



University
of Victoria



Queen, Sultana or Saint? Interwoven Identities as a Portrait of 16th Century Venice

Jaiya Anka

Thursday, March 10

5:00-6:00 p.m.

David Turpin Building A102

Zoom: <https://uvic.zoom.us/j/96971529046>

The Portrait of Cameria as St. Catherine of Alexandria (ca. 1560, Titian's studio) provides the primary window for this analysis. Intriguingly, the female subject rests her hand upon the Wheel of Torture, the attribute of the virgin martyr saint Catherine of Alexandria. Created in Venice, in the studio of one of the preeminent artists of the Italian Renaissance, this is an atypical portrait of *both* Cameria (or Mihrimah, daughter of the Ottoman Sultan Süleyman the Lawgiver or the Magnificent, r. 1520-1566) and St. Catherine. I therefore ask: What could be the possible meaning of this representation for the viewer in the sixteenth century?

Jaiya Anka is a PhD candidate in UVic's Department of Art History and Visual Studies. In her research, she examines images of figures who inhabit the spaces of cultural encounter.

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