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# Scope

Objects that were created with replicative practices of impression and engage in some way with a claim to (or portrayal of) knowledge. The organization system was inspired by Cabinets of Curiosity (Wunderkammer), and so "knowledge" is construed broadly and include those images that (at least purport to) reveal knowledge about one of the sections of the collection.

Unlike the early modern Wunderkammer, this project did not attempt to be encyclopedic. I did attempt to be broad in my selection of topics represented in these images, with some areas of overlap to allow for comparison on a limited scale.

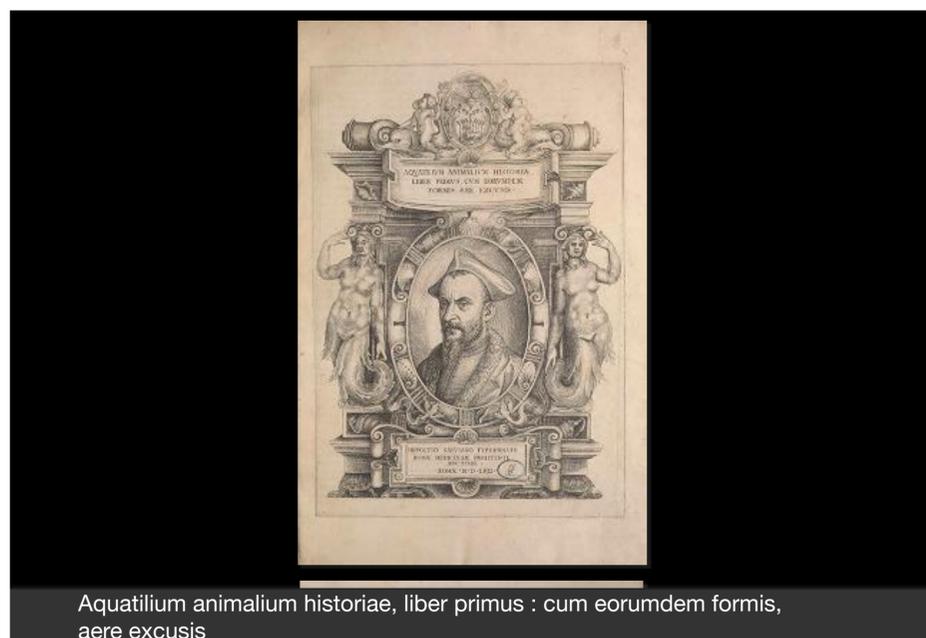
## Setting the Scope:

Determining the scope of this exhibition began by thinking broadly about the topic of the comprehensive exam area, Replicating Early Modern Knowledge, for which this project served as the deliverable. The themes of early modern knowledge and replication allowed me to explore the role that reproductive practices played in claims to (visual) knowledge, in which print has a rich history. From this point, I began to bring together objects I encountered while reading that engaged in various ways with knowledge and multiples broadly.

From the largely unstructured collection of images, I felt there were areas that were lacking, at which point I familiarized myself with early modern collections and the [categories](#) by which they were organized. Quiccheberg's sixteenth century treatise on this topic helped me to organize the objects in a new (to me) way, which made the areas I had unintentionally neglected more apparent. This caused the number in this exhibition to grow above the maximum I had set at the beginning (originally no more than 20 objects), but there were still a great many works I would have enjoyed including, if time or scale was of no concern.

For example, if I were to expand the objects included, I would add works of biology, such as *Rana piscatrix*, or fishing frog, which I first became aware of while reading the catalog for *The Age of The Marvelous*, edited by Joy Kenseth, (Hanover; New Hampshire: Hood Museum of Art, Dartmouth College, 129).

The original print of this remarkable animal can be found on the verso of page 139 (below).



Aquatilium animalium historiae, liber primus : cum eorumdem formis, aere excusis

Engraving of *Rana piscatrix* from Ippolito Salvaiani, *Aquatilium animalium-historae*, Rome, 1554-58. Fortunately, the full book in which the image of the fishing frog appears is available online, courtesy the Internet Archive.

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