

## 11 sessions at RSA (New Orleans, 22–24 Mar 18)

Renaissance Society of America, New Orleans, Mar 22–24, 2018

H-ArtHist Redaktion

- [\[1\]](#) Reconnecting: New Thoughts on Art and the Spectator in Renaissance Italy
- [\[2\]](#) Representing Adultery in the Early Modern Netherlands
- [\[3\]](#) Revisiting Reproductive Printmaking
- [\[4\]](#) Early Modern Spanish Scholarship and Mentorship: Papers in Honor of James Amelang
- [\[5\]](#) New Directions in Dress and Identity Research
- [\[6\]](#) Conchophilia: Shells as Exotica in the Early Modern World
- [\[7\]](#) Sculpture in Rome, 1450-1650: New Perspectives
- [\[8\]](#) Reassessing Francesco I de' Medici: Art, Science, and Materiality in Late Renaissance Florence
- [\[9\]](#) Mnemosyne/Memory
- [\[10\]](#) Prophetism and the New World in Early Modern History
- [\[11\]](#) Sculpture in Spain

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[\[1\]](#) Reconnecting: New Thoughts on Art and the Spectator in Renaissance Italy

From: Stephen J. Cody <codysj@ipfw.edu>

Date: May 15, 2017

Deadline: 01.06.2017

2018 marks the thirtieth anniversary of John Shearman's A.W. Mellon Lectures in the Fine Arts. These lectures developed bold strategies for approaching works of art that are completed outside of themselves, in the viewer's experience. They were subsequently published under the title, *Only Connect...* (1992), which is now a classic in the field, and which continues to inspire some truly searching art historical commentary.

This panel looks to capitalize on the anniversary of Shearman's lectures and to honor their legacy in the best way possible, by continuing the conversation—by re-connecting, as it were. In keeping with the spirit of *Only Connect...* itself, we invite proposals that consider the experience of viewing Italian Renaissance art from new and innovative perspectives.

Presenters are welcome to engage with Shearman's interpretative frameworks, to grapple with them,

and/or to develop different ways of thinking about early modern spectatorship.

Please send proposals and direct any queries to Steven Cody (codys@ipfw.edu). Proposals must be submitted by 1 June and include the following items:

- The presenter's name, affiliation, and email address
- The paper's title
- An abstract (150-word maximum)
- Keywords
- A brief CV (300-word maximum)

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[\[2\]](#) Representing Adultery in the Early Modern Netherlands

From: Barbara Kaminska <bak018@shsu.edu>

Date: May 15, 2017

Extended Deadline: June 1, 2017

This session is sponsored by Historians of Netherlandish Art.

In the "Institution of Christian Matrimony" (1526), Erasmus lamented: "Why is it necessary to have certain stories depicted in church at all? Why a youth and a girl lying in the same bed? Why David watching Bathsheba from his window and summoning her to be defiled, or embracing the Shunammite who was sent to him?" Despite being deemed inappropriate, stories of adulterous encounters and their aftermath were common in early modern Netherlandish art – but they were rarely understood as negative examples of sexual transgressions only. Rather, as scholars in recent years have shown, these images connoted a variety of meanings. In the sixteenth century, adultery began to be associated with idolatry and viewers' susceptibility to the "seduction of sight"; artists' experiments with different pictorial idioms and traditions were described – as we learn from Karel van Mander – in terms of "committing adultery"; and the focus of themes such as Christ and the adulterous woman shifted from the sins of the flesh to much graver sins of the heart. Following these new approaches, this panel seeks to investigate the fundamental redefinition of adultery in the context of both the religious and art theoretical discourses of the early modern period.

While the session focuses on the sixteenth century, papers addressing seventeenth-century Dutch and Flemish art will also be considered. Possible topics may include, but are not limited to:

- Depictions of biblical and mythological stories of adultery
- Collecting and display of images of adultery
- Adultery in vernacular plays of the rhetoricians
- Discussion of adultery in catechisms, sermons, and devotional literature
- Adultery as a metaphor in the art theoretical discourse

Please send your proposal including your contact information, the paper's title (max. 15 words), an abstract (max. 150 words), a brief CV (max. 300 words), and keywords to Barbara Kaminska (bak018@shsu.edu) by May 23, 2017.

