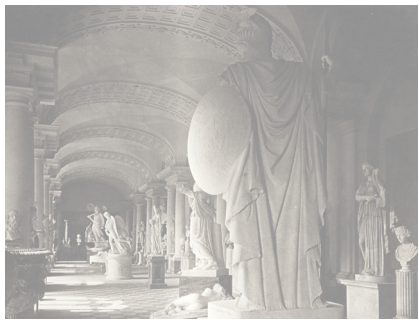




International Congress

November 10th-11th 2016

Sculpting the sculptor



The sculpture trade is certainly one of the most complex among the artistic practices, both regarding the technical specifications of the activity and the nature of the works produced. The definitive realisation of sculpture into tangible matter is a long and arduous, yet progressive process, which besides being usually physically demanding, entails the assumption of risks linked to the execution of the work of art. On top of this, the work of art is fundamentally three-dimensional, and thus must be conceived to occupy the space and dialogue with human beings. Even though that the presence of the public sculpture has declined in recent times, its importance as a cultural and ideological vehicle in the western world has been crucial through the ages.

The **SCULPTING THE SCULPTOR** Congress deals with the processes by which the sculptor evolves and develops their professional career, from start to end. It also analyses the processes that result in the relative success of both the sculptor and their work among their peers and for the future generations. These evaluations may present interesting contrasts, whether in their geographical and/or chronological dimensions. The Congress also looks at the evaluation of the resources used by sculptors to acquire prestige and get ahead in their field, with a particular stress on their travels, analysing their motives and consequence. In addition, we will investigate international projects that lead to transfer processes and hybridizations. Other subjects at the Congress are the work of those sculptors that went into exile in their later years, and the Art as a service to the State. However, the Congress's main focus is the comprehension of the mechanisms through which the figure of the sculptor and their reputation is built as well as their professional career development. Here, we will focus especially on Catalan sculptors evolving within the framework of the Spanish State during the 19th and 20th centuries.

The **SCULPTING THE SCULPTOR** Congress is the final act of the research project entitled *Mapa de los oficios de la escultura, 1775-1936. Profesión, mercado e instituciones: de Barcelona a Iberoamérica*, financed by the Ministerio de Economía y Competitividad (HAR2013-43715-P). This project was carried out by the research group GRACMON of the Departament de Història de l'Art of the Universitat de Barcelona. In accordance to the methodological approach of the project, centered on the trades related to the sculpture in their broadest sense, the Congress also includes the contributions of all kinds of professionals related to the sculpture field.

Organized by



HAR2013-4315-P



UNIVERSITAT DE
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SESSION 1. The Prestige of the Sculptor

Chairs: Vicenç Furió (University of Barcelona), Nuria Peist (University of Barcelona), Tomas Macsotay (University Pompeu Fabra)

Academic secretary: Vera Renau
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Focusing on a period spanning from the late eighteenth century and the mid-twentieth century, this panel proposes the analysis of the reputation of sculptors and their works in terms of processes of reception, the build-up of prestige, consecration and failure, and possible discrepancies regarding the sculptor's standing and achievements. This approach implies the consideration of the agents and mechanisms that generate such valuations and oversee their interactions. Special attention will be given to the analysis of the contrasts and asymmetries in pronouncements about the value or worth of sculpture: these may come from the artists themselves, professional art critics, prize jury panels, institutions (academies, museums), the market (State commissions and acquisitions, other public corporations, private collections, value estimate...) and the public that attends exhibitions. The interventions of scholars who have written about the history of sculpture in this period will be similarly tackled as one of the factors shaping reputations for sculptors and their work.

We welcome contributions regarding the following subjects:

- Discrepancies or asymmetries in the estimation of sculptors and their works
- Concrete analysis regarding critical reception; processes of recognition endorsement, or failure
- Accounts of professional agents and the mechanisms involved in the giving the value or worth to sculpture
- Comparative analysis that might take into account different artists or works, but engage the subjects listed here
- Theoretical or methodological proposals applicable to the study of the estimation or reputation of sculptors and their works

SESSION 2. Sculpting Through Plaster Casts

Chairs: Jorge Egea (University of Barcelona), Ann Compton (University of Glasgow)

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Between the late 18th century and the present plaster has occupied a central position in the formation of the artist. Reproductive plaster casts were widely used for much of this period in study and teaching, and plaster remains a primary material for moulding and casting works in the sculptor's studio. Yet plaster has an ambivalent status. It is at once perceived as merely fragile and temporary, while being intimately associated with the objects that have shaped the canon of western art.

Starting from these notions of transience and permanence, pattern and precept, formation and validation this session offers the framework for discussing the role of plaster casts from the late 18th century to the present in: sculptors' education and training; the evolution of sculptural techniques; the replication and dissemination of artist's oeuvres; and the reception and transmission of the classical world.

