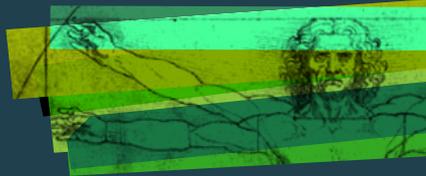


LE STUDIUM

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TOURS | 2021



2 - 4 September 2021

Music and Lived Religion in the Collegiate Church of Our Lady in Antwerp (1370 - 1566). A Multidisciplinary Study in a European context

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TOURS | 2-4 SEPTEMBER 2021

ABSTRACTS

**Music and Lived
Religion in the
Collegiate Church of
Our Lady in Antwerp
(1370 - 1566). A
Multidisciplinary Study
in a European context**

CONVENORS

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LE STUDIUM Loire Valley Institute for Advanced Studies • Région Centre-Val de Loire • FR

Created in 1996 on the CNRS campus in Orleans La Source, LE STUDIUM has evolved to become the multidisciplinary Loire Valley Institute for Advanced Studies (IAS), operating in the Centre-Val de Loire region of France. LE STUDIUM has its headquarters in the city centre of Orleans in a newly renovated 17th century building. The amazing facilities are shared with the University of Orleans. In 2014 new developments and programmes linked to the smart specialisation of the Centre-Val de Loire region came to strengthen existing IAS collaborative relationships with the local and the international community of researchers, developers and innovators.

LE STUDIUM IAS offers to internationally competitive senior research scientists the opportunity to discover and work in one of the IAS's affiliate laboratories from the University of Tours, the University of Orleans, National Institute of Applied Sciences (INSA) Centre Val de Loire and ESAD Orléans, as well as of nationally accredited research institutions located in the region Centre-Val de Loire (BRGM, CEA, CNRS, INSERM, INRAE). Our goal is to develop and nurture trans-disciplinary approaches as innovative tools for addressing some of the key scientific, socio-economic and cultural questions of the 21st century. We also encourage researchers' interactions with industry via the IAS's links with Poles of Competitiveness, Clusters, Technopoles, and Chambers of Commerce etc.

LE STUDIUM has attracted two hundred and thirty experienced researchers coming from 47 countries for long-term residencies. In addition to their contribution in their host laboratories, researchers participate in the scientific life of the IAS through attendance at monthly interdisciplinary meetings called LE STUDIUM THURSDAYS. Their presentations and debates enrich the regional scientific community at large (researchers of public and private laboratories, PhD students, research stakeholders' representatives, etc...)

For the period 2015-2021, LE STUDIUM operates with an additional award from the European Commission in the framework of the Marie Skłodowska-Curie Actions (MSCA)-COFUND programme for the mobility of researchers. Since 2013, LE STUDIUM is also an official partner of the Ambition Research and

Development 2020 programmes initiated by the Centre-Val de Loire Regional Council to support the smart specialisation strategy (S3) around 5 main axes: biopharmaceuticals, renewable energies, cosmetics, environmental metrology and natural and cultural heritage. New programmes are currently designed to include all major societal challenges. Researchers are also invited and supported by the IAS to organise, during their residency and in collaboration with their host laboratory, a two-day LE STUDIUM CONFERENCE. It provides them with the opportunity to invite internationally renowned researchers to a cross-disciplinary conference, on a topical issue, to examine progress, discuss future studies and strategies to stimulate advances and practical applications in the chosen field. The invited participants are expected to attend for the duration of the conference and contribute to the intellectual exchange. Past experience has shown that these conditions facilitate the development or extension of existing collaborations and enable the creation of productive new research networks.

The present LE STUDIUM CONFERENCE named "*Music and Lived Religion in the Collegiate Church of Our Lady in Antwerp (1370 - 1566). A Multidisciplinary Study in a European context*" is the 112th in a series started at the end of 2010 listed at the end of this booklet.

We thank you for your participation and wish you an interesting and intellectually stimulating conference. Also, we hope that scientific exchanges and interactions taking place during this conference will bring opportunities to start a productive professional relationship with presenting research laboratories and LE STUDIUM Loire Valley Institute for Advanced Studies.

Yves-Michel GINOT

Chairman
LE STUDIUM

INTRODUCTION

The study of pre-Tridentine lived religion and musical experience in the Collegiate Church of Our Lady in Antwerp faces many difficulties. Despite its being rich in variety, the source material is often incomplete. Comparative research based on similar cases in the Low Countries and surrounding regions fills many of these gaps and opens new perspectives; an undeniable need for contextualisation in a broader geographic setting therefor manifests itself. Furthermore, as each individual research discipline quickly reaches the methodological and content-related limits it imposes, a multidisciplinary approach proves essential for the study of lived religion in all its facets. In spite of this, the current study of 'religion in practice' is still too often confined to separate research disciplines. These obstacles have led to the acceptance of old hypotheses as truth over the years. When these supposed truths were used as a basis for new theories, this in turn resulted in a biased conceptualisation of socio-religious ideas and processes.

The objective of this workshop is to detect and rectify such dated assumptions. This will be realized principally via the case study of the Antwerp church of Our Lady, as the sensory experience at and the functioning of the collegiate church were exemplary for chapter and parish churches in urbanized areas of the Burgundian-Habsburg Netherlands and neighbouring regions. Crucial to obtaining its goal is the presence and active participation of researchers from different disciplines: musicology, art history, church history, theology, liturgy, social history, ... Each session will be introduced by one of the below-mentioned experts, who will also act as moderator for the subsequent discussion. In addition, there will be ample opportunity to talk about and try to overcome the challenges with which the organizers or participants are being confronted in their own research. The chosen format, which encourages discussion, will undoubtedly provide an opportunity to forge qualitative and long-term interdisciplinary exchanges and collaborations.

