

2014 Call for Participation



CAA 102nd Annual Conference
Chicago, Illinois, February 12-15, 2014

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 6, 2013.

The 2014 Annual Conference is held in Chicago, Illinois, Wednesday–Saturday, February 12–15, 2014. 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 2013 conference may not be speakers in 2014; a 2013 speaker may, however, be a discussant in 2014, 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 2013. 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 6, 2013

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, or an email with the requested information.
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 7, 2013.

ABSTRACTS OF PAPERS TO SESSION CHAIRS Due August 9, 2013

A final abstract must be prepared by each speaker and submitted to the session chair for publication in *Abstracts 2014*. Detailed specifications for preparation of abstracts are sent to all speakers. Submissions to *Abstracts 2014* are determined by the session chair(s).

FULL TEXTS OF PAPERS TO SESSION CHAIRS Due December 2, 2013

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.

Religion and the Avant-Garde

Jeffrey Abt, Wayne State University, jeffrey.abt@wayne.edu

Peter Schjeldahl, noting the inattention to Yves Klein's religiosity in scholarly studies of the artist's work, suggested the oversight reveals "a recurring blind spot in the reception of modern art." Explorations of religion's role in the oeuvres of leading twentieth-century artists is indeed a lacuna of modern scholarship, a phenomenon Schjeldahl attributes to "the resolutely secular parishes—commercial, institutional, academic—of contemporary art." Clearly the twentieth century was a disquieting time for the religiously minded, including art-world denizens, as they grappled with modernity's relentless pressures and the horrors of two world wars. This session will examine the function of religious observance, faith, or identity in the work of avant-garde artists and critics, and how the secular ethos of modernity affected the methods of and questions posed by modern scholars. The complexity of these topics requires a broad outlook and the session is open to a variety of approaches to the interanimations of religion and the avant-garde, as well as their treatment by the scholarly world.

Restructuring the Fields: The "Modern" in "Islamic" and the "Islamic" in "Modern" Art and Architecture

Esra Akcan, University of Illinois, Chicago; and Mary Roberts, University of Sydney. Email: eakcan@uic.edu and mary.roberts@sydney.edu.au

In recent years there have been thought-provoking debates about the integration of modern and contemporary visual culture within the field of Islamic art and architecture in response to their previous marginalization. At the same time a strident critique of the Euro-American biases of modernist visual histories has emerged alongside an effort to rethink the status of "non-Western" modernisms. The impact of these challenges is by no means resolved. This session invites papers that reassess the status of "non-Western" visual histories from the eighteenth through twentieth centuries within the subfields of both Islamic and modern art and architecture. Contributions are invited that question the current geographic, temporal, and religious categories used in art history to delineate these subfields. Can the institutionalized categories of the discipline respond to recent approaches that emphasize intertwined histories? We are particularly interested in scholars whose research traverses conventional borders of the subfields.

Curating Latin American Art: Reclaiming Artistic Legacies, Archives, and Political Traditions

Priscila Arantes, Paço das Artes, São Paulo; and Simone Osthoff, Pennsylvania State University. Email: priscila.a.c.arantes@gmail.com and sosthoff@psu.edu

This panel examines curatorial histories of Latin American art that dismantle longstanding center-margin dynamics with innovative critical undercurrents. Examples may range from independent artists' projects to large museum exhibitions or transnational collaborative initiatives such as the *Red Conceptualismos del Sur*, which began in 2007. The São Paulo Bienal, for instance, since 1951, is marked by a number of shifts in direction, including the important curatorial contributions of Walter Zanini in 1981, Paulo Herkenhoff in 1998, Lisette Lagnado in 2006, and Luis Pérez-Oramas in 2012. Rather than tracing a history of rising national artists and curators from a

marginal past to a fashionable present, we seek papers that examine curatorial tactics, strategies, and methodologies that are part of the experimental traditions of this continent, which in spite of its shared colonial history, is made up of vastly different regions as well as contrasting cultural, economic, and political experiences.

Carolee Schneemann and the Long Sixties

Elise Archias, University of Illinois, Chicago, archias@uic.edu

Carolee Schneemann's recent retrospective exhibition and the publication of her letters open up the opportunity for re-assessing not only her artistic practice, but her contribution to the history of the 1960s and of postwar art more broadly. Schneemann's embrace of formal abstraction and her direct and embodied engagement with social and political life warrants renewed consideration, not only because it resonates with younger artists, but also because it demands we shed narratives of the period that have ossified around minimalism or feminist art. How does Schneemann deploy "line," "environment," and "painterliness" as both formal and social tropes? What is at stake in the relation between sensation and technology that she stages? What does Schneemann's insistence on maintaining her identity as a painter, despite having been historicized as almost everything else, imply about the fate of gesture in contemporary art? This panel seeks diverse presentations situating Schneemann at the crux between form and politics in the decade known as the long 1960s.

Unbecoming Animals

Irina Aristarkhova and Holly Hughes, University of Michigan, Ann Arbor. Email: airina@umich.edu and hahughes@umich.edu

This panel seeks submissions that address contemporary art works that focus on animals and place them at the center of aesthetic concerns. More and more artists include nonhuman living beings into their works. This happens in the context of the growing dialogue between the fields of animal studies, ethics, and contemporary art. We call for proposals about artworks that deliberately attempt to shift our attention from human to animal matters. The panel is especially interested in proposals that showcase what "caring about animals" might look like, with all its messiness and possible critical concerns from ecological, feminist, and other perspectives. Questions that are of special interest include, but are not limited to: Is it possible to care for animals ethically? How does such care translate to art? What does it mean: to love animals or to welcome animals in art?

Antimodernism(s) in French Art and Culture, 1860–1914

Nina Athanassoglou-Kallmyer, University of Delaware; and Martha Lucy, Drexel University. Email: nina@udel.edu and mlucy@drexel.edu

Modernism, modernity, and notions of "progress" and "avant-garde" have dominated the discourse on French art and culture of the late nineteenth and early twentieth centuries. Yet the modernist impulse was often tinged with ambivalence; much of the art of those decades reveals a certain antimodern longing, a resistance to the astonishing efficiency of industrialism and mass culture. In the art-historical literature, the antimodernist strain is subsumed into the modernist construct as its symbiotic if less glamorous alternate, a polymorphous, fluid, and uneasy

subcategory in which modernism's unclassifiable "others"—primitivism, medievalism, historicism, regionalism—could be conveniently pigeonholed. Was antimodernism a critique or ally of modernism? An autonomous current or modernism's problematic twin? We seek papers that explore the historical, cultural, and theoretical origins of antimodernism in French art from the 1860s on, as a self-consciously defined aesthetic with its own particular conceptual and visual repertory: history, tradition, authenticity, roots, craftsmanship, the rustic, and the organic.

The Early-Modern Child in Art and History

Matthew Averett, Creighton University, matthewaverett@creighton.edu

Who was the early-modern child and what was her childhood like? Despite the common assertion that the Victorians invented childhood, the concept has long existed. Recent scholarship on the child in history, including Nicholas Terpstra's shocking *Lost Girls: Sex and Death in Renaissance Florence* (2010) and Jeannie Labno's *Commemorating the Polish Renaissance Child* (2011), has contributed significantly to our understanding of early-modern children and childhood. Various child-related issues have been explored, such as the legal rights of children, abortion and exposure, parental attitudes toward children, kin networks, gender roles, education and expectations, passage into adulthood, and children's domestic spaces. Early-modern art is full of depictions of children, from princes and princesses to common street urchins, while cities contained children's spaces both in the palace and on the street. This session seeks papers that use art-historical evidence to illuminate early-modern children: their births, lives, or early deaths. Papers addressing early-modern conceptions of childhood, creation of identity, or construction of children's spaces are particularly welcome.

Toward a Loser's Art History: Artistic Failure in the Long Nineteenth Century

Jan Dirk Baetens, Radboud University Nijmegen, The Netherlands, j.baetens@let.ru.nl

The narrative of art history has always been construed as a sequence of successes. This is especially true for the history of nineteenth-century art. The century conceived of itself as a glorious time of breakthroughs and achievements, and the various stories of its art production quickly integrated this logic. Progressist histories of nineteenth-century art have thought of success in teleological terms of change and innovation, whilst revisionist accounts have justified their focus on salon art by referring to its commercial success or official acclaim. This session aims to reverse the rigid logic of success, and proposes that a study of failure can contribute in an equally significant way to our understanding of nineteenth-century artistic developments. The panel invites papers addressing issues of lack of achievement, deficiency, and ill luck. It especially discourages all proposals relating to great artists, salon heroes, or unrecognized innovators, unless their stories can be told as stories of failure.

Committee on Women in the Arts Toward Transnational Feminisms in the Arts

Temma Balducci, Arkansas State University, tbalducci@astate.edu

Recent interest in transnationalism reveals the pressing need to

overcome the monocultural underpinnings of Anglo-American feminist scholarship. Several exhibitions and publications have acknowledged "common differences" among women's lives and art worldwide as well as the particularities of art feminisms within and beyond Western culture. There remains, however, space to question both how we re/define feminisms beyond Western cultural borders and how transnationalism affects the critical perspective of women in the arts. Papers are encouraged from scholars, critics, curators, and artists that advance transnational perspectives on past and present feminisms in the arts, interrogate articulations and absences in transnational feminist art, or critically address the transnationalist premises and pretensions of feminisms in the arts. Topics may include artists' case studies, comparative analyses of feminisms in different contexts, decoding the legacy of Western feminist art in women's art transnationally, reflections on the methodological challenges of intercultural research, and theoretical or empirical ruminations on dialogue/collaboration across generational and geocultural borders.

Italy, Persia, and Early Modern Globalism

Cristelle Baskins, Tufts University; and Pamela Jones, University of Massachusetts Boston. Email: Cristelle.baskins@tufts.edu and pamelajones@umb.edu

In late antiquity the eastern frontier of the Roman Empire confronted Sassanian Persia. The rivalry between these two world empires was redefined centuries later when the Pope served as the titular head of Christendom and the Shah led Safavid Iran. This session centers on interactions between Italians and Persians as represented in visual culture from 1500–1700. Papers that consider dialogue and exchange, transculturation, or cultural mobility will be especially welcome. Topics might include: maps and travel, missionaries and hagiography, embassies and political imagery, and involve media such as paintings, sculptures, prints, ephemeral decorations, and the decorative arts.

Historians of Netherlandish Art

Moving Images: The Art of Personal Exchange in the Netherlands

Marisa Bass, Washington University in St. Louis, mbass@wustl.edu

The itinerancy of Netherlandish art is well known to be a defining aspect of its history. Yet within this history, global commerce and the market for large-scale productions such as tapestries and carved retables have received more attention than the intimate exchange of images between individuals. On this more intimate scale, images acted as agents affirming bonds of friendship and diplomacy, religious belief and intellectual endeavor, whether between artists, scholars, merchants, or noblemen. This session invites papers that examine how Netherlandish drawings, medals, prints, and so on communicated between senders and recipients divided by geographical distance. Studies that consider the ways in which the personal exchange of images operated within larger cultural structures such as the court or networks of trade are particularly welcome.

Museums in Disguise: Visual Art and Performance in the Early National United States

Kim Beil, University of California, Santa Cruz, kebeil@ucsc.edu

This session will explore the deep connections between the

visual and performing arts that defined the practice of viewing art in the early national United States. While much has been written about the display of objects of fine art alongside specimens of natural history or curiosities at institutions such as Peale's, relatively little attention has been devoted to the mixing of the plastic arts and performance that was common at similar institutions during the period. Particularly in Boston, where theatrical performance passed in and out of favor with the law, museums were sometimes theaters in disguise. Papers drawing on interdisciplinary methods as a means to investigate these hybrid spaces are strongly encouraged. Research addressing the following issues is also of particular interest: the nature of visuality and spectatorship in the early republic, narrativity in the visual arts and performance, and regional differences among hybrid exhibition venues.

Association of Historians of American Art Still on Terra Firma? The American Landscape in Contemporary Art

Adrienne Baxter Bell, Marymount Manhattan College, abell@mmm.edu

Landscape painting maintains a Janus-like identity: deeply rooted in nineteenth-century traditions and, simultaneously, a powerfully expressive and omnipresent force in contemporary art. This session asks, how have contemporary artists grappled with the longstanding identity of the American landscape as a site for transcendence, for the "wise silence" (in Emerson's words) of the divine? To what extent has this legacy been a burden or inspiration? As landscape painting also served the cause of nationalism, and as it commented on urbanization and political agency during the nineteenth century, how have these roles played out in contemporary art? Papers in this session will investigate the ongoing conversation between nineteenth-century and contemporary landscape painting, as well as some of the many ways in which contemporary artists have negotiated identities for the American landscape in light of pressing political, ecological, and sociological concerns. They are also invited to address the current and future roles of landscape painting in American visual culture.

Intellectual Networks: Art and Politics in Latin America

Maria Clara Bernal, Universidad de Los Andes, Bogotá; and Pilar García, Museo Universitario de Arte Contemporáneo UNAM, Mexico. Email: mariaclara.bernal@gmail.com and pigage@germenos.com

This panel aims to explore the way in which aesthetics became a common ground of discussion amongst strong diverting political and ideological positions in Latin America in the twentieth century. The exchanges between artists, art critics, and historians created a network of discussion where subjects like *Latino-americanismo* and Internationalism came to the fore. We would like to invite especially but not exclusively papers on one of the following lines of research on twentieth-century Latin American art: polemic nodes (cultural and art magazines, meetings, editorial projects, and so on); polyphonic territories and platforms of representation (exhibitions, biennials, etc.); revolutionary and counterrevolutionary patterns (institutions and macro-politics, continental trajectories and dialogues).

Conflict, Identity, and Protest in American Art

Makeda Best, University of Vermont; and Miguel de Baca, Lake Forest College. Email: mdbest@uvm.edu and debaca@lakeforest.edu

Within historical periods defined by the physical and intangible consequences of waged wars, countercultural rebellions, and social revolutions, the relationships between conflict and visual art yield vital discussions of citizenship, nationalism, ethics, the politics and contexts of artistic production and reception, and the expressive and political understanding of culture. The disparate and elusive contemporary capabilities of warfare demand a new consideration of representations in American art of the experience and memory of conflict: its landscapes, protagonists and victims, and spectators and witnesses. We seek papers that focus on a specific artistic vision while considering conflict, war, memory, and protest from cross-historical or comparative perspectives. How can medium evoke dissent while also serving as a surrogate for the identity and politics of the artist? How does the art object enter and exit political consciousness? How are works appropriated, politicized, or even depoliticized? We welcome discussions about different media and their engagement with the discourse of warfare and protest, and the codes, semiotics, and interpretations of their diverse viewing publics.

