’, in *Les cardinaux et l’innovation musicale à l’époque moderne*, edited by Jorge Morales, Paris, Classiques Garnier, 2024, pp. 271-298 [ISBN 978-2-406-16663-4; DOI: 10.48611/isbn.978-2-406-16665-8.p.0271].

Ilaria Grippaudo, ‘Lo spettacolo claustrale: musica, spazio, liturgia nei monasteri femminili palermitani’, in *Musica e liturgia in Italia nei Sei e Settecento*, edited by Elisabetta Pasquini, Bologna, Dipartimento delle Arti, Alma Mater Studiorum – Università di Bologna, 2025, pp. 159-183 [ISBN 9788854972032; DOI: 10.6092/unibo/amsacta/8470].

F. Serra İnan, *Sacralizing the Sovereign Body: Thrones and Sensory Authority in Early Modern Court Residences*

Serra İnan is an architect and researcher in architectural history and theory. She obtained her Master’s Degree in Architecture at METU, Middle East Technical University, Ankara, and her dual doctoral degree in art history and engineering/architecture at the Ludwig-Maximilians-Universität in Munich and at KU Leuven. Her PhD was awarded the Theodor Fischer Prize of the Zentralinstitut für Kunstgeschichte, Munich; she has now joined the ETH Zürich as postdoctoral fellow. Her work is mainly concerned with questions of space and spatiality, the interplay between spatial and social constellations, and modes of representation. To pursue these questions, she likes to dwell on new theoretical and digital methodologies and creative use of tools - from 3D modelling to GIS mapping, to photography and cinema - as well as working with historical media such as miniatures, early maps, and textual descriptions. She also enjoys engaging in exhibition projects – such as the MARY4ALL project, www.mary4all.eu – as platforms for sharing research outcomes with the public and stimulating new questions.

See among others

Inan, Fatma Serra. ‘Negotiating Hospitality and Representation: Elçi Hanı versus Der Gasthof zum Goldenen Lamm,’ in *Building on Foreign Territory: An Architectural History of Diplomacy*, edited by Freddie Floré, Angela Gigliotti, and Anne-Françoise Morel. Bloomsbury Publishing, forthcoming.

Inan, Fatma Serra. 'Spaces of Diplomacy in Sixteenth-Century Istanbul.' In *Città che si adattano? / Adaptive Cities?*, edited by Rosa Tamborrino, 365–376. AISU Insights 4. Turin: 2024.

Inan, Fatma Serra. 'Spatio-Temporal Mapping of Habsburg-Ottoman Diplomatic Reception Event(s): A GIS-based Approach.' Paper presented at *RSA Virtual 2022 – Renaissance Society of America*, 30 November–3 December 2022. Forthcoming in publication: *In Mapping the Space of the Early Modern Court in Europe: Functionality and Representation*, edited by Krista De Jonge and Sanne Maekelberg, 35–57. Heidelberg: arthistoricum.net. (PALATIUM e-Publications)

Session 2

Marta Battisti (UC Louvain), *From Dusting to Singing: Staging the Sacred at the German-Hungarian College under Gregory XIII*

Marta Battisti is currently a post-doctoral researcher funded by the Marie Skłodowska-Curie Actions at UC Louvain, Belgium; she was previously a post-doctoral fellow at Villa I Tatti – The Harvard Center for Italian Renaissance Studies in Florence, and a lecturer at the Université Grenoble Alpes, Grenoble, where she also obtained her PhD in art history. Among the grants she obtained, there is I Tatti's Lila Wallace–Reader's Digest Special Project Grant and the Prix du "Jeune chercheur", Fondation des Treilles, Paris-Les Treilles (2024).

Her forthcoming studies illustrate her interest in the senses and multisensory perception:

Battisti, Marta. *Peindre l'écoute. Figures et significations de l'audition sacrée en Italie du XIVe au XVIIe siècle*. Presses Universitaires de Rennes, forthcoming: 2027.