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Eugeen Schreurs is both a musicologist and professional performer. He studied viola da gamba (W. Kuijken) at the Brussels Conservatory (1982) and musicology at the University of Leuven (1980). As an instrumentalist he was co-founder (1980) and member (until 1999) of Capilla Flamenca, with which he made several recordings. He obtained his PhD in 1991 with a study of musical life in Tongeren (c.1400-1797), applying the so-called urban musicology method. He received several rewards (Province of Limburg; Académie royale de Belgique; Cera-Jeunesses Musicales). As co-founder and coordinator of the Alamire Foundation, international centre of the Music in the Low Countries (1990-2002) he laid, together with B. Bouckaert, the groundwork for similar studies of other cities (i.e. Antwerp, Brussels, Diest, Ghent, Lier, Maastricht). He is co-founder and (was) editor-in-chief of the Facsimile Editions of Alamire Publishers (1984ff.), of the Yearbook of the Alamire Foundation (1994-2008), and of the series Monumenta Flandriae Musica (1996 ff.). He taught at the University of Leuven and teaches at Antwerp Royal Conservatory (1989-present), always striving to bring together musicology and performance practice. In 2002 he co-founded, and led until 2009, Resonant, Centre for Flemish Musical Heritage).

Places of music-making in the collegiate church of Our Lady in Antwerp

The performance of liturgy and music was in a sense a dynamic event. Although the information regarding the Antwerp collegiate church is rather limited, I will try to sketch a concrete picture on the basis of various sources (archivalia, iconography, the liber ordinarius), both of the events in the canons' choir, the adjoining rood loft, the chapels of the brotherhoods and trades, etc. The focus is on the placement of the clergy and especially the musicians in the choir and the use of the doxale in the centre of the church for the performance of polyphonic music.

In the past (2004-2014), artistic collaboration took place with ensembles in order to integrate historical insights into today's performing practice. Through concerts, recordings, rehearsals and experimental settings we learned that the rood loft is an amazing place for the performance of polyphony, even in large Gothic churches. If sung correctly, the polyphonic lines can be heard through the vaults all the way to the back of the church. Differentiation is created by singing in several directions, also towards the (northern) side wall of the choir. All this creates the illusion of an almost timeless, heavenly angelic music which is emphasised by the distance/indirectness of the sound and the height of the rood screen, crowned with an impressive triumphal cross.



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Philippe Vendrix is a research director at the CNRS. After having directed the Centre for Advanced Studies in the Renaissance (CESR) (2008-2016), he was elected President of the University of Tours (2016-2020) and recently presided the Campus Life Commission of the Conference of University Presidents in France. Philippe Vendrix was awarded the Dent Medal in 2000. He is a member of the Academia Europaea, an associate member of the Royal Academy of Belgium and a corresponding member of the American Musicological Society.



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In 2005, Wauters obtained a Master of Visual Arts degree from St. Lukas Brussels. She later enrolled in Art History at KU Leuven and graduated in 2017 with a thesis on early modern evocations of the healing and makeability of men who are overcome by temporary insanity or narheid (awarded the Frans Olbrechts Prize). Since 2017, she has been a PhD candidate in Art History. Her doctoral research forms part of the Brain-be project Ornamenta sacra, a research collaboration between KU Leuven, UCL and KIK-IRPA. Her dissertation sheds light on the sensory and ritual aspect of liturgical objects from the Southern Netherlands. Embedded in the context of the Antwerp Cathedral of Our Lady from c. 1450 to 1566, this research takes on a concrete shape (supervisor: Barbara Baert).

Her recent publications include *The Invisible Presence of Ornamenta Sacra* (Art & Religion, forthcoming) and *Smelling Disease and Death in the Antwerp Church of Our Lady* (Early Modern Low Countries, 2021).

The stirring of the religious space. The impact of sound on the Antwerp churchgoers

Late medieval societies were pervaded by sounds, but few traces have survived that offer a glimpse of the sensory experience. This lecture reconstructs the lost soundscape of the Antwerp Church of Our Lady. The church was not only the stage of numerous liturgical activities but also of daily interaction between people and even animals. The written sources reveal a dynamic and sometimes conflicting picture. The walls of the church reflected the sounds of Gregorian or polyphonic musical performances, the clinking of the altar bell, the celebration of multiple Masses, preaching, pilgrims, beggars, playing children, troublemakers, workmen, gravediggers, and dogwhippers, resulting in incessant reverberations of a jumble of sounds.

Within this framework and considered from the medical understanding of the time, the question is asked to what extent the stirring caused by an object or ritual took precedence over the understanding (intellect) of the churchgoer. *Tabula exemplorum* (late 13th c.), a widely used confessional book is crystal clear on this point:

Verbum Dei: someone said to the preacher, 'it does not matter that I come to listen, I like to hear it, but I do not remember anything about it.' 'But it is the same with the pots,' said the preacher, 'you pour the water in and out, and there is no water left in them, but they have been cleansed by it.'

SPEAKERS



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Gunnar Almevik is professor in heritage conservation at the University of Gothenburg (UGOT), and research fellow at the Swedish Royal Academy of Letters, History and Antiquities. He runs the Royal Academy project *Wooden Building Cultures* focusing on spatial and sensory aspects of Medieval religious architecture. Almevik is research leader at the Swedish Craft Laboratory and co-director of the Heritage Visualization Laboratory, UGOT. He leads the research for the full scale reconstruction of the burnt down medieval log timber church *Södra Råda*, and has co-produced an interactive reconstruction of a stave church in the permanent Viking exhibition for the Swedish History Museum, inaugurated in June this year. His research concerns cultural perspectives on heritage, material culture and making, and has a methodological focus on questions related to skill acquisition, embodiment, spatiality, interactivity and reconstruction.

