

# 2015 Call for Participation



CAA 103rd Annual Conference  
New York, New York, February 11-14, 2015

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 9, 2014.

The 2015 Annual Conference is held in New York, New York, Wednesday–Saturday, February 11–14, 2015. 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 2014 conference may not be speakers in 2015; a 2014 speaker may, however, be a discussant in 2015, 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 2014. 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 9, 2014

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 9, 2014.

### ABSTRACTS OF PAPERS TO SESSION CHAIRS Due August 8, 2014

A final abstract must be prepared by each speaker and submitted to the session chair for publication in *Abstracts 2015*. Detailed specifications for preparation of abstracts are sent to all speakers. Submissions to *Abstracts 2015* are determined by the session chair(s).

### FULL TEXTS OF PAPERS TO SESSION CHAIRS Due December 1, 2014

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.

## Seeing Others Seeing: Interpersonal Experience in Contemporary Art

Cristina Albu, University of Missouri-Kansas City; and Dawna Schuld, University of Indiana, Bloomington. Email: albu@umkc.edu and dlschuld@indiana.edu

By the end of the 1960s, reflective sculptures, light environments, performances, and art and technology projects called viewers' attention to how they perceive at a subjective and intersubjective level. Influenced by Gestalt psychology and the philosophy of Merleau-Ponty and Husserl, artists pursuing phenomenological inquiries took human perception to be their primary material. Phenomenal art not only questioned the premise of art as representation; it showed that aesthetic experience is contingent upon variable factors that escape the artist's direct control (e.g., body motion and social circumstances). The largely introspective and self-referential phenomenal art practices of the 1960s and 1970s have proved consequential for a more recent generation of artists who cultivate sensorial uncertainty and interpersonal awareness. This panel invites papers on the genealogy of phenomenal art and the transformations in art viewership it posits. What might be appropriate methodological tools for interpreting the reception of phenomenal art? How do art participants act in the context of art environments that set their emotional and behavioral responses on display? Why has the phenomenal tendency been revitalized in recent decades?

### The Talisman: A Critical Genealogy

Benjamin Anderson, Cornell University; and Yael Rice, Amherst College. Email: bwa32@cornell.edu and yrice@amherst.edu

The word "talisman," like "totem" and "fetish," has traditionally implied a nonaesthetic form of reception, according to which the object is more interesting for what it does than for what it represents or how it looks. This panel aims to move beyond standard claims about agency and to lend the term "talisman" an analytically effective meaning derived from, but not limited to, its emic fields of reference (e.g., Greek *telesma*, Arabic *tilsam*). Can the talisman be understood as a site where efficacy, representation, and aesthetics meet? Treatises on talismans prescribe astronomical conditions that must pertain at the moment of facture, the materials to be used, and the texts to be recited. The talisman thus stands at the intersection of multiple systems of knowledge and troubles basic assumptions regarding the relationship between art and reality. By investigating this nexus, we hope to reactivate the talisman as an engine of critical discourse. Historiographical, methodological, and historical contributions are welcome.

### Walt Disney and the "Birth of an American Art"

Garry Apgar, independent scholar, GarryApgar@gmail.com

In 1932 the *Art Digest* editor Dorothy Grafly said that Walt

Disney's cartoons marked the "birth of an American art." Disney was hailed as a maker of collaborative Machine-Age art, esteemed by Eisenstein, Rivera, Grosz, Benjamin, Iris Barry, Panofsky, and Dalí. Benton and Curry put Mickey Mouse in their murals. In 1933 CAA organized an exhibit of Disney art, which was also featured in MoMA's 1936 Surrealism show. In 1938 the Met acquired a *Snow White* cel. However, elitist disdain for Fantasia presaged a decline in Disney's standing, doubtless affected by abstraction's eclipse of figurative art. This panel seeks papers that examine Disney in relation to high and low art (including appropriation of Disney characters by Paolozzi, Lichtenstein, Oldenburg, Warhol, Chagoya, Pearlstein, among others); explore the basis of Disney's prestige in the 1930s, his subsequent reversal of fortune, and Mickey Mouse as an emblem of America and American culture; and address Grafly's contention that Disney was creating a distinctly American art form.

### Art + Speak: The State of English Language Education in Art Schools

Mark Augustine, School of the Art Institute of Chicago; and Allison Yasukawa, Maryland Institute College of Art. Email: maugus@saic.edu and ayasukawa@mica.edu

The art school student body has taken a global turn. Schools have seen growth in the recruitment and matriculation of international students, many of whom hail from non-English-speaking countries. This increase in non-native speakers of English (NNSE), particularly in those with developing English abilities, leads to critical questions regarding NNSE instruction, support, and participation in the school community. The goal of this panel is to examine the status quo of NNSE education and reimagine alternative positions. We are interested in proposals that problematize conventional assumptions about who NNSE are and what they need, expose contradictions in English as a second language (ESL) services and instruction, and offer other points of departure for theory and practice. What makes the language learning process unique in the art school environment? How do we address student language and cultural needs within the art school institution whose primary purpose is not language focused? What are the emerging best practices for language instruction in the fine arts and design environment?

### Renaissance Society of America The Early Modern City: Social Configurations of Time and Space

Karen-edis Barzman, State University of New York at Binghamton, kbarzman@binghamton.edu

This panel addresses how practices of daily life contributed to pluralities of time and space in the city, ca. 1400–1700. In addition to papers on "ritual life" in individual structures (churches, mosques, halls of justice, palaces) and urban centers (plazas, squares), papers are invited on "the everyday," including the liminal or nonevent in nodal points and pathways (pedestrian/vehicular traffic, convening/dispersal of crowds) and mundane activities (gossiping in alleys, tav-

ern life, peddling wares). Papers may also address multiple practices that set up competing urban geographies in one and the same time and place, or the social production of space for illicit or criminalized pursuits and transactions. The goal is to shift discussion from static structures, patrons, and architects to practices that animate space, foregrounding the texturing of urban life and, in the process, broadening our understanding of early modern cities and the performative dimensions of their production. We aim for a global reach and a range of critical approaches.

### **Photography and Failure: Examining the Histories and Historiography of a Medium**

Kris Belden-Adams, University of Mississippi, kkbelden@olemiss.edu

Photography's history is riddled with the appearance of celebrated figures who died penniless and largely forgotten by their contemporaries—including the founders of the medium Joseph Nicéphore Niépce, William Henry Fox Talbot, and Louis-Jacques-Mandé Daguerre, who frequently flirted with bankruptcy. The Civil War photographer Mathew Brady lost his successful studio practice, and André-Adolphe-Eugène Disdéri, the richest photographer in the world in 1861, created and fuelled the *carte-de-visite* craze until it fell from favor. While these figures and others might have fallen into anonymity during their lifetimes, we celebrate their successes—and the results of them—in our histories. This session seeks to explore the role of failure in the story of photography, and the degree to which it might challenge positivist assumptions that history is written by the winners, or those who succeed. It invites both historical and historiographical insights into individual stories of failure and/or the role of causal missteps in the broader view of photography's history.

### **Rethinking the Decorative Woman in Central Europe, 1850–1950**

Megan Brandow-Faller, Kingsborough Community College, City University of New York; and Olivia Gruber Florek, independent scholar. Email: Megan.Brandow-Faller@kingsborough.edu and olivia.g.gruber@gmail.com

This panel examines how women artists used the concept of the decorative to shape visual culture in Central Europe. The nineteenth century witnessed a revival in Central European decorative arts manufacturing, a development that allowed for greater contributions by female artists. Yet, “decorative” became a means to further marginalize female production and patronage. Too often this dichotomy has led scholars to disregard the subversive potential of the decorative. In what ways did women artists and patrons mine the formulas surrounding the decorative? How did female artists define “decorative” within their work, and how did they respond to critical interpretations of their output? To what degree did female portraiture and self-portraiture critique discourses of “decorative women”? How did decorative women subvert emerging indexes of the decorative within modernism to

engage questions of abstraction? We invite papers that consider the role of decorative women in painting, sculpture, architecture, and interior design.

### **The Market for Medieval Art in America**

Christine E. Brennan, The Metropolitan Museum of Art; and Marianne Wardle, The Nasher Museum of Art, Duke University. Email: christine.brennan@metmuseum.org and Marianne.wardle@duke.edu

As the twentieth century progressed, art dealers focused their attention on the growing taste for medieval art in America and were instrumental in the formation of private and public collections. With the assistance of a growing cadre of influential art dealers, many of whom began their careers in Europe and the Near East, a new generation of American collectors such as William Randolph Hearst, Irwin Untermyer, and Alastair Bradley Martin emerged. This session investigates the market for medieval art in America from the period following the death of J. Pierpont Morgan in 1913 through the early 1960s. Papers should address dealers of medieval art active in the American market, including their sources, the methods they used to interest individuals and institutions in collecting such works, and their relationships with private collectors and museum staff.

### **Distance Making? Online Strategies in Art Practice Education**

Deborah Bright, Pratt Institute, dbright2@pratt.edu

Studio education has seemed somewhat impervious to the online education juggernaut. Its key pedagogical method is the critique, where faculty, visiting critics, and peers assess achievement in the presence of the work. In most cases experiencing the work physically in its intended context is understood as indispensable to its full apprehension. Furthermore, students need specialized facilities and equipment to produce their work. But is there a vital role for virtual engagement in art practice education? What kinds of online experiences and resources are effective in a graduate and/or undergraduate context? What curricular strategies facilitate networked learning, including transcultural exchanges? What do institutions need to put in place, in terms of investment and technical support, to enable successful online experiences? What can we learn from the ways today's students use technology, both inside and outside the studio? This session solicits presentations from a range of speakers who can respond to these questions—or pose other ones—based on their own experiences.

### **The Double-Sided Object in the Renaissance**

Shira Brisman, Columbia University, sb3431@columbia.edu

Turning over the page of an early modern drawing can reveal much about the inner working of its artist's mind. The relationship of recto to verso might track an evolution in compositional thinking, the development from observation to emotion, or, as in the case of Albrecht Dürer's traced-

through anatomical studies, a dynamic between mathematical proportion and the aesthetics of the nude. Movements in scholarship of the Renaissance to broaden consideration from the culture of images to the craftsmanship of objects offer occasions to examine the double-sided nature of surfaces that could be turned over: drawings, altarpiece panels, carved sculptures with moveable parts, and folios within printed editions. The motif of the turn exposes how early modern artists, theorists, and book publishers thought about dialectics, inversion, and anticipation. Calling upon historians, curators, and conservators, this panel invites new ideas on the relationship of image to object by charting a conversation between front and back, inside and out.

### **Design Studies Forum Rethinking Labor**

David Brody, Parsons The New School for Design, brodyd@newschool.edu

This session addresses the difficult and nuanced relationship between labor and practice and labor and making. Currently scholarship in art history and design studies often focuses on either producers or consumers without grappling with questions about labor in relation to agency, materiality, or behavior. We assess the individuals who creatively design and make the world of things, and we also attempt to understand how and why consumers and collectors purchase design, art, and craft, but these approaches often ignore the role of work and the ways that cultural production hinders, facilitates, and represents labor. This session seeks papers that look at how art, craft, and design affect the world of work. Papers should question why certain practices and praxes enhance the work experience, while others conflict with labor in ways that have led to hardship and disagreement. Submissions will also be considered that discuss how labor is depicted and debated.

### **Artistic Exchange between the Spanish and British Empires, 1550–1900**

Michael A. Brown, The San Diego Museum of Art; and Niria E. Leyva-Gutiérrez, Long Island University C.W. Post Campus. Email: michael.alexander.brown92@gmail.com and Niria.Leyva-Gutierrez@liu.edu

This session will focus on the vibrant cultural, political, and economic connections between early modern Spain and Britain and how these histories played out in their American colonies between the years 1550 and 1900. While recent exhibitions and publications have examined the compelling rivalry between the two empires, the nature of artistic exchange between England and Spain and how it unfolded in the Americas is a topic that has received scant scholarly attention. Papers should address any aspect of artistic exchange between Spain and England in North and South America and the Caribbean. We encourage proposals with an interdisciplinary, global purview. Emerging and early career scholars are especially welcome to submit proposals.

### **Contemporary Asian Craft Worlds**

Rebecca M. Brown, Johns Hopkins University; and Jennifer Way, University of North Texas. Email: rmbrown@jhu.edu and jway@unt.edu

Craft—aesthetically engaged objects made by hand, often balancing function with attention to sensory qualities—anchored debates over authenticity, national identity, industrialization, neoimperial relations, and globalization during the nineteenth and twentieth centuries. This session considers how craft has transformed in the face of new economic and political contexts impacting the production and movement of existing and new aesthetic regimes in Asia. What role does craft play in regional Asian cultural capitals, in industries such as fashion and design, or in museums, fairs, and biennials deploying craft in the name of cultural diplomacy and in the context of high art? Contributors might examine the collaborative, appropriative, or exploitative relations with craft in Asia and across the world, unpack factory techniques used to make “handmade” objects for markets outside of Asia, examine narratives of aid and salvage in migrant communities, or engage with workers’ movements. We welcome proposals that address craft, writ large, in any Asian region.

### **Reading Chinese Art**

Katharine Burnett, University of California, Davis; and Elizabeth Childs-Johnson, Old Dominion University. Email: kpburnett@ucdavis.edu and echildsjohnson@gmail.com

An interesting component running through Chinese art, theory, and criticism is the relationship between critical terms and visual art. Why are texts so significant to understanding Chinese art from practically the beginning of the written word during the Shang Dynasty up through modern times? Text types that illuminate art can range from inscriptions on Bronze Age vessels or oracle bones to learned inscriptions on paintings to self-reflective commentaries by nineteenth-century collectors. Some terms such as *yi*, inscribed on Bronze Age vessels and on oracle bones, illuminate early values and thought where history is otherwise elusive. Others, such as *qi* during the seventeenth century, reveal broad cultural discourses concerning originality, which have long been forgotten. This panel seeks papers that examine critical terms and ideas that help define values and/or eras. Interest here is on how textual material throughout Chinese history influences our understanding of that art.

