

5 Sessions at RSA (Toronto, 17–19 Mar 19)

Renaissance Society of America Annual Meeting, Toronto, Mar 17–19, 2019

ArtHist Redaktion

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[1]

From: Lisa Regan <lregan@berkeley.edu>

Date: Jun 25, 2018

Subject: CFP: De-Centering Renaissance Art: Italian Regionalisms, 1300-1600

Deadline: Jul 23, 2018

Organizers: Meryl Bailey (Mills College) and Lisa Regan (UC Berkeley/IES Abroad, Vienna)

Despite individual efforts to broaden the field's geographies, the study of Italian Renaissance art remains dominated by only a few major centers. Florence, Rome and Venice—and to a lesser extent Naples, Milan and assorted courts—continue to account for both the topics of scholarship and the basic narratives told about the period. But such narratives were constructed by overlooking huge swaths of painting, sculpture, and architecture. Artists positioned outside or in between the major centers—from Sicily in the south, to Alto Adige in the north—were steadily producing art that survives, often in situ, but that is woefully understudied. This panel invites papers that explore marginalized Italian art (be it painting, sculpture, or architecture), and that engage with the historiographic or methodological problems of constructing narratives for art produced in places that do not necessarily offer the historian the sources—records of commission, accounts of period viewers, familiarity with artists and their workshop structures—that one would expect in Italian centers.

Themes might include, but are certainly not limited to: mobile artists and viewers; modes of transmission (prints, drawings) and the nature of training outside of fixed artistic networks; the legibility of iconography and style across space and time; the development of local iconography; distinctive artistic or architectural techniques and forms. Preference will be given to papers that additionally reflect on how study of the periphery and the interstices inflects, reinforces, or challenges the traditional narratives of major Renaissance cities (like the centrality of the classical tradition, the importance of artistic ambition, and the aims of patrons and their status).

Please email Meryl Bailey (mbailey@mills.edu) and Lisa Regan (lregan@berkeley.edu) by July 23rd, 2018

with a paper title (15-word maximum), an abstract (250 words), keywords, and a brief CV (2 pages maximum).

Link:

<https://www.rsa.org/blogpost/1696697/303082/De-Centering-Renaissance-Art-Italian-Regionalisms-1300-1600>

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[2]

From: Stefano de Bosio <stefano.debosio@fu-berlin.de>

Date: Jun 25, 2018

Subject: CFP: The Artistic Geography of Pre-Modern Italy: Rethinking "Place" and "Region"

Deadline: Jul 22, 2019

The Italian peninsula of pre-Modern times was an area characterized by political fragmentation as much as intense cultural exchanges. Our understanding of the artistic geography of Italy has long been informed by the canonical view masterfully encapsulated in Vasari's Lives, which situated Florence, its 'Renaissance', and the Tuscan-Roman tradition at the center of the historical narrative on Italian art. A more complex and polycentric view of Italian artistic and cultural space emerged in subsequent art historiography (e.g. Dolce, Lomazzo, Malvasia, De Dominici), often imbued with a critique of the Vasarian model and a deep sense of regional pride. From Lanzi to 19th-century positivist archival researchers, from the rediscovery of the variety of Italian pictorial 'schools' (e.g. Toesca, Berenson, Longhi) to that of the multi-layered nature of the Italian cultural heritage and territory (e.g. Emiliani, Toscano), the map of the artistic geography of pre-Modern Italy has seen its contours changing repeatedly.

