
AMERICAN
SOCIETY FOR
18TH-CENTURY
STUDIES

11. Anne Schroder New Scholars Session [Historians of Eighteenth Century Art and Architecture] Emily Casey, University of Kansas; Amy Torbert, Saint Louis Art Museum, emilycaseyphd@gmail.com

The Anne Schroder New Scholars Panel, sponsored by the Historians of Eighteenth-Century Art and Architecture, seeks to promote scholarship that represents the future of eighteenth-century studies. We invite proposals from dissertating graduate students and early-career scholars working in the academy or museum. We welcome submissions that explore topics across the cultures, spaces, and materials that are related to art and architectural history over the long eighteenth century and around the globe. We especially encourage projects that reflect new approaches to both long-standing and under-studied issues and methods in eighteenth-century studies broadly, including but not limited to: critical race art history; Disability studies; ecocriticism and environmental studies; empire, colonization, and decolonial theory; gender and queer theory; global diasporic histories; Indigeneity; and material culture studies.

Papers can be based on dissertations, book or article manuscripts in progress, Digital Humanities collaborations, or curatorial projects. We particularly encourage BIPOC scholars, contingent or independent scholars, and those working outside of North America to apply.

Keywords: Art History/Visual Culture, Print Culture, Race and Empire, Material Culture

12. Backstage and Behind the Scenes: Italian Women and the (Family) Business of Theater [Italian Studies Caucus] Dr. Elisa Cazzato, Dipartimento di Studi Linguistici e Culturali Comparati, Università Ca' Foscari - Venezia, Italy, elisa.cazzato@unive.it

This session promotes a discussion of Italian women in theatre business, with a special focus both on family networks and women's contribution to 18th-century spectacle-making. Artistic trades were often family-based and allowed multiple members to play different and important roles. Women's theatrical expertise as writers and performers has been investigated, but were these the only roles they assumed? Did they also take an active part in the financial/commercial, managerial and creative processes of stage production? The session further considers the extent to which women were involved backstage, exploring the paradox of Italy's acknowledged tradition in theatre decoration, borne out by renowned families like the Bibiena and the Galliari, and the apparent absence of women linked to relevant activities such as stage-design, choreography, fireworks, and costume design. Papers highlighting Italian women's involvement/interventions in the famously active show business enterprises of Venice, Naples, Turin, Florence and other Italian states will also engage recent work on women in the British and French theater. Given that Italian theater talent was extensively exported, the women integral to local Italian family operations exerted influence on spectacles outside the peninsula as well.

Keywords: Europe, Gender/Sexuality Studies, History, Performing Arts, Italy