Historical Laboratory

The church building, its interiors and artefacts, have been highlighted research objects since the very beginning of the academic disciplines of cultural history. A still persistent problem is that the various aspects of the church are more or less separately anchored in different disciplines. The religious practices, the architectural space, the construction, and the images and artefacts are commonly delimited and studied separately. What is lost is a sense of the togetherness of people, buildings, and artefacts.

Multidisciplinary research collaboration, as fostered in this workshop, is inspiring and may elicit new aspects of religious heritage, but would it be possible to go further, and also aim to developing common transdisciplinary methods? This presentation aims to introduce a discussion on how to methodologise religious heritage and research on lived religion. In focus are the material remains as sources to knowledge. The presentation sets out from a perspective that historic church buildings and their interiors and religious artefacts are valuable sources with the potential to disclose social networks of relationship. Two methodologies are presented and problematised: first, time geography, exemplified by analysis of a mass in a late medieval parish church, and secondly, a digital reconstruction and interactive exploration of virtual spaces applied on the archaeological remains of an early medieval stave church. Each method has advantages and provide means for different interpretations, but there are also shortcomings and critique. How would we equip a historical laboratory with proven methods, complementary for the various theories, questions and sources?



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Dr. Hendrik Callewier is head of the State Archives in Bruges and Kortrijk and visiting lecturer at the KU Leuven. His publications on late medieval history of Flanders, in particular the cities of Bruges and Kortrijk, mainly concern the religious, cultural and socio-economic domains. His PhD thesis on the secular clergy of Burgundian Bruges (1411-1477) was published in 2014.

Status and careers of singers in 15th century Flanders

Studies into the so called Franco-Flemish School often focus on the performance of music on the one hand and on composers and their work on the other. Research on singers, however, remains limited. A prosopographical study of late medieval singers was until recently virtually non-existent and there are still many research gaps. The late medieval archives of collegiate and parish churches in Flanders, however, make it possible to reconstruct the careers of individual singers. Not only does this research give us insight into the careers of the performers of polyphonic music, it also sketches a picture of the status these clerics enjoyed in fifteenth-century Flanders and beyond. Often, the singers were recruited at a young age and were of modest origin. Their musical talents provided most of them with an important social promotion. The most sought-after singers made it to the Papal Court or the Italian Renaissance courts, but others ended up in marginality. At the same time, lay people who founded musical services criticised their lifestyle, which they could not reconcile with their ecclesiastical status.



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Philippe Canguilhem is Professor of Musicology at the University of Tours and a senior member of the Institut Universitaire de France. In the past, he was a fellow at Villa I Tatti (2005-6) and at the Italian Academy of Columbia University (2013). His work focuses on Italian music in the sixteenth century, with a special emphasis on Florentine musical life. He has published two books on this topic, *Fronimo de Vincenzo Galilei* (CESR, 2001) and *Andrea et Giovanni Gabrieli* (Fayard, 2003). He is also interested in improvised counterpoint in the Renaissance, and has published an edition and translation of Vicente Lusitano's counterpoint treatises titled *Chanter sur le livre à la Renaissance: Les traités de contrepoint de Vicente Lusitano* (Brepols, 2013), and a book on polyphonic improvisation in the Renaissance, *L'improvisation polyphonique à la Renaissance* (Garnier, 2015).

« Usual musicke ». The teaching and practice of counterpoint in European churches (15th and 16th centuries)

Today, it is a well established fact that singing in counterpoint, or « singing upon the book », was an everyday reality for singers involved in choirs of cathedral and collegial churches, or in chapels of princely courts all over Europe, from the 15th up to the 18th century. In my paper, I would like to contextualize its teaching and practice with examples taken from various European cities, Flemish, English, French, Spanish or Italian. I will mainly rely on archival documentation, but musical sources are also useful to understand a phenomenon that has been rediscovered only recently.



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Charles Caspers is an expert in the field of popular devotions, spirituality, liturgy, and mission history. He is a senior fellow of the Titus Brandsma Institute in Nijmegen. Before that he was coordinator of the Liturgical Institute (Tilburg University) and editor of the lexicon *Bedevaartplaatsen in Nederlands* at the Meertens Institute (KNAW). Together with Peter Jan Margry he published a four-volume study on pilgrimage sites in the Netherlands.

Seeing through a glass darkly. How a minuscule relic stirred the minds of the faithful.

During the late Middle Ages, the theological debate about the salvific-historical significance of the circumcision of Jesus and about the contrast between this Jewish ritual and Christian baptism intensified. In the same period, the city of Antwerp had a popular cult around a special Christ relic: the foreskin of the infant Jesus, which is said to have been preserved after his circumcision. In my exposé I want to go deeper into the place that this specific ritual and this specific relic occupied in the theological debate, liturgical celebration, religious practice, optics and the visual arts, mainly with Antwerp as the stage. To this end, some major steps are taken in time: from the origin of Christianity to 1566, the Miracle Year. Thanks to this multiple perspective I want to arrive at a richer picture of this part of the religious past.



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Andrew Kirkman is Peyton and Barber Professor of Music and Head of Department at the University of Birmingham (UK). His publications include *Music and Musicians at the Collegiate Church of St Omer* (Cambridge, 2020) *The Cultural Life of the Early Polyphonic Mass* (Cambridge, 2010), *The Three-voice Mass in the Later Fifteenth and Early Sixteenth Centuries* (Garland, 1995), *Binchois Studies*, edited with Dennis Slavin (Oxford, 2000), and *Contemplating Shostakovich: Life, Music and Film* (Ashgate, 2012), edited with Alexander Ivashkin. His articles have appeared in numerous journals, including the *Journal of the American Musicological Society*, *Journal of Musicology*, *Early Music History*, *Music and Letters*, and *19th-Century Music*. He is director of the award-winning 'Binchois Consort,' which records little-known Renaissance repertory on the Hyperion label. He is also a violinist and, with pianist Clipper Erickson, released in 2013 a recording of world premiere performances of violin sonatas by Cyril Scott.