Battisti, Marta. "Between Miraculous Speech and Vocal Practices: The Acoustic Agency of St. Bridget's Crucifix." *I Tatti Studies* (forthcoming: 2026)

Battisti, Marta. "Sacred Senses: Ears in Italian Religious Imagery between the Late Middle Ages and the Renaissance." *Studies in Iconography* 47 (forthcoming: 2026).

Anne-Françoise Morel (KU Leuven), *Deprivation in the Wilderness, Delight in Paradise: the Multiple Facets of Sensory Experience in Spiritual Detachment at the Carmelite Desert in Marlagne (1619)*

Anne-Françoise Morel is associate professor in history of architecture at the KU Leuven, Department of Architecture. Her research focusses on architecture, symbolic practices, user experience and the construction of identity. Her book "Glorious Temples or Babylonian Whores: the Architecture of Church Buildings in Stuart England through the Lens of Consecration Sermons" was published by Brill (Leiden) in 2019 and was shortlisted for the Society of Architectural Historians of Great Britain's Alice David Hitchcock Medallion. Since 2020 she actively works together with Prof. Monika Rychtariková at KU Leuven for the study of archaeo-acoustics in Early Modern church architecture. Together with the Group for Early Modern Cultural Analysis of the UC

Louvain she develops new research methods using embodied research and research by design in order to better understand the user experience in Early Modern architecture and landscapes.

Besides a degree in Anne-Françoise Art History, Anne-Françoise Morel also holds a degree in Cultural Diplomacy. With Prof. Fredie Floré she co-manages research projects on architecture, art, design and diplomacy.

Moreover, she is President of the Scientific Council of the Academia Belgica in Rome and corresponding member of the Royal Academy of Archaeology and Art History of Belgium, as well as KU Leuven delegate for the Expert Panel of the Flemish Academic Bibliography.

Nuno Senos (Universidade Nova de Lisboa), *A Courtly Chapel Revealed*

Nuno Senos holds a PhD from the Institute of Fine Arts, NYU. He is Associate Professor of Early Modern Art and Architecture at the Universidade Nova de Lisboa. His teaching and research interests span the architecture of Late Medieval and Early Modern Portugal and the territories of its overseas presence as well as the impact of empire on art consumption in Portugal in the 16th century. Among other topics, he has published on the Royal Palace of Lisbon (*Paço da Ribeira*), on the ducal palace of Vila Viçosa, on art consumption in early modern Portugal, and on the artistic construction of national memory and identity.

He represented the national research institute of Portugal in the European Science Foundation research network "PALATIUM. Court Residences as Spaces of Exchange in Late Mediaeval and Early Modern Europe" (2010-2015) and his university in the H2020-MSCA-Innovative Training Network "PALAMUSTO. Research and Training for the Palace Museum of Tomorrow" (2019-2023). Within the COST Action SENSES, he leads the Working Group (WG 3) on Textiles.

Joanna Ciemińska (Museum of Art, Łódź), *Practices of Private Devotion and Oratories as Spaces of Consumption: a Sensory Reading of Women's Inventories from 16th–17th century Spain*

Joanna Ciemińska is Assistant curator at the Department of Old Masters, Museum of Art in Łódź, Poland. She holds two master degrees, in French philology and in history of art, from the University of Warsaw. She obtained her PhD in Art History at the Universidade Nova de Lisboa, Lisbon, Portugal with a thesis on "Representation, consumption and the global world: a social and spatial history of collecting Asian porcelain in European palaces, 1450–1750"; on that subject, she has presented numerous papers across Europe. She was previously an Early Career Research Fellow of the H2020-MSCA-Innovative Training Network "PALAMUSTO. Research and Training for the Palace Museum of Tomorrow"; other grants include a Herzog-Ernest Fellowship at the Gotha Research Centre of the University of Erfurt, Germany.

