

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

64th Annual Meeting of the Renaissance Society of America, New Orleans

H-ArtHist Redaktion

[1] Mimesis and Fantasy in Early Modern Spanish Art

Deadline: Jun 3, 2017

[2] Self-Fashioning and Re-fashioning the Renaissance

Deadline: Jun 4, 2017

[3] Elemental Force

Deadline: May 31, 2017

[4] Particularities of Place: The Practice of Collecting Early Modern European Art in the Southern United States

Deadline: Jun 3, 2017

[5] French Classicism and French Romanticism: A Necessary Encounter

Deadline: Jun 3, 2017

[6] Alonso Berruguete and his Time: Art between Italy and Spain

Deadline: Jun 3, 2017

[7] The Value of Faking It

Deadline: Jun 2, 2017

[8] Beyond Surface: Interrogating the Early Modern Wall and Page

Deadline: Jun 2, 2017

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[1]

From: Alejandra Gimenez-Berger <agimenezberger@wittenberg.edu>

Date: May 22, 2017

Subject: CFP: Mimesis and Fantasy in Early Modern Spanish Art

Session:

Mimesis and Fantasy in Early Modern Spanish Art

Deadline: 03.06.2017

We invite papers that offer new approaches to the study of the relationship between imitation and imagination in early modern Spanish artistic theory and practice. Recent scholarship on Spanish artistic theory in general has revealed that, rather than slavishly following Italian examples, Spanish writers and artists pro-

duced nuanced and complex aesthetics. While many authors and artists were undoubtedly interested in Italian developments, they were also invested in their own study of ancient ideas on the subject. Expanding beyond Plato's definitions, Spanish visual and textual discourses on the uses of mimesis and fantasy suggest that the understanding of visual representation was both auspicious and problematic, extending beyond the artistic realm to encompass all human activity.

We seek contributions to the broadening understanding of these topics. Papers may focus on a variety of issues and approaches, such as the elaboration of aesthetic ideas in textual or pictorial form, the impact of ideas in artistic practice, the influence of aesthetics on the development of new techniques or conventions, and the relationship of art to ideology.

Please email proposals to both Elizabeth Gansen ([gansene1@gvsu.edu](mailto:gansene1@gvsu.edu)) and Alejandra Gimenez-Berger ([agimenezberger@wittenberg.edu](mailto:agimenezberger@wittenberg.edu)) by June 3rd, 2017. Proposals should adhere to RSA guidelines and include a paper title (15-word maximum), an abstract (150-word maximum), keywords, and a very brief curriculum vitae (300-word maximum).

Alejandra Gimenez-Berger, Ph.D.  
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[2]

From: Alexander J. Noelle <[Alexander.Noelle@courtauld.ac.uk](mailto:Alexander.Noelle@courtauld.ac.uk)>

Date: May 23, 2017

Subject: CFP: Self-Fashioning and Re-fashioning the Renaissance

Session:

Self-Fashioning and Re-fashioning the Renaissance

Deadline: Jun 4, 2017

Every major artistic, political, and ecclesiastical figure of the Renaissance consciously manipulated their public image, intentionally fashioning how diverse audiences in different contexts would perceive them. The creation of these personae rendered both identifying features and historical narratives malleable. This practice often extended beyond the self, with lineages traced to fantastic origins, remembered ancestors glorified through manipulated memory, and the narrative of historical events rewritten. Since the Renaissance, nineteenth- and early-twentieth-century scholarship has created new mythologies around these same Renaissance figures, sometimes derived from their original personae but often re-fashioned from more recent conceptions of history, patronage, art, or literature. In some instances, Renaissance self-fashioning has become obscured by the re-fashioned mythologies of scholarship.

