

# 2017 Call for Participation



CAA 105th Annual Conference  
New York, NY, February 15–18, 2017

The College Art Association (CAA) is now accepting submissions for the 105th Annual Conference, to be held February 15–18, 2017, in New York. Submissions responding to the sessions listed in this document are welcome.

Sessions soliciting participation are listed alphabetically by chair, not by subject matter; see standardized “Potential Subject Areas” for session specializations. Proposals, sent to session chair(s) and not to CAA, must be received by August 30, 2016. Content for the *2017 Call for Participation* is pulled directly from proposals submitted by session chairs. As this publication is produced on an extremely abbreviated schedule, CAA regrets any editorial errors or omissions.

The deadline for submissions is **August 30, 2016**.

**All sessions are scheduled for ninety minutes.** Chairs develop sessions in a manner that is appropriate to the topics and participants of their sessions. Alternate, engaging session formats, other than consecutive readings of papers, are encouraged. Each presentation should not exceed fifteen minutes so as to take transitions between papers into account and allow time for questions and discussion.

## GENERAL GUIDELINES FOR SPEAKERS

1. You must be current CAA members through February 18, 2017, and must register for the conference. Conference registration opens in mid-September.
2. You may not participate in more than one session as a “speaker,” but you may give a paper in one session and serve as a chair, moderator, or discussant in another session. Exception: An individual who participates in a Professional Development Workshop as a speaker may present a paper in a general session.
3. A paper that has been published previously or presented at another scholarly conference may not be delivered at the CAA Annual Conference.
4. You must inform session chair(s) if you are submitting one or more proposals to other sessions in the *2017 Call for Participation*.
5. If your individual paper proposal was accepted to an open/un-chaired paper session in June, but you would prefer to participate in one of the chaired sessions listed in the *2017 Call for Participation*, you must: (a) inform the chair(s) of this previous acceptance in your application form, and (b) inform CAA of this intention by August 30, 2016, via email to Katie Apsey, CAA manager of programs (kapsey@collegeart.org). You will **not** be removed from the open/un-chaired session unless your paper is accepted by the chair(s) of the chaired session. Please note: Previous acceptance to an open/un-chaired paper session does **not** guarantee acceptance to a chaired session. You may only give a paper in one session.
6. Acceptance in a session implies a commitment to follow the deadlines outlined in this document, register for the Annual Conference (single-session registration is required; full conference registration is encouraged), attend that session, and participate fully in person.

## PROPOSALS FOR PAPERS TO SESSION CHAIRS

### Due August 30, 2016

Proposals for participation in sessions should be sent directly to the appropriate session chair(s). If a session is co-chaired, a copy of the full application packet should be sent to each chair, unless otherwise indicated in the abstract. Every proposal should include the following five items:

1. Completed session participation proposal form, located at the end of this brochure. Make sure your name appears EXACTLY as you would like it listed in the conference program and conference website. Make sure your affiliation appears as the official, recognized name of your institution and do not list multiple affiliations. No changes will be accepted after September 15, 2016.
2. Paper abstract (strict 250 word maximum) in the form of one double-spaced, typed page with final title for paper at top of page. Make sure your paper title and abstract appear EXACTLY as you would like them published in the conference program and *Abstracts 2017*; no changes will be accepted from you or your session chairs after September 15, 2016.
3. Letter explaining your interest, expertise in the topic, and CAA membership status (all participants must be current members through February 18, 2017; inactive or lapsed members will be pulled from participation by December).
4. Shortened 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 SEPTEMBER 15, 2016.**

## ABSTRACTS OF PAPERS TO SESSION CHAIRS

### Due August 30, 2016

A final paper title and paper abstract must be prepared by each speaker and submitted to the session chair for publication in *Abstracts 2017*. Each abstract should be no longer than 250 words. Inclusion in and submissions to *Abstracts 2017* are determined by the session chair(s).

## FULL TEXTS OF PAPERS TO SESSION CHAIRS

### Due January 1, 2017

Speakers should 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.

