

Laughter in Early Modern Art (RSA, Venice 2010)

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RSA 2010 CFP:

Defining Community through Laughter in Early Modern Art
Renaissance Society of America Annual Conference, Venice, April 8-10, 2010.

At the theoretical level, comic art may be divided into two forms: the socially inclusive--where we smile uncomfortably at ourselves--or the socially rejective--where we "point the finger of scorn" censoriously at others. In practice, of course, these forms may overlap or intersect. We propose a panel to examine the ways early modern artists have used humor to galvanize communities, to ostracize people through ridicule, or even ambiguously promote both views simultaneously. We seek papers that explore how comic art delimits social circles and its potential to strengthen, undermine or problematize such networks. Ideally, the range of topics for the session(s) would demonstrate the role of visual humor in both Northern and Southern European art, and involve challenging explorations of implicit social frictions of the works of art in question. The organizers welcome papers that address a variety media: prints, drawings, painting, etc.

Please email an abstract (200 words maximum), short C.V., and contact information to both organizers, Sandra Cheng at schengnyc@gmail.com and Kimberlee Cloutier-Blizzard at kac9b@mindspring.com by April 29th.

Accepted proposals will be announced by May 1, 2009.

Reference:

CFP: Laughter in Early Modern Art (RSA, Venice 2010). In: ArtHist.net, Apr 18, 2009 (accessed Jul 13, 2025), <<https://arthist.net/archive/31442>>.