

# 2013 Call for Participation



CAA 101st Annual Conference  
New York, New York, February 13–16, 2013

Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, CAA Committees, and Affiliated Society Sessions (listed alphabetically by chairs). Proposals, sent to session chairs and not to CAA, must be received by May 4, 2012.

The 2013 Annual Conference is held in New York, New York, Wednesday–Saturday, February 13–16, 2013. Sessions are scheduled for two and a half hours. Chairs develop sessions in a manner that is appropriate to the topics and participants of their sessions. A characteristic, though certainly not standard, format includes four or five presentations of twenty minutes each, amplified by audience participation or by a discussant's commentary. Other forms of presentation are encouraged.

## GENERAL GUIDELINES FOR SPEAKERS

1. CAA individual membership is required of ALL participants.
2. No one may participate in the same capacity two years in a row. Speakers in the 2012 conference may not be speakers in 2013; a 2012 speaker may, however, be a discussant in 2013, and vice versa.
3. No one may participate in more than one session in any capacity (e.g., a chair, speaker, or discussant in one session is ineligible for participation in any capacity in any other session), although a chair may deliver a paper or serve as discussant in his or her own session provided he or she did not serve in that capacity in 2012. Exception: A speaker who participates in a practical session on professional and educational issues may present a paper in a second session.
4. Session chairs must be informed if one or more proposals are being submitted to other sessions for consideration.
5. A paper that has been published previously or presented at another scholarly conference may not be delivered at the CAA Annual Conference.
6. Only one individual may submit a proposal and present a paper at the conference.
7. Acceptance in a session implies a commitment to attend that session and participate in person.

## PROPOSALS FOR PAPERS TO SESSION CHAIRS Due May 4, 2012

Proposals for participation in sessions should be sent directly to the appropriate session chair(s). If a session is cochaired, a copy should be sent to each chair, unless otherwise indicated. Every proposal should include the following five items:

1. Completed session participation proposal form, located at the end of this brochure.
2. Preliminary abstract of one to two double-spaced, typed pages.
3. Letter explaining speaker's interest, expertise in the topic, and CAA membership status.
4. CV with home and office mailing addresses, email address, and phone and fax numbers. Include summer address and telephone number, if applicable.
5. Documentation of work when appropriate, especially for sessions in which artists might discuss their own work.

## CHAIRS DETERMINE THE SPEAKERS FOR THEIR SESSIONS AND REPLY TO ALL APPLICANTS BY JUNE 4, 2012.

### ABSTRACTS OF PAPERS TO SESSION CHAIRS Due August 6, 2012

A final abstract must be prepared by each speaker and submitted to the session chair for publication in Abstracts 2012. Detailed specifications for preparation of abstracts are sent to all speakers. Submissions to Abstracts 2012 are determined by the session chair(s).

### FULL TEXTS OF PAPERS TO SESSION CHAIRS Due December 3, 2012

Speakers are required to submit the full texts of their papers to chairs. Where sessions have contributions other than prepared papers, chairs may require equivalent materials by the same deadline. These submissions are essential to the success of the sessions; they assure the quality and designated length of the papers and permit their circulation to discussants and other participants as requested by the chair.

## POSTER SESSIONS

CAA invites abstracts for Poster Sessions. See page 23 for submission guidelines.

## **The Proof Is in the Print: Avant-Garde Approaches to the Historical Materials of Photography's Avant-Garde**

Mitra Abbaspour and Lee Ann Daffner, The Museum of Modern Art. Email: mitra\_abbaspour@moma.org and leeann\_daffner@moma.org

Modernist photography developed at a feverish pace between 1910 and 1939, fueled by a growing market of gelatin silver papers; rapid development of photomechanical technologies; and a burgeoning cadre of amateurs, journalists, and avant-garde artists. While this historical dynamism has been well studied, this session considers how the events of this era are manifest in Modernist photography from the perspective of its most fundamental material artifact: the photographic print. This session calls photo-historians, conservators, and curators, who are working directly with primary documents—photographs; illustrated journals; exhibition pamphlets, reviews and installation plans. What can an approach dedicated to the particularity of each photograph—its material and chemical composition, printing conditions, and route of circulation—offer to the field of photo history? How would such an emphasis on photographic prints alter the way photo scholars interpret the formation of a Modernist aesthetic?

## **Art History Open Session on Northern European Art, 1400–1700 Recent Discoveries through Technical Art History**

Maryan Ainsworth, The Metropolitan Museum of Art, maryan.ainsworth@metmuseum.org

Object-based art history, especially the technical examination of artworks in an interdisciplinary context, is not the exclusive domain of curators, conservators, and scientists in art museums, but increasingly takes place more in academic institutions. This session invites papers on recent research about an artist's work through close visual analysis that has led to challenges of accepted views. Papers may address any aspect of the creation of or later adjustment to the work of art that prompts shifts in the understanding of attribution, dating, function, iconography, or appearance.

## **Transmaterialities: Materials, Process, History**

Marta Ajmar, Victoria & Albert Museum; and Richard Checketts, University of Leeds. Email: m.ajmar@vam.ac.uk and r.s.checketts@leeds.ac.uk

This panel engages with materials as objects of historical study. It will map some of the distinct, often implicit kinds of knowledge and meaning ingrained in artifacts through the use of certain materials. Specifically through a consideration of materials as both object and agent of various kinds of transformation, we aim to generate a cross-disciplinary discussion of the intersections between materiality, making, and the larger social and cultural frameworks within which things exist. How might material transformation be embodied, negated, or represented in made objects? In what ways might a material work as a cause, a medium, or a mode resistance within larger intellectual and social transformations? How are encounters between different cultures expressed and shaped in the materialities of things? Arguably, it is a potential to transcend and bridge and challenge the empirical and chronological categories implied by such questions that constitutes the real historicity of materials. The

panel's chronological, geographical, and disciplinary parameters are open.

## **The Decorative Arts within Art Historical Discourse: Where Is the Dialogue Now and Where Is It Heading?**

Christina Anderson, University of Oxford; and Catherine Futter, Nelson-Atkins Museum of Art. Email: cm.anderson@usa.net and cfutter@nelson-atkins.org.

The decorative arts are frequently regarded as minor arts in comparison with the “beaux arts” of painting, sculpture, and architecture. Although William Morris wished to democratize art, his writings tended to exacerbate this gulf. The Wiener Werkstätte, Omega Workshops, and Bauhaus also all tried, but failed, to bridge the gap. Today, art history students often encounter the decorative arts late in their careers, if at all. Even among scholars, the decorative arts have become associated with “material culture,” a social science term. This panel will investigate the current status, and future direction, of the decorative arts within art history from a number of different approaches, including material culture, gender studies, Marxism, and semiotics. Are museums better repositories of decorative arts scholarship than universities? Is the term “decorative arts” appropriate, or is it as limiting as “applied arts,” “material culture,” “design,” and “craft?”

## **The Watercolor: 1400–1750**

Susan Anderson, Harvard Art Museums; and Odilia Bonebaker, Harvard University. Email: susan.anderson.phd@gmail.com and bonebakk@gmail.com

Art history tends to view watercolor as a modern phenomenon. However, the medium (including gouache and distemper) enjoyed broad-ranging application in a wide spectrum of independent, finished objects produced before 1750. Neither painting nor drawing, and practiced by professionals and amateurs, watercolor resisted contemporary categorization and cohesive analysis during this period of institutionalizing art and its makers. Despite watercolor's conspicuous presence, a thorough discussion of its theory, practice, and collecting habits from 1400–1750 has been wanting. We seek to re-inscribe watercolor as a significant category in the history of early modern art. Rather than view early watercolors as inevitably leading to the grand British tradition as codified by the Royal Watercolor Society, this session first and foremost aims to place these earlier objects within their own historical, geographical, and cultural moments. Papers from a range of topics and methodological approaches are welcome.

## **Open Session: French Art, 1715–1789**

Colin B. Bailey, The Frick Collection, New York, Bailey@frick.org

Papers that shed new light on individual painters, draftsmen, printmakers, sculptors, practitioners of the decorative arts, and architects in the period between the Regency and the end of Louis XVI's reign are encouraged. It is hoped that the presentations will also illuminate the range of approaches and methodologies that have revitalized the study of eighteenth-century French art in the past two decades.

## **About Face: Looking Beyond the Icon's Gaze**

Charles Barber, University of Notre Dame, cbarber@nd.edu

Christ, the Mother of God, and the saints look back at us from their icons. Each is precisely and recognizably described within the constraints of a visual tradition. Each confronts us with the promise of a presence that escapes our gaze. For these are not representations, as the faces we see cannot contain the faces that we desire to see. Rather, these painted faces call attention to the medium that presents them, describing its limits in the very precision of the delineations found in these portraits. The face is present there, yet presents nothing other than itself. Those looking at them cannot compensate for this lack. Rather, they discover a vista of endless desire. Participants in this panel are invited to contribute papers on sacred portraits that put recent theoretical perspectives into conversation with the philosophers, theologians, and objects of the Byzantine world.

## **What Is Yucatecan about Yucatán: Examining Yucatán's Visual Culture**

Cody Barteet, University of Western Ontario; and Amara Solari, Pennsylvania State University. Email: cbarteet@gmail.com and amara.solari@gmail.com

In 1843, after his expedition into Central America that introduced North America to the Yucatán Peninsula's Precolumbian Maya, explorer John Lloyd Stephens boasted that Yucatán had "numerous and extensive cities, desolate and in ruins, which induced us to believe that the country presented a greater field for antiquarian research and discoveries than any we had yet visited." Keeping Stephens's claims in mind, this panel seeks papers that examine the peninsula's visual culture across the Precolumbian, colonial, modern, and contemporary periods. By bringing together critically driven scholarship, we aspire to initiate a dialogue that considers what exactly is Yucatecan about Yucatán. Potential avenues for inquiry include: Why has the peninsula remained so understudied in the art-historical discourse? How do we analyze its art and architecture as a conceptual practice that transcends regional, national, and international barriers? Ultimately, this panel addresses the formation of Yucatán's unique visual cultural identity.

## **Destruction of Cultural Heritage in European Countries in Transition, 1990–2011**

Rozmeri Basic, University of Oklahoma, School of Art and Art History, 520 Parrington Oval, Norman, OK 73019, rozmeri@ou.edu

This session seeks papers that explore ongoing devastation of cultural heritage in European countries in transition from the 1990s to the present. It is possible to identify three main reasons for modern iconoclastic practices: political, religious, and economic. Perpetual conflicts have resulted in the demolition of churches, monastic sites, mosques, synagogues, and ex-regime public memorials in these countries. Another widespread yet less noticeable reason for deterioration is caused by low economic status of their citizens, resulting in lack of appreciation for culture in general. For many, public artworks represent nothing but scrap material that can be converted into immediate income. How do we, as a global community, can help to prevent further acts of vandalism? Contributors to this session, in addition to case studies of specific examples, should critically address the

theory, practice, and strategy for the protection of cultural property in countries in transition.

## **Local Modernisms**

Geoffrey Batchen, Victoria University of Wellington, geoffrey.batchen@vuw.ac.nz

Despite all the talk of a global art history, the history of modernism continues to be a story told in terms of Europe and the United States. Modernism is inevitably presented as something that is transmitted to the provinces from these centers, sometimes quickly, sometimes more slowly, but always arriving late and second hand. But what if we were to see modernity differently—as a dispersed experience based on exchange rather than transmission, happening everywhere simultaneously, even if to different degrees and with different effects? How does this shift the ground of art history? Can we imagine presenting a history of modernity as a general phenomenon based on a perspective specific to the provinces? This session seeks papers that address some aspect of this issue, whether it be a critique of existing accounts of modernism, an analysis of its local manifestations, or an engagement with the encounter of the indigenous with elsewhere. The aim will be to reflect on the nature of art history's mission through a focus on modernism as a global phenomenon.

## **Italian Art Society Bad Boys, Hussies, and Villains**

George R. Bent, Washington and Lee University, bentg@wlu.edu

The landscape of Italian history is littered with the refuse of the damned. From Caligula to Boniface VIII, Lucrezia Borgia, Caravaggio, Benito Mussolini, Cicciolina, and Silvio Berlusconi, the louts, criminals, and demons of sunny Italy have inspired titillation, revulsion, and even military intervention from those they have scorned. This session seeks to place these devils in the context of visual representation, produced at moments in history either in support of their now-discredited policies and personalities or in opposition to them.

## **Beyond the Paragone**

Sarah Betzer, University of Virginia; and Laura Weigert, Rutgers University. Email: sbetzer@virginia.edu and weigert@rci.rutgers.edu

Analysis of the paragone has proven an enduring fulcrum for searching artistic, aesthetic, and historical reflections on art and subjectivity. Recently, the particular volatility of the relations between painting and sculpture in the modern period has been discussed in terms of changing perspectives on perception. Here, the relative primacy of painting and sculpture pivoted on their relationship to touch and sight: the senses upon which each one was seen to have special purchase. Implicit in this and other reflections on the paragone model is both a privileging of painting and sculpture and a distinction between the two representational practices, on the one hand, and between the senses to which they appeal, on the other. These distinctions preclude the possibility of a productive dynamic between media and obfuscate the multisensory experience of artworks. This session aims to challenge, historicize, and enrich the paragone debate. We are specifically interested in investigations that move beyond painting and sculpture to incorporate other media; that stress the

overlap, rather than the competition between media, or question the validity of such classifications of the arts.

### **Reframing Painting: A Call for a New Critical Dialogue**

Brian Bishop, Framingham State University; and Lance Winn, University of Delaware. Email: bbishop@framingham.edu and lwinn@udel.edu

This session addresses the need to reframe the dialogue around contemporary painting without relying on exhausted critical approaches applied to it over the last half century. A language of process, it need not mirror the modernist function of painting practice or lead to another reified definition. While definitions of painting may not be able to freely detach from the physical object or processes the painter engages in, any teleological or ontological examination of painting within contemporary art simply sidesteps the critical examination of what painting is capable of speaking of and to. How can we talk about this multifaceted discipline without relying on the aforementioned approaches or rehashing modernist-era endgames, which inevitably devolve into a debate about medium specificity, leading to a fundamentalist definition and defense of painting's value? This call for a new approach to thinking about painting should not be confused as a manifesto for painting's vitality—that is not the issue. Papers should strive to identify a novel and historically unburdened manner to talk about specific qualities, methodologies, and ideas inherent in the discipline.

### **Historians of Islamic Art Association Between Maker, Agent, Collector, Curator, and Conservator: Interdisciplinary Approaches to the Study of Islamic Tilework**

Jonathan Bloom, Boston College; and Keelan Overton, Doris Duke Foundation for Islamic Art. Email: jonathan.bloom@bc.edu and koverton@ddcf.org

Although surfaces sheathed in tiles are among the most iconic images in Islamic architecture, significant questions remain unresolved about style, context, attribution, and technique. This session aims to integrate interdisciplinary voices into ongoing art-historical debates while identifying projects, partnerships, and questions to shape the study of Islamic tiles in the future. To what extent, for example, can museum-based projects benefit from the insights of living craftsmen and cultural heritage specialists? How have patterns of taste and collecting shaped the canon of Islamic tilework? How can we more effectively approach tiles through the lens of “re-use,” as “living” objects that defy singular art-historical attributions? What role does theoretical mathematics play in tile patterns? Preference will be given to papers that resonate within curatorial, historical, conservational, and cultural heritage contexts and that approach glazed surfaces in new and innovative ways.

