

2016 Call for Participation



CAA 104th Annual Conference
Washington, DC, February 3-6, 2016

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 8, 2015.

The 2016 Annual Conference will be held in Washington, DC, Wednesday–Saturday, February 3–6, 2016. 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 2015 conference may not be speakers in 2016; a 2015 speaker may, however, be a discussant in 2016, 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 2015. 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 8, 2015

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 pdf, 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 5, 2015.

ABSTRACTS OF PAPERS TO SESSION CHAIRS Due August 7, 2015

A final abstract must be prepared by each speaker and submitted to the session chair for publication in *Abstracts 2016*. Detailed specifications for preparation of abstracts are sent to all chairs, who will then disseminate to the speakers. Submissions to *Abstracts 2016* are determined by the session chair(s).

FULL TEXTS OF PAPERS TO SESSION CHAIRS Due December 1, 2015

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 22 for submission guidelines.

The Modernities of French Art and Its History, 1780 to the Present

Natalie Adamson, University of St Andrews; and Richard Taws, University College London. Email: na14@st-andrews.ac.uk and r.taws@ucl.ac.uk

From now-canonical studies that helped lay the methodological foundations of art history as a discipline to the extraordinary popularity of French art and ideas outside of the academy, the history of French art has become an influential tradition that has often been presented as synonymous with modernism itself. This session proposes a critical interrogation of the diverse histories of French art since 1780 to the present day. We welcome papers that look outside of, challenge, or run counter to hegemonic narratives. What critical possibilities (if any) remain for the study of French art's modernities? We encourage approaches that interrelate the histories of specific images, objects, or narratives with reflection on the writing of those histories, or on broader historiographical tendencies, so that a set of fresh perspectives may emerge on this enduring yet highly mutable relationship between art history and modern France.

(Mis)Representing "Justice" in Mesoamerica and the Andes, AD 100–1650

Angélica Afanador-Pujol, Arizona State University; and Cecelia F. Klein, University of California, Los Angeles. Email: Angelica.Afanador.Pujol@asu.edu and CKlein@humnet.ucla.edu

Much remains to be understood about the roles of prequest and early colonial visual images in shaping modern understandings of Precolumbian notions of justice. In the modern world, while images of justice have sometimes helped reveal the inner workings of justice systems, they have also helped conceal and reinforce social inequalities. Was this the case in the Americas? What can art tell us about the ways in which older indigenous understandings of "merit" (i.e., the belief that one "deserves" or "owes" something) were reshaped by indigenous leaders and early colonists to consolidate their control? What does art tell us about how justice was enacted, inscribed, as well as expressed via the human body? Papers that deploy interdisciplinary and new methodological approaches to enlighten our current paradigms of prequest justice systems and their complicated relationship with those introduced by Europeans are especially welcome.

Contemporary Native American Architecture

Julia Alderson, Humboldt State University, julia.alderson@humboldt.edu

Since the late 1960s the United States has seen a surge in architectural projects sponsored by Native American tribes. From medical services buildings and homes to ritual structures and casinos—communities across the country have been building at a rapid pace. This activity has occurred in the wake of dramatic shifts in Native communities across America. Inspired by the political activism of groups such as the American Indian Movement, tribes have become much more forceful in asserting their sovereignty and treaty rights. This has naturally led to cultural revitalization efforts, such as language preservation programs and the reinvigoration of ceremonial traditions. Architecture is a particularly fascinating component of this broader shift. This session will examine contemporary Native American architecture to better understand the profusion of buildings we see today. Papers may consider any aspect of this recent architectural activity, including specific case studies, as well as broader issues of function, audience, and the

realities of contemporary Native American life.

Taking Stock: Future Direction(s) in the Study of Collecting

Christina M. Anderson, University of Oxford, cm.anderson@usa.net

The study of collecting is at a crossroads. "Collection" has often meant "art collection," overlooking the broader range of objects and behaviors involved. Fascination with the *Wunderkammer* has centered attention on European models, even when objects themselves were not European. The rise of museum studies, furthermore, has shifted attention away from the individual practice of collecting to institutional concerns about conservation and deaccession. Recent approaches to collecting, intended to broaden its study, include cross-cultural encounters, the circulation of knowledge, the cultural biographies and social lives of things, the art market, and the collecting practices of particular social groups. This panel explores the current and future states of the field through case studies that utilize innovative and forward-looking methodologies. Presentations may, for example, challenge the dominance of traditional sources such as inventories and biographies; present new interpretations or applications of terms like "connoisseurship"; or explore potential insights offered by the study of synesthesia or semiotics.

Window/Lens/Mirror: The Materiality of Glass in Modern and Contemporary Art

Virginia Anderson, Maryland Institute College of Art; and Dalia H. Linssen, Rhode Island School of Design. Email: vanderson@mica.edu and dlinssen@risd.edu

Simultaneously reflective and refractive, illuminating yet distortive, protective yet potentially destructive, glass plays a complex role in modern and contemporary art and visual culture. Marcel Duchamp painstakingly repaired *The Large Glass* after it shattered in 1926; Walter Gropius exploited the transparency of glass in innovative architectural designs; Josiah McElheny has explored glass's historical, philosophical, and phenomenological associations in his sculpture. Today, through mobile devices, glass screens—both self-reflexive mirrors and windows onto the world—mediate our daily visual culture. This panel will engage critically with the material of glass and its rhetoric of transparency, translucence, reflection, and fragility. We invite papers that address the use of glass in photography, painting, decorative arts, sculpture, architecture, or mixed media; the production of and conceptual investigations into glass as material; or the theoretical implications of transparency as a counternarrative to modernist discourses around surface-based painting and sculpture.

Digital Artists' Books: New Critical Vocabularies

Anna Sigrídur Arnar, Minnesota State University Moorhead; and Kathryn Brown, Tilburg University, Netherlands. Email: arnar@mnstate.edu and kathrynjbrown@mac.com

This session asks whether artists' books in electronic media constitute a rupture with or continuation of aesthetic and critical traditions associated with the codex. Dispensing with metaphors derived from histories of the printed word and paradigms associated with painting, drawing, and sculpture, we seek new critical vocabularies for the purposes of examining this kind of digital object and conceptualizing the modes of experience it generates. Do the terms "book," "reader," and "page" carry conceptual weight in relation to screen-based works? Given the uneven access to computer technologies within and between communities, do digital artists' books constitute a democratic art form or a new elitism?

How are such works best disseminated, curated, and archived? We welcome innovative, cross-disciplinary approaches to the phenomenology and interpretive challenges posed by digital artists' books and consider whether such works mark a new step in the history of print or a discontinuous break with the past.

Algorithmic Alchemy: Artists Working with Data, Surveillance, and Landscape

Ingrid Bachmann, Concordia University; and Lisa Moren, University of Maryland Baltimore County. Email: bachmann@videotron.ca and lmoren@umbc.edu

Artists have responded to massive data collection and the processing of that data in the public landscape of both urban and natural places by creating artworks that are distributed under their own control and rules. This panel explores artists working with surveillance, algorithmic pollution, data mining, DNA, biometrics, social sorting, knowledge engines, technological or portable sublime, and works that expose the collision of information, algorithms, and the landscape. Alchemy is, in part, a process having to do with the transmutation of physiological and chemical matter from one material to another. This panel seeks interdisciplinary artists and scholars who are investigating code, especially algorithms that create a process that materializes or creates transmutations in forms or human behavior, such as behavior in public spaces. Does the presence of algorithms affect human behavior? Is human behavior evolving because of unseen relationships with algorithmic pollution? Is there a technological sublime, and what is the relationship of the human experience to it?

Mobilities in/of American Art

Lacey Baradel, Crystal Bridges Museum of American Art; and Nenette Luarca-Shoaf, University of Minnesota. Email: baradel@sas.upenn.edu and nluarcashoaf@gmail.com

The movements of people and goods have shaped the writing of US histories and mythologies, and commentators from Alexis de Tocqueville to David Brooks have claimed locomotion as a vital national trait. Mobility has also emerged as an important mode of inquiry across the humanities and social sciences, a shift Mimi Sheller and John Urry dub the "new mobilities paradigm." This panel builds on recent scholarship in American art that explores intersections of movement and artistic practice, including themes of transnational and cross-cultural exchange, the transport of art objects through space, and representations of geographically mobile subjects. Does examining the nexus of mobility and art history alter our understanding of space and place? Could attention to waterways or borderlands help foreground environmental contexts? How might themes of (im)mobility illuminate issues of gender, race, or class? We welcome papers that use innovative, interdisciplinary methods to uncover the significance of mobilities in/of American art.

London: Capital of the Nineteenth Century

Tim Barringer, Yale University; and Jason Rosenfeld, Marymount Manhattan College. Email: timothy.barringer@yale.edu and jrosenfeld@mmm.edu

This session challenges the teleological Paris-based account of nineteenth-century art still dominant in textbooks and US museum installations. London, unquestionably the center of the world economy and an imperial capital of unprecedented reach, was equally a prime nexus of artistic innovation and of structural change in the production, dissemination, and reception of the

visual arts. Papers may focus on avant-garde strategies, patronage structures, spaces and strategies of display and marketing, the emergence of mass media, the illustrated press, the panorama, and popular entertainments in London. We welcome contributions on fine art, photography, graphic media, architecture and urban planning, and the economics and institutions of the art market. We seek a broad spectrum of papers engaging with the nineteenth century's visual and material modernities. Arguments might engage with the lineage of conceptions of modernism enshrined in the writings of Charles Baudelaire, Walter Benjamin, and T. J. Clark, or may propose alternative theorizations.

Sensorial Regimes: Reflections on Postcolonial Art History in Latin America

Jens Baumgarten, Federal University of São Paulo; and Tristan Weddigen, Universität Zürich. Email: jens.baumgarten@gmail.com and tristan.weddigen@uzh.ch

The session addresses the question of colonial art and its appropriation in modernism and contemporary visual culture. Colonial art histories of the twentieth and twenty-first centuries largely follow both traditional historiographical and colonial schemes. This session will elucidate specific case studies that can shape new approaches to an iconological analysis of colonial art and its ongoing appropriation. To focus the discussion, the session concentrates on the early modern period in Latin America and its modern and postmodern manifestations and on the topic of sensorial regimes. We call for papers with a transcultural approach that explore the intercultural and local differentiations of the forms and meanings of the Baroque. How are emotions and the sacred interwoven in sensorial regimes? How can transcultural approaches engage with political, religious, gendered, or material aspects of the artifact and its relations to the senses? We also invite methodological and historiographical analyses. The panel is supported by the Getty Foundation's Connecting Art Histories initiative.

Landscape into History

John Beardsley, Dumbarton Oaks Research Library and Collection; Jennifer Raab, Yale University. Email: beardsleyj@doaks.org and jennifer.raab@yale.edu

Art history and landscape studies have a common origin and shared scholarly trajectories, yet the extent of their reciprocal influence is by no means certain. This session will look both forward and back, exploring the fluctuating and sometimes problematic historical connections between art history and landscape studies while investigating the potential for more productive interchange between the two disciplines in the future. In what ways could the close attention paid by landscape historians to environment, physical and social experience, spatial analysis, and mapping enhance the methods of art history? How might art-historical emphases on materiality, viewing, cultural context, and artistic process contribute to landscape studies? What models do landscape studies have to offer that could address pressing ecological issues while also engaging with questions of representation and aesthetics? Papers should consider this not just as a theoretical challenge but as one to be worked through by a discussion of specific landscapes.

Beyond Featherwork: Mexican Visual Identity between Conquest and Independence

Aliza M. Benjamin and Bradley J. Cavallo, Temple University. Email: tua63451@temple.edu and tuc70074@temple.edu

Colonial Mexican society of ca. 1650–1800 produced a sophisticated aesthetic that blurred distinctions between Old and New World visual identities. Such *criollismo* transformed indigenous traditions into something independent yet reminiscent of European preferences, a process of incorporation that rarely produced clearly enunciated cases of syncretism. More often, the characteristic signs of the original cultural traces remained present but indistinct, negotiations of the cognitive dissonance experienced by a people acutely aware of their foundation in both Aztec and Spanish pasts. This session examines the multicultural fusion of European and indigenous art-making traditions surviving in the evidence of postconquest, pre-Independence architecture and movable art objects. We invite papers of methodological diversity that illustrate how artists, patrons, and audiences instantiated the era's newly developing cultural identity within Mexican society or projected it outward as part of the transmission of knowledge about material production and aesthetic processes that developed across the network of transatlantic trade routes.

Montage before the Historical Avant-Garde: Photography between 1839 and 1914

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

This panel will explore the history and significance of photographic montage before it became an avant-garde practice in the twentieth century. Praised by Adorno, Bürger, Buchloh, and others as central to avant-garde art's criticality—its ability to resist aestheticism and assume a diagnostic stance toward social reality—montage was crucial to numerous forms of vernacular and artistic photographic practice since nearly the medium's inception. Papers could consider any form of photographic montage prior to 1914: composite photography, photographic books and newspapers, stereoscopy, photo albums, chronophotography, spirit photography, "comic foregrounds," fantastic postcards, soldier portraits, or the art photography of Gustave Le Grey, Henry Peach Robinson, and Oscar Gustave Rejlander, among others. Are vernacular montage practices like those of avant-garde art or are they different? Why did montage seem to fail as art in the nineteenth century, only to succeed in the twentieth century? What is the relationship between photographic montage and gender, race, and class?

Modernism and Medicine

Gemma Blackshaw, University of Plymouth; and Allison Morehead, Queen's University. Email: gemma.blackshaw@plymouth.ac.uk and morehead@queensu.ca

Despite modernity's rapid medicalization of life, medicine plays a surprisingly minor role in most histories of modern art. But attention to modernism's embodied forms raises intriguing questions about modern art's medicalized creators, patrons, and viewers. This session invites papers that interrogate the creative connections between modernism and medicine in order to contest, expand, and transform our understandings of the nexus between art and medicine in the modern period. In particular, we welcome papers that consider artists' new representations of the body and bodily functions in terms of medicine's new epistemological models, therapeutic regimes, and techniques for producing and disseminating knowledge. Topics might include artists' depictions of medical subjects and experiences of illness and disease; relationships between artists and doctors; medical patronage; public art and medical

institutions; the use of medical discourse in art criticism; and the architecture and design of private clinics and public hospitals.

