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

Renaissance Society of America Annual Conference, Philadelphia, Apr 2–04, 2020

ArtHist Redaktion

[1] Renaissance Numismatics, Medals, and Exonumia
[2] Elevation: Flying in Print & Sculpture
[3] The Resonances of Renaissance Objects

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[1] Renaissance Numismatics, Medals, and Exonumia

From: Tanja Jones <tljones10@ua.edu>
Date: June 26, 2019
Deadline: July 30, 2019

Proposals are invited for a session (or sessions) dedicated to Renaissance numismatics, medals, and exonumia to be held at the annual Renaissance Society of America meeting in Philadelphia, 2-4 April 2020.

As small-scale objects intended for circulation and dissemination, Renaissance coins and medals represent one of the most abundant surviving forms of early modern material culture. Intended for a wide range of audiences – from the illiterate tradesman, to the humanist collector, to the nobility – coins, medals, and related objects also served a range of purposes not limited to commercial exchange. In addition to the portraits that traditionally appeared on their obverses, coins and medals bore texts and imagery that included original inventions as well as those drawn from antique and contemporary sources, allegory, heraldry, or narrative.
Proposals that address the imagery on coins and medals and the intersection of this with other media – including painting, sculpture, and architecture as well as print- and bookmaking – are particularly encouraged. So too are those addressing political and social aspects of the creation, collection, and exchange of the objects.

Please submit proposals [including name; PhD completion date (past or projected); brief cv (300 words); paper title; and paper abstract (150 word max.)] to Arne Flaten [arflaten@bsu.edu] and/or Tanja Jones [tljones10@ua.edu] by 30 July 2019.

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[2] Elevation: Flying in Print & Sculpture

From: Ivo Raband <ivo.raband@uni-hamburg.de>
Date: June 28, 2019
Deadline: July 30, 2019

During the early modern period, notions of flying, floating, or elevation appear in natural philosophy and literature as well as the mechanical and visual arts, and are generally connected to ideas of mobility, gravi-

ty/weightlessness or the magical and mystical. To broaden our understanding of such concepts, this panel aims to investigate how early modern artists conveyed elevation in art works that are not primarily connected to vivid applications of color (i. e. print) or whose materialities emphasize the presence of gravity (i. e. sculpture). In what ways were artists able to manipulate the characteristics of certain materials in order to elevate their representations? Do such visual representations of mobility connect to or even compensate for ideas of portability and mobility of the artworks themselves?

In order to approach the topic, we are looking for proposals which deal with the representation of flying in print or sculpture in the early modern period. Topics may range from iconography to materiality, natural philosophy and the history of science or theoretical approaches which concentrate on the depiction of elevation – either literally, e. g. its inventio or figures in the act of flying, or as an abstract concept which may also include the application of aerial perspectives. If interested, please send the title of your presentation (15 words maximum), an abstract (150 words maximum), a CV (max. 5 pages, including PhD completion date if applicable), and keywords to Ivo Raband (ivo.raband@uni-hamburg.de) and Mandy Richter (richter@khi.fi.it) by July 30. Submissions and presentations must be in English.

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[3] The Resonances of Renaissance Objects

From: Hannah Wirta Kinney <kinney.hannah@gmail.com>
Date: June 28, 2019
Deadline: August 1, 2019

This session prioritizes an object-based approach for examining the mutable definition of the Renaissance in artistic production, collecting, and (art) historiography from the eighteenth through the twentieth century. How do objects themselves reveal insights about the Renaissance's cultural, political, economic, and historical resonance for later viewers? How can objects and their subsequent material transformations be used to understand the place of Renaissance culture in the historical imagination? By centering inquiry on objects themselves, this session intends to draw attention to how the works we study are rarely untainted evidence pointing to the initial moment of making, but instead contain the traces of past interpretations of the Renaissance, which continue to influence how we are able to consider the period today.

We invite scholars to submit papers on subjects including the following:

-Repair, restoration, pastiche, replication, and forgery of "authentic" Renaissance objects
-Technical revivals of Renaissance media, such as ceramics, tapestry, fresco, etc.
-Neo-Renaissance objects as meaningful hybrids
-Renaissance and neo-Renaissance objects and architecture outside of Europe
-Display and exhibition strategies among private and institutional collectors
-The materiality of connoisseurship, attribution and re-attribution, and taxonomic organization

Please send a paper title, 150-word abstract, and CV (up to 5 pages) to Hannah Wirta Kinney at kinney.hannah@gmail.com and Martina D'Amato at martina.damato@bgc.bard.edu by August 1, 2019.

Reference:
CFP: 3 Sessions at RSA (Philadelphia, 2-4 Apr 20). In: ArtHist.net, Jun 30, 2019 (accessed Nov 2, 2026), <https://arthist.net/archive/21200>.