New Developments in the Study of Print (London, 12–13 Feb 16)

The Courtauld Insitute of Art, Feb 12–13, 2016
Deadline: Nov 22, 2015

Naomi Lebens

Placing Prints: New Developments in the Study of Print, 1400-1800

Traditionally, the history of printmaking has fallen in the space between art history and the history of the book. Often 'reproductive' and multiple in nature, prints have long been marginalized in art historical scholarship in favour of the traditional 'high' arts. The inherent complexities in the manufacture and sale of print, often involving multi-faceted networks of specialist craftsmen, artists, publishers and sellers, has also led to much confusion. Not knowing how prints are made has affected our ability to understand the medium and its aesthetic qualities. However, recent scholarship has opened up new avenues for placing prints in Renaissance and Early Modern Europe. From the techniques applied in the making of prints to the individuals involved in their production, distribution and use, current research is continuing to shape our understanding of this complex field.

This conference aims to showcase new developments in the study of prints, challenging and developing traditional approaches. We are looking for papers that address a wide variety of issues and plan, over the course of the two-day conference, to have a series of panels devoted to different themes. Some issues to consider include, but are not limited to, the following:

- the question of the 'reproductive' print and the idea of originality in printmaking
- the print in art criticism
- the development of new genres of print
- the question of the 'popular' print and the place of cheap prints on the early modern market
- the relationship between word and image in print
- the social uses of prints, in collections and other environments
- seriality and sequencing in prints
- the role of prints as transmedial agents, triggering the production of the same composition in different media
- techniques and innovations in the making of prints
- networks and relationships behind the production and sale of prints; the notion of collaboration
- colour: coloured printing, hand-coloured prints and processes of translating colour into in a monotone linear medium

The conference will include a pop-up display in the Courtauld Gallery's print room, curated for the occasion. This will provide the opportunity to engage directly with objects related to the themes discussed.

We invite papers from both established and emerging scholars in universities, museums and galleries. Our aim is to provide a platform for sharing approaches and developing future collaborations between scholars working with prints. For this reason, we are also willing to consider papers delivered in French, Italian and German. However, speakers must provide an English translation of their text and be willing to answer questions and contribute to discussions in English.

Unfortunately, funding for speakers is not available and speakers from outside London are encouraged to apply to their institutions for subsidies to attend the colloquium.

Abstracts for 20-minute papers, not exceeding 250 words should be sent with a brief academic CV (100 words) by 22 November to: placingprints@courtauld.ac.uk

Organised by Naomi Lebens, Tatiana Bissolati, Bryony Bartlett-Rawlings and Chloe Gilling. (The Courtauld Institute of Art)

Reference:

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