

## 8 sessions at RSA Conference (Berlin, 26–28 Mar 15)

Berlin, Mar 26–28, 2015

H-ArtHist Redaktion

61st Annual Meeting of the Renaissance Society of America (RSA),  
Berlin, March 26-28, 2015

Call for Papers for the sessions:

- [1] Images of the courtier in Northern European art, 1500-1700
- [2] Family Business: Art Producing Dynasties in Early Modern Europe
- [3] Delimiting “the global” in Renaissance / Early Modern art history
- [4] Painting Flora: realistic and imaginary descriptions of plants in Renaissance paintings
- [5] Performing Nationhood in Early Modern Rome
- [6] The Figuration of Dissent in Early Modern Religious Art
- [7] The Afterlife of Raphael: The Artist as Paradigm and Symbol
- [8] Periodizing Renaissance Art History in the Global Age

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[1]

From: Marie Theres Stauffer <maria.stauffer@unige.ch>

Date: May 12, 2014

Subject: CFP: Images of the courtier in Northern European art, 1500-1700

Deadline: June 02, 2014

Images of the courtier in Northern European art, 1500-1700

Organizers: Angela Benza, Jan Blanc, Bérangère Poulain, Marie Theres Stauffer

This panel will address the image of the courtier in the art and architecture of northern European court societies – Germanic countries, Flanders, United Provinces, France and England. While the subject has been widely studied in Italian art history, notably around the key figure of Baldassare Castiglione, it has been less investigated in the study of Northern European art of the Early modern period. The figure of the courtier inspired rich and often contrasting interpretations in Northern European court societies. While perpetuating traditional court culture in France and Flanders, the courtier in England and the Germanic countries embraced emerging social paradigms of the Protestant reform. In societies lacking an official court such as the United-Provinces, the figure of the courtier was largely redefined.

What does the image of the courtier reveal about court society, where being and appearance are inextricable notions? How does the courtier distinguish himself as an individual while maintaining the coherence of the court? How do formal codes join informal customs? And where does the unique figure of the artist-

-courtier lie within this matrix? The panel will attempt to reconstruct the various notions of the courtier through a comparison of theories and practices, social and religious rituals or political and institutional strategies as well as the mechanisms of affiliation and distinction amongst the social elite. Discussions will focus on symbolic forms of the courtier in the visual arts as well as in other disciplines to which the notion of decorum is central such as architecture and the decorative arts.

Please send a 150-word proposal, keywords, and 300-words CV to [jan.blanc@unige.ch](mailto:jan.blanc@unige.ch) and [maria.stauffer@unige.ch](mailto:maria.stauffer@unige.ch) by June 2nd 2014. Participants are responsible for their own travel and accommodation and must be members of the RSA at the time of the conference. For more information about the RSA conference, please consult the RSA site: <http://www.rsa.org/?page=2015Berlin>.

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[2]

From: Stephanie Miller <[smiller@coastal.edu](mailto:smiller@coastal.edu)>

Date: May 15, 2014

Subject: CFP: Family Business: Art Producing Dynasties in Early Modern Europe

Deadline: June 08, 2014

Family Business: Art Producing Dynasties in Early Modern Europe

Dynasties of artistic production, whose familial associations extended for multiple generations and between siblings, were crucial to the growth and stability of the art world in early modern Europe. The Della Robbia of fifteenth and sixteenth century Florence are perhaps the most familiar to us, but the extended artistic family was a common social condition, a powerful business model, and a catalytic agent to innovation. Children learned the trade of their elders to benefit the family, to consolidate wealth, diminish costs, and to profit from the experience, expertise, and connections of their elders or siblings. Multi-generational artistic families benefited from this arrangement, but how did artists adapt to changing clientele, styles, technologies, rivalries, and creative impulses? What were the unique benefits and challenges for the extended artistic family? This session explores various aspects of art producing families, some of which extend beyond five uninterrupted generations. Papers will examine physical and financial arrangements, such as residences, studio spaces, contracts, as well as stylistic and material innovation, and the patrons of artistic dynasties from the early modern period (roughly 1300 – 1750).