### **The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940**

Lynn Catterson, Columbia University; and Charlotte Vignon, The Frick Collection. Email: LC60@columbia.edu and vignon@frick.org

In 1896, when trying to sell a “Verrocchio” to Quincy Adams Shaw, the Florentine dealer Stefano Bardini explained

that although it was of museum quality he could only sell it privately—a tactic to enhance Shaw’s perception of the quality and authenticity of the object in question. The importance of dealers in the formation of collections cannot be underestimated, yet this topic is infrequently addressed in studies on collectors and collections. This session will explore the methods and means of transactions of fine and decorative art in the global art market from 1860 to 1940 from the perspective of the supplier. We are also interested in the many other functionaries who participate in this network, among them agents, scouts, intermediaries, restorers, fakers, decorators, and advisers. We welcome case studies as well as papers treating the various aspects of supply—from branding to marketing, from inventory to display, from restoration to pastiche to fabrication.

### **Art Collectives and the Contemporary World**

Brianne Cohen, Université Catholique de Louvain; and Robert Bailey, University of Oklahoma. Email: brianne.cohen@uclouvain.be and robertbailey@ou.edu

This panel addresses how art collectives negotiate the demands of a contemporary world strongly marked by moments of crisis and uncertainty. Instances of creative, collaborative resistance have multiplied exponentially over the last fifty years—from art solidarities formed in response to specific political regimes to collectives tackling broader issues such as the planet’s ecological sustainability. What different shapes have art collectives, beyond a modern or postmodern format, taken in the contemporary world? Which aspects of collectivity have allowed art to confound the reorganization of world power by a post-1989 neoliberal imaginary? How useful has art-historical scholarship been in analyzing collaborative art’s social and political efficacy, and what other modes of scholarly investigation offer insight into such questions? By situating histories of collective art practice and theories of artistic collectivity relative to reconfigurations of global power, papers should address how art collectives are reflecting the poetics/politics of upheaval typical of our contemporary world.

### **Biblical Archetypes in the Middle Ages**

Meredith M. Cohen, University of California, Los Angeles; and Mailan S. Doquang, McGill University. Email: mcohen@humnet.ucla.edu and mailan.doquang@mcgill.ca

This session aims to reinvigorate discussions of the role of biblical archetypes in the design, construction, and uses of medieval buildings. Ever since the publication of Richard Krautheimer’s groundbreaking article “Introduction to an ‘Iconography of Mediaeval Architecture’” (1942), scholars have posited relationships between paradigmatic monuments, such as the Holy Sepulcher in Jerusalem, and later copies. Although it was published more than seventy years ago, Krautheimer’s claim that medieval buildings could bear meaning(s) by selectively borrowing features from renowned prototypes maintains methodological currency. Yet there are other ways of considering how biblical archetypes

operated in the Middle Ages. Moving beyond the essentialist perspective, broader contextual and structural approaches may provide equally rich insights. We welcome proposals that address topics related but not limited to symbolic reference and abstract replication, mimesis, theories of transmission, the processes of transference, the role of memory in the creation of copies, as well as history and myth.

### **How Should We Train the Next Generation of Art Critics?**

John J. Corso, Oakland University, corso@oakland.edu

In 2003 James Elkins asked, “What happened to art criticism?” Three years later, Raphael Rubinstein commiserated that the field was hopelessly stuck in a “critical mess.” Both critics lamented that the field was shirking its duty to speak in a strong, critical voice. If this indeed characterizes the state of art criticism today, how does the current state of training contribute to the decline of contemporary criticism? More important, if criticism is to reconnect with its roots in proactive advocacy and aesthetic judgment, how should we train the next generation of art critics? This panel seeks proposals from art writers and critics of any training or stage of career. Practicing critics are encouraged to share personal narratives, institutional analyses, and/or qualitative or quantitative approaches to the topic. An ideal panel will feature a variety of experiences and will represent emerging-, mid-, and advanced-career perspectives.

### **Remaking the American Gallery**

Sharon Corwin, Colby College Museum of Art, scorwin@colby.edu

In recent years major museums across the United States have been opening and reopening galleries devoted to American art, from the National Gallery of Art (2009) and the Museum of Fine Arts Boston (2010) to the Crystal Bridges Museum of American Art (2012) and the Colby College Museum of Art (2013). This session invites speakers to reflect on these efforts to remake the “American gallery” and specifically examine the kinds of histories of American art that museums are putting on display. How are those histories being (re)constructed in the twenty-first century? What work are they doing for particular institutions, collectors, curators, scholars, students, and museum visitors? In what ways are new museum installations reinforcing and challenging the parameters (or the very notion) of the American canon? Speakers may explore such questions through contemporary case studies; interpretive surveys of historiography, criticism, and institutional practices; or creative proposals to remake an American gallery.

### **Rethinking American Art and the Italian Experience, 1760–1918**

Melissa Dabakis, Kenyon College; and Paul Kaplan, Purchase College, State University of New York. Email: dabakis@kenyon.edu and paul.kaplan@purchase.edu

This session will focus on Italy as a key destination for Amer-

icans between the years 1760 and 1918. Examining the ways in which artists engaged the social, political, and aesthetic life of the Italian peninsula, papers should expand the ground upon which visual imagery has been understood by situating it within the dynamic process of transatlantic exchange. This panel seeks papers that offer new avenues of study by locating and analyzing the hybrid aesthetic practices that developed from encounters with Italian cultural traditions. How did American artists adopt, transform, and even translate modern Italian beliefs and aesthetic practices in their own artwork? How did the categories of gender, race, and religion inform artistic production across national boundaries? How were these artists and artworks received by Italian and American critics? We especially invite Italian scholars with research interests in transatlantic exchange and expatriate studies to submit paper proposals.

### **Historians of Netherlandish Art Blessed and Cursed: Exemplarity and (in)fama in the Early Modern Period**

John R. Decker, Georgia State University, [jdecker@gsu.edu](mailto:jdecker@gsu.edu)

In the early modern period reputation, a function of *fama* and *infama*, colored how a person was viewed within a group. The same held for places and objects, which could be thought holy or unholy, healthy or unhealthy, or combinations of these. To be sure, identity is not reducible to mere dyads, but these poles cast sharp light on a subtle subject. This session invites papers that explore the role images, objects, and spaces played in the creation of positive and negative identities in the early modern period. Topics may include but are not limited to the exemplary role of saints and heroes; the public vilification of an individual and/or institution; how the repute of a well-known space shaped the ways people used and interacted with it and vice versa; and how abstract concepts like *fama* or *infama* inhered and/or adhered to particular objects, shaping their reception across time as “blessed,” “cursed,” and so forth.

### **Copyright and the Visual Arts in America: A Historical Perspective**

Marie-Stéphanie Delamaire, Columbia University; and  
Mazie M. Harris, Davis Museum. Email: [mmd2108@caa.columbia.edu](mailto:mmd2108@caa.columbia.edu) and [Mazie.Harris@Wellesley.edu](mailto:Mazie.Harris@Wellesley.edu)

Copyright policies are crucial to our work as scholars and profoundly impact the conception, creation, and circulation of works of art. This panel considers how the legal history of intellectual property in America shaped and was affected by developments in the visual arts. We invite papers that examine American artistic production and dissemination in light of debates over author and proprietor's rights between the Colonial era and the Berne Convention deliberations of the 1880s, which attempted to institute international copyright reciprocity. Participants might discuss efforts to secure copyright protection for paintings, sculptures, and printed images; litigation to control visual presentations; or artistic negotiations of contested terms such as piracy, original-

ity, and reproduction. We welcome studies of court cases or artworks concerned with visual property, branding, the ethical and legal rhetoric of appropriation, or other topics that address how copyright discourse might productively contextualize creativity and replication in American art.

### **American Illustration and the Art-Historical Canon**

Dennis Dittrich, New Jersey City University, [ddittrich@mac.com](mailto:ddittrich@mac.com)

The canon of twentieth-century art has been expanded over the past few decades to include neglected artists, movements, and genres. Illustration, however, has largely remained on the outside looking in. This session will be devoted to exploring why this is. Who should be in and who should be left out of this history? How should we define illustration? How do we differentiate it from painting? What is the relationship between the rise of avant-garde modernism and contemporaneous commercial illustration? Why is there still a lingering prejudice about commercial illustration among artists and art historians? Why is there so little treatment of the history of illustration by art historians? How do we integrate illustration into the art history or studio art curriculum? Papers examining how to begin to broach the divide between fine art, art history, and illustration are encouraged.

### **Queer Experimental Film and Video**

Cecilia Dougherty, College of Staten Island, City University of New York, [cecilia.dougherty@gmail.com](mailto:cecilia.dougherty@gmail.com)

This panel focuses on work produced by media artists for whom an experimental genre has provided an optimal space for authentic engagement of the queer imagination. What might be the correlation between a queer maker/subject and an experimental form? This panel wishes to reveal, and possibly celebrate, processes that queers of every gender invent to produce an eclectic mix of experimental media. We welcome discussions of individual makers but would prefer to emphasize contributions from those who are less well-known or whose work is more completely a part of their time and place. Topics might include DIY, low- and no-budget filmmaking; performance and personification; the pull of normalcy vs. the push of radical marginality; sexuality within experimental contexts; and transmedia, social media, and mixed media. The panel has no expectation of what would constitute a properly told story of queer experimental media. We expect contradictions as well as affirmations but have no special interest in reaching conclusions.

### **Making and Being Made: Visual Representation and/of Citizenship**

Corey Dzenko, University of North Carolina, Greensboro; and  
Theresa Avila, independent scholar. Email: [cjdzenko@gmail.com](mailto:cjdzenko@gmail.com) and [sahibah@hotmail.com](mailto:sahibah@hotmail.com)

Traditionally defined by an individual's membership and lev-

el of participation within a community, “citizenship” results in access to benefits or rights, as described by scholars such as Eric Hobsbawm. Yet citizenship moves beyond political framings. According to Aiwaha Ong, cultural citizenship is a “dual process of self-making and being-made” but done so “within webs of power linked to the nation-state and civil society.” Taking citizenship as a political position, cultural process, and intertwining of both, this panel examines the role of art and visual culture in reflecting, confirming, or challenging ideals of citizenship across historical periods and media. We seek proposals that engage with the questions: How does citizenship inform artistic and visual practices? And how do images inform citizenship? Topics may include but are not limited to nation building, civic practices, transnationalism, civil rights, politics of identity, labor, border zones, affects of belonging, and activism.

### **Anemic Cinema: Dada/Surrealism and Film in the Americas**

Jonathan P. Eburne and Samantha Kavky, Pennsylvania State University. Email: eburne@psu.edu and bsk10@psu.edu

Whereas Surrealist-inspired themes have yielded a rich legacy within American filmmaking, new valences of Surrealist theory can also be found in more experimental formal considerations and investigations into the mechanics, and even the limitations, of the cinematic medium itself. Such formal experimentation looks to Dada and the work of Hans Richter, Viking Eggeling, and Marcel Duchamp. In Duchamp’s six-minute film *Anemic Cinema* (1926), his playful interrogation of “depth” and dimension as cinematic illusions—as mechanical by-products of the cinematic process of turning a reel—begins to suggest the critical possibilities of his notion. This session poses the question of how fully such “anemia” might characterize the work of Surrealist film, or Surrealist- and Dada-inspired film, in the Americas. How might the limitations of the cinematic medium, rather than the illusory all-inclusiveness of its effects, be instrumental to American Surrealist filmmaking, broadly conceived? And in line with recent publications such as Bruce Elder’s *Dada, Surrealism and the Cinematic Effect*, what was the reciprocal impact of film on the movements themselves?

### **Two for One: Doppelgängers, Alter Egos, Reflected Images, and Other Duples in Western Art, 1800–2000**

Mary D. Edwards, Pratt Institute, mary333@gmail.com

The theme of the double recurs often in nineteenth- and twentieth-century Western art. Examples of duples include doppelgängers (Schiele’s *Self-Seers II*), alter egos (Man Ray’s Duchamp as Rose Sélavy), reflected images in a pool (Burne-Jones’s *Mirror of Venus*; Dalí’s *Narcissus*) or in a looking glass (Clementina Hawarden’s Victorian photographs of her mirrored children; Picasso’s *Girl Before a Mirror*), double portraits of the same subject (Guibert’s photomontages of Lautrec painting himself; Rauschenberg’s bilaterally symmetrical assemblage of two bicycles), double self-portraits (Kahlo’s *Two Fridas*; Lundeberg’s *Double-Portrait of the Artist*

*in Time*), and those whose category is unique (Augustus Egg’s *Travelling Companions*; Kokoschka’s Alma Mahler as a life-size doll; Siqueiros’s *Echo of a Scream*; Albright’s *Dorian Gray*; Warhol’s *Double Elvis*; Boetti’s *Shaman-Showman*). This session seeks iconographical analyses of novel pairings of people (or things) in art created between 1800 and 2000. What inspired the images and how do they inform us about their creator and his or her era?

### **In the Field: Artists’ Use and Misuse of Social Science since 1960**

Ruth Erickson, University of Pennsylvania; and Catherine Spencer, University of St. Andrews. Email: ruthee@sas.upenn.edu and catherine.spencer@st-andrews.ac.uk

Two simultaneous turns occurred in the 1960s and 1970s: a social turn in the arts and a cultural turn in the social sciences. Although vitally important to multiple intellectual histories, the transformative overlaps between the visual arts, sociology, and anthropology are rarely explored in depth. They have informed artistic and research practice from the 1960s to the present, shaping conceptual art, institutional critique, social art practice, new-media art, and curatorial strategies. We invite papers that examine artistic appropriations of theories, methods, and ways of visualizing data from sociology and anthropology, and interrogate their ramifications for disciplinary boundaries. How have artists in the field used and misused the social sciences? In what ways have they assumed or subverted the sociological gaze to negotiate gendered, national, and neocolonial perspectives? What are the consequences of reconceiving established categories like land art and public art as social science enterprises?

