

Medieval Studies & Arts (Kalamazoo, 4-7 May 06)

Adrienne DeAngelis

CALL FOR PAPERS

41st International Congress on Medieval Studies

May 4-7, 2006

Western Michigan University, Kalamazoo

[Art-related CFPs, selection by Adrienne DeAngelis,
see <http://members.efn.org/~acd/medfest.html>]

THE ANNUNCIATION AND THE VISITATION IN IMAGE, TEXT, AND DEVOTION

"The Annunciation and Visitation are key events in the life of the Virgin, as they mark the moment of her transformation into the mother of God. Reflecting upon these events thus provides scholars with an opportunity to consider the potential meanings of Mary's extraordinary maternity. Furthermore, I would argue that depictions of these events in medieval images and texts provided their medieval audiences with the opportunity to consider any young woman's transformation into a mother and thus the potential meanings of ordinary maternal experiences. For this session I aim to draw together scholars from a wide variety of disciplines to consider the representations of these events in images and texts, the uses of those representations in iconographic programs, manuscripts, and devotional practices, and the meanings they held for medieval men and women. This session thus fits the Congress' interdisciplinary emphasis and reinforces its ongoing concern for the lives and experiences of medieval women.

Please submit 1 page abstracts by September 15 to Marian Bleeke,
bleeke@fredonia.edu

Please forward to interested lists and individuals.

Marian Bleeke

Assistant Professor of Art History

Department of Visual Arts and New Media

SUNY Fredonia

THE ARTS OF MEDITATION

"Sponsored by the Worldwide University Network. We invite abstracts on papers discussing any type of meditative art from any period and of any religion. Uses of secular arts for religious meditation or religious meditative practices for non-religious purposes are also of interest.

Please send

abstracts by September 9th, 2005 to:

Valerie M. Wilhite

Department of Comparative Literature

University of Illinois Urbana-Champaign

707 South Mathews, Foreign Lang. Bldg.

Urbana, IL 61801

Fax: (217) 244-8430

vwilhite@uiuc.edu

FIFTEENTH-CENTURY STUDIES SESSIONS

They are sponsoring five sessions; the one most relevant to artistic studies is: "The Dawn of the Modern Era: Humanism and Early Renaissance in Northern Europe." They say: "You, your colleagues and students are cordially invited to submit an abstract for a twenty-minute paper, together with the completed Abstract Cover Sheet, to:

Barbara I. Gusick

Troy State Univ.--Dothan

Dept. of English and Humanities

PO Box 8368

Dothan, AL 36304

phone: wk (334) 983-6556 x 380 hm (334) 677-3380

fax (334) 983-6322

e-mail bgtsud@aol.com

Abstracts may be sent via regular mail, fax or email no later than September 9.

FRESH PICT: FIFTY YEARS OF PICTISH STUDIES

"The year 2005 marks the 50th anniversary of the publication of F. T. Wainwright's "The Problem of the Picts", the seminal work marking the first collection of modern archaeological and historical studies of the Picts in Scotland. The Northern World book series is sponsoring two sessions devoted to summarizing the state of research in Pictish Studies. The goal of these sessions and sessions to be sponsored at the International Medieval Congress, Leeds England, will be the publication of a collection of proceedings as a fifty year follow-on to "The Problem of the Picts". We welcome talks and eventually papers on any of the following relevant topics:

- Archaeological work, finds and interpretations
- Anthropological and settlement studies
- Political and military history
- Pictish art (the symbol stones)
- pre-Christian and Christian religions
- The Picts in Literature

Please send your abstracts with contact information by September 15, 2005 to:

David M. Edsall
291 Durham
Iowa State University
Ames, IA 50011
E-mail: edsall@iastate.edu
Phone: 515-294-9889
Fax: 515-294-1717

INTERNATIONAL SOCIETY FOR THE STUDY OF PILGRIMAGE ARTS

"This society is comprised of those scholars who are primarily interested in various aspects of pilgrimage art in northern Europe and the British Isles. After several years of successful sessions at Kalamazoo, our areas of focus for 2006 are as follows: I. Pseudo-Pilgrimage Art and Practices; II. Pilgrimage in the Scandinavian Countries; and III. Pilgrimage in and around the Diocese of Liège. The art and architecture of pilgrimage sites proves an increasingly timely topic. Our particular focus is on the material culture of shrines and cult centers, with variations of style and iconography, demonstrating spiritual inspiration and helping to define and sustain the cult. The approach should be art historical as papers will explore sites, objects, and

their configurations,
in light of specific usage and the context of their creation.
Deadline for submission of abstracts is September 15th.

