

Sessions at RSA (Boston, 31 Mar–2 Apr 16)

Renaissance Society of America Annual meeting, Boston, USA, Mar 31–Apr 2, 2016

H-ArtHist Redaktion

- [1] Ovid's Metamorphoses in the art of the 17th century (Deadline: June 5, 2015)
- [2] Undesired immigrants or Catholic heroes? Cultural Identity and Schiavoni/Illyrian Colleges and Confraternities in Early Modern Italy (Deadline: June 6, 2015)
- [3] Whose (French) Renaissance? (Deadline: June 6, 2015)
- [4] Mannerism and Architecture: The Challenge of Combination (Deadline: June 1, 2015)
- [5] The Verdant Earth I: Green Worlds of the Renaissance and the Baroque (Deadline: June 5, 2015)
- [6] The circulation of plant sources: manuscripts, print and dried herbaria in Modern Europe (XV–XVII c.) (Deadline: June 7, 2015)

[1]

From: Barbara Hryszko <barbara.hryszko@ignatianum.edu.pl>

Date: May 26, 2015

Subject: Ovid's Metamorphoses in the art of the 17th century

The 17th century was a period of numerous editions of Ovid's Metamorphoses, its translation into other languages and travesty, often developing the themes known from the Latin work. This session aims at investigating the influence of the original poem, or its new variations, on art, namely graphics, drawing, painting, sculpture, etc. In illustrated editions an important role was played by the relationship between word and image/text and prints, which could be a model for other works. The session seeks papers which will deal with these issues through a formal analysis and/or iconographic and iconological one. The subject for consideration will not only be the ways of presenting popular myths from the ancient work and attempts to answer the question what the reason for their popularity was. New motifs which appear in travesty (e.g. in French language), and in visual arts, or the new meanings given to old motifs, will be of particular interest for the research. The exegesis of myths in various editions of Metamorphoses will be extremely helpful for the iconological analysis.

Proposals should include: name, affiliation, contact information, title, abstract (max 150 words), keywords, cv (max 300 words). Send to Barbara Hryszko, Jesuit University Ignatianum in Krakow:

barbara.hryszko@ignatianum.edu.pl. Deadline: June 5.

For RSA guidelines on paper proposals and other information about the conference, please consult the

RSA website: <http://www.rsa.org/?page=2016Boston#panel>

Tags: Art History European Art French Art Graphic Literature

Metamorphoses Mythology Narration Painting

<http://rsa.site-ym.com/blogpost/1262802/217092/Ovid-s-Metamorphoses-in-the-art-of-the-17th-century>

[2]

From: Jasenka Gudelj <jgudelj@ffzg.hr>

Date: May 26, 2015

Subject: Undesired immigrants or Catholic heroes? Cultural Identity
and Schiavoni/Illyrian Colleges and Confraternities in Early Modern Italy

The image of Catholic ethnic Slavs originating from South East Europe in Early Modern Italy seems to oscillate between the idea of "undesired" economic and war immigrants pushed towards the Peninsula by Ottoman conquests and a myth of heroic Schiavoni/Illyrians as *antemurale christianitatis*. These preconceptions influence even the contemporary evaluation of analogue immigration issues as well as of historical processes that marked the area in question.

The aim of this panel is to question these notions through the study of the artistic production of Early Modern Schiavoni/Illyrian institutions in Italy, i. e. numerous confraternities and colleges spread throughout Italian urban centers, focusing on their efforts in the construction of the groups' cultural identity. We're particularly interested in the discussion of visual expressions of these endeavors, such as analysis of the architecture of buildings used by these institutions, as well as paintings and sculpture and other works of art commissioned by their members. We also welcome papers concerning the role and the background of prominent Schiavoni/Illyrians staying in Italy, their personal networking, alliances, loyalties or even distancing from 'national' groups in question, showing the 'software' of personal and group strategies in management of this possibly 'difficult' identity.

Please send a 150-word proposal and a short CV (max. 300 words) to Jasenka Gudelj, University of Zagreb, Principal Investigator, Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th - 18th c.) (jgudelj@ffzg.hr) by 6th June 2015.

[3]

From: Lisa Andersen <landersen88@gmail.com>

Date: May 26, 2015

Subject: Whose (French) Renaissance?

Complicating the notion of the "French Renaissance," this panel seeks papers that explore the dynamic relationship between Italian artists and their French patrons, audiences, and counterparts in the fifteenth- and sixteenth-century courts of Charles VIII, Francis I, Henry II and Henry IV. We are interested in investigations into the ways in which these artists realized their royal commissions by participating in, subverting, and creating artistic dialogues. Rather than simply importing visual language, humanist discourses, and artistic debates into French contexts, Italian artists and their French patrons mediated different processes of material, contextual, and formal translations. Indeed, the works they produced are no more Italian than they are French. Instead, the complex nature of artistic production in France provides an important opportunity to investigate notions of hybridity, cultural transmission, and nationalism. Moreover, we hope to interrogate what is at stake in making these assessments.

Potential topics include but are not limited to:

- the movement of artists in and out of the French court
- notions of hybridity, cultural transmission, nationalism, and foreignness in relation to artistic production
- textual sources in translation
- the French court as international artist's academy
- collaborative invention and workshops

- art agents and the circumstances of patronage

Papers that take a broad theoretical approach to the topic as well as those that consider specific case studies are welcome. Please send an abstract (150 word maximum) and a short CV (300 word maximum) to both ivana7vranic@gmail.com and landersen88@gmail.com by no later than June 6, 2015.

