

4 sessions at RSA Annual Meeting (Berlin, 26–28 Mar 15)

61st Annual Meeting of the Renaissance Society of America, Berlin, Mar 26–28, 2015

Deadline: May 30, 2014

H-ArtHist Redaktion

[1] Italians Look at Germans

[2] Vittoria Colonna and Michelangelo: A Broader Vision

[3] The Absent Image in Italian Renaissance Art

[4] Art, travel and geography during the Renaissance

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[1] Italians Look at Germans

Organizers and Chairs: Kathleen Giles Arthur, James Madison University
and Martha Dunkelman, Canisius College

The impact of Italian art on Germany during the Renaissance is a familiar topic. Writers note Venetian color in Durer, ancient sculpture in Jan Gossaert, and Roman Mannerism in Jan van Scorel. If German artists visited Italy, special attention is given to what they took to the north when they left. Less consideration has been given to exploring ideas introduced into Italy by German artists. The few exceptions to this center on prints, such as the story of Michelangelo copying Schongauer's St. Anthony, or the interest of Raphael in Durer. There were certainly other ways, however, that German images, ideas, and techniques evoked responses in the Italian artistic community. This session welcomes papers that present new research on how German art, artists, and patrons who were present in Italy were influential on Italian artists during the Renaissance. Essays may consider specific borrowings, theoretical concepts, material practices, or any other aspect of the influence of Germans on Italians.

Please send a brief abstract (no more than 150 words); keywords; and a brief curriculum vitae (300-word maximum) to Kathleen Giles Arthur arthurkg@jmu.edu and Martha Dunkelman dunkelmm@canisius.edu by Friday, May 30th.

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[2] Vittoria Colonna and Michelangelo: A Broader Vision

Chair: Bernadine Barnes, Wake Forrest University

Organizer: Tiffany Lynn Hunt, Temple University

Research about Vittoria Colonna's interest in the visual arts is centered on her relationship with Michelangelo, especially around the 1540s, when the two exchanged ideas about reformed spirituality. But Colonna's influence on Michelangelo lasted longer—even beyond her death in 1547—and may be seen in works other than the presentation drawings he did explicitly for her. Colonna was part of a large network of aristocrats, religious leaders, relatives and friends who also had an interest in art and who sometimes requested copies of the works that Michelangelo made for her. For this session we seek papers that consider how images were commissioned, copied, used and shared within this network. Did the works of art made for this circle of friends play a role in spreading ideas about reform? We welcome contributions dealing with works Vittoria Colonna did for Michelangelo, works she requested from other artists, as well as examples of her influence in Michelangelo's late oeuvre. We are also interested in the distribution and reuse of these works, and shared themes in pieces commissioned by her friends and correspondents, such as Cardinals Reginald Pole and Ercole Gonzaga.

Please send a brief abstract (no more than 150 words); keywords; and a brief curriculum vitae (300-word maximum) to Bernadine Barnes (barnes@wfu.edu) and Tiffany Hunt (tiffany.hunt@temple.edu) by Friday, May 30th.

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[3] The Absent Image in Italian Renaissance Art

Organizers and Chairs: Lauren Dodds, University of Southern California;
Emily R. Anderson, University of Southern California

Lacunae mark the study of Italian Renaissance art. Canonical works like Giotto's Navicella, Michelangelo's monumental bronze sculpture of Pope Julius II, and Raphael's missing "Portrait of a Young Man" disappeared in the face of renovation and war. Less dramatically, vast swaths of art and material culture failed to survive to the present due to changing perceptions of their value and purpose; in most cases, objects like wax death masks, innumerable portrait covers and cases, ephemeral pageantry banners and triumphal arches are no longer extant. Beyond expanding our objects of inquiry, studying the lost elements of Renaissance art and visual culture illuminates the ways in which the concept of the Renaissance shapes and is shaped by surviving works of art. This panel invites papers considering absence in Renaissance art: how have lost objects stimulated creative energy in the past or present? Have interdisciplinary approaches aided the re-envisioning of lost works of

art? How might the fundamentally visual discipline of art history grapple with the absent image?

Please send a brief abstract (no more than 150 words); keywords; and a brief curriculum vitae (300-word maximum) to Lauren Dodds (ldodds@usc.edu) and Emily R. Anderson (eanderson@getty.edu) by Friday, May 30th.

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[4] 'Artistic Exchange in Unexpected Quarters': Art, travel and geography during the Renaissance

By popular account, Pieter Brueghel the Elder swallowed up the mountains and the rocks when journeying through the Alps, and spat them out again in his work once home. Dürer and Patinir immortalised the landscape in portable media, while for other artists and workshops, Alpine patrons and churches offered gainful employment and with that, diffusion of style and motif. Such was the power of this geography for artistic creativity. Studies of exchange typically privilege urban contexts or determine influence through the polarities of north and south, east and west but little is made of the transitional zones in between or those at the so-called margins. What potentials did they offer for artistic exchange? Did it lead to unusual artworks, hybrid idioms or iconographies? Was there resistance or revival of local traditions?

It is nearly 20 years since Claire Farago asked whether "the categories into which our discipline [art history] is currently subdivided are really well-suited to analysing questions of intercultural exchange." Reframing the Renaissance anticipated the global turn, bringing together studies of old and new worlds in an effort to rethink traditional categories and boundaries. More worlds than ever are opening up to Renaissance scholarship. This planned series of sessions borrows its title from Aby Warburg's 1905 essay as a framework for new research on artistic exchange and diffusion (sites, artworks, approaches) in transitional zones across Italy, Europe and wider worlds, 1300-1650.

Please send your title, abstract (150 words max), and keywords, with C.V. to Joanne Anderson by May 30 at: j.w.anderson@sussex.ac.uk

Reference:

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