See among others

(conference) J. Ciemińska, 'Women's private spaces, consumption and the olfactory experience in early modern Iberian court culture', *Courtly Experiences in the Premodern World, c. 1200–1800: Cultural, Material and Sensory Experiences in the World of the Court*, Society for Court Studies, Palacký University Olomouc, Czech Republic, 23.08.2024.

(conference) J. Ciemińska, 'Before Amalia: Chinese porcelain consumption in the Low Countries before 1620', *Young Scholars' Symposium in Asian Art*, The Royal Society of Asian Art in the Netherlands, Rijksmuseum Amsterdam, Netherlands, 17.06.2023.

J. Ciemińska, 'Chinese porcelain 'embrechados' in Portuguese garden architecture', *Orientations*, Vol. 54, No 3, July/August, 2022, pp. 142–9. DOI: 10.5281/ZENODO.7695666.

Giulia Giovani (Università di Siena), *Aristocratic visits, music, and visual culture in the Convent of Santa Maria degli Angeli in 17th Century Siena*

Giulia Giovani is Professor in Musicology and Music History at the University of Siena, History and Cultural Heritage Department. After graduating from the University of Rome 'Tor Vergata' in 'Disciplines of performing arts and music', she went on to complete a master on Library science (Vatican City State) and a PhD on the dissemination of the cantata in printed sources in Italy between 1620 and 1738 (University of Rome 'Tor Vergata'). Prior to joining the staff of the University of Siena she collaborated in the *Printed Sacred Music project* (Université de Fribourg), and she held fellowships in Italy and Switzerland, among others at the Hochschule der Künste in Bern, the German Historical Institute in Rome, and the Giorgio Cini Foundation-Antonio Vivaldi Italian Institute in Venice.

Her research centers on music printing and publishing in the seventeenth and early eighteenth centuries, vocal music—particularly the cantata genre—European musical collections of the seventeenth and eighteenth centuries, the promotion of musical heritage, and the impact of legislation and control on the performing arts and on collecting practices. Among others, she directs the programmes *Clori. The Archive of the Italian Cantata* for the Italian Musicological Society, and *Times and spaces in cultural heritage's communication* at the University of Siena. Since 2017 she is director of the Fabrizio De André Study Centre. She has many other honours to her name.

Session 3

Mathis Vauxion (Université de Nantes), Élouarn Le Chenadec (École Centrale de Nantes),
Creating the Sacred through Decor: Chapels, Oratories and AI-Based Simulation in Late Medieval Loire Court Spaces

Mathis Vauxion is an art historian specializing in late medieval art, visual culture and the epistemology of generative image AI, who graduated from the Université de Nantes in 2025 with a master's thesis on history of the Franciscan convent (*les Cordeliers*) in Nantes from the 13th to the 18th century. His research focuses on the mendicant orders, religious architecture and the decorative personalization of private devotional spaces, particularly castle and ecclesiastical chapels. He works on AI-assisted historical reconstruction, combining visual and textual sources, iconographic analysis, historical reasoning and the computational formalization of knowledge. Moreover, he has experience in designing structured evaluation criteria for historically informed images and assessing the reliability, coherence and evidential grounding of AI-generated visual outputs.

Élouarn Le Chenadec is an AI and cognitive engineer specialized in user-centred artificial intelligence, generative models and human factors. His research interests focus on AI-assisted historical reconstruction, historical ontologies and 2D/3D pipelines for digital heritage, with particular emphasis on the virtual reconstruction of lost medieval architecture. He graduated from the École Nationale Supérieure de Cognitique, Bordeaux INP - Bordeaux, France in 2025 with a final project on the evaluation and optimization of an educational conversational agent using ChatGPT and Dimarc, with prompt engineering, RAG methods and user-centred learning design. Together with Mathis Vauxion, he has published several papers related to their work on the AI-assisted historical reconstruction of the lost mediaeval Franciscan church in Nantes and its ducal chapel.