## 2017 CALL FOR PARTICIPTION SUBJECT AREAS

The subject areas listed below represent those in the call for participation for proposals soliciting contributors as identified by the chair(s). Additional subject areas will be represented in the full conference program:

Art History-Architectural History/Historic Preservation  
Art History-Art of the Middle East/North Africa  
Art History-Art of the United States  
Art History-Contemporary Art  
Art History-Critical Theory/Gender Studies/Visual Studies  
Art History-Decorative Arts/Textiles/Design History  
Art History-Digital Media/Animation  
Art History-Drawings/Prints/Photography/Works on Paper  
Art History-Early Christian/Byzantine Art  
Art History-Eighteenth-century Art  
Art History-General Art History  
Art History-Greek/Roman Art  
Art History-Latin American/Caribbean Art  
Art History-Native American  
Art History-Nineteenth-century Art  
Art History-Oceanic/Australian Art  
Art History-Performance Studies/Installation/Environmental Art  
Art History-Public Art  
Art History-Renaissance/Baroque Art  
Art History-Twentieth-century Art  
Art History-World Art  
Interdisciplinary-Art History  
Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism  
Interdisciplinary-Professional Development/Pedagogy/Publishing  
Interdisciplinary-Studio Art & Art History  
Interdisciplinary-Studio Art & Design  
Studio Art & Design-Architecture/Interior Design  
Studio Art & Design-Art Education  
Studio Art & Design-Digital Media/Animation  
Studio Art & Design-Foundations  
Studio Art & Design-Graphic/Industrial/Object Design  
Studio Art & Design-Photography  
Studio Art & Design-Sound

## POSTER SESSIONS

CAA invites individual members to submit abstracts for Poster Sessions at the 105th Annual Conference. Any CAA individual member may submit an abstract. Accepted presenters must be CAA individual members. Poster Sessions—presentations displayed on bulletin boards by an individual for small groups—usually include a brief narrative paper mixed with illustrations, tables, graphs, and similar 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 are due by Thursday, September 15, 2016. Send all materials to Katie Apsey, CAA manager of programs, at [kapsey@collegeart.org](mailto:kapsey@collegeart.org). A working group of the Annual Conference Committee selects Poster Sessions based on individual merit and space availability at the conference. Accepted presenters must maintain their membership status through 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 active CAA member number(s)
4. A two-page CV for each presenter
5. Complete mailing address and telephone number
6. Email address

Displays must be assembled by 10:00 AM on Thursday, February 16, and cleared by 2:00 PM on Saturday, February 18. Live presentations last ninety minutes and are scheduled for the 12:00–1:30 PM time slot on Thursday and Friday. During this time, presenters stand by their poster displays while others view the presentation and interact with the presenters.

CAA assigns presenters one freestanding bulletin board (about 4 x 8 feet of display space) onto which they can affix their poster display and other materials, as well as a table to place materials such as handouts or a sign-up sheet to record the names and addresses of attendees who want to receive more information. CAA also provides pushpins or thumbtacks to attach components to the bulletin board on the day of installation.

Printed materials must be easily read at a distance of four feet. Each display should include the title of the presentation (104-point size) and the name of the presenter(s) and his or her affiliation(s) (72-point size). CAA recommends a point size of 16–18 or larger for body text. No electrical support is available in the Poster Session area; you must have your own source of power if using a laptop or other forms of electronics.

### **Curating Public Art**

Chair(s): Angela A. Adams, Arlington Public Art; Leslie Markle, Mildred Lane Kemper Art Museum  
Email(s): aadams@arlingtonva.us; markle@wustl.edu

The practice of public art has changed significantly since the first percent-for-art programs were established in the U.S. more than fifty years ago. The field is rapidly moving beyond the once dominant percent-for-art model, and the commissioning entities for public art have expanded beyond public agencies to include museums, galleries, universities, independent arts organizations, community development organizations and business improvement districts, as well as artists themselves. With these changes, the methods by which artists are being selected – or are choosing to self-identify – is moving away from open call and panel processes to direct selection by curators, urban placemakers and artists involved in social practice, guerilla or street art. We are interested in exploring the various ways public art projects are being initiated, how such opportunities are defined and by whom, the methods by which artists are identified and what roles are ascribed to artists, and the patronage and funding sources that fuel these various approaches. We are especially interested in questions about the curating of public art. That is, are there particular concerns that are related to the conceptualization and creation of art in the public realm? Does this work require special knowledge on the part of curators, such as theory, precedent or processes that are different from other work? Can artists shift seamlessly between studio/gallery practice and public practice? How can curators based in institutions bring their missions outdoors?

