

Innovative and Participatory Physical Architecture in the High and Late Middle Ages (Kalamazoo, 12-15 May 11)

Sarah Blinks

and Late Middle Ages (Kalamazoo, 12-15 May 11)

Call for papers. Two sessions sponsored by the Society for the Study of Pilgrimage Art at the 46th International Congress on Medieval Studies, Kalamazoo, MI USA (May 12-15, 2011).

In, Out, Up, Down, and Through: Innovative and Participatory
Physical Architecture in the High and Late Middle Ages (1200-1600)

Architecture in the High and Late Middle Ages was often designed to be looked at and experienced in new and participatory ways. The comings and goings of churchgoers were accommodated by multiple (but specific) church doors used in connection with Candlemas, ordinales, the churching of women, public penance, Palm Sunday, baptism, marriage, burial, and more. Adding to the dynamic space were apertures in the ceilings and floors where (on appropriate days and times) such items as doves, swinging incense burners, eucharistic wafers, almonds, and gallons of water were splashed down on congregants while images of Christ seated on a rainbow were winched upward as devil dolls were tossed down into a trap door below. This session seeks papers that focus on the innovative and participatory manner in which people of the later Middle Ages engaged with architecture and how architectural and its decoration responded to this interaction.

Innovative and Participatory Fictive Architecture in the High
and Late Middle Ages (1200-1600)

As artists were increasingly able to render illusionistic space, the architectural spaces they rendered became imbued with meaning and significance. This session welcomes papers that investigate the meaning and intention found in fictive architectural spaces found in late medieval site specific painting, panel painting, theater design or any other media. We seek papers that address imaginary and actual spaces, that

investigate the use of micro-architecture to frame visual or iconographic ideas, or that develop theories to explain how these fictive structures would have been read and understood by their creators and audiences.

Send abstracts via email to: blicks@kenyon.edu

By mail to: Sarah Blick, Art History, Kenyon College,
Gambier, OH 43022 USA or Sarah Blick, P.O. Box 619, Gambier,
OH 43022 USA

By fax: (740) 427-5673

For further information on the Congress as a whole, see
<http://www.wmich.edu/medieval/congress/>

and please forward this on to interested parties and check out the
latest news on Ottonian art at <http://peregrinations.kenyon.edu>

Reference:

CFP: Innovative and Participatory Physical Architecture in the High and Late Middle Ages (Kalamazoo, 12-15 May 11). In: ArtHist.net, Sep 1, 2010 (accessed Sep 22, 2026), <<https://arthist.net/archive/32931>>.