Draping the Middle Ages: Moveable Textile Patterns in the East and West, ca. 500–1500

Patricia Blessing, Stanford University, pblessin@stanford.edu

This panel focuses on the mobile nature of textile patterns in the East and West during the Middle Ages, and investigates the question of cultural specificity in the use of imitations of textile in a range of media. As coveted objects of trade and diplomatic gift exchange, textiles were widely distributed using the cross-cultural networks between Byzantium, the Islamic world, East Asia, and Europe. Within this broader world of medieval textile exchange, the notion of textile patterns that are adapted in architecture, ceramics, metalwork, and manuscripts stands at the center of this panel. Questions to be discussed are the portability of textile patterns; the adaptation of textile motifs in a variety of media; and the appropriation of textile forms and patterns from other cultural contexts. Topics of interest include the use of textile patterns in architectural decoration, painted textiles in the pages of manuscripts, and architectural motifs woven into fabrics.

Spool to Spool: Audio Tape as Historical Evidence

Jane Blocker, University of Minnesota, block023@umn.edu

Citing the example of Franklin Roosevelt's speeches, the philosopher Casey O'Callaghan argues that recorded sounds have a special connection to the real that photographs do not. In a rhetorical gesture similar to Barthes's claim that the photograph constitutes the "that-has-been," he asserts that, "FDR himself . . . is perceptually available to audition." This panel will test such assertions by thinking critically about the nature of recorded sound as historical artifact. Although scholars have debated the nature and function of photographs as both works of art and historical documents since at least the 1970s, relatively little attention has been paid to sound recording from within art history. This session invites papers that examine art and recorded sound from the interwar period, when magnetic audiotape was invented, to the present. How do recorded sounds function as forms of historical evidence? How do such recordings provide documents of and for the visual? What is the relation between sound *art* and sound *history*?

The Institutionalization of Social Practice

Charlotte Bonham-Carter and Nicola Mann, Richmond University, London. Email: charlotte.bonham-carter@richmond.ac.uk and nicola.mann@richmond.ac.uk

Since the 1990s artists and institutions have been under mounting pressure to quantify the social and political benefit of their art practices. This session considers the practical implications of managing and curating "socially valuable" art in galleries and museums. Furthermore, it reflects on the critical issue of competitive arts funding and the increasing market pressures on today's artists to embrace social value. It interrogates the potential theoretical and ethical dilemmas and contradictions attached to the institutionalization of social art practice, for both the artist and the organization. While community arts projects of the 1960s and 1970s drew inspiration from the spirit of counterculture movements—firmly situating their practice in a counterinstitutional framework—institutions and practitioners today find themselves beholden to the rhetoric of social value for their very legitimation. What happens when social practice becomes spectacular? We are interested in case studies of social practice in different contexts, as well as theo-

retical considerations of the social value of art.

International Center for Medieval Art

Out of Time and Out of Place: Comparative Approaches in Art History

Jennifer Borland, Material Collective and Oklahoma State University; and Benjamin Tilghman, Material Collective and Lawrence University. Email: jennifer.borland@okstate.edu and benjamin.c.tilghman@lawrence.edu

In *Medieval Modern* Alexander Nagel considers historical art alongside modern works “with no other purpose than to have one work open new critical insights into the other.” How might such comparative art history—as recently practiced by Nagel and others—change our understanding of the project of art history? Does comparative work necessarily call for a diminution of historicist approaches? Is that good or bad? As our field is increasingly segmented into smaller subdisciplines that struggle to speak to one another, perhaps comparative art history offers a way to counteract such fragmentation. This session seeks papers presenting new comparative studies. We invite presenters to set medieval works into conversation with works from other cultures and periods, with the aim of developing a fuller understanding of the work of art history and its ambitions.

The Art of Animal Activism: Critical Parameters

Alan C. Braddock, College of William and Mary; and Keri Cronin, Brock University. Email: acbraddock@wm.edu and keri.cronin@brocku.ca

Today nonhuman animals figure more prominently in cultural, ethical, and scientific inquiry than ever before, thanks to recent research that has forced a significant reassessment of human exceptionalism, or speciesism. Lately some art historians have begun to consider these issues as well. All of this has taken place amid growing popular fascination with animals and backlash against their egregious, often concealed abuse in factory farming, entertainment, laboratories, and other areas. Animals have become subjects of vision, imagination, and activism—but also exploitation—like never before. This session examines the critical parameters of animal activism and advocacy in art since the eighteenth century. Papers should address important landmarks and historical contours of such art, assessing creative techniques used to advance particular goals. Consideration of why the discipline of art history has been slow to map this tradition and challenges involved in visualizing the interests of other beings are also encouraged.

UnAmerican Art

Julia Bryan-Wilson, University of California, Berkeley; and Richard Meyer, Stanford University. Email: juliabw@berkeley.edu and meyer1@stanford.edu

This panel investigates artistic practices that are situated within the US but disidentify with or otherwise undo the logic of “American” art. The title makes reference to Cold War suspicions and persecutions of citizens who rejected or defied nationalist expectations. We seek proposals focusing on dissident, foreign-born, immigrant, underground, exiled, or otherwise “un-American” artists working in the United States. We propose un-Americanness as a marker of alternative and antinationalist forms of art making throughout US history. These forms might include art and visual culture produced in the context of radical social movements; non-canonical practices of art that identify with un-American traditions

and cultures; artists from Canada or Latin America who emphasize the continental or hemispheric scope of “America”; art critical of the policies of the US government; and artworks that open onto global rather than national concerns. Proposals by artists, collectives, and art historians treating un-American art/visual culture of any time period are welcome.

Committee on Diversity Practices

Curating Diversity: Ideologies and Methodologies

Amanda Cachia, University of California San Diego, acachia@ucsd.edu

This panel is seeking proposals from curators, artists, and art historians that explore ideologies and methodologies that might guide curators as they initiate and plan exhibitions of diversity. How do curators approach or define diversity through their projects? How might curatorial practice itself be interrogated through diversity-based exhibitions that occur either inside or outside the museum? Often curators must contend with the double bind of exhibition making, which can be described as the limiting framework artists are placed into when curators emphasize differences based on race, ethnicity, culture, gender, sexual orientation, religion, or ability. How can curators offer social critique regarding diversity while also offering other ideas within an exhibition, so that the outcome will provide a multimodal experience that does not conform to “other” or “multiculturalism” or to the mainstream imperative to assimilate? This panel will examine exhibition case studies that offer experimental curatorial approaches while straddling these complex objectives.

The Community-Based Museum in Global Context

Remei Capdevila-Werning, El Museo del Barrio; and Joy Liu, Museum of Chinese in America. Email: rcapdevila@elmuseo.org and jliu@mocanyc.org

Museums devoted primarily to presenting and promoting the arts, cultures, values, and histories of particular communities are constantly negotiating between the communities they serve and their contexts. They act as mediators between the local and the international, challenging entrenched assumptions about the cultures and the heritage they represent and reinterpreting their collections to make sense of artworks and artifacts in an evolving environment. They are also engaged in a vibrant dialogue between past and present, rewriting traditional narratives in light of contemporary events and thinking about the present while considering their particular heritage. As essential actors in a local and cosmopolitan context, community-based museums question the status quo of Eurocentric cultural institutions and their political and social roles. These roles become even more important when considering the current immigration challenges in the United States and elsewhere. We invite participants to address the institutional, educational, and artistic challenges that such community-based museums face.

Between the Ephemeral and the Virtual: Reactivating Art Installations through Digital Reconstructions

Laura Moure Cecchini, Duke University; and Chiara Di Stefano, Università luav di Venezia. Email: lm169@duke.edu and ch.distef@gmail.com

With the help of three-dimensional modeling and animation programs, scholars can now re-create the interaction of artworks, audiences, and space during temporary artistic events. These digital reconstructions make it possible to visualize changes in curato-

rial practices and are useful for the study of reception history and audience response. This session will address how in the last ten years these tools have changed the study of exhibitions, installations, and performances. We invite papers that present innovative reenactments of ephemeral artworks and events and that reflect on the impact of digital reconstructions on the study of art. Additionally, we would like to explore the uses of virtual models in the classroom and the museum. We also welcome critical perspectives on the shortcomings of digital reconstructions: What is irretrievably lost once an artistic event is over? Are there cases in which it would be desirable not to reenact a given event?

American Council of Southern Asian Art **Looking Askance at "Himalayan Art"**

Nachiket Chanchani, University of Michigan, nachiket@umich.edu

Exhibitions and monographs of Himalayan art have proliferated in recent years. Even so, this subfield's historiography remains less scrutinized. Equally underproblematic is the issue of whether the geographically oriented terminology used to describe this subfield is useful in interpreting visual culture produced in this landscape. This situation propels the panel's aims: to begin plotting crucial moments in this subfield's crystallization, and to initiate a rethinking of the applicability of the term "Himalayan art" to ensembles traditionally subsumed within it as well as those excluded from it. Proposals may range from the investigation of albums of explorers who classified manufactures to suit the Great Game's contingencies to the interrogation of the shared aesthetics of Kashmiri carpets and gardens. Or they may initiate inquiries such as, might a Dravida temple built near a glacier or an installation by an artist of Tibetan ethnicity living in London be considered specimens of Himalayan art?

Education Committee

Teaching Western and Non-Western Art and Art History: Starting a Global Conversation

Aditi Chandra, University of California, Merced, achandra4@ucmerced.edu

As art educators we geographically locate and contextualize visuals and attach specific meanings and identities to them; our pedagogical choices make classrooms political spaces of cultural production. Art history survey textbooks display an imbalance between Western and non-Western materials. This session will expand this conversation by opening the dialogue beyond the expertise of faculty working in Europe and the US. How is the art of one culture taught in another geography? How is its own art taught in comparison? How are issues regarding the imbalance between Western and non-Western art discussed? This session hopes to start a global exchange of ideas and not only consider the broad contours of pedagogy in the visual arts but also reveal individual teaching methods, strategies, and/or biases when teaching the art of different cultures.

Public Art and Historical Memory in the United States Capitol Rotunda

Michele Cohen, Office of the Architect of the Capitol; and Debra Hanson, Virginia Commonwealth University and US Capitol Historical Society. Email: mcohen@aoc.gov and dhansonva@gmail.com

Although recognized primarily as the seat of the federal government's legislative branch and a national symbol, the United States

Capitol also functions as a museum of American art and history, housing an extensive collection of murals, paintings, and sculptures dating from the early nineteenth century to the present day. Works of art located in the rotunda play a central role in constructing an "official" visual narrative of American history, culture, and politics as conceptualized at different moments in the nation's past. The art, the chronology of its placement, and its architectural context all reflect an evolving historical narrative that continues to shape shared memory with regard to the persons, places, and events depicted. This session seeks papers that explore a range of interdisciplinary perspectives on the art and architecture of the US Capitol rotunda and the dialogic relationship between these elements.

Afrotropes

Huey Copeland and Krista Thompson, Northwestern University. Email: h-copeland@northwestern.edu and krista-thompson@northwestern.edu

This session focuses on the aesthetic, historical, and theoretical terrain opened up by the "afrotrope." This neologism refers to those visual forms that have emerged within and become central to the formation of African diasporic culture and identity in the modern era, from the slave ship icon produced by the Society for Effecting the Abolition of the Slave Trade (1788) to the "I AM A MAN" signs famously held up by striking Memphis sanitation workers (1968). The recurrence of such afrotropes makes palpable how subjects have appropriated widely available representational means only to undo their formal contours or to break apart their signifying logic. The afrotrope thus offers a vital heuristic through which to understand how visual motifs take on flesh over time and to reckon with what remains unknown or cast out of the visual field. We solicit papers that not only identify key afrotropes but also theorize how they elucidate new models of temporality, authorship, and cultural transmission.

Beyond the Pictures Generation: New Approaches to Photography in the 1980s

Heather Diack, University of Miami; and Erina Duganne, Texas State University. Email: h.diack@miami.edu and ed17@txstate.edu

Though art-making practices from the 1980s are experiencing scholarly reappraisal, photographic practices remain largely under-discussed. When considered, the analysis of photography from this decade tends to focus on theoretical paradigms of postmodernism and poststructuralism within the context of the United States and Great Britain. We seek papers that explore other types of photographs, especially from a cross-cultural and global lens. With the vantage of the present, could the relevancy of postmodern theories and the politics of representation more generally be reassessed? How might the aesthetics of intimacy and their relationship to the AIDS crisis as well as the Culture Wars be reconsidered? How did the interplay between the mass media, the Cold War, and art create productive as well as problematic allegiances? This panel will complicate the historical, geographic, theoretical, and aesthetic accounts of photography in the 1980s.

The Meaning of Marginalia in Early Modern Art and Theory (1500–1800)

Stephanie S. Dickey, Queen's University, dickeys@queensu.ca

This session seeks case studies exploring the practice of annotation in early modern art and art criticism. The concern is not with printed marginalia (an established literary form) but with

handwritten notes, a record of individual response bridging the published and the private. Artists annotated their own drawings and those of others they acquired. Connoisseurs jotted comments and sketches in the margins of treatises and sale catalogues. Familiar cases range from the *postille* added by Federico Zuccaro, Annibale Carracci, and other readers to copies of Vasari's *Vite* (ca. 1568–1620) to Rembrandt's inscribed drawing of Raphael's *Portrait of Baldassare Castiglione* auctioned in Amsterdam (1639) and Gabriel de Saint-Aubin's sketches in Basan's catalogue of the Mariette collection (ca. 1778), but there is much more to discover. How can marginalia contribute to our understanding of specific artists and art lovers: their activities, ideas, networks? How do such notes trace fluctuations in market value or trends in taste and art theory?