The Medium, Before and After Modernism

Roland Betancourt, Yale University, roland.betancourt@yale.edu

The medium and its specificity have oriented the discourse on the arts throughout various historic and historiographic moments. While the advent of performance, installation, and new media art has challenged these particular narratives and developed new spaces of investigation, the revitalized interest in phenomenology, materiality, and object-oriented ontology has drawn attention back to a gamut of medial concerns. These interests have become predominant particularly in instances outside of modernity, such as the ancient and medieval worlds. Likewise, the same questions have been brought to bear on the recent past in spaces normally excluded from a certain history of art, such as popular culture and videogame studies. This panel asks: How does one articulate a notion of the/a medium in periods and spaces outside of a Euro-American modernism, or where the term itself is wholly inexistent? Is the medium a physical support for art, or is it an epistemological field for artistic production? And, how does the concept structure our own disciplinary self-conception?

Contemporary Painting and Technology

Matthew Biro, University of Michigan, mbiro@umich.edu

In painting today there is increasing dialogue across media. Using the latest technologies, painters are hybridizing their medium to an ever-greater degree, mixing painting with sculpture, photography, performance, printmaking, video, installation, and social practice. This panel asks both artists and scholars to reflect on how technology affects contemporary painting. Among the questions participants might address are the following: How has technology changed painterly practices? In what ways has technology become a subject for painting? How and why has technological change inspired painters to hybridize their practices? And finally, what have the demands of the virtual world done to modernist values such as expression, intentionality, the artist's hand, and painting's material presence?

Curatorial and Exhibition Studies: Training a New Generation of Exhibition Makers

Robert Blandford and Neysa Page-Lieberman, Columbia College Chicago. Email: rblandford@colum.edu and npage-lieberman@colum.edu

Curatorial and exhibition studies is a fast-growing field, with more programs than ever offering students a variety of training options. With an increasing number of students graduating and seeking careers in museums and galleries, there is a need to consider different educational models and modes of training. The best programs partner with professional venues to offer cutting-edge innovation, arming students not only with current theoretical frameworks, but also with experiential learning where student projects are realized and risk-taking is real. This panel will present examples of these partnerships that offer students a supportive, professional environment where they can apply theoretical training, exercise practical skills, realize creative visions and receive critical feedback from academic, professional, and public audiences. The conversation will also include a focus on the student experience and preparedness for entering the field.

On Sampled Time: Artists' Videos and Popular Film

Margot Bouman, The New School, boumanm@newschool.edu

Artists have been sampling and manipulating stockpiles of pre-existing cultural data drawn from popular film (and, to a lesser degree, television shows) and repurposing them into shapes of their own choosing since the 1970s. Examples include Dara Birnbaum, Douglas Gordon, and Christian Marclay. Sampling is moreover not exclusive to time-based media, as the work by Sherrie Levine, for example, attests. Nevertheless, the additional possibilities put forward by manipulating time-based media—slowing down, speeding up, splicing—results in intermedial work where the sampled material is no longer primary, thus extending its conceptual boundaries. Increasingly, this work is produced in a cultural landscape marked, as Nicholas Bourriaud observed, “by the twin figures of the DJ and the [computer] programmer, both of whom have the task of selecting cultural objects and inserting them into new contexts.” This panel welcomes papers that consider the variations, permutations, and consequences of artwork that samples and remixes time-based media from popular culture.

Rutgers University Institute for Women and Art Momentum: Gender/Art/Technology 2.0

Judith K. Brodsky, Rutgers University Institute for Women and Art, Jbrodsky3@aol.com

This panel welcomes papers that discuss how art with a feminist or transgender perspective toward technology helps change its content and points to a future in which populations presently excluded from full participation in the high-tech achievements of contemporary society can share in the benefits of a more democratic technology. *Momentum* (www.momentum-women-art-technology.com) is a Rutgers University Institute for Women and Art initiative, funded by the National Endowment for the Arts. An exhibition and conference are planned for spring 2014. The project began as a focus on women artists, but now, as a result of the research undertaken since the launch of this endeavor in 2009, includes transgender artists who are developing “trans-technology,” technology that supersedes the heterosexual binary

context in which technology has developed.

CAA International Committee Artists' Workspaces: Portability, Contingency, Virtuality

Kathryn Brown, Tilburg University, Netherlands, k.j.brown@tilburguniversity.edu

Artists' workspaces have long been prized as sites of extraordinary creative labor. Many discussions of this subject have, however, failed to keep pace with the theorizing of art from a global perspective. Moving away from a Eurocentric notion of the “studio,” this session examines the diversity of artists' working environments in a contemporary, international arena. Whether virtual realms, social spaces, portable structures, or fictions, artists' working environments have become increasingly varied and mobile spaces of exchange between producers and consumers of art. What social, political, or aesthetic significance attaches to such heterogeneous and locally contingent environments? What underexplored historical and geographical examples might offer a new trajectory for reflecting on images of the artist and approaches to art production? This session aims to identify fresh ways of analyzing how contemporary artists and their audiences from around the world conceive of and inhabit artists' workspaces as real, virtual, and imaginary locations.

Performance Art in Central and Eastern Europe

Amy Bryzgel, University of Aberdeen, Scotland; and Pavlina Morganova, Academy of Fine Arts, Prague. Email: a.bryzgel@abdn.ac.uk and pavlina@avu.cz

Performance art in Central and Eastern Europe evolved in a manner that was decidedly different from in the West, developing in distinctive ways and at different times relative to the country and region in question. Despite the fact that many artists were connected with the West through international neo-avant-garde circles, performance art in the “East” remains largely unexamined. It is the gap in canonical accounts of the genre that this panel aims to fill, by inviting papers on topics related to its development in the region. We aim to expand the discussion of performance art by opening up a wider East-West dialogue on the subject of live, time-based art practices, including body art, action art, happenings, events, performance art in a narrow sense, situation and participation art. Papers should cover themes from the 1950s to today with consideration of varying sources and origins in the history of twentieth-century art.

The Delinquent Curator: Has the Curator Failed Contemporary Art?

Brad Buckley and John Conomos, University of Sydney. Email: brad.buckley@sydney.edu.au

This session will consider the emerging discourse about curators. If we accept the premise that our conceptualization of the art critic has been well delineated since Baudelaire's time, why is it that the curator's role in the contemporary art world is fluid, vague, and lacking a multifaceted cultural critique that adequately describes what takes place between the artist, the curator, and their publics? How do artists and curators relate to each other? Who is at center stage or in the wings (metaphorically speaking) of the art world? What is painfully evident is the ascendancy of a corporate managerialism and the influence of collectors in determining the curator's

modus operandi and raison d'être. This has had a pernicious influence on what artists produce, and on how they are curated, promoted, and valued by all of us who care for art that is not repetitively banal, grossly depleted of critique, and a curiosity about our world. We welcome proposals from artists who are involved in curatorial projects or spaces and curators working at any institutional level.

Women's Caucus for Art

The Maternal Body Exposed: Fecundity, Birth Control, and Countering Infertility in Contemporary Art

Rachel Epp Buller, Bethel College, rebuller@bethelks.edu

Nude women abound in art—but rarely their swollen forms or leaking breasts. Adolescent bodies and models of virginal motherhood dominate the historical visual discourse, offering narrow visions of maternity. This session examines the ways in which the maternal body operates in contemporary art and visual culture. What does it mean to make visible the postpartum body? What are the artistic implications of today's options to control pregnancy and infertility that redefine maternity in terms of adoption, surrogacy, egg harvesting, or assisted reproduction? Art history's idealization of the fertile, feminine body stands in stark contrast to the contemporary "problems" caused by the maternal body—for women in the workplace, or even in public. This open forms panel seeks participants for short presentations, roundtable discussion, and dialogue with the audience on the art of the contemporary maternal, as well as the challenges, strategies, and possibilities offered by the maternal body.

African American Artists in New Deal America

Mary Ann Calo, Colgate University, mcalo@colgate.edu

This session will focus on the involvement of African American artists in the cultural politics and federally funded art programs of the 1930s. Government-supported initiatives such as the Community Art Centers of Harlem and Chicago provided work and access to instruction, supplies, and equipment. The era was also distinguished by impulses toward collective artistic and social activism, as seen in the Chicago Arts and Crafts Guild and the Harlem Artists Guild. But approaches to participation in these initiatives were mediated by the practical reality of legal segregation, and their goals frequently overlapped with an earlier New Negro cultural discourse only partially modified by the cultural nationalist ideals of the 1930s. Papers are encouraged that explore the challenges faced by a generation of black artists heavily dependent on these programs for survival and professional advancement, or that place the official rhetoric of the New Deal in conversation with issues of advocacy and aspects of New Negro thinking.

The Renaissance and Contemporary Critical Theory

Paula Carabell, Southern New Hampshire University, itsmepc@yahoo.com

This session asks the question, can the present responsibly inform the past? Renaissance studies have, for the most part, declined to engage with the thought of some of the most important twentieth-century theorists—individuals, for example, such as Jacques Derrida, Jacques Lacan and Giles Deleuze—in its discussion of fifteenth- and sixteenth-century cultural objects. This tendency is perhaps most pronounced in the field of art history, where social history and issues of patronage have informed

much of the scholarship in the field. While it is true that early interpretative endeavors such as Freud's study of Leonardo da Vinci and his analysis of Michelangelo's *Moses* gave rise to a healthy skepticism on the part of art historians, regarding the use of "modern" methodology as it is applied to the past, we must now ask whether it is time to re-examine the role of post-Renaissance paradigms in the study of the Renaissance itself?

New Media Caucus

APPROACHING SYSTEMS

Jon Cates, School of the Art Institute of Chicago; and Shane Mecklenburger, The Ohio State University. Email: jcates@saic.edu and shane@shmeck.com

Over the past forty years, systems—technical, social, political, legal, and economic—have become increasingly influential for art making. Artists also engage games as a specific system or sets of systems. The unique dynamics and accelerating technologies of games present specific opportunities for artists. This panel invites artists and history/theory-practitioners to address contemporary approaches to art as games and systems. The panelists will also address the approach of systems themselves on contemporary art theory-practices. Now seminal new media art histories, including the exhibitions *Cybernetic Serendipity* (curated by Jasia Reichardt in 1968) and *Software* (curated by Jack Burnham in 1968), as well as recent Art Games events and festivals, will be discussed as expressions of how artists and curators approach systems. "We are now in transition from an object-oriented to a systems-oriented culture. Here change emanates, not from things, but from the way things are done."—Jack Burnham, *Systems Esthetics* (1968)

Association for Critical Race Art History

Visualizing the Riot

Eddie Chambers and Rose Salseda, University of Texas at Austin. Email: eddiechambers@austin.utexas.edu and rsalseda@gmail.com

Throughout the twentieth century, riots have been an intermittent yet pronounced aspect of urban history. Primarily due to the violence they embody, riots draw particular types of attention from mainstream media and arguably pass into history, as well as the popular imagination, in various skewed and problematic ways. In contrast, many artists have made fascinating, sophisticated works that reference specific episodes of rioting. Surprisingly, given the power of the artworks and the devastating effects of rioting, scant curatorial and scholarly attention is paid to how artists visualize riots. Therefore, this session seeks to address some of these seldom-considered issues. The co-chairs seek proposals from art historians, curators, and artists who have explored the visualization of riots. In addition, they hope to secure contributions that critically examine the dominant tropes of rioting, such as burning buildings, looting, and so on, that have become a familiar aspect of mainstream reportage.

Historians of Eighteenth-Century Art and Architecture

After the Secular: Art and Religion in the Eighteenth Century

Kevin Chua, Texas Tech University, kevin.chua@ttu.edu

Religious art of the eighteenth century has long been framed within a narrative of secularization. It was thought that, with

modernization, societies would move away from religious values to embrace secular ones. Yet scholars such as Charles Taylor, Talal Asad, and Hent de Vries have questioned this dominant narrative. Not only has secularization been shown to be not the end point of modernization, it has proven to be, perhaps, the last progress narrative that we need to unbind. This panel seeks papers on religious art, visual culture, and architecture that trouble the old secularization narrative, and come to grips with the paradoxical efflorescence of religion in the eighteenth century. Papers might address the contradictory place of art between the flourishing of marginal religions and the public sphere, engage the various “returns” of religion in and for art, and rethink the supposedly unidirectional shift from “religious” to “secular” worlds in aesthetic media.

Industry, Utopia, and Modern World Architecture

Lawrence Chua, Hamilton College; and Nathaniel Robert Walker, Brown University. Email: IndustryUtopiaCAA@gmail.com

Utopian strivings lie at the core of global modernity. They helped to propel industrial modernization in its capitalist and socialist strains, and fueled resistance against both. Visions of ideal high-tech worlds informed the aesthetic and functional development of modern architecture as well as its popular reception, from the Crystal Palace to Kemalist Ankara, from the Plan Voisin to Putrajaya. Throughout the past two centuries, utopia was a dream—sometimes a nightmare—that transformed the natural and synthetic worlds, investing built environments with collective desire. This session invites papers that seek to identify the planned and/or built locations of modern utopias while critically exploring the socio-political character of architecture. How do high-tech utopian proposals reveal theories of cultural evolution? Where do pre-modern cosmologies fit into visions of modernity? We will strive for an understanding of utopia in a global context while developing a historical understanding of the relationships between concepts, representations, and lived spaces—ideology and practice, rhetoric and materials.