[4]

From: Charles Burroughs <ceb33@case.edu>

Date: May 27, 2015

Subject: Mannerism and Architecture: The Challenge of Combination

We invite submissions for a session sponsored by the Association for Textual Study in Art History (ATSAH). Deadline June 1.

Mannerism in painting is often characterized in terms of deformation, e.g., the elongation of elements, or disregard for "realistic" spatial relations, echoing Vitruvius's famous critique of architectural imagery. But in constructed or even imagined architecture Mannerism is rarely a matter of deformation, but rather of the combination and sometimes conflict not just of different elements but even different media and communicative forms. Diverse symbolic figures (heraldic insignia, emblems, etc.) jostle with mottos or spaces appropriate for text; with more or less exaggerated architectural and natural elements; and with natural-artificial hybrids, especially in garden architecture. This session invites papers on the combinatory impulse (or issue) in early modern architecture, perhaps as symptomatic of wider concerns and even contradictions in early modern ways of thinking, as well as in the explicit or implicit formulation of concepts informing the shaping of the built environment.

Please send submissions (title, 150-word abstract, and abbreviated cv) jointly to Andrzej Pietrowski, University of Minnesota at piotr001@umn.edu and Charles Burroughs, State University of New York at Geneseo at burroughs@geneseo.edu. We remind prospective participants that they are responsible for their own travel and accommodation, and they must be members of the RSA at the time of the conference. Papers ought to last 20 minutes max. For more information about the RSA annual meeting, please consult www.rsa.org.

[5]

From: karen goodchild <goodchildkh@wofford.edu>

Date: May 28, 2015

Subject: The Verdant Earth I: Green Worlds of the Renaissance and the Baroque

Organizer: Leopoldine Prosperetti (Towson University)

The green mantle of the earth! An age-old metaphor in poetry the phrase casts the greening of the earth as a marvel of divine artifice and calls upon artificers to re-fashion the greenness of nature (*natura vernans*) into art. It is also the title of chapter six in Rachel Carson's *Silent Spring* (1962) who used it as a poetic figure for the terrestrial vegetation that we take for granted. The topic of Verdant Earth is the representation of vegetation in the art of the Old Masters. Its ambition is to discover a visual poetics for the pictorial expression of greenery in images that are traditionally called landscapes. By what rules of art, we ask, are herbs, shrubs, trees and sylvan imagery in general envisioned and represented? What role do vegetal motifs play in the imagined woodlands of pastorals and landscapes of devotion, and how is signification structured into their depiction?

We invite papers on the visual poetics of a verdant earth. How did artists in Early Modern Europe compete with poets (and Nature!) in the fashioning of natural imagery? How did they manage/manipulate the infinitude of irregularities that is nature's way? What can be said of the many types of landscape painting (pastoral, sylvan, rural, wilderness, or even river views and forest clearings) in light of a poetics of vegetation? Artists, we believe, followed a kind of lyrical naturalism, which turns the phenomena of nature into the themes and motifs of visual poetry. It also links the inexhaustible treasures of the natural world to the poets whose epithets for green matter served as precepts that directed artists in the discovery of just those traits – be it the obdurancy of an oak or the pliancy of a willow- that turn vegetation into eloquent depiction. This panel explores the representation of vegetation in word and image with the goal to shape more nuanced approach to the poetics of greenery in images that traditionally are called landscapes.

Please send a 150-word abstract and CV (max 300 words) to the organizer, Leopoldine Prosperetti (leopoldine@jhu.edu) by June 5. Please put "RSA" in the subject line of your email.

[6]

From: Dominic Olariu <olariu@staff.uni-marburg.de>

Date: May 28, 2015

Subject: The circulation of plant sources: manuscripts, print and dried herbaria in Modern Europe (XV-XVII c.)

Plants have always been represented in different ways, through manuscripts, woodcuts, engravings and the actual dried specimens in herbaria. The circulation of these kinds of sources involved a wide range of people (physicians, apothecaries, herbalists, charlatans, botanists, women) as the producers or consumers of these products, and the actual objects themselves: herbal manuscripts, herbaria (printed or dried, with actual specimens), notebooks, letters, plants, seeds and so forth.

The production, consumption and use of these sources and their circulation can be examined from different points of view and from different disciplines: botany, history (particularly the history of science), art history, linguistics and many others. Through a micro analytical lens we can examine the objects (herbals, archival documents) in sufficient detail so as to understand where they were produced, in which context (landscape, archives, people) and with which purposes.

This panel seeks to put together new and original contributions so as to better understand the circulation of these botanical sources through different approaches and studies but with the attention to the detail and at a micro-scale. However, original contributions discussing wider developments of circulation of botanical sources are welcome, as well. Papers on the early periods are particularly encouraged.

Proposals should include the author's name, professional affiliation, and contact information, including email address; the paper's title (15-word maximum); an abstract (150-word maximum); a brief CV (300-word maximum); and any applicable keywords. Please submit proposals to session organizers Dominic Olariu (olariu@staff.uni-marburg.de) and Raffaella Bruzzone (raffaella.bruzzone@nottingham.ac.uk) by June 7, 2015.

Reference:

CFP: Sessions at RSA (Boston, 31 Mar-2 Apr 16). In: ArtHist.net, May 28, 2015 (accessed Jul 6, 2025), <<https://arthist.net/archive/10407>>.