

# THE FUTURE IS NOW: Art & Technology in the Renaissance & Beyond

The Renaissance was a period defined by visions of the future. Renaissance humanists expressed a concern for the future, fame, and posterity. At the same time, European explorers, merchants, soldiers, and missionaries traversed the globe fueled by visions of the future and imperial ambition. Renaissance discoveries, inventions, and developments generated a sense of excitement and wonder but also a concern for the future among Europeans. At times, enthusiasm and optimism transformed into anxiety about these new worlds, finds, and fantastic devices.

This conference, organized by Charlene Villaseñor Black (UCLA) and Mari-Tere Álvarez (The J. Paul Getty Museum), examines the intersections between the new science, artistic rebirth, and European imperialism in the overlapping worlds of science and art and how Renaissance artists, thinkers, and scientists explored, invented, and theorized about this “brave new world.”

## Conference Participants:

**Jorge Lazareff, MD, FAANS** is Professor of the Pediatric Neurosurgery Program. His primary focus is the treatment of children with neurosurgical disorders. Dr Lazareff is also involved with the UCLA Global Neuro Health Program.

**Roger F. Malina, PhD** is a Distinguished Professor of Arts and Technology and Professor of Physics at the University of Texas at Dallas, where he heads the ArtSciLab, which seeks to develop art-science collaborations that lead to scientific discoveries and intense contemporary art works.

**Mari-Tere Álvarez, PhD** is a Project Specialist at the J. Paul Getty Museum. Her research examines artistic production and transnational networks during the Renaissance and Early Modern period.

**Charlene Villaseñor Black, PhD** is Professor of Art History at UCLA, with a joint appointment in the César E. Chávez Department of Chicana/o Studies, where her research and teaching focus on the art of the Ibero-American world.

**Sylvana Barrett** is a practicing artist and independent scholar specializing in the materials and techniques of historic painting and illumination.

**Cathy Carpenter** is an education specialist at the J. Paul Getty Museum where she works with contemporary artists to re-evaluate and re-envision their engagement within different disciplinary contexts. Her long-standing interest is in the intersection of historical techniques and contemporary artistic practice.

**Francis Wells, F.R.C.S.** is a Cardiothoracic Surgeon at, Papworth Hospital, Cambridge. He specializes in heart valve reconstruction, and heart and lung transplantation, intrathoracic oncology and is a leading expert on the anatomical drawings of Leonardo da Vinci.

FRIDAY, NOVEMBER 18, 2016

UCLA ROYCE HALL, ROOM 314

9:30 Registration, coffee, pastries

10:00 Opening Remarks: **Massimo Ciavolella** (CMRS Director, UCLA)  
**Charlene Villaseñor Black** (UCLA)  
**Mari-Tere Álvarez** (The J. Paul Getty Museum)

## REFLECTIONS ON ART AND SCIENCE

10:30 **Roger F. Malina** (University of Texas at Dallas)  
“Myth of Two Cultures: Hybrid Practices that Bridge the Arts, Sciences and Technology Today”

11:00 Open Discussion

11:30 Coffee Break

## REFLECTIONS ON ART AND MATERIALITY

12:00 **Mari-Tere Álvarez** (The J. Paul Getty Museum)  
“The Waystone between Art and Science: Galileo and the Medici”

12:20 **Charlene Villaseñor Black** (UCLA)  
“Painting and Futurity in the Renaissance: The Half-Life of Blue”

12:40 Open Discussion

1:00 Lunch Break

## REFLECTIONS ON ARTIST AND TECHNOLOGY

2:30 **Sylvana Barrett** (Los Angeles) with **Cathy Carpenter** (The J. Paul Getty Museum)  
“Freedom to Fail: Flat Tablets and Renaissance Drawings”

3:00 Open Discussion

3:20 Coffee Break

## REFLECTIONS ON ARTIST AND SCIENTIST

3:40 **Jorge Lazareff** (UCLA)  
“Representing and Intervening: the Renaissance Brain and the Contemporary Brain”

4:00 **Francis Wells** (Papworth Hospital, Cambridge)  
“Leonardo’s Anatomical Observations: Anticipating the Future”

4:30 Open Discussion

4:45 Closing Remarks

**Charlene Villaseñor Black** (UCLA)  
**Mari-Tere Álvarez** (The J. Paul Getty Museum)

Advance registration not required. No fee. Limited seating.

Self-pay parking in lots 2, 3, 4, and 5.

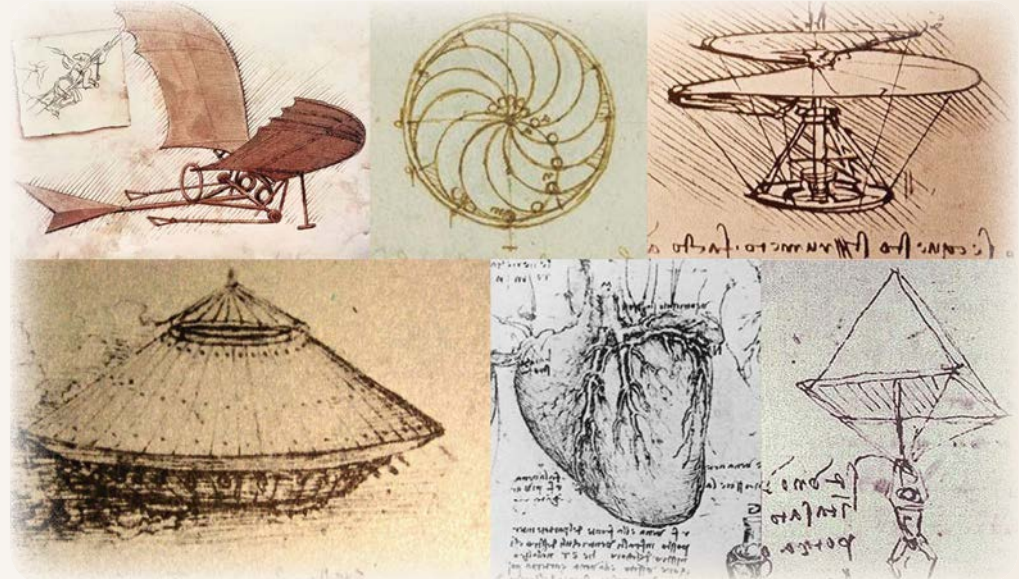
Parking information at <https://main.transportation.ucla.edu/campus-parking/visitors>



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