Finding Common Ground: Academics, Artists, and Museums

Irina D. Costache, California State University Channel Islands; and Clare Kunny, independent scholar. Email: irinia.costache@csuci.edu and ackunny@gmail.com

What is the relationship between the academy and the museum? Art history as a discipline has been closely intertwined with the emergence and development of museums. The work of art has been the overt common denominator. Paradoxically, however, the perceived distinctions between the processes (and value) of making, theorizing, and displaying art have overshadowed the mutual goals of museums and higher education. We contend that it is important for the art museum and the academy to find new modalities of exchange in order to create a broader and richer education (in the arts and beyond). To find common ground on which academic concerns and museum practices can meet, this panel seeks a variety of perspectives and invites artists, art historians, and museum professionals to discuss and identify strategies that establish sustainable, meaningful relationships. To accommodate diverse speakers and views we are interested in short papers/presentations, case studies, pedagogical reflections, and new-media projects that address these issues.

Memorials for Merchants: The Funerary Culture of Late Medieval Europe's New Elite

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During the late Middle Ages, the rise of urban centers and long-distance trade brought the emergence of wealthy mercantile elites who spent lavishly on funerary monuments. In contrast to royal and aristocratic tombs, these monuments have received comparatively little attention from scholars outside the Italian context. In order to reach a more thorough understanding of this increasingly influential strata of late medieval society, this session seeks papers exploring the role mercantile mentalities and practices played in shaping artistic patronage and reception of tombs. How did merchants construct memory and identity through the medium of the tomb? What role did fraternities and trade networks play in shaping iconographic choices? In what ways did their access to foreign art markets position merchants as conduits for new artistic forms and media? How were existing aristocratic and royal traditions of funerary art appropriated and adapted to meet the needs of the merchant class?

Re-examining Fashion in Western Art, 1775–1975

Justine De Young, Harvard University, deyoung@fas.harvard.edu

The recent *Impressionism, Fashion and Modernity* exhibition at the Musée d'Orsay, Metropolitan Museum of Art, and Art Institute of Chicago (2012–2013) foregrounded the importance of fashion to the Impressionists and to our understanding of Paris in the 1860s and 1870s. This panel seeks to expand the consideration of the significance of dress to the making of art and its reception from the eighteenth century to the late twentieth. Are there other movements or artists whose engagement with fashion requires a similar reassessment? Papers might focus on: dress in portraiture or modern-life scenes; the rejection of contemporary fashion and/or preference for exotic or historic costume in painting or sculpture; artists who designed clothing or accessories; or artists whose work influenced fashion trends. Preference will be given to those proposals that reflect on questions raised by recent scholarship (for example, gender and identity, the politics of dress, and the economics of fashion) and take into account the discourse surrounding dress and fashion in art.

American Institute for Conservation of Historic and Artistic Works Secrets of the Old Masters: Materials, Manuals, and Myths

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The 2014 joint CAA-AIC conference session will examine the various ways that traditional painting materials and techniques have influenced and inspired later generations of artists and artistic movements. There has been a persistent and reoccurring theme throughout art history with painters searching for “secret” or “lost” recipes used by the Old Masters. Research topics could include the following: critical evaluations of primary sources (for example, artist's manuals, correspondence, proprietary art catalogues, and so on); technical studies relating to an

artist or artistic movement; the art market and its association with Old Master painting materials and recipes; conservation/preservation issues associated with to the misinterpretation of traditional techniques; and/or contemporary painting practices and their relationship to traditional techniques and materials.

Aspects of Vitruvius's Reception in the Early Modern World: New Research in Architectural Practice and Theory

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Even as global perspectives and histories of architecture challenge the traditional Western narrative of reception and transmission, Vitruvius' treatise on architecture, *De architectura libri decem*, has remained profoundly relevant to architectural practice, theory, and education. This session, marking the sextennial of Poggio Bracciolini's rediscovery of the text in the library of the monastery of St. Gall, examines new research on the impact of Vitruvius in the early modern world through innovative interdisciplinary approaches and considers in particular regions and media that previously have been neglected. We invite studies on Vitruvius' reception that include such themes as the translations, adaptations, illustrations, abbreviations, and abridgements to his treatise; its role in pedagogy and the academies; the changing representation of architecture in painting and sculpture; advances in architectural illustration; and, of course, *De architectura's* influence on architectural practice and theory from the fifteenth century onward.

Association of Historians of Nineteenth-Century Art The Image of Nineteenth-Century Money

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Does nineteenth-century money have a period-specific look? Can we speak of a nineteenth-century "visual psychology" of money or an "imagination" of money? How did monetary imagery aid in fostering trust in the abstract quality of early capitalism, in the emergence of new (paper) currencies and the expanding reach of financial institutions? Papers are sought that engage directly with depictions of money: the design of bills, coins, insurance policies, bond or stock certificates; the material changes to the face of money under regime change; representations of transactions in pawn shops, casinos, stock exchanges and other market places. On a more figurative level, the panel invites discussions of the relationship between taste and "new wealth"; the shifting prices of the period's art and the vagaries of artists' pay; or the imagery inspired by Marx's *Capital* or Simmel's *Philosophy of Money*. There are no restrictions placed on medium or geography, as long as the topic falls within the long nineteenth-century.

Public Art Dialogue Vandalism, Removal, Relocation, Destruction: The Dilemma of Public Art's Permanence

Erika Doss, University of Notre Dame, doss.2@nd.edu

Public art is often equivocal and unresolved, even when originally intended to be immutable. Its meaning is neither inherent nor eternal but processual, dependent on various cultural

and social relationships and subject to the volatile intangibles of multiple publics and their fluctuating interests and feelings. Consequently, public art that offends, contradicts, violates, or condemns the concerns and beliefs of today's publics may be defaced, despoiled, removed, re-sited, dismantled, destroyed, and/or forgotten. What are the ethical and political implications of public art's removal and destruction? Is it legitimate to erase or revise markers of history and culture? Do such acts constitute public dissent? Are there alternatives to public art's defacement and destruction? This panel invites papers that contextualize the dilemma of public art's permanence, taking innovative approaches to the subject through focused case studies, comparative analyses, historicized investigations, and theoretical arguments. Transnational perspectives are encouraged, as are proposals from public art practitioners, commissioners, and curators.

Time and Space Concepts in Postwar Art

Larisa Dryansky, Université Paris-Sorbonne; and Melissa Warak, University of Texas at Austin; Email: Larisa.dryansky@paris-sorbonne.fr and Melissa.warak@gmail.com

This session focuses on experiments with space and time in postwar art. Spatio-temporal concerns in this context were not only tied to formal issues such as the relation of artworks to their environment and the breaking down of the separation between painting, sculpture, and time-based arts, nor—in the case of time—were they entirely subsumed under the question of technological acceleration. They also attested to a dismantling of the conceptual categories of space and time in line with contemporaneous scientific and philosophical shifts. This panel seeks to recover the complexity of the investigations of space and time in postwar art through trans-disciplinary approaches. Papers may address topics such as the impact of scientific sources, the influence of musical serialism and uses of time on the visual arts, and expanded cinema and early video art's attempts to provide new perceptions of space and time.

Regionalism in Art: New Perceptions of Here

Xandra Eden, Weatherspoon Art Museum, University of North Carolina at Greensboro; and Claire Schneider, Ackland Art Museum, University of North Carolina at Chapel Hill. Email: xeden@uncg.edu and schnc Claire@gmail.com

This session examines the concept of regionalism from the point of view of contemporary artists and curators working in cities and towns outside of areas that are considered to be "art centers." Formatted as a roundtable discussion, the session offers panelists and conference attendees the opportunity to revisit the concept of regionalism and examine what the term conveys within globalism. We will discuss recent projects and initiatives that address questions of participation in a national or international dialogue. For example, what does it mean to be intellectually a part of this dialogue but not physically a part of it? Do the labels "localism" or "critical regionalism" better describe regionalism today? If so, what are the implications of this different vocabulary? Proposals are encouraged from artists, curators, art historians, and art community organizers actively engaged with issues related to regionalism.

Studio Shots: Representations of Women as Artists

Sarah Evans, Northern Illinois University; and Elizabeth Ferrell, University of California, Davis. Email: sevans@niu.edu and eferrell@davis.edu

Photographs of artists in the studio pose particular challenges to interpretation because they are difficult to categorize as representations. Are these photographs artworks or documents, products or representations of process? Should we view the figure in these photographs as a model or an artist? These questions become more complex when we consider that photos of women artists in their studios raise the issue of the legitimacy of their claim to an identity, work, and space that are traditionally gendered male. How do the photographs construct or negotiate the woman artist's identity? How do the photographs represent the studio space and artistic labor? Are taking the photograph (the artist's act of mediation) and the labor of posing acknowledged parts of that labor? As feminist scholars, we aim to examine the ways these images have been made to signify in the history of art, asking how and why specific photographs of women artists in their studios abet or vex feminist projects. We welcome papers by scholars and artists that engage this rich and perplexing group of images.

The Art of Display: Context and Meaning, 1700–1850

Christina Ferando, Columbia University, crf2002@columbia.edu

In the eighteenth and nineteenth centuries, viewers encountered works of art in a variety of settings: private homes, churches, gardens, and the first public museums. Within these settings, colored walls, rotating pedestals, elaborate frames, well-thought-out lighting, and careful juxtapositions were used to showcase objects. These displays affected the way viewers encountered and thought about the works. Display could be used to educate the eye, emphasizing the formal qualities of a work or encouraging viewers to look closely at the material nature of an object. At the same time, display could have a significant impact on symbolic meanings as well, affecting the political, social, or cultural significance of a work of art. This panel welcomes papers that reconstruct displays that have been lost to us, and in so doing rediscover and historicize the meaning and significance of objects as they were encountered by viewers between 1700 and 1850.

New Interpretations of Violence in Ancient American Art

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The prevalence of violent imagery—both overt and allusive—coupled with evidence of human sacrifice has contributed to the widespread impression among non-specialists that the ancient Americas played host to exceedingly violent civilizations. Yet such imagery often expresses a complex variety of shifting associations—including memorialization, archetypal or metaphorical meanings, and the rhetoric of political power and social control—that underlie its reception. Recent archaeological findings and advances in Precolumbian art history present fresh opportunities to re-examine violent imagery from ancient North, Central, and South America in dynamic new ways. This panel seeks papers investigating the ways that variant modes of representing violence can be understood to reflect the attitudes and aims of those who commissioned such artworks in specific

Precolumbian cultural and political contexts, as well as the extent to which previous characterizations of violent images and the Precolumbian cultures that created them have reflected modern (Western) socio-political concerns.

The Practice and Politics of Public Space

Benjamin Flowers, Georgia Institute of Technology; and Joanna Merwood-Salisbury, Parsons The New School for Design. Email: benjamin.flowers@gatech.edu and merwoodj@newschool.edu

Student protestors in Quebec rallied recently under the charge “*debout!*” This begs the question: What are we willing to stand for in public, and where should we do it? As relationships between public space and political action are tested in various global contexts—the Arab spring—the roles of “designer” and “user” are increasingly hybridized. We seek papers exploring the design of public spaces and buildings in modern cities and the socio-political contexts in which they are conceptualized and used. We encourage a broad consideration of *design*: from architects and urban designers, to artists, choreographers, event planners, interlopers, and protestors. Do the creation and/or occupation of public space (or private property masquerading as public) inform significant economic, social, and political debates of our time? How do those debates inform our sense of the appropriate ends to which public space and its design and occupation can serve as a means?

Refiguring Masculinities in Conceptual Art

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Although the display of women's bodies in the art of the 1960s and 1970s generated fractious debates over identity and representation, the male body for the most part escaped such polemics, largely due to its status as a privileged site of power and artistic agency. How was this status reiterated or contested in conceptual art? This panel seeks papers that address the intersections of conceptualism and masculinity. Proposals need not be limited to artworks representing the body nor to work made by men. Topics could include but are not limited to the ways in which artists reconfigured white male identity in response to racial politics; feminist critiques of gender and identity; and how the male body figured abstractly or through absence as an unmarked index of maleness.

Ephemeral

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At its core, the ephemeral defines the nature of human existence, yet it is an inevitability that humanity continues to deny and struggle against. As artists, viewers, and academics, we value material as a stand-in for so many things we cannot hold. But when we pause to truly contemplate the expanse of the human experience, we realize nothing is permanent. In this panel, we will explore our cultural expectations of the art object, the function of creation in the lives of artists, and our temporal experience as art viewers. Subjects may include the conceptual use of transitory materials and environments, the evolving disciplines of performance and installation, artistic themes of human mortality, or even the temporary nature of the student-teacher rela-

tionship. Questions may include: Does art need to be materially permanent to be “real” and impactful? What is our understanding of permanence in the world? Who should the object serve, the maker or the viewer, and how does this impact meaning?

National Committee on the History of Art State of the Field: New Frontiers in Chinese Art

Sarah E. Fraser, University of Heidelberg; and Eugene Y. Wang, Harvard University. Email: sarah.fraser@zo.uni-heidelberg.de and eywang@fas.harvard.edu

More than a decade into this millennium, the field of Chinese art has seen appreciable changes. The old canon has been challenged and broadened, if not replaced, by innovative horizons of possibilities. New grounds are being blazed, diverse narratives are emerging, and alternative methodologies are being tested. Among the new impulses that fuel the field is the drive to situate Chinese art in a global context; the agency of mobile art objects; spatial and interregional re-mapping; the growing awareness of the historical and critical specificity of aesthetic concepts; and the interdisciplinary exploration of science and religion. In short, the field is undergoing landslide changes due, in part, to the overall changing intellectual climate in art history in general. The ease of technology and physical access to China—in stark contrast to the Cold War–era inaccessibility—have broadened and animated the practice of Chinese art history in Europe and the US. The panel seeks papers that point to new horizons, test alternative methods, and offer reflections on the larger question of what it means to practice Chinese art history in this new landscape. This panel is sponsored by the National Committee on the History of Art in anticipation of the 2016 Beijing Conference of International Art Historians (CIHA).

Italian Art Society Periodization Anxiety in Italian Art: Renaissance, Baroque, or Early Modern?

Frances Gage, Buffalo State, State University of New York; and Eva Struhal, Université Laval. Email: gagefm@buffalostate.edu and eva.struhal@hst.ulaval.ca

The catchall term “early modern” is now omnipresent in art history of both the East and West, though what it means, its historical implications and its periodization, are rarely discussed in our discipline. In American academe, the study of this period has seen a broadening of geographical constraints and a shift in chronology, suggesting that the new terminology is more than the idea of a “longue-durée.” Questions that we want to address in our session are: What are the particular implications of the term for the study of Italian Art? What are this term’s methodological or ideological advantages? Is it appropriate to the period in question or are there distinct periods in early modernity? If so, how should they be signaled? Is “early modern” appropriate to non-Western art history? Does it render this period into a mere prelude to modernity? Does it reflect the tendency to occlude historical ruptures and constitute, in part, the growing marginalization of historical inquiry? We invite contributions to this session that reflect on the meaning and applicability of the term “early modern” in the history of art.