### **Arts Council of the African Studies Association The Economics of African Art in Urban Spaces**

Jordan A. Fenton, Ferris State University, jordanfenton@ferris.edu

This panel invites papers examining the ways that African art and economics are intrinsically linked within urban spaces. In the study of African art, the importance of money has been documented in relation to patronage, the workshop, media, display, commodification from a Western perspective, and the imposition of power. However, the role of money as it concerns the arts in African cities has yet to be examined. Placing money in the forefront of analyses concerning urban spaces can provide new interpretations of artistic change, innovation, interest, motivation, competition, and power in a global age. The central aim is to engage how the economic complexities of the city shape, inform, support, and inspire individual and collective artistic sensibilities. This panel seeks papers investigating both “traditional” and “contemporary” artists and genres and encourages interrogations of how an economic emphasis further problematizes the spaces between these categorical constructions.

## **The Art of Travel: People and Things in Motion in the Early Modern Mediterranean**

Elisabeth Fraser, University of South Florida, [fraser@usf.edu](mailto:fraser@usf.edu)

For centuries artists, diplomats (ambassadors, consuls, and interpreters), and merchants served as cultural intermediaries in the Mediterranean. Stationed in port cities and other entrepôts of the Mediterranean, these go-betweens forged intercultural connections even as they negotiated and sometimes promoted cultural misunderstandings. They also moved objects of all kinds across time and space. Focusing on the early modern period from roughly 1600 to 1850, this session will consider how the mobility of art is intertwined with diplomatic and trade networks in the international arena of the Mediterranean. With the theorist Arjun Appadurai, we consider “ways in which people find value in things and things give value to social relations,” investigating analogies and relationships between the work performed by artists, diplomats, and merchants. How does the work of art participate in, foster, or resemble diplomatic negotiation or commercial exchange? Papers investigating any aspect of visual and material culture are welcome.

## **China in the Japanese Visual Imagination**

Karen Fraser, Santa Clara University, [kmfraser@scu.edu](mailto:kmfraser@scu.edu)

From the introduction of Buddhism to the adoption of its written characters, China has historically played a key role in shaping Japanese culture. Chinese visual culture also extensively influenced Japanese art. The classical Japanese aesthetic term *kara-e* designated “Chinese style” pictures, deliberately contrasted with the native *yamato-e* style, while Chinese ink painting inspired both Zen priest-painters and literati artists. This panel invites papers that go beyond basic stylistic and iconographic influences to investigate how Japanese artists conceived of China as a broader cultural entity, whether through overarching visual generalizations, representations of isolated aspects or practices of Chinese culture, or depictions of particular locations such as West Lake. Was “China” imagined as a monolithic cultural authority? An idealized utopia? A crumbling empire ripe for conquest? By considering the Japanese visualization of China across a broad range of media and time periods, this session seeks a greater understanding of the nuances and complications in the Sino-Japanese relationship and its visual manifestations in Japanese culture.

## **Installing Abstraction**

Paul Galvez, Wellesley College, [pgalvez@wellesley.edu](mailto:pgalvez@wellesley.edu)

From its inception, abstract art was an art of installation. In many of its key moments, from Malevich to Mondrian and beyond, a dynamic relationship with the spatial conditions of a site was paramount. This panel on strategies of presenting abstraction invites papers analyzing the challenges posed when a work created for a specific context is re-installed elsewhere. How does a certain hang or placement af-

fect our understanding of a given work? Does a mural-scale Pollock become diminished when hung on an enormous wall? What happens when a curator cannot obtain every member of a series of paintings? Are “exhibition copies” acceptable substitutes for more conceptual projects? How do artists adapt when they exhibit the same work in vastly different museums and galleries? By discussing specific examples—from the testimony of artists when they install their own work to curatorial and art-historical case studies, we will investigate the underlying premise that installation is always a form of interpretation.

## **Shifting Sands: “Ancient” Art and the Art-Historical Canon**

Amy Gansell, St. John’s University; and Ann Shafer, Rutgers University. Email: [gansella@stjohns.edu](mailto:gansella@stjohns.edu) and [ann.shafer@rutgers.edu](mailto:ann.shafer@rutgers.edu)

This session critiques the art-historical canon by investigating the terminology “ancient” across cultural boundaries. We define a “canon” as an established list of sites, monuments, and objects considered most representative of a tradition. Although the current canon has evolved to include global cultures, outmoded periodizations linger. When, how, and why did ancient art become canonized as such? We aim to take stock of the viability of our present criteria for classifying art as ancient, to investigate how regional subcanons of ancient material have developed, and to explore the impact of discovery, exhibition, and publication. Considering future frameworks of conceptualization, how might ancient art be situated within the global perspective? When issues of authenticity, provenance, and loss arise, should the canon preserve the memory? We welcome contributions from scholars of any period or culture, artists, publishers, and museum professionals whose work transforms the very concept of ancient art in the art-historical canon today.

## **After Emory: Redefining Art and Art History in the American University**

Bill Gaskins, Cornell University; and Kirsten Buick, University of New Mexico. Email: [gaskins@cornell.edu](mailto:gaskins@cornell.edu) and [kbuick@unm.edu](mailto:kbuick@unm.edu)

In the fall of 2012 the visual arts department at Emory University was terminated as an academic unit. The department was assessed as no longer representative of Emory’s core mission. For the art departments left standing, and the institutions that house them, this is a moment for a robust public discussion about the future of art and art history in the American university. This session will not readjudicate the decision made by Emory but rather focus on the external challenges, internal dynamics, and critical questions about the prudence, relevance, and sustainability of fine art as an academic project in the twenty-first century. We are calling for solution-themed papers from studio and art history faculty, administrators, alumni, and contributors from related disciplines.

### **The Material Imagination: Critical Inquiry into Performance and Display of Medieval Art**

Elina Gertsman, Case Western Reserve University; and Bissera Pentcheva, Stanford University. Email: elina.gertsman@case.edu and bissera@stanford.edu

Medieval visual culture sought to immerse its participants in sensually saturated phenomena and appealed to the complexity of the material imagination in the way the services intertwined chant with the jewel aesthetic of gold, glass, and marble. Shifting diurnal light and burning candles activated an aesthetic of glitter and chameleonic appearances. The modern display has tended to silence the original polymorphy and reverberation. We seek papers that employ new methodological approaches to explore the aesthetic principles of the medieval staging of objects and spaces, and the fate of their performative potential as it is reinforced, accommodated, subverted, or compromised by the modern museum. We welcome scholars working with Western medieval, Byzantine, and Islamic traditions.

### **The Architecture of Synagogues in the Islamic World**

Mohammad Gharipour, Morgan State University, mohammad@gatech.edu

The Jewish people have been an influential community of long standing within the Islamic world from Morocco to Indonesia. Numerous synagogues located there are noted for their rich architecture and unique ornamentation. These buildings were constructed and developed under the influence of local trends or stylistic movements, while also representing the visual culture of each particular Jewish community. This panel explores the architecture of synagogues in the Islamic world by examining formal and spatial qualities. Papers should clarify how the architecture of synagogues responds to contextual issues and traditions, or how a change in the context can influence a historically established design. The contributions should be based on the analysis of archival and historical accounts or on formal and spatial analyses of synagogues in their urban context. Papers that deploy new methodological, theoretical, comparative, and interdisciplinary approaches to the analysis of synagogues in the Muslim world are especially welcome.

### **Association of Historians of American Art Crowds in the American Imagination**

James Glisson, The Huntington Library, Art Collections, and Botanical Gardens; and Leslie Ureña, National Gallery of Art. Email: crowdscaa2015@gmail.com

During the nineteenth century the United States shifted from an agrarian to an urban nation. Its population boomed as the influx of immigrants altered its demographics, pressing more people against one another in tighter spaces. In a nation that had been defined by its frontier and free spaces, the contingent social phenomena of the crowd loomed large in the nineteenth- and twentieth-century American

visual imaginary and for social psychologists and reformers. If sometimes threatening and dangerous, crowds were also a sign of the massive population and economic productivity of the country. In representing crowds, artists tackled the problems of social cohesion and division in a nation of individuals that nonetheless sought to forge a stable national identity. This panel seeks papers, from any period, that explore how artists confront the problem of groups, group identity, and crowds, whether in or outside of urban contexts.

### **Dance in the Art Museum**

Jennie Goldstein, Stony Brook University; and Amanda Jane Graham, University of Rochester. Email: jennie.h.goldstein@gmail.com and agraham9@z.rochester.edu

Dance in the art museum is not a new phenomenon. However, in recent years there has been an increase in movement-based performances in settings historically committed to displaying art objects. Additionally, museum collecting practices have opened up to include dance scores and documentation as well as the right to reperform. The presence and proliferation of dance in the art museum give rise to a number of questions important to dance and visual art. Can we understand movement as material? How does the museum space, and its institutional history, inform the performance of dances therein? How do curators and choreographers collaborate to create site-specific dances, or modify dances initially composed for the proscenium stage? We invite papers that address dance in art and curatorial programming and papers from visual and performance artists who work with dancers or dance history. We welcome contributions that explore the economic and political ramifications of hosting dance in art museums.

### **Rosso Reconsidered**

Vivien Greene, Guggenheim Museum; and Heather Ewing, Center for Italian Modern Art. Email: vgreene@guggenheim.org and ewing@italianmodernart.org

Medardo Rosso, arguably one of Italy's most important modern sculptors and an innovative photographer and draftsman, remains largely overlooked outside of Italy's borders in studies of modernist European art. A still dominant Franco-centric canon, the fragility of his work—which does not travel easily—and the problem of fakes, posthumous casts, and copies all have contributed to a restricted understanding of this polymath artist. This session invites considerations on Rosso that cross the boundaries of medium and nationality. Potential topics include Rosso's work in sculpture, proposals on his multidisciplinary practice, and larger examinations of his production within the framework of Italian art. As Rosso raises the problem of center and periphery, investigations of the artist in the international context of his contemporaries working in France or elsewhere at the turn of the century are also welcome. This session coincides with a presentation of Rosso's work at the Center for Italian

Modern Art.

### **Preserving the Artistic Legacies of the 1960s and 1970s**

Anne Gunnison and Molleen Theodore, Yale University Art Gallery. Email: [anne.gunnison@yale.edu](mailto:anne.gunnison@yale.edu) and [molleen.theodore@yale.edu](mailto:molleen.theodore@yale.edu)

In the 1960s and 1970s artists made work that explored issues of intentionality, authorship, and authenticity in novel ways: they conceptualized art to be fabricated or executed by others, created objects out of nontraditional materials, and constructed and performed pieces that were purposely ephemeral or time or site specific. In the present day this work is often known, experienced, and studied through mediated documentation or re-creation. Can we honor the artistic process and preserve a finished product? Should we protect or even replicate original experience and context, and if so, how? How do the concepts of present-day ownership confound the original practice? This panel welcomes papers and performances from artists, conservators, curators, educators, and historians that engage with the artistic practice of the 1960s and 1970s and consider its legacy. These presentations will be followed by a guided discussion.

### **Divine Impersonators: Substance and Presence of Precolumbian Embodiments**

Patrick Hajovsky, Southwestern University; and Kimberly L. Jones, Dallas Museum of Art. Email: [hajovskp@southwestern.edu](mailto:hajovskp@southwestern.edu) and [jones.kimberlylynn@gmail.com](mailto:jones.kimberlylynn@gmail.com)

In the ancient Americas divine impersonators acquired and displayed supernatural qualities that superseded their human status. Such changes of substance, presence, and personhood were achieved in social and ritual contexts, conceived within complex ontologies, and communicated through the senses. This session considers Precolumbian concepts of the human-divine interface by exploring their function and significance within pre- and early postconquest cultural contexts. We seek innovative approaches to the study of supernatural embodiment, as portrayed and recorded in visual and textual media, through varied disciplinary approaches. Contributions should engage how visual analysis contributes to our understanding of ancient American worldviews and states of being. Potential themes or topics include iconographies of divine status, gender, public and private identity, emic interpretations of Precolumbian spirituality, relationships between oral narratives and ritual performances, and specific histories and evolutions of divine embodiment.

### **White People: The Image of the European in Non-Western Art during the "Age of Exploration" (1400–1750)**

James Harper and Philip Scher, University of Oregon. Email: [harperj@uoregon.edu](mailto:harperj@uoregon.edu) and [pscher@uoregon.edu](mailto:pscher@uoregon.edu)

How did the rest of the world see Europeans during the so-called Age of Exploration? This session focuses on images of "Westerners" dating from the onset of European expan-

sion to the beginning of the industrial period. While much has been written about Western images of Europe's others, this session reverses the direction of the gaze, considering the African, Asian, Pacific Islander, and Native North or South American as the makers and the European as the object. Whether their exposure to Europeans was fleeting or sustained, first- or secondhand, artists and artisans around the world distilled their impressions of the encounter into images of foreign soldiers, sailors, merchants, missionaries, explorers, and colonists. Culturally specific, these often tell as much about the makers as they do about those they depicted. Papers are invited from a variety of cultural traditions, and interdisciplinary approaches are encouraged.

### **The Budapest Sunday Circle and Art History: Lukács, Mannheim, Antal, Hauser, Balázs, and the Critique of Culture**

Andrew Hemingway, University College London; and Paul B. Jaskot, DePaul University. Email: [a.hemingway@ucl.ac.uk](mailto:a.hemingway@ucl.ac.uk) and [pjaskot@depaul.edu](mailto:pjaskot@depaul.edu)

The Budapest Sunday Circle (1915–19) was a key forcing ground of radical social and cultural theory of the interwar years and in particular of the fruitful conjunction between Marxism and the resigned romanticism of German critical sociology. Yet its role in the formation of critical art history has been surprisingly neglected. Our panel proposes to historicize this moment of thought and analyze its impact. We invite papers that consider such themes as the influence of the war and revolutions of 1917–21 on the Circle; Lukács's and Mannheim's contrasting conceptions of culture; the respective influence of these thinkers on Hauser, Antal, and others; and the relations between their art history and the film criticism of Balázs. We are also open to other perspectives on the impact of the group on the history of art.

