

Mobility and Dislocation in the Early Modern World (New Orleans, 16–19 Oct 14)

SCSC, New Orleans, Oct 16–19, 2014

Deadline: Mar 3, 2014

Erin Benay, NJ

Call for Papers, Sixteenth Century Society Annual Conference
October 16-19, 2014, New Orleans, Louisiana

Session:

"Have Art, Will Travel: Mobility and Dislocation in the Early Modern World"

In recent years, a global turn in art history has dissembled the cartographic boundaries that formerly defined the field, opening the discipline to a more nuanced understanding of transregional exchange. As such, this methodological approach has moved us toward a new "geography of art," to borrow Thomas DaCosta Kaufmann's term, and emphasizes the theme of mobility in what has become an increasingly globalized discourse of early modernism. Within this frame, 'mobility' often refers to the circulation of people, knowledge, and capital through social and spatial constructs. The term can, however, also be usefully applied to the movement of art across space and time. How might the travel of early modern artists, patrons, and objects disrupt our definitions of local styles, tastes, and habits of collecting? In what ways did objects accrue additional political or interpretative meaning as they became novel imports from other locales? This session aims to explore the ways in which the dislocation of objects from their original site of creation complicates our perception of what it means to view art in situ in the first place. Papers might address case studies in which paintings, sculptures, illustrated books or treatises, etc., were transported and/or reinstalled, or instances in which 'foreign' artists or architects were employed as harbingers of a different regional style.

Please email (as MS Word attachments) an abstract of 250 words, a one-page CV, and contact information to erin.benay@case.edu by March 3rd, 2014

Reference:

CFP: Mobility and Dislocation in the Early Modern World (New Orleans, 16-19 Oct 14). In: ArtHist.net, Feb 1, 2014 (accessed Dec 7, 2025), <<https://arthist.net/archive/6894>>.