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Nota di contenuto	Introduction: (Re)framing art history: art beyond boundaries / Joana Antunes, Maria de Lurdes Craveiro and Carla Alexandra Gonçalves -- A liminal vision between dream and the afterworld in a "Boschian" painting on the margin of Hieronymus Bosch / Maria José Goulão -- In the margins of Davidsbündlertänze op.6 by Robert Schumann / Ana Isabel Nistal Freijo -- Amédée Ozenfant and the peripheries of modernism / Jessica Schouela -- Habeas corpus. Marginal anatomies at the centre / Carla Alexandra Gonçalves -- Creative marginality as a counter-apparatus, from nonsense to avant-garde / Ricardo Seiça Salgado -- The center and the margin as enhancers of meaning in Celtic literature and art / Beatriz Loureiro -- Schemes and marginal elements in Romanesque sculpture/ Lúcia Rosas -- An iconographic reading of the tomb of D. Afonso at Braga Cathedral (Portugal) / Ana Cristina Sousa -- Phoenix, siren and sphinx [Sor Juana Inés de la Cruz and the poetic portrait] / Octavio Páez Granados -- Rethinking the diabolical monster in 18th century salmantine choirstalls / Mariano Casas Hernández -- Meanings and strategies for displaying human marvels: inquiring the iconography of the double / Paola Pacifici -- Clio at the cloister: re-stitching Mnemosyne / Barbara Margarethe Eggert -- Resistance, identity, and modernism unhinged: Lygia Pape's textile experiments / Jacqueline Witkowski -- The margins of patterns, garments and the body / Nuno Nogueira and Inês Simões -- Domestic territories in 15th and 16th century painting / Marta Simões -- Reading

Filarete from the margin / Berrin Terim -- The narthex in the architecture of the Portuguese Catholic Reformation, between centrality and liminality / Maria de Lurdes Craveiro

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Sommario/riassunto

"The Centre as Margin. Eccentric Perspectives on Art is a multi-authored volume of collected essays that answer the challenge of thinking Art History, and the Arts in a broader sense, from a liminal point of view. Its main goal is thus to discuss the margin from the centre - drawing on its concomitance within study themes and subjects, ontological and epistemological positions, or research methodologies themselves. Marginality, eccentricity, liminality, and superfluity are all part of a dynamic relationship between centre and margin(s) that will be approached and discussed, from the point of view of disciplines as different and as close as art history, philosophy, literature and design, from medieval to contemporary art. Resulting from recent research developed from the privileged viewpoint offered by the margin, this volume brings together the contributions of young researchers along with the work of career scholars. Likewise, it does not obey a traditional or a rigid diachronic structure, being rather organized in three major parts that organically articulate the different essays. Within each of these parts in which the book is divided, papers are sometimes organized according to their timeframes, providing the reader with an encompassing (though not encyclopedic) overview of the common ground over which the various artistic disciplines build their methodological, theoretical, and thematic centers and margins. The intended eccentricity of this volume -- and the original essays herein presented -- should provide researchers, scholars, students, artists, curators, and the general reader interested in art with a refreshing approach to its various scientific strands."--Publisher's website

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