### **Skeuomorphic: The Skeuomorph from the Acropolis to iOS**

Nicholas Herman, The Courtauld Institute of Art; and Sarah M. Guérin, Université de Montréal. Email: [nicholas.herman@courtauld.ac.uk](mailto:nicholas.herman@courtauld.ac.uk) and [s.guerin@umontreal.ca](mailto:s.guerin@umontreal.ca)

A skeuomorph, from Greek σκεῦος (vessel) and μορφή (form), is an object that adopts essential structural features of its predecessor as ornament. While not strictly necessary, these features connect the new to the old, rendering an object recognizable or more palatable to its audience. Examples include stone modillions on Greek temples derived from the structural elements of wooden architecture; printed fonts resembling their handwritten antecedents; faux-wood paneling; and, most topically, touchscreen software that mimics the appearance of three-dimensional items such as notebooks, agendas, and clocks. At the intersection of ergonomics, historicism, and illusionism, the skeuomorph can be revealed as a frequent feature across many historical periods. This session seeks papers that consider instances of skeuomorphism from antiquity to the present, and solicits

especially analyses that reach beyond descriptive categories to investigate the motivations, intentions, and ideologies behind seemingly redundant visual continuities that survive at times of technological change.

### **Creativity and the Contemporary Workshop**

Lin Hightower and Jessica Stephenson, Kennesaw State University. Email: lhightow@kennesaw.edu and jsteph55@kennesaw.edu

The workshop is a well-established subject of art-historical study, particularly for premodern art. Workshops are commonly defined as institutions where groups of artists or artisans share a physical workspace, a conceptual space of creativity, and work under the expertise of a senior member. Yet contemporary workshops reveal considerable variety of types from the traditional to new, emerging forms; thus, there is a need to more deeply conceptualize what workshops are and how they shape processes of creativity. This panel invites papers by practicing artists and art historians engaged with workshops as economic, sociocultural, and artistic institutions. We are particularly interested in the interrelationship of the workshop as economic and social institution and the workshop as a space where individual and collective artistic agency meet. Papers may examine the work of academically trained artists and workshops or art and craft workshops and collectives based in developing countries.

### **“Good Business Is the Best Art”: Corporate, Commercial, and Business Models as Medium**

Sarah Hollenberg, University of Utah; and Virginia Solomon, Parsons The New School for Design. Email: hollenb@gmail.com and virginia.solomon@gmail.com

The later twentieth century witnessed a notable rise in the number of artistic practices that use corporate, commercial, and business models to realize a wide array of artworks. From Duchamp's *Boit en Valise* through the Fluxus employment of the mail-order catalogue to the practice of Takashi Murakami-as-brand, artists have built and manipulated the familiar structures and organizations of the corporate and business world into different aspects of their practice. Many of these projects have been considered primarily in terms of their modes of production or within the broader discourse of institutional critique. We invite papers that will shine a focused light on the use of commercial, corporate, or labor organizations and structures *as artworks*—as ends unto themselves rather than simply as means of fabrication or distribution—whether these works critique, embody, expand, or parody the familiar institutional forms of advanced capitalism.

### **The Meaning of Prices in the History of Art**

Christian Huemer, Getty Research Institute; and Hans van Miegroet, Duke University. Email: chuemer@getty.edu and hvm@duke.edu

Over the last few decades, price information for art markets of the past has been collected systematically and made accessible in larger aggregates. Against all expectations, this has not resulted in data-intensive and computationally intensive research due to all kinds of methodological and logistical challenges. Various types of regression analysis, for instance, are not used in the humanities, in spite of the fact that art historians critically analyzing “big data” could trigger significant epistemological breakthroughs. This is particularly true when investigating the relationship between prices (as proxy for revealed preferences or “taste”) and various types of value, as well as their relationship to new forms of artistic creation, collecting patterns, buyer preferences, and so forth. While interest in how art is created, financed, distributed, and acquired throughout the centuries is not new, this session aims to solicit new types of questions revolving around the sociocultural formations underlying pricing mechanisms and value systems.

### **Historic Preservation and Changing Architectural Function**

Maile Hutterer, Rutgers, The State University of New Jersey, maile.hutterer@rutgers.edu

This session explores shifts in the visual and physical experience of premodern buildings and monuments as a consequence of their preservation, which intrinsically alters the way historians and visitors interact with those spaces. Sometimes this intervention comes in the form of fences or newly created parvis, and other times by means of changed accessibility, signage, or purpose. The session welcomes papers on subjects from all geographical locations. It seeks to understand more fully how structures operate as records that reflect changing social practice and how that social practice might be reconstructed. If the function of a monument changed, for what purpose was it adapted and was there any resulting amendment to the fabric? Does its preservation obscure or highlight the full range of activities for which it was used, and why or how might it do so? How do the theories and practices of architectural preservation and landmark status account for the intrinsically transformative nature of restoration and conservation?

### **Dreams of Utopia: The Postcolonial Art Institution**

Erica Moiah James, Yale University, erica.james@yale.edu

This session examines postcolonialism in the context of museum practice. It seeks papers that engage the following questions from particularized viewpoints: How have art museums and galleries in post-colonies reengaged art history through collections, exhibitions, and programming to effect expanded narratives and alternative historical viewpoints,

impact insider/outsider binaries, and instigate possible reassessments of value? Have museum policies and practices shifted in response to questions of canonization? How have postcolonial institutions attended to the expectations and demands of their constituencies and the evolution of these demands as the temporal distance from the event that may have officially, though possibly artificially, marked the onset of postcoloniality increased, such as independence, revolution, and so forth? Papers addressing practices of formal or informal art institutions in global post-colonies including the Pacific Islands, Southeast Asia, Africa, the Caribbean and Latin America, but also institutions in former colonial centers that have been attentive to and in some cases transformed by the imperatives of a postcolonial vision, are welcome.

### **The Not-So-Silent Partner: Artistic Practice and Collaboration**

Monica Jovanovich-Kelley, University of California, San Diego; and MacKenzie Stevens, University of Southern California. Email: [m.jovanovich.kelley@gmail.com](mailto:m.jovanovich.kelley@gmail.com) and [mabennet@usc.edu](mailto:mabennet@usc.edu)

The use of the term “collaboration” today implies social engagement and relational aesthetics to the extent that earlier instances of collaboration are often discussed relative to these developments in contemporary art history. This session considers how collaboration is, and has always been, a vital part of the artistic process by including parties or relationships previously thought to be inconsequential. Specifically, we look to explore how collaboration is manifested in the conceptualization of a work and in the form that work takes. Thus, we ask what an investigation that focuses more on the conceptual and/or dialogical research process may yield. Do seemingly inconsequential ephemeral materials help illuminate the relationship between an artist and her collaborators? How might these elaborations challenge hierarchical models wherein the singular artist is credited with conceptualizing the artwork? We welcome papers from a wide range of time periods and geographic locations and encourage interdisciplinary approaches.

### **Architecture in Islamic Painting**

Abdallah Kahil, Lebanese American University, Abdallah. [kahil@lau.edu.lb](mailto:kahil@lau.edu.lb)

This session addresses the representation of architecture in Islamic painting. Architectural structures and decoration are often included in Islamic paintings from most periods; they form either an independent visual entity or sets for scenes. The forms and roles of architectural representations in Islamic painting stimulate various methodological and formal approaches. These include exploring spatial concepts and representations, relationships between the architectural representation and visual culture of a specific period or style, the relationship between physical architecture and painted architecture, the imaginative renderings of painters, the formulaic representation, and so on. The architectural

decorations in these paintings are so varied and rich in details. Some of them may correspond to the decoration of existing buildings, and some may not. This session is open to exploring all aspects of architectural representation and architectural decoration within the painting, and between the painting and the physical world throughout the periods between thirteenth and eighteenth centuries.

### **Old Technologies in Latin American Contemporary Art**

Daniela Kern, Federal University of Rio Grande do Sul, [daniela.kern@ufrgs.br](mailto:daniela.kern@ufrgs.br)

In recent years the use by young artists of “low” or old technologies, such as cassettes, vinyl records, Polaroids, pinhole photography, has emerged as a strong trend in the Latin American art scene. Considering the peculiarities of opting for old technologies in Latin American art, we are looking for papers that shed light on such questions as: How are old and new technologies combined in Latin American contemporary art? To what extent does the low cost of old technologies drive its use in the works of young artists living in Latin American countries, often without access to the resources needed to work with expensive new technologies? Is the phenomenon of old technologies related to the “retro” fetishism that marks other aspects of visual culture in Latin America today? Or is the interest in old technologies as a potential instrument of political and social criticism more frequent in Latin American contemporary art?

### **American Council for Southern Asian Art Art Lovers and Literaturewallahs: Communities of Text and Image in South and Southeast Asia**

Sonal Khullar, University of Washington, [skhullar@uw.edu](mailto:skhullar@uw.edu)

The playwright Naushil Mehta recalled a 1988 gathering of “art lovers and *literaturewallahs*” in Ghatkopar that included Tyeb Mehta, Bhupen Khakhar, Gieve Patel, and Atul Dodiya, some of India’s most distinguished artists. This gathering characterized the cross-pollination of artistic and literary worlds in modern India. The relationship between text and image in South and Southeast Asia has received considerable attention in scholarly writing on illustrated manuscripts, temple inscriptions, and narrative traditions. This panel invites papers, on any region or period, that explore communities formed around text and image—the ways that artists, critics, poets, writers, calligraphers, translators, scribes, and craftspeople interacted and collaborated. It encourages approaches that build upon existing formal or iconographic methods to turn attention to the persons and publics, or “communities,” that produce and consume text and image. Papers might draw connections between historical and contemporary cultures of criticism and connoisseurship. They could address translation across visual and verbal practices, the figure of the *rasik* (art lover), or the role of the *mehfil* (gathering for musical concert or poetic recitation). They might engage Richard Davis’s notion of “communities of response” or Kant’s *sensus communis*, and their assumptions of interestedness and disinterestedness, to reconcept-

tualize action, devotion, mediation, and power.

### **Semiautomatic Images: Making Art after the Internet**

Cadence Kinsey, University College London; and John Hill, LuckyPDF. Email: cadence.kinsey@ucl.ac.uk and john@luckypdf.com

This session will explore developments in recent art by looking at the increasingly permeable boundaries between artistic, commercial, and automated processes. Web 2.0 and social media has not only altered the way that some young artists now share their work with peers, public, galleries, and collectors but also altered the very processes of making and distributing work and the aesthetic forms it may take. Tumblr-style image streams, existing content readily available on the Web, and the high-res, high-production aesthetic of commercial and stock photography have become a central area of enquiry for internationally exhibiting artists such as Ed Atkins, Ryan Trecartin, and Helen Marten. Papers might address the emergence of the prosumer and its impact on spectatorship and models of labor; the use of algorithmic, outsourcing, and crowdsourcing processes in artistic production; the internet as moving image/time-based medium; stock or commercial images; and precedents and points of comparison from art history.

### **The Philosophy and Forms of Handmade Pottery**

Janet Koplos, independent scholar, janetkoplos@gmail.com

Ceramic sculpture has become a regular inhabitant of art galleries, and artists in other mediums are attracted to handling clay to such an extent that Roberta Smith has described it as “the new video”—the medium everyone wants to try. But at the same time, a young generation has joined in the ongoing engagement with the visual and conceptual interests of utilitarian pottery. New types of tableware include cast noncircular forms, unmatched sets, piecing, poetic allusions, referential themes, and narrative drawing in addition to the wheel-thrown glazed work that has dominated the last half-century. The recent prestige of design and several philosophical, historical, sociological, and critical texts have provided justification for handmade pottery in the postindustrial era. Panel presentations will consider the highlights of functional pottery today and examine its intellectual underpinnings. What are the implications of the new forms? What is the symbolic value of pottery? Is current activity a fluke or a lasting genre of artistic expression?

### **Public Art Dialogue**

#### **Museums and Public Art: Coexistence or Collaboration?**

Cher Krause Knight, Emerson College; and Harriet F. Senie, City College, City University of New York. Email: cheryl\_knight@emerson.edu and hfsenie@nyc.rr.com

While many museums ignore public art as a distinct arena of art production and display, others have—either grudgingly or enthusiastically—embraced it. Some institutions organize neighborhood tours or partner with public art agen-

cies to expand the scope of exhibitions. Others attempt to establish in-house public art programs with varying degrees of fiscal and logistical sustainability. We invite papers addressing public art created in conjunction with museum exhibitions or through their public programs but which occurs beyond the museum or has some components outside of it. We are interested in who originates and funds such public art and the philosophies behind it. Is its efficacy evaluated in the same way as other museum initiatives? Are museums and public art ultimately at odds or able to mutually benefit one another? We seek to begin to codify the unwritten history of how museums and public art have and continue to intersect.

### **Women’s Caucus for Art**

#### **The Difference Disability Makes: Disability, Community, and Art**

Petra Koppers, University of Michigan, petra@umich.edu

This panel will consider the formal challenges disability poses to established modes of making, sharing, and receiving art practices. When art galleries are inaccessible or their aesthetics are not conducive to new genres of engagement, how do disabled makers respond? What are the niches, crevasses, parks, and circus tents of those of us who swerve out from under the normative hail of art-as-usual? What escapes the label “outsider art” and establishes its own contract with material and audiences? Project reports, theoretical papers, and artist or curator statements are all welcome. Papers might address how the conceptual shifts around polarizing terms like “community art” and “social practice” allow practitioners to find new ground for their artful differences, whether these differences are physical, cognitive, emotional, or sensory.

### **The Tiny and the Fragmented: Miniature, Broken, and Otherwise “Incomplete” Objects in the Ancient World**

Stephanie Langin-Hooper, Bowling Green State University; and S. Rebecca Martin, Boston University. Email: slangin@bgsu.edu and srmartin@bu.edu

Was it because of, rather than in spite of, their small or fragmentary state that many artworks were valued in the ancient world? Miniature objects could be created with more care than the life-size versions for which they were supposedly cheap replacements, and deliberately partial representations did not always privilege a completed whole. Recent theoretical work suggests that tiny and fragmentary artworks had an appeal and a power that could function separately from their mimetic properties. Such objects challenge expectations of representation and have a particular command over the viewer, demanding intimate modes of looking and touching, while encouraging displacement of personal identity. The session explores the valences of power, identity, and interaction created by this understudied class of objects. We seek theoretically informed case studies addressing the meaning, function, or agency of any intentionally “incomplete” artworks from the ancient world.