See

Laroche, F., Vilain, A., Vauxion, M., & Le Chenadec, E., 'Towards Interdisciplinary approaches combining AI and 2D/3D: Designing a digital environment for the virtual reconstruction of a lost medieval church using a historical ontology', *Digital Heritage*, Sienna University, Sept. 2025, Sienna, Italy; published in the Eurographics Digital Library, 2025. DOI: 10.2312/dh.20253170.

Laroche, F., Vilain, A., Vauxion, M., & Le Chenadec, E., 'From historical sources to virtual reconstruction of a lost medieval church using AI and 3D reconstruction', REACH Symposium 2025, Representation Advances And Challenges association, Oct. 2025, Torino, Italy, virtual conference. HAL: hal-05304055.

Vauxion, M., Laroche, F., Vilain, A., & Le Chenadec, E., 'L'intelligence artificielle génératrice d'image pour la reconstitution d'une église disparue: enjeux épistémologiques et numériques', 149e congrès du CTHS, "Reconstruire, reformer, refonder", Apr. 2025, Orléans, France. HAL: hal-05163816.

Olivia B. Weber (University of Texas at Austin), *From Champmol to Germolles: The Formation of Ducal Identity across Sacred Courtly Spaces in Late Medieval Burgundy*

Olivia Weber is a PhD Candidate in Art History from the University of Texas at Austin, who is currently finishing her doctoral dissertation on *Pastoral Imagery and the Construction of Ducal Identity at the Burgundian Court*. Previously, she obtained her MA in Art History from George Washington University with a thesis on *A Portrait of the Individual: The Likeness of Philip the Good in the History of Alexander the Great*. Moreover, she obtained several grants, including the Andrew W. Mellon Curatorial Fellowship in Prints and Drawings and the Charles Edwards Endowed Scholarship in Art History at her university. Her research interests are late mediaeval Burgundian art and architecture; courtly visual culture; ducal identity and representation; pastoral imagery and literature; court ritual.

Vincent Vanhamme (KU Leuven), Yannick Sluyts (independent researcher), Monika Rychtariková (KU Leuven), Krista De Jonge (KU Leuven), *Sacred Echoes: Reconstructing the Lost Sacred Spaces and their Soundscape of the 14th-century Royal Residences in Valois France*

Vincent Vanhamme is a PhD researcher trained as an architectural engineer at KU Leuven's Department of Architecture, Faculty of Engineering Science. His current research, part of the URBAN-DELTA project (ERC Consolidator grant supervised by Merlijn Hurx), focuses on identifying specific construction knowledge and developing specialised techniques for building structures in the marshy urban environments of the Low Countries during the late medieval and early modern periods. As part of his master's thesis, he contributed to the VALSOUNDS ERC Proof-of-Concept project, in which he used digital tools such as Building Information Modelling (BIM) and room-acoustic software to reconstruct the soundscape of the lost apartment of Charles V in the fourteenth-century Louvre, based on available sources.

Yannick Sluyts obtained his PhD at the Faculty of Architecture of KU Leuven. The topic of his doctoral research was the acoustic characterisation of ETFE membranes and the determination of acoustic comfort in spaces covered by these membranes, which required him to study various physical absorption mechanisms and to measure and simulate their effects in rooms. Recently, he has taken an interest in applying these skills to perform archaeo-acoustic analyses of historic spaces (both lost and existing). His expertise allows him to recreate past soundscapes based on measurements on-site surveys as well as theoretical models of acoustic absorption phenomena. He is now active in the private construction sector as a specialist consultant in building acoustics.

Monika Rychtariková studied architectural engineering at the Faculty of Civil Engineering of the Slovak University of Technology in Bratislava. She is currently full professor of Acoustics at the Faculty of Architecture at KU Leuven and also full professor at STU Bratislava. Her recent projects involve research on acoustic resonators based on wood and lightweight concrete using recycled materials; speech intelligibility in different architectural settings; acoustic orientation and echolocation of blind humans; sound scattering; and acoustical assessment of open-air theatres and historical soundscapes. In 2016, she received the award 'Female Scientist of the Year' in

Slovakia. She has been the chair of the EU Technical Committee for Room and Building Acoustics and, since 2017, the president of the Slovak Acoustic Society, and is the coordinator of the Horizon Europe MSCA-DN project ACTAREBUILD.