A Devotional Jewel-Box: Nicolas Rembert's Chapel of the Immaculate Conception in the Collegiate Church of St Omer

My contribution focuses on a space occupying no more than a few square meters. Hopefully its implications, however, are a good deal wider. Nicolas Rembert, formerly a contratenorista in the choir of St Peter's Rome, was one of the great musical 'fixers' of the fifteenth century, obtaining benefices for multiple fellow-musicians and engineering impressive and expensive musical provision for the Collegiate Church of St Omer in Saint-Omer, where he was a canon from 1482 and, from 1494, dean. At his death in 1504 Rembert endowed a chapel, deliberately designed to outshine that of his predecessor and bedecked with fine statuary, glass, painting and altar equipment. A stone tablet still embedded in the chapel wall details his lavish musico-liturgical foundations, including a polyphonic daily *Salve*, and his enormous surviving executors' account permits detailed reconstruction of his posthumous provisions, including those surviving in the chapel today. In my talk I will describe the powerful material synergy—sculpted, painted, musical and so on—that went into Rembert's chapel, and in particular his daily *Salve*.



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Karel Moens studied musicology at the Catholic University of Leuven and focused his research mainly on the study of ancient stringed instruments (16th to 19th century) and iconographic interpretation of musical motifs. From 1978 to 1999 he was research assistant at the Musical Instruments Museum in Brussels. Since 1980 he worked regularly in foreign museums with grants and research assignments (FRG, GDR, Austria, Switzerland, Czechoslovakia, France, Italy, Britain, Portugal, the Netherlands and the United States). He participated or was responsible for more than twenty exhibitions in Belgium and abroad. Moens wrote over hundred scholarly publications, mainly about the development and authenticity problems of ancient European stringed instruments and the iconographic interpretation of musical instruments. In 1999 he became the curator of the Museum Vleeshuis in Antwerp. Retired since February 2016.

Iconography and iconology as a tool for the study of music in churches in the 15th and 16th centuries

Pictorial representations of singers and players of musical instruments in a church context are not always accurate depictions of true musical life. Occasionally, the depiction of an existing practice is quite truthful. For instance, in a few engravings from the series *Encomium Musices* by Philip Galle. Usually, however, a literal interpretation of the image will lead to wrong conclusions. Sometimes more thorough iconographic and iconological analysis can nevertheless provide significant information concerning the (musical) historical context. An example is the depiction of music in general and of church music in particular in Bruegel's print *Temperantia*. Here Bruegel sketches a clear hierarchy between various forms of secular and sacred music. An example that I would like to look at more closely here is Memlinck's triptych of angels making music around God the Father. At first sight, this is a bizarre ensemble of singers and players of musical instruments. An analysis of the composition, the liturgical vestments and numerous other details, however, provides a picture that corresponds surprisingly well with what we know from other sources about the musical life in Bruges and in collegiate churches in general at the end of the 15th century.



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Prof. Dr. Paul Trio is full professor of Medieval History at KU Leuven and KU Leuven Campus Kortrijk (Kulak). He is head of the Research Group Medieval History at KU Leuven. His research mainly focuses on the medieval history of the Low Countries, and particularly of the old County of Flanders, with a special interest in confraternities and guilds and other expressions of popular religion (pilgrimages, remembrance of the dead, charity etc.), regular and secular (semi-)ecclesiastical institutions and their members. He has published several books and numerous articles on confraternities, but also on various abbeys and monasteries, the financing of university studies, town government, poor relief, and the establishment of Mendicant orders and Beguines. He was co-author and co-editor of several books, with recently a study on the relations between noble families – in casu the family Gavere-Liedekerke-Herzele -, the towns – in casu Ghent - and the Count of Flanders (13th-14th centuries) (Leuven, 2017).

The importance of ersatz collegiate churches in the debate on musical culture in collegiate churches relating to the Low Countries (Late Middle Ages - Early Modern Times).

Those who study collegiate churches and their musical life in the late Middle Ages and early Modern Times should also study the so-called ersatz collegiate churches. In the Netherlands, these were established in numerous parish churches, where the means and authorisation to establish a collegiate church were lacking. These ersatz collegiate churches were installed in most urban parish churches, but we also find these institutions in larger rural parish churches. These substitute collegiate churches received all kinds of names, including *Cotidiane* (e.g. Ghent, derived from *cotidianus*), *Commune of the Seven Hours* (e.g. Bruges), *Seven Hours College* (especially in the Northern Netherlands), and *Institution of the Memory Masters* (e.g. Rotterdam). In the first place, such a College of the Seven Hours grouped the pastors and chaplains of the respective church, but in the large urban parish churches these colleges were often supplemented with trained singers and other music professionals. In contrast to the collegiate churches, the often detailed accounts of these mock collegiate churches have been well preserved, which, of course, makes it possible to trace their participants and various activities. The accounts also make it possible to trace the song books that were purchased, the way they were edited and the musical accompaniment they required. A few examples will illustrate the musical richness of these institutions, whereas this information is often lacking when it comes to collegiate churches. The institution of a daily sung mass in 1435 at the famous Altar of the Lamb of God of Jan and Hubert van Eyck by the patrons and founders Joos Vijd and Elisabeth Borluut also went through the *Cotidiane* of the Ghent parish church of St John.

The question that arises here, and which may be answered, is to what extent the study of these institutions is representative of the study of a collegiate church such as that of Our Lady of Antwerp.