## **New York 1880: Art, Architecture, and the Establishment of a Cultural Capital**

Margaret R. Laster and Chelsea Bruner, independent scholars. Email: mrlaster@earthlink.net and chelsea.bruner@gmail.com

From the 1870s to the early 1890s the Empire City became the prevailing center of American finance and culture. Fueled by a flourishing capitalist economy and patronized by a burgeoning elite citizenry, New York's built environment would be dramatically transformed. Yet, as recent scholarship has begun to consider the concept of "culture" more broadly, New York's status as a cultural capital needs to be reevaluated not only in terms of its buildings and landscape but in its social composition and in the institutions and organizations that played a pivotal role in the metropolis's projection of itself. This session seeks papers that focus on New York's cultural and material production in the 1880s, including art and architectural projects of all media, as well as a consideration of the dynamics underlying their creation and patronage. We encourage a broad range of approaches from the historical and archival to the theoretical.

## **Fashion and the Contemporary Avant-Garde**

Charlene K. Lau, York University, cklau@yorku.ca

In the words of the critic and art historian Hal Foster, there is a "need for new narratives" in the history of the avant-garde. This session provides a platform for fashion within theoretical discussions of the contemporary vanguard and posits that fashion is one such genealogy of the avant-garde. However, the term "avant-garde" has become a catchall in fashion discourse for conceptual, experimental, or intellectual practices. A more critically rigorous definition of the avant-garde in fashion is needed for these new narratives to be possible, one which (re)draws the connections between the vanguard and its social and political aims. In this vein, papers from across disciplines are welcome, proposing topics including but not limited to art and fashion, curatorial studies, display culture, performance and theater studies, popular culture, and wearable technology. Art and design historians, artists, critics, curators, and designers are invited to apply.

## **Complicating the Picture: Intersections of Photography with Printmaking since 1990**

Jimin Lee, University of California, Santa Cruz; and Ruth Pelzer-Montada, The University of Edinburgh. Email: jiminlee@ucsc.edu and r.pelzer@ed.ac.uk

While the use of photography in printmaking and image manipulation in photography are nothing new, the emergence of digital technologies in the 1990s has brought both spheres closer together. Nevertheless, print and photography frequently occupy different educational, exhibitionary, and discursive spaces and involve diverse constituencies. Hence the aim of the panel is to begin to bridge these gaps

and to consider some of the technical, historical, and theoretical terms, conditions, and possibilities of the interactions between print and photography, especially in a "post-medium" age. Invited are proposals from artists, printmakers, photographers, visual culture theorists, and art historians.

## **Blurring the Boundaries: Allusion, Evocation, and Imitation in Ancient and Medieval Surface Decoration**

Sarah Lepinski, Purchase College; and Susanna McFadden, Fordham University. Email: sarahlepinski@gmail.com and sumcfadden@fordham.edu

Wall, ceiling, or floor? Stone, stucco, or paint? This session seeks to blur the disciplinary, chronological, and geographical boundaries presently driving interpretive frameworks utilized in studies of ancient and medieval surface media by focusing on the topic of visual and material allusion, evocation, and imitation. Papers may address questions such as: How do we reconcile modern conceptions of imitative surfaces as derivative with our understanding of ancient and medieval practices wherein imitation was a precise and honored art form? How were forms replicated across geographical distances and translated over centuries for different spaces and visual syntaxes? Do we find evidence for "blurred boundaries" in artistic practices? To what extent can we determine the reception of these pictorial devices and the role of the patron in devising their appearance?

## **Surveillance as Art Practice**

Jessamyn Lovell, University of New Mexico; and Trish Stone, University of California, San Diego. Email: jlovell@unm.edu and tstone@eng.ucsd.edu

Since their earliest uses in street photography, surveillance and voyeurism have been able to exist in the liminal space of legality within art. Privacy laws have evolved a great deal since then, prohibiting the photography of individuals in some countries and outlawing photography completely in places labeled "high security." However, no existing laws prevent US civilians from watching inside private homes using cameras mounted to drones. As image-capture technologies continue to evolve, issues around privacy become muddier and laws more restrictive. It is in the remaining gray areas of privacy that artists have been able to use surveillance in their practices to explore identity, security, and systems of power. The obsession with how information is gathered and used by artists is the territory this panel will discuss as well as ways surveillance is used as a medium. Proposals are invited from artists working with surveillance as the primary tool in their art practice.

## **Unfolding the Enlightenment**

Alyce Mahon, University of Cambridge; and Nebahat Avcioglu, Hunter College, City University of New York. Email: am414@cam.ac.uk and navciogl@hunter.cuny.edu

What was the value of the Enlightenment for the artist, and

how have artists responded to it since? While the Enlightenment is a well-known critical and historical paradigm, associated with an established set of ideas and objects in art, literature, philosophy, and science, this panel asks how we might go beyond existing formulations by seeking to understand the Enlightenment in terms of the expression of flexibility and hybridity in noncanonical art forms such as costume albums,  *carnets de voyages*,  *livres d'artiste*, and performance art. From the late eighteenth century to the present day, artists have explored the Enlightenment and its legacy in various media and historical and geographical contexts. They have challenged and undermined its obsession with knowledge, truth, and classification and exploited its preoccupation with the relationship of ethics to aesthetics, the private to the public, art to the state, and the collector to the museum. We welcome proposals that ask what forms have been taken by these representations of the Enlightenment and its legacy, and what insights they have offered.

### **Association of Historians of Nineteenth-Century Art What Is Realism?**

Elizabeth Mansfield, National Humanities Center,  
emansfield@nationalhumanitiescenter.org

Few movements have engaged historians of nineteenth-century art as persistently as Realism. The fact that the designations "Realist" and "Realism" were widely used in the nineteenth century would seem to provide sufficient historical testimony to settle questions about the meaning of the concept. Yet the significance of Realism remains uncertain. A review of the considerable scholarly literature devoted to this concept in the past half-century suggests that Realism is best understood in relation to modernism, especially Parisian avant-garde practices. This session aims to revisit an old question: What is Realism? Is Realism a response to modernism? Or was it animated by cultural, social, or philosophical impulses distinct from or adjacent to those prompted by the conditions of modernity? Is Realism even a distinct movement? Can Realism be bracketed historically, as a project peculiar to post-Enlightenment Western culture? Papers written from a variety of methodological perspectives are sought. Proposals on the historiography of Realism studies are also welcome.

### **Society of Historians of Eastern European, Eurasian and Russian Art and Architecture Reconsidering Art and Politics: Toward New Narratives of Russian and Eastern European Art**

Galina Mardilovich, independent scholar; and  
Maria Taroutina, Yale-NUS College. Email: galina.  
mardilovich@gmail.com and maria.taroutina@yale-nus.edu.  
sg

From Ivan III's Russo-Byzantine "Renaissance" to Stalin's Socialist Realism and the Pussy Riot performances, much of Russian, Eastern European, and Soviet art history has been narrated in relation to various institutions of power. This

relationship has often been reduced to one of binary opposition: perceived complicity on the one hand, and militant defiance on the other. We invite papers that challenge these interpretations and highlight the complexity of artistic responses produced at the nexus of aesthetics and politics. Did propagandistic or ideological art possess important subversive qualities? Conversely, did ostensibly apolitical art engage with contemporary politics, imperialist ambitions, or questions of nationalism and religion? Were the divisions between official and unofficial art more fluid than currently understood? And last, can a reevaluation of these distinct categories generate new methodologies and narratives of Russian and Eastern European art?

### **Science Is Measurement? Nineteenth-Century Science, Art, and Visual Culture**

Nancy Rose Marshall, University of Wisconsin-Madison,  
nrmarshall@wisc.edu

This session, named for the title of an 1878 painting by the Victorian artist Henry Stacy Marks, considers issues in the representation of emergent scientific theories of the nineteenth century in Britain, the US, and Europe—how visual culture and art drew on, illustrated, augmented, or resisted various scientific strands of thought, and, alternatively, how visual materials were deployed in scientific contexts. Potential areas of inquiry include the visual culture related to Charles Darwin's ideas of sexual selection and evolution, including the recent queering of this discourse; science fiction/steampunk; scientific categorization and hybridity; photography; microscopy; natural history museums; science and the supernatural; popularizing science/science as entertainment; illustrated science books (for adults, for children); zoology and zoos; neuroscience; geology, glaciology, and paleontology; and questions of scale (the miniature, the inconceivably enormous) as catalyzed by nineteenth-century scientific investigations.

### **The "Posthumous Author-Function": Artists' Estates and the Writing of Art History**

Rachel Middleman, Utah State University; and  
Anne Monahan, independent scholar. Email: rachel.middle-  
man@usu.edu and amonahan313@yahoo.com

When scholars and curators study artists whose place in the critical record has yet to be established, those artists are uniquely empowered to mediate the construction of their histories by granting interviews and access to primary documentation. This relationship becomes even more complex when the role of mediator falls to an executor commissioned to represent the artist's interests in his or her absence. These agents may elevate to public attention projects previously considered private or sequester evidence deemed potentially damaging to a reputation or the market. Regardless of motivation, each intervention conditions subsequent scholarship. This session will consider critical and ethical issues associated with what Caroline A. Jones termed the "posthumous author-function." Papers

may address any aspect of the problematic, including the impact of artists' wishes, the influence of their estates, the discovery of previously unknown material, and the production of posthumous works of art.

### **New Genealogies of American Modernism at Midcentury**

Angela Miller, Washington University in St. Louis; and Jody Patterson, Plymouth University, England. Email: [almiller@wustl.edu](mailto:almiller@wustl.edu) and [jody.patterson@plymouth.ac.uk](mailto:jody.patterson@plymouth.ac.uk)

In 1946 Ad Reinhardt created a family tree for the readers of *PM* magazine entitled "How to Look at Modern Art in America." Containing more than two hundred leaves, each inscribed with the name of an artist and clustered along stylistic branches, Reinhardt's genealogy attests to the striking diversity of what was understood as modernist practice in these years, ranging from broadly varied figurative styles to gestural and geometric abstraction, collage, and hybrid practices. Reinhardt's family tree offers a starting point for a much-needed reconsideration of the reflexive divide between pre- and post-World War II culture in the US. An eclectic range of styles and social engagements belie the familiar narrative of a depoliticized abstraction after World War II. Issues for consideration include thematic connections linking figuration and abstraction; medium and materiality; varieties of gestural painting; and the persistence of muralism and other expressions of a redefined public.

### **Should We Stay or Should We Go? Discussing the Debt-to-Asset Ratio of the MFA**

Leah Modigliani, Tyler School of Art, Temple University; and Stephanie Syjuco, University of California, Berkeley. Email: [lmodigliani@temple.edu](mailto:lmodigliani@temple.edu) and [ssyjuco@berkeley.edu](mailto:ssyjuco@berkeley.edu)

Crushing student debt is the economic tsunami lurking

on the horizon, one with potentially disastrous long-term economic effects. Legislators and educators are beginning to address this issue, which is also inspiring many students to become politically active. While expensive MFA degrees are easy fodder for journalists writing about the student debt crisis (Jordan Weissmann called such stories "cautionary tale[s] about the perils of hipsterism" in *The Atlantic*), it is necessary to discuss whether the high cost of some programs is worth it. We seek diverse panelists with big ideas who are interested in collaborating on a search for solutions or in advocating for change. Questions to consider might be: How can we boost accessibility to education without recourse to student loan financing? Large debt means less time and resources after school—how does this determine what art is being made? How are families affected by artist debt? Does high student debt ethically compromise faculty and staff?

### **Open Session Indigeneity and Contemporary Art**

Kate Morris, Santa Clara University, [klmorris@scu.edu](mailto:klmorris@scu.edu)

### **Global Peripheries: Art Biennials as Networks of Cultural Representation and Contestation**

Cristian Nae, George Enescu University, Iasi; and Judy Peter, University of Johannesburg. Email: [cristi\\_nae@yahoo.co.uk](mailto:cristi_nae@yahoo.co.uk) and [judyp@uj.ac.za](mailto:judyp@uj.ac.za)

After 1989 many former cultural peripheries have destabilized the existing geopolitical distinctions dividing the art-historical imaginary, while postcolonial struggles for identity challenged dominant narratives and established new power relations. The concurrent rise of the art biennial as a global phenomenon is one of the intriguing aspects

## **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.

### **Curating Virtually: New Media and Digital Arts and Global Interventions**

Jan Christian Bernabe, Center for Art and Thought, Los Angeles, [jcb@centerforartandthought.org](mailto:jcb@centerforartandthought.org)

The emergence of Web 2.0 has facilitated a wealth of possibilities for the redistribution and consumption of art, as commercial and social-media websites make consuming art possible for a broader internet-connected public. In particular, social-media websites seem to imply a democratization of the practice of curation. These social-media sites have given rise to millions of digital "curators" who collect and publish their digital content online for their respective audiences. In light of the ease of digital accumulation, curation, and publishing content online, the session queries the practice of curation in today's new-media and digital moment. In other words, how has the internet altered curatorial practice? The session invites scholars, curators, museum professionals, artists, web designers, and others whose work engages with virtual curatorial practices. Papers might address specific virtual curatorial projects; approaches and strategies of curating virtually; and/or the global, artistic, and social interventions that virtual curation inspires.

of world art history that may be questioned concerning its importance in advocating hybridization and decoloniality, while at the same time establishing new routes of cultural influence in exchange for the old commercial ones. Papers may address the extent to which art biennials in formerly “peripheral” areas may have contributed to the spread of modernism as a Western product; their discursive functions, ranging from emancipatory cultural practices to instruments of a renewed colonization of language, bodies, and time; their relation to the historical large-scale exhibitions; and their impact on the contested term “globalization,” as well as on the construction of contemporary art history.

### **Patron of Diversity: The Golden State, the People’s University, and the “Rise of the Rest”**

Elaine O’Brien, California State University, Sacramento, eobrien@csus.edu

California’s public colleges and universities were centers of civil rights activism in the 1960s. Student Black Power demonstrations, Vietnam War protests, and the campaign for Chicano and migrant worker rights pressed the diversity movement forward. By the 1970s system-wide diversity hiring policies had dramatically changed art faculty demographics and made the Golden State’s massive public higher education system a powerful patron of diversity in art. New tenure-track positions financially supported and protected from censorship a pioneering generation of artists from underrepresented groups. What’s more, the art they made and taught came to characterize the art our time: an art of new subjects, new materials and forms, new audiences, and new

strategies of production and engagement. Focusing on how state patronage and academia affected their production, this panel seeks case studies of feminist, Native American, African American, Asian American, and Latina/o artists hired by California public colleges and universities (ca. 1970–90) who achieved national and international significance.