**Potential Subject Areas:** 1) Art History-Public Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Studio Art & Design-Public Art

### **Community College Professors of Art and Art History (CCPAAH) Reinventing the Familiar: Updated Approaches in Art History and the Studio**

Chair(s): Susan Altman, Middlesex County College  
Email(s): Saltman@middlesexcc.edu

In both Studio and Art History classrooms, teaching faculty have been quick to embrace new technologies. However, what methodologies really work best for our students? What should we retain and what should we change? How can we utilize low-tech ways of teaching while updating our teaching pedagogy to be more dynamic and engaging for our students? This session brings together panelists to share “what works now” and present innovative approaches for teaching both art history and studio courses.

**Potential Subject Areas:** 1) Interdisciplinary-Professional Development/Pedagogy/Publishing; 2) Art History-General Art History; 3) Interdisciplinary-Studio Art & Design

### **Sharing Space: Art History/Studio Collaboration in the Classroom**

Chair(s): Marta Ameri, Colby College  
Email(s): marta.ameri@gmail.com

Faculty teaching in academic departments which include both Studio Art and Art History sometimes struggle with departmental politics which seem to pit makers against scholars.

Yet joint departments also offer unparalleled opportunities for collaboration between these two sides of the study of Art. This session invites papers which detail the pedagogical frameworks and considerations involved in undertaking semester-long classroom collaborations between Studio and Art History faculty. Papers may address the opportunities and challenges of these collaborations, the difficulties of sharing space and alternating pedagogies, or the outcomes of experimental work done in the classroom.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Interdisciplinary-Professional Development/Pedagogy/Publishing

### **Immeasurable Extravagance: Proposals for an Economy of Abundance in an Age of Scarcity**

Chair(s): Jorella Andrews, Goldsmiths College University of London; Leah Durner, Independent Artist  
Email(s): j.g.andrews@gold.ac.uk; durner.leah@gmail.com

Extravagance is commonly associated with wastefulness, irresponsibility and self-indulgence, with a lack of restraint in spending money or using resources. Indeed, in a world in which the lives of ordinary people are increasingly dominated by the rhetoric and economics of scarcity at a global level, extravagance is often specifically associated with such “non-essential” practices as the creation and acquisition of art. Drawing on practices of art-making and visual/material display, and informed by current studies in phenomenology and material culture, this panel explores the possibilities of thinking about extravagance differently. For what if we were to disconnect extravagance from its negative connotations and, instead, associate its “lack of restraint” with practices capable of releasing a more fundamental but barely acknowledged economy of abundance? An abundance that – following such thinkers as Georges Bataille, Maurice Merleau-Ponty, and others – persists beyond the contemporary cruelties of austerity? Such a re-conceptualization is desperately needed today. In *The Accursed Share: An Essay on General Economy* (1949) Bataille contrasted an original condition of wasteful abundance with a restricted economy based on scarcity. Indeed, austerity as it is now practiced – historically it was associated with the virtues of prudence and frugality – results in constriction, siphoning, cordoning, separation, and segregation. Ultimately, it may be seen to serve self-interest. But extravagance (from the Latin *extra* “outside of” + *vagari* “to wander, roam”), we suggest, may be aligned with the virtues of generosity and openness, union and inclusion, self-forgetfulness and the transgression or overflowing of established boundaries.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Art History-Critical Theory/Gender Studies/Visual Studies

### **What Is an MFA Worth?**

Chair(s): Michael Ano, University of California, San Diego; Kelly Donahey, University of California, Irvine  
Email(s): mano@ucsd.edu; kdonahey@uci.edu

