3 sessions at RSA Annual Meeting (Berlin, 26-28 Mar 15)

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

H-ArtHist Redaktion

[1] Italian Renaissance Art and Artifacts: Restorations, Alterations, Transformations
[2] Transformations and Restorations of the Italian Church Interior
(Please note: this CFP is prolonged to June 7th 2014.)
[3] Architecture and Voice

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[1] Italian Renaissance Art and Artifacts: Restorations, Alterations, Transformations

During periods when sacred art and ecclesiastical embellishment served important liturgical roles, alterations were sometimes deemed essential to the didactic and spiritual functioning of the work, for example, the "modernization" by an early Trecento Ducciesque master of Guido da Siena's c. 1270 Madonna and Child in the Palazzo Pubblico in Siena. Changing tastes sometimes impelled updating, as occurred when Giotto's Baroncelli altarpiece in Sta. Croce had its offending Gothic frame truncated and was enclosed within a classicizing surround. Vasari, as Counter-Reformation architect, destroyed or altered many Gothic objects in Florentine churches, while the 19th century, in turn. replaced Vasari's interventions with neo-Gothic elements. During the Ottocento, in fact, restorations were frequently effected to transform unmarketable objects into saleable merchandise or, as importantly, to bring works in line with the Romantic ideal of the Golden Age of Renaissance Italy. Until the 1870s, Tre- and Quattrocento paintings, furnishings and sculptures were readily available and inexpensive. By enhancing their visual appeal and displaying them in evocative venues such as the Bardini, Hibbert, and Horne house-museums, their market value was greatly heightened at the very moment of diminishing supply. Papers should address changes to the physical and visual properties of Renaissance art and artifacts, and the motivations for these interventions, focusing on individual objects, the practices of specific restorers, and/or the desires of particular dealers or collectors. Speakers might attempt to distinguish between a fantasy Lost Golden Age

from a more authentic appraisal of objects dating from this crucial moment of the Early Modern period.

Please send 150-word abstracts, a CV, key words, and full contact information by May 20 to the session organizer:
Anita.moskowitz@stonybrook.edu

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[2] Transformations and Restorations of the Italian Church Interior

Church interiors have always been subject to constant change. Spatial dispositions and the artistic treatment of wall surfaces and furnishings have been repeatedly adapted to changing taste, artistic demands, representational needs, and evolving liturgy. Such transformation campaigns could include erecting or eliminating internal screens, commissioning extensive pictorial cycles, whitewashing medieval frescoes or encasing older churches with new wall structures of different architectural articulation.
Recent research has demonstrated that such transformations were commonplace in the Renaissance period and could occur in any given church on numerous occasions. Reconstructing both the extent and the motives for any restructuration campaign still provides complex challenges for the historian, given that documentary, archaeological and material sources can be fragmentary or even contradictory.
We therefore welcome papers that promote the still limited work on alterations and restorations of Italian church interiors in the Renaissance period. Proposals can take the form of case studies, exploring how individual spaces have been adapted or enhanced by patrons, artists and architects. However, we also encourage papers which tackle broader trends, for instance: How did the usage of the church interior develop in Italy? Are possible differences dependent on the church type, and are there regional trends? How did changes in the function of space affect transformations and restorations of the church interior?
Please send abstracts of no more than 150 words to Joanne Allen (jmallen@american.edu) and Michael G. Gromotka (michael.g.gromotka@fu-berlin.de) by June 1st 2014. Please include a brief CV (max. 300 words). Feel free to email with any questions.

Please note: This CFP is prolonged to June 7th 2014.

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[3] Architecture and Voice

Moderator: Charles Burroughs
Association for Textual Scholarship in Art History

Long before the 18th-century notion of "speaking architecture," the human power of utterance was variously transferred to components of the built environment, or at least suggested by design features. With reference to the "long" Renaissance in Europe and the colonial world, we seek papers exploring either more or less explicit articulations of the idea of the building's voice in theory or literature, or its expression, probably implicit, in actual buildings. Potential topics might include, for example, the rhetorical device (prosopopeia) of attributing speech to inanimate objects; the association of architectural symmetry with the organization of facial features, centered on the mouth; the idea of the city as a kind of theater of presences in dialog or contestation; the enhancement of the communicative function of architecture through inscriptions, sculptural ornament, and emblematic and heraldic material; and the association of the physical house with the "house" or lineage sheltered as well as symbolized by it.

Proposals should be sent to Charles Burroughs (ceb33@case.edu), and should be received by May 15.

Reference:
CFP: 3 sessions at RSA Annual Meeting (Berlin, 26-28 Mar 15). In: ArtHist.net, May 3, 2014 (accessed Nov 14, 2026), <https://arthist.net/archive/7604>.