Dr. Rita Tekippe
rtekippe@westga.edu
University of West Georgia
Art History/Dept. of Art
324 Humanities
Carrollton, GA 30118
Phone: (wk) 678-839-4953; (hm) 770-830-7642
Fax: 678-839-4961

ITALIAN ART SOCIETY: FOUR LINKED SESSION ON WORKSHOP AND PRODUCTION, 400-1500

This was posted on Serenissima 16 August 2005. No information on where to write
to apply or
deadlines. I guess track down the Chair...

1. WORKSHOP AND PRODUCTION IN ITALIAN ART, 400-1500 I: Media and Materials

Chair and Presider: Dorothy Glass
Richard Krautheimer Gastprofessor
Bibliotheca Hertziana
Roma

"This session seeks to explore the expressive possibilities, limitations, and
interactions among the
many materials and media used by Italian artists and craftsmen. One might, for
example, want to look
at the appearance of a particular theme in more than one medium, favored media
for specific objects
and the reasons for the choice, multi-media works, materials used for a variety
of different
purposes, unusual and uncharacteristic deployment of media and materials,
conservation problems
pertinent to particular materials, and the provenance and cost of such
materials. Stimulating papers
presenting new research are particularly welcome."

2. WORKSHOP AND PRODUCTION IN ITALIAN ART, 400-1500 II: Transmission Across Media

Chair and Presider: Cathleen A. Fleck
Department of Art and Archaeology
Washington University in St. Louis
St. Louis, MO 63130

"Medieval and Renaissance art reveals to us that pictorial elements such as iconography, style, compositions, and decorative motifs moved from one medium to another -- begging the questions 'how' and 'why.' This session seeks papers that explore the methods and meanings of such exchange across media in Italian art (ca. 400-1500). Papers might cover a wide range of themes, for example: How and why did a pictorial element transition from one medium to another? What evidence of this transfer do we have, be it visual or documentary? How does an individual artist who worked in diverse media inform us? What might a patron's role be in aiding such transmission? Did any special aspects of workshop practice in one medium allow exchange with another? Were some types of pictorial elements more conducive to exchange across media than others? What manner of exchange do Italian monuments reveal with art forms beyond their region? Papers are encouraged that elucidate not only a particular case, but also the broader issues of workshop and exchange across media."

3. WORKSHOP AND PRODUCTION IN ITALIAN ART, 400-1500

III: The Family Workshop

Chair and Presider: Hayden Maginnis
Professor of the History of Art and Director
School of the Arts
McMaster University
Hamilton, ON

"The history of art is so firmly committed to the model of master and apprentice or master and follower that we may not pay enough attention to the particular problems that arise with regard to the family workshop. In addition, we often tend to see family workshops as composed of one exceptional master surrounded by less distinguished siblings. And, as that is the case, we may

devote too little attention to the internal dynamics of the family shop. This session invites proposal for presentations on all aspects of the Italian family workshop from the Middle Ages and Renaissance. Topics on, and approaches to, the material are by no means restricted to those suggested above."

4. WORKSHOP AND PRODUCTION IN ITALIAN ART, 400-1500

IV: Economic and Political Aspects of Workshops

Chair and Presider: Rebecca W. Corrie
Department of Art and Visual Culture
Bates College
Lewiston, ME

"Investigations into the relationship between the organization of artists' production practices and the economic and political structures which shaped them are sought. Among other topics, papers might address the economic underpinnings of workshop activity and the impact of political systems on artists and ateliers, for example, their relationships to city governments, courts, and elite clients, the organization of monastic and secular workshops, and the careers of itinerant and settled artists. Additional topics might include the ways in which artistic production responded to or revealed the differences between gift cultures and capitalist, producer-driven economies."

MAJESTAS, THE SOCIETY FOR THE STUDY OF RULERSHIP IN THE MIDDLE AGES

They are "sponsoring two sessions at Kalamazoo 2006:

1. Ritual and Rulership in the Middle Ages
2. Majestas: The Art and Architecture of Medieval Rulership

Membership in the society is not required to participate in the sessions. If you wish to propose a paper, please email me an abstract and a brief CV as soon as possible. Best,
Virginia Cole, Ph.D.