Women, War, and Industry

Amy Galpin, San Diego Museum of Art, agalpin@sdmart.org

The year 2014 marks the centenary of the beginning of World

War I. In the last one hundred years, women’s lives have been drastically affected by war and industry. This session welcomes proposals that examine how artists have addressed the transformative, controversial, and often conflicting effects of war and industry on women. A survey of war posters created in the United States during World Wars I and II reveals that women were used to encourage community morale and to sell war bonds. These images provide an interesting counterpoint to contemporary work. As the anniversary of World War I is observed, an occasion is presented to examine how conflicts, most recently in Iraq and Afghanistan, have affected images of women and their relationship to war and industry. Papers examining cross-cultural links like the presentation of Mexican women revolutionaries by American artists, or comparisons between the portrayal of women in Europe and the United States during World Wars I and II, are also desired.

Abstraction and Difference

David Getsy, School of the Art Institute of Chicago; and Tirza Latimer, California College of the Arts. Email: dgetsy@saic.edu and tlatimer@cca.edu

Conventional accounts of abstraction stress its universalism, purity, and opposition to figuration. Non-figurative content, though, can also open artworks to rogue identifications of difference, impurity, and discrepant potentiality. Indeed, abstraction’s refusal of mimesis has made it a resource for artists and viewers who aim to inhabit the world differently. This panel examines abstraction as a mode for defending difference and as a strategy for circumventing the ways that bodies are culturally marked and regulated. How does abstraction have the capacity to postulate new genders, new sexualities, or new racial configurations? Of late, transgender and queer artists, among others who do not inhabit normative positions on the social spectrum, have returned to abstraction as a platform from which to visualize previously unimagined relational, corporeal, and artistic horizons. The panel will address such contemporary practices as well as earlier historical episodes in which abstraction provided a resource for those seeking to affirm difference. We solicit scholarship about artistic practices that use abstraction to destabilize cultural marking and/or create representational space for difference.

Just What Is It that Makes Studio PhDs So Different, So Appealing?

Laura Gonzalez, The Glasgow School of Art and Transart Institute, anything@lauragonzalez.co.uk

We would like to invite exemplars (studio PhD graduates, supervisors, or published authors on the subject) to enter into a conversation to discuss the possibilities, requirements, and perceptions of the degree. This session will promote an active engagement with participants by following the “exemplars in conversation” event with a “PhD test drive,” where there will be three different stations, which the audience can join. Each station will be led by an exemplar and topics for these are welcome. They could include: framing a project, experiencing a doctoral seminar (with a short text and an artwork), and working out a career path. The task of the exemplars will be to open possibilities and draw on the dialogic nature of supervision. The format will be performative and will have the studio work from the doctorate as its center, also drawing on other examples of PhD candidates to compare and discuss.

The Rise of the Artist-as-Curator

Gabrielle Gopinath, University of Notre Dame, gabrielle.gopinath@aya.yale.edu

One of the most celebrated works in the 2011 Venice Biennale was completed in 1594. Tintoretto's *Last Supper* had been relocated from its historic location, surrounded by contemporary art, and freshly glossed with explanatory text. Its restaging exemplified the creative practice associated with an emergent figure, the artist-as-curator. Artist-curators recontextualize historic artworks in order to manipulate their meaning. While this practice originated with critical museum interventions in the 1990s, institutional critique is no longer its default rationale. Reframing works by famous dead artists has proven a popular and successful strategy. However, such practices may marginalize the living. When the discourse around art becomes as important as the work itself, contemporary art—which possesses no history as yet—may be disadvantaged. Does the rise of the artist-as-curator suggest that contemporary art occupies a place of diminishing significance? Does the re-animation of canonic masterpieces create new niches for twenty-first century creativity? This panel welcomes contributions that examine such practices or consider their historical antecedents.

Design and the Law: Opportunity and Constraint

Carma R. Gorman, Southern Illinois University Carbondale, carmagorman@gmail.com

Product designers, graphic designers, and fashion designers all work within the constraints of a constellation of state, national, and international laws and standards governing patents, trademarks, copyrights, copyleft, licensing, product configurations, color specifications, rules of origin, trade agreements, labor conditions, liability, accessibility, environmental protection, and so on. Although legal scholars have written extensively on these issues, relatively few humanistic scholars of design (among them Lawrence Busch, Howell John Harris, Sarah S. Lochlann Jain, Otakar Macel, Frederic J. Schwartz, and T'ai Smith) have examined how laws and standards have shaped manufacturers', clients', and designers' decision-making and creative processes, and, in turn, how these groups' practices have reshaped the law. This session therefore seeks papers that address the ways in which laws and standards have shaped or constrained the manufacture, configuration, or circulation of consumer products, graphics, and garments (or vice versa), either in the past or present. Both traditional scholarly analyses and first-person "constraint narratives" by designers are welcome.

Mass-Market Image Ecologies

Jennifer A. Greenhill, University of Illinois; and Michael Leja, University of Pennsylvania. Email: jgreenhi@illinois.edu and mleja@sas.upenn.edu

This session asks what we might learn from industrially produced images if we put terms like "high," "low," "aura," "avant-garde," "kitsch," and "culture industry" to one side. What fresh insights might emerge if we resisted these taste concepts and the restrictive binary oppositions that so often structure assessments of pictures designed for mass circulation? As inherently composite objects, produced at the intersection of media and according to the aims, demands, and expectations of multiple parties, mass-market pictures demand a finer-grained analysis. Authorship typically cannot be pinned to a single maker,

contemporary conceptions of medium specificity do not hold in most cases, and innovation registers often in surprising ways. We invite papers that investigate the nuances and complications of this imagery for a session that seeks to reorient the conversation about the mass-market image ecologies that have structured American experience from the dawn of mass culture to the present digital age.

Ethereal Permanence: The Lasting Legacy of Temporary Public Sculpture

Brian E. Hack and Caterina Y. Pierre, Kingsborough Community College, City University of New York. Email: brian.hack@kbcc.cuny.edu and caterina.pierre@kbcc.cuny.edu

International expositions, World's Fairs, and other forms of nineteenth- and twentieth-century public pageantry provided an unprecedented opportunity for sculptors to explore and expand the formal and conceptual possibilities of their medium in ways otherwise unfathomable under the aesthetic and financial constraints of traditional monument commissions. Contemporary criticism and exposition guidebooks provided extensive descriptions and analyses of such works, reflecting the seriousness with which they were considered; most, however, were destroyed following their public display. This panel examines the ways in which temporal sculpture created for expositions, parades, rallies, protests, or other events helped to define the look, scale, and scope of more permanent public monuments. How do ethereal or non-extant works fit into the canon? Are temporary sculptures merely the imaginative remnants of grandiose spectacles, or were they bold proposals for new artistic avenues? Papers addressing these and other related issues from an international perspective are welcome.

"A New and Unsettled Connectivity:" The Network as an Artistic Practice

Emily Hage, Saint Joseph's University; and Kirsten Olds, University of Tulsa. Email: ehage@sju.edu and kirsten-olds@utulsa.edu

Since the 1960s, artists working in different geographic areas can be seen to be operating within the logic of the network, where their work feeds into and emerges directly from their connections to other artworks or artists working in a broad range of media. For example, artists across several continents were involved in the diverse network that was Fluxus, through participation in performances and concerts, collaboration on multiples, inclusion in anthologies, or through the development of spin-offs. This panel considers how a networked sensibility enables artists to investigate questions of intermedial and intertextual practice, collaborative authorship, and the relationship between artist and audience. Papers might explore how the works of video groups, mail artists, architectural workshops, performance artists, gamers, or activists generate and sustain networks that facilitate participation in local communities, interventions in economic or political systems, and dialogue with elements from consumer, media, and mass culture.

Beyond Big Data: The Politics of Vision in Complex Systems

Kevin Hamilton and Terri Weissman, University of Illinois. Email: kham@illinois.edu and tweissma@illinois.edu

"Big Data" no longer belongs exclusively to the domain of supercomputing. The proliferation of digital artifacts has made the

amassing of large collections available to any curious browser or hoarder, including artists, curators, and scholars who have begun to create new online or offline spaces, data structures, maps, and software as part of their research. But how do scholars and artists make visible the values and epistemologies embedded in the technological systems we use—and often, simultaneously, seek to critique? The question of vision is central to this inquiry, not only because images play a key role in these systems, but because technological systems facilitate visibility through the application of frames, filters, and algorithms. This session seeks to investigate the politics of vision in technological systems and the innovative methodologies at work in their analysis. We welcome proposals from artists and scholars who approach digital collections as networks that merit examination as technologies themselves.

The Wall of Respect and People's Art since 1967

Drea Howenstein, School of the Art Institute of Chicago; and Rebecca Zorach, University of Chicago. Email: ghowen@saic.edu and rezorach@uchicago.edu

2017 will mark the fiftieth anniversary of the *Wall of Respect*, the groundbreaking mural painted at Forty-third Street and Langley Avenue on the South Side of Chicago by William Walker together with the OBAC (Organization of Black American Culture) Visual Arts Workshop. Completed in August 1967 as “guerrilla” public art and destroyed a few short years later, the *Wall* combined paint, photography, and poetry and served as a platform for performances and events. It constituted a key event in the cultural and artistic life of Black Chicago and engendered a national community mural movement that remade urban landscapes. In anticipation of a multi-institutional program of events and exhibitions planned for 2017, we seek to assemble scholarship on the context and influence of the *Wall of Respect*. Papers examining personalities, collaborations, institutions, and aesthetic and political agendas of the Black Arts Movement, or the further trajectories of “art for the people” (murals, performance, graphic arts, political intervention) are encouraged.

Medieval Global Art History: China and Cross-Cultural Exchange, 500–1500

Shih-shan Susan Huang and Diane Wolfthal, Rice University. Email: sh6@rice.edu and dianewolfthal@yahoo.com

This panel seeks to explore connections between China and the Middle East, Central Asia, and Europe from the fifth to the fifteenth centuries. Going beyond the conventional modes of medieval art history, which has traditionally focused on only one cultural region, we seek papers that highlight voyages, crossroads, border activities, and other ways in which art and artists linked more than one culture. What connections did China establish with the rest of the world? How did lands to the west learn about Chinese art and material culture? How did artists depict the stranger? What did these regions learn from foreign art styles, materials, and techniques? How did they display foreign objects? Which circumstances most encouraged cross-cultural contact? Through this panel we wish to provide a format for both historical and theoretical conversations that will address the most effective approaches for studying the medieval visual culture in a more globally encompassing fashion.

The Global Sixties: Art in the Cold War

Caroline A. Jones, Massachusetts Institute of Technology; and Steven Nelson, University of California, Los Angeles. Email: cajones@mit.edu and nelsons@humnet.ucla.edu

The modifier “global” has proliferated from 1989 onward. This periodization is complicated by historians of early Mediterranean civilizations (Braudel), the Afro-Atlantic World (Gates, Gilroy), Enlightenment travel (Pratt, Stafford), or colonial empire (Anderson, Bhabha). Moreover, there are more proximate antecedents of globality that have yet to be historicized. This panel focuses on activities during the Cold War itself, when state initiatives, artist collaboratives, and nomadic individuals sought international, transnational, or transcultural exchange. How did the epoch that gave us “Third World,” “Bloc politics,” “Neo-imperialism,” and “Iron Curtain” in the early Cold War, with later developments such as “festivals of free expression,” mail art, hippie tourism, drug trade, alternative spaces, mail-order architecture, new centers of film production, and an incipiently global conceptualism alter the course of art and architecture? We welcome proposals focusing on any locale, whether retrieving a moment lost to history, or presenting an unexplored continuity with today.

Virtually Physically Speaking

Kelly Kaczynski, Northwestern University, k-kaczynski@northwestern.edu

How do we understand 3-D today? With the increased use and authority of technologies such as social media, virtual presence, 3-D imaging, and location tracking capabilities, our perception of distance, depth, and density has shifted. Could it be that we’ve developed an amalgamation of physicality resulting from the conjunction of the virtual with known physical properties? That is, a very real and present physicality that does not yet have terms except through opposition: present/remote, density/resolution, frame/monitor, actual/virtual? While the integration of new technologies in fine arts and popular culture alike is expected and indeed welcome, the consequential shift in the way that we conceive of 3-D and subsequently how we approach objects in space are critical issues for a new generation of makers. This panel will discuss the possibilities of this new physicality and affect in relation to conventional practices and pedagogy in the plastic arts. While the panel presupposes concerns within sculpture as a discipline historically defined by three dimensions, the discussion is open to all disciplines and fields of study.

The Decorative Impulse and the New Aesthetic Democracy

Yevgeniya Kaganovich, University of Wisconsin Milwaukee; and Fo Wilson, Columbia College Chicago. Email: yk@uwm.edu and fwilson@colum.edu

Although the term “decorative arts” is usually relegated to concepts of function, there is evidence of a new freedom with which artists are referencing historical forms of ornamentation as both subject and object that challenge or express a variety of theoretical ideas. This panel invites papers that examine the decorative impulse through the work of diverse artists and designers that are providing new vitality to the decorative using different reference points, new technologies, inventive uses/reuses of materials, or social commentary. How successful are they in redefining the decorative or repositioning historical narratives

within a contemporary context? How can we place these artists within the historic continuum in their respective disciplines? We invite presentations by artists and scholars about artists, designers, and makers that reference the decorative using particular strategies that create new aesthetic languages.