Krista De Jonge is an architectural engineer as well as a historian of architecture and construction. As doctoral researcher, she trained at the Centre d'Études Supérieures de la Renaissance in Tours, France. She is Emerita Professor of Architectural History at KU Leuven, Faculty of Engineering Science, and a former Chair of its Department of Architecture. Her research interests include the architecture and gardens of the nobility and the courts in late mediaeval and early modern Europe, Renaissance architecture in the Low Countries, and construction techniques predating the Industrial Revolution. She has directed the European Science Foundation Research Networking Programme PALATIUM, www.courtresidences.eu and the H2020-MSCA Innovative Training Network PALAMUSTO, www.palamusto.eu. She is a member of the Royal Flemish Academy for Science and the Arts, of the Royal Academy of Archaeology of Belgium, and of the Academia Europaea, and editor of the book series "Architectura Moderna" (Brepols Publishers). Within the COST Action SENSES, she leads the Working Group (WG 1) on the Sacred.

David Jun (Brno University of Technology), *Challenges in Recording Anechoic Sound for Archaeo-Acoustic Research Related to Court Residences as a Multisensory Environment*

David Jun is currently concluding his doctoral research on the numerical simulation of acoustics pressure in building environment at Brno University of Technology, where he also obtained his master's degree in civil engineering – building constructions. He is an assistant at the Department of Automation of Engineering Tasks and Informatics there. Part of his research was accomplished at the acoustics lab of KU Leuven, related among others to the recording of anechoic music material for use in archaeo-acoustic auralisations. He is specialized in the use of acoustic as well as graphical software.

Krista De Jonge (KU Leuven), Camilla Cavicchi (Centre d'Études supérieures de la Renaissance, Tours), Philippe Vendrix (CNRS France), Monika Rychtariková (KU Leuven), *Sacred Soundings at Mary of Hungary's Court. Exploring the Binche Palace (1547- 1549) Soundscape with Digital Tools*

Krista De Jonge, see above.

Camilla Cavicchi is a musicologist at the Centre National de la Recherche Scientifique (CNRS), working at the Centre d'Études Supérieures de la Renaissance in Tours (France). She has been a visiting scholar at the Italian Academy – Columbia University and at Villa I Tatti – The Harvard Center for Renaissance Studies in Florence. She has worked at the universities of Bologna, Padua, Montpellier, and Brussels. Her publications are characterized by a multidisciplinary approach and focus on the history of Renaissance music in Europe and the Mediterranean, in particular: the

history of European musical institutions, prosopography, orally transmitted repertoires (tarantism, singers of tales, barbers), and the relationships between music and territories (France, Belgium, Italy, and Africa). She works on several projects aimed at enhancing musical heritage in heritage cultural sites through the use of new technologies (Cubiculum musicae, MARY4ALL, Horizon PlaceMus XR). She co-founded and coordinates the study group *Early African Sound Worlds* of the International Musicological Society.

Monika Rychtariková, see above.

Philippe Vendrix is a Belgian musicologist and a senior research director at the CNRS. His work focuses on the history of music and music theory from the Renaissance to the 18th century. Since 1992, he has been the director of the RicercarLab (<https://ricercar-tours.fr>) and coordinated many research projects on music and digital humanities (<https://preprod-ricercar.cesr.univ-tours.fr/fr/>). He is the director of series specialized in historical musicology for Brepols Publisher and Classiques Garnier. From 2007 to 2016, he served as the director of the Centre d'Études Supérieures de la Renaissance in Tours. From 2014 to 2016, he was the president of the National Network of Maisons des Sciences de l'Homme. He is currently chairing the COST Action EarlyMuse (<https://earlymuse.eu/>) and contributing to the European Collaborative Cloud for Cultural Heritage as a WP leader within ECHOES (<https://www.echoes-eccch.eu/>).