At forty years' distance from Stephen Greenblatt's *Renaissance Self-Fashioning* and in light of recent research re-examining the reception of Renaissance art in the nineteenth and twentieth centuries, this panel seeks to interrogate the relationship between Renaissance and modern mythologies. It aims to reconsid-

er present-day conceptions of major artistic, political, and ecclesiastical individuals based on (or contrasting with) the crafting of identity in the Renaissance period, alongside mythologies now recognized as modern lore. We welcome proposals that explore the Renaissance self-fashioning and modern re-fashioning of figures from 1300-1700 throughout Europe. Topics might include, but are not limited to:

- Case studies and Comparisons: The reassessment of a Renaissance figure (artistic, political, ecclesiastical, etc.) and their contemporary or modern mythology; a discussion of an understudied individual who has remained overlooked; the examination of a figure who has had a cyclical resurgence of scholarship over the past centuries
- Reception Networks: The investigation of the relationship between patron, artist/writer, public, and/or scholar in the development of both modern and Renaissance myths
- Sources and Resources: Parallels and/or disjunctions between the art, literature, etc. that contributed to a figure's public image, the archival sources that fueled nineteenth or twentieth-century scholarship, and/or contemporary conceptions of an individual, including political, geographical, and personal agendas

Papers are welcome from multiple fields (art history, history, literature, sociology, etc.), from 1300-1700. Please send 150-word abstracts and a brief CV (300 word maximum) to Alexander J. Noelle (alexander.noelle@courtauld.ac.uk) and Imogen Tedbury (imogen.tedbury@courtauld.ac.uk) by Sunday 4th June 2017.

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[3]

From: Thalia Allington-Wood <thalia.allingtonwood@gmail.com>

Date: May 23, 2017

Subject: CFP: Elemental Force

Session:

Elemental Force

Deadline: May 31, 2017

Drowning, falling, floating, growing, burning, melting. How are elements figured in Renaissance and early modern artistic representation? From imagery of earth, water, air and fire, to the more ubiquitous sense of temperature, weight, darkness and light, how does visual culture contribute to an understanding of the elements in this period? From the thrusting up of rocks from beneath the earth through volcanoes and earthquakes, to the wide expanse of the cosmos, knowledge of natural phenomena was prominent in the Renaissance and early modern imagination. How do objects harness the elements in their production? What, for example, is the role of fire and earth in metal works and ceramics? Equally, how did elemental forces act upon and alter works of art – from physical damage to the influence of regional topographies, materials and pigments?

The landscape of elemental physics changed dramatically between 1300 and 1700. This history is characterised by a broad paradigm shift from a sublunar, terrestrial world made up of the four elements and their specific material attributes (hot, cold, heavy, light), to a globe experienced through Mercator's seas, Galileo's sky and Newton's earth. Yet the elements, their effects upon the body, their power to manifest material things – and how they are imagined and contested in visual culture – do not always sit easily within this chronology. The representation of these forces is the focus of this panel. It is a subject that has

the power to open up broader concerns regarding memory, motion, travel, sensory experience, metamorphosis, environmentalism and networks of knowledge exchange – social, cultural and political.

We welcome papers from across disciplines, from within Europe and beyond Western contexts. Topics might include, but are not limited to:

- The elements and their early modern properties: Earth/ Rock, Water, Air, Fire; hot, cold, wet, dry, heavy, light.
- Elements as complex, compound mixtures.
- Materiality & Making: sculpture and stone, ceramics and glass, metal and fire, water and fountains, earth and pigments.
- Elemental/ material states: solid, liquid and in-between.
- The effects of the elements upon the body: falling, burning, pain, joy, drowning, disease, phenomenological and sensory approaches to elemental force.
- Understanding within academic disciplines: natural philosophy, alchemy, chemistry, theories of metamorphosis.
- Cosmos: stars, sky, separation of celestial and terrestrial physics.
- Gravity.
- Light & Shadow.
- Manifestations of the elements in nature: wind, clouds, volcanoes, rivers, the sea, mountains, natural disasters such as earthquakes, floods, storms.
- Connections to landscape, geography, environmentalism, catastrophism, the non-human.
- Water & Travel: wetscapes, navigation and shipwreck, hydrographies.

