

2 Session at SCSC (Bruges, 18–20 Aug 16)

Sixteenth Century Society and Conference, Bruges, Belgium, Aug 18–20, 2016

Deadline: Feb 5, 2016

H-ArtHist Redaktion

[\[1\]](#) Saint John the Baptist in the Renaissance: Florence and Beyond

[\[2\]](#) Devotion and identity: iconography of foreign communities in Early Modern Italy

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[\[1\]](#) Saint John the Baptist in the Renaissance: Florence and Beyond

A topic of seemingly endless variety, the subject of the patron saint of Florence and his image, iconography, and significance deserves further reflection. Whereas we are all aware of the ritual nature of the Baptistery and the regular appearance of the saint, wide-eyed and wild-haired, as the indexical figure on Florentine altarpieces, this session seeks to consider other, equally important aspects of the Baptist's role in Renaissance visual culture. Topics can include, but are certainly not limited to, commissions by the Arte di Calimala, narrative cycles or other representations of the Baptist commissioned by Florentines outside the city, how Florentine imagery and iconography shaped depictions of the saint in other locations, the youthful versus adult Baptist, and the meaning of portraits or self-portraits used in depictions of the Baptists. It has long been recognized that the image of the Baptist can be used to trace Florentine style; perhaps in this session the Baptist can point us to other issues beyond style and iconography.

A submission for this session should include:

250 word abstract and title

Name, email address, and affiliation

250 word biography

Submissions due by February 5, 2015

Send questions and/or abstracts to:

Co-chairs of the Session

Shelley E. Zuraw, University of Georgia, szuraw@uga.edu

Tiffanie P. Townsend, Georgia Southern University, tp Townsend@georgiasouthern.edu

[\[2\]](#) Devotion and identity: iconography of foreign communities in Early Modern Italy

Processes and efforts of maintaining or constructing the cultural identity of communities considered as foreign in Early Modern Italian cities (both Italian and non-Italian minorities) frequently resulted in prominent artistic commissions conceived as expressions of individual or collective devotion, which also ensured the visibility of the "foresti" and "stranieri" within their adopted urban environments. With Venice as the most eminent example, the multicultural host societies generally sustained these immigrant com-

munities by providing the social framework which permitted the preservation of group identity through the establishment of colleges, confraternities or scuole. Conceived within the project "Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th - 18th century)", University of Zagreb, the panel seeks to bring together case studies which explore issues of maintaining or constructing the cultural identity of immigrant communities in urban centres of Early Modern Italy, interactions and artistic exchanges between different foreign communities and possible influences of immigrant minorities on the artistic production in major Italian centres.

Topics may include but are not limited to:

- artistic commissions by members of foreign communities
- imported objects of devotion (relics, icons or other particularly venerated works of art)
- construction of identity through works of art dedicated to particular saints venerated by foreign communities
- visual narratives and their textual and/or archival sources
- choice of artist as an expression of identity
- artistic exchanges between host societies and foreign communities
- local reception and perception of works of art commissioned by foreign communities
- works of art imported from the foreign communities' places of origin

Please submit a 250-word abstract and a one-page CV to Tanja Trska (ttrska@ffzg.hr) by 5 February 2016.

Reference:

CFP: 2 Session at SCSC (Bruges, 18-20 Aug 16). In: ArtHist.net, Jan 17, 2016 (accessed May 27, 2026), <<https://arthist.net/archive/11985>>.