Everything Disappears

Alexander Dumbadze, George Washington University; and Frazer Ward, Smith College. Email: dumbadze@gwu.edu and fward@smith.edu

Marcel Duchamp made his last work in secret. Tehching Hsieh did his *Thirteen Year Plan* (1986–99) without anyone knowing. Bas Jan Ader was lost at sea. Lynn Hershman, Chris Burden, and Mary Ellen Carroll have disappeared at various times. Gustav Metzger refused to make art. Lee Lozano and Cady Noland simply dropped out of the art world. A surprising range of artists have enacted or gestured toward disappearance, and these projects tend to open on to larger cultural patterns. In history and politics what disappears often speaks more loudly than what is present. In the digital era we have become accustomed to the rapid appearance and disappearance of various technologies. This leads us to ask: what is lost and what is found? We invite scholars of contemporary art to consider recent histories of disappearance in an effort to expand our understanding of how what has disappeared gives meaning to what is left behind.

Re-examining the Art History Survey: What Do We Retain? What Do We Transform?

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The art history survey has undergone numerous reconfigurations to include theory, thematic approaches, global perspectives, and new technologies. Yet have these been effective? Our incoming students have lived the technological and global revolutions, but often their knowledge of any cultural background is severely limited, and the freshman survey sequence can be their first encounter with image analysis and art as history. Making the surveys more inclusive of global aesthetics and theory may enrich the student's first college-level art-historical experience, but how can we effectively infuse a world's worth of art and theory into a mere two-semester sequence? What are the dangers of expanding (or condensing) the boundaries of the survey content/focus? Submissions are encouraged from those who are grappling with the philosophical nature of the freshman-level art history survey; successful or failed strategies are equally welcome.

Institutionalizing Socially Engaged Art in the Twenty-First Century

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Over the last decade socially engaged art practice and discourse

have been increasingly institutionalized and popularized. What are some of the recent artistic forms of institutionalized social practice and their particular aims, strategies, and mechanics of operations? How do they inform artists' socially engaged art practices that are typically contingent upon a locality and work with specific publics? How do they either build upon or depart from canonized forms of institutional critique during the 1960s–1980s? How do institutionalized and self-institutionalizing processes complicate our understanding of the role of both contemporary art institutions and collaborative and participatory forms of socially engaged art? How do different political contexts, older, recent, and emerging democracies, affect the meaning of institutionalized social art practice? We invite scholars, curators, critics, and artists to submit papers that address such questions through specific case studies, yet broader theoretical perspectives are also welcome.

The Art of Assembly: Urban Space and Crowd Control in the Middle Ages

Gillian B. Elliott, George Washington University, gillianelliott@email.gwu.edu

Elias Canetti's *Crowds and Power* (1960) described intriguing connections between assembly and political control in the modern era. In thinking about the usefulness of such ideas for the Middle Ages, the essays in *Topography of Power in the Early Middle Ages*, edited by Mayke de Jong and Franz Theuvs (2001), called attention to the specific locations for assemblies and processions in medieval urban space. This session will expand this discussion about the art of assembly in cities from the Early Christian era to the Late Middle Ages and seeks papers that explore the relationship between art and assembly through a variety of methods. Such papers might consider specific visual representations of crowds, physical locations for assemblies in specific medieval cities, or processions and topography. Canetti's concept of open crowds and closed crowds is useful as a springboard for discussion of the various types of assembly sites.

Visual Representations of Plant Knowledge in Precolumbian, Early Colonial, and Early Modern European Art

Helen Ellis, University of California, Los Angeles, helene@ucla.edu

By 1492 Mesoamericans had domesticated maize and many other plants unknown in Europe. Throughout the Age of Exploration Europeans obtained a vast amount of botanical information from Amerindians, ushering in the rise in scientific inquiry and the concomitant development of the natural sciences. A few preliminary questions emerge: Does Precolumbian plant imagery express scientific information? How does sixteenth-century European plant imagery reflect newly obtained knowledge? This session explores how representations of plants in Precolumbian, early modern European, and/or colonial Latin American art express botanical, scientific, and other related knowledge. One goal is to showcase innovative methodological and theoretical approaches to plant imagery study, including those that take a comparative and/or multidisciplinary approach, present little-explored archival research, or examine how materiality (including analysis of pigments, media, or artistic techniques) yields information. Contributions can focus on how those in one society represented plant knowledge or pursue underexplored comparisons between regions or periods.

Association of Historians of American Art Art and Invention in the US

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Shortly after exhibiting his *Gallery of the Louvre*, Samuel Morse adapted a canvas stretcher to create a telegraph receiver, transforming a tool of his art practice into a medium of technological experimentation. Throughout the nineteenth century the US government revised patent and copyright procedures, changing perceptions about creativity and intellectual property. Technological developments have profoundly transformed all aspects of artistic production, consumption, and display. Artists worked as technical illustrators and model makers; industrially produced pigments altered the materiality of painting itself; photography and chromolithography fostered competition and anxieties about the status of art; and new visual spectacles altered the very act of perception. This session explores the explosion of inventiveness from art-historical perspectives and considers art through the lens of the history of technology. How did new media affect expectations for art and industry? What relationships developed between artists and inventors? How did inventions change the look of modernity?

Association for Latin American Art

New Geographies of Abstract Art in Postwar Latin America

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Since 2001 the development of geometric abstraction in Latin America, especially from Argentina, Venezuela, and Brazil, has been the subject of much research in the discipline of art history and of several exhibitions across the United States, Europe, and South America. This tendency, focused on concrete, rational, or scientifically oriented approaches to abstraction, has overlooked abstract art produced in other parts of the region, including Central America, Mexico, and the Caribbean, and the more expressionistic or spiritual variants of postwar abstraction. This session proposes an alternative history of Latin American postwar art by investigating abstraction in understudied countries such as Colombia, Peru, Costa Rica, and Cuba and the development of marginal forms of geometric and informal abstraction. We invite papers that address the transnational encounter of artists with French *art informel*, Spanish *Tachismo*, American Abstract Expressionism, or their engagement with “primitive” and Precolumbian art.

Mapping Feminist Art Networks

Joanna Gardner-Huggett, DePaul University, jgardner@depaul.edu

FemTechNet’s 2014 manifesto proclaims, “we recognize digital and other technologies can both subvert and reinscribe oppressive relations of power and we work to make these complex relations of power transparent.” This call to arms echoes many predecessors in feminist and collective art practice. Well before the public had access to the internet, feminist artists and organizations turned to a variety of technological tools in order to foster a community that would tackle discrimination in the art world. Yet the circulation strategies used in feminist art practice have not been fully explored, despite being integral to quantifying its historical impact. Mapping and social network analysis software applications, however, offer possibilities for assessing these questions. This session seeks papers that not only historicize these types of feminist networks but also are interested in utilizing digital humanities techniques to distill and visualize mechanisms of feminist dissent. Further, topics that explore feminist artists and art collectives outside the United States especially are encouraged.

The Ancient Art of Transformation

Renee M. Gondek, George Washington University; and Elizabeth Molacek, University of Virginia. Email: Gondek@gwu.edu and Em2ew@virginia.edu

Although published a century ago, Arnold van Gennep’s claim that transformative events routinely punctuate human life remains sound. These “rites of passage” demarcate landmark stages in human life (e.g., birth, initiations, marriage, death), and they are often more than ephemeral experiences. This panel examines the visual manifestation of human transformation in the ancient and early medieval Mediterranean world, and it explores the role of art and visual culture in enabling or documenting physical, spiritual, and personal change. Additionally, the session is more broadly construed to include the human capability to convey change in the visual record in response to widespread cultural “passages.” We seek papers examining both objects and artwork used in or symbolizing transformative processes or events, as well as illustrations of rites of passage or transition. Participants might discuss representations of mythological transformation, symbols of spiritual conversion, instruments of political or civic initiation, or visual evidence of cultural upheaval.

Female Piety and Visual Culture in the Late Medieval and Early Modern Hispanic World

Cristina González, Oklahoma State University, cristina.gonzalez@okstate.edu

While recent studies on female writing, sanctity, and religious reforms have revised our understanding of conventional politics, practices, and beliefs in the late medieval and early modern Spanish world, receiving far less scholarly attention are the connections between female spirituality and visual culture, the correspondences among varying geocultural spaces, and the links between different chronological periods. This session will bridge temporal gaps and explore the intersections of piety, gender, and visual culture both regionally and globally, asking: how did artworks created for (and by) lay and religious women reflect and participate in the politics and cultural polemics of a local and/or global Iberian world, ca. 1250–1800? Speakers might examine and compare female monastic art and architecture during periods of reform, the emergence and performance of transatlantic communal identities, or the global propagation and delineation of female sanctity in text and image. Proposals with an interdisciplinary, transcultural, or transatlantic concern are especially welcome.

Taking Stock: Early Modern Art Now

Hanneke Grootenboer, University of Oxford; and Amy Knight Powell, University of California, Irvine. Email: hanneke.grootenboer@rsa.ox.ac.uk and amy.powell@uci.edu

The relatively recent shift from the period terms “Renaissance” and “Baroque” to the more capacious “early modern” has coincided with an interrogation of the field’s relevance to the present. The new nomenclature insists that early modernity and our own (post-post) modernity share something. Investigation of precisely what they share has been among the most significant undertakings in the field over the past few decades. Far from being a turn away from history, this project of redefinition, at its best, has sought to recuperate the concept of history, wresting it from restrictive forms of historicism. It is now time to take stock of this work. We are particularly interested in projects that move beyond traditional historical paradigms, consider the relationship between history and theory, question modernism’s art-historical narrative, or demonstrate the

critical and philosophical potential of early modern works of art.

Between the Atlantic Basin and Pacific Rim: Art, Architecture, and Design, 1970–97

Elizabeth Guffey, Purchase College, State University of New York; and Staci Steinberger, Los Angeles County Museum of Art. Email: elizabeth.guffey@purchase.edu and ssteinberger@lacma.org

In the final decades of the twentieth century, Asian capitalism gave birth to a new geopolitical strategy: the Pacific Rim. Within the United States the domestic cultural economy shifted from traditional strongholds of the East to West Coast cities such as Los Angeles and Seattle. While Cold War conflicts increased the significance of trans-Pacific connections, the hypercompetitive technology sector led to simultaneous visions of utopia and dystopia. This session explores the geopolitical imaginary of the Pacific Rim, investigating themes such as California New Wave design, the “Los Angeles School” of urbanism, Techno-Orientalism, and the role of Latin American coastal regions. Approaches welcomed include reconfigurations of Edward Said’s Orientalism and the postcolonial turn; special interest is also given to cultural, linguistic, poststructural, and spatial turns, as well as Pacific Rim thinkers of the period like Edward Soja.

Museum Committee

New Studies in Museum, Gallery, and Exhibition History

Antoniette M. Guglielmo, Getty Leadership Institute; and Anne Manning, The Baltimore Museum of Art. Email: toniguglielmo@yahoo.com and AManning@artbma.org

In support of the scholarly mission of the CAA to serve institutions in which art is exhibited, collected, studied, and interpreted, the Museum Committee offers this session for international scholarship addressing the history of museums, galleries, exhibitions, and related topics. This session also presents an opportunity to assess the demand for future sessions on new and emerging scholarship on this topic. We invite papers that explore the history of institutions and exhibitions, the work of individual pioneers in the formation of museums and galleries, and the evolution and professionalization of museum practices. Studies of associated social and cultural phenomena including the history of collecting and philanthropy are encouraged. We also welcome investigations of related entities such as commercial galleries and auction houses, in addition to historiographies of these topics and research questions associated with them. Submissions may be case studies or comparative analyses.

Nonaligned: Art, Solidarity, and the Emerging “Third World”

Atreyee Gupta, Forum Transregionale Studien, Berlin; and Adair Rounthwaite, McGill University. Email: atreyee Gupta@gmail.com and adair.rounthwaite@gmail.com

A “third” alternative to the Cold War’s bipolar politics, the Non-Aligned Movement (NAM) generated a transcontinental network across Asia, Africa, East Europe, and Latin America. Studied extensively in the social sciences, the NAM is acknowledged to have shaped global politics, making space for the articulation of a critical “Third Worldism.” Yet, even as the Cold War remains central to discussions on postwar art, we are yet to engage with the NAM’s art-historical resonances. What new forms of transcultural intellectual and artistic solidarities did nonalignment engender? How did nonalignment exert pressure on Cold War cultures? Might a renewed alertness to the NAM shift temporal, spatial, and conceptual categories within modern and contemporary art? We

invite scholars, curators, and artists to examine creative practices in nonaligned worlds; investigate collaborations, exhibitions, and art writing as zones of interlocution; or even approach nonalignment as a method for art, art history, and exhibition practices today.

Diagram Aesthetics in the Twentieth Century: Histories and Theories

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Within the field of twentieth-century art history, “the diagram” has emerged as a common term to describe a broad range of production, from Dada mecanomorphs and El Lissitzky’s *Prouns* to experimental performance notations of the 1950s and 1960s and the working drawings and plans associated with Minimalist and Conceptualist practices thereafter. Artists have turned to diagrams to unite the realms of image and text and to map relations of time and space, evoking connectivity, correspondence, and metaphor as well as administration and control. This panel will bring together scholars working across a range of artist case studies to discuss the meaning and significance of the diagram as a theoretical model for art history of this period. If the diagram now stands as a major mode of twentieth-century artistic production next to collage, the grid, and the readymade, how shall it be defined, and what historical forces have motivated artists to work in this way?