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[\[3\]](#) Revisiting Reproductive Printmaking

From: Amy Frederick <amy.frederick@centre.edu>

Date: May 15, 2017

Deadline: May 26, 2017

#### Historians of Netherlandish Art (HNA) Sponsored Session

Twenty-five years ago, Walter Melion, Timothy Riggs, and Larry Silver brought attention to the understudied subject of reproductive engraving in northern Europe with the exhibition and its accompanying catalogue, *Graven Images: The Rise of Professional Printmaking in Antwerp and Haarlem 1540-1640*. Their essays explored the work of individual artists, the processes of technique and dissemination, and contemporary writing about reproductive engraving.

In the ensuing quarter-century, with notable exceptions such as the Paper Museums exhibition and catalogue (2005), we have not returned to the topic of Netherlandish reproductive printmaking with sustained focus. Through deepening scholarly interest in early modern print culture over the same 25 years, how has our understanding of specifically the reproductive print changed? What can be learned, for example, from studies of reproductive printmaking centered in the Netherlands vs. a broader geographical conception of the subject? Does knowledge about how gender functioned in the early modern artistic workshop expand our perspective on reproductive printmaking? Papers are invited that address any aspect of our changing notion of the Netherlandish reproductive print from 1350-1750.

Proposals should be 20-minute papers and must include a title, abstract of no more than 150 words, keywords, and a C.V. of 300 words (no prose), and a short bio. Speakers will need to be members of RSA at the time of the conference.

Please send your submission to Amy Frederick ([amy.frederick@centre.edu](mailto:amy.frederick@centre.edu)) by 26 May 2017. Applicants will be notified by 1 June.

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#### [4] Early Modern Spanish Scholarship and Mentorship: Papers in Honor of James Amelang

From: Jesús Escobar <[j-escobar@northwestern.edu](mailto:j-escobar@northwestern.edu)>

Date: May 15, 2017

Deadline: May 29, 2017

We seek papers on any topic related to early modern Spanish history and culture for panels that will honor James Amelang on the occasion of his retirement. Professor Amelang's publications touch upon a range of topics from biographical writing to civic identity to religious conflict, all artfully crafted and meticulously researched. Papers will be grouped thematically, and each panel will have a respondent.

Please send proposals to Jesús Escobar ([j-escobar@northwestern.edu](mailto:j-escobar@northwestern.edu)) and Laura Bass ([laura\\_bass@brown.edu](mailto:laura_bass@brown.edu)). Include in your proposal: name and affiliation, paper title (max. 15 words), abstract (max. 150 words), and a brief CV (max. 300 words; in ordinary CV format). Email proposals as soon as possible, but no later than May 29, 2017. Applicants will hear whether paper proposal fits in this group submission by June 4, for the RSA submission deadline of June 7, 2017.

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#### [5] New Directions in Dress and Identity Research

From: Lauren Kilroy-Ewbank <[lauren.kilroy@pepperdine.edu](mailto:lauren.kilroy@pepperdine.edu)>

Date: May 15, 2017

Deadline: June 2, 2017

We seek papers that examine the importance of dress, the body, and ethnicity in the formation of early modern identities across the globe. Topics could include the socio-cultural contexts of dress, the use of dress to communicate or encode ethnic identity (or identities), body modification, clothing and embodiment, fashion and its connection to cross-cultural trade and consumption, the relationship between dress, adornment, and gender, etc. New approaches to the study of the body, dress, and ethnicity are encouraged. We especially welcome papers that address these issues outside of the confines of Western Europe, including but not limited to the Americas, Africa, and Asia.

The Renaissance Society of America is the largest international learned society devoted to the study of the era 1300-1700. For more on RSA visit: <http://www.rsa.org>.

Please email proposals to both Elena FitzPatrick Sifford ([esifford@lsu.edu](mailto:esifford@lsu.edu)) and Lauren Kilroy-Ewbank ([lauren.kilroy@pepperdine.edu](mailto:lauren.kilroy@pepperdine.edu)) by Friday, 2 June 2017. Proposals should include:

- paper title (15-word maximum)
- abstract (150-word maximum)
- keywords related to the presentation
- curriculum vitae (300-word maximum)
- AV requirements

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[6] Conchophilia: Shells as Exotica in the Early Modern World

From: Marisa Bass <[marisa.bass@yale.edu](mailto:marisa.bass@yale.edu)>

Date: May 17, 2017

Deadline: May 31, 2017

Amidst the extraordinary efflorescence of commerce and culture in early modernity, shells were objects of particular curiosity and value. Often hard to come by and always expensive, they participated in one of the period's signal developments: the passion for rare and unusual objects of distant or mysterious origin.

