ArtHist.net

2 Sessions at RSA (Philadelphia, 2-4 Apr 20)

RSA Philadephia, Apr 2–04, 2020
Deadline: Aug 1, 2019

ArtHist Redaktion

[1] Serial images in early-modern print culture
[2] Transmedial Techniques

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[1] Serial images in early-modern print culture

From: Pascale Rihouet
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Historians have examined copying through the lens of copyright, piracy, and plagiarism. But those terms do not apply well to printed images because copying was part and parcel of artistic training; it could also stimulate creativity via, for example, technical or iconographic innovations. Engraved or etched images were constantly re-used. In practice, a publisher's heirs may recycle and alter the copper-plates from the shop; artists may freely reproduce or transfer an impression onto a new plate, changing it as they pleased; or only sections may be copied. Original names (authors or sellers) disappeared and new signatures, if any, were inserted. When a composition was repeated with modifications over decades or centuries, a series emerged. Engravings and etchings of conclaves, funerals, or solemn entries are a case in point. This session examines seriality, or the practice of recycling, reinterpreting, and modifying an image over a long period of time. What are the best terms to use to discuss this process? What changes in a serial itera-tion of prints over time? How did viewers approach familiar-looking pictures? Who produced, sold, or bought them?
We welcome papers that tackle the meanings of iconographic reproduction in the longue durée, including questions of appropriation (a term that remains to be defined), rhythm (temporal aspects), manipulation, and geography (making / distribution).

Please send an abstract (ca. 150 words) and a brief CV to:
prihouet@risd.edu by August 1, 2019.

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[2] Transmedial Techniques

From: Michael Waters
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This session seeks to explore the historical significance of techniques of design and facture that crossed media and materials. It aims to develop a new interpretative framework for the study of Renaissance art and architecture that challenges the conceptual boundaries between building/object and image/represen-

tation; hierarchies of minor versus high art and original versus copy; and oppositions of structure and ornament. We invite object-based studies that consider how certain techniques, such as (im)printing, inscription, and engraving, enabled or modeled effects of transformation that engaged simultaneously form and material. We also invite theoretical considerations of the potentially discursive or self-reflexive nature of such techniques. The session ultimately aims to consider how the study of techniques—from specific physical operations and craft practices to broadly defined cultural techniques—may provide an understanding of transmediality as a conceptual model for related acts of transfer and translation that cross linguistic, cultural, and geographic boundaries. In other words, can a theory of transmedial techniques move beyond traditional disciplinary categories to offer new interpretations of Renaissance artisanal, artistic, and architectural culture?

Please submit proposals to Michael J. Waters (mw3114@columbia.edu) and Kathryn B. Moore (kb-moore@txstate.edu) by August 1, 2019.

All proposals must include a paper title (15-word maximum), abstract (150-word maximum), and curriculum vitae (no longer than 5 pages).

Reference:
CFP: 2 Sessions at RSA (Philadelphia, 2-4 Apr 20). In: ArtHist.net, Jun 26, 2019 (accessed Jul 15, 2025), <https://arthist.net/archive/21133>.