### **Creative Kitchens: Art, Food, and the Domestic Landscape after World War II**

Silvia Bottinelli, Tufts University; and Margherita D'Ayala Valva, independent scholar. Email: silvia.bottinelli@tufts.edu and mdayalavalva@gmail.com

This session focuses on food and domesticity in art since 1945. International scholarship examines Eat Art practices and their historical roots in Futurism; furthermore, accounts on the

kitchen as a site of domestic labor and social interaction have flourished in the fields of Cultural Studies, Media Studies, Gender Studies, Architecture, and Design History since the 1980s. Art-historical research has only started to explore the implications of food and the kitchen in contemporary art. We welcome contributions which: examine food in art, both as an ephemeral material and metonymy of domestic material culture; compare Eat Art practices and everyday cooking; complicate our understanding of food arrangement and *mise-en-scène* as forms of art display; interpret the representation of food and the kitchen in photography and painting; and/or discuss art experiences that rethink the kitchen as a gendered space within the postwar domestic landscape, associated with food processing, consumption, and homemaking.

### **Queer Caucus for Art Color Adjustment: Revisiting Identity Politics of the 1990s**

Tara Burk, The Graduate Center, City University of New York, tara.burk@gmail.com

During the fractious culture wars of the late 1980s and 1990s, fierce polemics were waged over the status of the arts in American culture. This period was bookmarked by national controversies about artists who foreground issues of race, sexuality, and gender in their works, from Marlon Riggs to Renee Cox. In recent years, debates about censorship and identity politics in art and art history were productively reignited when the National Portrait Gallery censored a David Wojnarowicz video from the *Hide/Seek: Difference and Desire in American Portraiture* exhibition. This panel seeks to address the rich art history of works informed by a queer of color critique made in this period. Papers that foreground race and sexuality as a crucial, yet underexamined nexus in the art history of the period, as well as issues of marginality within the culture wars more generally, are encouraged.

### **Cultural Negotiations of the “Readymade”**

Orianna Cacchione, University of California, San Diego; and Birgit Hopfener, Freie Universität Berlin. Email: ocacchione@ucsd.edu and birgit.hopfener@fu-berlin.de

Departing from Marcel Duchamp's introduction of the “readymade,” today this concept has been globalized through trans-cultural negotiations by Western and non-Western artists alike. Taking place in between cultures and historical entanglements, these practices provoke a critical rereading of this historical artistic device. By scrutinizing how cultural negotiations of the readymade articulate cultural difference, the panel instigates a transcultural discourse in art history. What methods do non-Western artists use to work with the concept of the readymade? For what critical means do they adopt *objets trouvés*? How far can implementations of daily objects be understood as working with the concept of the readymade? How do representations of Duchamp's readymades critically interrogate the relationship between non-Western and Western art histories? We invite contributions that re-contextualize and analyze the readymade. Papers should, for example, touch upon questions of representational critique, indexicality, object-centrism, materiality, mediality, and transcultural translations.

## **Tapestry and Reproduction**

Barbara Caen, Universität Zürich; and K.L.H. Wells, University of Southern California. Email: barbaracaen@gmail.com and katharlw@usc.edu

The session will examine how the tapestry has developed as a reproductive art from the sixteenth century, when Raphael's famous Acts of the Apostles tapestries were widely copied throughout Europe, to the present day, when digital imaging facilitates the creation of almost photorealistic tapestries by contemporary artists. Focusing on tapestry suggests not only that the issue of reproduction was relevant long before the onset of photography, but also that the workshop traditions of the early modern period continue to shape artistic production today. This session asks how tapestry's status as a collaboratively crafted reproduction of a prior design, cartoon, or model has influenced its production and reception. Papers could address the working relationship between designers and weavers, the role of the market, or perceived differences between manual and mechanical reproduction. We invite papers by scholars working in a range of historical time periods and methodologies, as well as by artists who have participated in tapestry production.

## **Precolumbian Ceramics: Form, Meaning, and Function**

Michael D. Carrasco, Florida State University; and Maline D. Werness-Rude, Humboldt State University. Email: mcarrasco@fsu.edu and m.d.werness@gmail.com

Ceramics, ranging from painted and incised utilitarian vessels to nearly life-sized terracotta sculptures, are ubiquitous in the archaeological record and represent a major medium in the art of the Americas. Research on ceramics has established site-specific and regional chronologies and important visual and textual corpora. Nevertheless, key art-historical questions about the role ceramic objects played in the visual cultures of the Americas remain underdeveloped. We encourage the submission of proposals that cover such topics as the interrelationship between artistic media, iconography, and epigraphy; the connection between imagery, pottery forms, ephemerality, and ritual activity; interregional interaction; and ceramics as political currency and aids in identity formation. We seek papers that engage with the above issues and are informed by a variety of methodological, temporal, and regional vantage points. We are particularly interested in interdisciplinary work that sheds new light on the central social and artistic role ceramics played in the Americas.

## **Making Art, Making Time**

Ignaz Cassar, Goldsmiths, University of London; and Eve Kalyva, University of Leeds. Email: ignazcassar@yahoo.co.uk and e.m.kalyva@gmail.com.

This session debates the implications of contemporaneity in relation to art. Contemporaneity has been considered in terms of historicity, memory, ethics, and the new (Groys, Agamben, Deleuze, Riegler). Contemporary art can be understood as a temporal definition of art making relating to a particular historical moment. However, recent art practices (notably installation and performance) have developed novel ways of engaging the spatio-temporal continuum of experience, while institutions enlist more readily available forms of presentation and public engagement (e-bulletins, blogs, podcasts). This session invites papers that explore the temporality of art in works (and their

presentations) that themselves engage notions of time. How is contemporaneity, as concept, interrogated in installations, performance, and artworks that manipulate time? How do artworks use time-manipulating technologies (raw feed, time delays/loops), implicate time, and negotiate their temporal limits? Can we discern a politics of installing temporality/collectively staging time? What philosophical reflections on temporality and experience can we ascertain in an age of globalization and instant information?

## **Roman Art History: The Shock of the New**

Kimberly Cassibry, Wellesley College; and James Frakes, University of North Carolina, Charlotte. Email: kcassibry@wellesley.edu and jfrakes@uncc.edu.

This session aims to assess the most significant Roman finds of the past sixty years and to address the methodological challenges posed by a dynamically evolving body of evidence. Recent archaeological discoveries in Rome and in the provinces have radically transformed our understanding of the era's imperial culture, and they offer us an opportunity to reconsider with new evidence our theories of Roman art and architecture. Finds from the Roman provinces—which span modern Europe, the Middle East, and North Africa—also increasingly outnumber those from the city of Rome. How might future theories more effectively draw on the geographic breadth of our evidence? And, if prior approaches have focused on qualitative evaluation, do new ones require a more conscious quantitative management of the material? Papers which analyze recent finds from Rome, Roman Italy, and the Roman provinces are welcome. Contributions with a broader theoretical or methodological focus are also invited.

## **From Lesser to Tanya Ury: German-Jewish Artists, 1890–2010**

Peter Chametzky, Southern Illinois University Carbondale, pchamet@siu.edu

This session invites papers exploring a range of art produced by German-Jewish artists over the course of the long twentieth century in relationship to the historically dynamic and fraught equation, German+Jewish+artist. Papers could consider artists, or groups of artists, of Jewish ethnicity and German nationality whose works and careers have not generally been considered within those frameworks, such as John Heartfield or Helmut Newton. They could also engage with the work of artists such as the Impressionist and Symbolist Lesser Ury (1861–1931) and his great-grand-niece, contemporary performance, video, and intermedia artist, curator, writer, and dual citizen (English/German) Tanya Ury (b. 1951)—whose dates, practices, and identities frame this session; and who has attempted in quite divergent ways to create a specifically modern and then postmodern—and post-Holocaust—German-Jewish art.

## **The Modern Interior as Space and Image**

Hollis Clayson, Northwestern University; and Anca I. Lasc, University of Southern California. Email: shc@northwestern.edu and lasc@usc.edu

In the nineteenth century—the Era of the Interior—decoration was displaced from aristocratic and religious interiors to bourgeois households. Current art-historical scholarship—still

indebted to a modernist discourse seeing cultural progress as synonymous with the removal of ornament from both utilitarian and “fine art” objects—has yet to acknowledge the importance of the decoration of the myriad interior spaces of the 1800s. By addressing the modern transatlantic interior as both image and space, this panel seeks to redefine interiors and their objects as essential components of modern art and experience. Possible topics include modern interiors as arenas for industrial artists; bourgeois leisure and living spaces as sources for modern paintings; ideologies of privacy that arose from the new interior; the development of the profession of interior decorator; the iconography of the interior in visual culture; and the rise of collecting and exhibition practices inspired by the modern interior.

### **Historians of British Art Parallel Lines Converging: Art, Design, and Fashion Histories**

Julie Codell, Arizona State University, [Julie.codell@asu.edu](mailto:Julie.codell@asu.edu)

Historians of art, design, and fashion, long separated into discrete disciplines, have begun shared investigations of British culture, often focused on material objects from which radiate a range of topics: domesticity, collecting, museums, gender, consumption, empire, objects’ social and economic trajectories, and social identities constructed through things, among others. Yet, scholars may retain different disciplinary methodologies through which they examine social, historical and cultural meanings of art, objects, dress, furnishings, and spaces. Papers on British visual culture from all historical periods and media are welcome and should address aspects of this convergence, such as (but not limited to) its history in the Arts and Crafts movement or the Gesamtkunstwerk; its appearance as a consequence of commercial or academic changes; its effects on rethinking periodicity and styles; similar objects studied through different methods; design or fashion in paintings; advertising and art history; film costume and mise-en-scene; art and design histories converging in studies of empire.

### **Entering the Spielraum: The Global Grotesque**

Frances Connelly, University of Missouri-Kansas City, [connellyf@umkc.edu](mailto:connellyf@umkc.edu)

In modern parlance, the grotesque typically describes a kind of degradation or disfigurement, but this is one-sided. It is more accurate to say that the grotesque makes visible a cultural breach, and does so through the elision of difference between at least two disparate realities. Rupturing the perceived integrity of established boundaries, the contested space created between the two is precisely where the grotesque creates meaning. This Spielraum puts into play accepted cultural conventions, identities, and representations, and the resulting turbulence is full of destructive and creative possibilities. Nowhere is the grotesque Spielraum more robust than in the ongoing fragmentation and intermixing of world art traditions during the last century. Describing this global phenomenon in terms of stylistic influence seriously underestimates the depth of the transformations in progress and their ramifications. This session invites papers from any cultural perspective that explore works of art in which the boundaries of once-distinct art traditions become grotesque, their fragments recombining in this ever-shifting global borderland.

### **Effects**

Huey Copeland, Northwestern University, [h-copeland@northwestern.edu](mailto:h-copeland@northwestern.edu)

Taking its cue from the 1996 volume *The Duchamp Effect*, this panel considers the operative conditions and limitations of the art-historical “effect.” How should we differentiate this concept from notions of “legacy,” “influence,” or “haunting”? What re-mappings of twentieth-century art does an “effective” framework unearth? How might it be mobilized to consider the lasting influence of forms and figures that have emerged in Duchamp’s wake? Such questions seem particularly germane now given the accelerated pace at which fragments of the past are “recovered.” Accordingly, this session aims to identify those moments, movements, and individuals, from Abstract Expressionism to Sun Ra, that have come to matter deeply to contemporary art. At the same time, this session is meant to recast understandings of aesthetic transmission, foregrounding approaches that put pressure on narratives of progress and accounts of historical rupture. Ultimately, this panel seeks to grasp the contingency of art’s histories by tracing those “effects” whose reverberations across time and space allow for a rethinking of earlier periods and our approaches to them.

### **Open Session Art Criticism: Taking a Pulse**

Holland Cotter, *The New York Times*, 620 Eighth Avenue, Fourth Floor, New York, New York 10018-1405, [cotter@nytimes.com](mailto:cotter@nytimes.com)

Print outlets for art criticism continue to diminish in number, and digital venues, usually non-paying, continue to increase. The sheer mass of art industry product has made the old-style thumbs-up-thumbs-down gallery review less and less relevant. Global consciousness demands critics be familiar with ever greater ranges of cultures, though that demand is often not met. A standoff between so-called academic and popular criticism continues. Much art criticism still seems unable to expand beyond consumer-advocacy to some larger talk about art, society, and politics, which would include a critical appraisal of the art world. These are some of the issues to be raised about what is viewed by some as a moribund discipline.

### **The Photographic Record: Images of and as Objects**

Catherine Craft, Nasher Sculpture Center; and Janine Mileaf, The Arts Club of Chicago. Email: [ccraft@nashersculpturecenter.org](mailto:ccraft@nashersculpturecenter.org) and [jmileaf@artsclubchicago.org](mailto:jmileaf@artsclubchicago.org)

Photography’s use to document artworks began almost as soon as it was invented. Although technologies of reproduction and their effects on the production and reception of art have been heavily theorized, such photographs have been less carefully examined. Many of them, produced primarily as copy prints or installation photographs, have taken on a significant independent existence: in some cases, the image has even displaced the original object of study. This session will focus on photographs produced by artists of their own and others’ art objects and installations—photographs routinely treated, transparently, as documentation. Such images, on the contrary, often generate a context not integral to the original object and can even obscure the facts of the object’s actual existence. Does the photograph as a record of an artwork operate as a surrogate, substitute, or

supplement? An index or a document? When an artist makes a photograph of an artwork, does the photograph become an artwork as well?

### **Myth and Modernism: New Perspectives on the 1913 Armory Show**

Stephanie D'Alessandro, Art Institute of Chicago; Marilyn Kushner, New-York Historical Society; and Kimberly Orcutt, New-York Historical Society. Email: sdalessandro@artic.edu, marilyn.kushner@nyhistory.org, and kimberly.orcutt@nyhistory.org

2013 will mark the centenary of the International Exhibition of Modern Art (the Armory Show). The exhibition, which was shown in New York, Chicago, and Boston, introduced the American public to European avant-garde art, while offering American artists an opportunity to exhibit their work outside of the few available venues at the time. In 2013 the New-York Historical Society will mount an exhibition focused on this landmark exhibition. Since the publication of *The Story of the Armory Show* by Milton Brown in 1963 (rev. 1988), there has been little substantial scholarship (with a few notable exceptions) on the exhibition. The chairs seek fresh perspectives on this important event, including ones outside art history. Possible papers might question conventional wisdom about the Amory Show or investigate previously neglected aspects of the event, including the role of women or the effect of contemporary exhibitions and/or politics in Europe on the show's organization.

### **Imagining Creative Teaching Strategies in Art History**

Marit Dewhurst and Lise Kjaer, City College, City University of New York. Email: mdewhurst@ccny.cuny.edu and lkjaer@ccny.cuny.edu

Exciting discoveries and challenging new scholarship in the field of art history are commonly taught in a pitch-dark classroom, in a classical lecture style. This session calls for papers that will address, rethink, and critique alternative pedagogical strategies in teaching art history on both graduate and undergraduate levels. Papers may address a variety of teaching theories that actively engage students, such as cooperative learning, critical pedagogy, experiential learning, and inquiry-based learning. Papers may consider methods that empower students in an active and self-motivated investigation of art history. Finally, creative teaching strategies that explore critical research and writing assignments are also welcome.