Send inquiries to Arne Flaten: [arflaten@coastal.edu](mailto:arflaten@coastal.edu)

or

Stephanie Miller: [smiller@coastal.edu](mailto:smiller@coastal.edu)

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[3]

From: Kathryn Blair Moore <[kbmoore@hku.hk](mailto:kbmoore@hku.hk)>

Date: May 16, 2014

Subject: CFP: Delimiting "the global" in Renaissance / Early Modern art history

Deadline: June 05, 2014

Delimiting "the global" in Renaissance / Early Modern art history

In recent years calls to explore the global context for the production, reception, and interpretation of art

have fundamentally impacted art history as a discipline. This has entailed a revision of Eurocentric assumptions and the privileging of objects, artists, and artistic ideas that apparently manifest cultural connectedness, hybridity, or exchange. Nonetheless the very period label, whether “Renaissance” or “Early Modern,” bespeaks presumptions regarding European exceptionalism and agency. Likewise new approaches commonly grouped under the rubric of “the global” participate in and produce widely divergent ideological narratives, variously informed by post-colonial concerns and the market-driven processes of globalization.

We ask participants to reflect upon the consequences and challenges resulting from the “global turn” upon the discipline of Renaissance or Early Modern art history. We invite papers that may go against the grain, by asking what are the problematic limitations or omissions of a global art history for our period? How have the pressures to find the antecedents for contemporary globalization impacted the study of Renaissance / Early Modern art?

We seek responses which explore these general questions, or use case studies to investigate specific aspects of the problem. For instance, are there cases in which apparent connectedness actually reveals a lack of instantaneity or failure to communicate across cultural-linguistic boundaries? Are there cases where the study of the global character of the Early Modern period becomes another mode of affirming the primacy of European technology or institutions? In what ways should we incorporate instances of antagonistic interaction into our explorations of global cultural exchange?

Please submit proposals to Kathryn Blair Moore (kbmoore@hku.hk) and Opher Mansour (omansour@hku.hk) no later than June 5. You are kindly requested to follow RSA submissions guidelines (<http://www.rsa.org/?Conferencesubmission>). For speakers, these comprise: paper title; 150 word abstract; one-page cv; list of keywords.

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[4]

From: Sefy Hendler <sefy@post.tau.ac.il>

Date: May 16, 2014

Subject: CFP: Painting Flora: realistic and imaginary descriptions of plants in Renaissance paintings

Deadline: June 05, 2014

Painting Flora: realistic and imaginary descriptions of plants in Renaissance paintings

The reconsideration of the axis art - nature by renaissance letterati and artists inevitably included a careful examination of flora as well. Leon Battista Alberti (*Della pittura*) was attentive to the form of branches twisting now up now down, Leonardo in his *Trattato della pittura* discussed in detail the complexity of the form of plants, herbs and flowers as well as the proper way these elements should be represented by the painter. With Vasari's introduction to the *Vite* the possibility of rendering by visual means the infinita varietà of fruits and flowers became a real touchstone of artistic excellence distinguishing painting from sculpture.

Renaissance interest in plants was obviously not limited only to Italian artists. The question exposed considerable differences between the Italian and the northern practice of painting. Karel van Mander devotes an important part of his *Schilder Boeck* to the representation of nature, mostly through the question of landscapes, considering it as an important part of the painter's practice.

At the same time, plants and flowers were not only a subject matter for artists: the 16th century saw the foundation of the Orto Botanico di Pisa (1544) and soon after of the Giardino dei Semplici in Florence. Almost simultaneously, Pietro Andrea Mattioli published his popular translation and commentary to Pedanius Dioscorides *De Materia Medica*, yet another milestone of the renewed interest in botany in the cinquecento.

In this context, it is worth reexamining the representation of flowers, trees and herbs in renaissance 16th century painting in a broader context. How can the new scientific interest in plants be recognized in painted works? Do imaginary reconstructions of nature take into considerations the botanical developments? Can we locate real influences between Italian and Flemish painters, and in which precise context? What were the mechanisms of dialogue between botanists and artists? At last, can we argue that painters pass from a naturalistic practice of the representation of nature to a more scientific one at the end of the sixteenth century? Do the scientific and exegetic goals of the representation of flora lessen their symbolic significance and meaning?

