Slovene Art History Society
Proposal for an international colloquium under the auspices of CIHA
May 2011

ART IN MIDDLE EUROPE ABOUT 1400
REGIONAL PERSPECTIVE

St. James, ca. 1400–1405, pilgrimage church, Ptujska Gora (Slovenia)
Art in Middle Europe (architecture, sculpture, painting, applied arts) achieved one of its peaks about 1400. This Middle European phenomenon has been researched first in Germany and in Bohemia in the 1920ies; the researches have been deepened after the Second World War. Due to the huge exhibition in Köln Parler und der schöne Stil 1350–1400 : Europäische Kunst unter den Luxemburgern (1978) the achievements of this development have been classified by regional and other perspectives and placed among general overviews of European art history. The researches reached another peak with the exhibition projects in Trent in 2002 (Il gotico nelle Alpi: 1350–1450) and in 2005 and 2006 in Luxembourg and Budapest (Sigismundus Rex et Imperator) as well as in Prague (Karl IV. Kaiser von Gottesgnaden: Kunst und Repräsentation des Hauses Luxemburg 1310–1437).

However, the case of the pilgrimage church in Ptujska Gora in Slovenia (about 1400) with its architecture and sculpture equipment of the highest quality for instance indicates that the researches on the international level have not included all the activities in the peripheral territories. These activities pose special problems, which cannot be detected by focusing on leading centers with courts of secular and ecclesiastical rulers.

The proposed colloquium is an opportunity to present art production outside great centers, where a lot of not enough known material of the highest quality is preserved; it is an opportunity to attempt solving the questions connected with the transfer of themes and style.

We now call for papers addressing the three themes described below. Each presentation should last no more than 30 minutes followed by a 10-minute question-and-answer period.

**Themes:**

I. Center versus periphery in art about 1400: economical, social and cultural terms of art production in the peripheral territories

II. Patronage: imitation, representation, private and collective devotion

III. Migration of artists and/or models? Experience of local workshops