### **South Asian Encounters: Anthropologies of Travel and the Visual**

Renate Dohmen, University of Louisiana at Lafayette; and Natasha Eaton, University College London. Email: brd4231@louisiana.edu and n.eaton@ucl.ac.uk

We want to question how the domain of the visual structured and still structures experiences of travel in relation to South Asia broadly defined and to explore what agency images play(ed) in the experiences of travel. We are seeking contributions from artists, filmmakers, scholars, anthropologists, photographers, travel writers, etc., who engage in a creative and critical fashion with one or more of the following: travel, tourism, colonialism, pilgrimage, refugees, emigration, migration, exile. Presentations could focus on such issues as: How have

images of South Asia circulated? How have they participated in performativities of travel? What might be South Asian genealogies of travel and how do they continue to be visually framed? We are also interested to explore the technologies that enable(d) information about travel to circulate, and how the advancement of visual technologies affected or continues to affect narrations of place, self, and displacement.

### **Design Studies Forum Research Informing Design**

Brian Donnelly, Sheridan Institute, brian.donnelly@sheridanc.on.ca

While exploration, logic, and rational thinking have always been part of design, specific methods of research previously associated with engineering, the social sciences, or marketing—observational research, demographics, iterations, focus groups, etc.—are increasingly seen as essential to design practices. This session encourages concrete examples of research applied to design projects or in teaching, including strong examples of research informing original visual solutions, and the critical theory informing them. How are the tools of research taught in design programs, and used by designers? How has research affected the appropriateness and power of specific designs? Can it liberate what is most interesting and important to designers? Or does research subjugate the autonomy of visual expression to external demands, and ultimately to brand value and market profitability? Several recent exhibitions have shown research-driven design that is (perhaps counter-intuitively) more independent, anti-instrumental, and highly exploratory. Through examining the place of research, we can engage design with larger debates about the politics, purposes, and ends of visual culture.

### **The Darwin Effect: Evolutionary Theory, Art, and Aesthetic Thought**

Michael Dorsch, The Cooper Union for the Advancement of Science and Art; and Jean M. Evans, The Oriental Institute of the University of Chicago. Email: michaelscottdorsch@gmail.com and jmevans@uchicago.edu

Charles Darwin's theory of evolution bore a decisive influence on aesthetic thought that was nothing if not diverse. Its impact has cropped up in a variety of places, ranging from the dating of geometric ornament of so-called primitive cultures to Emmanuel Frémiet's sculptures of entanglements between simians and prehistoric humans and ultimately to the work of contemporary artists. Using the wealth of new scholarship that resulted from the 200th anniversary of Darwin's birth and the 150th anniversary of the publication of *The Origin of the Species* as a springboard, this session will examine the impact of evolutionary theory. To that end, we seek papers that examine the role of Darwinian theory in the construction of trans-cultural, trans-historical discourses on artistic practice, aesthetic theory, and the historiography of art history.

### **Online Education in Fine Arts: Helpful Way In or Easy Way Out?**

Jessica Doyle, Institute for Doctoral Studies in the Visual Arts, jdoyle@idsva.org

This session will focus on the debate currently circulating:

Can we successfully teach Fine Arts online? Some say graphic design or software applications might be compatible, but many artists and educators question if drawing, painting, sculpture, performance, and installation have the same effect online as in the classroom studio. As more instructors teach online, either in a supplemental manner or as a sole learning atmosphere, differences in perspective provide rewarding possibilities and challenges. We will broadly consider and discuss the similarities and differences of online learning and traditional classroom or studio learning. There is much to consider as this evolving way of approaching the twenty-first century mode of learning is undoubtedly being embraced and can bring a great amount of potential to the world of academia and higher education in the arts. The looming question here is, how effective is online learning in Fine Arts?

### **Military and the Landscape**

Ruth Dusseault, Georgia Institute of Technology,  
Ruth.dusseault@coa.gatech.edu

In recent years contemporary artists have depicted the military in new ways that are geographically and topographically informed. With a tone of scientific detachment, these perspectives are broader than that of armies and nations. The landscape is considered foremost. How is it marked by battle? Designed for training? Manipulated by military industries? What signifies the zones of war and occupation? How does the military permeate the everyday landscape? Unlike war correspondents, these artists (mostly photographers) stay clear of battlefield action and immerse themselves in a larger military culture. From this view, they render the formal values of war as a way of deciphering its constructs. They expose its absurdities while remaining sensitive to citizen and soldier. Profound human content appears incidentally, magnifying its effect. This panel is looking for artists, photographers, filmmakers, theorists, philosophers, geographers, sociologists, and historians and anyone using contemporary art as a tool for examining ways the military shapes and interprets the landscape.

### **Putting Design in Boxes: The Problem of Taxonomy**

Craig Eliason, University of St. Thomas, cdeliason@stthomas.edu

When design historians label a chair as “Louis XV” style or a typeface as a “humanist sans-serif,” they are imposing classification schemes upon these design artifacts. This taxonomic approach, which has shaped much of design history, itself deserves attention. This panel welcomes papers that address the problem of taxonomy in the historiography of design, whether through case studies or theoretical reflections. Papers might consider the entrenchment of classification systems in the practice of design studies (e.g., in textbooks and syllabi); might address the roles of industry in both demanding and supplying classification schemes; or might probe the points at which taxonomic systems fail. Looking ahead, papers might also propose new strategies for effective classification (perhaps employing bottom-up semantic tagging in place of top-down fixed categorical schemes). The panel will consider how the intentional examination of the problem of taxonomy can generate insights both about design and about the scholarship thereof.

### **The Imaginary City in the Twenty-First Century**

Ayse N. Erek, Yeditepe University; and Ayse Hazar Koksal, Istanbul Technical University. Email: aysenerek@gmail.com and aikoksal@gmail.com

This panel will reflect on the ongoing debates about art and urban imagery, concerning the city with its past and its present. In regard to the discussions on global cities as nodes of an immense network of commercial, political, and cultural transactions, this panel specifically focuses on the globalizing cities where the urban imagery of a city contributes to its transnational, historical, and cultural conditioning in terms of mapping the global hierarchy. The panel invites papers that reflect on the dynamic ways of urban representation through contemporary art production and the visual culture in public space as well as museums, biennials, exhibitions, and cultural events. We will frame the session on what the urban imagery performs for the cities, revealing “other modernities” that become visible through the processes of globalization. Academics, artists, and cultural actors seeking an interdisciplinary discussion through various methods and media are welcome.

### **Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America**

George Flaherty, University of Texas at Austin; and Luis Castañeda, Syracuse University. Email: gflaherty@mail.utexas.edu and lmcastan@syr.edu

The so-called transition to democracy in Latin America, with origins in nineteenth-century independence movements, has often turned on acts of visualization. National elites asked compatriots to overlook the paucity and social injustice of the present to envision a prosperous and equitable future as a result of political (and market) reforms. Very often compelled to take leaps of faith based on modernity rather than modernization itself, cultural citizenship was greatly if unevenly expanded. Oscar Niemeyer’s designs for Brasilia and Carlos Cruz-Diez, Jesús Rafael Soto, and Alejandro Otero’s kinetic art installations in Caracas are “prescient” examples. The utopian aspects of these interventions—frequently at odds with social realities—are well documented, but the counter-imaginaries that flourished within and parallel to them are not quite as evident. This panel invites papers that investigate the tension between visual/spatial cultures and manifestations of illusion, disillusion, and representation. Papers exploring this relationship in understudied regions of Latin America are especially encouraged, as are papers that situate national studies within broader networks of real or conjured exchange.

### **Medieval Art and Response, ca. 300–ca.1500**

Theresa Flanigan, The College of Saint Rose; and Holly Flora, Tulane University. Email: flanigat@strose.edu and hflora@tulane.edu

In *The Power of Images: Studies in the History and Theory of Response*, David Freedberg argued that study of “the ways in which people of all classes and cultures have responded to images” is as important as the study of images themselves. Recent scholarship in optics, somatics, and psychology has expanded our understanding of the ways in which images were thought capable of affecting a viewer’s response. This session seeks papers that socially, historically, and/or theoretically contextual-

ize the affective relationship between images and their viewers in the medieval period. We encourage new and interdisciplinary approaches that include the philosophical, theological, phenomenological, and psychological. Topics might include: the perceived relationship between image, mind, and body; the active role of images in devotional practice; how the belief in images as active agents impacted artistic production and theory; and how affective functionality expands our understanding of works of art previously regarded as “low” or “primitive.”

### **International Center of Medieval Art Jerusalem: Medieval Art, History, and Sanctity through the Eyes of Many Faiths**

Cathleen A. Fleck, Saint Louis University, St. Louis, cfleck@slu.edu

This session seeks to examine the diversity and complexity of how the Abrahamic faiths of Judaism, Christianity, and Islam expressed through visual media their perception of medieval Jerusalem and its sanctity—as understood throughout history or as constructed by history. In what manner did Jerusalem’s “representations” in art and architecture from the late antique to early modern eras create, recognize, or ignore competing claims to the city? How were Jerusalem’s “representations” used as religious and political instruments of power, persuasion, consolation, spirituality, or myth? To study the city as a place of intercultural demands and to acknowledge the emerging fields of Mediterranean and intercultural studies, this session encourages submissions that address artistic or architectural “representations”—from pilgrimage maps to architectural complexes—of Jerusalem as they relate to the perceptions of more than one of these three religious cultures in the Middle Ages.

### **Critiquing Criticality**

Pamela Fraser, University of Vermont; and Randall Szott. Email: pamela.fraser@uvm.edu and dilettanteventures@gmail.com

This session will address the limits of the “critical” approach to art making, viewing, and analysis in university art programs. The meaning of the word “critical” has become so diffuse that it is difficult to point out its defining features. Its uses range from the application of general analysis to art objects to critical theory, and everything in between. We seek participation in a conversation about the assumptions, limitations, values, and effects of this methodology, including the subtext that students’ work necessarily be immersed in societal critique. We are interested in reviewing the accomplishments and failures in its more than twenty-five years as a chief pedagogical model, and in imagining what other aspects of human experience and meaning making might be fostered in art education. In short, how might a more diverse approach change art practice and pedagogy? This session will be an informal discussion-based format. Submissions need not be formal essays, but summaries of background, positions, and ideas.

### **Material and Narrative Histories: Rethinking Studies of Inventories and Catalogues**

Francesco Freddolini and Anne Helmreich, The Getty Research Institute. Email: AHelmreich@getty.edu

This session aims to identify innovative scholarly approaches to inventories and catalogues by exploring these texts as narra-

tives and material objects. Rethinking the role of these texts is particularly pertinent now when digital humanities have fuelled a quest for “empirical data.” Our questions include: What is the role of authorship and who constitutes the author(s) and additional protagonists? How were these texts developed as multivalent strategies? How is meaning produced at the linguistic, semantic, rhetorical, visual, and material levels? Are there sufficient commonalities to regard these texts as genres? How is the reader understood at the original point of production and in subsequent reception histories? How do such temporal shifts impact on our approach? Papers may investigate case studies but should nonetheless explore the larger theoretical and methodological significance of the materials. We are particularly interested in lesser-known inventories and catalogues posing unusual problems as well as exploring a diverse breadth of chronological and geographic material.

### **Art History Open Session New Approaches to the Study of Historical Arts in Africa**

Susan Elizabeth Gagliardi, City College, City University of New York, sgagliardi@ccny.cuny.edu

In April 2011, Holland Cotter of the New York Times reflected on the state of scholarship on African arts and wrote: “The bottom line is plain: unless some of those few scholars [of African and other non-Western arts] stay on the case, we risk losing both the art and the history in ‘art history’.” This panel responds to Cotter’s call and will investigate fresh approaches to the study of historical arts in Africa. Papers from scholars of African arts, including curators and conservators, should provide focused examinations of changing archival, fieldwork, or museum-based methods that are expanding understanding of materials, methods, aesthetic strategies, or cultural contexts of a single object or corpus of objects.

### **Design and Business: Strange Bedfellows or Two Sides of the Same Coin**

Chris Garvin, The University of the Arts, garvin@uarts.edu

“Design thinking” has become a buzzword in business schools as well as the professions they serve, and designer’s unique ability to both uncover and solve problems is seen as an exciting alternative to standard business thinking. As designers are increasingly asked to take larger roles in the businesses of their clients, should art and design education embrace this interest? The fields of service and interaction design seem to attempt to address this by taking a “wide view” of design problems, considering the users and context of their creations as much as the designs themselves. Business education is ripe to adopt art school techniques in the quest to make a better MBA; have art schools been reluctant to co-opt what business schools do well? This panel will question this intersection to uncover if this is a relationship worth building on. Case studies, curricular models, and/or papers should address either academic or professional examples of this intersection.

### **Performativity, the Performative, and Performance in Contemporary Art**

Robert Gero, Washington University in St. Louis, gero@wustl.edu

Performativity and its root, the performative, have become a

topic or mode that one encounters daily in contemporary art and its discourses. They are invoked regularly in radically multiple ways with seemingly multiple meanings. This session will focus on the complexity of these concepts in order to draw out the distinctions and to work toward a better understanding of their morphs and manifestations, through the prism of contemporary art. A second ambition is to present how performance has come to pervade every aspect of our creative and cultural fabric. It is today stretched beyond performance art, theatrical performances, and rituals. It is applied to the sum total of art practices that are often seen and judged as “performed.” It functions as a metaphor, an analytical tool, and an evaluative metric for all social and cultural phenomena. Papers might address uses of these concepts from any perspective, including theorists, art historians, artists, or curators.

### **Studio Art Open Session Performative Acts in Video and Film: Contrasting the Forty-Year History with Current Themes that Are Prevalent in Emerging Artists**

Jefferson Godard, Columbia College Chicago, jgodard@colum.edu

This session will introduce several emerging video artists that work within themes of performative acts and how their practice is informed and challenged by historic/seminal works. Part of the discussion will investigate an apparent resurgence in both historic references as well as changes in how we see work in our media-saturated and constantly evolving time. Here, there will be a dialogue of both how format and formal elements have come to influence the way new media is perceived.

### **Building for the “Common Good”: Public Works, Civic Architecture, and Their Representation in Bourbon Latin America**

Luis J. Gordo-Peláez, University of Texas at Austin; and Paul B. Niell, University of North Texas. Email: pelaezluis@mail.utexas.edu and paul.niell@unt.edu

In 1700, a new king, Philip V, and a new royal dynasty, the French Bourbons, ascended the Spanish throne and introduced ambitious governmental, military, and fiscal reforms in the overseas colonies. For the next century, the cities of colonial Latin America experienced a considerable transformation in their urban landscapes. Viceroy, Corregidores, Intendentes, and Cabildos promoted drastic improvements of public works, buildings, and repairs of city halls, jails, bridges, fountains, paved roads, granaries, slaughterhouses, and parks. This panel seeks to examine civic architecture, public infrastructures, and their representation, built for the “common good,” during the eighteenth and early nineteenth centuries in Latin America. It also explores the relationship between such public improvements and late colonial identities. The panel thus invites papers dealing not only with architectural history, but also with the history of the image and other forms of material culture.