Connecting the Dots: Post-1960s Activist Networks and Creative Practice in Chicago

Patricia Kelly, Emily Carr University of Art and Design; and Joanna Gardner-Huggett, DePaul University; Email: trishkelly@ecuad.ca and jgardner@depaul.edu

Chicago's rank as the "second city" has a tentative standing when considering the state of its art-historical scholarship. With a few notable exceptions, Chicago's post-1960s art scene has largely escaped programmatic examination, the legacy of artist-sponsored activism in the city and its exchanges with other collaborative art networks across the United States even less so. Nevertheless, issues of art as activism have come under increased scrutiny in the past few years due in part to a host of publications on cultural interventions in global contemporary art. Using Chicago as model, this session will focus on artists and collectives producing from the late 1960s onward who linked their creative practice to real-world political situations. Possible areas for investigation include: community-based arts and media organizations, alternative museums and cooperative galleries, film, poster and video collectives, muralist groups, and political and activist networks. While Chicago is meant to serve as a starting point, broader networks and alliances that link Chicago to other urban areas, such as Los Angeles and New York City, are especially encouraged.

Without Borders: Rethinking Mesoamerican Art

Lauren Grace Kilroy, Brooklyn College; and Nina Berson, Mount Saint Mary's College, Los Angeles. Email: LGKilroy@brooklyn.cuny.edu and NBerson@msmc.la.edu

This session will focus on contact and connections between Mesoamerica, the southwestern and southeastern United States, and the Caribbean prior to the arrival of Europeans. Questioning the ways in which people, objects, and ideas came into contact in these areas encourages dismantling the invisible scholarly borders that have been erected around these geographic spheres. In what manner did these relationships and exchanges become visually manifest? What are the political implications in our time for such a reconceptualization of "Greater Mesoamerica" and the ancient US? Why does considering this shared history matter? We encourage comparative and theoretical papers, as well as those focused on the historiography of these areas.

Surrealism and Counterculture, 1960–1980

Elliott H. King, Washington & Lee University; and Abigail Susik, Willamette University. Email: kingeh@wlu.edu and asusik@willamette.edu

This session broadly investigates Surrealism's relationship to international countercultural currents of the 1960s and 1970s. We invite papers that address Surrealism's ongoing activity during this period as well as the movement's interaction with and influence on popular or subculture, radical politics, post-Freudian psychologies, the sexual revolution, and the psychedelic movement, along with other relevant esoteric, marginal, or avant-garde currents in Western societies. How did Surrealism's

emancipatory ideals influence the political manifestations and protest actions of the 1960s? Popular music and film? Other topics might include marginalized exhibitions, artists, and publications; the way in which postwar drug cultures drew upon the surreal desire for the *au-delà* and the *merveilleux*; or how notions of "free love" subscribe to Bretonian *amour fou* or Bataillan transgression. We welcome papers that pursue underexplored comparisons and unexpected juxtapositions so that new light may be shed upon the rich associations that resulted from Surrealism's transnational and multifaceted character.

Russian Avant-Garde and the First World War: Culture, Contacts, and Contexts

Maria Kokkori, The Art Institute of Chicago; and Maria Mileeva, The Courtauld Institute of Art. Email: mkokkori@artic.edu and maria.mileeva@courtauld.ac.uk

It could be argued that the First World War had a more profound influence on the politics and aesthetics of Russian visual culture than the October revolution. The metaphor of war was connected to the idea of innovation, and the quest to destroy the old aesthetics for the sake of creating new art. The avant-garde is by definition "embattled", and for the Russian avant-garde artists, war signified revolution and liberation as well as the restructuring of social life and the human environment. Marking the centenary of the outbreak of the First World War, this session is intended as an interdisciplinary project. Participants are invited to explore questions of transformation of Russian art, culture and national identity, currents of Russian modernism and cultural exchange through papers on painting, sculpture, graphics, cinema, music, theater, and architecture as well as exhibitions, and art education policies.

Riots, No Diets: Construction of Oppositional Identity in Feminist Activist Art

Olga Kopenkina, New York University; and Corina L. Apostol, Rutgers, The State University of New Jersey. Email: ok12@nyu.edu and corina.lucia.apostol@gmail.com

"Riots, No Diets" refers to the 1990s popular feminist slogan that was associated with Riot Grrrl, a movement that emerged inside the US underground music and art scene. The 2012 trial of the Russian group Pussy Riot in Moscow signaled the existence of feminist art activism that originates from the global protest against capital and the state. This activism inherits the philosophy and tactics of early feminist action groups such as Riot Grrrl and The Women's Action Coalition (or WAC). However, unlike the early feminist punk groups who were dissatisfied with the leftist politics of previous decades, contemporary feminist activists share the ideology of the New Left. Their aim is to create a global network that could become an efficient tool in the struggle against the dominant power structures and the capitalist status quo. Papers should address contemporary feminist activist artistic practices and their contribution to the construction of oppositional identities in the age of global protests, social networking, and self-organization.

Localism, Micro-identities, and the Art of the Late Antique Mediterranean

Sean Leatherbury, University of Oxford; and Adam Levine, Toledo Museum of Art. Email: sleatherbury@gmail.com and levine.adam.m@gmail.com

Scholars and museum exhibitions have tended to consider the art of late antiquity in terms of two competing traditions, the classical heritage of Greece and Rome and the new Christian religion. People of the period, however, did not necessarily self-identify with only a single group affiliation, ethnic, religious, or otherwise; rather, each individual belonged to multiple groups, each of which modulated his or her understandings of any given object. This session seeks papers that combine the tools of art history and anthropology to explore the role of local affiliations and “micro-identities” in shaping the responses of different groups to images and monuments in the period. How did members of ethnic or religious minorities respond to famous works of art? How did provincials react to imperial art in their hometowns? Papers might consider artworks in terms of literary texts, inscriptions, or their own internal iconography and potential meanings.

Abstraction and Anthropomorphism in Postwar and Contemporary Sculpture

Lisa Lee, University of Chicago; and Kate Nesin, Art Institute of Chicago. Email: lisalee1@uchicago.edu and katenesin@gmail.com

This panel explores the persistence of the body in abstract sculpture, whether as compositional allusion, as the phenomenological viewer, or as the indexical trace or actual presence of the artist. It also considers the ongoing reevaluation of figuration and anthropomorphism in the discourse surrounding sculpture since the postwar period. Compelled by a surge in contemporary sculptural work that engages these issues, we wish to ask questions such as: Has the figural been subsumed by or instead sublimated into emphases on materiality and process? Is there room for a sculptural “body” within current discussions of objecthood and thingness, given the anthropomorphic language of agency and animation available to both? Might abstraction help artists not just to interrogate but possibly to recover the “statue” as a category of advanced sculptural practice in the present day? We welcome papers that take up ontological, perceptual, historical, and formal arguments.

Contemporary Art and Radical Democracy in Asia

Sohl Lee, University of Rochester; and Bo Zheng, China Academy of Art. Email: sohl.lee@gmail.com and mr.bo.zheng@gmail.com

Propelled by the New Left movement, Chantal Mouffe and Ernesto Laclau developed the theory of radical democracy, which in the past decade resonated through “social practice” (Esche, Sholette, Jackson), “antagonistic art” (Bishop), and “dialogical aesthetics” (Kester) in the arts. This panel has a two-fold goal: to expand this discourse beyond its Western focus, and to examine contemporary Asian art through the framework of radical democracy. How have Asian artists imagined radical forms of democracy, transforming, for example, Mao’s idea of *daminzhu* (mass democracy) after the Cultural Revolution? How have the ideals of democracy motivated radical art, as in the case of South Korea during and after *minjung undong*? How can we understand artists-led radical enclaves in India, a country often described as the world’s largest democracy, or the recent surge of activist art in Hong Kong, Indonesia, and Japan? How have online technologies affected social practice across Asia? Can international platforms like art biennales in Asia promote transnational forms of democracy?

Eco-Art History

Sonya Lee, University of Southern California; and Therese O’Malley, Center for Advanced Studies in the Visual Arts, National Gallery of Art. Email: sonyasle@usc.edu and t-omalley@nga.gov

The mutual impact of the environment and human society is one of the most important topics for academic and public discussions in our time. This panel aims to bring together art historians from diverse fields to work toward a more earth-conscious mode of analysis that can be termed “eco-art history.” As such, this approach addresses on the most fundamental level how cultural artifacts and sites affect and are affected by human interactions with the natural world. Beyond the historical specificities of each case, eco-art history also calls for a reexamination of the history of art history at large as well as the rethinking of key issues in the discipline with methods and materials that integrate climate, landscape, and natural resources into the interpretative framework. For this panel, we thus seek papers that reflect on past attempts at developing ecological perspectives in the study of artistic monuments. We also welcome studies that introduce new critical categories in analyzing the production and reception of a work or site in relation to its broader social and eco contexts.

Music and Visual Culture: Assessing the State of the Field

Anne Leonard, University of Chicago; and Tim Shephard, University of Sheffield. Email: aleonard@uchicago.edu and t.shephard@sheffield.ac.uk

The field of music and visual culture has become an increasingly important branch of art-historical scholarship in recent years. Moving beyond traditional studies in iconography, it now encompasses hybrid arts (such as dance, opera, film, and video), performance studies, synaesthesia, architecture and soundscapes, and much more. Yet, in all the enthusiasm around “intermediality,” certain problems present themselves. To what extent do the different arts maintain distinct characteristics even as they converge into new forms? How can existing disciplinary structures best accommodate inter-arts inquiry? Finally, how can we ensure the production of worthwhile, responsible scholarship that also remains intelligible, accessible, and useful to both musicologists and art historians? Closely following the publication of *The Routledge Companion to Music and Visual Culture*, edited by the co-chairs, this session will present recent approaches to research in music and visual culture that exemplify the aspirations and possibilities of this swiftly growing field.

Historians of British Art Queer Gothic: Difference and Sexuality in British Art and Architecture

Ayla Lepine, Yale University; and Matthew Reeve, Queen’s University. Email: ayla.lepine@yale.edu and reevem@queensu.ca

Over the past four centuries, the Gothic style and its range of significations (including pre-modernity, romanticism, the foreign, and Catholicism) have been frequently employed as a locus or a cipher for sexuality. Within broadly Anglican, Neo-classical visual cultures, the style could express non-normative, minoritized experience, manifesting the values and ideals of an alternate subjectivity. Recent work in art history, literature, and gender studies has shown that from the Early Modern period

to the present, Gothic aesthetics and ideas were appropriated and critiqued as an alternate historicist landscape within which diverse constructions and expressions of self could take place. Neo-Gothic aesthetics can be productively explored as a method of visual communication wherein queerness has been imagined, signaled, displayed, and censored. For historians of British art, the Gothic Revival and queer theory are increasingly marshaled as ways of understanding the wider phenomena of sexuality, historiography, and resistance. This panel welcomes new research on queerness and the Gothic across architecture, art, and design, which may speak to emerging ways of seeing tradition, innovation, futurity, utopianism, and the tensions between survival and revival.

Midwest Art History Society Media as Meaning: Glass in the Midwest

Annette LeZotte and Stephen Gleissner, Wichita Art Museum.
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During the late nineteenth century, glassmakers and manufacturers from the East Coast of the United States increasingly relocated their operations to the Midwest to access the region's abundant natural resources and centralized transportation services. Much of the history of midwestern glass has focused on the industrial and economic concerns of its production, charting the impact of wars and economic competition on its forms and fortunes. This session invites papers that explore how glass, either that natively produced in the Midwest or that imported into the Midwest from other regions, served to redefine the character of domestic, cultural, and corporate entities in the Midwest. Did early patrons use works of art made of glass to construct socio-historical dialogues? What role did glass play in certifying the aesthetic sensibilities of midwesterners? How has glass been employed in contemporary midwestern contexts to either localize or globalize the region? Papers from differing historical periods and methodologies are welcome.

À La Mode: The Contemporary Art and Fashion System

Jenny Lin, University of Oregon, jennylin@uoregon.edu

Takashi Murakami's handbags for Louis Vuitton, Cosima von Bonin's reference to Martin Margiela's stitch, Alexander McQueen's retrospective at the Metropolitan Museum of Art—these are just a few of many recent art/fashion confluences. Since Roland Barthes published his seminal text, *The Fashion System* (1967), the worlds of fashion and art appear to have become increasingly intertwined. Might we then identify a contemporary art and fashion system unique to our late-capitalist, globalized present, and if so, how can we analyze the system's language and socio-political stakes? Do recent collaborations between contemporary art and fashion constitute a new phenomenon, or is art moving, as Barthes suggested regarding fashion's cycles, in an endless process of decay and renewal, with constant returns to the past? Historians of art and design and critics writing on modern and contemporary art, fashion, and their hybrids, and artists engaging fashion through appropriation, critical intervention, or modes of production are invited to submit presentation proposals.

Association for Textual Scholarship in Art History Hegemony and Hierarchy: Rivalry in the Theory and Practice of the Visual Arts

Sarah Lippert, University of Michigan-Flint, sarjorlip@charter.net

When Michelangelo mapped out his notion of the *concetto* in his sonnets, he addressed theoretically the most fundamental act of artistic rivalry (or the *paragone*), which is that between the artist's hand and his/her idea. Although the *paragone* has been a well-established framework of inquiry in scholarship on the Renaissance era, its precedents and legacies invite stronger historical contextualization and consideration as a methodological tool, despite the continued popularity of inter-arts studies. Papers are invited considering the *paragone*, and its myriad of manifestations in the visual arts. Such rivalry may lie, for example, between patrons, artists, nations, academies, and theoretical hierarchies of the arts (or the senses to which they correlate), including explorations of how the *ut pictura poesis* or sister arts traditions were rejected or contested by competitive artists or entities. Topics on all eras and media will be considered.

Performance and Aesthetics in Late Gothic Architecture

Abby McGehee, Oregon College of Art and Craft; and
Linda Neagley, Rice University. Email: amcgehee@ocac.edu and
lneagley@rice.edu

Architecture of the late fifteenth and early sixteenth centuries in Northern Europe developed a decided theatricality along with its more frequently discussed visual complexity and technical sophistication. A seeming endless variety of new decorative forms framed spaces, defined barriers, and provided platforms for liturgical and extra-liturgical performance alike. Late Gothic choir screens, porches, tabernacles, staircases, lecterns, and oratories were fashioned to enhance interior performance while the sheathing of exterior walls and façades in expensive new forms provided remarkable backdrops for religious and civic activities. Sculpture, like the servants gazing out over the street from the façade of the house of Jacques Coeur, made spectators self-consciously aware of the very act of looking. Did these structural and decorative strategies place new demands on viewers? This session seeks to understand the broader implications of the relationship between Late Gothic architectural and sculptural forms and the increasingly performative aspects of civic and religious life.