The center/periphery model (e.g. Shils, Kubler, Castelnuevo-Ginzburg) has been instrumental in addressing the conflictual dimensions of the regional. However, the very notion of 'center' and 'periphery' has since been critically scrutinized, its multi-layered nature and blind-spots underscored (e.g. Bredekamp, DaCosta Kauffman, Bock, Campbell, Joyeux-Prunel). We need to think anew about the variety of spatial and cultural dynamics too often implicitly subsumed in the use of these two terms. How can the artistic geography of pre-Modern Italy be addressed today, in an epoch characterized by the 'myths' of free movement within the borders of the European Union, the stress on processes of (cultural) encounter and métissage, and by the importance acknowledged not only to anthropological but also environmental issues? How to address the dense network of cities and courts, of religious and secular settlements often scattered in rural areas all around the Italian peninsula? How should we explore the notion of place after the 'spatial turn', between micro-histories and trans-local webs and patterns, projecting it in a global context?

With the intention of promoting a lively methodological as well as historiographical discussion, the present sessions look for contributions dealing with some of the following themes:

- theoretical and ideological premises of Italian artistic geographies, from Vasari to Longhi, and in the present;
- the pre-Modern Italian peninsula as a multi-polar cultural space: theoretical models for interpreting the circulation of artists and artworks and the dynamics of artistic transfer and exchange;
- the status of liminal and 'polyglot' regions: how to address in a transnational perspective the study of areas like the Duchy of Savoy, the County of Tyrol, or the Kingdom of Naples, overcoming borders (cultural, political, linguistic) and ideological biases that have often characterized their critical assessment in the

past? How to address cosmopolitan cities like Genoa, Milan or Palermo?

- toward a geohistory of the Italian peninsula: Should categories like 'Alpine art' be relevant for the study of pre-Modern artistic geography? How the notion of *Kunstlandschaft* can be reconsidered today, when, for example, cultural geography employs different terms to address cultural landscapes?

- can digital humanities and cartography help in re-thinking the artistic geography of pre-Modern Italy?

- is the term 'Renaissance' able to encapsulate the variety of experiences and cultural experiments taking place in the Italian peninsula between the 15th and the late 16th-century? How will the artistic geography of the Italian peninsula appear if we dismiss modernist paradigms such as innovation and progress? Is the pledge for an 'horizontal art history' (Piotrowski) of Western modernism meaningful also for the study of pre-Modern Italy?

Prospective presenters should send a 200-word proposal, keywords, and a short CV to Stephen J. Campbell (stephen.campbell@jhu.edu) and Stefano de Bosio (stefano.debosio@fu-berlin.de) by Sunday July 22, 2018.

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[3]

From: Jessica Stewart <sinopia@gmail.com>

Date: Jun 28, 2018

Subject: CFP: On Motion and Mobility: Mimesis, Kinesis, and the Liveliness of Things

Deadline: Jul 25, 2018

This panel seeks to address how movement and verisimilitude enlivened objects and their histories for early modern viewers. From antiquity, the European Renaissance inherited various stories of artworks brought to life. Hephaestus vivified his sculptures by endowing them with motion and Pygmalion's desire transformed inert marble into living flesh. The statues of Daedalus were so lifelike that they were said to move. Medieval animistic beliefs held that matter was alive. Holy objects had the potential to bleed, lactate, and even traverse distances of their own volition. Such ideas persisted in early modern practices and world-views. As global trade intensified, foreign articles carried traces of the Other, reifying movement and rendering distant cultures tangible.

Attending to questions of mimesis and animation, this panel interrogates the literal, metaphorical, and ontological significances of movement. We invite papers focused on particular objects that question the boundaries among the moving, the supernatural, the mechanical, and the culturally mobile. We welcome contributions that address thinking and making beyond Europe, especially in Islamic and Asian traditions. Questions might include: How were liveliness and verisimilitude positioned in relation to motion? Did travel entail radical transformations in substance or meaning? When did identity of origin persist and when did it become illegible? How did distrust of occult, pagan, and infidel knowledge influence reception, valuation, and perception of objects or their component parts? How did some objects declare their status as things that had been moved? How did such works register their provenance or the genealogy of their making?