Milton Pedro Dias Pacheco, *Sacred Senses in Courtly Spaces: The Ceremonial of the Portuguese Royal Chapel through the Manuscript of D. Maria of Portugal in the Ducal Court of Parma*

Milton Pedro Dias Pacheco is a PhD candidate at the Faculty of Arts and Humanities of the University of Coimbra, where he is developing the research project *The Inquisition P(a)laces in the Portuguese Empire (1536–1821)*, funded by the Foundation for Science and Technology. He holds a degree in History, with a specialization in Art History, as well as a master's degree in Art History from the same institution.

In February 2025, he assumed the position of Director of the Palace of the Dukes of Braganza, the Castle of Guimarães, and the Church of Saint Michael of the Castle, heritage sites and museum equipment's managed by Museums and Monuments of Portugal, E.P.E. – Ministry of Culture, Youth and Sports. Earlier in his career, between 2004 and 2011, he worked at the Department of Cultural Heritage of the Diocese of Coimbra and the UNESCO World Heritage Office of the Rectorate of the University of Coimbra. From 2016 onwards, he was appointed curator of the Casa-Museu Elysio de Moura, in Coimbra, becoming its director from 2018 to 2025. Milton Pacheco is a researcher at CHAM – Centre for the Humanities from the Nova University of Lisbon and the University of the Azores, as well as a member of the Portuguese Society for the Studies of the History of Construction.

His professional activity is structured around two main areas: museology work and academic research. In the field of museology, he has been involved in the conception, coordination, and development of projects in museums and house-museums, as well as in defining curatorial narratives for permanent and temporary exhibitions. His academic research focuses on palace

architecture within royal, ducal, episcopal, and inquisitorial contexts, as well as on hagiography, forms of devotion, and artistic expressions, particularly concerning Holy Queen Saint Isabel of Portugal, *Infanta of Aragón*.

Benjamin Dörr (Potsdam University of Applied Sciences), *The Eucharist and the Dynasty: The High Altar Area of El Escorial as an Operative Spatial Order*

Benjamin Dörr is Acting Professor of Architectural and Urban History at FH Potsdam – Department STADT | BAU | KULTUR. He obtained his PhD in Art History at the Martin Luther University in Halle-Wittenberg with a dissertation on the garden art of the Biedermeier era, which gave to several publications. His current research interests are architecture as perceptual and sensory organization, sacred architecture and ritual space, museum architecture as a space of presence, relations between space, artwork, and beholder, and operative approaches to spatial analysis. Of particular interest here is his ongoing research programme on *Auramaschinen. Architecture as Spatial Organization of Perception and Ritual Participation*, which investigates architecture as a spatial system through which perception, movement, ritual participation, attention, and institutional meaning are organized. This project examines sacred architecture and museum spaces from early Christianity to contemporary architecture.

Eelco Nagelsmit (Vrije Universiteit Amsterdam, Bibliotheca Hertziana Rome), *Demonstrating the Temple of Solomon at the Prussian Court in 1720*

Eelco Nagelsmit obtained his dual doctorate degree in History of Art and Architecture at Leiden University, The Netherlands, and the University of Ghent, Belgium. He was a lecturer at the Vrije Universiteit Amsterdam and at Leiden University, and a postdoctoral fellow, among others, at the University of Groningen, the University of Copenhagen, and more recently, at the Bibliotheca Hertziana/Max Planck Institute for Art History, Rome. He obtained a VENI Grant from The Netherlands Organisation for Scientific Research (NWO), for his research project on 'Divine *Denkraum*: Early Modern Protestant Princes and Theologians Exchanging Thoughts through Things'.

