SESSION II
Chair: Joanna Woods-Marsden (Art History, UCLA)
2:00 Mark Rosheim (Robotics, Ross-Hime Designs, Inc., Minneapolis, Minnesota)
“The Bell Ringer: Leonardo’s Digital Hydraulic Clock”
2:45 Break
3:00 Sara Taglialagamba (Art History, Sorbonne, Politecnico di Milano)
“The Viscosity of Water”
3:45 Break
4:00 Jill Pederson (Art History, Arcadia University)
“Of Lakes and Labyrinths: Leonardo and the Gardens at the Castello Sforzesco”
5:00 Reception

SESSION III
Chair: Sarah Cantor (Italian, UCLA)
10:00 Francis Wells (Heart Surgeon, Papworth Hospital, University of Cambridge)
“With what words will you describe this heart so as not to fill a book?
Vortices, Fluid Drag and Linear Flow Modelling”

SESSION IV
Chair: Massimo Ciavolella (Italian and Comparative Literature, UCLA)
2:30 Domenico Laurenza (History of Science, Istituto di Storia della Scienza, Museo Galileo, Florence)
3:15 Break
3:30 Beth Stewart (Art History, Mercer University)
“Interesting Weather Ahead: Thoughts on Leonardo’s ‘Deluge’ Drawings”
4:15 Concluding remarks
This conference, organized by Professor Constance Moffatt (Pierce College) and Dr. Sara Taglialagamba (École Pratique des Hautes Études, Sorbonne), explores the topic of water in the thought and works of Leonardo da Vinci.

The topic of water appears in an obsessive way in Leonardo’s activity as both artist and scientist. Water is the foundation of life in the world of Nature. Through movement it expresses its eternal and dynamic vital force, leading to the comprehension of the mysteries and the laws that animate the universe. Leonardo wrote: “What is water? Water is, among the four elements the second less heavy, and the one of second fickleness. It never has rest until it joins up to the marine elements, where, not being annoyed by the winds, it settles down and rests with its surface equidistant from the center of the world” (Ms. C, folio 26 v). Water, then, becomes in his mind a theme of subtle and constant naturalistic and scientific investigation, overflowing as a dynamic and metamorphic element of reality.

In his works we see a continuous interrelation between art, science, anatomy and technique: his studies on the motion of water and on the dynamics of vortices, the capacity and the speed of currents in channels and in rivers, the distribution of water from the mouths of channels, the percussion of water on the banks of rivers, its employment in operations of military strategy, its erosive force, and the correlation of the veins of the earth and those of the body. Water can also be a fascinating element for architecture, as his fountains and marvelous hydraulic devices prove.

Advance registration not required. No fee. Limited seating.
Self-pay parking in lots 2, 3, 4, and 5. More parking information at https://main.transportation.ucla.edu/campus-parking/visitors

Funding for this program is provided by the Ahmanson Foundation and the Franklin D. Murphy Chair in Italian Renaissance Studies. CMRS relies on the generosity of donors for support of its programs. Please contribute at cmrs.ucla.edu/giving.

cmrs@humnet.ucla.edu | 310-825-1880 | cmrs.ucla.edu