

Travelling Objects, Travelling People (London, 28–29 May 20)

The Courtauld Institute of Art, London, May 28–29, 2020

Deadline: Jan 10, 2020

Costanza Beltrami

Travelling Objects, Travelling People: Art and Artists of Late Medieval and Renaissance Iberia and Beyond, c. 1400–1550

'Travelling Objects, Travelling People' aims to nuance our understanding of the exchanges and influences that shaped the artistic landscape of Medieval and Renaissance Iberia. Traditional narratives hold that late fifteenth-century Iberian art and architecture were transformed by the arrival of artists, objects and ideas from France and the Low Countries, while 1492 marked a chronological rupture and the beginning of global encounters. Challenging these perceptions, this conference will reconsider the dynamics of artistic influence in late medieval Iberia, and place European exchanges in a global context, from Madeira to Santo Domingo. Bringing together international scholars working on Spain, Portugal and a range of related geographies, it seeks to address the impact of 'itinerant' artworks, artists and ideas, and issues of migration and non-linear transfers of materials, techniques and iconographies.

The theme of 'travellers'—artists who reached or departed the region, at times more than once in their lives, but also objects and concepts imported and exported—will expand and inflect traditional narratives of late medieval and Renaissance art, underscoring the complexity of global interactions and exchanges which connected the Iberian peninsula to Europe and beyond. Bringing together international scholars working on Iberia and a range of related geographies, the conference seeks to address the impact of 'itinerant' artworks, artists and ideas, and to expand the field of analysis beyond Europe to encompass relationships with newly acquired dominions, from Madeira to Santo Domingo.

Topics for papers may include, but are not limited to:

- Iberian artists employed abroad, from the master mason Guillelm Sagrera in Naples, to the sculptor Juan de la Huerta at the Chartreuse de Champmol
- The close imitation of northern artists in such works as the Portuguese copies of Quentin Metsys's *The Angel Appearing to Saints Clara, Colette and Agnes* (early 16th century, Museu de Setúbal / Convento de Jesus, Portugal)
- 'Iberian' objects produced elsewhere, for example Christian ivory carvings made in Goa or Kongo, Afro-Portuguese spoons, and Mexican 'feather-work' adopting the vocabulary of northern European late Gothic painting
- Works made for a non-Iberian audience but purchased and displayed by local patrons.

By encouraging conversations across such seemingly disparate topics and geographies, the conference aims to position the Iberian artistic landscape within the networks of artistic exchange that spanned the medieval and Renaissance worlds, challenging the significance of 1492 as a moment of rupture between the Middle Ages and Early Modern periods.

Proposals are welcome from postgraduate, early-career and established researchers working in all relevant disciplines. Please send a title and an abstract of no more than 300 words together with a short CV and 100-word biography to Costanza.Beltrami@courtauld.ac.uk and Sylvia.Alvares-Correa@history.ox.ac.uk by Friday 10 January 2020.

Papers should not exceed 20 minutes in length. Successful candidates will be notified by 17 February. In the first instance, applicants are encouraged to apply to their home institution for travel and accommodation funding. The organisers hope to provide financial support for travel and accommodation to speakers who require it. This conference is made possible by the kind generosity of Sam Fogg.

Reference:

CFP: Travelling Objects, Travelling People (London, 28-29 May 20). In: ArtHist.net, Oct 29, 2019 (accessed May 5, 2024), <<https://arthist.net/archive/21948>>.