“The Unity of the Arts”: Writing about Fine and Decorative Art Together

Imogen Hart, University of California, Berkeley, imogenhart@berkeley.edu

The connection between fine and decorative art is a recurring theme in modern art theory. Yet fine and decorative art are usually discussed separately in the scholarship. Borrowing its title from John Ruskin, who aimed to show “how impossible it is to understand one without the other,” this session invites papers that explore interactions between fine and decorative art since 1800. Possible topics include: artists working in a variety of media; single objects or ensembles that blend fine and decorative art; comparative studies of fine and decorative art theory; collaborations; the influence of decorative art on painting, sculpture, and/or photography, and vice versa; the role of craft or industry in fine and decorative art; institutions (e.g., schools, museums, societies, or publications) that facilitated interactions between fine and decorative art; international networks of exchange between fine and decorative art; and the politics of fine and decorative art in relation to empire, race, class, sexuality, or gender.

“Very Generally Ignorant, Flippant”: Art Criticism and Mass Media in the Nineteenth Century

Eleanor Harvey, Smithsonian American Art Museum; and Wendy Katz, University of Nebraska-Lincoln. Email: harveye@si.edu and wkatz2@unl.edu

Art criticism—and the art that is ostensibly its subject—is the product of specific, intimate relationships between artists, writers, editors, patrons, publishers, and politicians, among others. Yet little investigation has occurred into how those networks in an age of mass media operate to confer value and erase their own existence. This session invites papers that take art criticism as a discourse, with its own economies, rhetoric, institutions, and agendas—aesthetic and otherwise. How were the terms of criticism in the long nineteenth century tied to particular social groups and their interests? How does art criticism function differently in Honolulu than

in Boston? How does the language and arguments operating in metropolises like London get selectively adapted elsewhere? Does art criticism in an era of expanded markets and multiplying voices serve an interest in decentering and contesting or consolidating aesthetic authority and tradition?

Negotiating Chronology and Geography in Museum Spaces: Africa and Egypt on Display

Amanda H. Hellman, Michael C. Carlos Museum; and Rachel P. Kreiter, Emory University. Email: ahhellm@emory.edu and rkreite@emory.edu

The relationship between Egypt and Africa is changeable, without true consensus, yet several recent exhibitions and reinstallations of African collections have incorporated traditional African material alongside works from ancient Egypt. With these curatorial decisions in mind, this session asks participants to evaluate the past, present, and future of Egypt and Africa in conversation in the museum space. We will consider questions of whether Egypt and Africa belong in shared context, discussions of future negotiations between Egyptian and African works in the museum, and case studies of shared histories of Egypt and Africa on display. What is the best curatorial strategy for integrating these materials? What is the responsibility of the museum in mediating between the two? How should curators address the existence of many Egypts and many Africas? We welcome papers from museum professionals, art historians, and critics as well as Africanists and Egyptologists.

Copy That: Painted Replicas and Repetitions before the Age of Appropriation

Valerie Hellstein, Willem de Kooning Foundation, vhellstein@gmail.com

Marcel Duchamp's *Boîtes-en-valise*, which contained "authorized 'original' copies" of his previous works, makes a farce out of the modern myth of authenticity. We now recognize the critique of originality inherent in the reproducibility and multiplicity of certain media, but what of painting? Artists from Jacques-Louis David and Gilbert Stuart to Henri Matisse and Clyfford Still have copied and made variations of their own paintings. Originals, copies, imitations, replicas, variants, versions all circulate in art-historical discourse, carrying different meaning, significance, and value depending on the time period and area of study. This panel seeks papers on art from any era up to the rise of postmodernity that explore autograph replicas of paintings. In what ways might such an inquiry change ingrained notions of painting? In what ways do the art market and other factors contribute to the production of such copies? How have countries or cultures handled autograph replicas and repetitions differently?

"Your Name Here": The Tax Collector as Art Collector

Anne Hilker, Bard Graduate Center, anne.hilker@bgc.bard.edu

Public access to works of art has long been encouraged by US tax policy through its system of estate and income tax deductions for gifts to charitable institutions, a system originally enacted one hundred years ago. In practice, this creates a complex courtship between museums, which seek continuing major gifts, and donors, who seek both name recognition and control over their collections. This panel will articulate the values of art, its collection, and display that our tax system expresses. Papers, including case studies, may address the kinds of artworks and institutions that benefit most within this system; how the tax code has nurtured the rise of the art patron or influenced curatorial practices; to what extent

differences in tax treatment of donations of cash and art objects privilege public over private connoisseurship; and, from a historical standpoint, how changes in tax policy reflect changing attitudes toward art's intrinsic and social value.

Mines and Matter: How Images Make Meaning of an Industry

Shannen Hill, independent scholar, shannenhill@gmail.com

This panel showcases research about the visual culture of mining practices and outcomes. Submissions may consider topics like historical trade of mined matter and objects created with it, gendered effects of the industry, mapping, industrial advertising, scientific visuals, geological impact, union graphics, visions by artists and photographers and miners themselves, cottage artistic production reflective of the mines alongside which they developed, and tourism and heritage (or the lack thereof), among others. The panel is open to any place or period. What happens when mines close in social, cultural, and environmental spheres, and what collective memories survive? How do the choices of consumerist societies affect those who labor(ed) within mines? How have technological advances altered our visual experience of mines, their operations, and relationships among parties invested in them? What qualities does mining possess that prompt its regular use as metaphor for deep scholarly treatment of many subjects?

Society of Historians of East European, Eurasian and Russian Art and Architecture Exploring Native Traditions in Eastern Europe, Russia, and Eurasia

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A cultural crossroads throughout history, this region and its arts assimilated and reacted to a succession of invading and dominating cultures from Greek, Roman, and Byzantine to Mongol, Ottoman, and Soviet. Interactions between local traditions and external artistic sources varied greatly with time, place, and social circumstances. Within a broad historical and geographical framework, the session will balance the significance of international contacts, including professional training in urban centers, and the experiences of artists who worked primarily in their native regions. Artists expressed regional identities through distinctive themes and motifs in every art form; some made use of traditional techniques and designs or represented provincial spaces, distinct ethnicities, and social customs. Papers may focus on individual artists or on broader institutional contexts that affected evolving concepts of regionalism and nationalism. The discussions might also address contemporary tensions surrounding regional and national identity.

Visual Cultures of the Baltic: Contact, Materiality, and Interchange, 800–1700 CE

Seth Adam Hindin, University of Oxford, seth.hindin@history.ox.ac.uk

Despite renewed interest in the Mediterranean as a venue of pre-modern cross-cultural artistic interaction, the analogous and often equivalent roles played by the greater Baltic Sea region—including the North Sea and tributary rivers—during this period remain less thoroughly explored. Connecting polytheistic, Catholic (later also Protestant), and Orthodox peoples of diverse cultures and languages, the Baltic was a fertile site of intersection and exchange among Scandinavia, the German empire, Prussia, Poland, Livonia, Russia, and elsewhere, including the circulation of artists, architects, artworks, and designs; moreover, regional considerations encouraged shared choices in architecture, such as the prevail-

ing use of brick. In what ways can we reconceive cross-cultural contacts and artistic/architectural circulation in the greater Baltic to complicate entrenched national and/or local art-historical narratives? How did the transport of Baltic materials (e.g., oak and amber) enrich creative possibilities throughout Europe and the Islamic world? Papers ideally should contribute to wider conversations about intercultural exchange, materiality, and artists' travels.

The Explicit Material: On the Intersections of Cultures of Curation and Conservation

Hanna B. Hölling, Bard Graduate Center; and Francesca G. Bewer, Harvard Art Museums. Email: hanna.hoelling@bgc.bard.edu and Francesca_Bewer@harvard.edu

The "explicit material" approach wishes to advance a way of thinking about the materiality of objects as they enter our collections and undergo a transformation from their previous context(s) to a museological one. This session will explore the relationships between curatorial and conservation philosophies across a range of institutions, focusing on the ways in which these apparently divergent fields shape thinking about—and the practices of—collecting, exhibiting, and caring for objects. We invite an interdisciplinary dialogue between people already engaged in the museological discourse and those willing to establish links between the fields of conservation and curation. Proposals might reflect thinking about the materiality of objects on topics such as collecting, exhibiting, and preserving art and artifacts—especially recent ones, digital objects, and performance.

Material Culture and Third-Wave Feminism

Deborah Johnson, Providence College, doctorj@providence.edu

While the emergence of a third wave of feminist theorizing in the early 1990s—and recent declarations of its end—is a still-contested phenomenon, there is little question that the emphases of millennial feminists have shifted. In recent feminist production, issues of individual subjectivities, ethical nonuniversality, mainstream political agenda, and sex positivity, among others, have taken on unprecedented prominence. How has third wave impacted the production and perception of material culture? For example, the popular-culture icon Beyoncé has declared herself a "modern-day feminist" while presenting work seen by many as uncritically exploitative. Not dissimilarly, the reception of Jeff Koons's work *Made in Heaven* has transitioned dramatically from its appearance at the Venice Biennale in 1990 to its 2014 appearance at the Whitney Museum dependent largely upon determinations of the sexual agency of Koons's subject, Ilona Staller. Papers addressing theoretical issues as they relate to material culture and third-wave feminism as well as monographic analyses of specific artists are equally welcomed.

Singing LeWitt: Sound and Conceptualism

Seth Kim-Cohen, School of the Art Institute of Chicago, skimcohen@artic.edu

Even as sound finds itself welcomed by the art world, the terms of this détente are yet to be written. On the one hand, sound is embraced because it evades visual art's deferrals to representation and signification, sidestepping the appropriations and reifications of commodity. On the other hand—and with accelerating frequency—artists engage sound's embedded significations, acknowledging that sound is both constituted by and constitutive of its cultural, historical, and political lifeworlds. Papers focusing on post-1990 work are preferred, but investigations of earlier

works will be considered. Special consideration will be given to papers that focus on connections between sonic practice and the dispersed legacy of Conceptualism: Conceptual art, site specificity, body art, institutional critique, relational and social practice, and so forth. This panel will be less formal and partitioned than usual. Participants will be asked to exchange papers in advance and formulate responses. Dialogue and productive, civil dissensus will be encouraged.

Modes of Architectural Translation: Objects and Acts

Karen Koehler, Hampshire College; and Jeffrey Saletnik, Indiana University. Email: kkoehler@hampshire.edu and saletnik@indiana.edu

This session will examine diverse modes of translation in architecture—evidenced, for instance, in the transferences between images and buildings or in the act of designing across cultures. It addresses how *objects* of architectural translation (texts, drawings, photographs, films, and new-media platforms or programs) and/or *acts* of translation (cases in which cultural transmissions occur in the translative practices of design and building) contribute to historical understanding. What is lost or gained in the translation between actual buildings or environments and their representation? What occurs when designers who developed an architectural language in one specific culture, working within a shared set of customs and symbols, are themselves transplanted into another cultural setting? What if the migration was intentional, or if an architect was forcibly displaced by climate, wars, or politics? We seek case studies and theoretical papers that explore how knowledge of the built environment is assembled as processes of translation.

Here and Abroad: The Globalization of K-Art and Other Myths

Dong-Yeon Koh, Hongik University; and Gyung Eun Oh, Wonkwang University. Email: dykoh@yahoo.com and angela5127@gmail.com

Shortly before the opening of the 2014 Gwangju Biennale, South Korean artists selected to participate in the Special Exhibition withdrew their works due to conflicts that arose between the conservative mayor of Gwangju and the curatorial board for the event. The board encouraged active participation in the historical memories of the Gwangju Uprising in 1980 while local authorities were concerned that such a "radical" theme would attract unwelcome attention to the tragic history in Gwangju under the military dictatorship. This episode reveals a conflict of perspectives about how to depict local history and the identities of places that host international art events. Whose voices should be represented, especially in events that are held in non-Western contexts? This panel invites case studies of Korean artists in diaspora as well as international exhibitions in and outside of South Korea that unravel the layered power structure of the globalized art world.

Formalism before Clement Greenberg

Katherine Kuenzli, Wesleyan University; and Marnin Young, Yeshiva University. Email: kkuenzli@wesleyan.edu and myoung2@yu.edu

This panel seeks to historicize formalist ideas and methods by recovering the conditions that led artists, critics, and art historians between 1880 and the 1920s to view form as an independent, expressive language. What defined these formalist methods in art criticism, art practice, and art history, and what, if anything, did these different discourses that shaped them have in common? How were ideas on form and its perception shaped by economic, social, and scientific developments? To what degree was the analysis of form consistent with historical methodology, and to what de-

gree did it seek to uncover universal constants? How did formalism (or reactions to it) shape disciplinary approaches to non-Western art? On what basis did artists articulate formal continuities in art, and what led them to invent radical, nonobjective languages? We invite papers that explore the multiple and varied meanings assigned to form by late-nineteenth- and early-twentieth-century artists, critics, and art historians

Association of Historians of Nineteenth-Century Art
Between the Covers: The Question of Albums in the Nineteenth Century

Marilyn Satin Kushner, New-York Historical Society, marilyn.kushner@nyhistory.org

People have been assembling albums for centuries. They have been repositories for drawings and prints (both fine art and popular), and later, after the invention of photography, the album took on new meanings. Additionally, new technology in the nineteenth century enabled production of commercially produced albums. Who assembled these albums? How were they organized? Who was their intended audience? Did they have themes? How were photographic albums used? Some were private and autobiographical while others charted the narrative of a family or were state-sponsored anthologies of views, costumes, or peoples. How does the nature of albums relate to the sociological and economic context of their era? Where do scrapbooks fit into this narrative? In the nineteenth century commercial albums of popular prints often resembled scrapbooks with small vignettes, many to a page. How are we to conserve albums of various kinds? What are the issues of conservation? Papers relating to any aspect of albums in any medium, their use, and the implications of their structure will be considered.