What is the value, meaning, and exchange of a Master of Fine Arts degree? Specifically, what in the arts is worth investigating at a research university? What are the metrics for measuring the quality, justification, and methods of graduate research and production? And who are the individuals or groups that are

officially and unofficially in place to qualify (and quantify) the graduate? When the systems for approval of and support for admission, graduation, funding, space, production, and facilitation are drastically different; with research often operating outside the typical apparatuses of production— who determines the equity of the distribution of these limited resources? Can universities support post-studio conceptual research based practices invested in the ethos of the avant-garde or does the bureaucracy and the natural antagonisms of the university inescapably limit its graduates and in their fields of research? Furthermore, is the university the only place for this research, and is the intrusion of the market (à la the culture industry)— and its coinciding anti-intellectualism and anti-craft dogma—a consequence of the mythologizing of “the great artist” as art teacher (as holder of now mystified skill and art historical knowledge) within post-studio education practices? This discourse will focus in and around these questions: exploring histories of the avant-garde, possible potentials for the university, anecdotes of the recent destruction of artworks and academic research, and the value of the research and its determinants for an MFA degree.

**Potential Subject Areas:** 1) Interdisciplinary-Professional Development/Pedagogy/Publishing; 2) Interdisciplinary-Studio Art & Design

#### **Revisiting Time in Contemporary Art**

Chair(s): Sarah Archino, Furman University; Monica Steinberg, University of Southern California  
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monicaleesteinberg@gmail.com

How, in recent artworks, is time evoked and denied, measured and transformed, linear and looped? As Jonathan Crary argues, late capitalism operates on a twenty-four hour clock; the compulsory routines and mimesis of our technological culture manage individual attentiveness and impair perception. This encourages a re-visitation of the history of perceiving with, through, and alongside media of the last half-century. Writers and scholars such as George Kubler, Pamela Lee, Hito Steyerl, David Joselit, and Elizabeth Freeman have examined the intersections of art and time alongside a consideration of technology. This session invites papers that address art of the later twentieth and early twenty-first century with regard to both time (the handling of duration and instantaneity) and technology (ranging from cheap film and video cameras to recent screen-based technologies; and the shifts occurring in data archiving and information storage). How does an interrogation of repetition relate to the changing face of class and labor with regard to the distinction between regulated time, flexible time, and free time? How do artworks engage with the present moment, mark it, keep it, preserve it, and multiply it? How is the idea of the future set in the present, the past misremembered, and what is the role of anachronism in art of the last half-century?

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Interdisciplinary-Art History

Design History Society

#### **Exhibitions as Transnational Exchange from 1945: Beyond Euro-America**

Chair(s): Harriet Atkinson, University of Brighton; Sarah A. Lichtman, Parsons School of Design; Verity Clarkson, University of Brighton  
Email(s): h.atkinson2@brighton.ac.uk; lichtmas@newschool.edu; vecc1@brighton.ac.uk

This session explores exhibitions as sites of official transnational exchange after 1945. By the end of World War Two, museum exhibitions, industrial and trade fairs, biennials, triennials and world's fairs increasingly became locations for the display of 'soft power', for the exercise of cultural diplomacy between nations. We welcome twenty-minute papers that extend established geographies, interrogating exhibitions as a focus for transnational exchanges with, or preferably beyond, Euro-America. Papers might consider such exhibitions through an analysis of their design or material qualities; the content and focus of their displays; or the economic, social or political dialogues and discourses within which they were developed and took place. As the Design History Society's inaugural session as a CAA affiliate society, this panel intends to contribute to design historical research that explores wider networks, interconnections, and exchanges within and beyond design.