Other Asias

Susette Min, University of California, Davis, smin@ucdavis.edu

This panel examines how Asia is rendered in and through curatorial practices beyond nation-state, global North-South, third- and first-world paradigms. In contrast to exhibitions that recall nineteenth-century world exhibitions or present Asia regionally through a narrow scope of natural disasters, human crises, or ethnic identities, a number of recent exhibitions—biennials, curatorial collaborations—have envisaged “Asia” differently. Avoiding dichotomies such as East/West and North/South, the curatorial structure and selected artworks of these exhibitions de-territorialize Asia, destabilize the spatial and temporal ways art history, area studies, and Asian American studies conceive of Asia, and challenge embedded understandings of modernity and transnationalism. The panel seeks papers that offer critical reviews or examinations of these exhibitions, specifically focusing

on how they inspire alternative networks and assemblages that open up new geographies and art histories through metaphors of connection—archipelago, ocean, rim, port. How might these connections, for example, reveal models of South-South art worlds or link Asia and Africa, Europe, or the US in radically different ways?

Renaissance Society of America The “Object” in the Renaissance

Andrew Morrall, Bard Graduate Center; and George Gorse, Pomona College. Email: morrall@bgc.bard.edu and ggorse@pomona.edu

In recent years, the word “object” and its cognates have entered art-historical discourse with increasing insistence, as terms accompanying new questions about the materiality, cultural agency, and ontological status of works of art and artifacts that go beyond the discipline’s traditional concerns with iconography, style, and representation. Engagement with the cult object, affective presence, the collected piece, the exotic, objects of everyday use and of commercial and transcultural exchange, has produced new interpretive frameworks, often drawing from other disciplines. This session sets out to explore in the broadest terms the perception and theory of the “object” within Renaissance art history. We invite papers that engage with works of art and artifacts within the period 1400–1700 from the point of view of their objecthood—be it in terms of their materiality, cultural agency, context, or history. Papers that address specific issues of method and approach are especially welcome.

Contemporary Black Art and the Problem of Racial Fetishism

Derek Conrad Murray, University of California at Santa Cruz; and Andrianna Campbell, The Graduate Center, City University of New York. Email: dcmurray@ucsc.edu and andriannacampbell@gmail.com

This panel investigates theoretical and critical approaches to the visualization of racial fetishism and stereotyping as evidenced in post-Civil Rights generation African American art. The often-satirical racial representations of the post-black generation

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 *2014 Call for Participation*. Sessions listed with email addresses are accepting applications, otherwise, they are listed for information purposes only.

Getting Published in the Digital Age: A Guide for Art Historians

Eleanor H. Goodman, Pennsylvania State University Press

In 2010, four university presses—Duke University Press, Penn State University Press, University of Pennsylvania Press, and University of Washington Press—received a collaborative grant from the Mellon Foundation to pursue the Art History Publication Initiative (AHPI). The AHPI supports the publication of first books in art history and seeks to address central concerns associated with publishing in the field. In this session, panelists from these presses will discuss the changing climate of scholarly publishing in art history, including questions of digital publishing. We will also address such questions as how to identify an appropriate press, effective ways to “pitch” your book, what information to include in a prospectus, and the difference between a dissertation and a book. We will offer advice on how to manage the permissions process, discuss the challenges of producing e-books and other new digital forms in art history, and outline what authors should know about the production and design of heavily illustrated books.

function as a means to queer blackness: to render it strange, unknowable, and engender new processes of signification—while simultaneously creating a new racial politics of the black body. Exemplars include celebrated artists Kehinde Wiley, Mickalene Thomas, Iona Rozeal Brown, Kalup Linzy, and Rashaad Newsome, among others. This panel reconsiders the discourse around fetishism and explores its application in the interpretation of recent African American art—including provocative critical formulations such as “urban fetishism” and “post-racialism,” terms often associated with “post-black” aesthetics in contemporary African American art. Proposals should pose a challenge to traditional critical and art historical approaches to the study of contemporary African American art and seek to open up innovative and daring interpretive possibilities. A broad array of critical and interdisciplinary approaches is welcome.

Acts of Dissent: Reflections on Art and Politics in the Twenty-First Century

Natalie Musteata, The Graduate Center, City University of New York, nmusteata@gmail.com

Art and politics have a long and complex relationship. At times their union has resulted in state propaganda, or agitprop (for example, Socialist Realism in the former Eastern European Bloc). In other cases, it has raised political awareness and attempted to incite radical change (see Tucuman Arde in Onganía-ruled Argentina). The recent upsurge of worldwide political unrest—evidenced by the Arab Spring and Occupy movements—necessitates a reexamination of the intersection of art and political agency in the contemporary moment. We invite papers that shed light on the following questions: Can art be a true agent of change and the harbinger of revolutionary society? In the face of recent political upheavals, what new creative tactics have emerged? How do current acts of artistic praxis challenge existing modes of address and theoretical analysis? This panel aims to address alternatives to orthodox ethical and artistic criteria and complicate the agendas surrounding these urgent issues in our post-9/11 world.

The Textbook Is Dead (and so Is that Chalkboard): Integrating Mobile Devices into the Studio Art Classroom

Seth Myers and Marcie Hinton, Loras College. Email: seth.myers@loras.edu and Marcie.hinton@loras.edu

The fear of a changing educational landscape often causes the lords of the ivory tower to retreat, recoil the drawbridge, and arm themselves with the pedagogical weaponry they have been using for centuries. However, the digital revolution has fundamentally changed the educational landscape. Often, faculty are perplexed (or even fearful) when thinking of ways to integrate mobile devices in a studio art class. We are looking for panelists who have explored methods to get art students to use their everyday technology as a vice for productivity rather than distraction. How can we facilitate or support that mobile device as a state-of-the-art creative weapon rather than relegating it to a plebian game of rocks and sticks? We are looking for engaging projects, demonstrations, and theories regarding the creative use of mobile technology that works for the art student in the classroom and will become the cultural norm for the student in one's professional practice and social life.

Afterwards: Art and Architecture as Iterative Practice in the Roman Empire

Diana Ng, University of Michigan-Dearborn; and Molly Swetnam-Burland, College of William and Mary. Email: dmng@umd.umich.edu and mswetnam@wm.edu

Often, scholarship of ancient Roman art and architecture focuses on an artwork or a monument's first creation or construction. But what happens when we explore the histories of buildings, sculptures, or paintings as diachronic and disruptive, and examine their rich and varied afterlives? We encourage papers treating the social use of spaces for ephemeral activities, as well as papers addressing modifications to and re-use of individual artworks. How did Roman buildings come to function differently over time to accommodate new political and social realities? How did durable monuments serve as settings for the display of transitory materials, such as decrees or religious dedications? How did the reworking of sculpture create new relationships between subject and viewer? We invite papers investigating the economic and legal exigencies—such as the impact of cost and the responsibility of maintenance—of secondary interventions in the lives of Roman objects and buildings.

Exhibiting Socially Engaged Art: A Chicago Case Study

Pablo Helguera, Museum of Modern Art, New York; and Mary Jane Jacob, School of the Art Institute of Chicago

The set of art practices termed “socially engaged” is everywhere in the world today, but how does it reenter the world of art, especially the gallery? Redrawing the lines between art and the public, between the artists' life and artwork, socially engaged artists challenge art's representation in established art institutions. Their relationship ranges from presentations in major venues to indifference toward museums to a rejection of its institutional trappings and even the label “art.” At the same time, socially engaged art is exhibited, documented, and critiqued in default formats that serve better other art forms. Hence the discourse, and the conceptual and aesthetic objectives of socially engaged art, is prone to misinterpretation and misrepresentation. Can exhibiting a practice that is about direct experience in the static environment of the exhibition space produce satisfactory results? This discussion focuses on questions around the presentation of socially engaged art, its challenges to and opportunities in contemporary exhibition practice through artists' own narratives of grappling with exhibitions as a means of engagement and art making.

Objects, Objectives, Objections: The Goals and Limits of the New Materialisms in Art History

Bibiana Obler, George Washington University; and Benjamin Tilghman, Lawrence University. Email: bobler@gwu.edu and benjamin.c.tilghman@lawrence.edu

It is time to take stock of the opportunities afforded art and art history by what might collectively be called the New Materialisms. What can we learn from thinkers such as Jane Bennett, Graham Harman, and Bruno Latour? How can art historians, attuned to the specificity and uniqueness of our objects of study, enrich and modify New Materialist ideas? This panel seeks papers representing diverse approaches to the topic. We are looking for case studies of New Materialist ideas in art historical and artistic practice, as well as theoretical or historiographic analyses suggesting ways forward or revisiting earlier moments in the discipline's history marked by vitalism and materialism. We also believe there is cause to be skeptical of these new theories and would like to include challenges to the validity of New Materialist approaches. Do we have before us a valuable new tool or a broken toy?

American Art in Black and White

John Ott, James Madison University, ottjw@jmu.edu

With respect to job listings and scholarly publications alike, the fields of African American art history and the art history of the United States occupy distinct disciplinary terrain and all too infrequently intersect. While this arrangement certainly affords greater visibility to black artists, it also arguably perpetuates the continued segregation and marginalization of histories of minority cultural production. This session seeks papers that integrate these two intellectual traditions in ways that neither perpetuate center-periphery disciplinary topographies nor elide questions of race in pursuit of a disingenuously colorblind art history. Individual talks might relocate figures strongly associated with one field in the context of the other, examine artists of different ethnicities in tandem, address artworks that depict racial integration, or consider examples of interracial collaboration, whether on particular artworks, exhibitions, or institutions. This panel invites papers on topics from the early colonial era to the present, and across media. Contributions should not only present particular case studies but also work to redraw the disciplinary map.

New Foundations?

Dushko Petrovich and Roger White, Rhode Island School of Design and *Paper Monument*. Email: dushkopetrovich@gmail.com and rogetwhite@gmail.com

The conventional chronology of art education puts skill acquisition before critical and historical inquiry. Students learn how to draw, paint, or sculpt before learning that nowadays, those hard-won abilities are hardly requisites for making important or successful art. Indeed, classes like Basic Drawing and Introduction to Sculpture can seem like musty holdovers, mere prerequisites for more critically oriented courses that de-emphasize—or even repudiate—what was taught in *foundations*. The word itself can seem pejorative. Foundations for what? And what, if anything, founds the foundations? This panel seeks to examine what “foundational” art education can tell us about the challenges facing art pedagogy. Papers might address how a revision of the idea of skill acquisition can speak to the current critical landscape of contemporary art.

Association for Latin American Art Textile Traditions of Latin America in Context

Elena Phipps, Metropolitan Museum of Art, elena@ephipps.org

This session will focus on the contributions of the study of textiles to broader issues of art, culture and social history in Latin America, with papers that would come from Precolumbian, Colonial and ethnographic perspectives. Textiles in Latin America constitute a major art form that intersects with a broad spectrum of developments in the region, offering a rich and nuanced view into areas of artistic production, social and cultural identity, mathematics and cultural logic, religion and the sacred, trade, politics and economics, among many other subjects. Papers may focus on particular groups of textiles that contribute to interpretations of historical and artistic development, present results of technical or conservation studies that link material and materiality to cultural issues, examine broad trends in cross-cultural interactions in which textiles play an active role though their use, construction, design or social context. The session aims to bring the subject of textiles, often an internal dialogue confined to textile specialists, to a broader audience and to demonstrate how their study contributes to the understanding of Latin American art and culture.

Miscegenating Racial Representations: Critical Mixed Race Strategies and the Visual Arts

Laura Kina, DePaul University; and Margo Machida, University of Connecticut. Email: lkinaaaro@depaul.edu and margo.machida@uconn.edu

This session seeks to bring together studio artists, curators, visual culture and ethnic studies scholars, and art historians for an interdisciplinary dialog about racial representation in the visual arts. This panel will consider how the arts can be used to engage what the field of Critical Mixed Race Studies describes as the mutability of race and the porosity of racial boundaries in order to critique processes of racialization and social stratification based on race. This session will ask participants to consider how dominant conceptions of race have changed (or not) in the visual arts as a result of the mounting discourses and bodies of artistic production that bring forward mixed race identity in various domestic, transnational, and international contexts. This open form session will employ an interactive format featuring selected pairs of speakers placed in conversation with each other. Individual proposals for scholarly papers or artist presentations are welcome as are proposals from pairs of applicants who want to propose dialogs around specific issues pertinent to the session.

The Erotic Gaze in Early Modern Europe

Elizabeth Pilliod, Rutgers University, Camden; and Joe A. Thomas, Kennesaw State University. Email: pilliod@aol.com and jthom205@kennesaw.edu

Historical studies of gender and sexuality have often been approached with a feminist or psychoanalytic theoretical apparatus narrowly focused on critical, social, or economic factors. This session focuses on the meaning and interpretation of sexual imagery through its pleasurable, “erotic” components. For early modern audiences erotic content could provide a variety of aesthetic, carnal, and intellectual viewing positions. Our goal is to attempt to reconstruct the ways in which early modern viewers would have enjoyed erotic and sexual content in art. Some avenues of inquiry might be: the influx of “new” objects into viewing spaces (Greco-Roman, Egyptian, New World or beyond) or differences in attitudes toward artworks. How do fairly recent theoretical models such as spectacle, agency, anachronism, and so on affect the discussion of the erotic? Papers are sought that: examine works of art previously censored or forgotten because of sexual content; reinterpret works to include or explain erotic aspects; delineate differences between early modern and contemporary attitudes; or otherwise provide insight into the erotically charged gaze of early modern viewers.

Ghettos and the Spaces of Subculture(s)

Lisa Pon and Eric Stryker, Southern Methodist University. Email: lpon@smu.edu and estryker@smu.edu

This session explores the use of the term “ghetto” in relation to the concepts of “subculture”—the emergence and functions of group identities within a dominant culture—and the spaces of subcultural production. The discursive category of “ghetto,” a word and notion which has not gone unchallenged, would seem to anticipate the ontology of subcultures as defined within the discipline of cultural studies. Nevertheless, its utility as a trans-historical concept in the study of visual cultures must be evaluated. Papers could be, but are not limited to, comparative studies across historical moments; case studies of a single group and its negotiations with a dominant population; assessments of the visual means and materials (sub)cultures use to distinguish themselves spatially; studies of cultures that are established in virtual, intra-urban, or transnational spaces; or epistemological engagements with the notion of a ghetto as it has been engaged in art history and visual studies. This session is sponsored by the Venice Center for International Jewish Studies.