Design Studies Forum
Design on Display: Staging Objects in the Museum and Beyond

Anca Lasc, Pratt Institute; and Paula Lupkin, University of North Texas. Email: alasc@pratt.edu and Paula.Lupkin@unt.edu

The theory and practice of object display has a long history, from cathedral crypts and early modern cabinets of curiosities to nineteenth- and twentieth-century museums, universal exhibitions, theme parks, chambers of horror, and department stores. Historians, curators, artists, entrepreneurs, and designers engage in complex experiential, pedagogical, and technological challenges involved in the design of environments for education, entertainment, and consumption. This panel explores evolving practices of presentation and display including but not limited to exhibition, retail and interior design, historical house museums, period rooms, and art installations. Seeking to chart a history of display design, we invite papers that examine the cross-fertilization of ideas and practices related to the display of objects in different historical contexts and spatial layouts. What does the history and theory of presentation and display teach us about the design of interior environments, and what emergent trends might shape the future of display?

From Local to Global: Ancient and Contemporary *Òrisà* Imagery within and outside Africa

Babatunde Lawal, Virginia Commonwealth University, blawal@vcu.edu

The *òrisà* are deities that Yoruba captives from West Africa introduced to the Americas during the Atlantic slave trade between the sixteenth and nineteenth centuries. Initially invoked to help cap-

tives cope with their struggle for survival in the New World, some of the *òrisà* were eventually syncretized with comparable Roman Catholic saints to create Afro-Christian religions such as vodou in Haiti, Santería in Cuba, and Candomblé in Brazil. Today, membership of these religions runs into millions, cutting across racial lines in the Americas and other parts of the world. The panel invites papers that address different aspects of *òrisà* invocation and imagery within and outside Africa. It also welcomes contributions that historicize, theorize, or critique their representations, review the present state of research on the subject, and/or offer new perspectives on the dynamics influencing *òrisà* veneration and imagery in time and space.

Expanded Fieldwork: Art and Research-Based Practice

Mary Leclère and Lily Cox-Richard, Museum of Fine Arts, Houston. Email: mleclere@mfa.org and lcox-richard@mfa.org

What does it mean for an artist to have a “research-based practice”? Artistic research is certainly not a new phenomenon, but sometime in the late 1990s artists began to foreground it. Residency programs such as the Smithsonian Artist Research Fellowship have been founded specifically to facilitate it, Documenta (13) was dedicated to it, and studio art courses have been developed to cultivate it. On the one hand, the term speaks to the discursivity of contemporary art practices; on the other hand, it acts to construct art practice as a particular kind of object. How do we understand and evaluate that object? What is the impetus for identifying one’s artistic practice in this way, and what’s at stake in doing so? How does research function? As a mode of working? As the work itself? Is “research” simply a new word for interdisciplinarity? What are the theoretical, epistemological, and critical implications of the rise of research-based practices?

Surface and Significance

Lisa Lee, Emory University; and Kate Nesin, The Art Institute of Chicago. Email: lisa.lee2@emory.edu and katenesin@gmail.com

This panel explores how the validity and vitality of sculpture have been written on its surface. In *Passages in Modern Sculpture*, Rosalind Krauss suggests that Rodin’s animation of sculptural skin and his estrangement of surface from structural core constitute a modern vision for the formation of the self *in* experience, a break with rationalist aesthetics, and a new emphasis on process. If surface has been thus revealing (and revelatory), so too has it obscured. From the debate over polychromy to the introduction of novel surface effects through nontraditional materials, this panel invites perspectives on the perceptual possibilities, formal developments, and conceptual significance of sculptural surface. How has “medium specificity” been articulated in relation to such surface? Can we undo the assumption that surface is the opposite of literal and metaphorical depth? To what extent has the legibility or illegibility of sculptural surface figured in our dreams of communicability and selfhood?

An Art History of the Archive?

Dana Leibsohn, Smith College; and Aaron M. Hyman, University of California, Berkeley. Email: dleibsoh@smith.edu and ahyman@berkeley.edu

What are the visual and material implications of working in and with archives? Recognizing that archives are at once architectural sites, foundries for research, and evocative signs of utopian (and dystopian) desires to know the past, this session considers how art history can stake a claim within burgeoning transdisciplinary

thinking about archives. Might we expand the idea of what it means for art historians to “do” archival work? We seek papers that address the materiality and visuality of documents, technologies of documentation, and the archive itself as historical and physical construct. These could explore how art-historical methods might be enlisted to “read” documents or archival institutions; analyze artistic practices that themselves interrogate the archive; offer historiographic analyses; or discuss archives as spaces shaped by forces of particular concern to architectural history or material culture studies. Because histories resonate through archives differently in Capetown and Brussels, Jakarta and Sitka, we encourage transnational perspectives.

Building an Alternative Modernity: Artistic Exchange between Postwar Socialist Nations

Vivian Li, University of Michigan, vli@umich.edu

In the 1950s artists from Yugoslavia, Azerbaijan, and China were being sent to Leningrad to learn Russian Socialist Realism. In the same decade art exhibitions from the Soviet Union, Hungary, and Poland were opening in Beijing. This panel seeks papers that explore such institutional circulations of art professionals and exhibitions, as well as writings and commissions within the socialist sphere from the late 1940s with the establishment of the All Soviet Art Academy until the early 1960s at the peak of de-Stalinization. This decade-long project endeavored to create an alternative modernity that at times mirrored and at other times opposed the Euro-American model. How can we historicize the socialist world's cross-cultural art exchange? What information infrastructure and channels were utilized? What values and forms were created, shared, or flattened within this transnational system? How did these state-supported exchanges mobilize artists, administrators, and the public, and what are the artistic and institutional legacies of these cultural flows?

Italian Art Society

Beyond Texts and Academies: Rethinking the Education of the Early Modern Italian Artist

Jesse Locker, Portland State University, locker@pdx.edu

Historians of early modern art are naturally attracted to the *doctus artifex*—the learned artist whose work draws on a variety of learned textual sources. Recent research has shown, however, that many artists received little formal education outside the workshop and a surprising number were barely literate. Yet even these artists created apparently erudite artworks that often reflect contemporary literary or theoretical debates. This panel will look beyond the academies, beyond the text, and beyond the proverbial “humanist advisor” to reconsider how early modern artists engaged with “high” culture of their day. Topics might include artists’ exposure to theater, music, and recitation; artists and the oral transmission of ideas; the circulation of “high culture” in workshops; case studies of uneducated artists creating learned content; the exchange of artistic ideas in courts; informal gatherings as forums for artistic and intellectual exchange; and the role of oratory and rhetoric in shaping artists’ work.

Precolumbia in Nineteenth-Century Art and Science

John F. López, University of Chicago; and Lisa Trever, University of California, Berkeley. Email: johnlopez@uchicago.edu and Ltrever@berkeley.edu

The term “Precolumbian,” which describes the periods of the Americas prior to European arrival in the New World, first appeared

in academic discourse in the mid-nineteenth century. Alongside the emerging concept of “Latin America,” it was imbued with modern sensibilities of independence, nationalism, Neoclassicism, and Romanticism that bind the ancient New World to the social, political, and cultural theories and events of the Americas and Europe in the nineteenth century. This session will examine the reception and historiography of ancient American forms and subjects in artistic and scientific projects beyond the traditional realms of archaeology and antiquarianism. Topics may include but are not limited to the fine arts, theater, music, fashion, photography, lithography, travelers’ accounts, medical or naturalist inquiry, politics, pedagogy, or world expositions. We invite proposals for papers that address how and why things Precolumbian functioned within visual practices of the nineteenth century.

Aesthetics of Displacement: The Graphic Evidence

Cecilia Mandrile, University of New Haven, amandrile@newhaven.edu

The making of prints has traditionally involved translating visual information from a source (plate, file, numeric code) to a range of substrates (paper, canvas, wood, plastic, ceramic), generating multiple images with new physical identities. Print processes stand at the core of current creative practices, evidencing that the ubiquity of virtual information coexists with the need to engage with a tangible outcome. Many critical debates have surrounded emergent technologies in print. However, the displacing nature of the print process, as well as the notion of displacement within the printed artifact, remains to be conceptualized. This panel will examine the way the potential of visual translation inherent to the print-based practice has informed artists’ approaches to image making in contemporary visual culture, as well as audiences’ interactions with printed artifacts. Papers should address the emergence of an aesthetics of displacement through print media and may focus on graphic evidences that deal with diverse forms of cultural, social, and political engagement.

South to North: Latin American Artists in the United States, 1820s–90s

Katherine Manthorne, The Graduate Center, City University of New York, kmanthorne@gc.cuny.edu

Drawing upon inter-American studies, this session examines the cultural presence of Latin Americans in the US from Independence through the Columbian Exposition. It challenges the accepted wisdom that North and South American cultures took their cues from Europe, not from each other. As an art student at Mexico’s Academy of San Carlos, Felipe Santiago Gutiérrez transported lessons from the New World’s oldest academy to San Francisco and New York. Residing in New York City in the 1880s and 1890s, the Cuban poet José Martí impacted US politicians, writers, and artists. The venerable landscapist José María Velasco supervised Mexico’s display in Chicago in 1893. Papers might explore such individual figures; art schools as nexus for hemispheric interactions; artists on US–Latin American scientific surveys; or theoretical implications of Martí’s “Our America.” Collectively they undergird a more nuanced history of art of the Americas and argue that Latin Americans in major US cities provided conduits of aesthetic knowledge that informed and enriched their host’s embryonic art worlds.

Without Borders: The Promise and Pitfalls of Inter-American Art History

Fabiola Martinez, Saint Louis University; and Breanne Robertson, independent scholar. Email: fmartin9@slu.edu and breanne@brobertson.us

This panel probes the efficacy of hemispheric ontologies in the study of twentieth-century Latin/American art. Can inter-American perspectives adequately address the power dynamics of a continent marked by racial diversity, and where competing claims of belonging have given shape to national histories? What are the ideological and political implications of an expanded geographical approach? Where and when in the Americas is the discourse of modernism being shaped? Papers may consider any aspect of twentieth-century art in the Western Hemisphere but should aim to highlight underlying conceptual, methodological, or institutional problems that relate to transnational approaches in the study of Latin/American art. Possible topics may include inter-American cultural exchange and appropriation; debates surrounding figuration and abstraction; art-historical periodization and geographical frameworks; the potential for postcolonial and decolonization theory to forge a scholarly discourse beyond value-laden notions like modernism and modernity; and the challenge of uniting novel methodologies with close object-based analysis.

Forum Discussion: New Online Pedagogies for Art History

Anne McClanan, Portland State University; and Macie Hall, Johns Hopkins University. Email: anne@pdx.edu and macie.hall@jhu.edu

This panel showcases emergent strategies and tools for teaching art history online, with short presentations by panelists in order to permit more time for discussion and questions. Our goal is to introduce a variety of innovative approaches as usable takeaways that attendees can adapt to their own teaching practices. While some approaches might be predicated on a fully or partially online learning environment, other case studies might be relevant to a fully face-to-face class that includes online elements. The panel will offer a forum for exchanging ideas, laying the foundation for future collaborative efforts. Possible topics include but are not limited to open educational resources (OERs), multimedia and rich-media projects, LMS: friend or foe, online exhibition-making tools and other aspects of online maker culture, and gamification. Other related proposals are welcome; the above list is meant to broaden, not limit, the range of work we will share.

Making a Killing: Art, Capital, and Value in the Twenty-First Century

Tom McDonough, Binghamton University, tmcdonou@binghamton.edu

Articles on record prices paid at auction, stories of flipping artworks like real estate during the boom years, guides to collecting as an investment: all these have become commonplaces of the twenty-first-century market in contemporary art. Beyond the hype, this panel will examine the economy of the visual arts and its broader links to the consolidated neoliberal regime. Responding to recent publications addressing the art market—whether journalistic, like those of Georgina Adam, or scholarly, like those of Michael Hutter—and, at the broadest level, to the challenge posed by Thomas Piketty in his groundbreaking study *Capital in the Twenty-First Century*, papers might address mutations in the cultural marketplace or self-reflexively inquire into our own troubled relation to it as academics, artists, and critics.

American Society for Hispanic Art Historical Studies Polychrome Sculpture in Iberia and the Americas, 1200–1800

Ilenia Colón Mendoza, University of Central Florida, Ilenia. ColonMendoza@ucf.edu

This panel focuses on aspects of polychrome sculpture produced in Iberia and Colonial Latin America from 1200 to 1800 that are specifically related to writing and literature. Of interest is the production and technique of polychrome sculpture in wood, wax, and mixed media through the study of treatises and their relationship to the production of sculpture. Research related to primary-source documentation of contracts and patronage is also welcome. Papers may address how mystical writings and liturgical practices influenced image making and how these images were understood in the context of religious pageantry and procession. Contemporary accounts describing sculpture in literature and plays that reveal the social and cultural status of sculpture are also relevant.

“Thinking through the Body”: The Passion of the Martyrs in Medieval Art

Mati Meyer, The Open University of Israel; and Assaf Pinkus, Tel Aviv University. Email: matim@openu.ac.il and pinkusas@post.tau.ac.il

In his groundbreaking works on somaesthetics, Richard Shusterman challenges the nature of sensory experience in knowledge, memory, behavior, and self-fashioning, overcoming traditional dualisms about mind and body. Taking this approach, the session seeks papers that reflect on sensory and bodily comprehension of and somatic response to medieval artworks and the ways in which these were meant to be physically experienced. It will examine Passion representations—the Pietà, the tortured bodies of Christ, of female and male martyrs, and of victims of violent behavior—in relation to the viewers' bodily involvement. How do the materials (stone, wood, pigment, precious stones), color, scale, and media of the artwork evoke somatic experience? How were late medieval artworks devised to stimulate the senses and cognitive processes or to evoke eroticism? What is the relationship between visual and material excess and viewer perception?