### **The Turbulent Decade: 1960s Art in East Asia**

Thomas F. O’Leary, Saddleback College, toleary@saddleback.edu

The 1960s provide a particularly useful point of departure from which to launch an investigation into East Asian artists’ contributions to global radicalism. Bookended by protests in Japan against the Japan-America Mutual Security Treaty, as well as the April Revolution in South Korea and the nascent stages of China’s Cultural Revolution, the 1960s are a constructive framework for a reconsideration of the methodologies of modern East Asian art history. Papers should address the experimental and revolutionary art practices of artists in East Asia within the context of larger art-historical debates and scholarship of the 1960s. How did the art of the period reflect local dynamics concurrently with international politics? How did art and visual culture answer both national and global concerns without remaining rooted to nativism? And are there theoretical and cultural implications of such radical art styles? Papers examining all forms of interventionist art practices in 1960s East Asia are welcome.

### **The Studio History of Art**

Benjamin Binstock, Cooper Union; and Margaret MacNamidhe, School of the Art Institute of Chicago. Email: bbinstock@gmail.com and margaretmacnamidhe@fastmail.fm

CAA encompasses art historians and studio artists, but do they ever meet? We invite contributions from both groups to what David Rosand has called the “studio history of art.” An artwork originates in the studio as the primary source of its meaning, rather than a historical context, a patron’s desires, or an ostensible public function. However, the circumstances of the studio and the qualities of an artwork are necessarily articulated belatedly through art-historical discourse, and mediated by what Arthur Danto called the “art world” (which is not so easy to step outside of—did someone say CAA?). Our session welcomes social, cultural, and philosophical interpretations of artworks, new insights, or “aspirational criticism” of what art history can or should be, self-consciously grounded in the particulars and process of studio production. These contributions will accordingly reflect the productive dialectic between creation and reception, making and writing, studio artist and art historian.

### **Four Perspectives on Sound Art: History, Practice, Structure, and Perception**

China Blue, The Engine Institute, Inc.; and Margaret Schedel, Stony Brook University. Email: Director@TheEngineInstitute.org and margaret.schedel@stonybrook.edu

Sound art is not simply a combination of music and art: it intersects electronic music, concrete poetry, video arts, and sculpture. Sound art is just one example of the crossovers that are occurring at an ever-increasing pace as technology enables a network of connections between various types of artists, practices, and concerns. This panel seeks papers exploring the history of the practice, challenges in the field, and evolving aesthetics, through the kaleidoscopic lenses of history and practice, art and music, bringing together a multiplicity of perspectives on this complex topic. Papers might address: Is sound art defined more by sound or by art? How does sound art relate to music? How do musicologists and art historians approach the study of sound art? How do composers and artists approach the creation of sound art? What are the curatorial issues for sound art? Are we in a golden age of sound art?

## The Art and Architecture of Religious Pluralism

Timothy Parker, Norwich University, tparker@norwich.edu

This session invites papers on the historical, theoretical, and historiographical issues raised by the advent of artworks, liturgical objects, buildings, spaces, and sites designed expressly for interfaith worship or celebration. These issues pertain to the challenges of religious conflict, are inherently multidisciplinary, and deserve sustained and systematic research. Particularly welcome are papers addressing specific works of interfaith art or architecture—especially ones widely regarded as successful—in their historical and interdisciplinary contexts. Other possibilities include research on the interplay between liturgical and architectural challenges of interfaith spaces; studies of the architectural elements of interfaith events or gatherings, however temporary; proposals for historically informed theory to ground the design of interfaith art or architecture; historical analyses of art or architecture from inherently pluralist religious traditions (e.g., Bahá'í temples) that suggest better conceptions of interfaith art and architecture generally; historiographical studies that critique the canonical treatment of “sacred space” and “sacred art” and seek to recast it along interfaith and interdisciplinary lines.

### Global Video: Histories and Practices

Rebecca Peabody, Getty Research Institute; and Ken Rogers, York University. Email: rpeabody@getty.edu and krogers1@yorku.ca

This session focuses on two interrelated themes: the development of video in a global context, and the ways that the interdisciplinary study of video both complements and challenges art-historical conventions. This calls for video histories that are global and transnational, and critical paradigms that draw from art history when it is useful without being limited by its disciplinary confines. How did video art evolve in different regional and transnational contexts, and what are some of the social, technological, and aesthetic concerns that drive its production today? When is “video art” a helpful appellation, and when are the conventions of art history challenged by video and related media? How do issues around technology, labor, production, distribution, and ephemerality shape video makers’ work? Diverse perspectives are sought—covering the early years of video art as well as more contemporary developments—as are a variety of disciplines: artists as well as scholars from fields concerned with visual production (sociology and media studies, for example, in addition to art history).

### A Social Medium: Photography’s History of Sharing

Stephen Pinson and Elizabeth Cronin, New York Public Library. Email: stephenpinson@nypl.org and elizabethcronin@nypl.org

The global dominance of the Smartphone has placed digital

## Contemporary Art and Visual Culture of Central America and Its Diaspora

Kency Cornejo, Duke University; and Tatiana Reinoza, University of Texas at Austin. Email: kency.cornejo@duke.edu and tatianareinoza@utexas.edu

When Central America transitioned into a postwar period of reconciliation and reconstruction, the global contemporary art scene witnessed a surge in art from the isthmus—one traditionally overlooked in Latin American art history discourses. Much of this art reveals a critical dialogue on the region’s geopolitical history from US interventions to neoliberalism as contested modes of coloniality. Concurrently, the US Census has shown that Central Americans in the United States are a rapidly growing population and officially make up the third largest Latino group in the nation. Such population growth also mirrors the increased visibility of Central American artists in the US. This session will examine post-1960 socially engaged art practices and visual culture from Central America and its associated US-based diaspora. Papers may address the intersections between image making and violence; religion; war; historical memory; migration; transnationalism; urbanism; gangs; gender; narcoterror; race; or specific artists, exhibitions, or alternative spaces.

### Games and Gambits in Contemporary Art

Jaimey Hamilton Faris, University of Hawaii; and Mari Dumett, Fashion Institute of Technology, State University of New York. Email: jhamiltonfaris@gmail.com and maridumett@gmail.com

Elements of games and game theory are increasingly important to contemporary art: rules of participation, complex systems analysis, strategizing tactics, chance, alternative realities, problem solving, competition, role play, and fun. This panel seeks to reconsider vital relationships among the aesthetics of art, gaming, and play. How can the discourse on participatory art practices be developed through a greater understanding of art’s use of game and play logics to explore systemic relationships between representation and reality and individual and collective agency? How does art address questions of who is “being played” as much as who is “playing”? We invite papers that explore topics in a wide range: from art invested in open-ended structures of play to art that allegorizes the “game of life.” Papers might discuss global multiplayer, real-time computer gaming, or more symbolic uses of chess gambits, sports, racing, and puzzles, from case-specific, historical, and theoretical perspectives.

cameras and internet access into the hands of unprecedented numbers of people. This recent shift, along with the current visual orientation of social media, means that more photographs are viewed, created, and shared now than ever before. This session, an outgrowth of a concurrent exhibition at The New York Public Library, reconsiders the history of photography as a technology dependent upon social interaction, mediation, and the public sphere. We seek papers that examine the history of photography through its dissemination (across multiple platforms, social networks, and systems of communication) and in relation to its “publicization” (from Kodak to closed-circuit cameras and Google Street View). Both historical and contemporary case studies of these and related themes, such as crowdsourcing, photomessaging, and mass-participation photography, are welcome. We also encourage papers that question the limits of sharing and potential problems of unintentional and/or oversharing.

### **Original Copies: Art and the Practice of Copying**

Stephanie Porras, Tulane University, [sporras@tulane.edu](mailto:sporras@tulane.edu)

Technologies of copying—printing, casting, digital duplication—have always engendered debates about artistic authorship and invention. Copying can be viewed as a debasement and as creative praxis. Albrecht Dürer complained about copyists but also advised young artists learning to draw to “copy the work of good masters until you attain a free hand.” Copying can also produce originality. Andy Warhol’s copies of Brillo Boxes expose this paradox, asking (in

Arthur Danto’s words), “What is the difference between two things, exactly alike, one of which is art and one is not?” This session seeks papers addressing techniques and functions of artworks that copy other objects (drawings, prints, casts, rubbings, photographs) produced from the early modern period to today, as well as the legal, ethical, philosophical, and ontological issues embedded in copying. Covering a wide temporal and material range, the session aims to encourage a broader dialogue about the problematic status of the copy in the history of art.

### **Art-Historical Scholarship and Publishing in the Digital World**

Emily Pugh, Center for Advanced Study in the Visual Arts, National Gallery of Art; and Petra Chu, Seton Hall University. Email: [emily@emilypugh.com](mailto:emily@emilypugh.com) and [petra.chu@shu.edu](mailto:petra.chu@shu.edu)

In recent years computing technologies have opened up new avenues of inquiry and new publishing formats for art-historical research. Yet these new opportunities are not without challenges and raise a number of questions. Do computer-based tools represent merely a more expedient way to answer existing art-historical research questions, or can they inspire art historians to ask (and answer) entirely new questions? What are the options available for publishing new kinds of scholarly data (datasets, three-dimensional images)? What about copyright? And funding? Are there models for best practices for collaborative projects or for working with technical specialists? What are the implications of such approaches for peer review and tenure? Schol-

### **When Nobody’s Looking: Art in the Absence of Viewers**

Beatrice Kitzinger, Stanford University; and Gregory Vershbow, International Center of Photography. Email: [bkitzing@stanford.edu](mailto:bkitzing@stanford.edu) and [gvershbow@gmail.com](mailto:gvershbow@gmail.com)

In the absence of anyone to see them directly, the effects of an artwork are often ongoing (or, in some instances, best accomplished). We seek to form a mixed panel of practicing artists and art historians of any period and field to present case studies that address the autonomy of artwork. Discussion may focus on the agency of art objects relative to the agency of their viewers or handlers, the concept of reception, mechanisms of concealing or revealing built into artworks, and the conditions under which art may be said to “work” without an audience. Cases might include images in closed books, objects packed in museum storage, planned or unforeseen decay, objects and images shut into tombs, hidden behind shutters, immured in walls. We welcome proposals that challenge the session title’s implicit location of visibility at the center of artistic reception and proposals that include the demonstration of an artist’s work.

### **What Have You Done for Art History Lately? Initiatives for the Future of a Discipline**

Karen J. Leader, Florida Atlantic University; and Amy K. Hamlin, St. Catherine University. Email: [karen.leader@nyu.edu](mailto:karen.leader@nyu.edu) and [akh218@nyu.edu](mailto:akh218@nyu.edu)

This session emerges out of the so-called crisis in the humanities, and our objective is to change the conversation toward constructive engagement, using art history as a platform. This Open Forms session will showcase eight to ten initiatives. Examples might include projects that promote positive outcomes in the political and employment arena, classroom innovations that rejuvenate the discipline for a twenty-first-century audience, museum practices that capture the centrality of the physical encounter with the object in the digital age, or ideas that embrace crowdsourcing or collective activity. This session will represent the outcome of our multiyear, multiplatform project to partner with current and former CAA officers, CAA-affiliated committees and caucuses, and other art professionals. We invite proposals for short presentations on results-oriented initiatives that are concrete vs. anecdotal and that are grounded in best practices. A project website more thoroughly describes our vision: <https://sites.google.com/site/arthistorythat/>.

ars who have used computing technology in their research and publishing are invited to join this panel to discuss their approaches and practices, to analyze what has worked or has not, and in the process to answer some of the questions raised above.

### **The Gaze, the Stare, and the Look Away: New Images of Resistance in the Aesthetics of Disability**

JoAnn Purcell, Seneca College, joann.purcell@senecacollege.ca

When the sun rose over the 2013 Venice Biennale, it was met with an arresting sight—that of an inflatable revision of Marc Quinn’s visibly disabled *Alison Lapper Pregnant* (2005). Immense and luminescent, it could not be avoided. It summoned a revisit to the gaze, the stare, the look away, and the two-way conversations with those considered critically disabled. The aesthetics of disability in contemporary art and media is a compelling and challenging field of research, often discordant with the mainstream media, marginalized, as are the people themselves. This session will examine the art that resists and rethinks what society has labeled “disabled.” It will explore the powerful narratives and evolving aesthetics in contemporary art and the spillover into the broader visual culture surrounding critical physical, mental, and developmental disabilities. Papers and presentations from persons of all abilities are invited to apply.

### **The Global in the Local: Art under and between World Systems, 1250–1550.**

Jennifer Purtle, University of Toronto; and Alexander Nagel, New York University. Email: jenny.purtle@utoronto.ca and an43@nyu.edu

This panel will address aspects of artistic circulation and the processing of artistic information between 1250 and 1550. We seek papers, from scholars working in any area of the world, that explore developing and emergent conceptions of geography, rather than applying modern geographical categories. Beyond the empirical facts of trade relations, we are interested in papers that are sensitive to how provenance and chronology shift as objects and techniques travel. Beyond consumerism and collections, we are interested in ideological formations. Beyond the presumed existence of oppositions between local and global, Christian and Muslim, East and West, we seek papers that explore alternative models for understanding how identities are formed, how spatial and temporal thinking works, how religion comes under new scrutiny, and how art is defined and redefined during an era of newly global interactivity.