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Paul Vandenbroeck has worked with the Collection Research Department of the Royal Museum of Fine Arts Antwerp from 1980 to 2018 and he has held a part-time professorship with the Anthropology Research Group IMMRC, Social Sciences Faculty of KU Leuven, since 2003. He is an art graduate from that same university and obtained his PhD in 1986. His main research interests are the oeuvre of Hieronymus Bosch, iconography of early modern art in the Low Countries, iconological questions regarding figurative and abstract art, North African domestic textile art, and topics on the interface between art and anthropology, including the specificity of art in female religious communities, the relationship between folk and elite culture, and between therapeutic rituals and artistic creation.

The evaporating body, the hollowing of religion

“À peine avait-elle dit cela, qu’elle devient ivre, très ivre, esquissant d’étonnants pas de danse. ... Est-ce étonnant ? Son Amant l’avait invitée dans sa cave à vin. ... Là elle avait bu, comme une amante, la grâce abondante. Là elle était devenue, comme une amante intime, entièrement ivre. Excédant le comportement des déments, elle fut ... ravie par l’Esprit” (extrait de la vie de Ste. Lutgarde de Tongres; traduit du moyen-néerlandais).

Notwithstanding countless tracts against bodiliness, written by male authors since early Christian times, religious experience, from the Middle Ages to the Baroque, was profoundly corpor(e)al. Those who, in their autobiographical writings and treatises, have explicitly pointed at their psycho-corporeal experiences during their encounters with the godhead, were the mystics, from the early 13th to the 17th century, from Beatrice de Nazareth to, e.g., Juana Inez de la Cruz.

In religious art, the Baroque almost celebrates this indissoluble psycho-corporeal unity. The artistic conception of altarpieces (erected behind the altar, i.e. the site where the Consecration took place) witnesses this very unity. But the Reformation since the 16th century (with exceptions like the ‘Quakers’, who fled England), and Catholicism in the 18th century, gradually excluded the ‘physical’ dimension of religious experience. This endeavour, conceived as the salvation of ‘pure’ faith, paradoxically led to the ‘evaporation’ of religious feelings, to ‘bloodless’ concepts about ‘faith’ and to the emptied religious ‘art St. Sulpice’ and, coetaneously, to the disappearance of religious themes in ‘modern’ art.

We will try to elucidate these thoughts through texts written by mystics and a series of images of Flemish altarpieces.

RESPONDENTS



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Camilla Cavicchi is a musicologist in the Ricercar Program, the musicology research program at the Center for Higher Studies of the Renaissance in Tours. She was Berenson Fellow at Villa I Tatti - The Harvard Center for Renaissance Studies (2019), and Research Scholar at the Italian Academy, Columbia University (2016). She has taught organology and ethnomusicology at the University of Bologna (2007–9), music history at the University of Montpellier (2011–13), she has been a researcher at the University of Tours (2007–10) and at the Free University of Brussels (FNRS, 2013-15). His research concerns the history of Renaissance music in Europe and the Mediterranean. It adopts a multidisciplinary approach based on archival research and musical sources, as well as on methodologies of prosopography, musical iconography, organology, the history of musical institutions and traditional musical repertoires. oral. She is responsible for the Cubiculum Musicae and in charge of developing the Ricercar program internationally.



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My research interests cover a wide range of topics concerning music-within-culture in the Early Modern period in Italy and the Iberian Peninsula. Among them, I have mainly focused on the study of music sources and musical institutions, as well as music analysis.

I have specialised in various methodological approaches such as the history of reading, source studies and critical editing, historiography, prosopography, and museum and heritage sciences. Also, Digital Humanities is a very strong component of my research, and I have worked and developed methodologies on database design and curating, machine learning and computer-assisted musical analysis, music encoding, and valorisation of music as intangible heritage through the re-enactment of historical soundscapes (using 3D renditions, sound diffusion technologies, and GIS mapping).



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Concetta Pennuto, Ph.D., University of Geneva, has published contributions concerning Renaissance and Modern Age medicine, such as articles on Marsile Ficino and Jérôme Fracastor as well as the edition of the first observation notebook by Antonio Vallisneri. Concetta Pennuto, Associate Professor at the University of Tours (CESR), teaches the history of medicine and the Latin language.



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Structural engineer, bachelor in theology, doctor in musicology, and entitled to conduct research in music, Daniel Saulnier was director of the Palaeography Workshop of Solesmes from 1996 to 2010 and professor at the Pontificio Istituto di Musica Sacra in Rome until 2010. Committed to the Center d'Etudes Supérieures de la Renaissance in Tours (Ricerca program) from 2011 to 2020, he also served as a lecturer at the University of Liège. His work Gregorian Chant has been translated into ten languages. He is also the author of a volume on Gregorian Modes, and of numerous scientific articles on questions of musical palaeography and more generally of liturgical music.



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Lecturer in early music at the University of Burgundy, researcher at UMR5594 ARTeHIS and associated with the Center for Higher Renaissance Studies in Tours, Vasco Zara is a specialist in the relationship between music and architecture in the Middle Ages and in the Renaissance. His current research also focuses on the relationships between polyphony, theology and mathematics in the thirteenth and fourteenth centuries.

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2021

Dr Cristina Del Rincon Castro & Dr Elisabeth Herniou

2021 International Congress on Invertebrate Pathology and Microbial Control & 53rd Annual Meeting of the Society for Invertebrate Pathology
28 June - 2 July 2021

Dr Edurne Serrano-Larrea, Dr Conchi Ania & Dr Encarnacion Raymundo-Piñero

Challenges and opportunities in materials for green energy production and conversion
15-17 June 2021

Prof. Maxwell Hincke & Dr Sophie Réhault-Godbert

Innate immunity in a biomineralized context: trade-offs or synergies?
23-24 March 2021

Dr Rebecca Tharme & Prof. Karl Matthias Wantzen

Managing riverscapes and flow regimes for biocultural diversity
20-21 January 2021

2020

Dr Magdalena Malinowska & Dr Arnaud Lanoue

Exploring the molecular diversity of grape, a source of natural ingredients
3 December 2020