Interested participants should send proposals, of no more than 150 words, keywords, and a single page CV, no longer than 300 words to Elinor Myara Kelif ([emyara@orange.fr](mailto:emyara@orange.fr)) and Sefy Hendler ([sefy@post.tau.ac.il](mailto:sefy@post.tau.ac.il)). Deadline 5 June the latest.

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[5]

From: Tobias Daniels <[Daniels@biblhertz.it](mailto:Daniels@biblhertz.it)>

Date: May 16, 2014

Subject: CFP: Performing Nationhood in Early Modern Rome

Deadline: June 02, 2014

#### Performing Nationhood in Early Modern Rome

In the early modern period, the concept of national identity differed greatly from the nineteenth- and early twentieth-century ideology of the nation state. The word *natio* defined a group of persons unified by common territorial origins and cultural markers such as language, habits, customs, traditions, and confessions. Crucial to the construction of one's own national identity was its performance in comparison and opposition to others'. Like no other city in Europe, Rome, home of the papacy, destination of pilgrims, and metropolis of art, was a perpetual hub for foreigners and thus was an ideal laboratory for the formation of national identities and their representation on an international stage.

The aim of this panel is to locate and define emerging notions and expressions of nationhood in Rome from the 15th through the 17th centuries. We are particularly interested in the material, visual, and intellectual practices of nationhood. For example, the churches built by the *nationes* with their paintings and sculptures, their music and their ephemeral decorations, their feasts and processions were manifestations of the collective identities of foreign communities and were understood as such. But nationhood was also expressed through a variety of other individual or institutionalized practices, including embassy, client-patron networks, charity, trade etc.

We seek papers that analyze the meaning of the concept *natio* and the performance of nationhood by the communities of foreigners in pre-modern Rome. Possible subjects may include:

- visual representations of nationhood and national traditions

- institutionalization of the nationes (hospices, confraternities, churches, oratories, palaces...)
- forming national networks, allies, agents, and brokers
- rivalry and conflict among the nations
- divided loyalties: nation vs. family or other alliances
- properties, public space and publicity

This panel is organized by the Minerva Research Group "Roma communis patria. The National Churches in Rome from the Middle Ages to the Modern Era", Bibliotheca Hertziana, Max Planck Institute for Art History, Rome.

Please send a 200-word proposal and short CV to Susanne Kubersky-Piredda, Principal Investigator, Minerva Research Group ([kubersky@biblhertz.it](mailto:kubersky@biblhertz.it) <<mailto:kubersky@biblhertz.it>>) by 2 June, 2014.

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[6]

From: Jutta Sperling <[juttasperling@gmail.com](mailto:juttasperling@gmail.com)>

Date: May 16, 2014

Subject: CFP: The Figuration of Dissent in Early Modern Religious Art

Deadline: June 01, 2014

The Figuration of Dissent in Early Modern Religious Art

This panel seeks to investigate the expression of politico-religious dissent in an era of orthodoxy and confessionality. While some art historians have highlighted the positive role that post-tridentine image theory played in late sixteenth-century art, and investigated the complex, i.e. ritual, political, and visual, functions of altarpieces in late Renaissance Rome, this panel discusses the extent to which criticism with the papacy could be expressed visually. The focus is on inner-Catholic debates on, for example, the pope's claims to supremacy in temporal affairs, or the core meaning of "Charity," rather than the polemics against Protestants. A case in point is Caravaggio's art: What do his religious paintings express? Oratorian spirituality, post-tridentine orthodoxy, or rather support for new empirical ways of knowing, even dissent with papal politics? Likewise, religious art from Catholic Utrecht is complex and multifaceted: Do the paintings by Honthorst, van Baburen, or Terbrugghen cater to Catholic or Protestant tastes and interests, or do they go beyond

the strictures of confessionality in interesting ways? What about the popularity of themes such as "The Denial of Saint Peter" or the "Incredulity of Saint Thomas"? This panel welcomes papers on all aspects of the expression of heterodoxy in the arts, i.e. topics outside the realm of Caravaggismo are also welcome!

Interested scholars should send their abstract and c.v. to Jutta Sperling at [juttasperling@gmail.com](mailto:juttasperling@gmail.com) by June 1.