### **Association of Historians of Nineteenth-Century Art Art and Product Placement, 1850–1900**

Gloria Groom and Martha Tedeschi, The Art Institute of Chicago. Email: ggroom@artic.edu and mtedeschi@artic.edu

This session considers the intersection between art and consum-

er culture in the second half of the nineteenth century. Taking a broad, international view, it will investigate product placement in the arts, focusing on the implications of artistic practices/choices for building or delimiting audiences and markets. This focus may include the intentional targeting of mass audiences (e.g., posters), but also the implicit appeal to niche or elite audiences (as in the founding of watercolor and etching societies). Papers might consider the consumption implications of various strategies of representation (including subject matter, style, and cross-cultural references), venue and media choices, and/or technological developments in printing, photography, and image distribution. The session hopes to present a wide variety of methodologies; papers might adopt a monographic lens for looking at product placement, or they might investigate group or institutional examples, such as artistic societies, printing and publishing enterprises, artist-dealer collaborations, or nationalistic projects.

### **Making Inroads, Paving the Way: Postwar Architecture, Design, and the Formation of Jewish-American Identity**

Kai Gutschow, Carnegie Mellon University; and Lynnette Widder, Rhode Island School of Design. Email: gutschow@andrew.cmu.edu and lwidder@risd.edu

What role did Jewish-Americans play in establishing modern architecture and design in the post-World War II period? What role did modern architecture and design play in reestablishing Jewish identity in postwar America? The post-Holocaust world demanded new strategies of identity, assimilation, and politics from American Jews. At the same time, the upwardly mobile middle class, which included many Jews, increasingly asserted itself as patron, producer, and tastemaker. The confluence of these two trajectories can be traced in Jewish contributions to a rich array of “popular” and “high” cultural production. Papers are sought on the broad spectrum of design activities and societal practices that reconsider the role of Jewish identity politics in the development of modern architecture and design, as well as the role of design, and the consumption and promotion of modernist design, in the re-creation of Jewish-American identity in the postwar era.

### **Mad “Men” and the Visual Culture of the Long Sixties**

Mona Hadler, Brooklyn College and the Graduate Center, City University of New York; Art Department, Brooklyn College, Brooklyn, NY, 11210; mhadler@brooklyn.cuny.edu

Bert Cooper hangs a Rothko in his office. Joanie parades in a tight sheath while Betty’s fifties dress flares over a crinoline petticoat. Grace Kelly and Brigitte Bardot hairdos glamorize the characters. Midcentury modern furniture embellishes both home and office. The sets and content of the award-winning television series *Mad Men* show us that the discussion of objects in the long sixties is a far cry from being exhausted. Using the series as a springboard, this session calls for papers that interrogate the visual culture of the postwar era, including ones that investigate the fashion, design, or social function of objects from the fifties through the sixties. Creative approaches to understanding the series or its current popularity are encouraged. Papers can address questions of gender, race, class, theory, or design or examine the rising corporate culture of advertising in the postwar era. An international focus is welcome.

## **Art/History at a Small Liberal Arts College**

Christine Hahn, Kalamazoo College, [chahn@kzoo.edu](mailto:chahn@kzoo.edu)

Many small liberal arts colleges tend to bundle together their studio and art history departments. While the two disciplines clearly depend upon each other, it does not always follow that the relationship is an intuitive or natural one. The two can often remain in separate pedagogical silos. What, then, are some possibilities for using this relationship in productive and innovative ways? This session seeks papers from practitioners who have experimented with bridging the studio/historical divide in a small liberal arts context, whether through the joint teaching of a course, the rethinking of an introductory survey sequence, or the creation of an innovative joint major, etc. How has your department drawn upon the strengths of both practices in developing the overall curriculum? This session seeks a frank and open discussion about the challenges and strengths posed by joint departments, as well as the experiments and strategies, successful or not, undertaken by its practitioners.

## **Sexing Sculpture: New Approaches to Theorizing the Object**

Jillian Hernandez, Rutgers, The State University of New Jersey; and Susan Richmond, Georgia State University. Email: [jillian.hernandez@gmail.com](mailto:jillian.hernandez@gmail.com) and [srichmond@gsu.edu](mailto:srichmond@gsu.edu)

A number of contemporary art historians have posited provocative analyses of the sexual and gendered dimensions of modern and contemporary sculptural production. Notably, their scholarship acknowledges a pressing need to formulate new interpretive frameworks for contemporary sculpture. This panel invites proposals that interrogate contemporary sculptural practices through the lens of interdisciplinary gender and sexuality studies. In a contemporary moment in which queer suicide, gay marriage, and the gendered ramifications of economic downturns, riots, and war are pressing realities, what is the cultural relevance of sculptural practices today and how can theories of gender and sexuality (and corresponding examinations of race and class) continue to expand the possibilities of interpretation? How do current sculptural practices uphold, or conversely, equivocate the certainties of gendered and sexual embodiment? Papers may range from appraisals of an individual artist's work to explorations of methodology and contemporary cultural and subcultural politics. We encourage submissions addressing post-1960s sculptural practices, but will also consider proposals that reevaluate historical narrations of twentieth-century sculpture in light of more recent feminist and queer scholarship.

## **The Particularities of Postidentity**

Jessica L. Horton, University of Rochester; and Cherise Smith, University of Texas at Austin. Email: [jessleehorton@gmail.com](mailto:jessleehorton@gmail.com) and [cherise\\_smith@mail.utexas.edu](mailto:cherise_smith@mail.utexas.edu)

The circulation of terms like “postfeminist,” “postblack,” and “postindian” signal an era in which individualism and equality have supposedly replaced the collective identifications and struggles against discrimination that marked the Civil Rights era and its aftermath. Today's professional artist is expected to move and create freely in a global art market, uninhibited by the specificities of his or her race and gender. Yet each of these terms has its own trajectory tied to those collective histories and identifications whose “end” it heralds. Where and to what ends

do such terms converge in the fields of postidentity discourse and contemporary art? We invite papers that historicize the postidentity shift in the arts, consider specific deployments of, and/or relationships between “postblack,” “postindian,” etc., examine their aesthetic and ideological implications, or place them in wider contexts such as the rise of global art biennales.

## **Art History Open Session Indigenous Art on the Global Stage**

Elizabeth Hutchinson, Barnard College, Columbia University, [ehutchin@barnard.edu](mailto:ehutchin@barnard.edu)

This session invites papers that examine indigenous art's current and potential place on the global stage. Over the past decade, Native North American artists and curators have become more involved in biennials and international art fairs, sometimes on behalf of Native nations and sometimes as representatives of colonial governments. How legible is the indigenous struggle for sovereignty in these venues and how do North American projects on display enter into dialogue with artists from other parts of the world who engage the questions of colonialism and postcoloniality in their work? How do writers focused on indigenous art frame these exhibitions? How do they help elucidate the shortcomings as well as the potential of biennial culture and “art fairism” to nurture contemporary art by people from diverse parts of the world and expand its potential for cultural impact? I welcome proposals addressing these and related questions from artists, curators, critics, and scholars.

## **Art and Artists in the Field of Cultural Production: Reception Studies**

Ruth E. Iskin, Ben-Gurion University, [ruth.e.iskin@gmail.com](mailto:ruth.e.iskin@gmail.com)

Pierre Bourdieu's writing on the field of cultural production has turned attention to the fields of art, criticism, curatorial work, and institutions as objects of study. It has also expanded reception studies by emphasizing the role of mediators. Increasingly scholars of modern art have analyzed case studies of the reception of artworks and artists; to name a few examples—Michel Melot on Daumier, T. J. Clark on Manet's Olympia, Anne Higonnet on gender paradigms in art criticism, Anne Wagner on Rodin, and Bell Hooks on race and Basquiat. This session invites papers on the reception of art and artists, taking into account issues such as gender, race, class, nation, and political ideologies; local specificities; and international exchanges. Papers might analyze the cultural production, consumption, and consecration of art from the nineteenth to the twenty-first centuries as shaped by social agents, including institutions and individuals, such as critics, curators, dealers, collectors, galleries, and museums.

## **Nordic Modernism at Home and Abroad, 1880–1920**

Kirsten M. Jensen, independent scholar; and Leslie Anne Anderson, The Graduate Center, City University of New York. Email: [jensen\\_kirstenm@yahoo.com](mailto:jensen_kirstenm@yahoo.com) and [leslie.anne.anderson@gmail.com](mailto:leslie.anne.anderson@gmail.com)

2013 marks the centennial of the American-Scandinavian Foundation's Exhibition of Contemporary Scandinavian Art, which opened in New York just before the Armory Show and acquainted American audiences with modern art from Denmark, Norway, and Sweden. The anniversary of this other

important 1913 show offers an occasion to reconsider the scope and impact of modern Nordic art. Session topics may address the development of Nordic modernism at home or abroad. Papers could examine the relationship between the academy and the avant-garde, the establishment of alternative exhibitions and societies, and the collection and patronage of modern Nordic art in Scandinavia. The panel also provides the opportunity to consider the alternative model Nordic art offered to the predominantly French contributions on display at the Armory Show. Papers that explore modern art from regions omitted in the 1913 Scandinavian exhibition, or which probe the influence of Scandinavian art in North America, are also welcome.

### **The Latin American Presence at International Exhibitions, 1855–Present**

Maya Jiménez, Kingsborough Community College, City University of New York; and Michele Greet, George Mason University. Email: maya.jimenez@kbcc.cuny.edu and mgreet@gmu.edu

This session will explore the representation of Latin American art, culture, and history at international exhibitions from as early as the Exposition Universelle of 1855, held in Paris, to the biennales of today, which occur in diverse venues across the world, including many cities in Latin America. Focusing on the diverse ways Latin American artists, architects, and exhibition organizers participate in international exhibitions, world's fairs, salons, biennales, or other group exhibitions that highlight multinational participation, we hope to explore the benefits, limitations, and consequences of exhibiting in this context. This session welcomes papers that address individual or collective artistic identities in the context of group exhibitions, artists' emulation of or resistance to international artistic trends, and their responses to critics and audiences who often expected Latin American art to bolster rather than undermine cultural stereotypes.

### **CAA International Committee Crossing Continents: Expatriate Experiences and the History of Art History**

Geraldine A. Johnson, University of Oxford, geraldine.johnson@hoa.ox.ac.uk

The history of art history has often been a history of expatriate experiences. Already in the sixteenth century, Van Mander not only read Vasari, but traveled to Italy. The influence of time spent abroad continues to shape the discipline as seen in the peripatetic careers of Okwui Enwezor or T. J. Clark. In intervening centuries, Italy in particular attracted Winkelmann, Burckhardt, Ruskin, Berenson, and many others. From the later nineteenth century, art historians began traveling farther afield, as seen in Warburg's 1895–96 trip to New Mexico or Sirén's 1918 visit to Asia. Later, Panofsky, Gombrich, and others fled National Socialism in Europe, with their subsequent writings inevitably affected by their expatriate status. This session explores how such experiences have shaped art history, both what has been studied (or ignored) and how. Proposals on individual scholars, particular approaches or travel to specific countries/regions from Early Modern times to the present are welcome.

### **The Visual Culture of Global Trade: Early American Interactions with Asia and the Pacific**

Patricia Johnston, Salem State University, pjohnston@salem-state.edu

Colonial Americans developed a taste for Asian commodities and arts when these luxuries were trans-shipped through London. Legal direct trade began after the Revolution, and raw materials, products, and visual arts became less expensive and more available. Imported lacquerware, ceramics, painting, sculpture, furniture, silver, wallpaper, textiles, and other media had a dramatic impact on the visual arts of early America. This session investigates the impact of new materials, forms, imagery, and aesthetics. Questions may include: How did American portraiture and landscape reflect more worldly experience? How did Asian aesthetics transform fashionable dress, home design, and gardens? How did visual arts reflect cultural contacts and Americans' ideas of their place in the world? How did the material culture of contact reinforce or challenge American Enlightenment thinking? This session will examine contact with a wide geographic area. Beyond the better-known China Trade, Americans ventured to India, Indonesia, the Philippines, other parts of Asia, and the Pacific.

### **Art Worlds in Asia**

Sonal Khullar, University of Washington, skhullar@uw.edu

From philosopher Arthur Danto to sociologist Pierre Bourdieu, scholars have theorized the art world as a set of conventions or field of practices through which art comes to be cognized, classified, critiqued, and consumed by individuals and institutions. Recent art-historical research has drawn attention to art worlds in Asia centered in the court and bazaar, temple and monastery, workshop and studio, art market and museum. These worlds generated cross-cultural exchange of images and objects, and created publics for art, which defy categorization as sacred or secular, elite or popular, urban or rural. This session considers the historical formation, operation, and dissolution of art worlds in Asia. It encourages papers that use the notion of art worlds to challenge dichotomies such as local and global or regional and national and develop new accounts of aesthetics and politics at micro and macro levels, from the visual economy of the Indian Ocean and Silk Road to that of the Guangzhou Biennale or Ravi Varma Press.

### **Interventions into Postcolonialism and Beyond: A Call for New Sites, Objects, and Times**

Kivanc Kilinc, Izmir University of Economics, Izmir; and Saygin Salgirli, Sabanci University, Istanbul. Email: kivanc.kilinc@ieu.edu.tr and salgirli@sabanciuniv.edu

This session calls for projects that problematize sites, objects, and times which were not "officially" colonized, and hence fall outside the typical areas of postcolonial inquiry. Although we are in pursuit of projects that are informed by postcolonial criticism, we require the intervention of the author by introducing new sites (broadly defined). The main questions we will explore are: Is postcolonial critique to become a new "universal" with its own set of norms, or will it open up new and unexplored empirical and theoretical horizons? Where and how should we define our temporal, geographical, and conceptual boundaries, particularly relating to sites with dubious colonial experiences?

The call for papers is open to all areas of art and architectural history, regardless of time period and geography. Yet, empirically and methodologically innovative studies in/on socially complex and multicultural sites are especially welcome.

### **Association for Textual Scholarship in Art History For and Against Homoeroticism: Artists, Authors, and the Love that Dare Not Speak Its Name**

Jongwoo Jeremy Kim, University of Louisville; and Christopher Reed, Pennsylvania State University. Email [jongwoo.kim@louisville.edu](mailto:jongwoo.kim@louisville.edu) and [creed@psu.edu](mailto:creed@psu.edu)

This session examines relationships between the treatment of homoerotic desire in the literature and visual art of the nineteenth and twentieth centuries. Our goal in this panel is to explore different approaches to this topic. Papers may compare particular works of visual art with novels, poems, or plays portraying same-sex desire in a positive, negative, or ambivalent way. Papers might also treat a homophobic artist responding to a homoerotic text or vice versa. We also welcome papers focused on groups including both artists and writers who were allied in their embrace of or antagonism to homoeroticism. And we are interested in papers that examine a homoerotic relationship between a writer and an artist that led to the creation of a coherent body of textual and visual art.

### **Reconsidering the Nineteenth Century through Asian Art**

Sunglim Kim, Dartmouth College; and Ellen C. Huang, University of San Francisco. Email: [sunglim.kim@dartmouth.edu](mailto:sunglim.kim@dartmouth.edu) and [Ellen.huang@aya.yale.edu](mailto:Ellen.huang@aya.yale.edu)

This session seeks to bring studies on Asian Art into broader discussions about nineteenth-century transformations across the humanities. In addition to political upheavals brought about through the European revolutions and the industrial age, the nineteenth century provided the contexts for such cultural and intellectual movements as modernism, historicism, and the birth of academic fields—including art history—as we know them today. For Asia, the nineteenth century was not only a period of intensifying intercultural contact with European and American peoples, interaction also occurred within and among disparate Asian societies themselves. Typically discussed in scholarship as being on the “cusp of modernity,” “early modern,” or “pre-modern,” the nineteenth century continues to be vastly under-theorized in art-historical scholarship about Asia. This panel seeks papers about any aspect in material and visual culture about nineteenth-century Asia. Inquiries that evaluate nineteenth-century Asian art history as embodying unique or universal features are of great interest.

