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Im/Materiality in Renaissance Arts

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Message from the Guest Editors

Between the fourteenth and early seventeenth centuries, Renaissance Florentines wrote extensively, committing their personal and business exchanges to ink on paper, even while thinking about wealth not in terms of metallic coins but rather in terms of abstracted moneys of account. In and well beyond Florence, Renaissance artists worked with gold and silver, wax and wood, sound and space to create both tangible and intangible cultural heritage. This Special Issue of *Arts* seeks to revisit the "material turn" in the humanities and to recouple Renaissance materiality to the immaterial. Thus we ask about the spatial, technical, ritual, and institutional framings of any material work of art and about the past voices, phantom performers, and musics that enlivened plays, dances, processions, liturgies, and other events. We seek to incite more performative, active imaginings of objects in art's worlds—books, musical instruments, tools, pigments, dye woods, lead type, copper plates, among much more—and the artists who once manipulated them, breathed on them, and performed before them.



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Special Issue



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Message from the Editor-in-Chief

Arts welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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