See among others

E. Nagelsmit, 'Hertog August de Jongere van Braunschweig-Lüneburg en de muntbeker van Johann Valentin Andreae,' *Virtus: Journal of Nobility Studies* 29 (2022), p. 65-83 (DOI: 10.21827/virtus.29.65-83)

L. Nørgaard, E. Nagelsmit, "Ah! Mignard que vous louez bien!": Le secret et le sacré dans le portrait de Madame de Maintenon,' *Bulletin du Centre de recherche du château de Versailles* (2021) (DOI: 10.4000/crcv.18857)

E. Nagelsmit, L. Nørgaard, 'Portrait or Parable?: Pierre Mignard and the Mystery of Madame de Maintenon,' in: R. Dekoninck, A. Guiderdoni, W.S. Melion (eds.), *'Quid est secretum?': On the Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500-1700 (Intersections 65/2)*, Leiden and Boston: Brill, 2020, p. 511-545 (DOI: 10.1163/9789004432260_017)

E. Nagelsmit, 'Between Pomp and Penitence: Staging Religious Feasts in Counter-Reformation Brussels,' in: R. Dekoninck, M. Delbeke, A. Delfosse, C. Heering and K. Vermeir (eds.), *Cultures du spectacle baroque: Cadres, expériences et représentations des solennités religieuses entre Italie et anciens Pays-Bas*, Brussels and Rome: Istituto storico belga di Roma, 2019, p. 183-196.

Session 5

Hee-Sook Lee-Niniioja (independent researcher), *The Daily Choreography of Power: Ritual Time and Movement in the Doge's Palace of Venice as Hybrid Sacred Spaces*

Dr Hee Sook LEE-NIINIOJA is a scholar/journalist/artist/designer. As an international pioneer student in Scandinavia (1970s), she has an education in journalism (BA/South Korea), art design (BA & MA/Norway), visual communication (MA/USA), architecture (PhD/UK), etc. She has exhibited "Goethe in Me" and has presented academic research. She has published journalistic articles and books on her specializations in Hindu-Buddhist/Christian/Islamic architecture, cultural heritage, and semiotic text-image emotions, hoping to enhance dialogue through commonness. She volunteers for humanitarian work while teaching across the globe. She has received awards and appreciation, including the Order of Civil Merit Medal from the President of South Korea. <https://heesooklee-niinioja.weebly.com>; <https://orcid.org/0000-0003-3138-5663>

Pedro Manuel Luengo Gutiérrez (Universidad de Sevilla), *Exposure Duration. Time and Duration of Early Modern Rituals in Palaces*

Pedro Luengo is a member of the History of Art Department at the Universidad de Sevilla. He received his PhD in History of Art from this institution, with his work "Intramuros: arquitectura en Manila, 1739-1788". He finished his undergraduate studies in Music at the Conservatorio Superior de Música de Sevilla; and in History of Art at the Universidad de Sevilla. More recently he has been visiting researcher in Manila, Mexico, Florence and London. Apart from his interest in global art history and particularly in the work of military engineers in the overseas parts of the Spanish Empire of the 18th century, we should mention his early work on musical iconography and organology in the Spanish realm, linking the visual arts and music. He is also interested in archaeological practices and knowledge work in the digital environment, in which area he was involved in another Cost Action. Within the COST Action SENSES, he takes care of our connection with the digital humanities.

Bartomeu Martínez Oliver (Universitat de les Illes Balears), *Staging Sacred Authority: Ritual, Sensory Experience, and Sovereignty in the Acclamation of Rafael Cotoner (Malta, 1660)*

Bartomeu Martínez Oliver is a lecturer at the Universitat de les Illes Balears. He not only trained in art history, artistic heritage management and musicology, but also in religious sciences. A holder of numerous grants and research awards, he did research at institutions such as the Warburg Institute and the Paul Mellon Centre for Studies in British Art in London, as well as the University of Calabria, Italy and the Université de Perpignan Via Domitia. He has been connected for a long time with the Universitat Autònoma de Barcelona, where he obtained his doctoral degree and where, more recently, he participated in the research programme on 'Reflections of the Sacred. The Retable Cycle in Catalonia from the Late Middle Ages to Academicism. Typology, Function, and Promotion'.