### **Olfactory Art**

Adrian Kohn, Massachusetts College of Art and Design; and Chandler Burr, Museum of Arts and Design, New York. Email: [adrian.kohn@massart.edu](mailto:adrian.kohn@massart.edu)

Smell is the most visceral of the sensory faculties, but olfactory artworks are hard to find in most accounts of the history of art. In order to redress that omission, this panel will examine art of the nineteenth, twentieth, and twenty-first centuries based in olfactory experience. We anticipate our exploration encompassing at least three approaches. First, we will study the aesthetic

goals and technical practices of individual olfactory artists. Second, we will seek to understand the broader implications of these artworks in terms of how we come to know the world through our sense of smell. And third, we will investigate what the label “olfactory art” means as an art-critical and art-historical designation, specifically how scent is analogous to other art mediums and yet also how it is aesthetically, experientially, and psychologically different.

### **Art History Open Session Ancient Greek and Roman Art**

Christine Kondoleon, Museum of Fine Arts, Boston, [CKondoleon@mfa.org](mailto:CKondoleon@mfa.org)

### **Model Images**

Juliet Koss, Scripps College, [jkoss@scrippscollege.edu](mailto:jkoss@scrippscollege.edu)

“The model, one could say, predicts,” wrote Georges Canguilhem in 1961, invoking the capacity of any model—whether architectural, scientific, or conceptual—to function as a proposal for the shape and scope of a creation to be carried out in the future. Like images, models may also represent completed constructions, yet even so they encourage reconfiguration and interaction. This indeterminate temporality derives partly from a slippery sense of scale: models suggest control over future structures and events eventually taking place at full size. What, then, happens when a model appears within an image? Visual representations—including drawing, painting, photography, film, and newer media—have long engaged with, and often profoundly altered, this already uncertain temporality and scale, and images themselves can operate as models for future creations or as conceptual models. “Model Images” seeks papers exploring the relation of images and architectural (and other) models in any historical or geographic context. How might our understanding of these forms of representation inform our interpretation of their interaction?

### **Photography in Doubt**

Sabine Tania Kriebel, University College Cork; and Andrés Mario Zervigón, Rutgers University. Email: [S.Kriebel@ucc.ie](mailto:S.Kriebel@ucc.ie) and [Zervigon@rci.rutgers.edu](mailto:Zervigon@rci.rutgers.edu)

Photography operates socially and legally as a medium of documentation and verifiability—on passports and driver’s licenses, in print journalism and courtrooms. Since its inception, however, photography has also functioned as a medium of manipulation, capable of staging fantasies, embellishing half-truths, and asserting lies. From Hippolyte Bayard’s theatrical self-portrait in suicide to the radical mutability of today’s digital age, photography remains as attuned to its myth-making capacities as to its claims of authenticity. These distortions suggest a counter-history of photography, one whose key terms are not truth and verifiability but doubt and uncertainty. Our panel solicits papers that investigate the historical dimensions of photographic doubt, interrogating pictures of illusion, fantasy, and deceit as well as moments of indecision, confusion, and suspicion. We welcome papers from a range of historical, material, and theoretical perspectives, from nineteenth-century photomontage to twenty-first-century digital art. We also encourage analyses across media, particularly when the fraught terms of recording and testimony merge.

## Border Crossings

Carol Herselle Krinsky, New York University, [chk1@nyu.edu](mailto:chk1@nyu.edu)

Europe's open borders have blurred national distinctions. Many nations export or accept economic émigrés, war refugees, migrants who move to avoid minority status, political dissidents, and others. What is a long-term expatriate's, or his children's, nationality? Political borders separate people of the same ethnicity and group history. Other borders are disputed. When countries split, how do citizens dissolve what has long been part of their identity? Even our immigrant-based United States provides sources of uncertainty: American-born children of illegal immigrants; the "one-drop rule" for African-American designation; varied blood quanta among members of Native American nations. Given the attention paid to artistic identity-creation at CAA's recent annual meetings, we ask why and when we began to emphasize it. Is it still revelatory? Various viewpoints are welcome. Proposals should include 1) your point, 2) reasons for it, and 3) some evidence supporting your views about presenting one ethnicity or national identity as an artist's, client's, or architect's chief strategy or goal in creating or commissioning the work.

## Studio Art Open Session Painting: The Elastic Frontier

Anna Kunz, Columbia College Chicago, [akunz@colum.edu](mailto:akunz@colum.edu)

This session will present the various ways in which the practice of painting extends from the rectangle to sculptural forms, installation, and new media.

## Association of Latin American Art Questioning Feminism in Latin America's Art Histories

Aleca Le Blanc, California State University, Long Beach; and Harper Montgomery, Hunter College, City University of New York. Email: [aleca.leblanc@me.com](mailto:aleca.leblanc@me.com) and [hmontgom@hunter.cuny.edu](mailto:hmontgom@hunter.cuny.edu).

Even though female artists, patrons, and scholars have held prominent roles in Latin American cultural circles during every temporal period, from ancient to the present day, a discussion of gender only occasionally enters the historical narrative. This session questions what feminism looks like in Latin America's art histories. Considering ancient to contemporary periods, papers may address such questions as: How have discourses of the feminine diverged from or merged with nationalist narratives on art and culture and what role, if any, did a feminist consciousness play? Can considering gender in the production and reception of ancient or colonial works reflect historical contexts, or does it only impose contemporary agendas? How do art history's implicit gender biases affect the ways in which Latin America is constructed today? We seek proposals that take innovative theoretical approaches through focused case studies, comparative studies, and historiographic investigations.

## Association of Historians of American Art The Body of the Artist and the Artist as Body in American Artistic Practice

Elizabeth Lee, Dickinson College; and Robin Veder, Pennsylvania State University, Harrisburg. Email: [lee@ Dickinson.edu](mailto:lee@ Dickinson.edu) and [rmv10@psu.edu](mailto:rmv10@psu.edu)

We are interested in how American artists, past and present, have cultivated corporeal awareness and articulated a physical bodily presence in their art. More particularly, we want to address how artists have produced work with a somatic understanding of "body cultures"—the culturally and historically specific theories and practices that determine how bodies look, feel, work, and move. Our focus is on the ways in which movement training (sports, dance, physical, occupational therapy), health regimes (diet, exercise, hydrotherapy, heliotherapy), and self-presentation (clothing, grooming, posture, prosthetic devices) have contributed to how artists approach and create their work. We wish to bring together papers that understand how the artist acts as an active corporeal presence, responding to disciplinary, liberating, and therapeutic body cultures by integrating them into artistic practice.

## Historians of Netherlandish Art Metal, Glass, Fabric, Stone: Beyond Painting in the Northern Renaissance and Baroque

Ellen Konowitz, State University of New York, New Paltz, Department of Art History, SAB 108, New Paltz, New York, 12561, [konowite@newpaltz.edu](mailto:konowite@newpaltz.edu)

The past fifteen years have seen important studies on Northern tapestry, sculpture, stained glass, and metalwork that signal a shift away from the traditional focus on painting as a measure of achievement in Northern Renaissance and Baroque art. The field has been redefined by recent contributions including major exhibitions of tapestry (Metropolitan Museum of Art) and stained glass (Metropolitan Museum and Getty Museum), and scholarship on sculpture in wood, stone, and gold. Scholars now recognize that panel painting was not typically intended to be viewed in isolation, but in the context of other media such as glass, carvings, and weavings, for instance in a church interior, a cloister chapel, a justice hall, or a domestic chamber. This panel invites papers on Netherlandish works of art in various media, on intermedial projects, and on the interaction between various media.

## Pieces and Bits: Considering Art that Combines Physical Forms with Internet Components

Robert Lawrence, University of South Florida, [Lawrence@arts.usf.edu](mailto:Lawrence@arts.usf.edu)

New artistic possibilities have developed in every medium of contemporary practice in response to the ubiquitous influence of the internet and mobile media in all dimensions of our lives. Artists working in established media (e.g., painting, installation, performance...) are leveraging the internet not just as a PR vehicle but as a transformative supplemental channel of creative production and discourse. These hybrid real/virtual practices introduce significant creative possibilities resonant with intertextualities that are uniquely positioned to model and reflect on contemporary life. The current situation is developing with interdisciplinary complexities not adequately addressed by old systems of classification or criticism. This panel gathers theorists and practitioners to consider emergent art strategies breaking new ground across the increasingly blurred borders of the physical and virtual. We will examine historical precedents and current production and make projections of future developments, with the goal of providing an initial critical framework for ongoing discourse on this expanding hybrid practice.

## **Mapping Spaces: Cartographic Practices in Art and Architecture**

Min Kyung Lee, Swarthmore College, mlee5@swarthmore.edu

Maps are representations bound to a given territory or place as much as to the social, political, cultural and economic practices of their production and reception. More than mere reflections, they generate space insofar as they make visible through their graphic forms and modalities precisely what cannot be seen. Thus, if maps picture a reality that exceeds or contradicts direct vision and experience, as the geographer Denis Wood suggests, then their accuracy and correspondence to the world may be based paradoxically on their status as fictional images. This panel seeks to address how art and architecture employ cartography as a medium and practice to produce spaces and the experience and knowledge that define them. What are the conditions and consequences of a map's representability? How do artists and architects employ maps to produce a territory, environment, an experience? What constitutes a cartographic practice and how does it mediate our experience and knowledge of the world?

## **Beyond Good or Bad: Practice-Derived Epistemologies of Studio Critique**

Judith Leemann, Massachusetts College of Art and Design; and Adelheid Mers, School of the Art Institute of Chicago. Email: judith.leemann@massart.edu and amers@saic.edu

The ubiquitous practice of studio critique remains under-theorized and awkwardly modeled; at the same time it is near universally accepted as the central event of the studio art course and is assumed to stay relevant throughout an artist's productive life. We invite artists, pedagogues, art historians, and particularly those interested in "art as research" discourses to join us in explicitly examining critique as immanent to production. Our goal is to work toward epistemologies of making that centrally include forms of reflection and grow out of the specifics of the discipline in question. Well-illustrated presentation proposals might address: pedagogical interventions in inherited forms of critique that both expose the form's tacit assumptions and steer toward new modes of generating critical response within academic art education settings; close readings of the performative nature of critique that attend to the affective dimensions of the practice; effectiveness/assessment of impact; and more.

## **Transatlantic, Transpacific: Oceanic Exchange and the Visual Cultures of Colonial Latin America**

Dana Leibsohn, Smith College; and Meha Priyadarshini, Columbia University. Email: dleibsoh@smith.edu and mp2417@columbia.edu

From ca. 1500–1850, the visual cultures of Mexico, Peru, the Caribbean, and Brazil were shaped in profound ways by two major oceanic throughways. As people and objects traveled across the Atlantic and Pacific, indigenous and immigrant communities received, resisted, and remixed the ideas introduced—at times keenly aware of their "foreignness," at times indifferent to the origins of imported traditions and materials. This session highlights scholarship on the Atlantic and Pacific worlds, seeking papers that focus on the different patterns of trade and visual culture that arose from this transoceanic traffic. Papers might be comparative or they might focus on a

particular exchange—of imports or exports—between colonial Latin America and Europe or Asia. In addition to encouraging discussion of the distinct ways ideas, materials and/or practices traveled across the Atlantic or the Pacific, we invite papers that address the history and historiography of trade in colonial Latin America.

## **American Council for Southern Asian Art Art in Indonesia: Continuities and Change**

Cecelia Levin, Harvard University, clevin@fas.harvard.edu

The 1967 volume *Art in Indonesia: Continuities and Change* by Claire Holt provided American scholars with their first look at the cultural expressions of this expansive equatorial archipelago. Holt told the story of Indonesian visual culture as it was perceived by its creators, while lending a creative ken that acknowledged the fluidity of Indonesia's cultural forms—the visual arts, wayang kulit (shadow play), dance, and music were kindred due to their essential role as storytellers. Moreover, she may be considered the first scholar to examine modernism in an Asian context. Almost a half century later, does Holt's reading of Indonesian art still successfully serve art historians? This panel invites papers presenting variations on Holt's interdisciplinary approach, as well as those proposing contradicting analytical methods that potentially heighten our understanding of this creative region's vast corpus of artistic material. Proposals on all aspects of Indonesian visual culture are welcome, including the Classical Hindu-Buddhist, Islamic, indigenous or tribal, and post-Independence traditions.

## **Leonardo Education and Art Forum Re/Search: Art, Science, and Information Technology (ASIT): What Would Leonardo da Vinci Have Thought?**

Joe Lewis, University of California, Irvine, jslewis@uci.edu

A consummate artist, scientist, researcher, risk taker, and entrepreneur, Leonardo da Vinci would fit well into today's art/science/information technology (ASIT) creative community. This session focuses on the word "entrepreneur," which was deeply embedded within Da Vinci's conceptual oeuvre. Kickstarter and USA Projects are excellent examples of new entrepreneurial funding models, but are there other ones? Have any ASIT artists used their expertise to create revenue-generating ventures or for-profit ventures to support their art practice or projects? Are there any prominent historical models that could form the groundwork for contemporary funding strategies? This panel seeks concrete examples of artistic and research entrepreneurship focused on developing project funding—outside the traditional mainstream sources. Success is not as important as research and development—high-concept ideas are most welcome. Open to all ASIT practitioners, administrators, philanthropists, researchers, or anyone creating funding streams for art, science, and information technology projects.

## **Harems Imagined and Real**

Heather Madar, Humboldt State University, Art Department, 1 Harpst St., Arcata, CA, 95521; Heather.Madar@humboldt.edu

The eroticized odalisque is a familiar cliché of Orientalist art. The harem of the Ottoman sultans in particular was much mythologized by Western Europeans, creating a lurid popular

image rife with misconceptions. The harem became a key trope of Orientalist thought, encapsulating European perceptions of the decadent, despotic yet desirable East. Images of the harem produced by nineteenth-century Orientalist artists are well known. Yet harem imagery both predates and postdates the time frame of canonical Orientalist art; it was produced by both internal and external observers and, in some cases, by and for women. This panel seeks to critique harem imagery and harem discourse, and to reconsider the sociopolitical freight of harem imagery and the symbolic significance born by depictions of women's bodies and spaces gendered as female. Papers that examine lesser-known works, including imagery from outside the nineteenth century, depictions of less commonly represented harems, and images by women artists or indigenous representations, are particularly invited.

### **Arts Council of the African Studies Association Bodies of Knowledge: Interviews, Interlocutors, and Art-Historical Narratives**

Carol Magee, University of North Carolina at Chapel Hill; and Joanna Grabski, Denison University. Email: cmagee@email.unc.edu and Grabski@denison.edu

This panel invites contributions that examine the use of interviews in the production of art-historical narratives. While both represent bodies of knowledge, art writers often use one (interviews) to constitute the other (art-historical narratives). Questions orienting our panel include: How do the voices of cultural producers factor into the representation of their works? How do interviews center and de-center scholarly narratives? How might interviews extend other discursive frames and theoretical orientations through which artistic production is understood? How do individual histories and interviews figure into broader narratives about collective projects and institutional agendas? How do interviews substantiate various claims, moor interpretation, or contest other bodies of knowledge? We seek to bring together contributions addressing perspectives about African artists and art with those focusing on other geographical regions so as to generate cross-regional inquiry and analysis.