### **Guerrilla Approaches to the Decorative Arts and Design**

Haneen Rabie, Princeton University; and Catherine Whalen, Bard Graduate Center. Email: hrabie@princeton.edu and whalen@bgc.bard.edu

The methodological conventions of art-historical practice remain inadequate for a thorough appreciation of objects classed as decorative art and design. In a broad “material turn,” researchers in a diverse array of academic fields have begun to consider such objects and proffer alternative

### **Performative Architecture before the Modern Era**

Wei-Cheng Lin, University of North Carolina at Chapel Hill, wclin@email.unc.edu

When speaking of how art engages viewers, one is already considering its performative potential as an active agent in shaping and mediating the world. This panel seeks more specifically to explore architecture’s performativity, not as the structural frame of a theater, so to speak, but as the construction of a theatrical space as well as an essential component of the performance, before it was built with modern technologies. Recent research in architecture has already turned our attention less to what it looks like than what it does, thus shifting our focus to experience rather than interpretation of architecture, asking how it acts upon the beholder and transforms the perceived reality. We are chiefly interested in how architecture creates or provokes synesthetic and kinesthetic experience, and how architecture orchestrates the built environment in such a way that it, for example, performs the sacred, enacts memories, elicits desire, commands authority, and produces social drama.

### **Educational Outliers and Education as Art Practice**

Michael Mandiberg, New York Arts Practicum and The Graduate Center, City University of New York, Michael@Mandiberg.com

Education outside of the traditional classroom is on the rise. Again. New nontraditional learning scenarios are emerging in many academic disciplines, but especially in the arts. Whether spurred on by failures of the art school, a tidal wave of student debt, changes in technology, or the rise of socially engaged art, DIY education in the arts is growing. Moving beyond questioning whether these alternative spaces can produce meaningful learning, this session invites artists, educators, activists, and scholars to both discuss the history and praxis of experiments in this area and explore the implications of education as an art practice. Key topics include education as art practice, the cost of education, the function of learning and degrees, hierarchies and politics of the classroom, meeting points and community formation, curricula and other structures. Proposals are sought from active practitioners as well as scholars reflecting on this phenomenon and its history. This session will take a roundtable/colloquium format, depending on the volume and nature of the submissions; formal papers are not required.

frameworks for their study. This panel seeks to move the decorative arts and design further toward the center of our own field with rich, rigorously analytical, multidisciplinary studies that treat them as both document and text, material and abstracted, evidentiary and productive of meaning. The organizers encourage “guerilla” approaches that strategically deploy extradisciplinary analytical tools as needed. We welcome submissions from scholars at all levels whose papers focus on decorative art and design while demonstrating thoughtfully derived theoretical, methodological, and interpretive models.

### **Techniques of Reversal**

Jennifer L. Roberts and David Pullins, Harvard University.  
Email: roberts6@fas.harvard.edu and pullins@fas.harvard.edu

This panel explores reversal as a generative operation across a wide range of media, geography, and historical contexts including printmaking, casting, counterproofing, and photography. While art historians have often assumed that a technical understanding of these processes is sufficient, this panel aims to elucidate how basic physical operations that demand an understanding of an image and its inverse might inform more abstract modes of thinking. How is reversal inherent to processes of reproduction and of conceptualizing images in three dimensions? How might formal solutions result from material and technological change? How might “negative intelligence” embody broader cultural beliefs and ideas or engage with problems of symmetry, bodily orientation, and oppositionality? We hope to explore the perspectives of both makers and viewers. And while we seek to highlight historical and geographic breadth and diversity of media (including such traditionally under-interrogated forms as marquetry, metalwork, or weaving),

contextual specificity will also be crucial, notably in relation to materials and technology.

### **Global Perspectives on the Museum**

Elizabeth Rodini, Johns Hopkins University, erodini@jhu.edu

The emergence of the museum as part of Western nationalist, colonial, and Enlightenment philosophies and practices is well documented. Less familiar are the forms this institution took as it was adopted outside the West, in collaboration with a dominant external power or independently. This session invites speakers to consider forms of collecting, preservation, and display that have developed beyond Europe and Euro-America, intersecting with Western museum models and/or taking on distinct regional forms. It interprets “museum” broadly to include a range of contexts in which artifacts have been put on view and made the subject of interpretation. Papers might, for example, investigate indigenous approaches to curation and display; installations expressive of local or political identity; changes to historic museums in the postcolonial era; the global frame of “global art history”; or the impact of culturally distinct attitudes toward materiality, preservation, and the past on traditional galleries. Individual cases, regional types, and comparative studies are all of interest, including historical and more recent material.

### **At the Expositions: An Art History of National Displays of Culture, Technology, Design**

Victoria L. Rovine, University of Florida, vrovine@ufl.edu

### **Collective Consciousness: A Dialogue on Drawing**

Richard Moninski, University of Wisconsin-Platteville

Using a combined discussion and workshop format, this session looks at the processing of highly diverse visual information conceptually and formally through drawing, and examines ways in which the whole transcends the sum of the parts. Through the guidance of the panelists, session attendees will engage in the creation of several large collaborative drawings. Time will be reserved afterward for participants and panelists to assess and discuss the works and the processes used to create them.

### **Difficult Choices in Graphic Design Curriculum Development**

John O. Smith, Oakton Community College; and Stuart Morris, University of Wisconsin-Stevens Point. Email: johnottosmith@hotmail.com and stmorris@uwsp.edu

Graphic design programs face many curriculum development challenges. It is increasingly clear that undergraduate programs cannot teach students to be proficient in all media and be prepared to enter the profession with skills in every technology. It is equally difficult to prepare students for all industry job options and/or further education. This session will explore how graphic design programs evaluate their mission and develop curricular focus in response to these rapidly evolving challenges. Participants will briefly present their curriculum, its goals, and a rationale for its focus. A facilitated dialogue will follow regarding these program-specific strategies. We invite proposals for participation from undergraduate graphic design programs. For consideration, please submit a curriculum summary and a one-page statement explaining your program’s mission and curricular focus as it responds specifically to media, technology, and preparing students for professional practice and/or further education.

From the late nineteenth to the early twentieth centuries, expositions and World's Fairs were presented throughout Europe, North America, and elsewhere. These multimedia events incorporated architecture, fine art, performance, design, fashion, and a variety of mass media. They were key instruments for the projection of national identities. As extraordinarily prominent visual expressions, the fairs provide material for a wide range of art-historical analysis. Proposals may address the fairs as works of art, as political statements, or as museums of culture, arts, and technology. What were the artistic impacts, intended and unintended, of these governmental celebrations? How did these events use the arts to depict national identities? How did their presentation of the non-Western "Other" shape public opinion, and how did the arts of these colonized cultures figure in their presentation? How did artists respond to the displays of technological and industrial advances at the expositions? And what was left out of these celebrations of national achievement?

### **Global Baroques: Shared Artistic Sensibilities in the Seventeenth and Eighteenth Centuries**

Ünver Rüstem, Columbia University, ur2124@columbia.edu

Arguably the first truly global artistic style, the Baroque achieved extraordinary reach during the seventeenth and eighteenth centuries, spreading far beyond its original European context. Little regard, however, has been paid to non-Western aspects of the Baroque outside the colonial framework, despite the style's manifest impact on regions such as the Ottoman Empire, Iran, India, and China. This session explores the Baroque's global dimensions in a manner commensurate with the phenomenon itself, encompassing topics and geographies that fall outside the field's traditional purview. Contributions are invited from scholars concerned with all global expressions of Baroque art and architecture, including Europeanists engaged in cross-cultural perspectives. Relevant topics include the Baroque as an international aesthetic of power; the roles of trade, export, and travel in spreading the style; the meaningfulness or otherwise of Baroque ornament in its global iterations; Orientalism, Occidentalism, and cultural appropriation in the Baroque; and the intellectual and conceptual factors behind the style's worldwide success.

### **The Performative Audience of Contemporary Art**

Jessica Santone, University of Houston, jsantone@uh.edu

Since the 1960s audiences have been explicitly included in the meaning and/or making of art. Authorship, once rooted in the singular expression of the artist-subject, has been dispersed under postmodernism such that the "birth of the reader" entails the empowerment of the spectator as embodied, participatory, engaged, and creative. Audiences have become performative. This session will examine developments in art and its discourses over the past twenty years that have facilitated new roles for audiences, including the rise of relational aesthetics and its impact on curating; the spectacularization of performance and social practice art in the shift to an "experience economy"; the influence of social media on expectations for interactivity, remediation, and global networks; and studies of the affective dimensions of spectatorship and art consumption. Papers are invited from a range of scholars and cultural producers who address the performativity of audiences. Particularly welcome are papers that imagine the social, political, or economic implications of those audiences in their contemporary context.

### **Committee on Women in the Arts Women in the Marketplace: The Rise of the Artisan Cooperative**

Claudia Sbrissa, St. John's University, sbrissac@stjohns.edu and sbrissa@hotmail.com

This session will explore the rise of artisan cooperatives utilized by women globally to collectively produce, manage, and market their art. By working collectively women gain new skills and training and increase their bargaining power in the marketplace creating greater economies of scale. Beyond simply providing an income for themselves and their communities, cooperatives such as Creative Women, Golden Buttons, Inuit Women's Cooperative, and The Woman's Craft Cooperative, among others, allow women to gain political legitimacy, influence, and self-determination. This panel welcomes proposals from artists and scholars on a variety of topics including the rise of indigenous art and the global marketplace; fair trade and sustainable approaches to production; preservation and reinvigoration of traditional

### **Imagining a US Latina/o Art History**

Adriana Zavala, Tufts University, Adriana.Zavala@tufts.edu

This session considers the underrepresentation of US-Latino art within the field of art history. The term "Latino" is used not to encompass difference but to elicit a discussion about the marginalization within both "American" and "Latin American" art history of artists self-identified as US-Latino or one of its subcategories (Chicano, Nuyorican, Cuban American, Dominican American, and so forth), especially artists whose work engages the inequalities of the American experience. Papers might explore the resistance to US-Latino art in departments of art history, exemplified by the fact that the majority of doctoral-level scholarship on Latino art is occurring in other disciplines; look at the implications of post-race/identity discourses that claim the end of exclusion(s); or argue against "Latino" as useful designator. Regardless, this panel seeks to generate dialogue and address the reality that while the global status of art from Latin America is secure, as attested by topical rather than geographic approaches, the same is not true for art at the intersection of the Latino/American experience.

practices; cooperatives as a form of protest and collective action as well as proposals that explore the adverse effects of cooperatives.

### **Mesoamerican Iconography: Images as Texts**

George L. Scheper, Johns Hopkins University, gscheper@jhu.edu

The spectacular advances in deciphering Maya glyph writing, giving us a bona fide written history of ancient America, may have obscured the other modes of communication and expression embedded in Mesoamerican art, ranging from Aztec rebus writing to the Mixtec “graphic novel” style of narrative history to the broad range of iconography found in Mesoamerican painting, sculpture, and embellished artifacts. Previous studies have traditionally been bounded according to distinct ethnogeographic areas or culture periods, but more recent scholarship has reintroduced the potentialities of comparative analyses as well, examining tropes across such geographic and chronological boundaries. Indeed, “Mesoamerica” is used here in the very inclusive sense of the *Oxford Encyclopedia of Mesoamerican Cultures*, to extend geographically from Central America to the US Southwest and Southeast, and diachronically from Precolumbian to contemporary contexts. Papers may focus on close analysis of seminal artifacts or more theoretical approaches exploring current issues in iconology and semiotics as applied to Mesoamerican cultural material.

### **Collecting and the Institutionalization of Contemporary Art (1990–2015)**

Roberta Serpolli, Ca’ Foscari University, Venice; and Eleonora Charans, University of Milan. Email: robertaserpolli@gmail.com and eleonora.charans@gmail.com

This session will analyze the relation between collecting and the institutionalization of contemporary art in both the United States and Europe. While sometimes controversial, institutional acquisitions from private collections can lead to significant issues about museum policy and public response as well as the time gap in acknowledging the new art forms. What is the role played by collectors in museums’ acquisitions? What are the challenges faced by a museum in acquiring the recently collected artworks? Addressing the changing role of collectors and museums, this session investigates their confluence, thus fostering an interdisciplinary approach. Starting from an evaluation of the agreement between the Whitney Museum and the Met, the panel analyzes issues such as the collector as curator, the artist as collector, and the institutional reframing of a collection. We welcome contributions from art historians, curators, collectors, artists, and dealers examining historical antecedents and future perspectives.

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

CAA invites abstract submissions for Poster Sessions at the 2015 Annual Conference in New York. Any CAA individual member may submit an abstract. Accepted presenters must be CAA individual members at the time of the conference.

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

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

Proposals for Poster Sessions are due May 9, 2014—the same deadline as the calls for papers in these pages. They should be submitted to [Istark@collegart.org](mailto:Istark@collegart.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 12, and cleared by 2:00 PM on Saturday, February 14. 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 signup 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).

## **Money Matters: The Art Market in Late Imperial and Modern China**

Kuiyi Shen, University of California, San Diego; and Rui Zhang, Tsinghua University, China. Email: kshen@ucsd.edu and rey581@gmail.com

The relationship between the practice of art and its consumers has been well studied in European art history over the past several decades. Recent research demonstrates that the economic and social aspects of art production have played an equally important role in the creation and evaluation of Chinese art. While the role of patronage and art markets in premodern and modern China has gradually been demystified, the rapid rise of the Chinese art market over the past three decades has brought forth new questions. How should we situate the study of the contemporary art market within the larger scholarship of Chinese art history? In what ways does the current state of China's art market diverge from or continue its premodern patterns? This panel welcomes papers concentrating on different periods of Chinese art history that focus on the relevant economic and social ramifications of Chinese art.

## **Solid as a Rock? African American Sculptural Traditions and Practices**

James Smalls, University of Maryland, Baltimore County, [smalls@umbc.edu](mailto:smalls@umbc.edu)

Venturing beyond focus on artist biographies or singular works of art, this panel sets out to investigate the multiaccultural critical, aesthetic, ideological, and thematic aspects of sculptural traditions and practices engaged in by African American artists. It interrogates the operations not only of racial identities but also those of gender, sexuality, and class. Is there anything singular about sculpture as a medium that is particularly relevant or critical for black cultural expression? How might we reconcile sculpture's inherent conservatism as a medium with African American progressive intent/content? What strategies of identity (re)negotiation do African American sculptors engage in figurative, abstract, and conceptual modes of sculptural practice within the unstable categories of "modernism" and "postmodernism"? This panel, which attempts to both historicize and critically question African American sculptural traditions and practices, also encourages thoughtful critique of the very terms/concepts "sculpture," "traditions," and "practices" in relationship to African American visual art and culture.

