

2 Sessions at RSA (Dublin, 30 Mar–2 Apr 22)

Mar 30–Apr 2, 2022

Deadline: Jul 20, 2021

ArtHist.net Redaktion

[\[1\]](#) Aerial Perspective in Early Modern Europe

[\[2\]](#) Early-Modern Design: Processes and Practices

[\[1\]](#)

From: Megan Reddicks Pignataro

Date: June 24, 2021

Subject: Aerial Perspective in Early Modern Europe

Deadline: July 20, 2021

The term aerial perspective is widely used but rarely studied outside the work of a few artists, such as Jan van Eyck, Leonardo da Vinci, and Poussin. Though most often associated with the representation of great distances, aerial perspective can also be said to involve strategies for differentiating shorter distances such as foreground and middle ground. Such strategies might include techniques such as schiacciato relief, engraving and etching, the study of optical treatises to better understand the principles of nature, or the use of optical instruments to train the eye. Color, thickness, finish, and shading contributed to the illusion of distance to supplement or replace linear perspective.

This session seeks to expand the dialogue by considering varied approaches to aerial perspective in Europe and beyond the continent between 1400 and 1650. We invite scholars to submit proposals that deal with the following issues:

- Writings on aerial perspective (theory, criticism, letters)
- Techniques and strategies of aerial perspective in individual works of art in any genre
- Challenges specific to relief sculpture, prints, drawings, and other monochromatic media
- Painting techniques used to render distances and atmosphere, including conservation-oriented studies of strata, pigments, media and other material aspects

The format of the session will be determined after evaluating the proposals. One goal of this session proposal is to explore an invitation to prepare an anthology on the subject.

Submit questions and preliminary ideas for papers by July 20 to Janis Bell (drjanisbell@gmail.com).

Submit final proposals with CV and abstract, following RSA guidelines

(<https://www.rsa.org/page/AnnualMeetingSubmissionsGuide>) to Megan Reddicks Pignataro (megan.reddicks@temple.edu) no later than August 1, 2021.

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[2]

From: Barbara Furlotti

Date: June 25, 2021

Subject: Early-Modern Design: Processes and Practices

Deadline: July 22, 2021

Today, the notion of design is inextricably linked to modernist mass-production. Early-modern artists also received briefs for designing elegant yet functional objects to embellish the environment in which their patrons lived. These objects were the result of intense collaboration which called upon artistic ingenuity, sophisticated craftsmanship and technological advances. However, unlike modern design objects, early modern design creations were unique, exclusive, and competitive in their originality and invention.

The case of Giulio Romano (c. 1492 or 1499-1546) is exemplary in this respect. His creative energy as a designer of luxury objects was highly valued at the Gonzaga court in Mantua and celebrated all over Europe, with kings and princes competing to secure his inventions. Whereas most of the objects designed by Giulio are long lost, his festive, humorous design drawings were already being avidly copied and collected in the sixteenth century, and many of them have survived to this day. Through the dissemination of his drawings in craftsmen's workshops across Europe, his designs contributed to the creation of a common visual language among the European elite, which called upon goldsmiths from Germany to Portugal and England to integrate it within their practices.

Building on case-studies such as the above, this panel aims to analyse the crucial role played by design and designers as creative forces in the context of the production of objects in the early modern period. Focussing on the intersection of art, technology and material culture, the panel welcomes proposals focussing on: individual designers; collaborations between designers and artists/artisans; specific works of design; problems related to the materials and techniques used; the use and function of bi- and three-dimensional models. As one of the aims of the session is to compare creative processes and manufacturing practices on a global level [or "from a global perspective"], we encourage proposals with an interest in extra-European contexts.

If you are interested in participating, please send the following to Barbara Furlotti (barbara.furlotti@courtauld.ac.uk) and Guido Rebecchini (guido.rebecchini@courtauld.ac.uk) by 22nd July:

- paper title (15-word maximum)
- paper abstract (150-word maximum)
- resume (.pdf or .doc upload)
- PhD or other terminal degree completion year (past or expected)
- full name, current affiliation, and email address
- primary RSA discipline (check list of RSA disciplines for 2021-22 online)

Reference:

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