

Borman and Sons in context (Leuven, 27–29 Nov 19)

Belgium, Leuven, M-Museum, Nov 27–29, 2019

Deadline: May 15, 2019

Marjan Debaene

Borman and Sons in context. Brabantine sculpture from 1460-1540

Ards 6th annual colloquium on Current Research in medieval and renaissance sculpture

In September 2019 10 years of interdisciplinary research are brought together in the first ever monographical exhibition and new publication on the Borman family of Brussels sculptors, active from the second half of the fifteenth century until well into the second third of the sixteenth century.

The 6th ARDS annual colloquium, which celebrates new research in the field of renaissance and medieval sculpture will focus entirely on the contextualization of the Bormans. The colloquium will take place at M-Museum Leuven from Wednesday 27th to Friday 29th of November 2019. A call for papers is being launched to allow researchers working on (Brabantine) late medieval sculpture or painting in relation to sculpture, to present their research. The conference program will also include a day of in situ visits and excursions around Flanders.

The Bormans might have been ‘the best sculptors’ according to one document from 1513 but they did not operate in a vacuum. Brussels was a very vibrant artistic hub, a cultural space, that harboured many talented and influential artists, who worked at the pleasure of high-profile commissioners. How did this artistic and cultural space function then? How and why were some commissions made? How did artists collaborate, for instance on altarpieces where painting and sculpture was combined? Why, where and how was (Brussels) sculpture being exported? Did these artists work abroad as well? What do we know about the material use, the import of materials and economic activity taking place behind the curtains of this vibrant artistic production centre? How does this Brussels artistic scene differentiate itself from other cities, in or outside Brabant? How far does the Brussels ‘influence’ in terms of sculptural design and formal language resonate? And, finally does the term ‘paragone’ apply when comparing Brussels sculpture with other artistic forms (painting, graphic arts, tapestry), f.i. was there a hierarchy or higher importance of the painted wings of altarpieces in comparison to the sculpted parts or vice versa, or between sculpture and design? Did this hierarchy apply also to the artists producing them?

Would you like to submit a paper for this conference? Your proposal can be of an art-historical, historical as well as a technical or scientific nature. Multidisciplinarity is encouraged. Case studies as well as papers providing a broader helicopter view and/or of a more reflective nature are welcomed.

Priority will be given to speakers presenting new research findings and contributions relevant to the specific conference theme. Submissions that are not selected for presentation in plenum, can still be taken into consideration for a (digital) poster presentation.

There are no fees, nor retribution of transport and/or lodging costs for the selected papers.¶

After the conference, presentations will be shared online with the Ards-network on the website (via Slideshare), so please make sure your pictures are copyright cleared.

The organization is also working on an opportunity to publish some of the papers full length after the conference.¶

How to submit your proposal?

- Write in English. Presentations must be given in English (with a ppt presentation)
- Include a short CV.
- Max. 500 words for abstracts (excl. authors name(s) and contact details).
- E-mail to marjan.debaene@leuven.be

Call for papers Deadline: 15.05.19

Successful applicants will receive a notification by 1.06.19.¶

Questions or more information? Please contact info@ards.be

Reference:

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