Contemporary Art in Historic Settings

Ronit Milano, Ben-Gurion University of the Negev, milano@bgu.ac.il

Over the past several years, a growing number of contemporary art exhibitions, installations, and performances have been staged in historic venues, from ancient monuments to industrial factories to palatial Baroque residences. This session will focus on one particular aspect of this widespread trend, in which contemporary art is placed in historic sites that include an older collection on display. In this iteration, the viewer enters a space that is linked to a specific historical time and cultural experience, and is presented with an aesthetic dialogue that constitutes a new context, based on combined parameters of time and space. Papers might investigate this practice from various methodological perspectives and might consider the reshaping of local political and cultural specificities as well as international or cross-temporal conceptual exchanges; curatorial and critical concerns; viewing strategies that stem from such heterotopic artistic experiences; and the manner in which these exhibitions become agents of an anachronic perception of art and its histories.

Historians of Eighteenth-Century Art and Architecture
Pastel: The Moment of a Medium in the Eighteenth Century

Iris Moon, The Metropolitan Museum of Art; and Esther Bell, Fine Arts Museums of San Francisco. Email: imoon.moon@gmail.com and esthersusanbell@gmail.com

This panel explores pastel as the “medium of the moment” in the long eighteenth century in order to pose questions about the temporality of artistic media and how materially unstable works of art shaped the period’s aesthetic discourse. Described by Denis Diderot as “precious powder that will fly from its support, half of it scattered in the air and half clinging to Saturn’s long feathers,” the volatile matter of pastel provoked a sense of physical movement that transformed the viewing process into a charged moment of encounter. We invite considerations on the making and unmaking of pastel practitioners, the critical language around the medium developed by connoisseurs and collectors, and inquiries that situate pastel’s distinctive properties within debates on color and line, touch and sight, viewer and object.

Something in the Dirt: Discourses of Hygiene, Health, and Progress in the North American Landscape

Sarah J. Moore and John-Michael H. Warner, University of Arizona. Email: sjm@email.arizona.edu and jhwarner@email.arizona.edu

The North American landscape is a dirty site in which discourses of hygiene, health, and progress play out in interdependent historical, spatial, cultural, and psychological contexts. In addition to dirt, literally underfoot, the landscape is a palimpsest of memories, desires, and longings in which “matter out of place” is rendered clean through civilizing rituals and progressive enterprises. From the Erie Canal in the 1820s, Civil War battlefields, and the eradication of malaria in the Panama Canal Zone in the 1910s to Smithson’s bulldozing in the Great Salt Lake in 1970 and Christo and Jeanne-Claude’s *Running Fence* in 1976, the landscape functioned as a physical site—foundational matter—and as a socially constructed text that is malleable to the imposition of order and the redemptive purification of technology. This panel seeks to unpack the landscape as materiality and social construction and to consider dirt as a multidisciplinary territory.

Picturing Black Power in American Visual Culture

Jo-Ann Morgan, Western Illinois University, J-Morgan@wiu.edu

Art and popular culture of the 1960s and 1970s are rife with references to evolving concepts of Black Power. The Black Arts movement, initially a literary endeavor, expanded to take visual form. Artists collectively—Spiral (1963–65), AfriCOBRA (1967–70), and others—as well as individually were committed to promoting a Black aesthetic. Visual representation embodied such newly emergent concepts as “Black is beautiful” and “all power to the people,” or embraced Black nationalism with its understanding of Africa as a rightful wellspring for cultural inspiration. How was a Black Power–inspired consciousness expressed in the visual arts, in fashion, on film and television? What is the legacy of that political ideology and social awareness? Papers on individual artists in any media from the Black Power era or since, as well as papers on collective artistic projects, are welcome. Especially encouraged are visualized expressions of Black Power in mediums not traditionally grouped within art-historical studies—political ephemera, snapshots, promotional posters, as examples.

Performance Art as Portraiture

Dorothy Moss, National Portrait Gallery, Smithsonian Institution; and Jamie Smith, CONNERSMITH Gallery. Email: mossd@si.edu and Jamie@connersmith.us.com

This session investigates performance art as portraiture by situating the genre of portraiture and the act of performance into a shared space of art-historical analysis where one informs the other in generative ways. Participants are invited to consider actions that make visible what has been invisible in the history of art through portraiture in its many forms. These forms may include durational performance that investigates the life of a historical figure or the mining of historical archives related to the biography of a historically marginalized person or group to form the basis of an interventionist performance. This topic may also be addressed through the analysis of performance art that critiques institutional history and the politics of display by resituating the ostracized or degraded body, or problematizes the complexities of identity and memory with autobiographical performance.

The Visual Politics of Play: On the Signifying Practices of Digital Games

Soraya Murray, University of California, Santa Cruz, semurray@ucsc.edu

Digital games are now culture and like other forms such as literature, art, film, and television constitute “networks of meaningfulness which individuals and groups use to make sense of and communicate with one another” (Stuart Hall). Increasingly shaping how people ascribe significance to their world, games expand the ways that we image our own possibilities, create empathetic connection, and seed ethical engagement with lived-world challenges. Many notable contemporary artists and intellectuals like Harun Farocki, Lynn Herschman Leeson, Feng Mengbo, and Cory Arcangel utilize visual rhetorics and vocabularies of games in their cultural production, warranting nuanced critical analysis. This panel examines the social functions of playable media as ideological world making, welcoming contributions in critical games research that engage the politics of representation, inclusivity, and signifying practices of video games as art and visual culture. Analyses that consider the playability of specific gamic texts using critical studies and/or visual studies approaches are of particular interest.

Choreographic Thinking

Lauren O’Neal, Lamont Gallery, Phillips Exeter Academy, loneal@exeter.edu

How do dance and the concept of the choreographic inform contemporary art and curatorial practices? If, as William Forsythe notes, “choreography starts from any point,” where does it proceed within the context of the visual arts? This panel will explore strategies of the choreographic, including the integration of dance and movement into museum settings, choreography as a method of studio production, and discourses on kinesthetic subjectivity and aesthetics. Is the “choreographic turn,” where staging, display, and the theatrical intersect, part of the broader “performative turn”? How does the renewed interest in dance history, such as the work of the Judson Dance Theater, emerge as material and meaning in contemporary art practice? This panel welcomes submissions from artists, curators, choreographers, and others who address how choreographic thinking supports new models for making, viewing, and theorizing the visual arts.

International Committee
Going Beyond: Art as Adventure

Rosemary O'Neill, Parsons The New School for Design, oneillr@newschool.edu

The artist traveler has historically followed political, economic, and cultural expansion. The role of artist as witness, reporter, geographer, collector, and educator exemplifies the significance of mobility, geographic and cultural mediation in the productions of art/visual culture, and the critical questions raised as a result. In contemporary art, especially as the result of globalization, some artists are seeking out remote experiences as typified by Pierre Huyghe's Antarctic journey adapted for the production *A Journey That Wasn't* (2005). Since then, many artists have worked in situ, in collaboration with local populations, or translated travel experiences from remote locations. This panel will pose questions about this phenomenon and how these experiences are conceptualized and reconstructed through reproductive mediums, installations, or documentary formats. This panel further questions whether artists' adventuring to remote sites can, in itself, constitute a form of Conceptual art with underlying aspirations for unfamiliar, isolated, and spatial experiences.

On the Visual Front: Revisiting World War II and American Art

John Ott, James Madison University; and Melissa Renn, Harvard University. Email: ottjw@jmu.edu and melissa.renn@gmail.com

Due partly to the conventional disciplinary divide in 1945 between American and contemporary art history and partly to the lingering dominance of nonobjective abstraction at midcentury, World War II has been largely left out of standard histories of American art. This session will explore the often-overlooked artistic production of this period. We define the concept of an art of World War II very broadly and invite papers that engage with diverse visual cultures, both within the fine arts and without. We welcome both new theoretical approaches and specific case studies, and seek papers that address a variety of representational modes, from Realist to nonobjective. Possible topics include scenes of combat from around the globe; depictions of life on the home front; work made for the armed forces and other government agencies; commercial

wartime commissions; and art produced in response to the war in the intervening decades.

Space and the Sacred in the Ancient Mediterranean and Near East

Isabelle Pafford, San Francisco State University; and Kristen Seaman, Kennesaw State University. Email: iapafford@gmail.com and kseaman@yahoo.com

This session reconsiders an important aspect of ancient art and architecture that scholars often take for granted: sacred space. In scholarship and in the classroom, sacred spaces are often treated as little more than mere backdrops for the "greatest hits" of ancient art. Yet sanctuaries, shrines, temples, groves, tombs, crossroads, and places of pilgrimage all helped to construct multisensory religious experiences in the ancient Mediterranean and Near Eastern landscape. In some cases, state officials carefully organized and controlled the built environment; in other s, artistic experiences occurred more or less spontaneously through the agency of individuals or groups who frequented a religious setting. Moreover, imaginary sacred space was often described in literature. Both real and imagined sacred space, then, played a significant role in the production and the reception of ancient visual culture. This session invites papers that explore how sacred or hallowed space was visualized, constructed, and experienced by different makers, patrons, and viewers in the ancient Mediterranean and Near East, broadly defined. We especially welcome theoretically informed papers.

Unmapped Routes: Photography's Global Networks of Exchange

Giulia Paoletti, Columbia University; and Beth Saunders, The Metropolitan Museum of Art. Email: gp2243@columbia.edu and Beth.Saunders@metmuseum.org

In the past two decades, scholars such as Christopher Pinney have pushed the boundaries of photography's history by identifying local interpretations and appropriations of the medium outside Europe and the US. Although these contributions have addressed significant gaps in the scholarship, they have often failed to super-

Open Format Sessions

Listed here are sessions accepted by the Annual Conference Committee in the Open Format category. Representing no more than twelve of the total 120 sessions selected for the conference program, Open Format 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 Format sessions are not listed with the other sessions in the 2016 Call for Participation. Sessions listed with email addresses are accepting applications, otherwise, they are listed for information purposes only.

Anthropocene and Landscape

Thomas Beachdel, Hostos Community College, City University of New York; and Dorothea Dietrich, Pratt Institute. Email: thomas.beachdel@gmail.com and ddietric@pratt.edu

Drawing on research in art history, architectural history, cultural geography, and artistic practice we welcome papers that examine human impact on their surroundings. Coined in the 1980s as a way of describing the effect of humans on their environment, Anthropocene took off as a concept in 2002 when the atmospheric scientist Paul Crutzen published "The Geology of Mankind" in the influential journal *Nature*. Breaking the Enlightenment separation of nature and society in the recognition of humans as a geological force, Crutzen places the emergence of the Anthropocene toward the end of the Industrial Revolution, specifically with the 1784 design of James Watt's steam engine. While the Anthropocene has gained wide currency in scientific and populist discussions of environmental change, it has been largely overlooked in the context of the study of landscape from fields that have traditionally been concerned with visual culture, such as art and architectural history. Of particular interest are papers that examine how landscape naturalizes or exposes ideologies relating to ecology and the environment, or functions as a means of critical intervention.

sede static models of cultural exchange based on binary oppositions such as center-periphery, colonizer-colonized, local-foreigner, authentic-derivative. This panel encourages papers that move beyond dichotomized and nation-based histories to explore alternative circuits of exchange within the first one hundred years of photography's history. For example, what was the impact of Asian photographers working in Africa in the late nineteenth century? Possible topics might include photographers who traveled along unexpected routes; photographs that circulated across borders via magazines, albums, or postcards; platforms through which information about photographic technology was communicated. This panel encourages papers that trace photography's unmapped routes, expanding histories of this global medium.

Picturing Death, 1200–1600

Stephen Perkinson, Bowdoin College; and Noa Turel, University of Alabama at Birmingham. Email: sperkins@bowdoin.edu and nturel@uab.edu

From the spatialization of Purgatory to the wake of the Reformation, death was insistently visible throughout Europe. The faithful were urged to mitigate the trials of the deceased and anticipate their own tribulations to come. This apparent agency in the face of death drove a vast array of cultural production, from new memorial chapels to intimate macabre jewelry. This session seeks papers that expand our understanding of artifacts that recall death and the dead from 1200 to 1600. How did literary works about death relate to images? Did pictures of the afterlife convey messages church authorities had sanctioned? Why were so many macabre artifacts themselves the sorts of precious baubles that the *memento mori* theme inveighs against? What effects did the religious turmoil of the sixteenth century have on established imagery and customs? We welcome papers that explore these questions and others toward a more nuanced understanding of the meaning and aims of picturing death.

Forming Letters: New Research in Renaissance Calligraphy and Epigraphy

Debra Pincus, independent scholar, debra.pincus@gmail.com

It has become increasingly clear that letters and the way in which they are formed have as much to tell us about the Renaissance as the pictorial language. Renewed attention is being given to the survival of carved and written letters on Roman monuments and in Late Antique manuscripts. The re-creation of these letters in Renaissance manuscripts and paintings and on tombs, palaces, and church facades is being looked at afresh, as well as the collecting of ancient inscriptions by fifteenth- and sixteenth-century epigraphical enthusiasts. Another part of the story is the impact of Renaissance calligraphers and epigraphers on the burgeoning print industry. This session is designed to bring together scholars of calligraphy, epigraphy, and early printing, highlighting current work in both Italy and Northern Europe. Welcome are presentations by both researchers and practitioners.

From Wood Type to Wheat Paste: Posters and American Visual Culture

Austin Porter, Kenyon College, austinleporter@gmail.com

This session will investigate the complex relationship between posters and American art and visual culture. Once considered too closely aligned with advertising for serious study, posters now appear often in academic essays and museum exhibitions as important forms of visual and material evidence. Who designs, prints, and distributes posters, and who benefits from their display in a specific historical moment? What is the ideological relationship between established forms of fine art and these mass-produced objects traditionally seen in spaces outside the museum's hallowed halls? This session will consider posters used for various purposes in the United States since the early nineteenth century, including commercial advertising, war propaganda, political causes, and artistic expression. While discussions of typographic innovation and mechanical developments in printing are welcome, papers that explore the role of posters in American social history are strongly encouraged.