Dr Jean-François Deluchey & Prof. Nathalie Champroux

What are our lives worth to a neoliberal government? Capitalism, War and Biopolitics in the Pandemic Era
18 - 19 November 2020

Prof. Pieter Hiemstra & Dr Mustapha Si-Tahar

Novel host- and microbiota-directed strategies for treating respiratory infections
24 - 25 September 2020

Dr Emilio Maria Sanfilippo & Xavier Rodier
FAIR Heritage: Digital Methods, Scholarly Editing and Tools for Cultural and Natural Heritage
17-18 June 2020

Dr Margriet Hoogvliet & Prof. Chiara Lastraioli
Spatial Humanities and Urban Experiences During the Long Fifteenth Century
11 Mai 2020

Dr Thimmalapura Marulappa Vishwanatha & Dr Vincent Aucagne
Challenges and prospects in chemoselective ligations: from protein synthesis to site-specific conjugation
27-29 January 2020

Dr Arunabh Ghosh & Prof. Fouad Ghamouss
Towards Futuristic Energy Storage; paving its way through Supercapacitors, Li-ion batteries and beyond
22-24 January 2020

2019

Dr Yuri Dancik & Dr Franck Bonnier
Skin Models in Cosmetic Science: Bridging Established Methods and Novel Technologies
2 - 4 December 2019

Dr Eric Robert, Dr Jean-Michel Pouvesle & Dr Catherine Grillon
International Meeting on Plasma Cosmetic Science
25-27 November 2019

NOTES

Prof. Richard Freedman & Prof. Philippe Vendrix
Counterpoints: Renaissance Music and Scholarly Debate in the Digital Domain

14-16 November 2019

Prof. Manuela Simoni, Dr Frédéric Jean-Alphonse, Dr Pascale Crépieux & Dr Eric Reiter
Targeting GPCR to generate life, preserve the environment and improve animal breeding: technological and pharmacological challenges

16-18 October 2019

Prof. Akkihebbal Ravishankara & Dr Abdelwahid Mellouki
Climate, air quality and health: long-term goals and near-term actions

28 June 2019

Dr Wolfram Kloppmann
N and P cycling in catchments: How can isotopes guide water resources management?

18 June 2019

Dr Carmen Díaz Orozco & Dr Brigitte Natanson
Forging glances.

Images and visual cultures in XIXth century Latin America

28-29 May 2019

Dr Tijen & Dr Gülçin Erdi
Rebel streets : urban space, art, and social movements

28 - 29 May 2019

Dr Marcelo Lorenzo & Prof. Claudio Lazzari
New avenues for the behavioral manipulation of disease vectors

21-23 May 2019

Dr Agnieszka Synowiec & Dr Christophe Hano
Biological Activities of Essential Oils

13 - 15 May 2019

Prof. Yiming Chen & Prof. Driss Boutat
2019 International Conference on Fractional Calculus Theory and Applications (ICFCTA 2019)

25-26 April 2019

Prof. Temenuga Trifonova & Prof. Raphaële Bertho
On the Ruins and Margins of European Identity in Cinema: European Identity in the Era of Mass Migration

2-3 April 2019

Dr Patrizia Carmassi & Prof. Jean-Patrice Boudet
Time and Science in the Liber Floridus of Lambert of Saint-Omer

27-28 March 2019

Dr Guillermina Dalla-Salda & Dr Philippe Rozenberg
Adapting forest ecosystems and wood products to biotic and abiotic stress

12 - 15 March 2019

Dr Vincent Courdavault & Prof. Nathalie Guivarc'h
Refactoring Monoterpenoid Indole Alkaloid Biosynthesis in Microbial Cell Factories (MIAMi)

5-6 February 2019

Dr Denis Reis de Assis & Prof. Hélène Blasco
Induced Pluripotent Stem Cells (iPSCs): From Disease Models to Mini-Organs

28-30 January 2019

2018

Prof. Igor Lima Maldonado & Prof. Christophe Destrieux
Frontiers in Connectivity: Exploring and Dissecting the Cerebral White Matter

5-6 December 2018

Dr Marius Secula, Prof. Christine Vautrin-UI & Dr Benoît Cagnon
Water micropollutants: from detection to removal

26-28 November 2018

Prof. Guoxian Chen & Prof. Magali Ribot
Balance laws in fluid mechanics, geophysics, biology (theory, computation, and application)

19-21 November 2018

Dr Volodymyr Sukach & Prof. Isabelle Gillaizeau
Progress in Organofluorine Chemistry

15-17 October 2018

Jens Christian Moesgaard, Prof. Marc Bompaire, Bruno Foucray & Dr Guillaume Sarah
Coins and currency in the 10th and 11th centuries: issuing authorities, political powers, economic influences

11-12 October 2018

Dr Norinne Lacerda-Queiroz & Dr Valérie Quesniaux
Malaria - Current status and challenges

27-28 September 2018

Dr Renaud Adam & Prof. Chiara Lastraioli
Lost in Renaissance

20-21 September 2018

Prof. Abdelwahid Mellouki & Dr Véronique Daële
The 6th Sino-French Joint Workshop on Atmospheric Environment

10-12 September 2018

Prof. Emre Erdem & Dr Guylaine Poulin-Vittrant
Frontiers in Nanomaterials for Energy Harvesting and Storage

27-29 August 2018

Prof. Graeme Boone & Prof. Philippe Vendrix
Affective horizons of 'song' in the long fifteenth century

27-28 June 2018

Prof. Bilal Haider Abbasi, Prof. Nathalie Guivarc'h & Dr Christophe Hano
Modern aspects of Plant in Vitro Technology

27 June 2018

Prof. Marek Łos & Dr Catherine Grillon
Stem cells & cancer stem cells: Regenerative medicine and cancer

