

Inventing Artistic Representation (SECAC New Orleans, 24-27 Sep 08)

Alison Fleming

"Inventing" Artistic Representations

CALL FOR PARTICIPATION--Deadline for paper proposals extended to April 28

SECAC, New Orleans, September 24-27, 2008

Send abstracts (200 words MAX) to Session Chair: Alison Fleming, Winston-Salem State University, flemingal@wssu.edu, tel. 336-750-2973 or 508-922-9586

Encountering an image of the Last Supper, the art historian cannot help but think of the iconic prototype by Leonardo da Vinci. Considering an artistic representation of most any subject frequently prompts recollection of other works of similar content. The consideration of models, influences and inspirations is a significant factor of art historical evaluation. But, how can we analyze a subject artistically represented for the first time? While a straightforward, naturalistic rendering in landscape or portraiture may not elicit substantial contemplation, the initial illustration of a current event, or other fresh subject, surely invites such inquiry.

Throughout the Early Modern period, artists invented compositions for new subjects, some more successful or influential than others. Visual biographies of contemporary personages or newly canonized saints required the creation of original images, as did the illustration of novel literary subjects. How did the artists responsible for these images produce them for the first time? Did they solely probe their own imaginations, or adapt different prototypes? How did their patrons direct them in this pursuit? This session seeks papers exploring the various ways in which artists created new compositions, invented novel means of representing figures and stories, and fashioned original artistic representations.

Reference:

CFP: Inventing Artistic Representation (SECAC New Orleans, 24-27 Sep 08). In: ArtHist.net, Apr 25, 2008 (accessed Sep 22, 2025), <<https://arthist.net/archive/30377>>.