**Potential Subject Areas:** 1) Art History-Decorative Arts/Textiles/Design History; 2) Art History-General Art History

#### **Design and Science: Catalyzing Collaborations**

Chair(s): Leslie Atzmon, Eastern Michigan University  
Email(s): Latzmon@emich.edu

This panel explores relationships between design, on the one hand, and science and medicine, on the other. Design and science share striking similarities: they utilize visual constituents and employ visual thinking. Darwin, for example, sketched mechanisms for evolution, while physicist Richard Feynman described his thinking as a “bag of [visual] stuff” that he collects and “pushes.” Despite their apparent differences, science and design can inform each other, coming together to construct ideas or mechanisms. In the Brain Activity Map project, Rafael Yuste investigates brain structure and function as one would examine a designed object, recording “the activity of [neurons] in brain circuits [using] ‘reverse engineering’...to understand the function of the cortical architecture.” Science and design can also be intermeshed in the co-evolution of ideas and things, what mathematician Danny Hillis calls “Entanglement.” Design writer Paula Antonelli presents a form of entanglement in biodesign, which incorporates living organisms as components in a process that's simultaneously science and design. Antonelli cites cases that involve “organisms...from plants and animals to bacteria and cells, to be used as [design] elements. Architects working on wet buildings that adapt to...environmental conditions and...occupancy, almost as if they were living organisms; designers concocting new diagnostic and therapeutic tools that rely on animals and plants.” In Entanglement, processes are neither entirely natural nor artificial, but blend the best of both natural elements and design. This panel welcomes submissions that

consider various approaches to relationships between design and science and medicine.

**Potential Subject Areas:** 1) Art History-Decorative Arts/Textiles/Design History; 2) Studio Art & Design-Graphic/Industrial/Object Design; 3) Studio Art & Design-Architecture/Interior Design

### **Puppets and Performing Objects**

Chair(s): Elissa Auther, Museum of Arts and Design; John Bell, University of Connecticut  
Email(s): elissa.auther@bgc.bard.edu;  
john.bell.puppeteer@gmail.com

This panel focuses on puppets and performing objects in modern and contemporary art and experimental theatre. Historically, puppets and the animation of everyday objects in live performance has been marginal to the history of art and theatre. However, recent activity-- from puppeteer Basil Twist's new visibility as a MacArthur "Genius" Awardee to contemporary artist Wael Shawky's critically acclaimed work *Cabaret Crusades* (2015) utilizing over one hundred puppets-- has considerably raised the genre's profile as a distinctive, multi-disciplinary art form. This panel is conceived to take advantage of this new attention to puppets and performing objects, and aims to bring together scholars from across the fields of art, theatre, and material culture to discuss the genre's relevance to contemporary art and culture today. Papers that address the philosophical, historical, theatrical, and aesthetic value of puppets and performing objects are welcome.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Art History-Contemporary Art; 3) Art History-Performance Studies/Installation/Environmental Art

### **Charting a New Course: Reorienting the Discourse of Early African American Art History**

Chair(s): Mia L. Bagneris, Tulane University; Anna Arabindan-Kesson, Princeton University  
Email(s): mbagneri@tulane.edu; akesson@princeton.edu

Since the 1943 publication of James Porter's *Modern Negro Art* formally inaugurated the field, the study of twentieth- and twenty-first-century artists has dominated African American art historical scholarship. However, Porter's seminal text began with three important chapters chronicling a history of African American artists and artisans before 1900; likewise, the pioneering scholars of early African American art largely engaged in a heroic sort of recovery project, rescuing the names, biographies, and works of forgotten artists from obscurity, and, to some extent, situating them within the larger context of American art history. With the publication of Lisa Farrington's new survey text earlier this year and with much—though, importantly, not all—of this rescue mission completed, what new concerns, perspectives, paradigms, and methodologies will inform the direction of early African American art history? This panel seeks to take account of the shifting terrain of the field by beginning to articulate such new approaches and their implications for expanding the study of eighteenth- and nineteenth-century African American art. Possible themes include (but are not limited to) concepts like "movement" or "exchange" as useful lenses of critical analysis, a consideration of African American artists within their very local contexts or the greater diaspora, and how reappraising the place of enslaved artisans and artists reorients the larger field. We invite papers that

directly re-imagine the field itself from a theoretical point of view, as well as those that are engaged in unearthing material that can lead to new directions in early African American art historical scholarship.

