

ART HISTORY OPEN SESSION

Seventeenth- and Eighteenth-Century European Art

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INTERNATIONAL CENTER OF MEDIEVAL ART

Current Perspectives on Manuscript Illumination in Late Medieval Paris

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Between 1967 and 1974, Millard Meiss published the first comprehensive history of manuscript illumination in late-fourteenth- and early-fifteenth-century Paris. Meiss's largely connoisseurial approach provided both the foundation and a partial template for most late-twentieth-century specialists. In 2000, however, Richard and Mary Rouse presented late-medieval Parisian illumination as a collaborative effort that defied traditional notions of connoisseurship. This session investigates how early-twenty-first-century students of late-medieval Parisian illumination evaluate and respond to the scholarship of the last third of the twentieth century. In what ways has the Rouses' study of the Paris book trade reshaped our thinking? Is connoisseurship still useful? How do newer methodologies complement or diverge from more traditional ones? The goal is to present the widest possible range of current approaches to a flourishing field of study that our late-twentieth-century forebears and colleagues effectively invented.

ART HISTORY OPEN SESSION

Objects in Museums

James Clifton, Sarah Campbell Blaffer Foundation and Museum of Fine Arts, Houston, PO Box 6826, Houston, TX 77265-6826; jclifton@mfah.org

This session focuses on works of art in museums and comparable institutions. Topics might include: exhibition strategies and the physical perception of objects; technical analysis and connoisseurship; shifts in the meaning of museum objects and their place in a continuing cultural life; objects and their reproductions; and so on. Both case studies of individual objects or institutions and theoretical papers are welcome.

Provenance

Gail Feigenbaum, Getty Research Institute, gfeigenbaum@getty.edu; and Inge Reist, Frick Art Reference Library, reist@Frick.org

What are the motives and implications of the massive project of combing through documents to research the provenance of works of art? There has been little critical exploration of the concept of provenance as it affects the reception and understanding of works of art. Basic questions about the nature of provenance persist: How does the concept of object biography, borrowed from anthropology, map onto art history? What is the value of a chronicle of an object's existence through time? How have provenience and provenance come to be commingled? How is provenance registered in different times and places, and how can we interpret the salient marks of possession? By what mechanisms do stories connecting a work with its owner adhere to objects? At its most essential as a narrative of collecting history, provenance creates a new value system, supplementing or even supplanting the value of originary contexts. We invite submissions that deepen our understanding of why provenance matters.

HISTORIANS OF NETHERLANDISH ART

Gender and the Market in Netherlandish Art

Alison Kettering, Carleton College, aketteri@carleton.edu; and Lisa Rosenthal, University of Illinois, Urbana-Champaign, Lrosenth@uiuc.edu

This panel seeks papers that explore intersections between two vital areas of research on early modern Dutch and Flemish art. Gender studies and economic studies both view works of art within cultural frameworks that underwent important transformations throughout the sixteenth and seventeenth centuries. How does the study of gender and its representation converge with the analysis of the ways pictures register economic values? Conversely, how does attention to economic discourses enrich our understanding of the ways visual culture conveys and interrogates the social meanings of gender? How do images show the cultural politics of gender and the marketplace as either mutually supporting, or in conflict or competition? We welcome papers on a variety of media that join gender and economic analyses. Please send proposals for papers to both cochairs.

Museum Encounters between Objects and the Public: A Collaborative Project

Christina Olsen, Getty Foundation, 1200 Getty Center Dr., Ste. 800, Los Angeles, CA 90049

This panel brings together innovative theories and practices of artists, educators, curators, and art historians on the reception of art in museums to share work and lay the groundwork for more collaboration. For decades, the question of what happens when the public encounters a work of art in a museum has been creatively explored by these groups but from vastly different perspectives. Scholars have largely focused on the historic reception of works of art by the museum-going public. Based on years of hands-on experiences with visitors, educators have developed highly nuanced practices of gallery teaching and interpretive planning. And many artists have richly mined the complex relationship among viewer, object, and museum. I seek submissions from curators, educators, artists, and art historians in a range of formats that explore the theory, practice, and history of the reception of works of art in museums.

ART HISTORY OPEN SESSION

Northern European Renaissance Art of the Fifteenth and Sixteenth Centuries

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