

Panels at RSA (Toronto, 17-19 March 2019)

RSA conference, Toronto, Mar 17-19, 2019

Deadline: Jul 20, 2018

ArtHist Redaktion

Calls for papers for the Renaissance Society of America conference 2019 in Toronto:

[\[1\]](#) Digital Humanities panels and roundtables

[\[2\]](#) The Stones of Venice: Reframing Sculpture and Architecture in the Seicento

[\[1\]](#)

Contributor: Angela Dressen adressen@itatti.harvard.edu

Subject: Digital Humanities panels and roundtables

As the Discipline Representative for Digital Humanities I am asking for proposals for several panels and roundtables for the next RSA annual meeting in Toronto 2019.

I am especially interested in the following topics:

Roundtable: Setting up a DH curriculum for BA and MA students, adding a DH certificate to an existing curriculum)

Roundtable: Overarching research infrastructure for DH projects

Panels: on open topics

Please send me a proposal for your participation in any of the above mentioned topics by July 20 (for panel proposals, send an abstract of max. 150 words and a CV). Proposals for other topics are not excluded.

Angela Dressen adressen@itatti.harvard.edu

[\[2\]](#)

Contributor: Meredith Crosbie crosbiem21@gmail.com

Subject: The Stones of Venice: Reframing Sculpture and Architecture in the Seicento

The seventeenth century is a crucial yet still largely understudied period within the history of sculpture and architecture in Venice and the Veneto. On the one hand, the arrival of foreign sculptors and architects contributed to the development of a Baroque vocabulary that both reupdated and surpassed the classicism which had characterized the Venetian Renaissance. On the other, events which deeply affected Venetian history in the seventeenth century, such as the military campaigns of Candia (1645-69) and Morea (1684-99) or the ennoblement of non-Venetian families, incentivized a celebratory rhetoric that emphasized themes such as the service to the state or moral and dynastic nobility. Largely discredited by Romantic and Neoclassical scholarship as predominantly anti-intellectual and only partially re-evaluated in the twentieth century, Venetian Baroque sculptors and architects were concerned with finding novel and unusual ways to seduce the viewer and to elicit his or her attention. Equally important, seventeenth-century

observers praised the exceptional craftsmanship of sculptural and architectural works in their written commentaries or other works of epideictic literature. As a result, these factors impacted on sculptural and architectural works as a form of public imagery which both reshaped and complemented the so-called “myth of Venice” in new ways.

This panel seeks to fill the gap between art-historical analyses of Venetian sculpture and architecture in the Seicento and interdisciplinary, methodological or theoretical approaches to the study of the Venetian Baroque. It aims to reframe sculptural and architectural practices by addressing questions related to the style, significance, iconography, execution and reception. We invite proposals that explore the originality of sculptural and architectural works in the Venetian setting and help reassess them as places of artistic innovations. Possible topics could include, but are not limited, to the following:

- Foreign sculptors and architects in seventeenth-century Venice and the Veneto
- The sculpture and architecture of altarpieces and of Venetian churches
- Sculpture and materiality
- Rethinking style as a tool to convey artistic originality in Venetian Baroque sculpture and architecture
- Visual or verbal response to sculpture and architecture
- Funerary and commemorative monuments
- Baroque reinterpretations of classical antiquity

Please send an abstract (150-word maximum), a paper title (15-word maximum), keywords, and a brief curriculum vitae to Stefano Colombo (s.colombo.1@warwick.ac.uk) and Meredith Crosbie (crosbiem21@gmail.com) by July 20, 2018.

See for more information on the conference: <https://rsa.site-ym.com/page/2019SubmissionsGuide>

Reference:

CFP: Panels at RSA (Toronto, 17-19 March 2019). In: ArtHist.net, Jun 19, 2018 (accessed Apr 3, 2026), <<https://arthist.net/archive/18438>>.