

Call for papers

Researchers interested in submitting papers to the I International Meeting "Artista y Sociedad en el siglo XIX" should send their proposals before 15 September to the email address chasiglo19@uva.es.

Papers in English will be accepted, even though the main language of the event will be Spanish.

The full content of the call for papers is available on our website chasiglo19.uva.es.

The Scientific Committee will evaluate (double blind peer) the proposals. Acceptation, refusal or suggested modifications of the proposal will be communicated before 15 October.

Once the Meeting has been held, the papers or a selection of papers will be published in a book (publisher included in SPI - Scholarly Publishers Indicators-).

Inscription:

Until 30 October 2021, via the link provided in the website a chasiglo19.uva.es.

Inscription fees: Paper presentation 40 euros
Attendance 20 euros
UVa students* 15 euros

Hours: 20

*Recognition of ECTS - RESOLUTION of May 6, 2019 Rector's Office of the University of Valladolid (BOCyL no. 94 of May 20, 2019). Only for students of the University of Valladolid.

Organizing Committee:

Francisco Javier Domínguez Burrieza
María Victoria Alonso Cabezas

Scientific Committee:

María Victoria Alonso Cabezas
(University of Valladolid, Spain)

M^a del Carmen Bermejo Lorenzo
(University of Oviedo, Spain)

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(Polytechnic University of Valencia)

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Maria João Baptista Neto
(Universidade de Lisboa)

M^a José Redondo Cantera (President of the committee)
(Universidad de Valladolid)

M^a Nieves Rupérez Almajano
(University of Salamanca, Spain)

Jesús Ángel Sánchez García
(University of Santiago de Compostela, Spain)

Oscar E. Vázquez
(University of Illinois, USA)

For further information:
chasiglo19.uva.es

I INTERNATIONAL MEETING ARTISTA Y SOCIEDAD EN EL SIGLO XIX

10-11 November 2021

Bimodal attendance and participation:
Faculty of Philosophy and Arts
(University of Valladolid, Spain)
and online

The International Meeting “Artista y sociedad en el siglo XIX” aims to provide a space where, thanks to their papers, national and international researchers may help reread and rethink the way we explore Nineteenth Century art and the way Art Historians interpret and document it.

Ponente inaugural: Carlos Saguar Quer
(Secretario de la Revista Goya)

Ponente de clausura: Lena S. Iglesias Rouco
(Catedrática Emérita de la Universidad de Burgos)

PANEL 1

Artistic education

Invited Speaker: Esperanza Navarrete Martínez
(Real Academia de Bellas Artes de San Fernando)

The artist’s career implies the development, exploitation and use of the different levels of artistic official education, applied, conscious or unconsciously, in a lifetime. Education in Academies or schools, in artists’ ateliers and foreign countries, or the more abstract knowledge extracted from readings or vital experiences are just a few examples of what may have built artists’ personalities. The purpose of this panel is to explore ancient and new methodologies and pedagogies, the dynamics of success and failure, the strict control and geniality issued from artists’ new freedom, or the impact that the study of the past and the contemporary world may have had for artists.

The Nineteenth Century is at the same time revolutionary and conservative, based on individual and on collective thoughts, both liberating and restrictive, focused on beauty as much as in functionality. It is also a period that emphasises gender experiences, invisible as they may seem, in artistic education. Special attention will be paid to the experience of women artists in this system: their continuous negotiation with Academies and schools to be accepted and benefit a full, high artistic education, pensions to travel abroad and improve their art just like their male colleagues, or to be acknowledged as professionals leaving behind the epithet of amateurs.

The experiences in ateliers, in ladies’ schools and private drawing schools are welcome too in this panel, as much as alternative spaces for artistic education as might have been those provided by artistic and cultural associations.

PANEL 2

Artists, clients and spectators

Invited Speaker: Maite Paliza Monduate
(University of Salamanca)

Artists and clients found the perfect space for interrelation in the spectatorial sphere that controls aesthetic experiences. Creative production claims to human being’s freedom and is, at the same time, dominated and restricted by client’s wishes. The purpose of this panel is to reflect on the cultural experience that subdues the artwork and shapes taste, on this trinary dependence (artists, clients and spectators) that, though being an essential part of the origin of artworks, becomes the way of transmitting certain ideas to society.

The debate will also focus on rethinking creative submission to vital experiences and to the connection between genius, client/spectator or spectator/client and art criticism. The fact is that the final result of artistic production is the result of the connection between artist (and his/her personality), client (and his/her wishes and ambitions) and spectators always eager to be surprised.

All kind of clients may thus be studied: nobility, bourgeoisie, religious orders, etc. In this sphere, women become more and more important not just as clients and spectators, but specially as artists, offering new approaches to the way the saw and understood art and how the managed to connect with the public.

PANEL 3

Artists and spaces of sociability

Invited Speaker: Ester Alba Pagán
(University of Valencia)

Along Nineteenth Century artistic societies and circles became sociability spaces for the growing need of cultural leisure from male elites.

Artistic and Literary Societies led to a combination of two ideas that could seem paradoxical: on one side, the protection of art practice thanks to temporary exhibitions and the informal meeting of professionals and amateurs; on the other, the bourgeois need of cultural leisure (music, theatre and painting), permitting the presence of women. Artists took part in the activities and day-to-day life of

these societies, some of which were completely formal entities, regulated and conceived for social elites (in Spain these societies were, for example, Ateneos, Liceos or Fine Arts Circles), while others were informal gatherings of artists for painting practice (as were, for example, the Societies of Watercolourists in some Spanish cities, repeating the dynamics of other European centers).

As sociability spaces, these societies allowed the development of art outside the official atmosphere of Academies and Fine Arts schools, and remain interesting examples for the study of the relationships between artists, bourgeoisie and the city, as much as of the art produced in their sessions or the role women and gender played there.

PANEL 4

Artistic heritage and its reappreciation

Invited Speaker: Patrick Lenaghan
(Hispanic Society of America)

The development of the notion of Artistic Heritage became especially important in Europe and in Spain around 1840’s, as it permitted the preservation of artworks and architectural monuments after despoilments and disentanglements.

While disentanglements meant the disparition or dissemination of certain ecclesiastical heritage, they also motivated a quick response from institutions in order to reassemble, preserve and study some movable and immovable assets due to their artistic value. During this century interesting preservation programs were launched in order to restaurate some churches and convents, initially undertaken by religious orders and directed later by institutions and Royal Academies.

At the same time, landscape painting, the reproduction of historical buildings in prints and press and the evolution of photography became a source for appreciating the history and appearance of these monuments.

The tasks undertaken by the Central Commission for Monuments and its provincial homologues in Spain, the birth of the first museums of Fine Arts, and the institutions, whether secular or religious, that kept preserving and purchasing new artworks are the main discussion topics in this panel, which is nonetheless open to the study of Artistic Heritage outside Spain, alongside with the reappreciation of artworks, artists or even the dynamics of art market during this period.