## **Open Forms Sessions**

Listed here are sessions accepted by the Annual Conference Committee in the Open Forms category. Representing no more than twelve of the total 120 sessions selected for the conference program, Open Forms is characterized by experimental and alternative formats (e.g., forums, roundtables, performances, workshops) that transcend the traditional panel. Because they are preformed in some cases (or because the participants in them are preselected), Open Forms sessions are not listed with the other sessions in the *2013 Call for Participation*. Sessions listed with email addresses are accepting applications, otherwise, they are listed for information purposes only.

### **Funktioning with Nothing but the Funk: Black Art and Design, the Final Frontier in Reconstruction**

Xenobia Bailey, independent artist, xenba@yahoo.com

During the Atlantic slave trade, North America procured a labor force of approximately 3,000,000 enslaved Africans, whose traditional skills, cultural lifestyles, and vernacular art was suppressed, for the development of the industrial economy of North America. Through memory, these suppressed arts, and the spirit of antiquity, emerges through contemporary homemakers, artists, and musicians in African American communities...along with 400 years of post-traumatic stress disorders, all brilliantly articulated in funk music. There is an urgent need for research and development of the theory and properties of funk, for redevelopment of distressed industrial towns, that can blossom into industrious communities. The practice and philosophy of funk in urban planning can rejuvenate urban ruins and decay into a model city. Seeking papers on the history of the aesthetic of funk, Black Reconstruction of the 1860s, and/or the black migration north. Explain how the aesthetic of Funk is a catalyst for design studios and craft workshops, to revitalize the humanities in inner cities, through product designs, packaged goods, services, advertisement, art education, and art therapy.

### **Multiples in Context: The Early Years**

Meredith Malone, Washington University in St. Louis; and Bradley Bailey, Saint Louis University. Email: meredith\_malone@wustl.edu and bbaile10@slu.edu

This session explores the emergence of multiples—three-dimensional objects issued in edition—from the late 1950s through the 1960s. Artists associated with Fluxus, Nouveau Réalisme, Pop, GRAV, and Zero, among others, embraced the multiple as means of challenging the elitist status of the art object and engaging with conditions of industrial production, commercial marketing, mass communication, and an increasingly global economy. We seek papers that investigate the diversity of approaches, modes of fabrication, and sociopolitical views articulated by artists across Europe and the Americas via the production and distribution of multiples. Topics such as international exchanges facilitated by multiples, the readymade as the forerunner of the multiple, and the relationship between multiples and emerging kinetic and proto-conceptual practices are welcome. Papers that address the apparent contradiction between the democratic aspirations espoused by some producers of multiples and the realities of an expanding consumer culture that informed these endeavors are also encouraged.

### **Technical Art History and the University Curriculum**

Michele Marincola, Institute of Fine Arts, New York University; and Charlotte Nichols, Seton Hall University. Email: michele.marincola@nyu.edu and charlotte.nichols@shu.edu

The session considers the integration of technical art history in the university course curriculum. During the past two decades there has been increased collaboration among curators, conservators, and conservation scientists to promote the study of artistic process in an interdisciplinary context. Graduate programs in art history, particularly those affiliated with conservation programs, have launched courses in technical art history in recognition that an understanding of artistic process facilitates both the understanding of an object and its

cultural context. However, the challenges of incorporating this approach in the classroom are daunting, and depend upon the instructor's knowledge of science as well as access to conservation information, informative case studies, and high-resolution images. Proposals may consider all aspects of the topic, such as the historical assessments of teaching technical process, the effective use of source material, cross-disciplinary partnering, and classroom replication of techniques.

### **Association of Academic Museums & Galleries Seeing/Knowing: Image Theory and Learning Strategies between Museums and University Curricula**

Natalie R. Marsh, Graham Gund Gallery, Kenyon College,  
marshn@kenyon.edu

Fifteen years ago the Mellon Foundation launched the College and University Art Museum initiative to connect rich resources of academic museums to college curricula. Resulting innovative staff positions enabled museums to reset their educational mission at a time when art history departments were also expanding to include new media and visual culture discourses. Today academic museums and galleries increasingly inhabit more central positions in existing and new disciplinary and interdisciplinary conversations. Indeed, the phrase "visual literacy" has begun to take hold as new research and methods centered on image theory and visual cognition emerge as learning strategies across higher education. This panel seeks proposals from academic museum professionals and college faculty that consider how visual literacy, image theory, and new related pedagogies may be uniquely positioned in today's academic museums. Where lie the academic museum's next major philosophical and structural innovations, and thus its future contributions?

### **The Experience of the Studio: Master-Pupil Relationships in Europe and China, 1400–1700**

Michele Matteini, Reed College; and Christina Neilson, Oberlin College. Email: mmatteini@reed.edu and cneilson@oberlin.edu

Of all the institutions of art, the studio is perhaps the most defining. And it is a given that much artistic production that took place in the studio depended on exchanges between masters and pupils. Yet the nuances of how these associations operated deserve further scrutiny. This panel seeks to move beyond issues of attribution, originality, and labor division to explore how social, psychological, personal, and political forces shaped relationships between masters and assistants, and affected artistic output. How did rivalry, ambition, love, or friendship impact on art? What was the effect of the change from the workshop (place of labor) to the studio or academy (site of intellectual exchange)? How did the invention of the studio intersect with the emergence of artistic styles? We invite papers that present new research and critically engage with the social, political, and intellectual implications of master-pupil relationships in early modern China or Europe.

### **The Work of Art Criticism in the Age of E-zines and Blogging**

Diana McClintock, Kennesaw State University; and Susan Todd-Raque, independent curator. Email: dmclclin1@kennesaw.edu and toddraque@mindspring.com

Historically, critical writing that is intellectually stimulating and theoretically grounded in sources considered to possess quality and significance has been recognized as "good." Today, however, "criticism" is found on e-zines and Facebook, and "critics" range from respected professionals to casual bloggers. Art criticism has become globally accessible. Has this widespread accessibility resulted in qualitative changes? This session welcomes

### **Visual Culture Caucus**

#### **Life's Edge: A Thinking-Feeling Lab in the Risks, Powers, and Possibilities of Forms-of-Life**

Jill H. Casid, University of Wisconsin-Madison

In *Means Without End*, Giorgio Agamben replaces life with "form-of-life" to maintain that life "can never be separated from its form" and that "ways of living" are "always and above all possibilities of life, always and above all powers." The animating risk of this open form session is to put into critical interface and also re-animating contact the "live" in performance studies, in visual studies, in art practice, and in bioethics and biopolitics. It re-poses the questions of the ontology of the live in terms of the quickening and complicating hows; namely, what manifold kinds of life may do. And it asks the revived question of the "happy" or the "good" in order to re-engage as a vital problematic the aesthetic, ethical, and political entwinement of life and its complex forms. What forms-of-life do we risk enacting in our engagements with the sentence that promises to make vibrant what it ostensibly merely describes: "It's alive?"

#### **Art and "The War on Terror": Ten Years On**

August Jordan Davis, Winchester School of Art, A.J.Davis@soton.ac.uk

March 2013 marks the tenth anniversary of the US-led invasion of Iraq. The wars in Afghanistan and Iraq (collectively identified by the Bush administration's rubric of "the war on terror") featured in myriad ways (both explicitly and tacitly) within contemporary art production, exhibitions, and criticism of the 2000s. This session offers a forum for a timely review of this decade of art and war (and their interpenetration). The session consists of a roundtable of artists, art historians, and critics, including Martha Rosler, Jonathan Harris, and Nicholas Mirzoeff, followed by papers. Papers might address the art and activism of Artists Against the War; pertinent curatorial projects of this period (e.g., the Whitney Biennial of 2006: Day for Night); the work of "embedded" artists; popular culture's role in shaping narratives of the wars (e.g., films including *World Trade Center*, *Lions for Lambs*, *Rendition*, *Stop-Loss*); or consider what the legacy of this recent past might mean for art today.

papers that examine the endless proliferation of “criticism” and the multitude of “critical” sources now available on digital sites such as e-zines, blogs, and social networks, and that investigate the changes that these new critical sites have compelled within critical writing itself. Who are today’s “authorities”? What questions should critics ask? Has the critical voice changed in this age of digital production? Do the old rules apply, and should they? How should the academic world help students navigate the universe of available sites and develop critical-thinking skills and valid critical methodologies?

### **Engagements between Indigenous and Contemporary Art**

Ian McLean, University of Wollongong, imclean@uow.edu.au

In the 1960s and 1970s, new ideas about art and life associated with Earth, performance, and conceptual art profoundly changed the relationship between Western and indigenous art practices. While the impact of indigenous art on Western modernism during the first half of the twentieth century was also great, it focused mainly on the formal attributes of indigenous visual objects and in some cases, discourses of national identity. However, in the last decades of the twentieth century, Western artists became more interested in the performative aspects of indigenous art as well as the meaning of the art, and made greater efforts to actually engage with indigenous communities and artists. This contrast between the two periods is also evident in the impact of Western art practices on indigenous ones. This session seeks papers that investigate instances of engagement between indigenous art and contemporary art practice and theory that focus on the reasons—be they aesthetic, political, spiritual, theoretical, personal, or whatever—for this engagement and its relevance to contemporary art. Papers are sought that address this topic from the perspectives of art practice, art history and theory, curatorship, and anthropology.

### **Artists, Architects, Libraries, and Books, 1400–1800**

Sarah McPhee, Emory University; Heather Hyde Minor, University of Illinois, Urbana-Champaign. Email: bookscaa2013@gmail.com

Bernini possessed a manuscript of Galileo’s *Mecchaniche* and Marino’s poetry. Inigo Jones owned books by Plato and

Plutarch. Jacques Lemerrier collected 3,000 books, including the Koran; Velazquez had books on navigation and the planets. How are historians to understand the content of these libraries? What kinds of libraries did architects/artists assemble and how did they use them? How did their reading affect their art? Traditional approaches to these questions have followed a bibliographic method, equating the contents of books with the owner’s mind and considering individual volumes as sources in the creation of buildings or works of art. But this approach oversimplifies the historical reality of books and the ways people read them. Recently, the basic constituents of study—author, book, reader—have been revised; with this session we hope to gauge the current state of research. We seek papers that consider artists and architects as authors, readers, publishers, borrowers, and collectors of books.

### **Abstraction and Totality**

Ara H. Merjian, Department of Italian Studies, New York University, Casa Italiana Zerilli-Marimò, 24 West 12th Street, New York, NY 10011; and Anthony White, University of Melbourne, School of Culture and Communication, Room 216, West Tower, John Medley Building, Parkville 3010 VIC Australia. Email: merjian@nyu.edu and a.white@unimelb.edu.au

This panel addresses the paradoxes of abstract art’s relationship to ideology in the early and middle twentieth century. It considers the shifting service of abstract practices to a totalizing politics—whether radical or reactionary, whether capitalist, fascist, or communist—and investigates the circumstances under which abstraction has operated as an ideal vehicle of state ideology or an ostensible recoil from its insidious reach. Along with specific histories in context, we aim to address the abiding perception that abstraction is inherently resistant to historical interpretation. We welcome papers from a spectrum of national and cultural cases, both within European and American settings, but also beyond that limited geographic frame, including work on individual artists or collectives as well as on a variety of media, including the plastic arts, architecture, and cinema.

### **Interpreting Animals and Animality**

Susan Merriam, Bard College, merriam@bard.edu

This session will focus on the representation of animals or animality in Western visual culture from about 1500 to the

### **The “New Connoisseurship”: A Conversation among Scholars, Curators, and Conservators**

Gail Feigenbaum, Getty Research Institute; and Perry Chapman, University of Delaware

A conversation on the past, present, and future of the “new connoisseurship” brings together leading figures from the academy, museum, and laboratory to consider what matters about the material objects we study. The aim is to go beyond stocktaking to recuperating and repositioning the material object as subject for art-historical research. What lessons can we learn from the ever “new” and serially “scientific” connoisseurship, from Morelli’s forensics to Berenson’s reliance on photographic evidence, to today’s “technical art history”? Given the fate of the Rembrandt Research Project, as well as what scholarship has revealed about artistic practice in the workshop, can or should we aspire to establish a corpus of “authentic” or “autograph” works, or is this a chimera, the wrong question to ask? At this moment can we look squarely and constructively at connoisseurship, a word that has come to be spoken with disdain by so many scholars, redolent of an outmoded practice? “Close looking,” so fetishized and admired and freighted a concept, neither accounts for what is below the visible surface, nor recognizes the interventions and transformations of appearance of that surface resulting from the vicissitudes of time and restoration. What can be gained from research and rethinking the historical record as it becomes increasingly available in conservation archives? How can we ask better questions and benefit from our varied categories of knowledge going forward? What can or should art historians do to take advantage of—and to train a generation of “new connoisseurs” conversant in—new developments in conservation and technical studies?

present. Since the publication of Peter Singer's *Animal Liberation* in 1975, animal studies has emerged as an important topic in the humanities. Historical studies, philosophy, and literature have increasingly devoted attention to the study of animals. Yet, arguably, animals are more important in the visual arts than in any field excepting anthropology or the environmental and biological sciences. The extent to which we believe things to be true about animals (that, for example, they think and feel in certain ways) has been informed by images; these beliefs, in turn, have important environmental and ethical consequences. Papers might examine anthropomorphism, or analyze how images of animals shape attitudes about human relationships and cultural practices. Aesthetics is another topic that might be addressed: What type of artistic techniques or compositional forms are used to convey information about animals? The concept of animality itself might also be considered.

### **Uneasy Guardians: Ensuring the Future of Intractable Art Forms**

Megan Metcalf, University of California, Los Angeles; and Holly Harrison, Los Angeles County Museum of Art. Email: mgm27@columbia.edu and hharrison@lacma.org

This panel brings together theory and practice surrounding the demands of contemporary art as it moves into history, particularly in the "expanded fields" that include installation, land art, architecture, film, performance, etc. We seek papers from the diverse stakeholders charged with preserving, presenting, and historicizing these art forms: curators, artists, legal and conservation experts, and art historians. As the artists and the works pass into art institutions and art history, do they require new methods for continuing their effects? How exactly do complex and often "immaterial" forms enter the historical record and remain there? How are the competing priorities of the artist, the museum, the artwork, and art history negotiated? Papers might address case studies or provide an overview of these issues from

a particular professional vantage point. Taking as a starting point the transformations of artistic practice in the late 1950s to increasingly emphasize temporal, spatial, and affective dimensions, this dialogue addresses how in these works the interaction of subjectivity with history offers new avenues for considering artwork more generally.

### **To What End? Eschatology in Art Historiography**

Jeanne-Marie Musto, Fordham University Center for Medieval Studies, musto.jeannemarie@gmail.com

In 1842, Franz Kugler, professor at the Royal Academy of Arts in Berlin, published the first world history of art history. Following Hegel's example, Kugler approached artworks as embodying the relative progress of the human spirit among different peoples. Not surprisingly, according to Kugler's analysis Western European art demonstrated the highest cultural attainment. The world histories of art that have become commonplace on North American college campuses today are in some sense the descendants of Kugler's. They, however, tend to present an egalitarian and pluralistic landscape in which each culture's distinct and equally valid artistic heritage contributes to a broader goal of multicultural harmony (if not homogenization). This session welcomes papers that investigate the specifics of this dramatic transition. It also welcomes papers that consider more broadly the embedding of eschatological purposes into the writing of art history, whether on a chronologically and geographically exhaustive scale or in terms of a particular epoch or people, however defined.

