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UNIVERSITY OF LEEDS

IMC 2017 Session

Session	1728
Title	The Body on Stage: Otherness, Image, and Gaze from Late Antiquity to the Late Middle Ages
Date/Time	Thursday 6 July 2017: 14.15-15.45
Sponsor	I lunedì degli Ariani: Laboratorio di storia culturale e religiosa, Dipartimento di Beni Culturali, Università di Bologna, Ravenna
Organiser	Luigi Canetti, Dipartimento di Beni Culturali, Università di Bologna, Ravenna
Moderator/Chair	Luigi Canetti, Dipartimento di Beni Culturali, Università di Bologna, Ravenna
Paper 1728-a	Out of the Mould: Defining Otherness through Choreutic Gesture (Language: English) Donatella Tronca, Dipartimento di Beni Culturali, Università di Bologna Index Terms: Liturgy; Music; Pagan Religions; Performance Arts - Dance
Paper 1728-b	I Feel You: Using the Mother's Gaze to See beyond Otherness (Language: English) Carla Bino, Dipartimento di Scienze della comunicazione e dello spettacolo, Università Cattolica del Sacro Cuore, Brescia Index Terms: Anthropology; Language and Literature - Latin; Performance Arts - General
Paper 1728-c	Defacing the Face of God: The Otherness of the Man of Sorrows (Language: English) Luigi Tuccillo, Dipartimento di Scienze della comunicazione e dello spettacolo, Università Cattolica del Sacro Cuore, Brescia Index Terms: Lay Piety; Performance Arts - Drama; Religious Life; Sermons and Preaching
Abstract	The panel will examine the relationship between otherness and likeness by focusing on the interweaving of body, image, and vision in the culture of drama and performance in the Christian Middle Ages.

Donatella Tronca will analyze the patristic consideration of dancing as an instrument to redefine religious and social otherness and the Christian identity. By examining sources from Bernard of Clairvaux to Dante, Carla Bino will show that seeing through the Mother's empathetic gaze allows us to recognize both the other as our neighbour and God as our effigy. Luigi Tuccillo will study the image of the Man of Sorrows in Franciscan meditative texts, interpreting it as a device that reshapes the relationship between appearing and being, otherness and likeness, and deformation and conformation.