

3 Sessions at RSA (San Francisco, 19–21 Feb 26)

San Francisco, CA; 72nd Annual Meeting of the Renaissance Society of America (RSA), Feb 19–21, 2026

www.rsa.org/page/RSASF2026

ArtHist.net Redaktion

[1] Bologna circa 1400

[2] Renaissance Intarsia

[3] Italian Baroque Sculpture in America

[1] Bologna circa 1400

From: David Drogin

Date: 24 May 25

Bologna witnessed a flurry of artistic activity in the years around 1400, from the booming trade in illuminated manuscripts associated with the university to the international array of artists involved in the construction and ornamentation of the Basilica of San Petronio. Bologna's rival institutions—academic, civic, episcopal, mendicant—all turned to art and architecture in these years to construct competing conceptions of Bolognese identity, making the city a key case study in the negotiation of identities through artistic production. However, art historians have tended to separate the fourteenth and fifteenth centuries, contrasting the medieval art produced under the Bolognese Commune (1376–1401) with the Renaissance “advances” that took place under papal rule and the Bentivoglio signoria.

This panel challenges this division by inviting papers that address continuities and changes in artistic practice and Bolognese identity in the decades around the turn of the century. A range of topics are welcome, including those such as: forming institutional identities (e.g., of the commune, university, confraternities); early stages of San Petronio's design and construction; confluences of external influences and local traditions; workshop practice; shifting balance of power among local and foreign protagonists; local materials and their impact on artistic practice; rivalries within and beyond the city; the university and its impact on the arts; the cult of San Domenico; Bologna and its contado; proxy pilgrimage sites and practice; the rise of the Bentivoglio and oligarchic factions; and papal relations.

Include with submission to both david_drogin@fitnyc.edu and Benjaminweil2019@u.northwestern.edu :

Paper title, max. 15 words; abstract, max. 200 words; CV, max. 2 pages; PhD completion date.

Submission deadline: 14 July 2025. Anticipated notification: 1 August 2025.

[2] Renaissance Intarsia

From: Joanne Allen

Date: 2 June 25

In the Renaissance, the technique of wood intarsia emerged as a highly valued art form, transforming humble materials into breathtaking pictorial narratives, illusionistic spaces, and symbolic meditations. From the celebrated studioli of Urbino and Gubbio, where intarsia created immersive environments of intellectual contemplation, to the elaborate choir stalls and sacristy cupboards of monastic churches and cathedrals, intarsia served as a powerful visual language. It was a medium through which princely patrons articulated their erudition and power, religious institutions conveyed theological doctrines, and civic bodies projected their cultural aspirations. The meticulous arrangement of different woods, often stained or scorched to achieve subtle gradations of color and texture, allowed intarsiatori to render complex perspectives, detailed figural scenes, and masterful trompe l'oeil effects, blurring the lines between art and reality.

This session seeks to explore the multifaceted dimensions of Renaissance intarsia (both in Italy and beyond), delving into its rich history, diverse applications, and enduring significance. It aims to foster a dynamic discussion that sheds new light on the artistic techniques, the intellectual frameworks that informed its iconography, the patrons who commissioned these extraordinary works, and the broader cultural contexts in which intarsia flourished.

Abstracts are due to Joanne Allen, American University by July 25: drjoanneallen@gmail.com

Please follow the abstract guidelines provided by RSA:

- paper title (15-word maximum)
- paper abstract (200-word maximum) RSA: "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. Relevant information, e.g., the presentation of a newly discovered manuscript or work of art, should be included."
- resume (.pdf or .doc upload)
- PhD or other terminal degree completion year (past or expected)
- full name, current affiliation, and email address.

[\[3\]](#) Italian Baroque Sculpture in America

From: Camilla Parisi

Date: 03 June 25

The session aims to explore the complex history of Italian Baroque Sculpture within American collections, a field that, until now, has received far less scholarly attention than paintings of similar date and geography. We invite scholars to submit proposals that explore the networks, key figures, and strategies that contribute to the reevaluation of this overlooked area of study.

We look for papers on topics including but not limited to:

- Key Case Studies: Unpublished attributions, provenance histories, and rediscoveries.
- Individual Museums: Focus on display strategies, the role of specific curators, the development of taste for distinct Italian schools (e.g., Roman vs. Florentine), the history of conservation, restoration, and technical studies.
- Art Market: Commercial galleries, auction houses, private collectors involved in the sale of Baroque sculpture, and the role of individual art historians as advisors and intermediaries for museums.
- Private Collectors and Donors: Their influence on institutional collecting.
- Exhibitions: Their public acclaim, critical reception, and visitor engagement.

- Art Historians as Tastemakers: Their influence on connoisseurship and institutional acquisition strategies.
- The Effect of Institutional Collecting on Scholars: The impact of museum displays and acquisitions on the study of Baroque sculpture in American academia.
- Depending on the outcome of the session/s, the organizers plan a future edited volume on this topic.

Prospective speakers should send their abstracts of no more than 300 words (plus title of 15 words) to Vittoria Brunetti (vittoria.brunetti@unifi.it), Jeffrey Fraiman (jfraiman@famsf.org) and Camilla Parisi (camilla-parisi@icloud.com) by July 15. Please include a C.V.

Reference:

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