### **Historians of German and Central European Art and Architecture Central Europe's Others in Art and Visual Culture**

Elizabeth Otto, University at Buffalo, State University of New York; and Brett Van Hoesen, University of Nevada, Reno.

### **A Renaissance Remnant: The Political Iconography of Justice**

Judith Resnik, Yale Law School; and Ruth Weisberg, University of Southern California. Email: judith.resnik@yale.edu and reweisb@usc.edu

Why is it that the depiction of a classically garbed woman with scales, sword, and sometimes a blindfold, recognizable as "Justice" personified, can serve as a signal that a building is a court of law, but a woman gazing in a mirror is no longer understood to be the virtue "Prudence"? How did the blindfold, once affixed as a negative attribute on figures such as "Synagogue," representing the Old Testament blind to the "light of Christianity," come to be valorized as a positive accoutrement of justice? And how, given democratic commitments that everyone has access to courts, can one develop a justice iconography capturing the radical reinvention of adjudication as a democratic practice in which diverse participants have become eligible to be treated with dignity in all roles—litigant, lawyer, witness, judge, juror, staff—in court? This panel explores the visual history and the political deployment of justice and its contemporary complications.

### **Meet the Scientists: Creating Mutually Beneficial Collaborations**

Francesca Samsel, independent artist; and Daniel Keefe, University of Minnesota. Email: keefe@cs.umn.edu and figs@me.com

Meet the scientists, literally! This is a hands-on workshop bringing together artists and scientists to brainstorm, create, and evaluate the characteristics of mutually successful art/science/tech collaborations. The session has three parts. We will start with a brief presentation of art/science collaborations, followed by introductions to the scientists and their research. The session will break into smaller brainstorming groups comprised of a scientist, a team leader, and several artists. Here, working as a team, the groups will brainstorm, refine, and evaluate specific project concepts. Our vision is a frenzied exchange of ideas and possibilities that are then honed to realistic proposals. We are looking for project ideas that will excite as well as address the concerns of both communities. Finally, we will re-gather for each group to present their best proposals. From these presentations we will distill a set of guidelines for facilitating future successful interdisciplinary collaborations.

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From Charlemagne to Schengen, Central Europe's borders have been hotly disputed. Equally fraught notions of Central European national and individual identity have been shaped through notions of race, ethnicity, nation, temporality, religion, gender, and sexuality. For this panel we seek new research on concepts of the Other and related ideas of insiders and outsiders in representations from any time period from the Middle Ages to the present. Contributors might address the influence of trade, crusades, colonialism, postcoloniality, or tourism. They may investigate how supranational constructs of ethnicity, gender, or sexuality were played out in relation to representations of nation or Volk. Panelists in this session could also explore challenges to established institutions and conventional power dynamics, or examine how visual materials enabled those considered marginal to engender agency through subcultures or other sites of resistance.

### **American Society for Hispanic Art-Historical Studies Representing "Race" in Iberia and the Ibero-American World**

Pamela A. Patton, Southern Methodist University, [ppatton@smu.edu](mailto:ppatton@smu.edu)

Visual culture played a powerful role in representing race as it was variably conceived in Spain, Portugal, and Latin America from the late Middle Ages onward. Within this globally expansive sphere, constant and often fractious contact among disparate peoples and cultures provoked protean concepts of race that ranged from the ethno-cultural connotations of the medieval gens and the quasi-scientific taxonomies of the early modern world to the fluid, often self-generated descriptors of contemporary culture. This session investigates how things visual both reflected and affected these changing notions. Papers

might ask how visual culture grappled with physiological constructs of race; how it intersected with scientific, religious, or political theories and policies; how it responded to racial or ethnic antagonisms; even how its potential to comment on such matters was avoided or suppressed. Submissions are invited on the visual traditions of Spain, Portugal, and the Hispanophone and Lusophone Americas between 1350 and the present.

### **Society for the Study of Early Modern Women Gender and Artistic Practice in Early Modern Europe: Media, Genres, and Formats**

Andrea Pearson, American University; and Melissa Hyde, University of Florida. Email: [pearson@american.edu](mailto:pearson@american.edu) and [mhyde@ufl.edu](mailto:mhyde@ufl.edu)

This session invites proposals that identify gendered strategies in art making, or that consider ways that art or art making were conceived of in gendered terms, to illuminate more fully the cultural and social work of artistic practice in the early modern period. Of particular interest is the gendering of media, genres, and formats, and such questions as: How were the era's practices of art making gendered? By whom and for whom? Were specific media, genres, or formats identified more strongly with women or with men? How did perceptions of artistic production and products intersect with norms of femininity and masculinity? Was the sex/gender system reinforced or undermined through production, patronage, and spectatorship, and when did these aspects of art making and reception become matters of concern or contention? How did individuals, groups, and institutions manage or otherwise engage these points of conflict?

### **Dystopia: Space, Architecture, and the Filmic Imaginary**

Sadia Shirazi

This panel will explore the potential of dystopia within critical representations of space and architecture in the filmic imaginary, using three dystopic films as a reference point. Dominant cinematic representations of dystopia often portray it as the negative mirror image of utopia. In such films, dystopia is often synonymous with a sensationalized doomsday scenario that plays upon societal fears of the "other" and subscribes to oversimplified notions of good and evil. In contrast, the short films of Sara Eliassen, Maha Maamoun, and Ivor Shearer belong to an emergent strain of the dystopic genre. Their films raise questions over the relationship of space and architecture to particular sociopolitical issues, cultural and historical memory, and temporality. Dystopic films are generally situated after a catastrophe or in the future—but what happens when a dystopic state is encumbered by the present moment? What are the sociocultural armatures of this emergent dystopic genre? And how do these films challenge our understanding of cinematic representations of space and architecture?

### **Women's Caucus for Art Building a Legacy for Women Artists**

Barbara A. Wolanin, Women's Caucus for Art

This session will focus on ways women artists, art historians, curators, and collectors can ensure that the art and accomplishments of women artists are preserved and documented and that relevant organizations and institutions have the resources to transmit and build on their legacy. The panelists will speak about significance of the Women's Caucus for Art Lifetime Achievement Awards and of The Feminist Art Project; the importance of collecting and exhibiting work by women artists and their archives at the Institute for Women in the Arts at Rutgers University and of the National Museum of Women in the Arts; how a foundation for a woman artist can be created; publishing scholarship on women artists; and the transformative power of bequests for an organization. Through setting up foundations and making bequests of money, art, or their papers, women artists and art historians can preserve their history and nourish and inspire future generations.

## **Receptions of Antiquity, Receptions of Gender? Stereotype and Identity in Classically Informed Art**

Alison Poe, Fairfield University; and Marice Rose, Fairfield University. Email: alisonpoe@hotmail.com and mrose@fairfield.edu

While postclassical artists' responses to the ever-broadening classical canon have received much scholarly attention, and while the range of theoretical approaches to these works has expanded, there have been few systematic studies of gender construction within art that seeks to adapt, appropriate, reuse, and/or reinterpret antiquity. This session explores gender stereotypes and identities found in classically informed art from the medieval era through today. Do the later artworks maintain anything authentically ancient? How do gender stereotypes of the different centuries intersect? Do the postclassical works uphold, question, or reject the cultural authority of classical art in their treatment of gender? Classical reception theory posits that meaning occurs at the moment of reception. How is reception of classical visual culture mediated by different viewing contexts in regard to gender issues? How do changing interpretations of ancient art and applications of new approaches affect the making and reading of art that looks back to antiquity?

## **Plato's Dilemma: Unweaving the Threads Binding Art and Religion**

Donald Preziosi, University of California, Los Angeles, preziosi@ucla.edu

Is religion a mode of artistry distinguished from other artworks mainly by insistence on literal rather than circumstantial links between what are conventionally distinguished as form and meaning? Today, as the secular foundations of modern art history are increasingly problematized, how have revivals of interest in indexicality transformed our understanding of relations between what are currently distinguished as art and religion? To justify banishing the mimetic arts from an ideal community, Plato argued that the essential indeterminacy of artistic meaning made conventional distinctions between art and religion appear merely circumstantial rather than ontological, potentially destabilizing social orders linked to fundamentalist beliefs in immutable connections with divinity. The inability to control interpretation required that authority over how artworks were interpreted be vested not in individual citizens but in those whose authority was itself claimed to reflect proper readings of the order of the cosmos. Papers are invited addressing the perennial danger of undisciplined artistry or unregulated interpretation to political or religious powers.

## **Reframing Post-Black**

Kathleen Reinhardt, Freie Universität Berlin and University of California, Santa Cruz, Kathleen.Reinhardt@fu-berlin.de

Post-black (a term that emerged in the New York art world in the early 2000s) originated as a means to articulate a transformation in the conceptual strategies of post-Civil Rights generation African American artists. More of an ethos than a dictum, this theory of representation elucidates a decisive shift in how black people image themselves, seeking to escape the limitations imposed by race, but at the same time deeply committed to conversations about blackness. The prevailing criticism of post-black is that it embraces capitalism and excess at the expense of social engagement—and that its visual producers ultimately

reduce the black body to a fetish object. This session considers whether post-black represents a departure from social engagement and the often-troubling realities of African American life, or if it constitutes a radical re-envisioning of the political and polemical importance of its imaging. How do African American artists negotiate the complexities of representing blackness in a cultural and economic climate that demands its persistent visualization?

## **Historians of Eighteenth-Century Art and Architecture Art in the Age of Philosophy?**

Hector Reyes, University of California, Los Angeles, hreyes@humnet.ucla.edu

The relationship between philosophy and art has been a rich field of research for scholars of eighteenth-century painting. Such inquiry has identified philosophical motivations for the pursuit of pleasure, especially aesthetic pleasure, and led to a new understanding of the intellectual foundations and commitments of supposedly frivolous painters, such as Fragonard, Greuze, Boucher, and Chardin. This panel seeks to broaden the inquiry in eighteenth-century philosophy and art by considering a wide range of philosophical and artistic practices. Are there neglected philosophies that might relate to artistic theory or production? How might philosophical approaches help us to rethink the status of other media or artistic production more generally in the eighteenth century? Does an emphasis on philosophical questions occlude or lead us away from important formal questions? Papers that question or interrogate the philosophical approach to art-historical research are as welcome as those that present new research or propose new approaches and methodologies.

## **Feminism Meets the Big Exhibition: 2005 Onward**

Hilary Robinson, Carnegie Mellon University, hr@cmu.edu

Recent years have witnessed significant development globally in relationships between feminist art practices, curatorial practices, and the museum, and the feminist blockbuster exhibition, including: Tokyo 2005; Bilbao 2007; LA 2007; NY 2007; Paris 2009; Arnhem 2009; Vienna/Warsaw 2009; Rome 2010; Reykjavik 2010. Individually seamless, as a group they demonstrate highly diverse sets of politics, positions, and histories. Attention to the moment is crucial to understand what the global impulse is, to resist future closures, and to welcome the next iteration of feminism in the art world. Panelists will address this moment deeply through papers teasing out the feminisms informing—and created by—particular exhibitions. While contrasts between exhibitions may help illuminate points made, each paper should focus on one exhibition and move beyond being reviews. Questions may include, *inter alia*: why they came about; curatorial aims; what feminist thinking they produced; tensions between art works, catalogues, and exhibitions; and how particular works change in meaning in the context of the exhibitions.

## **"Assembly Instructions Included": Balancing Structure and Freedom in Studio Art Courses**

Casey Ruble, Fordham University; and Lynn Sullivan, Hunter College, City University of New York. Email: caseyruble@gmail.com and lsullivan@hunter.cuny.edu.

Studio-art instructors must grapple with how to promote

innovation and exploration without allowing instructional parameters to become so broad that students get lost in a sea of options. Tackling the fundamental question of whether development of creativity itself is antithetical to institutionalized education, this session will investigate the following: How can instructors create a framework and environment that trigger originality and vision? Can we teach technique and critical understanding without encouraging prescriptive work? What role do the artistic identities of instructor and students play in the classroom and in group critique? Can dissent be promoted productively? Does the current climate of artistic pluralism complicate the issue? The session will take place in two parts: (1) a series of fifteen-minute, illustrated presentations by panelists, and (2) a roundtable conversation with presenting panelists that stimulates exchange and debate. Presentations should be focused, relevant to the aforementioned questions, and balance abstract, analytical, and practical perspectives.

### **Open Session in Indian Art Landscapes of Fear and Desire**

Tamara Sears, History of Art, Yale University, 190 York Street, New Haven, CT 06511; and Molly Aitken, Art Department, The City College of New York, Compton Goethals 109B, 160 Convent Avenue, New York, NY 10031. Email: tamara.sears@yale.edu and maitken@ccny.cuny.edu

From prehistoric cave paintings to recent performance art, landscape has been the site and subject of artistic creation in Southern Asia. As sites, landscapes have been carved into monumental complexes, fashioned into sacred geographies and mapped by pilgrimage, commerce, and conquest. As subjects, they have been urban and rural places of wonder, longing, power, and danger. Often the shaping of the land enables new intersections between divine and human, fantastic and pragmatic. This panel invites papers that explore the representation of the physically shaping of land in Southern India, especially to evoke strong feelings of fear and desire. This panel is intended as a broad call for papers focusing on works in any medium and period. We encourage submissions from related regions, including South-east Asia and Tibet.

### **Photography and Race**

Tanya Sheehan, Rutgers, The State University of New Jersey, tsheehan@rci.rutgers.edu

Within the fields of art history, anthropology, cultural studies, and literary studies, scholars have examined photography as a tool of both racial oppression and empowerment. They have also shown how differently raced subjects have contributed to the development of photographic practices. In response to this scholarship, the present session challenges participants to pose new questions about each of the three terms in its title: photography and race. How can recent histories of photography, which incorporate vernacular forms, global contexts, and new media, expand our understanding of race? What, in turn, can new critical theories of race teach historians and practitioners of photography? How might we approach the photographic medium as, in, or against a racial discourse? Speakers may explore such questions through historical case studies; interpretive surveys of historiography, criticism, and institutional practices; or other creative proposals to rethink photography and race.

### **Craft after Deskilling?**

T'ai Smith, University of British Columbia, tailin.smith@gmail.com

After years of conceptualist deskilling and institutional critique, thought on "craft" has been on the upswing, as contemporary artists and critics consider the physical labor holding up our art-world universe. Jeff Koons, we all know, did not make his Balloon Dog sculpture, but the mold was crafted by several artisans in his studio and then fabricated by welders at a California foundry. Some critics have considered the interrelation between DIY and avant-garde practices (Julia Bryan-Wilson), while others have proposed theoretical models for understanding craft within modern art history (Glenn Adamson). This panel hopes to address the opposing terms of "craft" and "deskilling" in the (mostly) disparate fields of contemporary art and decorative art. If craft is traditionally related to manual skill, what results when conceptual art embraces craft, or when craft becomes increasingly conceptual? Papers might address the issue of making in various media, from painting to pottery. Discussions of skill and/or deskilling are especially welcome.