Please send a paper title, abstract (150 word maximum), keywords, and a brief curriculum vitae (300 word maximum – see RSA guidelines for requirements) to [thalia.allington-wood@ucl.ac.uk](mailto:thalia.allington-wood@ucl.ac.uk) and [sophie.morris@ucl.ac.uk](mailto:sophie.morris@ucl.ac.uk) by 31 May 2017

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[4]

From: Alexis Culotta <[alexis.culotta@gmail.com](mailto:alexis.culotta@gmail.com)>

Date: May 24, 2017

Subject: CFP: Particularities of Place: The Practice of Collecting Early Modern European Art in the Southern United States

Session:

Particularities of Place: The Practice of Collecting Early Modern European Art in the Southern United States

Deadline: Jun 3, 2017

The history of early modern European art collections in the American south offers a complex yet compelling narrative. In the spirit of this year's host city of New Orleans, this session aims to examine the history of early modern holdings across the southern United States and the extent to which cultural and/or sociological connections informed the development of these collections.

This session invites submissions from all art historical and museological disciplines on any form of artistic production dating to the early modern era (roughly 1400-1750) provided it bears connection the general geographic footprint of the southern United States. Paper topics can range from individual art work case

studies to larger surveys, and those that look to the driving forces behind these collections – such as collector's or curator's personalities; finding a place in history; or a passion for education – are particularly encouraged.

Please send an abstract of 150 words, a one-page CV, and contact information by email attachment to Alexis Culotta (alexis.culotta@gmail.com) and Vanessa Schmid (vschmid@noma.org) no later than 3 June 2017.

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[5]

From: Tatiana Senkevitch <tsenkevitch@gmail.com>

Date: May 24, 2017

Subject: CFP: French Classicism and French Romanticism: A Necessary Encounter

Session:

French Classicism and French Romanticism: A Necessary Encounter

Deadline: Jun 3, 2017

How does one historical epoch construct and interpret another historical period?

The session poses this question in relation to French Classical art of the seventeenth-century and its reception by the artists and critics of Romanticism. Was the reaction of the French artists of the Romantic period to the art of Grand Siècle as significant and resonant? Something like that of the British Romantics to the Italian masters of the Renaissance? Since the critical writing of Diderot, the seventeenth-century French artists, including Nicolas Poussin, Charles Le Brun, Eustache Le Sueur, Philippe de Champaigne, and the printmaker Jacques Callot among others, were strongly present in the criticism of the Salons and other publications but what critical stances towards national art, past history, and new aesthetic values did they project?

The session invites papers, which may consider but are not limited by the themes of comparative historical and aesthetic references between the two periods; Romanticism's tentative break with classicism of Louis XIV's period and that of the academic tradition; the transformation of the classical ideal in the aftermath of the French Revolution; the continuity of the seventeenth-century religious paintings.

Please send your proposal including your contact information, the paper's title (max. 15 words), an abstract (max. 200 words), a brief CV (max. 300 words), and five keywords to Tatiana Senkevitch by June 3, 2017. (tsenkevitch@gmail.com)

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[6]

From: Fernando Loffredo <feloffredo@gmail.com>

Date: May 25, 2017

Subject: CFP: Alonso Berruguete and his Time (sponsored by American Academy in Rome)

Session:

Alonso Berruguete and his Time: Art between Italy and Spain

Deadline: Jun 3, 2017

Organized by C.D. Dickerson & Fernando Loffredo

Sponsored by American Academy in Rome—Society of Fellows

Alonso Berruguete (1488-1561) is one of the most celebrated artists of the Spanish Renaissance. Having spent his formative years in Italy, he returned to Spain in 1518 and proceeded to develop a style of daring modernity. Yet his place in Art History continues to be diminished, especially in the United States. In 2019, the National Gallery of Art in Washington will offer an important corrective, hosting the first exhibition of Berruguete's work outside Spain. The American Academy in Rome is pleased to sponsor this panel, which looks forward to that exhibition: we seek papers that treat aspects of sculpture in Spain during the age of Berruguete.

We are particularly interested in contributions on:

- Berruguete as multi-media artist—sculptor, draftsman, painter
- Berruguete and the dilemma of connoisseurship—new and old attributions
- Spanish artists in Italy; Italian artists in Spain
- The broader artistic and cultural environment in which Berruguete and his Spanish contemporaries worked

Abstracts for 20-minute papers are due by 3 June 2017. Include title, abstract of no more than 150 words, at least two keywords, and a short bio of no more than 300 words.