11-13 June 2018

Dr Ewa Łukaszyk & Prof. Marie-Luce Demonet
Transcultural Mediterranean: in search of non-orthodox and non-hegemonic universalism(s)

30-31 May 2018

Prof. Vladimir Shishov & Dr Philippe Rozenberg
Wood formation and tree adaptation to climate

23-25 May 2018

Dr Ján Žabka & Dr Christelle Briois
Advances in Space Mass Spectrometry for the Search of Extraterrestrial Signs of Life

16-18 May 2018

Dr Massimiliano Traversino Di Cristo & Prof. Paul-Alexis Mellet
From Wittenberg to Rome, and Beyond Giordano Bruno: Will, Power, and Being

Law, Philosophy, and Theology in the Early Modern Era

26-27 April 2018

Dr William Horsnell & Dr Bernhard Ryffel
Neurotransmitters: non-neuronal functions and therapeutic opportunities

26-28 March 2018

Prof. Eric Goles & Prof. Nicolas Ollinger
Discrete Models of Complex Systems

19-21 March 2018

2017

Dr Kristina Djanashvili & Dr Éva Jakab Tóth
Is Multimodal Imaging an Invention with a Future? The Input of Chemistry

11-13 December 2017

Dr Emmanuel Saridakis & Dr Marc Boudvillain
Structural biology and biophysics of RNA-protein complexes

13-15 November 2017

Prof. Franco Pierno & Prof. Chiara Lastraioli
The Runaway Word. Languages and Religious Exile in the Renaissance

7-8 November 2017

Prof. Michiel Postema & Dr Ayache Bouakaz
Acoustic bubbles in therapy: recent advances with medical microbubbles, clouds and harmonic antibubbles
23-24 October 2017

Dr Mauro Simonato & Dr Jérôme Rousselet
Species spread in a warmer and globalized world
18-20 October 2017

Dr Sophie Heywood & Dr Cécile Boulaire
1968 and the boundaries of childhood
12-14 October 2017

Prof. Mihai Mutascu & Prof. Camelia Turcu
Globalization and growth in eurozone: new challenges
28-29 September 2017

Dr Mauro Manno & Prof. Richard Daniellou
The role of glycosylation on serpin biology and conformational disease
27-29 September 2017

Prof. Salvatore Magazù, Prof. Francesco Piazza, Dr Sivakumar Ponnurengam Malliappan, Dr Emilie Munnier
Recent advances in basic and applied science in cosmetics
3-5 July 2017

Dr Maria Clotilde Camboni & Prof. Chiara Lastraioli
The dynamics of the relationship with the more recent past in early modern Europe: between rejection and acknowledgement
20-22 June 2017

Dr Sohail Akhter & Prof. Chantal Pichon
Messenger RNA therapeutics: advances and perspectives
22-23 March 2017

Prof. Gary Gibbons & Prof. Sergey Solodukhin
GARYFEST: Gravitation, Solitons and Symmetries
22-24 March 2017

2016

Dr Mohammed Ayoub & Dr Eric Reiter
Antibodies Targeting GPCRs, Recent Advances and Therapeutic Challenges
24-25 November 2016

Prof. David Koester, Dr Bernard Buron & Dr Jean-Philippe Fouquet
Practical Engagements and the Social-Spatial Dimensions of the Post-Petroleum Future
7-9 November 2016

Dr Jorge Gutierrez & Dr Philippe Frank
Lipids, Nanotechnology and Cancer
10-12 October 2016

Dr Ferenc Kálmán & Dr Éva Jakab Tóth
Being Smart In Coordination Chemistry: Medical Applications
26-28 September 2016

Jean-Philippe Bouillon, Mourad Elhabiri, Jiri Kozelka, Laurent Plasseraud, Michèle Salmain & Eva Tóth, Roman Bulánek, Radek Cibulka, Michal Otyepka, Jan Preisler, Vladimír Šindelář & Irena Valterová
**7th French-Czech "Vltava" Chemistry Meeting
Advancing Chemistry through Bilateral Collaboration**
5-6 September 2016

Dr Satyajit Phadke, Dr Chandrasekaran & Prof. Mériem Anouti
Future strategies in electrochemical technologies for efficient energy utilisation
7-9 September 2016

Prof. Peter Bennett & Prof. Philippe Vendrix
Sacred/secular intersections in early-modern European ceremonial: Text, music, image and power
11-13 July 2016

Prof. Leandros Skaltsounis & Prof. Claire Elfakir
Olive Bioactives: applications and prospects
4-6 July 2016

Dr Mikhail Zubkov & Dr Maxim Chernodub
Condensed matter physics meets relativistic quantum field theory
13-15 June 2016

Prof. Brown-Grant, Dr Carmassi, Prof. Drossbach, Prof. Hedeman, Dr Turner & Prof. Ventura
Inscribing Knowledge on the Page: Sciences, Tradition, Transmission and Subversion in the Medieval Book
6-9 June 2016

Prof. Gary Gibbons & Prof. Sergey Solodukhin
Classical and quantum black holes
30-31 May 2016

2015

Dr Gyula Tircsó & Dr Éva Jakab Tóth
Medicinal flavor of metal complexes: diagnostic and therapeutic applications
7-9 December 2015

Prof. Erminia Ardissino & Dr Elise Boillet
Lay Readings of the Bible in Early Modern Europe
24-26 November 2015

Prof. Kathleen Campbell & Dr Frances Westall
Habitats and inhabitants on the early Earth and Mars
17-18 November 2015

Prof. Marion Harris & Dr David Giron
Insects, pathogens, and plant reprogramming: from effector molecules to ecology
5-7 October 2015

Dr Arayik Hambardzumyan & Dr Sylvie Bonnamy
Bioinspired molecular assemblies as protective and delivery systems
7-9 September 2015

