

Between Accademia and Bottega (RSA Venice, 8–10 Apr 2010)

Between Accademia and Bottega. Drawing in the late Renaissance and early Baroque.

At the end of the sixteenth century the practice of drawing displayed various possibilities for approaching the visible. After being theoretically discussed by Giorgio Vasari and Federico Zuccari as the essence of every artistic invention, the function of drawing as a handcraft and a method to acquire knowledge of the visible world became more important.

This panel aims to analyze this process by focusing on treatises and on documents concerning the statutes of academic learning as well as on the artistic habits in the workshop of drawing based on living models in Italy, France, Germany and the Netherlands around 1600. Papers that present new interpretations and points of view on workshop practice and the use of drawing in the working process on the one hand, and the status of drawing as an autonomous artistic expression on the other hand, would be welcome. Objectives may include topics on the use and reuse of models in both work of art and artistic education, drawings as strategies of artistic perception of the real, drawing as laical practice, or the use of drawing for books dealing with naturalistic phenomena and natural science.

Chair: Prof. Eckhard Leuschner

Please submit your abstract (up to 150 words) and a short CV no later than May 15, 2009 to:

Dr. Claudia Steinhardt-Hirsch, Institut für Kunstgeschichte,
Karl-Franzens-Universität Graz, claudia.steinhardt-hirsch@uni-graz.at

Reference:

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