Toward a Spatial (Digital) Art History

Béatrice Joyeux Prunel, École normale supérieure, Paris; and Catherine Dossin, Purdue University. Email: beatrice.joyeux-prunel@ens.fr and cdossin@purdue.edu

Recent developments in Web mapping enable the ability to create multidimensional, dynamic maps that display vast amounts of spatial and temporal data while remaining readable and intuitive. Spatial dynamic visualizations allow historians to study the locations and movements of artistic agents and artworks, their integration in social fields, as well as their response, whether visual or discursive, to these spatial logics. The new Spatial (Digital) art history thus participates in the redefinition of art history by meeting the challenges of the spatial, global, and digital turns. But to which extent is it groundbreaking and productive? What are its unique contributions compared to those of traditional art-historical methods? This panel will bring together scholars who are pioneering in the field of Spatial (Digital) art history to take stock of projects under development, and foster exchange and collaboration among them. We seek papers that combine the presentation of a cartographic project with a methodological reflection.

Games and Engagement: Play Your Way into Their Hearts

Gwyan Rhabyt, California State University East Bay, gwyan.rhabyt@csueastbay.edu

Games sit at the edge of the art world, but at the center of popular culture. Eager to improve student engagement, art pedagogy has turned to embrace games and gamelike learning with a multiplicity of approaches. Gamification, the increasing use of games and game thinking to enhance nongame environments, and “serious games,” trying to solve the world’s problems, are making inroads in the art curriculum. Big museums are getting in on the act with game-themed shows. But is all this recognition, infiltration, or co-option? As canonical art history survey

texts add more and more game learning as “online extras,” even game-phobic faculty are forced to face students who want to “play” their art history, not read it. Potential topics include games as the subject of art history, gamelike learning techniques and tools, the debate over gamification, aesthetics and psychology of games and engagement, and their use as a draw in art and design programs.

Crafting Community: Textiles, Collaboration, and Social Space

Kirsty Robertson, University of Western Ontario; and Lisa Vinebaum, School of the Art Institute of Chicago. Email: kirsty.robertson@uwo.ca and lvinebaum@saic.edu

We suggest that one of the most profound developments in contemporary textile and fiber art is a substantive move from private to public spaces, and to participatory and performative modes of making that transform public spaces into shared, dynamic, communal social spaces. In line with developments in contemporary art more generally, contemporary fiber artists are mobilizing textiles as part of social and collaborative practices. By virtue of their collective and social histories—notably sewing, knitting and quilting bees—textiles have always been linked to social relationships, but this history remains to be explored within the field of relational and social practices. To this end, we invite contributions from theorists, historians, and artists that explore intersections between current fiber art practices and social practices. Papers may consider these issues broadly, or may focus on projects that involve active public participation, generate social relationships, and/or create new forms of community.

The Countermonument—Thirty Years Later

Kirk Savage, University of Pittsburgh; and Mechtild Widrich, ETH Zurich. Email: ksa@pitt.edu and mwidrich@alum.mit.edu

At the turn of the 1990s, James E. Young defined the *countermonument* as “a monument against itself”—an antiauthoritar-

Art and Social Entrepreneurialism

Sheryl Oring, University of North Carolina at Greensboro; and Ed Woodham, Art in Odd Places

This panel discussion will be conducted via a Skype group video call. As discussion moderators, Oring and Woodham will explore common issues and challenges with a group of artists whose work functions both as art and social entrepreneurialism. The discussion will probe the shared intellectual concerns that inform a diverse set of artistic practices, revealing common issues and challenges. Some questions that will be addressed include: How are these practices functioning within and outside of the art world? How do artists navigate often complex constellations of constituents? We will include artists from around the country in a lively dialogue, presented in a talk-show format.

Drachma-tic Art: The Economics of Ancient Greek Visual Culture

Kristen Seaman, Kennesaw State University; and Andrew Stewart, University of California at Berkeley

This session addresses an essential yet neglected aspect of ancient Greek visual culture: the economic circumstances of its production and reception. The financial structures that supported the production of Greek art and architecture allowed them to flourish. Yet we should understand this economic background better. Questions to consider include: In what ways did different types of art workers function within workshops, and how was their labor represented and valued in images and texts? Who (else) contributed to the construction of art and architecture outside of these workshops, and how did they procure materials? What was the economic and political value of artworks that were associated with particular rulers, artists, and cities? In this session, an interdisciplinary group of scholars draws upon different areas of expertise as it focuses on three key issues: the value of artistic labor; the financing of artworks and buildings; and the materiality of money.

ian, ephemeral, interactive memorial practice. Heralded as a postmodern break with grand narratives in public art, the term embraced phenomena of the previous decade as physically disparate as Maya Lin's Vietnam Veterans Memorial and Art Spiegelman's comics. What these works shared was an emphasis on personal, nondidactic engagement: the self, emotion, and even self-reflexivity were enshrined in commemoration. Since then countermonuments have gained an institutional niche. From a distance of thirty years, it is now time to reconsider the proclaimed break with tradition: Can a monument that questions its own authority be politically effective? Does an individualized, corporeal approach to the past open up or foreclose history? How can a state-commissioned memorial avoid instrumentalization? Papers may address key theoretical terms and debates as well as monument case studies.

Painting in the Digital Age: Twenty-First-Century Recontextualization

Amy Schissel, Algonquin College, amyschissel@gmail.com

Painting in the twenty-first century has begun to address how the new and continuously updated digitally influenced tools of perception affect the way one reflexively makes and experiences art. We can question the role of painting, a primarily analogue practice, within the complexity of a continuously recontextualized twenty-first-century modernism. This panel seeks papers that explore the following issues for painters: Recontextualization from analog to digital, and/or re-contextualization of the history of painting in light of its contemporary function or dysfunction within the framework of an increasingly digitally and media-saturated world. Interest is in exploring interactions between painting and digital modes of representation and/or communication through a wide range of painting—influenced practices such as two-dimensional painting, installation, and time-based media.

Objectifying Prints: Hybrid Media, 1450–1800

Suzanne Karr Schmidt, Art Institute of Chicago; and Edward Wouk, University of Manchester. Email: skarrschmidt@artic.edu and edward.wouk@manchester.ac.uk

Printed artworks were often by nature ephemeral, but in early modern Europe, they commingled with other media, setting off chain reactions of related imagery that endured. Paintings, sculpture, decorative arts, musical or scientific instruments, and armor exerted their own influence on prints, while prints provided artists with paper veneers, templates, and sources of adaptable images. This interdisciplinary session analyzes the effect of prints on more traditionally valued objects, and vice versa. Repeat iterations across conventional geographic, temporal, and material boundaries lead to a new kind of objectification in which original “meanings” were lost, reconfigured, or subverted in surprising ways. Prints—reproducible products of hybridity and collaboration—were singularly disposed to unleashing transformations. This session is not primarily concerned with copying or copyright, but rather with the fluid redefinition and repurposing of original designs and ideas permitted by prints’ pervasive availability. Papers exploring collaborations between multiple workshops combining printing and other media are welcome.

The Art of Survivance

Sascha Scott, Syracuse University, sscott04@syr.edu

The concept of “survivance” is a powerful tool for thinking about cultural production by indigenous peoples. Proposed by Anishinaabe cultural theorist Gerald Vizenor, survivance emphasizes survival through active resistance to oppressive forces. The concept is thus a tool for countering the historically pervasive idea that indigenous peoples have been passive survivors of

Roadside Picnic: Experiments in Art and Science Fiction

Gregory Sholette, Queens College, City University of New York; and Nato Thompson, Creative Time

The session title refers simultaneously to Experiments in Art and Technology (EAT), and the 1971 Soviet-era sci-fi novel *Roadside Picnic* (*Пикник на обочине*), written collaboratively by Arkady and Boris Strugatsky, and later reinterpreted by Andrei Tarkovsky as *Stalker* (1979). *Roadside Picnic* depicts the aftermath of an extraterrestrial visitation in which aliens leave behind inscrutable debris within a surreal space known as “the zone.” Into this zone venture Stalkers: socially marginalized individuals who, for a price, risk life and limb to retrieve alien artifacts allegedly capable of generating miracles. But is this retrieval just a self-centered means of self-enrichment, or is it part of a lost practical-political utopian dimension within the avant-garde, something EAT perhaps once sought to embody? In a world increasingly resembling a dystopian science-fiction narrative we will present stalkers willing to risk entering this critical boundary between spectacular hopes and bleak reality, between startling technologies and the jobless robotic future of neoliberal enterprise culture.

Rethinking the Total Art of Socialism

Geng Yan, University of Heidelberg; and Christine Ho, Stanford University. Email: yan.geng@zo.uni-heidelberg.de and cih0@stanford.edu

This panel seeks to open a transnational conversation about the political economy of socialist art during the Cold War years in order to grapple with the aesthetic and ideological legacies of socialist culture. In considering the wide scope of responses, ranging from outright rejection to appropriation to cautious revival of shared utopian ideals, this panel reexamines our current understanding of socialist art beyond mere instrument of ideological control. How can we historicize its unified style and working methods, in particular the preference for representation? What role did the historical avant-garde play in its formation? How did socialist art mobilize its publics, and how was it developed in concert with the state penetration of media? To what extent did the impact of global interactions shape international socialist aesthetics? Papers expanding beyond the Soviet epicenter to specific histories of other Communist states and exploring cross-disciplinary approaches in addressing various media and media cultures are particularly welcome.

colonial domination. Survivance has been productively explored in literary theory, indigenous studies, museology, and anthropology, but has gained less traction in art history. This panel seeks to explore the ways in which survivance can be used to understand the production, consumption, collection, exhibition, and circulation of visual media and objects created by indigenous artists. Of central interest are those who have strived to maintain their cultural traditions in the face of imperialism in its varied forms—colonization, political oppression, cultural appropriation and exploitation, and so on. Papers are welcome that address indigenous visual and material culture from contact through the present. Scholars from a range of disciplines are encouraged to submit proposals, as are practicing artists.

The Myth of Participation and the Growing Realities of Critical Exchange

Shane Aslan Selzer, Parsons, The New School for Design; and Ted Purves, California College of the Arts. Email: selzers@newschool.edu and tpurves@cca.edu

This session will feature artists and curators exploring the international trend toward project-based artworks that prioritize critical exchanges through an occupation of social forms. Critical exchanges occur when works situate their meaning and structure around the transfers—of information, content, or material—that happen within a chosen form (such as a market stall, a shop, a public meeting, or a classroom), with an eye toward illuminating relations and power. How can critical exchanges operate as a methodology for social inquiry? How does critical exchange allow us, as viewers, to reflect upon the social and economic pressures that are present in the institutions and structures we navigate through on a daily basis? If participatory projects are utopian in nature, then are critical exchanges their opposition? How might institutions evolve to host such projects effectively?

Regarding the Photographs of Others: The Promise and Problem of Sourced Images

Paul Shambroom, University of Minnesota; and Oliver Wasow, Art Institute of Boston. Email: pshambro@umn.edu and onwasow@gmail.com

This panel is born of the recognition that in a digital environment the artist's practice is increasingly migrating from the confines of his or her studios to the image-rich landscape of the World Wide Web. The growth of the internet as a place of creative activity has brought about a shift in the very definition of what a photographer is. Increasingly, as photographers sift through Web archives they take on the role of curators, creatively organizing, categorizing, and locating typologies within the cultural detritus of visual culture. Artists engaging in the new modes of image production and distribution brought about by digital technology are forced to contend with myriad aesthetic, legal, and ethical questions surrounding the use of sourced imagery. Our panel will address new work and ideas that address issues of authorship, authenticity, democracy, privacy, and aesthetics relating to found, appropriated, and synthesized photography. Both artists and scholars are encouraged to submit proposals.

The Present Prospects of Social Art History

Robert Slifkin, New York University; and Anthony E. Grudin, University of Vermont. Email: rs3513@nyu.edu and anthony.grudin@gmail.com

The practice of social art history has made a significant mark on almost all aspects of the current comprehension of artistic production and reception. Yet for many today, it seems difficult to ascertain whether the social historical approach has succeeded beyond all expectations or failed completely. Social art history has arguably achieved a dominant position on many undergraduate syllabi, and attached itself to the current popular understanding of the discipline, even as both its critics and some of its central advocates have repeatedly accused it of stagnation, sanctimony, and a blindness toward object-based analysis. This panel is intended to solicit a conversation about the current state of social art history through case studies and methodological inquiry. Which problems can it still engage, and which does it tend to foreclose? And how do the significant influences of deconstruction, feminism, and post-colonial and queer theory factor into these debates?

Queer Caucus for Art Obsessive Ocularity: Visualizing Queerness, Bodies, and Disability

Stefanie Snider, independent scholar, Snider.Stefanie@gmail.com

In light of recent scholarship on disability, vision, visibility, queerness, sex, and embodiment, this panel seeks to contemplate the ways in which visual representations can accentuate the connections between queer and disabled subjects. This panel calls for analyses of queer and/or disabled subjects in fine art, visual culture, and art-historical texts in order to ask questions such as: How are embodied queer and disabled sexualities represented in our visual field? How might queer studies, disability studies, and visual studies productively inform each other as methods of research or approaches to pedagogy? How might representations of disability be queered and/or representations of queerness be “disabled”? How do we make the work of visual art production and art history ethical and socially just when they privilege visual information that is not available to a substantial part of the population? Perspectives that concentrate on specific artworks, artists, and/or texts from a variety of cultures and time periods are especially welcomed.