Please send your submission to C.D. Dickerson (C-Dickerson@nga.gov) and Fernando Loffredo (F-Loffredo@nga.gov). Applicants will be notified by June 5.

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[7]

From: Elena Calvillo <ecalvill@richmond.edu>

Date: May 26, 2017

Subject: CFP: The Value of Faking It

The Value of Faking It

Deadline: Jun 2, 2017

This session is interested in papers that address the dynamic and complex intellectual, artistic and commercial value of historical and more recent copies, fakes and forgeries; ranging from Michelangelo's famous production of the marble Sleeping Cupid, a bravura rival to ancient exemplars, to the adulating 'Renaissance' busts of Giovanni Bastianini. Papers might consider notions of desirable imitation and the growing prestige of reproduction, which formed powerful motivations for patrons and production both during the Renaissance, seen for example in the growing market for small all'antica bronzes, to the prolific reproduction of Renaissance works in the nineteenth century. We seek papers that challenge pre-conceptions of the real/authentic and imitation/emulation and engage in discussing the multiplicity of imitative strategies employed for diverse reasons from the early modern period onwards.

Please send an abstract (150-word maximum), paper title (15-word maximum) and a brief CV (300-word maximum) to Elena Calvillo (ecalvill@richmond.edu) and Marika Leino (mleino@brookes.ac.uk) by Friday, 2nd June.

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[8]

From: Joan Boychuk <[joan.boychuk@gmail.com](mailto:joan.boychuk@gmail.com)>

Date: May 26, 2017

Subject: CFP: Beyond Surface: Interrogating the Early Modern Wall and Page

Session

Beyond Surface: Interrogating the Early Modern Wall and Page

Deadline: Jun 2, 2017

In this panel, we seek to explore early modern sites that were frequently shaped by the combination, juxtaposition, and overlapping of diverse media and forms: the wall and the page. Both sites—defined variously as surfaces, supports, fields, and screens—facilitated as well as encouraged acts of assemblage, innovation, and collaboration. Walls could feature topographical views framed by grotesque ornament; trompe l'oeil frescoes could share a surface with stucco relief; mosaics could abut painted panels representing mythological figures and courtly scenes. Pages—as folios in manuscripts, leaves in printed publications, or independent miniatures, maps, and broadsheets—would often bring together pictorial and textual elements from a range of sources, disciplines, and genres. Both the wall and the page played a crucial role in the (re)emergence of certain artistic forms in the fifteenth and sixteenth centuries, such as the grotesque, landscape painting, nature study, and still life. Despite the many similarities and affinities between the wall and the page, they also diverge in numerous ways. While the wall is characterized by permanence, singularity, and immobility, the page verges toward ephemerality, multiplicity, and mobility.

We invite papers that take up the early modern wall or page, as well as studies that explore intersections between the two. Papers might address one of the following themes:

- The capacity of the wall/page to assemble or gather multiple forms or media
- The role of the wall/page in early modern collecting
- The role of the wall/page in the development of early modern genres
- The ways in which the wall/page invited or facilitated collaboration
- The modes of viewing solicited by the wall/page
- The temporal dimension of engaging with the wall/page
- The remediation of forms from wall to page or from page to wall
- The characterization of the wall/page as a support, surface, and/or field
- The intersections between wall and page – architectural drawings or prints, wallpaper, etc.
- Issues of dimensionality or planarity in relation to the wall/page
- Issues of materiality – paper, parchment, plaster, stone, etc.

Please send the title of your paper, an abstract (150 words or less), and a brief CV (300 words or less) by June 2, 2017 to:

Joan Boychuk: [joan.boychuk@gmail.com](mailto:joan.boychuk@gmail.com)

Lisa Andersen: [landersen88@gmail.com](mailto:landersen88@gmail.com)

Reference:

CFP: 8 sessions at RSA (New Orleans, 22-24 Mar 18). In: ArtHist.net, May 29, 2017 (accessed Jul 13, 2025), <<https://arthist.net/archive/15619>>.