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[7]

From: Stefano de Bosio <[sdebosio@dt-forum.org](mailto:sdebosio@dt-forum.org)>

Date: May 18, 2014

Subject: CFP: The Afterlife of Raphael: The Artist as Paradigm and Symbol

Deadline: June 08, 2014

The Afterlife of Raphael: The Artist as Paradigm and Symbol

The figure of Raphael stands as a paradigm in early modern art. Generations of artists, theorists and amateurs looked avidly at his life and works, establishing through them the theoretical and conceptual framework of their own life, works and interests. To borrow the words used by Martin Rosenberg in his 1995 book on the reception of Raphael in early modern France, Raphael rapidly became a "paradigm and symbol" to be copied and emulated, a sort of visible archetype of the ideal artist. A number of influential artists, including Parmigianino and Guido Reni, Annibale Carracci and Anton Raphael Mengs, Nicolas Poussin and J.-A. Dominique Ingres, consciously forged their career in order to become, or to be considered as the new Raphael of their generation. In this process, somewhat similar to the creation of a religious hagiography, new and different identities were set up, in part as a result of new ideas about the historical evolution of art, in part beyond any concern for truth and historical validation.

Taking these assumptions as a point of departure, this panel aims to explore and investigate the artistic and cultural legacy of Raphael, in particular by tracing and measuring the impact and the influence of this "mythical" model on the way artists fashioned their own life, work and profession, but also on subsequent art theory. We invite papers focusing on the role and meaning of Raphael as an archetype and a source of inspiration as well as addressing the multifaceted persistence of his myth over time and space in early modern Europe. Possible topics include, but are not limited to, the role and influence of Raphael as:

- the exemplary coordinator of a vast artistic workshop, thanks to his design skills;
- the perfect courtier, epitomizing the relationship between artist and patrons;
- the experimenter of the potentiality of new mediums (print etc.)
- the source of an ideal classicism, able to create a long-lasting stylistic model;
- the new Apelles, who synthetised the classical heritage.

We would further expect analysis and exploration of the "Nachleben" of his material heritage, including for example the appropriations of his works and possessions (drawings, houses, etc.), and the worship of his relics and historical remains.

Interested participants should send a 150-words proposal, keywords and short CV to Mattia Biffis, Center for Advanced Study in the Visual Arts, Washington (m-biffis@nga.gov), Stefano de Bosio, Deutsches Forum für Kunstgeschichte, Paris (sdebosio@dt-forum.org), Marzia Faietti, Gabinetto dei Disegni e delle Stampe degli Uffizi, Florence (faietti@polomuseale.firenze.it), by June 8, 2014.

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[8]

From: Frances Gage; Eva Struhal <eva.struhal@hst.ulaval.ca>

Date: May 19, 2014

Subject: CFP: Periodizing Renaissance Art History in the Global Age

Deadline: June 10, 2014

Periodizing Renaissance Art History in the Global Age

Although the term "early modern" is now omnipresent in art history of both east and west, it has not displaced the label "Renaissance." Until quite recently, however, the term "Baroque" had declined in Anglo-American scholarship in favor of "early modern." In American academe the study of this period has seen a broadening of geographical constraints and a shift in chronology, but an extended discussion of this term's methodological or ideological implications in the history of art is still needed. Are there distinct periods in early modernity and, if so, how should they be signaled? What about the conundrum of such labels

as “late early modern,” for instance? Is “early modern” a more neutral label than “Renaissance” or “Baroque” and more appropriate to the practice of cross-cultural art history and the study of global art? Does the reintroduction of the term “Baroque” shift perspectives on the utility of “early modern”? What claims does “early modern” make concerning the relationship of this period to modernity? What does this term suggest concerning the current structure and dimensions of historical inquiry? We invite contributions to this session that reflect on the meaning and methodological implications of the terms “early modern,” “Renaissance” and “Baroque” in the history of art.

Please send proposals of 150 words (with keywords) and a cv of 300 words to

Frances Gage, [gagefm@buffalostate.edu](mailto:gagefm@buffalostate.edu) and Eva Struhal, [eva.struhal@hst.ulaval.ca](mailto:eva.struhal@hst.ulaval.ca)

by June 10.

Reference:

CFP: 8 sessions at RSA Conference (Berlin, 26-28 Mar 15). In: ArtHist.net, May 19, 2014 (accessed Dec 16, 2025), <<https://arthist.net/archive/7754>>.