Subjects of particular interest:

Artist as *imitatio Dei*—divine creator

Automata, clockworks, and instruments with moving parts

Conceptions of the human body or world as an intricate machine

Motion as a characteristic of life

Visual perceptions of liveliness and movement
Intermediality and multisensory stimulation
Wondrous and numinous substances
Monstrosity and movement
Architectural forms and motifs that signal movement and origins elsewhere
Uses of spolia
Time travel and the enmeshment of past and future in the properties of things
Resurrection and rebirth

Please send abstracts (150-word length) with title (15-word maximum), keywords, and a brief curriculum vitae by July 25, 2018 to Jessica Stewart at jsart@stanford.edu and Letha Ch'ien at chienl@sonoma.edu

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[4]

From: Lacouture Fabien <fabien.lacouture@gmail.com>

Date: 29 juin 2018

Subject: CFP: Representations of Children in Early Modern European Art: Meanings and Effects

Deadline: 1 Aug 2018

In recent years, historians and art historians have collaborated to study and understand the conceptions of childhood in the early modern period. No longer viewed as terra incognita, the notion of childhood as a subject of serious inquiry has moved beyond Philippe Ariès's seminal but too literalist approach. As far as the history of representation of children is concerned, the theoretical and methodological paradigm has shifted during the last several decades, redirecting the focus from inquiries into the alleged "true nature" of the child to those that examine the social construction of childhood. This view emphasizes the variety of concepts of childhood according to particular historical, social, cultural, or economic contexts, as Anja Muller pointed in *Fashioning Childhood in the Eighteenth Century: Age and Identity*. But relatively few investigations have considered such representations of children beyond their iconographical messages and have studied the potential effects that images of children, both sacred and profane, could have had upon the beholders, whether they be adults or the children themselves.

In *Image as Insight: Visual Understanding in Western Christianity and Secular Culture*, Margaret Miles argued that one of the primary tasks of culture, and in our particular case of visual culture, is to create "effective symbols" for the human experiences. Childhood must be seen as a cultural construct which adult societies actively construe in various discourses and for different purposes. Literary and visual representations of children embraced numerous ideas about children, they helped to disseminate and circulate the concerns raised in the discourses, but they were (and still are) also active agents for creating new discourses about childhood. Consequently, this panel seeks to explore representations of children, alone or together with their fraternity or entire family, that could have been intended and/or used to fashion childhood through topoi and normative models and not only encode symbolic statements. Papers might focus on, but are not limited to, representations of children that related to educative, artistic, scientific, and/or juridical discourses, but also on relations between creators/commissioners, or on the circulation radius of such representations, through schools or textbooks.

This CFP invites paper proposals from scholars working in art history, but also cultural history, history of childhood, pedagogy or science, material/visual culture studies or anthropology. Please send title (15-

-word maximum), abstract (200-word maximum), keywords, and short C.V. to Dr Fabien Lacouture (fabien.lacouture@gmail.com) by August, 1st, 2018.

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From: Tanja L. Jones <tljones10@ua.edu>

Date: Jul 1, 2018

Subject: CFP: Renaissance Medals

Deadline: Jul 31, 2018

Proposals are invited for a proposed session (or sessions) dedicated to Renaissance medals to be held at the annual Renaissance Society of America meeting in Toronto, 17-19 March 2019.

As small-scale sculpted objects often allied with but distinct from coins, Renaissance medals circulated widely during the early modern period. In addition to the portraits that traditionally appeared on the obverse of the objects, medals bore a wide range of texts and imagery including original inventions as well as those drawn from allegory, heraldry, or narrative.

All proposals are welcome, but papers which deal with imagery on medals, and the political and social aspects of the creation, collection, and exchange of these objects are particularly encouraged.

Please submit proposals to Arne Flaten [arflaten@bsu.edu] and/or Tanja Jones [tljones10@ua.edu] by 31 July 2018.

Reference:

CFP: 5 Sessions at RSA (Toronto, 17-19 Mar 19). In: ArtHist.net, Jul 2, 2018 (accessed Apr 3, 2026), <<https://arthist.net/archive/18494>>.