

4 Sessions at ICMS (Kalamazoo, 9–14 May 22)

International Congress on Medieval Studies, Kalamazoo, May 9–14, 2022

Deadline: Sep 15, 2021

ArtHist.net Redaktion

57th International Congress on Medieval Studies, Kalamazoo, 9-14 May 2022

[1] New Research on Medieval Parish Church Art and Architecture I and II

[2] Within Naples: The City and the Regno c. 1250-1435

[3] Beyond Naples: Angevin Naples and its Reach beyond the Regno c. 1250-1435

[4] New Approaches to the Art and Architecture of Angevin and Aragonese Naples (1265-1458)

[1] New Research on Medieval Parish Church Art and Architecture I and II

From: Zachary Stewart, zstewart@arch.tamu.edu

Date: Sep 8, 2021

Organizers: Sarah Blick and Zachary Stewart

Parish churches were a fundamental feature of the cities, towns, and villages of medieval Europe. Founded to serve the spiritual needs of local populations, these buildings quickly became epicenters of public life, accommodating functions that ranged from religious services, processions, and pageants to secular assemblies, tax collection, and alms distribution. Surviving examples, which number in the tens of thousands, are home to countless works of architecture, sculpture, stained glass, wall painting, and liturgical furniture—much of it vastly understudied. These sessions seek to explore this extensive corpus of material from a range of temporal, regional, disciplinary, theoretical, and methodological perspectives. Especially welcome are contributions that reflect on how evolving research on the art and architecture of the parish church broadens, deepens, and transforms our understanding of medieval society.

Proposals may be submitted through 15 September 2021 via the online portal at

<https://icms.confex.com/icms/2022am/cfp.cgi>. For further information, please contact Zachary Stewart (zstewart@arch.tamu.edu).

The International Center of Medieval Art is sponsoring three sessions on late-medieval Naples at the 57th International Congress on Medieval Studies (Kalamazoo, May 9 – 14, 2022)

Naples and Beyond: World-Wide Cultural Networks

The city and the kingdom of Naples in the late medieval period have attracted much exciting scholarly attention in the last two decades. No longer swayed by Vasari's bitter commentary on Naples, recent research has been applying new methods and new digital technology to understand the city and its envi-

rons. This double session on Naples seeks to build on this recent scholarship by considering Naples as a world city and center of cultural production whose art, artists, and architecture were not only distinct but also influential beyond the boundaries of the kingdom of Naples to the wider Mediterranean, Europe, and other continents between c.1250 and c.1435.

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[\[2\]](#) Within Naples: The City and the Regno c. 1250-1435

From: Gilbert Jones, gilbert.jones@gmail.com

Date: Sep 9, 2021

The only monarchy in Italy, Naples had a unique position in contrast to the many city-states of northern Italy. A powerful fiefdom of the papacy with a firm military and political grip over the entire peninsula during the fourteenth century, how did that powerful position manifest itself in art, architecture, and material culture? If Naples should be considered not on the periphery of mainstream Italian art but a center of it, then what aspects allow us to consider it as such?

Please submit proposals that consider, but are not limited to, the following questions:

- Representations of kingship/queenship and themes of personal and dynastic glorification
- Patronage of religious orders
- Medieval topography of Naples, including digital mapping or reconstruction/ maps as palimpsests
- Local saints and pilgrimage; nuns, religious leaders/preachers in Angevin Naples
- Importation of artists (painters, architects, goldsmiths, sculptors, scribes and illuminators) – materials and materiality

[See information on submission below 3]

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[\[3\]](#) Beyond Naples: Angevin Naples and its Reach beyond the Regno c. 1250-1435

From: Gilbert Jones, gilbert.jones@gmail.com

Date: Sep 9, 2021

A port city, Naples was a complex site of artistic mobility and exchange during the medieval period. What impact did the art and artists of late medieval Naples have on the global stage? And equally, what impact did the wider connected world have on Naples?

Please submit proposals that consider, but are not limited to, the following questions:

- The movement of art, other objects of material culture, and artistic materials between Naples and the wider Mediterranean and beyond
- Trade, especially maritime trade, as a trigger of cultural and artistic innovation
- Royal, diplomatic, cultural, commercial, and artistic relationships between Naples and other Italian city states, the wider Mediterranean, Europe, Africa, and Asia

Since the International Congress on Medieval Studies will be run virtually in 2022, the ICMA (via a Samuel H. Kress Foundation grant) will cover the conference fees of those participating in the ICMA-sponsored session(s). Participants will be required to be members of the ICMA at the time of the conference (May 2022).

Please submit abstracts no later than 15 September through the ICMS Confex site at

<https://icms.confex.com/icms/2022am/cfp.cgi>. We will send out notifications in the latter half of September.

Please direct all questions or concerns to janis.elliott@ttu.edu and dgallant@udel.edu

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[4] [New Approaches to the Art and Architecture of Angevin and Aragonese Naples \(1265-1458\)](#)

From: Gilbert Jones, gilbert.jones@gmail.com

Date: Sep 9, 2021

Sponsored by the Student Committee of the International Center of Medieval Art at the 57th International Congress on Medieval Studies, Kalamazoo, May 9 – 14, 2022

The city and kingdom of Naples occupied a central place in late-medieval Mediterranean life: it was a powerful kingdom with deep connections to the French throne; it controlled vast territories throughout Italy in service to the papacy; and its many ports welcomed goods arriving from the Levant, north Africa, and western Europe. Despite this importance during the medieval period the city has been, generally, overshadowed by other cities such as Rome, Florence, and Venice in academic discourse. Nevertheless, the city has been interrogated in recent decades by many prominent European and American art historians who have expanded our understanding of Neapolitan art patronage and devotional images during the trecento and quattrocento, including Francesco Aceto, Nicolas Bock, Caroline Bruzelius, Bianca de Divitiis, Stefano D'Ovidio, Janis Elliott, Cathleen Fleck, Adrian Hoch, Pierluigi Leone de Castris, Vinni Lucherini, Tanja Michalsky, Alessandra Perriccioli Saggese, Elisabetta Scirocco, Paola Vitolo, Cordelia Warr, and Sarah Wilkins, to name a few.

This panel invites submissions from students that will build on recent scholarship and examine the relationship between the art, artists, and architecture of late-medieval Naples and the wider connected world. Topics of interest include but are not limited to: the movement of material and visual culture between Naples, the wider Mediterranean, and beyond; the movement of people, including patrons, artists, and craftsmen, between Naples and the wider connected world; the impact of trade to or from Naples; diplomatic, political, commercial, artistic, and cultural exchanges and interactions and their effects within and beyond Naples; the role of women as patrons, rulers, nuns, and powerbrokers in Naples; dress and comportment; the textile arts; portolan atlases; trade between Naples and other cities, including, but not limited to, Florence, London, Paris, Rome, Tunis, or Jerusalem.

Please submit papers through the ICMS Confex site at <https://wmich.edu/medievalcongress/call> no later than 15 September. The ICMA Student Committee will send out notifications in the latter half of September.

Please direct all questions or concerns to gilbert.jones@gmail.com and elb7cn@virginia.edu.

A good abstract will state the topic and argument and will inform specialists in the field of what is new about the research. Generalities known to everyone, or research that a scholar intends to do but has not yet begun, are not appropriate. Please keep in mind that, if selected, your abstract will be used, as is, for the online program and conference app.

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session(s). Participants will be required to be members of the ICMA at the time of the conference (May 2022).

Reference:

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