## **Composite Art in the Colonies of Europe: Stealing, Smuggling, Enshrining, Erasing, Recarving, and Recontextualizing**

Kaylee Spencer, University of Wisconsin-River Falls; and Linnea Wren, Gustavus Adolphus College. Email: [kaylee.spencer@uwrf.edu](mailto:kaylee.spencer@uwrf.edu) and [lwren@gustavus.edu](mailto:lwren@gustavus.edu)

The term *spolia*, which derives from the Latin word for

"spoils" of war, refers to architectural and sculptural materials reused in new monuments, thus creating composite works of art. This panel focuses on spoliated works of art that came into being through the encounter of Europe with the broader world during the Colonial era. What meanings were transferred from Europe to territories on other continents? To what extent was spoliation motivated by pragmatic necessities? How was the materiality of spolia understood by both colonizer and colonized? What potentials for propaganda, imperialism, compliance, or resistance existed in spoliated forms? How did spolia function in the rapidly shifting visual cultures of colonized territories? How do discussions of spoliation in colonial contexts inform dialogues surrounding art criticism today? To engender dialogues about these types of questions, we seek papers of geographic breadth between 1400 CE and the present.

## **Truth Telling and Parafiction: Practice and Theory**

Monica Steinberg, The Graduate Center, City University of New York; and Sarah Archino, Institut national d'histoire de l'art, Paris. Email: [msteinberg@gc.cuny.edu](mailto:msteinberg@gc.cuny.edu) and [saraharchino@gmail.com](mailto:saraharchino@gmail.com)

From Stephen Colbert's notion of "truthiness" to what Carrie Lambert-Beatty has termed "parafiction," works of art that function within, and call attention to, the gray area between fact and fiction have become increasingly prevalent. Recent exhibitions, including *More Real? Art in the Age of Truthiness* (2012), reflect the relevance of artistic strategies such as pranks, lies, deception, and impersonation. Still, the discursive space of parafiction remains in a nascent stage of analysis. We invite papers investigating the character, function, and implications of parafictional projects. We look to bring together practitioners and academics interested in analyzing the (art) history and politics of lies, falsehoods, and deception. Papers might address the relationship between contemporary projects and previous strategies of mimicry and *détournement*; whether parafictional strategies in art demonstrate a significant, ontological shift in daily life; or what methodological tools we might use to discuss contemporary notions of truthfulness and deception.

## **The Global History of Design and Material Culture**

Paul Stirton, Bard Graduate Center, [Stirton@bgc.bard.edu](mailto:Stirton@bgc.bard.edu)

In recent years, the "global history of art" has become a familiar theme in teaching and research, but the global history of design and the decorative arts remains a formidable prospect. As histories of design, craft, and material culture find a wider application in colleges, this session will address the problems of teaching at undergraduate and graduate level, seeking to confront both practical and theoretical questions: how to expand the canon and yet retain some degree of coherence to the field; the lack of introductory tools for teaching particular regions or subject areas; the problems of Eurocentrism; the separation of "indigenous" and "colonial" studies in the Americas; disciplinary boundaries between design, craft, decorative arts, and material cul-

ture; also the boundaries between art and design historians, anthropologists, and archaeologists; questioning the role of the survey as a pedagogical method. Papers may consider topics from any period or region, but should aim to highlight underlying conceptual, methodological, or pedagogical problems that relate to the larger histories of design and material culture.

### **Pursuing Perception: Contemporary Approaches to Color Theory**

Katherine Sullivan, Hope College, [sullivan@hope.edu](mailto:sullivan@hope.edu)

This session will explore current methodologies and trends in the teaching of color theory. As a subject of inquiry in philosophy, linguistics, biology, chemistry, cultural studies, and the arts, the phenomena of color span periods and disciplines. From early philosophical and scientific texts such as Aristotle's *de Coloribus* and Newton's *Opticks* to the instructional guides of Munsell, Itten, and Albers, how have ideas about color impacted artists? Do contemporary curricula reflect the interdisciplinary, global scope of color theory? Does the relevance of traditional pedagogical approaches reflected in the "paper and pigment" model remain unchanged? Are different avenues of inquiry warranted for students in art school vs. liberal arts environments? Papers exploring how color "operates" semantically, culturally, and across disciplines are especially welcome.

### **Early Modern Cross-Cultural Conversions**

Claudia Swan, Northwestern University; and Bronwen Wilson, University of East Anglia. Email: [c-swan@northwestern.edu](mailto:c-swan@northwestern.edu) and [bronwen.wilson@me.com](mailto:bronwen.wilson@me.com)

The mobility of people, things, and forms of knowledge between Islamic and European lands in the early modern world, and the intriguing ways in which artifacts activated conversations and creativity across geographical boundaries, have been the focus of much recent scholarly attention. This session seeks contributions concerning early modern cross-cultural and transregional conversions, transformations, and metamorphoses. Cross-cultural interaction has a long history, and one premise of this session is that societies and cultures are always already entangled. By using the terms "conversions," "transformations," and "metamorphoses," then, instead of "encounters" or "exchanges," this session shifts the focus away from categories of identity, otherness, and hybridity to explore the potential for creativity and imagination—for reorientations of material and pictorial forms—that are opened up by cross-cultural interplay. We seek papers that explore, for example, how forms and ideas were transformed or underwent conversion, and how disorientation, temporality, and concerns with religion manifested in visual and material forms. How might such forms allow us to rethink art-historical categories such as periodization and style?

### **Queer Caucus for Art Irreverent: A Celebration of Censorship**

Anne Swartz, Savannah College of Art and Design; and Jennifer Tyburczy, University of South Carolina, Columbia. Email: [aswartz@scad.edu](mailto:aswartz@scad.edu) and [tyburczy@mailbox.sc.edu](mailto:tyburczy@mailbox.sc.edu)

This session will consist of a conversation with key players in the planning of the exhibition *Irreverent: A Celebration of Censorship*, on view at the Leslie-Lohman Museum of Gay and Lesbian Art in SoHo, New York, from February to April 2015. Anne Swartz sits down with the curator and president of the Leslie-Lohman board of trustees, Jonathan Katz, the director of the Leslie-Lohman Museum, Hunter O'Hanian, and the curator Jennifer Tyburczy to discuss the evolution of the show and its significance as an innovative response to the recent history of censoring art by, for, or about LGBTQ people. Next the session will be a conversation between visual arts professionals about the status of censorship as it relates to queer sexuality today. The exhibition and conversation will examine queer and dissident sex and censorship and how sex has been used as a political tool to silence all kinds of minority voices.

### **In the Name of Affect . . .**

Jeannine Tang, Center for Curatorial Studies, Bard College; and Soyoung Yoon, The New School. Email: [nameofaffect@gmail.com](mailto:nameofaffect@gmail.com)

Theories of affect increasingly inform the language of contemporary art, in both its practice and analysis, as the turn to affect's vocabularies of immanence, capacity, becoming, event, force, intensity, and encounter are variously invoked. This turn addresses an analytical challenge faced by the humanities, examining new relations of bodies, technologies, and matter in the context of continuous war and counter/terrorism, precarious labor, and ecologies of fear and anxiety. Writing in the wake of affect and art, this panel begins with its waning, from reassessments of affect theory building on earlier psychoanalytic, Marxist, and poststructural theories, whose commitments to feminisms, queer theories, and anticolonial critiques texture our accounts of materialism, power knowledge, and contemporary subjectivity. How does affect theory emerge with/through artistic practice; pressure questions of transmission, (dis)identification, historical recurrence; offer new modalities and poetics of value, politics, institution, industry, and critique; attune us to art's material and expressive effects, and the infrastructural fields of culture's emergence?

### **BIOS: Biology in Art, Architecture, and Design**

Charissa N. Terranova, University of Texas at Dallas, [terranova@utdallas.edu](mailto:terranova@utdallas.edu)

This session seeks to better understand contemporary bioart as a historical phenomenon. The term "bioart" refers to current artist-scientists using living matter as material in their work. The goal here is to move beyond an incomplete sense of the term, unfastening "bioart" in order to question why, how, and under what circumstances both artists and architects across history have integrated biology and

art. For over a century artists, architects, and designers have looked to biology and the philosophy of science for inspiration. It is not simply history that is key here to the unlocking of “bioart”; disciplines playing off one another, art against architecture, urbanism, and design, also tease out the sociopolitical repercussions of incorporating biology into creative praxis. Papers might come from artists, architects, urbanists, scientists, historians, or theoreticians and might make connections between past and present instances of epigenesis, expanded mind, distributed consciousness, and “life” in art, architecture, and design.

### **Expanded Animation: Breaking the Frame**

Lynn Tomlinson, Towson University, [lynn@lynntomlinson.com](mailto:lynn@lynntomlinson.com)

“Animation,” broadly defined, means the process of filling with life. Contemporary artists work with animation to give life to museum exhibitions, galleries, theatrical stages, and public spaces. With new media, accessible projection tools, and a retro-futurist return to old technologies, artists create automata, robots, kinetic sculpture, installations, and performances, bringing movement to their work. They follow in the footsteps of Robert Breer, Len Lye, Kathy Rose, and other experimental animators whose interest in movement moved their work beyond the frame or screen. Papers and presentations should address the issue of an expanded conception of animation in both contemporary and historical contexts, investigating work found outside festivals and screening rooms: in art galleries, on stage, or in public spaces. Presentations will look at artists using interdisciplinary methods to create moving images, objects, and performances; biomimetic automata and kinetic sculpture; digital puppetry; stop-motion animation; performance with animated projection; and projection mapping on architecture. Conference papers that include innovative visual presentation methods employing media or performance are encouraged.

### **Studio Art Open Session Sculptural Hybrids**

Elona Van Gent, University of Michigan, [evangent@umich.edu](mailto:evangent@umich.edu)

This session will bring together creative practitioners who substantively merge sculptural concerns, processes, and production with inquiry in the natural sciences. Topics might include investigations of living and synthetic form and materials, the studio and the lab, fabricating and evolving, physics and design, expression and observation, objects and ecologies, beings and spaces, or cladistics and carving. Scholars examining the blend, entanglement, or overlap of sculpture and the natural sciences are also invited to participate.

### **The Ethics of Social Practice**

Jonathan Wallis, Moore College of Art & Design, [jwallis@moore.edu](mailto:jwallis@moore.edu)

A significant portion of recent social practice advocates for social justice, raising community awareness, and facilitating change within existing cultural and political conditions.

Whether implicit or explicit, these and other motivating forces suggest potential ethical positioning that demarcates between right and wrong with regard to the social. To better understand the role (if any?) of ethics in social practice today, this session invites proposals that address situations in which decision making and participatory actions were affected or problematized by ethical issues. Are ethics of concern for artists, curators, and those who participate in social projects in the public domain and/or institutional settings? What role might ethics play in the development of various and conflicting identities, histories, and definitions of social engagement as an art form? What potential connections exist between political philosophy and the ethical motivations for social practice? Topics addressing any aspect of the relationship between ethics and social engagement in art are considered; presentation format is open-ended.

### **Comic Modern**

Margaret Werth, University of Delaware; and Heather Campbell Coyle, Delaware Art Museum. Email: [mwerth@udel.edu](mailto:mwerth@udel.edu) and [hcoyle@delart.org](mailto:hcoyle@delart.org)

This session will explore the complex interactions between modern visual culture and the comic from 1800 to the 1920s in Europe and the United States. Responding to extraordinary changes in society and the cultural field, modern artists deployed visual comedy as a means of invention, self-fashioning, group formation, opposition, and critique. Modernists explored varieties of the comic, both subtle and overt, allowing them to address new publics and shape the response to their work. The explosion in illustrated print materials produced a vibrant interaction between outlets of mass communication—broadside, newspapers, journals—and the visual arts. Alongside these developments significant new theories of the comic also emerged (from Baudelaire, Bergson, and Freud, for example). We invite papers exploring diverse media, from paintings and prints to comic strips and early cinema, and incorporating literary, aesthetic, sociological, anthropological, and psychological approaches to the comic.

### **The Period of the Period Room: Past or Present?**

Elizabeth A. Williams, Rhode Island School of Design Museum, [eawilliams@risd.edu](mailto:eawilliams@risd.edu)

In 1904 Charles L. Pendleton bequeathed his collection of decorative arts to the Rhode Island School of Design (RISD), and in 1906 RISD opened Pendleton House, the country’s first museum wing dedicated to the display of American decorative arts. Built to replicate Pendleton’s 1799 house in Providence with eight contextualized period rooms, Pendleton House is ripe for reassessment after nearly 110 years of existence. Yet, among the myriad options of reconsidered interpretation and display, which is the most engaging, the most educational, and the most accurate? What criteria must a period room achieve to be deemed authentic and worthy? This session will rigorously explore and debate the viability of the contextualized period room within the environment of a museum, historical property, or other public institutions and venues. Papers addressing the complex issues of contextualized period installations with

innovative approaches, theory, research, and experience from all perspectives are welcome.

### **Motion Pictures: Contemporary Visual Practices of Movement and Stillness**

Marta Zarzycka, Utrecht University; and Bettina Papenburg, Heinrich-Heine-University Düsseldorf. Email: m.j.zarzycka@uu.nl and bettina.papenburg@hhu.de

In Western culture the depiction of movement in art offers the image of progress, change, and aliveness; stillness, in turn, signifies retreat, rest, and contemplation. This panel will consider movement and stillness in contemporary visual practices, not purely as themes to be represented but also as kinesthetic and affective forces shaping the engagement between images and their viewers. Artworks have played and continue to play a major role in educating the senses, and, by way of this capacity, have the power to challenge the dichotomy of motion and stasis. How does contemporary art render palpable various kinds of corporeal, material, and affective mobilities? How do images “move” us but also “still” us, inviting a state of contemplation and pause? We seek contributions that address contemporary practices ranging from film and photography to performance, installation, and multimedia art to further our insights into the aesthetic experience of movement and stillness.

**Session Participation Proposal Submission Form**  
**CAA 103rd Annual Conference**  
**New York, New York, February 11–14, 2015**

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

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

Address: \_\_\_\_\_  
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Office/Studio Phone: \_\_\_\_\_ Home: \_\_\_\_\_

Email: \_\_\_\_\_ Fax: \_\_\_\_\_

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 9, 2014**