

(Neo) Baroque in the Spanish and Portuguese World (Einsiedeln, 16–20 Jun 14)

Einsiedeln, Jun 16–20, 2014

Deadline: Nov 13, 2013

Felix Vogel

XV Baroque Summer Course, Einsiedeln, Switzerland – International Workshop Baroque and Neo-baroque in the Spanish and Portuguese World

June 16-20, 2014

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The workshop aims at mapping current research on the Baroque in the Portuguese and Spanish world and its modern and postmodern reception. The Baroque, as a seemingly universal stylistic phenomenon, connecting the early modern, the modern, and the contemporary periods, will be analyzed as a case and model of globalization of art and art history. A transcultural approach to the Baroque covers the cross-cultural impact of its style, the intercultural and local differentiation of its forms and meanings, its function as a medium of cultural hybridization and amalgamation, and a way of national identity building. The workshop questions the alleged historical transcendence and universality of the Baroque style, as established by late 19th-century art history, and aims at analyzing the ensuing ideological and aesthetic constructions of history by the means of Baroque style in the Iberian world at large. Both, case studies and theoretical contributions shall be addressed and discussed.

Possible topics of discussion include:

- How are local modernities constructed historiographically and artistically by referring to national and international forms of the Baroque?
- Which terms and methods are needed for describing the metamorphoses and migrations of the Baroque from a transcultural and transhistorical perspective?
- What are the chances and limits of a transcultural comparativism?
- What are the institutional, political, and economic parameters of a transcultural art phenomenon?
- What kind of relations can be drawn between case studies and more general historical narratives and theoretical models?
- Which narratives do we need for describing non-linear cultural processes?
- How do we deal with modernist notions of authorship and originality in a global context?
- How universal are the Baroque academic categories and hierarchies of genre, medium, and material?
- Which are artistic and theoretical agents in a global Baroque discourse?

- Which are the visualizations of artistic geography emerging in different periods and areas?
- How did Modernism and Postmodernism change and use the notion of the Baroque?
- How can recent discussions about emotions, materiality, and space be implemented in the field of transcultural art history?

Please send proposals (maximum one page) to the attention of the workshop coordinator, Felix Vogel (felix.vogel@uzh.ch), by November 13, 2013. Depending on funding, the organizers will reimburse standard travel and accommodation.

The workshop is organized in collaboration with the University of Zurich and the Federal University of São Paulo and supported by the Getty Foundation Los Angeles and the Swiss Academy of Humanities and Social Sciences. More information can be found on our website: <http://www.khist.uzh.ch/neobaroque>

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