Cornell University
106 Olin Library
Ithaca, NY 14853
Phone: (work) 607-255-5359
E-mail: vac11@cornell.edu

"Papers may consider activities of guilds or confraternities as patrons of art, as users of material or visual culture for identity or other purposes, as makers of material goods, or may address other related topics. The term 'medieval' is intended here in its broadest possible sense. Please send abstract up to 300 words and cover sheet (downloadable at www.wmich.edu/medieval/congress) by September 15 to:

Jennifer Lee
Herron School of Art and Design
Indiana University-Purdue University at Indianapolis
735 W. New York Street
Indianapolis, IN 46202
(317) 278-9451
jenlee@iupui.edu

MOORS, ETHIOPIANS, AND PIEBALD SONS: IMAGES AND PERCEPTIONS OF AFRICA AND AFRICANS IN THE EUROPEAN MIDDLE AGES

"This session is sponsored by the Medieval Association of the Midwest. Papers might deal with romance heroes, historical or legendary figures, iconography, travel literature, crusader contact, or any other evidence of medieval conceptions of Africa or Africans. Presenters must be members of MAM (If you are not a member, you may join when your paper is accepted--\$10 for students and \$25 for faculty).

Please send abstracts of 250 words to Mary Olson:
maryolson1000@netscape.net or
Dr. Mary Olson
English Department
Tuskegee University
Tuskegee, Alabama 36088

RELIGION AND IDENTITY IN MEDIEVAL TUSCANY

"Sponsored by the Centre for Tuscan Studies, University of Leicester. Please send, by 10 September 2005, your proposed title and a 200-word abstract to:
George Ferzoco
Centre for Tuscan Studies
University of Leicester
University Road

LEICESTER LE1 7RH
UNITED KINGDOM
tel + 44 (0)116 252 2654
fax + 44 (0)116 252 3633
e-mail g.ferzoco@le.ac.uk

THE SOCIETY FOR THE STUDY OF THE CRUSADES AND THE LATIN EAST

"The SSCLE is accepting abstracts of no more than 300 words for papers to be delivered at Kalamazoo in May 2006. All topics related to the crusades or the Latin East are welcome. Abstracts may be submitted via regular mail or email and should include the Abstract Cover Sheet available at:
(<http://www.wmich.edu/medieval/congress/41cfp/forms/AbstractCoverSheet.pdf>)

Deadline: September 15.
Send Abstracts to: (maddentf@slu.edu) OR
Thomas F. Madden
Department of History
Saint Louis University
3800 Lindell Blvd.
St. Louis, MO 63108

VISUALIZING SACRAMENTS: ART AND THEOLOGY IN THE MIDDLE AGES

"Throughout the Middle Ages, the sacraments have been a cause for concern and attention within the Church community. Augustine begins the process of defining the nature of a sacrament in the face of Pelagian heresy. Responding to the pressures of the Eucharistic Controversy of the late-eleventh century, twelfth-century theologians worked to systematize the number, nature, and practice of the sacraments. This interest in the sacraments within the Church can be found in a number of textual and historical sources, from Scholastic collections of Sentences to canon law to anti-sacramental heretical movements like the Cathars and the Waldensians. The early thirteenth century and the Fourth Lateran Council mark an attempt to connect the laity into established doctrines of sacramental practice.

The art of the Middle Ages also responds to sacramental theological interests. In baptismal fonts of the twelfth century, for example, there is a notable appearance of narratives

which tie together
sacramental ideas. Altar frontals, service ware, crosiers, architectural
sculpture, and manuscript
illumination were all venues for the visual reinforcement of these theologies.
The visual
interpretation of the sacraments is an area open and rich for discussion across
histories and
geographies of the Middle Ages. This panel seeks to examine art as a record for
this interaction
between the ecclesiastic institution and the laity at times of "stress". This
is a panel which seeks
to look at the give-and-take connection between texts and images; it is
particularly concerned with
the visual arts' portrayal of an iconographic message, its dissemination, and
reception.

Please send abstracts and session form to:
Dr. Frances Altvater, P.O. Box 114, Kent, CT. 06757
or via e-mail to fran@kith.org

The Medieval Institute
Western Michigan University
1903 W. Michigan Ave.
Kalamazoo MI 49008-5432

Phone: 269-387-8745
Fax: 269-387-8750
Email: mdvl_congres@wmich.edu

<http://www.wmich.edu/medieval/congress/>
<http://members.efn.org/~acd/medievalpage.html>

Adrienne DeAngelis, Editor
Resources in Art History for Graduate Students
<http://members.efn.org/~acd/resources.html>

Reference:

CFP: Medieval Studies & Arts (Kalamazoo, 4-7 May 06). In: ArtHist.net, Sep 2, 2005 (accessed Sep 23, 2025), <<https://arthist.net/archive/27513>>.