Wide-Eyed Reading: The Legacy of the New Art Examiner

Buzz Spector, Washington University in St. Louis, Sam Fox School of Design & Visual Arts, One Brookings Drive, Campus Box 1031, St. Louis, MO 63130-4899, spector@samfox.wustl.edu

The near thirty-year history of Chicago's *New Art Examiner* also spans a time of vastly expanded dialogue in Chicago and around the Midwest about contemporary art and ideas. The 2011 publication of an anthology of selected NAE articles, *The Essential New Art Examiner*, was an important first step in assessing the legacy of the periodical, and recent symposia and panels have also acknowledged that NAE's analyses of the politics of the art world's multiple constituencies foreshadowed contemporary currents of art world journalism, both in print and online. This panel will consider how NAE's investigative coverage influenced artists and critical writers both in Chicago

and beyond, and what the future of art criticism will be in Chicago and other art centers between the coasts.

International Center of Medieval Art Time and Painting in the Middle Ages

Debra Higgs Strickland, University of Glasgow,
Debra.Strickland@glasgow.ac.uk

This session will explore how time influenced the creation and reception of painting (manuscript, glass, wall, and panel) in the Medieval West and Byzantine East. Its goal is to discuss by what artistic and cultural means works of art transcend their moment of creation to signify the past, present, and future, a question that has been examined from different disciplinary perspectives and chronological periods by critics such as Arjun Appadurai, Mieke Bal, Russell Burman, W. J. T. Mitchell, Keith Moxey, Alexander Nagel, and Christopher Wood. Contributions may engage with specific artistic questions, such as how medieval artists signalled particular moments in time, communicated the passage of time, or rendered an image “timeless”; and/or they may examine the reception of and responses to a given painting or painting program over time in relation to changing cultural circumstances. Equally welcome are theoretically oriented contributions that explore the concept of “visual time” in a medieval context.

Architecture Not

Adrian Sudhalter, independent scholar; and Claire Zimmerman, University of Michigan. Email: sudhalter@nyu.edu and zimclair@umich.edu

This session investigates models of architectural thought in the divergent practices of those who trained but did not practice as professional architects. Siegfried Kracauer’s interest in surface, for example, recasts the work of Carl Bötticher, Alois Riegl, and Gottfried Semper as cultural critique: metaphorical surface replaces material construction. Johannes Baader abandoned architecture to embrace its figurative potential in Dadaist assemblages that decimated the conventions of representational Wilhelmine buildings. El Lissitzky’s architectonic abstractions were “blueprints” for a new society. Does architecture writ large survive elsewhere, either in the work of individuals like Sergei Eisenstein, Rudolf Laban, Gordon Matta-Clark, Maya Lin, or Patrick Keiller, or in broader constellations like Die Brücke? This session traces architectural thinking across disciplines, periods, geography, and gender. How are design modes and spatial concepts transposed to other fields? How do such models affect cognition or understanding? What ideologies adhere to such cross-disciplinary overlaps, and with what impact? How does architecture “appear” in other practices?

The Influence of Scandinavian Design in America, 1900–1980

Bobbye Tigerman, Los Angeles County Museum of Art,
tigerman@post.harvard.edu

This session explores the widespread influence of Scandinavian design on twentieth-century American material culture by examining Scandinavian attitudes about design, and the designs themselves. Encompassing the countries of Denmark, Sweden, Finland, and Norway, the session seeks to identify how qualities that are traditionally associated with Scandinavian design, such as human comfort, organic form, and the use of natural materi-

als, were widely adopted by American designers. By considering the impact of Scandinavians who settled in America, Americans who studied in Scandinavia, and the aggressive campaigns to market and export Scandinavian design to the United States, the session will trace how Scandinavian design became an integral part of what we now think of as American design. Topics may include influential designers and corporations, the role of exhibitions and world’s fairs, or the ways that the countries used cultural diplomacy to align themselves with the democratic, capitalist side of the Cold War divide. Papers may also consider how expanding environmental awareness in the 1960s and 1970s shifted design discourse to considerations of green design, universal design, and the impact of consumerism.

Interdisciplinary, Transdisciplinary, Cross-media: The Challenges of Pedagogy in an Era of Expanded Disciplines

Jack Toolin, Pratt Institute and Polytechnic Institute at New York University, gadget@sonic.net

Today mixing media is conventional, and the new frontier, burgeoning since the 1990s though with precedents in earlier decades, is the hybrid of art and other, once thought disparate, forms of research such as biology, psychology, cultural geography, ecology, economics, and more. The term “research” itself has become commonplace when referring to art practice and is perhaps an indication of the cross-fertilization taking place between disciplines. What pedagogical expectations accompany this hybrid approach to the study and practice of art? What qualifications for teaching are deemed necessary for successfully addressing the broad range of issues addressed? In what ways have art schools modified their departments with regard to curricula and facilities? Has the interest in interdisciplinary study fostered productive, collaborative relationships between university departments? What forms of resistance have been experienced? What relevance does this expanded study have with regard to the increasing interest in PhD degrees for artists?

American Society for Hispanic Art-Historical Studies Death in Spain and Hispanic America: Representing an “Obsession”

Oscar E. Vázquez, University of Illinois at Urbana-Champaign,
oscarv@illinois.edu

The subject of death has been constructed historically as a particularly Spanish national and artistic obsession. Spanish nineteenth-century politician Francisco Pi y Margall observed that “Our painters are obsessed with death,” while Belgian poet Emile Verhaeren wrote, “In Spain, death is the starting point of all thought.” This panel seeks papers examining the properties, reception, or historiography of specific monuments, objects, images, or artistic texts from any period and visual cultures of the Iberian Peninsula and Hispanic America that deal with or contributed to understandings of death. Topics may range from fraternities of the *buena muerte*, to martyrdoms, memento mori, and catafalques; from postmortem portraits to state burials and cemeteries; from Spanish Civil War photography to contemporary works; from artists’ deaths to the death of the author. How have these objects, sites, or texts contributed to discourses of death in Spain and its possessions, or as a Spanish “obsession”?

Arts Council of the African Study Association African Artistic Centers and Distant Metropolises: Intersecting Modernisms of the Twentieth Century

Monica Blackmun Visonà, University of Kentucky, m.b.visona@uky.edu

Many African visual expressions, based upon regional modernities, have developed with little regard for artistic practice elsewhere. Yet during the twentieth century, African artists were often connected to academies, galleries, and entrepreneurs in London, Paris, Brussels, New York, or Havana. How did such links shape the local art scene of specific cities on the African continent? Did the experiences of artists who had studied or worked abroad contribute to, or conflict with, homegrown modernism? Did the experiences of Africans who participated in colonial expositions, world fairs, and traveling exhibitions cause them to become more “modern” or more “traditional” upon their return? And finally, what insights do such histories offer us that we might apply to the discourse on transnational African artists of the twenty-first century? Papers focused on any area of the African continent are welcome, and comparative studies are especially encouraged.

Parsing the Polymath: Alfred Stieglitz at 150

Jonathan Frederick Walz, Rollins College, jfwalz@rollins.edu

2014 marks the sesquicentennial of the birth of Alfred Stieglitz (1864–1946). The present session seeks to re-evaluate this turn-of-the-century Renaissance man, his own multivalent cultural production, and his early and lasting influence on international modernism. Since Stieglitz’s death, historians have firmly established the facts of his life and the caliber of his reputation. The multiple roles that he performed have contributed to a cult of celebrity around the artist; his extravagant character, as well as a strong component of art-historical American exceptionalism, has also enhanced this personal and cultural mythology. Recent events, however, such as the Beinecke Library’s declassification of the Stieglitz-O’Keeffe correspondence, have already motivated scholars to begin to re-examine the first *transatlantique* avant-garde and Stieglitz’s place within it. The session chair invites proposals for analytical and interdisciplinary papers that treat Alfred Stieglitz as an intersectional site of interrogation; graduate students, emerging scholars, and artists and art historians on the discursive margins are particularly encouraged to apply.

The System of Materiality: Dialectic of a New Visuality in East Asian Art

Ching-Ling Wang, Kunsthistorisches Institut in Florenz, Max-Planck Institut and Museum für Asiatische Kunst, Staatliche Museen zu Berlin; and Frank Feltens, Columbia University. Email: ching-ling.wang@khi.fi.it and ffeltens@gmail.com

The materiality of an artwork is as specific to its time, as it determines a work’s afterlife. Sometimes meanings do not emerge from pictorial content alone, but instead from the material and compositional choices made by the artist(s). Never before was the viewer’s own engagement with the picture so forcefully encouraged. Audiences were left with no choice but to see and artists’ individual virtuosity was put at the center of art consumption. This panel seeks to explore the impulses and results

Call for Poster-Session Proposals

CAA invites abstract submissions for Poster Sessions at the 2014 Annual Conference in Chicago. 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 6, 2013—the same deadline as the calls for papers in these pages. They should be submitted to 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 13, and cleared by 2:00 PM on Saturday, February 15. 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).

of a new visuality during the Early Modern period in China and Japan, a time in which the arts witnessed an unprecedented flourishing.

The Absent Image

Michelle C. Wang, Georgetown University, mcw57@georgetown.edu

From Zhang Yanyuan's *Record of Famous Painters of Successive Dynasties* (847) to Giorgio Vasari's *Lives of the Most Eminent Italian Architects, Painters, and Sculptors* (1550), histories of art teem with accounts of artworks that no longer exist. This panel examines the uses and values of absent images for the history of art by exploring how writings about them have informed our perceptions of art and society in particular historical moments. How may we progress beyond using such writings in purely documentary fashion or as sources in need of independent verification? What is the status of lost artworks in a discipline that deals from the outset with the visible and the tangible? Seeking a platform for cross-cultural and comparative dialogue, this panel seeks proposals from scholars in any field or period of art history for papers that investigate the problems and potential of studying art-historical writings that address absent images.

The American Reception of German Painting after 1960: From "Neo-Expressionism" to the "New Leipzig School"

Christian Weikop, University of Edinburgh, cweikop@ed.ac.uk

While so-called "Neo-Expressionism" (particularly its German variant) was a contested term and movement, both its supporters and detractors recognized that it involved certain processes of "cultural transfer," which in part accounted for its market success. In trying to explain the positive American reception of Neo-Expressionism, the influential critic Benjamin Buchloh once asked: "Who would not be seduced by the reflection of one's own national culture in the art of a succeeding generation, especially in a different geopolitical context?" Intriguingly, two decades later, artists who were alternately promoted as "New Leipzig School" or a second post-Unification wave of "New German Painting" after the postwar Neo-Expressionists, were positively received in the United States for amalgamating the great styles of the postwar period. Papers might address the dynamics of cultural transfer between American and German painting since the 1960s, including their underlying market determinisms, critical receptions, and contestations.

The Unlikely Self

Veronica White, Morgan Library and Museum; and Anna Hetherington, Columbia University, New York. Email: veronicamariawhite@gmail.com and anna.r.hetherington@gmail.com

We propose a theme of self-portraiture that extends our understanding of a portrait and goes beyond studies of mimetic representations. The artist is the primary viewer of his own self-portrait, but how are we, secondary observers, to interpret images where likeness is removed, but the self remains? Examples range from the skin of St. Bartholomew in Michelangelo's *Last Judgment*, which is often read as a self-portrait, to Jim Dine's titled self-portraits, wherein an object such as a bathrobe identifies the sitter rather than his physical likeness. Jenny Saville's *Closed Contact* features photographs of the artist's own body, but the contorted poses challenge the viewer's perceptions of beauty,

femininity, and self-portraiture. It is with the inventive self-portrait that this panel is concerned. Proposals can deal with any time period and any artistic medium. We welcome presentations from art historians and artists that look beyond traditional examples of self-representation and challenge the very definition of a self-portrait.

Early Modern Imperial Landscapes in Comparative Perspective

Stephen Whiteman, Center for Advanced Study in the Visual Arts, s-whiteman@nga.gov

Early modern social and economic transformations led contemporary regimes to develop new means for articulating and communicating visions of authority. Landscape both reflected and conveyed these transformations, and the relationship between land, its imagination, and consumption proved a fruitful site for the negotiation of royal and imperial identities. This panel seeks to illuminate how early modern states shaped, and were shaped by, landscape, including both physical sites, such as gardens, courts and hunting parks, and rhetorical ones, whether visual, textual, or otherwise. How did these states engage landscape as a medium for imperial identity? What effects did social and economic transformations, including the rapid expansion of printing, increasing mobility, and commercializing economies, have on these processes? How may a comparative study of these and related questions enlighten our understanding of both landscape and early modernity? We invite papers critically engaging the nature of landscape and state power in Asia, Europe, and beyond during the early modern period.

Maintaining the Past: Collecting and Collectors in Twenty-First-Century Museums

Janet Whitmore, Harrington College of Design; and Gabriel P. Weisberg, University of Minnesota. Email: jwhitmore@harrington.edu and vooni1942@aol.com

This session will examine the preservation of historical museum collections, the role of archival research in protecting the integrity of the history of collecting, and the scholarly publication of evidence-based, art-historical analysis related to collection development. Topics might include: Do museums have a responsibility to document their own history? How has the curatorial practice of collecting influenced the development of the art-historical record? How have museums maintained the archival history of their own pasts? How—and when—do art historians and curators publish research on serious collectors and donors in order to establish a scholarly record of the past? Is deaccessioning a legitimate practice? Are there legal guidelines for managing this process? What practices need to exist in order to maintain the integrity of historical documentation regardless of the art-historical tastes and predilections of any particular era?

Trecento Pictoriality

Karl Whittington, The Ohio State University, whittington.78@osu.edu

This session seeks papers that explore the peculiar forms of pictoriality that emerged in Italy in the late thirteenth and fourteenth centuries. Claimed for years by scholars of medieval or Renaissance art, and positioned either as the beginning or end of art-historical narratives, the study of painting in the age of Giotto has been revitalized through the productive lenses of

social history and piety, material culture studies, and cultural exchange. Yet the conditions, theory, and practice of its pictoriality—how Trecento pictures work—have remained stubbornly elusive to scholars. Part of the problem, but also the richness of the topic, is the diversity of pictorial modes employed by these artists. This session invites proposals that examine the pictorial mechanics of Trecento painting, including spatializing techniques, diagrammatic composition, text-image relationships, allegorical and poetic painting, and other modes. In the early years of art history, Trecento painting formed a foundation for theories of picture-making, and this session seeks to begin to return it to the center of this discussion.

Session Participation Proposal Submission Form
CAA 102nd Annual Conference
Chicago, Illinois, February 12–15, 2014

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.

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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 6, 2013



2014 Call for Participation

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