This session singles out the shell among other popular exotica, which ranged from bezoar stones and feathers to lacquerware and textiles—from naturalia and artificia to some combination thereof. Shells were intrinsically prized, but they were also transformed into elaborate drinking vessels, their surfaces manipulated with virtuosic relief, engraving, and chemical processes. Indeed, shells were simultaneous subjects of intellectual inquiry and natural history, their origins linked to fossils and the Flood, and their forms studied for a mathematical complexity that aligned them with the wonders of divine creation. Their representation in innumerable contemporary paintings and prints—from still lifes to depictions of collector's cabinets—further attests to their manifold significance.

We invite papers that address any aspect of shell crafting, collecting, study, and/or representation from the sixteenth to the eighteenth century. Especially welcome are proposals that consider how shells and their complex biographies embody the practices, social configurations, and politics of early modern connoisseurship; that query the extent to which the topos of play between art and nature is sufficient for describing nautilus cups and other such combinatory creations; or that address the archeology of shells in terms of materiality, handling, and the historical record.

Please send a brief abstract (no more than 150 words), and a brief curriculum vitae (300-word maximum in outline form) to Marisa Bass ([marisa.bass@yale.edu](mailto:marisa.bass@yale.edu)), Anne Goldgar ([anne.goldgar@kcl.ac.uk](mailto:anne.goldgar@kcl.ac.uk)), Hanneke Grootenboer ([hanneke.grootenboer@hoa.ox.ac.uk](mailto:hanneke.grootenboer@hoa.ox.ac.uk)), and Claudia Swan ([c-swan@northwestern.edu](mailto:c-swan@northwestern.edu)) Anne by Wednesday, May 31, 2017.

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[7] Sculpture in Rome, 1450-1650: New Perspectives

From: Joris van Gastel <[gastel@biblhertz.it](mailto:gastel@biblhertz.it)>

Date: May 17, 2017

Deadline: May 31, 2017

Sculpture in Early Modern Rome has always enjoyed much attention. Indeed, a number of renowned artists working in Rome – first and foremost Michelangelo Buonarroti and Gian Lorenzo Bernini – have been extensively studied, as have specific kinds of monuments, such as papal tombs. Yet, many other aspects have been explored only more recently. Archival discoveries, more in-depth studies of lesser-known artists and their patrons, and a focus on more theoretical questions, have led to a wealth of new insights in Roman sculpture and its context.

This session invites papers that develop a new perspective on sculpture in Rome between c. 1450 and 1650, either by offering a new reading of well-known works or by drawing attention to hitherto lesser known sculptures or less studied aspects of sculpture as an art. Topics of interest include, but are not confined to: individual artists, workshop practice, specific commissions and works of art, the relationship between patrons and artists, the social and/or political dimension of particular commissions, contemporary perception and critical debates.

As required by RSA, proposals should include a paper title (15-word maximum), an abstract (150-word maximum), keywords, and a very brief curriculum vitae.

Please send your proposals to Joris van Gastel ([gastel@biblhertz.it](mailto:gastel@biblhertz.it)) and Johannes Röhl ([roell@biblhertz.it](mailto:roell@biblhertz.it)).

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[8] Reassessing Francesco I de' Medici: Art, Science, and Materiality in Late Renaissance Florence

From: Lindsay Alberts <[lalberts@framingham.edu](mailto:lalberts@framingham.edu)>

Date: May 17, 2017

Deadline: June 1, 2017

Francesco I de' Medici, the second Grand Duke of Tuscany, is worthy of scholarly reassessment based on new research about his rule and patronage. Previously maligned as a reclusive intellectual who lacked leadership skills when compared to his more dynamic father Cosimo and brother Ferdinando, Francesco has been redefined as a ruler and patron through analysis of his collections, building projects, scientific pursuits, and sponsorship of Medici porcelain. With his interests in alchemy, the natural world, unusual materials, and art objects from abroad, Francesco represents an example of "global Renaissance" pursuits in late sixteenth-century Florence.

Paper topics might include:

- The Studiolo of Francesco I in the Palazzo Vecchio
- Francesco's additions to the Uffizi, including the Tribuna
- Medici porcelain manufactory
- Grotta Grande of the Boboli Gardens
- Giorgio Vasari and Bernardo Buontalenti
- Francesco's alchemical interests
- Francesco's second wife, Bianca Cappello, and their death in 1587
- Francesco and Cosimo I
- Francesco and Ferdinando de' Medici

Please email proposals to Lisa Boutin-Vitela (lboutin@cerritos.edu) and Lindsay Alberts (lalberts@framingham.edu) by June 1. Proposals should include paper title (15-word maximum), abstract (150-word maximum), keywords, very brief CV (300-word maximum), and a-v requests.

