

The meaning of copying (Washington 8-12 Nov 06)

Call for Papers

Historians of Netherlandish Art Conference
"From Icon to Art"

Washington/Baltimore, 8-12 November 2006

"Looking backwards. The meaning of copying"

Session organized by Dr. Ariane Mensger (Pfalzgalerie Kaiserslautern) in collaboration with Dr. Dagmar Eichberger (University of Heidelberg)

In the past, research on copies was mostly undertaken in order to establish questions of attribution and authenticity. In recent times, however, the study of copies has become an increasingly broad area of academic interest, interpreting the practice of copying i.e. in relation to the art market or as part of artistic training. The session will focus on the phenomenon of copying as an expression of artistic interest or even a kind of homage to the art of earlier periods.

Erwin Panofsky was the first to state, that although copying is a common practice throughout the 15th century, copying and retrospective tendencies at the beginning of the 16th century can be considered as a phenomenon in its own. Unquestionably, innovative painters like Jan Gossaert and Joos van Cleve refer to models developed by early Netherlandish painters such as Jan van Eyck and Rogier van der Weyden. Often not only the motif but also the style is copied. The reasons for this attitude towards tradition are still to discussion. Besides the so-called "Flemish archaism" also Michel Coxcie's copy after Jan van Eycks Ghent altarpiece and David Teniers use of copies for the "Theatrum Pictorium" offer a broad range of interesting art historical questions.

Papers could focus on such aspects as which works of art were most frequently copied, the reasons (religious, political, artistic) for copying, the role of the artist and/or patron, the contemporary awareness about "old" and "new", the contemporary theoretical discourse on copying, the impact of court culture, the art market and other socio-cultural contexts. Proposals including a 250-word abstract and a brief curriculum vitae should be submitted by March 15, 2006 to

ArtHist.net

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Reference:

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