

CALL FOR PAPERS

Eighth Quadrennial Italian Renaissance Sculpture Conference

(Provo-Athens)



THE
EDITH O'DONNELL
INSTITUTE OF
ART HISTORY

THE UNIVERSITY OF TEXAS AT DALLAS



Centers of Renaissance Sculptural Production

The Eighth Quadrennial Italian Renaissance Sculpture Conference will convene October 26–28, 2017, at the National Gallery of Art, Washington. Building upon the prestigious history of the conference, this year's theme, "Centers of Renaissance Sculptural Production," aims to widen the geographic boundaries of the conversation. Looking beyond the more frequently discussed Italian cities such as Florence and Venice, the conference seeks papers that explore other important centers of production, including not only Naples, Padua, and Bologna, but also Spain, Germany, and the Netherlands.

Suggested topics might include aspects of manufacture particular to a single place, contrasts between two or more centers, problems faced by artists who moved between sites, questions of patronage and media choices, and perspectives offered by conservators. Papers may also address sculpture in places where Italian influence or related sculptural practices might shed new light on Italian Renaissance sculpture of the fourteenth, fifteenth, and sixteenth centuries.

Papers should be twenty minutes in length.

Please submit an abstract of no more than 200 words and a CV to sculpture@nga.gov by Monday, June 26, 2017.

Speakers will be confirmed by mid-July.

The conference is cosponsored by the Edith O'Donnell Institute of Art History at the University of Texas at Dallas and by the National Gallery of Art, Washington.

Image details: Probably Flemish sixteenth century, after a model by Leone Leoni, *Emperor Charles V*, 1550/1568, bronze, National Gallery of Art, Washington, Samuel H. Kress Collection; Alonso Berruguete, *Abraham and Isaac*, 1526–1532, polychromed wood, Museo Nacional de Escultura, Valladolid; Florentine fifteenth century, probably after a model by Desiderio da Settignano, *Saint John the Baptist*, c. 1490, painted terracotta, National Gallery of Art, Washington, Andrew W. Mellon Collection; Andrea del Verrocchio, *Putto Poised on a Globe*, c. 1480, unbaked clay, National Gallery of Art, Washington, Andrew W. Mellon Collection