Public Art Practice: Clearing the Hurdles and Avoiding the Pitfalls

Hilary Braysmith, University of Southern Indiana, hbraysmi@usi.edu

Each of the phases of commissioning, exhibiting, or collecting artworks that are funded by the public or exhibited on public properties is fraught with obstacles. By identifying problems and possible solutions from their own experiences, panelists will help new, emerging, or even established public art professionals weave into their projects the timing and strategies that enable them to clear the hurdles and avoid the pitfalls of public art practice. The session will begin with a keynote address by Lisa Freiman, who will share her wisdom with regard to identifying problems and their solutions in the different phases of realizing public artworks. The session chair invites public artists to submit proposals detailing how they will impart to session attendees their own experiential insights about problems and solutions in the phases of public art making. The session will dedicate thirty minutes to attendees' specific practice-based questions and the panel's corresponding practice-based answers.

Establishing Ownership: The Image of the Indigenous American

Elizabeth Klimek, George Washington University

Historically, the image of the Native American has been in the hands of non-Native people and has functioned in a variety of ways. Drawings and photographs of Native people served to document troublesome land inhabitants, as satirical entertainment, or to perpetuate the propaganda that Native Americans needed to be conquered to save them from themselves. These images did not portray the Native American subject as a normal, average human being. Even today our culture is filled with commercial logos, sports mascots, and ethereal, fantasy imagery of Native Americans that generate the illusion of a hybrid natural/supernatural being, and still, not a normal, average human being. How does a race of people define themselves through image making? With whom does the power of an image lie? This panel is about the image that the Native American creates, depicting his or her own culture, and the process of taking back cultural identity from a non-Native source.

Geoesthetics in Early Modern Worlds

Sugata Ray, University of California, Berkeley; and Hannah Baader, Kunsthistorisches Institut, Florenz. Email: sugata@berkeley.edu and baader@khi.fi.it

This panel engages with the theory and praxis of geoesthetics in early modern worlds. Defining geoesthetics as an emerging approach in art history that reflects on the reciprocal relationship between the nonhuman and the human in shaping the earth, the panel seeks a deeper horizon for the concept-term. How might we understand historical constructions of nature and the natural environment, along with their aesthetic dimensions? How do we think of the agentive force of matter and nonhuman life in relation to human action? How was geoesthetics visually configured in geographically distinct, yet interconnected, terrains through non-human and human agency? How did striated knowledge systems, materialities, and artistic practices shape such configurations? How do we theorize geoesthetics in relation to economic and political processes and transformations? We invite contributions from art historians, artists, archaeologists, conservationists, and museum professionals to reengage with relational practices produced through human interaction with geographical, geological, botanical, zoological, astronomical, and climatic formations.

Beyond “Postmodern Urbanism”: Reconsidering the Forms and Politics of Twentieth-Century Urban Design

Anthony Raynsford, San Jose State University, Anthony.Raynsford@sjsu.edu

Histories of twentieth-century urban design have often cited the emergence of a so-called postmodern city around 1970, characterized aesthetically by pastiche or collage and politically by a neoliberal retreat from the public sphere. However, the hypothesis of the postmodern city depends upon a caricature of modernism that seems increasingly untenable. Modernist discourses on the open society, ecology, pluralism, and historical continuity often

coincided with visual complexities or spatial discontinuities long before 1970. This panel invites papers that put “postmodern urbanism” into question by reconsidering the aesthetics and politics of twentieth-century urban. Topics might include the theorization of complexity in such movements as British Townscape; the role of social science in imagining cities as manageable “systems”; the relationship between advocacy planning and the rise of aesthetic pluralism; urban simulation as a model “bio-politics”; ideologies of historic preservation; utopian tracts, such as the Goodmans’ *Com-munitas*; and design arising from the spatio-political imagination of the counterculture.

The Artist-Critic: History, Identity, Work

Christa Noel Robbins, California Institute of Technology; and Zachary Cahill, University of Chicago. Email: christa.robbins@gmail.com and zcahill@uchicago.edu

From Charles Baudelaire to Michelle Grabner, the artist-critic occupies two discrete positions simultaneously, both making art and offering a discursive analysis and critique of practice more generally. In occupying this double identity, the nature of seeing/making/writing/thinking is itself altered, challenging and laying bare the generic conventions and category distinctions underwriting such activities. This panel explores the role of the artistic-critic in the development of art criticism and practice in the twentieth and twenty-first centuries. We invite papers that address the artist-critic on a variety of fronts, both historical and theoretical, and seek papers from art historians, art writers, and practicing artists. We are especially interested in papers that are conducive to thinking through the history and circumstances of the artist-critic identity in our present moment, wherein the activities of making, writing, curating, and editing are increasingly difficult to parse, as theory and research move away from the margins of practice and into its center.

Mountains and Rivers (without) End: Ecoart History in Asia

De-nin Lee, Emerson College, denin_lee@emerson.edu

Global climate change and environmental degradation rank among the most urgent problems of the present, but these problems have a long past. In Asia significant anthropogenic changes to terrain, watercourses, and ecosystems date back millennia, as do artwork and artifacts that both conceptualize and modify the natural world. How do environmental concerns bear on the study of Asian art and architecture? Contributors might examine the naturalizing work of nature imagery, the ecological impact of sites for state rituals and religious worship, and the roles of artists and patrons in debates over the allocation of natural resources. The panel welcomes critiques of Orientalist conceptions of nature, as well as investigations of local understandings of the natural environment as evidenced in past and contemporary art. Interest here is on the mutual interactions of artistic cultures in Asia and the environment.

Leonardo Education and Art Forum

Cultivating an Ecology of Networked Knowledge and Innovation through Collaborations among Sciences, Engineering, Arts, and Design

Roger F. Malina, University of Texas at Dallas; and Carol Strohecker, Rhode Island School of Design

Successful collaborations among scientists, engineers, artists, designers, and humanities researchers are demonstrating their potential to mitigate the challenging societal, economic, and cultural concerns of our times, known as “grand challenges.” A growing network of transdisciplinary collaborators, SEAD, is premised on the assertion that solving complex problems requires multiple perspectives. This CAA session will convene members of the SEAD network and invite new voices to discuss the four areas of advocacy identified in the network’s statement of purpose: culture and economic development, research and creative work, learning and education, and collaboration and partnership. Session participants will consider this framing for advocacy and suggest specific actions to further enable such cross-cutting work. Outcomes of the SEAD White Paper initiative will inform the discussion, referencing research by 200 contributors globally that became the basis of a NSF-funded report and an MIT Press ebook.

Tragic(al) Realism: Contemporary Afterlives of Magical (Sur) Realism

Andrés David Montenegro Rosero, University College London, a.rosero@ucl.ac.uk

This session investigates how the specters of Surrealism and Magical Realism haunt the production, circulation, and interpretation of contemporary art and visual culture from Latin America. Almost twenty years ago Gerardo Mosquera's *Beyond the Fantastic: Contemporary Art Criticism from Latin America* rejected the prevalent understanding of art and culture from Latin America as exotic, Magical Realist, fantastic, and surreal. The edited volume critiqued these tropes as reductive and reflective of Western expectations of how art from Latin America should look like, which role should play in its immediate context, and the terms for its transnational circulation. However, after almost two decades of relative absence, in the last five years there has been a return of these two highly contested methodological frameworks. We invite papers that reconsider the continuities and ruptures between Surrealism and Magical Realism in Latin America, while exploring how, and if, they inform contemporary artistic practices from the region.

Connoisseurship—or Connoisseurs?

Catherine B. Scallen, Case Western Reserve University, cbs2@case.edu

Connoisseurship is a practice in the history of art that has been theorized, valorized, vilified, rejected, and renewed. Several sessions at the annual CAA conference over the past twenty years have been devoted to its study. But is it appropriate to discuss connoisseurship as an objectifiable practice when it can be argued that by its very nature it is an individualized pursuit? The problematic nature of group connoisseurship, entered into so optimistically in the 1960s by the Rembrandt Research Project, was demonstrat-

ed by the many critiques of the results of this group, its internal discord, and its subsequent reorganization under the leadership of one connoisseur, Ernst van de Wetering. In this session we will consider whether connoisseurship as a practice is best understood through the study of individual connoisseurs, whose connoisseurship can be problematized in light of their relationships with other art-world participants, such as art dealers, museum professionals, private collectors, and art critics.

Biblical Imagery in the Age of Spectacle

Sarah C. Schaefer, Columbia University, scs2143@columbia.edu

In the past century and a half, the word “biblical” has come to denote not only Judeo-Christian scripture but also more broadly the epic, the sublime, and the spectacular. This can be traced in large part to the centrality of biblical narratives in the visual culture of spectacle in the nineteenth and twentieth centuries. The most formative arenas of spectacular culture—the panorama, photography, World’s Fairs, and early cinema, for instance—drew from a plethora of biblical material, and audiences flocked in great numbers to witness these spectacular entertainments. This panel will begin to unpack the spectacularization of the Bible in the past two centuries through a series of case studies. Topics may include but are not limited to panoramic representations of the Holy Land, the use of spectacular images in Christian missionary campaigns, biblical epics in early cinema, and televangelism and the megachurch movement.

Historians of German and Central European Art and Architecture There’s No Such Thing as Visual Culture

Corine Schleif, Arizona State University, corine.schleif@asu.edu

Visual display, the gaze, and scopic economies have played important roles in the consideration of German art. Yet visual perception never existed in isolation. In fact, neuroscience demonstrates interactions of many sensibiles with respect to cognition,

Race, Remembrance, and Reconciliation: International Dialogue in National Museums

Julie L. McGee, University of Delaware, mcgee@udel.edu

The year 2016 marks the opening of the Smithsonian Institution’s newest museum on the Mall in Washington, DC: The National Museum of African American History and Culture (NMAAHC). Framed as constructive and palliative, for remembrance, race dialogue, reconciliation, and healing, the NMAAHC seeks to foreground African American history and culture in a broader global context inclusive of freedom struggles. This session invites artists, curators, scholars, and activists to embrace complexity and contradiction and consider the performative nature of museums in the twenty-first century vis-à-vis race, remembrance, and reconciliation—potentially ambiguous yet on-going engagements. What roles do objects, history, or culture perform under such curatorial and museological mandates and visions? How do changing sociopolitical and cultural landscapes and challenges to representational politics shape museum practices? Contributions considering the exhibition and curation of African American arts, culture, and history are welcome, as are those that contextualize the intersection of race, remembrance, and reconciliation in cultural institutions.

Digital Art History: New Projects, New Questions

Nancy Micklewright, Freer and Sackler Galleries, Smithsonian Institution

This session will present a focused conversation about new digitally based research projects, where session participants and attendees can explore the nuts and bolts of new research opportunities presented by the “digital turn.” A series of short project reports drawn from a range of periods, geographies, and media will demonstrate the relationship between a specific research question and the digital tool chosen to explicate that question. The pair of presenters for each project (faculty member and grad student/digital specialist), with a range of experience in digital art history, will focus on how the digital tool is being used (whether for mapping, data mining and visualization, network analysis, etc.), the research advantages the tool provides, and the challenges involved in making it work. These presentations are intended to facilitate a conversation among scholars at all levels of digital expertise, beginners to experts, about what is involved in digital art history. The presentations will be followed by a roundtable discussion.

emotion, and memory. Presenters in this session might observe how the visual was augmented, diminished, or contradicted by the interplay of other senses. They might analyze how museum practices have feminized objects by subjugating them through the aestheticizing gaze, thereby foreclosing more interactive sensualities. Participants might theorize liturgical processions, public *Heiltumsweisungen*, theatrical *Gesamtkunstwerke*, popular reenactments, or documentary reproductions. Why did our discipline develop as pursuant of the visual? How did early German and Central European art historians support or resist purely visual regimes? Why did the “haptic” gain consideration in German art historiography? What might scholarly production learn either from cinematographic attempts to engage the entire sensorium or from journalistic practices voluntarily limiting visual representation of sensitive material?

Museum and Cultural-Sector Internships, Now and for the Future

Mattie Schloetzer, National Gallery of Art; and Stephanie Mayer Heydt, High Museum of Art. Email: m-schloetzer@nga.gov and Stephanie.Heydt@woodruffcenter.org

Internships continue to be a necessary building block for a museum or cultural heritage career. They provide integral training, team-based learning, new perspectives and ideas, and networking opportunities—all of which have proved to be crucial for future employment. In turn, interns contribute new skills, knowledge, and fresh perspectives. Some projects and programs may even be intern-driven. What can institutions, supervisors and mentors, and funders do to build on successes and plan for the future? This session will address the values and practicalities of internships in the cultural sector for students, mentors, and institutions. Papers on both undergraduate and graduate internship programs are welcomed. Issues that may be addressed include evaluation methods; placement and responsibilities for both intern and mentor; technology and its impact; recruitment strategies, especially for students from diverse backgrounds; funding; academic credit requirements; the importance of labor law; and institution-

al supervision and mentorship.

Altered Visions: Revisiting the Trials and Tribulations of the Single-Collection Museum

Brian Seymour, Temple University; and Leanne Zalewski, Randolph College. Email: brian.seymour@temple.edu and lzalewski@randolphcollege.edu

The golden age of collection museums occurred in the first decades of the twentieth century, as documented by Anne Higonnet, but many of these institutions have been reimagined for the twenty-first century. While some impassioned directors, curators, and museum lovers seek to preserve virtually untouched gallery spaces, others push to modernize. This panel will address the present and future of the collection museum, discussing the individual agency of the collector and the social agency of the larger institution, board of trustees, and concerned public. Will larger institutions prevail over the small single-collection museum? How does the experience of the visitor factor into decision making? Are there parallels to be drawn between American single-collection museums and those abroad? Case studies of individual institutions are welcome, as are broader theoretical studies. Papers can address issues of private museums that have never been built to museums recently closed, such as the Corcoran, to collections that are not yet open to the public.