Dr Peter Arensbürger & Dr Yves Bigot
Analysis and Annotation of DNA Repeats and Dark Matter in Eukaryotic Genomes
8-10 July 2015

Prof. Scott Kroeker & Dr Pierre Florian
Nuclear Waste Disposal: Designing Materials For the End of Time
27-29 May 2015

Prof. Gary Gibbons & Prof. Sergey Solodukhin
Entanglement, Holography and Geometry
17 April 2015

Prof. Kari Astala & Dr Athanasios Batakis & Prof. Michel Zinsmeister
Conformal Methods in Analysis, Random Structures & Dynamics
12 April 2015

Prof. Kari Astala & Dr Athanasios Batakis
Loire Valley Workshop on Conformal Methods in Analysis, Random Structures & Dynamics
12-16 April 2015

2014

Dr Natalia Kirichenko & Dr Alain Roques
Insect invasions in a changing world
17-19 December 2014

Dr Alejandro Martinez & Dr Philippe Rozenberg
Natural and human-assisted adaptation of forests to climatic constraints: the relevance of interdisciplinary approaches
18-19 November 2014

Dr Magnus Williamson & Prof. Xavier Bisaro
Reconstructing Lost Spaces: acoustic, spatial, ceremonial contexts
30-31 October 2014

Dr Edouard Asselin & Dr Patrick D'Hugues
Copper, a strategic metal? The present and future of resources, processing and recycling
14-15 October 2014

Dr C. Oshman & Dr G. Poulin-Vittrant
Piezoelectric micro and nano-structures and their applications
25-26 September 2014

Dr Eric Reiter
3rd International Congress on Gonadotropins & Receptors - ICGRIII
7-10 September 2014

Dr Robin Beech & Dr Cédric Neveu
NemaTours: bringing worms together
 17-18 July 2014

Prof. Gary Gibbons & Prof. Sergey Solodukhin
Gravitation, Solitons & Symmetries
 20-23 May 2014

Dr Charles Sennoga & Dr Ayache Bouakaz
Targeted ultrasound contrast maging and drug delivery
 19-20 May 2014

Dr Igor Leontyev & Dr Louis Hennet
Heterogeneous catalysis: recent advances in preparation and characterization
 31 March - 1 April 2014

2013

Prof. Chandani Lokuge & Prof. Trevor Harris
Postcolonialism now
 4-5 February 2013

Dr Fabrizio Gherardi & Dr Pascal Audigane
Geochemical reactivity in CO₂ geological storage sites, advances in optimizing injectivity, assessing storage capacity and minimizing environmental impacts
 25-26 February 2013

Prof. Marcos Horacio Pereira & Prof. Claudio Lazzari
Vector-borne diseases: a multidisciplinary approach
 8-9 April 2013

Prof. Marc Hillmyer & Prof. Christophe Sinturel
Bottom-up approaches to Nanotechnology
 29-31 May 2013

Dr Svetlana Eliseeva & Prof. Stéphane Petoud
Lanthanide-based compounds: from chemical design to applications
 11-12 July 2013

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Vision and image-making: constructing the visible and seeing as understanding
 13-14 September 2013

Prof. Reuben Ramphal & Prof. Mustapha Si-Tahar

Chronic inflammatory lung diseases: The next-generation therapeutic targets to consider
 20-21 September 2013

Prof. Sergey Traytak & Prof. Francesco Piazza
Macromolecular crowding effects in cell biology: models and experiments
 24-25 October 2013

Prof. Mourad Bellasoued & Prof. Le Rousseau
Biology and mathematical inverse problems: a new wedded couple ?
 14-15 November 2013

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Dr Lidewij Tummers & Prof. Sylvette Denèfle
Co-housing: born out of need or new ways of living ?
 12-14 March 2012

Prof. Clive Oppenheimer & Dr Bruno Scaillet
Mount erebus, antarctica: an exceptional laboratory volcano
 15-16 March 2012

Prof. Friedrich Wellmer
Life and innovation cycles in the field of raw material supply and demand — a transdisciplinary approach
 19-20 April 2012

Dr Gerard Klaver, Dr Emmanuelle Petelet & Dr Philippe Negrel
Rare earth elements in our environment from ores towards recycling through the continental cycle
 10-11 May 2012

Prof. Rosalind Brown-Grant & Prof. Bernard Ribémont
Textual and visual representations of power and justice in medieval manuscript culture
 5-6 July 2012

Dr Agata Matejuk & Prof. Claudine Kieda
Defeating Cancer Can non coding small RNAs be new players ?
 24-25 September 2012

2011

Prof. Nicola Fazzalari & Prof. Claude-Laurent Benhamou
Osteocyte Imaging
 13-14 January 2011

Prof. Nikolay Nenovsky & Prof. Patrick Villieu
Europe and the Balkans: economic integration, challenges and solutions
 3-4 February 2011

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Cosmetics and Pharmaceutics: New trends in Biophysical Approaches
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Inflammatory and infectious diseases
 30-31 May 2011

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Non commutative geometry, strings and gravity
 25-27 May 2011

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In situ Molecular Spectroscopic Technique and Application
 20-21 June 2011

Prof. Valery Terwilliger & Dr Jérémy Jacob
Hydrogen isotopes as environmental recorders
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Prof. Philip Weller & Prof. Philippe Vendrix
Mystères des voix perdues – Polyphonies reconstituées, 1420-1520
 24-30 October 2011

Prof. John Brady & Prof. Marie-Louise Saboungi
Water in biological systems
 5-6 December 2011

2010

Prof. Alfredo Ulloa Aguirre & Dr Eric Reiter
New directions in gonadotropin hormones and their receptors
 3-4 June 2010

Dr Yossi Maurey & Dr Christine Bousquet-Labouérie
Sacred space, sacred memory: bishop saints and their cities
 10-12 June 2010

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