Alysée Le Druillenec (Université Paris 1 Panthéon-Sorbonne, UC Louvain), Nils Renard (Université Paris 1 Panthéon-Sorbonne), *Humbling the King before the Lord, Sensing the Sacred of the Coronation: A Liturgical Perspective on the Vow of Louis XIII and its Reenactment under Louis XIV*

Alysée Le Druillenec trained in art history at the Université Paris 1-Panthéon-Sorbonne and in theology at the Université Jean Monnet Saint-Étienne, Catholic Institute of Paris. She obtained her dual doctoral degree in art history at UC Louvain and the Université Paris 1-Panthéon-Sorbonne in March of this year. Awarded many grants, she has recently spent time as a post-doctoral fellow at the Lumen Christi Institute, Chicago, following research stays at institutions such as the Augustinian Institute at Villanova University, the Europa-Universität Viadrina in Frankfurt a. Oder, the University of Edinburgh, the Academia Belgica in Rome, the Académie Française – Villa Médicis, Rome, and so on. She is a laureate of the Young researcher award of the *Fondation des Treilles*.

See among others

A. Le Druillenec, 'Devotional objects. Figuring the connection to the divine', in *Ornamenta Sacra. Late Medieval and Early-Modern Liturgical Objects in a European Context (1400-1800)*, Baert Barbara, Claes Marie-Christine, Dekoninck Ralph (dir.), Turnhout, Brepols, 2022, p. 327-350.

A. Le Druillenec, 'Coping with the Gods's Wrath: prostration as an expressive compression', in *[Im]posture. Body Language in Early Modern Art*, Dominique Boutet, Prof. Frédéric Cousinié, Paris, Éditions 1:1, 2025, p. 149-173.

Nils Renard is teaching assistant in history of the *Consulat* and the Empire at the Institut catholique de Paris and in early modern history at the Université Paris I Panthéon-Sorbonne. He obtained his PhD in history at the latter institution with a doctoral dissertation on “ ‘The land is now emancipated’: Henri Grégoire and the Catholic landscapes of the French Revolution (1789-1815)”. Previously, he also trained at the École Normale supérieure in Paris, and he was a Europaeum Scholar. He also obtained the *Agrégation des Lycées et Universités*, France’s national competition for teaching, in the field of history. His research interests lie in the environmental and religious history of the Enlightenment and the Revolutionary Era. He is also a laureate of the Young researcher award of the *Fondation des Treilles*, as well as the Henri Hertz Prize.

See

N. Renard, ‘Military logistics and cultural exchange: Eastern European Jewish communities face with the Grande Armée (1806-1813)’, *Napoleonica the journal*, n° 10, 2025/3, p. 73-94.

N. Renard, ‘L’abbé Grégoire et l’arbre de la liberté: écrire l’histoire immédiate d’un symbole naturaliste transnational entre la France et les États-Unis pendant la Révolution française’, *Annales historiques de la Révolution française*, n° 422, décembre 2025 (4/2025), p. 3-25.

Raphael Rosenberg (Universität Wien), *Comments and provisional conclusions*

Raphael Rosenberg grew up in Milan. He obtained a master's degree in Art History, Archaeology, and Egyptology at the University of Munich and a Ph.D. in Art History at the University of Basel. He was an Assistant Professor at the University of Freiburg i.B., held the chair for Early Modern and Contemporary Art History at the University of Heidelberg, and has been a professor in the Department of Art History at the University of Vienna since 2009. He was a guest professor at the Collège de France in Paris, the Université de Lille, and the University of São Paulo, and a fellow of the Italian Academy at Columbia University in New York.

His research focuses on the sculpture of the Italian Renaissance, the history of art literature and art history, and the history of abstraction in art before and after 1900. With his Lab for Cognitive Research in Art History (CReA), he pioneered the use of eye-tracking and advanced the integration of quantitative and qualitative approaches in the humanities. He is a member of the Heidelberg Academy of Sciences and Humanities and the Academia Europaea.