

2 Panels at RSA 2019 (Toronto, 17–19 Mar 19)

Toronto, Mar 17–19, 2019

Deadline: Jul 15, 2018

ArtHist Redaktion

[\[1\]](#) Kircher's World

[\[2\]](#) Early Modern Drapery: Reactionary or Modern?

[\[1\]](#) Kircher's World

Deadline: July 31, 2018

Session Chair: Thomas Beachdel

This panel invites papers on the work, influence, or problematization of the seventeenth-century polymath, Athanasius Kircher (1602-1680). A category defying figure caught between the encyclopaedism of the Renaissance and the turn toward specialized knowledge, Kircher has not received the attention of his more "scientific" contemporaries, such as Kepler or Newton, and is often regarded as an outside figure, given his penchant for the arcane, the mysterious, and his adherence to the Hermetic tradition, despite the work of Copernicus. At the same time, the vast outpouring of Kircher's work on a broad range of subjects—Egyptian civilization and hieroglyphs (*Oedipus Aegyptiacus*), music (*Musurgia Universalis*), China (*China Monumentis*), geology (*Mundus Subterraneus*)—was extremely influential to a wide audience during his lifetime. Of particular interest are papers dealing with Kircher's *Mundus Subterraneus* and the influence of this text and his viewpoint on geology, theories of the formation of the earth, and volcanism.

Please submit a short (max. 150 word) abstract and CV by July 31, 2018 to:

thomas.beachdel@gmail.com.

As per RSA guidelines, proposals should include the following: paper title (15-word maximum), abstract (150-word maximum), keywords, and a very brief curriculum vitae (300-word maximum).

[\[2\]](#) Early Modern Drapery: Reactionary or Modern?

Deadline: July 15, 2018

Co-organizers: Evonne Levy and Joris van Gastel

In this session we consider ways in which early modern artists (in all media) understood drapery, in particular the draped body. From the Renaissance concern that drapery corresponds to and compliments the body beneath, to drapery as a recollection of antique modes of expression (Warburg's *Pathosformel*), to a new sense of freedom amongst some seventeenth-century artists for whom drapery covered, or replaced

the body entirely with an autonomous, often dynamic life of its own. In between, Andrea Gilio's critique of Michelangelo's Last Judgment set off what appears to be the most prudish revisiting of the nude in the Catholic world, with far reaching consequences for the draped figure. Is there more than one narrative of the draped figure, one reactionary, one modern, on either side of the Tridentine hinge?

We invite abstracts for papers that address one or more of the following questions: What kinds of reciprocal relations between body and drapery arise in the early modern period? In what ways does drapery become a space for artistic experimentation? What is the relationship between form, expression and abstraction in early modern drapery? Does the drapery study ever become an autonomous work of art? Is there a meaningful distinction between drapery and clothing in early modern art and art theory? Does the draped figure lend itself to intermedial thinking and making? Did the Counter-Reformation mark a turning point in which drapery replaced the body as the primary site of invention? We welcome case studies, especially if they carry a theoretical perspective.

Please send proposals to Evonne Levy (evonne.levy@utoronto.ca) and Joris van Gastel (gastel@bibli-hertz.it) by 15 July 2018.

As per RSA guidelines, proposals must include the following: paper title (15-word maximum), abstract (150-word maximum), and a curriculum vitae.

Reference:

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