

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

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

ArtHist Redaktion

[1] Discoveries of artistic materials in the Renaissance: curiosity, expertise, representation and profit

[2] Space, Place, and Presence in the Trecento: Representing Three-Dimensionality Before the Age of Perspective

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[4] Rethinking Renaissance and Early Modern Musical Instruments

[5] Decorative Arts in the Early Modern Era and Now

[1] From: Aleksandra Lipinska

<aleksandra.lipinska@kunstgeschichte.uni-muenchen.de>

Discoveries of artistic materials in the Renaissance: curiosity, expertise, representation and profit

Deadline: Aug 1, 2018

In the 16th century a wave of discoveries of new beds of decorative stones transformed the material appearance of artistic and architectural monuments in Europe.

Three factors lay at the core of this development. The first of these was the new, empirical approach to mineralogy and mining, represented by such scholars as Georgius Agricola, the author of the influential work *De natura fossilium libri X* (1546), and Anselmus de Boodt, known for his *Gemmarum et lapidum historia* (1609).

Secondly, the keen interest of rulers in prospecting new natural resources came into play. This interest was stimulated by a combination of several trends: the new model of princely education, which included the study of nature; growing interest of rulers in potential income from natural resources (early mercantilism); and the emergence of a new form of collecting – the Kunst- and Naturalienkammer.

The third decisive factor was the unprecedented mobility of artists in this period. Itinerant artists were welcomed by distant courts not only because of their expertise in art matters, but also in view of their experience in prospecting, mining, and transport of artistically useful materials. Trading in materials discovered in their new postings often became their chief source of income, and in this way they contributed to the spread of these materials.

This panel seeks to discuss the following questions:

- discoveries and re-discoveries of artistic materials (not only stones!) in the Renaissance
- cooperation between rulers and artists on the prospecting, mining, and merchandising of artistic materials
- rulers' use of artistic materials as means of representation: staging through materials, diplomatic gifts, granting of permission for use of material sources by other commissioners; means of spreading knowledge about (re)discovered materials
- connections between the introduction of new materials and formal or technical innovations, as a consequence of the specific features of those materials
- sources documenting (re)discoveries of materials and invention of new techniques or tools

Please submit proposals to Aleksandra Lipinska  
([aleksandra.lipinska@kunstgeschichte.uni-muenchen.de](mailto:aleksandra.lipinska@kunstgeschichte.uni-muenchen.de)) by August 1, 2018.

Proposals should include a paper title (15-word maximum) and abstract (150-word maximum); keywords; and a brief academic CV (300-word maximum).

Submission guidelines available at

<https://www.rsa.org/page/2019SubmissionsGuide>

[2] From: Danny Smith <[smithda@stanford.edu](mailto:smithda@stanford.edu)>

Space, Place, and Presence in the Trecento: Representing Three-Dimensionality Before the Age of Perspective

Deadline: Aug 1, 2018

Foundational studies such as Erwin Panofsky's *Perspective as Symbolic Form* and John White's *Birth and Rebirth of Pictorial Space* have initiated a decades long discussion of how artists approached the representation of three-dimensional space in the early Renaissance. More recent studies, such as Massimo Scolari's *Oblique Drawing* have shown that the teleological narrative that gives primacy to one-point perspective tends to overlook the dynamism and narrative potential of spatial representation in the art of the fourteenth century. This panel will ask how these overlooked kinds of pictorial space - from the illusionistic niches of the Scrovegni Chapel annunciation scenes to the miniature landscapes on altarpiece predellas - shaped the function, experience, and role of art in the Trecento.

We invite submission of proposals for twenty-minute presentations that examine depictions of spatial depth beyond the confines of perspectival systems. While the panel's focus is the fourteenth and early fifteenth century, representations of space that intentionally eschew perspective in later time periods will also be considered.

Potential topics may include, but will not be limited to:

Oblique perspective

Depictions of architecture and architectural space in painting or other media

Representations of spatial depth as a means to guide a viewer's experience

Trompe-l'oeil or anamorphosis

Artistic techniques that articulate spatial hierarchies (for example lay vs. sacred space)

Framing devices and microarchitectures that shape or respond to the physical spaces they adorn

Late-medieval and early Renaissance theories of vision

Cosmography and theories of space and place

Consideration of how different types of places or settings influence the representation of space within them (for example, a chapel interior vs. a frescoed cloister)

Please submit abstracts of no more than 250 words along with a curriculum vitae to John Witty (j.c.witty@emory.edu) and Danny Smith (smithda@stanford.edu) by 1 August 2018.

[3] Kelley Di Dio <kelley.didio@uvm.edu>

Art Beyond Spanish Italy, 1500-1700

Deadline: Jul 27, 2018

session sponsored by the Italian Art Society

"Your interest in Italy is the main artery by which the pulse of all your power beats..."

