

Sessions at SCSC (Bruges, 18–20 Aug 16)

Sixteenth Century Society Conference (SCSC), Bruges, Belgium, Aug 18–20, 2016

H-ArtHist Redaktion

Sixteenth Century Society Conference, CFP for the sessions:

[\[1\]](#) Many Faces of Patronage in Netherlandish Art

[\[2\]](#) Visual Biography in the Long Sixteenth Century

[\[1\]](#)

From: Stephanie Dickey <dickey.ss@gmail.com>

Date: Jan 24, 2016

Subject: CFP: Many Faces of Patronage in Netherlandish Art

The Many Faces of Patronage in Netherlandish Art 1450-1700

This session seeks papers that explore the diverse ways in which Netherlandish art (in all media) goes beyond physical likeness in manifesting the presence of the patron within the work of art. "Patron" is here construed as broadly as possible: not only documented commissioners of works of art but also individuals or groups addressed or cultivated through pictorial and verbal elements (and the many reasons for invoking their presence or soliciting their esteem). Examples may include donor portraits, portraits historié, dedicated prints, the use of coats of arms, or landscapes or still lifes in which personal possessions or territories stand in for their owner.

This session is sponsored by Historians of Netherlandish Art (www.hnanews.org). Please send an abstract (no more than 250 words) and CV BY JANUARY 31 to: Stephanie Dickey at dickey.ss@gmail.com. Please note that all participants are responsible for their own costs of transportations, lodging, registration, etc.

For information about SCSC and the conference, visit the website: www.sixteenthcentury.org

[\[2\]](#)

From: James G. Harper <harperj@uoregon.edu>

Date: Jan 24, 2016

Subject: CFP: Visual Biography in the Long Sixteenth Century

Exemplars in Action: Visual Biography in the Long Sixteenth Century

In the long sixteenth century, the genre of visual biography flourished as never before in European painting, sculpture, tapestry and printmaking. Artists and patrons collaborated in celebrating the worthies of their own time through cycles of imagery that recounted individual lives or the lives of dynasties. This genre combines aspects of portraiture with aspects of narrative, with the protagonist shown in a sequence of scenes, enacting his or her most important deeds. Inevitably these biographical cycles cast history in forcefully positive terms, arguing for the historical and moral worthiness of their protagonists. The genre

shares certain topoi and modes with contemporary written biography, while also drawing on the conventions of hagiography, mythology, allegory and ancient Roman history.

While some of the most monumental biographical cycles come from ruling dynasties, this session is also considering examples from aristocratic, bourgeois and ecclesiastical settings. And while most cycles celebrate a hero, we are also interested in those considerably rarer ones that excoriate a villain. Papers may examine individual biographical cycles, or may compare cycles to establish themes and patterns. Studies that theorize the genre are particularly welcome. Consideration of context is also important, and questions we intend to probe include the following: Why did the genre flourish in the Renaissance? Do the characteristics of the genre remain consistent or do they shift in response to changing cultural norms (or any other factors) over the course of this period? Are certain media better suited to certain types of message? Can the binary of public/private be used to understand the cycles and the layering of messages within them? And finally, how do artists and programmers strike the balance between the plausible and the panegyric?

It is hoped that a diversity of examples will help session participants and audience members to understand the genre more deeply and to discern similarities and differences between the cycles of different regions and differing social, political and religious conditions.

Interested scholars should submit a 225-250 word abstract and a c.v. by February 1, 2016 directly to James Harper at harperj@uoregon.edu.

Reference:

CFP: Sessions at SCSC (Bruges, 18-20 Aug 16). In: ArtHist.net, Jan 24, 2016 (accessed Apr 9, 2026), <<https://arthist.net/archive/12043>>.