Renaissance Society of America

The Language of Fame and Failure in the Renaissance

Jeffrey Chipps Smith, University of Texas, Austin, chipps@austin.utexas.edu

What was the vocabulary for describing an artist's fame or failure during the fourteenth through sixteenth centuries? How did this language vary when it was voiced by one artist about another artist? What labels were used in official contracts, in the communications of a patron, or in the growing biographical/autobiographi-

Identity Politics as Counterhegemonic Practice

Nizan Shaked, California State University, Long Beach; and John Tain, Getty Research Institute. Email: Nizan.shaked@csulb.edu and jtain@getty.edu

Art-historical discussions of identity politics have tended to situate it as a phenomenon of the late 1980s and the early 1990s. This session takes into account a wider historical/theoretical arc, including 1960s politics and the debate between strategies for political art. We invite proposals for presentations examining identity politics as counter-hegemonic practice in such contexts as the debates over the New Left; structuralist perspectives; the historical materialism of “multiculturalism” or its political economy (bills, laws, funding sources); the intersectional theories of the past two decades; institutional critique; the context of globalization; “postrace” social models; and the aesthetics of activism. Rather than engage identity politics as a question of “for or against,” this session instead will dialectically map identity politics within other counterhegemonic approaches.

Digital Cultural Heritage Applications Development as Public Humanities Collaborations

Victoria Szabo, Duke University, ves4@duke.edu

Digital cultural heritage applications use new-media technologies to enrich our understanding of the built past, our shared cultural heritage, and the unique visual and aesthetic attributes of the ages. These applications can be used by students, collaborators, and colleagues in other fields, as well as the general public, and might include online archives, digital installations, mobile applications, time-based media supplements, virtual reality experiences, data visualizations, games, and more. Their development potentially brings together practitioners from art history, studio arts, informatics, geography, urbanism, museology, and media studies. Attention paid to the affordances of digital media for presenting two-dimensional and three-dimensional work, experience with installation art, and awareness of experience design research can contribute to a distinctive, emergent type of academic authorship. This panel discussion and demo session will explore this interdisciplinary field through examination of case-study collaborations. We will also explore the concept of digital cultural heritage itself as an intervention into academic and public contexts. Applicants interested in sharing their projects should submit a brief (150 words) description of their work

cal literature? How did these descriptive terms evolve over time? One is familiar with laudatory words, such as “artful,” “genius,” and “divine,” and phrases, such as “a second (or new) Phidias” and, to borrow the Duke of Burgundy’s praise for Jan van Eyck, “one so excellent in his art and science.” At the opposite end of the verbal spectrum, what language expressed failure? This might cover real or perceived artistic failure, incompetency, or the poisoned words of a jealous rival. One needs only to think of Cellini’s less-than-kind opinions of his contemporaries. This session welcomes specific case studies and more wide-ranging linguistic investigations.

Housework: Contemporary Art and the Domestic

Elyse Speaks, University of Notre Dame, espeaks@nd.edu

Domestic spaces, objects, and materials traditionally have been regarded as ranking relatively low on any aesthetic scale. Yet the home and its trappings have increasingly emerged as subject and source for contemporary artists and practices around the globe. This may have to do in part with the way that the domestic realm has been increasingly theorized as a site of subversion and resistance among marginal cultures. This session will look at how a use and consideration of the domestic have underwritten the practice of contemporary art in diverse and contradictory ways. Why is it relevant to employ the domestic as source and subject now? What might the use of everyday materials have to do with gender today? Consideration might be given to the domestic in multiple forms such as amateur practices, the adaptation of hobbies, and the employment of domestic objects, fragments, and materials. Or one might examine the appropriation of domestic acts, situations, and behaviors. This panel will examine all papers that conceive of the domestic and/or the home in the broadest sense as space or concept.

Closing In on the Wall: The Vietnam Veterans Memorial at Thirty-Five

Kim S. Theriault, Dominican University, ktheriault@dom.edu

This session seeks papers that address the national memorial in Washington, DC, as an aesthetic object, commemorative site, and human cultural landmark. Considering that the *Vietnam Veterans Memorial* has arguably become one of the most well-known contemporary artworks, and one that has influenced all subsequent monuments, it warrants revisiting in analytical, theoretical, and historical terms. Interdisciplinary papers can include critical analyses of art, architecture, or memorial design; discuss contemporary history, consequences of war, or public land use; enlist methodologies such as phenomenology, trauma and memory studies, or race

and gender studies; and explore the memorial’s relationship to literature, popular culture, or commemorative ceremonies. In order to understand more fully the Vietnam War’s aftermath and the Wall’s role in it, this session elucidates the art object’s impact on the way the Vietnam War is viewed, re-viewed, and reinterpreted from American, Vietnamese, and Vietnamese-American perspectives, and how memorialization and commemoration are enacted in contemporary society and for what purposes.

Art of the Street: Tyrannized Urban Spaces as Sites for Radical Politics

Elizabeth Trapp, Shafik Gabr Fellowship; and Jodi Kovach, Columbus College of Art and Design. Email: elizabethtrapp@gmail.com and jodi_kovach@yahoo.com

Tahrir Square is a symbol of tireless revolutionary struggle. This site is where, in 2011 and 2013, citizens took to the streets to revolt against Egypt’s corrupt leadership. Today, street art near the famous square acts as an anonymous visual meter for the public in response to the current political structure. This session will address similar sites and moments of avant-garde protest, when artists have used the street as an informal venue for speaking out against state oppression. Papers may address any geographic context but should fall within the time frame of the past forty years and should engage with the radical nature of the artists’ strategies. In particular, we seek topics dealing with anonymous artists or artist associations whose activities take over the compromised public spaces of “the street” to subvert, and ultimately overturn, the oppressive authority that limits their freedom.

Back to Arabia: Arts and Images of the Peninsula after 1850

Eva-Maria Troelenberg, Kunsthistorisches Institut in Florenz; and Avinoam Shalem, Columbia University. Email: troelenberg@khi.fi.it and as4501@columbia.edu

The image of Arabia is rapidly changing through numerous modernization projects. Concurrently, there is a rising interest in the reassessment of its past, reflected in exhibitions such as *Roads of Arabia* and archaeological projects. This notion hints at a paradigm shift in thinking about the image of Arabia. The Muslim world has usually associated the pre-Islamic period in Arabia with the concept of *jahiliyya*, thus discarding its historical significance. Western art historians also cultivated the notion of Arabia as lacking history and art and presented it as a “blank spot.” We seek to remap the Arabian Peninsula by critically examining the modern preconditions of this current paradigm shift. Papers should address modern artworks, building projects, and archaeological campaigns on the peninsula. We further invite contributions that analyze the image

and a representative image and/or web link.

Aesthetics and Art Theory in the Socialist Context

Alla Vronskaya, Swiss Federal Institute of Technology (ETH), Zurich; and Angelina Lucento, Central European University-Institute for Advanced Study. Email: alla.vronskaya@gt.aarch.ethz.ch and LucentoA@ceu.hu

Modernism, mass culture, and the turn away from subjective assessment were as critical to developments in art theory and practice in countries that adopted socialist systems as they were in the capitalist “West.” The political and economic contexts that emerged in Russia, Eastern Europe, East Asia, Africa, Latin America, and the Caribbean in the twentieth century, however, were often different from those of their Western counterparts. What impact did transnational cultural exchange have on the development of socialist art and art theory? How did the desire for the attainment of a socially significant, class-specific art contribute to the development of ideas about collective apprehension, sensation, analysis, and judgment? How were these ideas implemented and/or contested? We hope to challenge the common association of socialist aesthetics with vulgar materialism and totalitarianism, while also elucidating its interconnectedness to other aesthetic discourses.

of Arabia as it has been represented through scholarship, art, visual media, and museum practice within the Muslim world and the West.

The Hudson River School Reconsidered

Alan Wallach, College of William and Mary, Emeritus, axwall@wm.edu

After a long series of blockbuster and quasi-blockbuster exhibitions beginning with the Metropolitan Museum of Art's *American Paradise* (1987), now is the perfect time to take a fresh look at the history of the Hudson River School and its offshoots. This session provides an opportunity to assess what has been learned over the past three decades and to explore further the influence of new social formations, new cultural practices, and new technologies of vision on American landscape representation in the period 1800–80. The session welcomes papers on every aspect of the school and its history. Possible topics include but are not limited to the influence of new technologies of vision and representation; relevant cultural practices and discourses; the historiography of the Hudson River School; patronage and the rise of a patron class; and the scholarly debate over Luminism.

Social Sculpture after Beuys: A Critical Reevaluation

Alison Weaver, The Graduate Center, City University of New York, aweave7@gmail.com

In the late 1960s Joseph Beuys formulated his concept of social sculpture, an example of his expanded concept for art, in which artistic practice had the potential to influence cultural, social, and political outcomes. Based on the utopian ideals of Rudolf Steiner, Beuys advocated through interviews, public dialogues, and performances the idea that every individual has the creative potential to transform society; that is, everyone is an artist. More recently Beuys's concept of social sculpture has proved consequential for artists engaged in social practice. This panel invites papers tracing the historical development of social sculpture in the wake of Beuys's initial concept. How has his idea of social sculpture been adapted and altered by various artists since the late 1960s? What impact, if any, have the ideals it posits had on events both inside and outside the art world? How have more recent studies of relational aesthetics attempted to theorize the role of this work or neglected its precedence? Almost fifty years later, is this concept still relevant for artists working today?

Transforming Japonisme: International Japonisme in an Age of Industrialization and Visual Commerce

Gabriel P. Weisberg, University of Minnesota; and Elizabeth Fowler, independent scholar. Email: weisb001@umn.edu and vooni1942@aol.com

This session will examine issues larger than stylistic influences surrounding the japonisme phenomenon in the West, which began after the opening of the country in the early 1850s. These include ways in which Japan modernized itself through trade connections, producing all types of "new art" objects for sale in the West. These contributed to a form of reverse japonisme that also saw Japanese creators adopting Western conventions in paintings and prints. The collecting and bartering of Japanese art by those who either went to Japan or had agents working for them stationed in the country, the emergence of independent scholars who assessed Japanese creativity in articles and books, and ways in which the "new Japan" appeared during the Meiji era will be considered.

Call for Poster Session Proposals

CAA invites abstract submissions for Poster Sessions at the 2016 Annual Conference in Washington. 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 8, 2015—the same deadline as the calls for papers in these pages. They should be submitted to Istark@collegeart.org. A working group of the Annual Conference Committee selects Poster Sessions based on individual merit and space availability at the conference. The following information is required:

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

Displays must be assembled by 10:00 AM on Thursday, February 4, and cleared by 2:00 PM on Saturday, February 6. 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).

Papers should address any and all aspects of japonisme in its latest phases, including the continuation of japonisme in the twentieth and twenty-first centuries in areas of visual commerce.

The Mystery of Masonry Brought to Light: Freemasonry and Art from the Eighteenth Century until Now

Reva Wolf, State University of New York at New Paltz, wolfr@newpaltz.edu

Recent studies by the historians Margaret Jacob, Paul Kléber Monad, and others have drawn attention to the significance of Freemasonry, with its unique blend of reason and mystery, in eighteenth-century thought and politics. Art held an important, if as yet underappreciated, position in the evolution of Freemasonry, the very name of which reflects the fundamental place of architecture in its vision. To what effect were the arts enlisted to present Freemasonry's promotion of constitutional government or to portray its cryptic symbols? Of what consequence were the satires that mocked Freemasonry (including by Hogarth, himself a Freemason)? What impact did Freemasonry's advocacy of religious tolerance have on art (was Goya a Freemason)? Proposals are invited for papers exploring the role of art, and of individual artists, in the rise, development, self-image, and/or criticism of Freemasonry, whether in Europe, the Americas, or elsewhere.

Association for Critical Race Art History **Art, Race, and Christianity**

Phoebe Wolfskill, Indiana University; and James Romaine, Nyack College. Email: pwolfski@indiana.edu and drjamesromaine@gmail.com

Since its arrival in the Americas, Christianity has been inextricably linked to issues of racial identity. The religious foundations of the European immigrants who colonized the New World diverged from the practices of indigenous and uprooted African populations, often resulting in a conflict of spiritual identities, a struggle that frequently found its place in artistic expression. This panel seeks papers focusing on the relationship between race and faith in North American and Caribbean art created from the nineteenth century to the present. How does art function as a site in which intersecting racial and religious tensions have been expressed, debated, or potentially resolved? How does an artist (or community of artists) negotiate an identity that is situated between or within racial and religious identities? In what ways does racial identity or racial difference influence depictions of Christian subjects and themes? What specific contexts allowed for or required the negotiation of racial identity and Christian subjects? We welcome broad conceptions of race and a range of media for exploration.

European Postwar and Contemporary Art Forum **Geometric Abstraction, Op, and Kinetic Art in Transnational Perspective**

Lily Woodruff, Michigan State University; and Daniel Quiles, School of the Art Institute of Chicago. Email: woodru56@msu.edu and dquiles@saic.edu

During the 1950s and 1960s Geometric Abstraction, Op art, and kinetic art flourished as international styles that linked artists across the globe. These practices were animated by socialist and phenomenological discourses that appealed to visual perception and interactivity as ways to democratize artistic culture. Eliminating elite cultural references, these artists aimed to train or stimulate perception as a gateway toward broader viewer participation. Recent scholarship has brought attention to how these rational-

ized visual languages became prominent outside of the North Atlantic due to the internationalization of a network of artists and collectives. Has the appeal to the eye been accompanied, however, by universalist assumptions that flatten local particularities? We encourage papers that demonstrate how Geometric, Op, and kinetic practices connect or break with the historical avant-gardes, while situating their innovations within broader social constellations such as urbanism, cybernetics, and labor.

Session Participation Proposal Submission Form

CAA 104th Annual Conference

Washington, DC, February 3–6, 2016

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.

Address: _____

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 8, 2015