(Charles V to Philip II, 1555)

By the end of the sixteenth century, the Spanish crown controlled major regions of the Italian Peninsula, from the Kingdom of Naples to the Duchy of Milan. At the same time, areas outside of Spanish sovereignty, including the Italian Republics, Tuscany, Mantua, and the Papal States, felt the effects of Spain's "soft" imperialism (Dandele, 2001) in economic, social, and cultural spheres. This panel focuses on art-historical approaches that explore the question of Spanish cultural imperialism on the Italian Peninsula outside of the Spanish Empire. Papers may explore topics including, but not limited to: artistic patronage by agents of the Spanish Empire or expatriate communities; the circulation of objects through diplomatic, commercial, or artistic networks; artistic collaboration and education; or the movement of artists between the Iberian and Italian peninsulas.

Please send a brief abstract (no more than 150 words); keywords for your talk (maximum of 8); and a brief curriculum vitae (300-word maximum in outline rather than narrative form) to Emily Monty (emily\_monty@brown.edu) and Emily Wood (emily.wood@u.northwestern.edu).

[4] From: Emanuela Vai <ev321@cam.ac.uk>

Rethinking Renaissance and Early Modern Musical Instruments

Deadline: Jul 27, 2018

Music has long been theorised as intangible culture separate from the materiality of musical instruments. Moving beyond approaches that position musical instruments merely as containers for sound, this panel aims to rethink and reassess their material, visual, affective and social dimensions. Recent interdisciplinary 'turns' towards new materialisms, posthumanisms, sensorialities and object-orientated ontologies are opening up alternative theoretical and methodological pathways and perspectives for engaging with the material culture of music. Building on this growing interest in the agency and vitality of matter, and the social lives and affective dynamics of objects, this panel invites papers that engage with the non-auditory or para-sonic aspects of Renaissance and Early Modern musical instruments. Entangled in cultural flows and commodity chains, instruments moved through Renaissance worlds, articulating meaning, establishing relations and signifying social status as they did so. Musical instruments materially index an array of cultural, political and aesthetic values and were designed not only to be played and heard but to be seen, sold and dis-played. Bringing together scholars from across the disciplines, this panel aims to promote discussion of musical instruments by exploring the ways in which they were valued and made to have meaning, their materiality and aesthetics, and the range of relationships formed between musical instruments and musicians, craftspeople, collectors and sellers.

Topics could address but are by no means limited to:

- The social lives of musical instruments
- Musical instruments and the museological gaze
- Ornamentation, iconography, and aesthetics
- The challenges and opportunities of object-orientated and materialist approaches
- Silenced, collected and dis-played musical instruments
- Practices of instrument production and consumption
- Musical instruments and gender/social/class status
- Object histories
- Instruments as models and metaphors in Renaissance scientific epistemologies, cosmologies and ontologies
- Epistemological aspects of museum documentation and curatorial practices
- Musical instruments as material culture
- New technologies and historical research: digital imaging, modelling, making and interpretation of cultural heritage objects

This CFP invites paper proposals from scholars working in musicology, art history, organology, cultural history, material and visual culture studies

and anthropology. As per RSA guidelines, please send proposals including presenter's name and affiliation (if applicable), email, paper title (15-word maximum), abstract (150-word maximum), keywords, and a brief curriculum vitae to the organiser Emanuela Vai [ev321@cam.ac.uk] by Friday, 27 July 2018.

Presenters will need to be members of the RSA by the time of the conference. Submission guidelines are available at <https://www.rsa.org/page/2019SubmissionsGuide>.

Feel free to email with any questions.

[5] From: Ulrich Pfisterer <ulrich.pfisterer@lrz.uni-muenchen.de>

Decorative Arts in the Early Modern Era and Now

Deadline: Jul 27, 2018

Decorative Arts in the Early Modern Era and Now

Co-organizers: Giancarla Periti and Ulrich Pfisterer

Decorative arts played a major role in shaping the visual identity of the early modern world. Scholarship over the past twenty years has enriched our understanding of the making of decorative objects, their multilayered interpretations and agency, and the significant impact of the decorative arts on the early modern visual culture of the Mediterranean, Asia and the New World. Additional topics addressed in recent studies have included the artisanal skills, technologies and seriality inherent to the production of decorative arts, their circulation across distant geographical areas, and their network of social, economic and artistic interrelations.

We seek proposals that confront the critical and epistemological issues concerning the place of decorative arts in the enlarged early modern world and that consider how they impacted the decentering of the visual culture of the period. Other topics of interest can include gendered approaches and interactions with decorative arts or attempts to interrogate categories of decorative arts employing more refined historically or theoretically-driven concepts than the labels of "minor" and "applied" used in the past.

Please send proposals to Giancarla Periti (giancarla.periti@utoronto.ca) and Ulrich Pfisterer (Ulrich.Pfisterer@lrz.uni-muenchen.de) by July 27, 2018.

As per RSA guidelines, proposals should include the following materials: 1) abstract (150-word maximum); 2) and a succinct curriculum vitae (300-word maximum).

Reference:

CFP: 5 Sessions at RSA (Toronto, 17-19 Mar 19). In: ArtHist.net, Jul 9, 2018 (accessed Dec 25, 2025), <<https://arthist.net/archive/18562>>.