Keywords: Medici; Studiolo; Palazzo Vecchio; Uffizi; Porcelain; Francesco de' Medici; Alchemy; Global Renaissance; Buontalenti; Vasari; Bianca Cappello; Cosimo I de' Medici; Ferdinando de' Medici

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[9] Mnemosyne/Memory

From: Joanne Anderson <joanne.anderson@sas.ac.uk>

Date: May 17, 2017

Deadline: May 27, 2017

The Warburg Institute is an Associate Organisation of the RSA.

Memory and the way it is embedded in images and things is a strand of research at the heart of the Warburg, and the Institute will sponsor sessions devoted to issues of memory at 2018 Conference. We invite papers in any of the disciplines that the Institute addresses, in the time period embraced by the Society, 1300-1700. Subjects might include, but are not limited to: objects, ideas, works of art, texts or locations that stimulated memory; the ways individuals, families, places or cultures esteemed or denigrated memory; theories and practices that improved or relied on memorising. In addition, papers might engage with Aby Warburg's concept of the image as either engram or Bilderfahrzeug: the idea that forms, images and objects carry cultural memory as they re-emerge or migrate to new time periods and locales.

The Warburg will evaluate papers for content and also for their areas of connection. We welcome proposals from scholars at all levels of professional life and are particularly eager to hear from past Fellows, either in terms of individual papers or session proposals. Please note that the Society decrees that sessions cannot be composed only of students.

To propose a paper:

Please email the following information in a single Word document to Jane Ferguson:

jane.ferguson@sas.ac.uk

Your name, title, affiliation, email address

Paper title (15-word maximum)

Abstract of 150-words: see abstract guidelines

A very brief curriculum vitae (300-word maximum). Prose bios will not be accepted: see CV guidelines and

models

Your method of funding the cost of joining RSA and travelling to the conference, which is in New Orleans, Louisiana, USA

All proposals must be received by 22 May 2017.

Additional notes:

PowerPoint facilities will be requested for all Warburg Institute sessions. Please specify if, in addition, you require live Internet access (not recommended).

You do not have to be a member of the RSA to submit a proposal, but if the session is accepted all participants (including the session chair) will be required to join the society.

All papers in Warburg Institute sessions will be given in English.

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[10] Prophetism and the New World in Early Modern History

From: Marco Volpato <marco.volpato@sns.it>

Date: May 17, 2017

Deadline: June 1, 2017

This call consists of a series of two sessions concerning the topic of the New World and prophetism in the 16th and 17th centuries. The aim of these sessions is to explore the evolution of the prophetic discourse in the Early Modern period. Emphasis shall also be placed on prophetism as a key element in dealing with the difficulties of fitting the New World into biblical history, linking Christianity and Judaism, millenarianism and messianism. Papers that draw on original sources with an interdisciplinary approach are welcome. For instance, inquisitorial trials, manuscripts and printed documents which circulated in Europe and in the colonies, iconographic materials and theological texts.

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[11] Sculpture in Spain

From: Kelley Helmstutler Di Dio <kelley.didio@uvm.edu>

Date: May 17, 2017

Deadline: June 1, 2017

This panel seeks to bring together scholars who are working on various aspects of sculpture in early modern Spain—Spanish sculpture and/or sculpture from elsewhere in Europe, the New World, and beyond in Spain. Topics may include, but are not limited to, collecting, display, materials and materiality, explorations into the careers of particular sculptors in Spain, functions of sculpture in religious or secular contexts, etc. (We are happy to extend this panel into issues of greater Iberia, if we receive papers that go in that direction.)

Please send 150-word abstracts, paper titles (15-word maximum) and c.v.s (300 words max, not in prose form) to Ilenia Colón Mendoza (icm2@hotmail.com) and Kelley Helmstutler Di Dio (Kelley.didio@uvm.edu) by 1 June 2017.

Reference:

CFP: 11 sessions at RSA (New Orleans, 22-24 Mar 18). In: ArtHist.net, May 19, 2017 (accessed Sep 17, 2025), <<https://arthist.net/archive/15601>>.