

## ***Art Academies: Europe and the Americas, c. 1600 – 1900***

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### **PROSPECTUS**

*Art Academies: Europe and the Americas, c. 1600 – 1900* is a program that brings together approximately 16 specialists working on academies and schools of art of the seventeenth through nineteenth centuries. Art-historical scholarship on artists' training within the past few decades has focused on the intersectionality, global entanglements, and socio-cultural significance and political contexts of the production, distribution, reception, display, and performance of objects, images, and their histories. Yet, research that takes a comparative analysis of the definitions, functions, and differing contexts of institutions of arts training have been almost completely absent from these recent scholarly investigations.

The Art Academies Seminars is a project that aims to make a significant contribution in this direction. Examining academies of art and arts organizations in both Europe and the Americas, it seeks to evaluate the ideological and material differences among and within academies. It does so in order to highlight the specific academic dissonances that counter the chorus of publications that either drown the individual contributions of local institutions, or contrarily, remain silent about the possibility of other—often outside—models. The differences will afford us a more nuanced and complex understanding concerning academies that were in fact adapted and shaped as much by local concerns and needs as by international trends across time and oceans.

#### **The Two Seminars**

##### ***I. European Academies of the Seventeenth through Eighteenth Century***

Zentralinstitut für Kunstgeschichte, München

##### ***Possible nodes of investigation:***

- Changing definitions and titles of academies (for example, “Dalle botteghe alle accademie,” from workshops to academies)
- Where does the academy begin or end? (ateliers, private studios, and competing technical drawing schools)
- The flourishing of academies within the development of state-regulated education
- The use /abuse of arts pedagogy as colonial /imperialist practice
- Differences in admissions practices across academies (such as the question of women members, or members from other countries/races)
- The ubiquity of Rome /Paris as models for academies of art (and can we still accept this as a reality?)
- Competition and local and international trade (effects upon function and production within academies)
- Differences in origination/creation among academies, as well as their sources of funding and patronage
- Comparing teaching practices: differences in pedagogy

## ***II. Academies of the Late Eighteenth and Nineteenth Centuries: Colonialism, Nationalism, and the Search for Identity***

The Center, National Gallery of Art, Washington, DC

### ***Possible nodes of investigation***

- “Glocal” institutions (institutions within developing nationalisms)
- Similarly, was the search by local institutions for unique identities so very different from the European case studies?
- Academies and the construction of race and class
- Colonialism/ imperialism (“land grabs”) and effects on creation/expansion / dissolution of arts pedagogy
- Differences in admissions practices across academies (such as the question of women members) in the Americas versus European institutions
- Competition and trade (between Europe and the Americas)
- “Masters” and pupils; exchanges among teachers and students between Europe and the Americas
- The difference in choices of/ in artists’ models (whether prints and drawings, sculptures and casts, or taken from life)
- Patronizing the populations; regionalism and racial politics
- The Americas teach Europe (the question of modernity and late nineteenth-century vanguards)

### **Tentative Questions for all participants**

What are the fundamental conditions that allow a specific academy to come into being at a specific moment? Where do you see not only resemblances and correspondences of your case study with other academies, but dissimilarities that may aid scholars in moving away from monolithic understandings of the function and history of academies of art on both sides of the Atlantic?

Seminar participants may choose to focus on one of four potential areas to guide them in their response papers:

1. Economies and Patronage
2. Function and Governance
3. Pedagogy
4. Transitions (from earlier institutions or art training sites and organizations into Academies) & Exchanges?
5. We also welcome your ideas about new topics or modes of investigation that are not included here.