### **Student and Emerging Professionals Committee The Impact of Contingent Faculty: Changing Trends in Teaching and Tenure**

Jennifer Stoneking-Stewart, The University of Tennessee, Email: jstoneki@utk.edu

The results of the recent survey on contingent faculty conducted by the Coalition on Academic Workforce (CAW) and the American Association of University Professors (AAUP) will be the focus of this panel. Since the results are to be made available in late 2011, the 2013 panel will focus on the impact of the survey since its publication and discuss changes that have been initiated in the treatment and status of contingent faculty in the arts, if any. The panel will be drawn from the ranks of faculty, arts administrators, and representatives from CAW and CAA. Issues such as the future of tenure, professional development, research and funding, career mentoring, and the impact on CAA membership will be addressed.

### **New Media Caucus Art in the Age of High Security**

David Stout and Jenny Vogel, University of North Texas. Email: david.stout@unt.edu and jenny.vogel@unt.edu

Artists have characteristically explored the potential of emergent technologies, often subverting intended functions and stimulating new design developments in the process. In an environment where security concerns accumulate a kind of pervasive ambient narrative, artists play an important role to reveal, redefine, and repurpose the mechanisms, relationships, and unintended consequences engendered by advancing security and defense research. Whether examining the implications of anonymous webcams, amplifying the anxiety surrounding biometric scanners, or turning the first-person shooter game back on itself, artists have critically engaged with the form, content, and cultural context surrounding systems of control. This "experimental" Open Form session seeks to integrate individual performative and/or media-rich presentations to be moderated by a roundtable panel discussion. We invite participants using an interdisciplinary approach combining aspects of theory, prac-

tice, and/or innovative pedagogy relative to the high-security apparatus increasingly embedded in our daily lives. Proposed possibilities for performance-presentation topics may include such concepts as repurposing surveillance technologies, ubiquitous profiling, the unintended consequences of control systems, weaponizing abstraction in digital art, voyeurism, and (in) voluntary surveillance.

### **Studio Art Open Session On the Practice of the Artist Arbiter**

Shannon Stratton, School of the Art Institute of Chicago and threewalls; and Duncan Mackenzie, Columbia College Chicago and Bad at Sports. Email: shannon@three-walls.org and badat-sports@gmail.com

“On the Practice of the Artist Arbiter” invites presentation and discussion around the work of the artist as curator/organizer/producer/administrator and the increasing obfuscation of distinct roles between the idea and work of a curator and the work of a studio artist. While curators still hold distinct roles in institutions, artists—whether independently, as collectives, through artist-run centers, publication, or other methods of distribution—persistently trouble the boundaries between the privacy of studio practice and the public role of cultural arbiter. This panel invites papers and unconventional participation from arbiters of all kinds that address the expanded field of the studio into presentation platforms, distribution methods, and dialogical situations as their primary form of practice. Presentations might engage in critical reflection on the idea of “artist-run” sites, histories of artist-run culture, organizing intra-institutionally, the role of the “producer” in the visual arts, artist as urban planner, the term “cultural worker” and artist-curators/curator-artists, among other topics that engage the changing face of artists as chief administrator, curator, and editor of their own field.

### **The Art of the Gift: Theorizing Objects in Early Modern Cross-Cultural Exchange**

Nancy Um, Binghamton University; and Leah Clark, Saint Michael's College. Email: nancyum@binghamton.edu and leah.clark@mail.mcgill.ca

This panel focuses on the visual culture of gifts during the dynamic early modern era, when objects of exchange played an important role in burgeoning cross-cultural encounters, long-distance economic interactions, and diplomatic engagements. Its aim is to examine the unique contributions that art history may offer to the critical legacy of the gift, with its anthropological and sociological roots, such as a concern for the viscosity of objects in motion, an interest in collecting and display, and an awareness of how objects of exchange may give rise to new social and artistic practices. The panel organizers encourage theoretically engaged papers that represent the broad geographic scope of the gift encounter, locate gifts in dynamic cross-cultural matrices of circulation and consumption, stake out territory within or in response to exchange theory, and/or consider the shifting and unstable meanings of objects as they changed hands across time and space.

## **Call for Poster-Session Proposals**

CAA invites abstract submissions for Poster Sessions at the 2013 Annual Conference in New York. Any CAA individual member may submit an abstract. Accepted presenters must be CAA individual members at the time of the conference.

Poster Sessions are presentations displayed on poster boards by an individual for small groups. The poster display usually includes a brief narrative paper mixed with illustrations, tables, graphs, and other presentation formats. The poster display can intelligently and concisely communicate the essence of the presenter's research, synthesizing its main ideas and directions. (Useful general information on Poster Sessions and their display is available at <http://writing.colostate.edu/guides/speaking/poster>.)

Poster Sessions offer excellent opportunities for extended informal discussion and conversation focused on topics of scholarly or pedagogical research. Posters are displayed for the duration of the conference, so that interested persons can view the work even when the authors are not physically present. Posters are displayed in a high-traffic area, in close proximity to the Book and Trade Fair and conference rooms.

Proposals for Poster Sessions are due May 4, 2012—the same deadline as the calls for papers in these pages. They should be submitted to [lstark@collegeart.org](mailto:lstark@collegeart.org). A working group of the Annual Conference Committee selects Poster Sessions based on individual merit and space availability at the conference. The following information is required:

1. Title of Poster Session
2. Summary of project, not to exceed 250 words
3. Name of presenter(s), affiliation(s), and CAA member number(s)
4. A two-page CV
5. Complete mailing address and telephone number
6. Email address

Displays must be assembled by 10:00 AM on Thursday, February 14, and cleared by 2:00 PM on Saturday, February 16. Poster presentations last ninety minutes and are scheduled during the lunch breaks on Thursday and Friday, 12:30–2:00 PM. During this time, presenters stand by the poster displays while others view the presentation and interact with the presenters.

Each presenter is assigned a poster board at the conference. These boards are 4 x 8 feet foam core mounted on lightweight aluminum pedestals. Pushpins or thumbtacks to attach poster components to the foam core are provided for each board on the day of installation. Materials must be easily read at a distance of four feet. Each poster should include the title of the presentation (104-point size) and the name of the author(s) and his or her affiliation(s) (72-point size). A point size of 16–18 or larger is recommended for body text.

A display table to place materials such as handouts or a sign-up sheet to record the names and addresses of attendees who want to receive more information is provided. No electrical support is available in the Poster Session area; you must provide your own source of power (e.g., a battery).

## **Studio Art Open Session** **The Empathetic Body: Performance and the Blurring of Public and Private Self in Contemporary Art**

Tricia Van Eck, 6018 NORTH, Chicago, tricia@6018north.org

As the audience has increasingly become a focus of inquiry for artists, and performative and interactive artworks have assumed a more central place in galleries and museums, this session explores the reception and impact of these experiential encounters. While subject and identity construction in museums is nothing new, the panel seeks to investigate the aesthetic encounter when it involves the primacy of the participant's body and/or the presence of the artist. What happens when we embody, rather than look at an artwork? This session invites papers to discuss the effects of blurring of private and public subjectivity within public space. It asks if experiential artworks and interactive exhibitions elicit more embodied tools of interpretation and response, then what is this effect? Do these encourage an empathetic identification or encounter? If so, what are the potentialities for experiential situations to encourage community, political connections, acceptance of difference, and agency through art?

## **Pacific Arts Association** **Rethinking Pacific Art: The Currency of the Object**

Caroline Vercoe and Nina Tonga, University of Auckland.  
Email: c.vercoe@auckland.ac.nz and n.tonga@auckland.ac.nz

Recent Pacific scholarship has offered new ways of thinking about and understanding its art forms and cultural practices. From the 1970s, calls have increasingly been made for the development of scholarship and art practices that reflect and embody Pacific epistemologies. The forms of this expression however tended to focus on the poetic and literary. This session focuses attention back on the object of Pacific creative expression and cultural practice. It invites papers that consider the importance of object-based forms and the performative dynamics, role, and function that they play within communities and in the wider social order. What is the currency of the object? How does it function in the face of waves of new museological practice that foregrounds increasingly digitalized and database-centered modes of display? Alternately, how does the object of creative expression change to meet recent developments in technology and social media?

## **The Changing Complexion of Theory**

Ian Verstegen, Moore College of Art and Design, Philadelphia,  
ianverstegen@yahoo.com

This panel is devoted to registering the fundamentally changing nature of contemporary theory. For many years, theory was influenced by post-structuralism, and the theories of Derrida, Lacan, and Foucault were largely language-based and devoted to forms of nominalism. More recently, with the sociological determinist approach of Pierre Bourdieu, the materialism of Slavoj Zizek, the realism of Gilles Deleuze (at least as imputed by Manuel de Landa), and Alain Badiou has disrupted this status quo. Today, we are more likely to take for granted the relevance of biology and the natural sciences, while the return of Marx has been more serious than countenanced by Derrida or Foucault. This panel not only seeks to trace the influence of such newer ideas but also raise the very question of theory in the humanities. Papers are sought that go beyond the exegesis of

recent theorists and discuss the relation of theory and the function of relativism and objectivism in the academy.

## **Public Art Dialogue** **Reconsidering Murals: New Methodologies**

Sally Webster, Lehman College and The Graduate Center, City University of New York, salweb@nyc.rr.com

From the Renaissance until the nineteenth century, the patronage of wall painting was primarily the province of the church and the monarchy. A change occurred internationally in the eighteen hundreds when mural painting assumed an important new role as civic art. Attached to governmental buildings such as city halls, courthouse, libraries, and capitol buildings, mural painting's public status was furthered by debates among critics, artists, politicians, and concerned citizens as to style (flat versus illusionistic) and content (allegorical versus historical). Since then there has evolved a seldom acknowledged but unbroken history of mural painting and wall art, yet similar critical debates have not emerged. With reference to both historical and contemporary practice, this panel invites papers that incorporate and articulate new methodological approaches. In addition to fresh analyses, the panel also welcomes projects that focus on the documentation, conservation, and inventorying of wall art, as well as proposals from visual artists.

## **Disaster and Creativity**

Gennifer Weisenfeld, Duke University; and Yoshiaki Shimizu, Princeton University. Email: gennifer.weisenfeld@duke.edu and shimizu@princeton.edu

Disaster has been a generative force in world culture. Both natural events such as earthquakes, volcanic eruptions, and tsunami, as well as man-made events, such as war and nuclear catastrophes, have stimulated a rich tradition of visual responses to calamitous events. As we recently saw with Japan's 2011 Tohoku earthquake, natural and man-made disasters are often inextricably linked. The social upheaval in the wake of disaster can provide fertile ground for enormous surges of creativity. Artists have responded to disaster throughout history and across the globe. Their work mediates cultural understanding of traumatic events. We invite papers that will examine a range of artistic responses to disasters, including cases where these responses contributed to erasing or mollifying their social or cultural impact. We encourage papers that address a broad interface between disasters and art from all periods of history. We also welcome papers that question standard conceptions of disaster as stimulus for creativity.

## **Committee on Women in the Arts** **Take Two: Early Feminist Performance Art in Contemporary Practice**

Kathleen Wentrack, Queensborough Community College, City University of New York, kwentrack@qcc.cuny.edu

Performance art has been a popular outlet for women artists since the 1960s, as its formal execution paralleled feminist consciousness-raising activities in its critique of women's lives and proposition of alternatives. Female artists used their bodies in an active expression of agency to provide direct contact with the spectator. Moreover, feminist performance art provided a significant site for mounting a challenge to modernism via

models of collaboration and cross disciplinary work. So, what has changed since the 1970s and how are some of the original precepts of feminist performance art interpreted, challenged, or enhanced in contemporary practice? What new interpretations are possible through recent reenactments of classic performance art works originally intended to be executed only once or twice? This panel seeks submissions from artists, art historians, and critics that consider work from the 1970s in conjunction with current practice. Collaborative submissions between artists, historians, or critics are especially encouraged.

### **Cultivating Nature as Art: Dialogues on the Rustic Tradition in Garden Art and the Contemporary Practice of Organic Art in the Landscape**

Sue Wilson, Institute for Garden and Landscape History; and Yuen Lai Winnie Chan, University of Oxford. Email: suewilson-phd@yahoo.co.uk and chanyuenlai@hotmail.com

As site-specific organic art in the landscape is increasingly seen as a contemporary language that communicates with local communities, landscape architecture is expected to participate, incentivized that it was once respected as an important and influential art form in Garden Art. The historical and philosophical tenets of this context are explored within the disciplines of Garden and Landscape History but rarely studied within fine and applied art practice. This session seeks to address this vacuum and encourage an interdisciplinary, intercultural (East/West) exchange of ideas and paradigms on the rustic tradition in garden art and the contemporary practice of organic art in the landscape. Scholars' papers should explain how ideals of nature have manifest in traditional garden art, noting how these might have been traded; and artists, engaged in organic art of the landscape, are invited to discuss their ideas, the process of making, material of construction, and approaches adopted to site. All participants are asked to make connections between ideas and practices.

### **Midwest Art History Society Civilizing the Midwest**

Paula Wisotzki, Loyola University Chicago; and Joseph Antenucci Becherer, Frederik Meijer Gardens and Sculpture Park. Email: pwisots@luc.edu and jbecherer@meijergardens.org

Since the late nineteenth century, civic-minded philanthropists interested in the visual arts have developed collections and institutions that would enlighten the populations of Midwestern cities. Although frequently less well known than their coastal contemporaries, such collections and institutions offer remarkable opportunities in both the history of art and the history of philanthropy. In many cases, individuals and institutions have come and gone, but their shaping impact on the regional experience of art remains worthy of study. Conversely, the recent past has witnessed extraordinary growth in museums and public collections from Ohio to Illinois, Michigan to Minnesota, the transformational influence of which is only beginning to bear fruit. This session seeks papers on new scholarship regarding the collectors, collections, or institutions that have help transform Midwestern cities, and by extension, American culture at large. Topics addressing both more distant as well as recent history are welcomed.

### **Revolutions in China's Printed Image: Print in Modern**

### **China**

Shaoqian Zhang, Oklahoma State University; and Sonja Kelley, Macalester College. Email: shaoqianzhang@gmail.com and skelley2@macalester.edu

This session will explore the development of print culture in modern China. Printmaking has a long history in China, but since the late Qing Dynasty (1644–1912) it has been utilized in innovative ways in the service of various political, commercial, and artistic agendas. What role has this medium played in representing or negotiating identities, histories, and politics from the late nineteenth to early twenty-first centuries? How did lithographic production alter the style and content of Chinese print? What domestic and international influences led to the adoption of this medium for political propaganda? How have prints fared during China's opening to the global economy? By addressing these and other questions, this session will not only evaluate the complex artistic and cultural dimensions of Chinese print but also examine the crucial moments of the modern period during which this medium was given new applications in political and commercial realms.

# Session Participation Proposal Submission Form

## CAA 101st Annual Conference

### New York, New York, February 13–16, 2013

Speaker's Name: \_\_\_\_\_ CAA Member Number: \_\_\_\_\_

For membership requirements, see the General Guidelines for Speakers on the cover page.  
For a membership application, call CAA's office at 212-691-1051, ext. 1; or visit [www.collegeart.org/membership](http://www.collegeart.org/membership).

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Paper title: \_\_\_\_\_

\_\_\_\_\_

**It is essential that session chairs be apprised of all submissions. If you have submitted additional proposals to one or more session chairs, list them below:**

Chair(s): \_\_\_\_\_

Send this form, with a preliminary abstract of your paper or proposal, letter of interest, CV, and support materials to session chair(s).

**Receipt deadline: May 4, 2012**



## **2013 Call for Participation**

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