Topics for discussion could include, though are not limited to:

- The role of casts in artists' self-education and how this relates to or differs from the role of casts in structured, institutional approaches to teaching whether in the context of museums or art schools.
- The role of casts in studio practice, and particularly their place in disseminating an artist's oeuvre.
- The auxiliary or central roles of casts, prints and pictures in the sculptor's atelier
- The commercial operations and public institutional structures underpinning the circulation of casts from the late 18th century to the present.

SESSION 3. The trade of the sculptor abroad: voyages and intercultural connection in Europe (c. 1890-1915)

Chairs: Mireia Freixa, Irene Gras, Núria Aragonès (University of Barcelona)

Academic secretary: Natàlia Esquinas

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The goal of this thematic field is to explore the relationships established between the different cultures, artistic manifestations or training methodologies, as a result of the voyages or sojourns by certain sculptors abroad. Through this approach we expect to be able to analyse certain aspects such as: the production and reception of the artist's works were executed abroad, the artist's relationships with the local artistic community and institutions, the influences absorbed by the artist during their travels, the artist's training in the foreign educational centres, as well as the connections and divergences between different sculptural production centres as a result of these artistic exchanges. On a geographical level this table will focus on Europe, with a special interest in Paris, London and Rome, which attracted the highest number of Catalan and Spanish artists as the principal cultural centres of the chronological period considered. In conclusion, the aim is to consider the connections and transfers between the centre and the periphery, analysing the models and the patterns that are exported or assimilated, in order to establish a dialogue between the local and the foreign within a European framework.

Contributions regarding the following subjects will be appreciated:

- Production and reception of the sculptor's works made abroad, especially in Rome, Paris and London
- Sculptor's relationships with the local artist community and institutions while abroad
- Influences received by the sculptor during their voyages or sojourns and expressed on their return
- Native models or formulas used by the sculptor abroad
- Sculptor's training in foreign educational centres
- Sojourn and travel scholarships
- Connections and divergences between different sculptural production centres as a result of artistic exchanges
- Itineraries and routes as an artistic rite of passage, the heritage of the "Grand Tour"
- Contributions to international exhibitions and fairs

SESSION 4. Sculpture and dictatorship (1936-1975)

Chairs: Cristina Rodríguez Samaniego, Bernat Puigdollers (University of Barcelona)

Academic secretary: Ester Barón

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The artistic outlook during the early post-war in the Iberian peninsula is one of the less explored subjects in the country. However this period has its own richness and singularities, generally hidden under the regime's cultural dynamics which gravitated towards the uniformity and the confluence between the public and the ethical insofar as the promotion of artistic activities. In the area of Catalan studies monumental projects associated with the regime bloomed, as well as those projects regarding the reconstruction and enrichment of religious buildings and their associated iconographical programmes. As a result, many artists decided to go into exile, while many others decided to stay in their homeland. However, the artistic scene of the period allowed for certain exhibitions where conventional sculpture mixed with more experimental works. The final aim of this table is to contribute to the knowledge of sculpture under the dictatorship in Catalonia, focusing on those aspects, projects and initiatives that allow us to form a new interpretation of the period. In addition, the table aims to shed some new light upon the lesser-known dynamics of the period, in order to find out whether we can assert that there was an opening-up towards international creation during the dictatorship.

Contributions regarding the following subjects will be appreciated:

- Sculpture in Spain from the Civil War to the end of the dictatorship (1936-1975), especially if related to public or religious projects in Catalonia. Mobility and sojourns of the sculptors during this period
- Centres for the exchange and contact between traditional and experimental sculpture
- Sculptors in exile, focusing both on their reception abroad and the transfer of knowledge upon their return to Spain (if applicable). A special interest will be given to contributions regarding the participation of Catalan artists in the creation of plastic art schools abroad
- Specific cases: professional evolution of the sculptors who already worked before the Civil War
- Private collectors and gallerists, museums
- National expositions (e.g: Salón de Otoño) vs. international expositions (e.g: Bienales Hispanoamericanas de Arte). Participation and paradigms

CALENDAR

30th APRIL 2016. Deadline for abstract submission

We invite one-page abstracts for papers in English or Spanish and a short CV to be sent before April 30th 2016 to the email address of the desired section.

Please note that papers should meet the quality criteria established for scientific publications.

Registration for the Congress is free of charge.

30th JUNE 2016. Accepted abstracts

The list of accepted abstracts will be established before June 30th 2016 and published on the Congress website (<http://www.ub.edu/gracmon/>).

30th SEPTEMBER 2016. Deadline for paper submission

The definitive version of the accepted papers should be sent by e-mail before September 30th 2016 and will be submitted to a second revision.

Texts should have a maximum extension of 40.000 characters with spaces, a 10-line abstract and 5 key-words. Illustrations should not be more than 4 and authors should have obtained permission to use them.

10th to 11th NOVEMBER 2016. Congress.

The Congress will be hold at the Faculty of Geography and History of the University of Barcelona.

More info on

www.ub.edu/gracmon

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