**Potential Subject Areas:** 1) Art History-Art of the United States; 2) Art History-Nineteenth-century Art; 3) Art History-Eighteenth-century Art

### **Globalized Regionalism and Modernist Aesthetics in the Built Environment**

Chair(s): Susanne Bauer, Universidade Federal de Uberlandia, Brazil; Eliana Sousa Santos, Universidade de Coimbra, Portugal  
Email(s): susanne.bauer@uaschool.ac.uk; e.sousasantos@gmail.com

Modern Aesthetics have always been accompanied by a notion of simplicity, rationality and functionality and are considered to be international or global. However, the origins of the aesthetics of early modern architecture were indelibly connected with the somewhat mythical vernacular architecture of the Mediterranean. The allure that this vernacular architecture transmitted to modernist architects is well documented and the issue of regional modernism has a solid place within architectural historiography. Lately, with exponential globalization these characteristics have more and more been introduced into different regions proposing the question where regionalism in architecture ends and globalisation starts. Although there is the argument that a globalized architecture dismisses regional architecture, in the contemporary world we witness a reverse effect by the hybridization of local labor with imported knowledge. There has been a multiplicity of projects that explore the advantages of local techniques and materiality and blend them with international modernist aesthetics. Projects by Studio Mumbai, Francis Kéré or the firm Elemental of newly awarded Pritzker Prize winner Alejandro Aravena are just a few examples. The aesthetic of an industrialized modern architecture is thereby recreated using artisan and hand made products. In turn this aesthetic, combined with its local materiality and exotic location, might become the symbol of status in developing regions. We aim to discuss issues connected with this newly developed cultural engagement such as questions of the boundaries of regionalism, tradition and ornamentation, ethnicity, authenticity, as well as moral and political issues.

**Potential Subject Areas:** 1) Art History-Architectural History/Historic Preservation; 2) Art History-Critical Theory/Gender Studies/Visual Studies

Coalition of Women in the Arts Organizations (CWAO)

### **'Social Issues Art' and Women Artists**

Chair(s): Kyra Belan, Broward College  
Email(s): kyrabelan2013@gmail.com

This panel will explain and examine social issues art created by women artists. Please submit proposals and some images of your work (if you are an artist) about women artists and their involvement with social issues art. The artworks can be created in any media, including new media, digital, traditional, and collaborative projects. Please email your proposals and/or up to

ten jpg images if submitting as an artist.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Studio Art & Design-Sculpture/Installation/Environmental Art; 3) Art History-Performance Studies/Installation/Environmental Art

### **Natural Disasters, Sacred Time, and Eschatology in the Eastern Mediterranean**

Chair(s): Armin Bergmeier, Leipzig University; Heba Mostafa, University of Kansas  
Email(s): armin.bergmeier@uni-leipzig.de; h797m476@ku.edu

The impact of the environment and the natural world on the human condition has incited a growing scholarly interest in recent years. This panel examines representations of natural disasters (fire, earthquakes, plagues, etc.) marking sacred time and asks how catastrophic events in the natural world structured the historical perception of sacred time. In many cultures, the *eschaton* or the end of time was a crucial moment in sacred time, intimately linked to destructive forces in the natural world. In Judaism, theophanies were often accompanied by frightening natural phenomena. In Middle Byzantine times, Last Judgment scenes began to incorporate a river of fire that leads to hell and opens up into a fiery abyss; while in Islam, the Day of Judgment would be announced by a massive upheaval of the natural order of the world, from cataclysmic earthquakes to the parting of the heavens. The panel queries how the relationship between natural disaster and sacred time was visualized and materialized in artifacts, architecture, and the design of specific sites. Some of the questions may include how natural disasters triggered expectations of divine agency or the advent of the *eschaton*. How were these events imagined, represented, or even counteracted? Which natural sites were associated with events in sacred time, and how were they architecturally and ritually framed or represented visually across various media?

**Potential Subject Areas:** 1) Art History-Early Christian/Byzantine Art; 2) Art History-Art of the Middle East/North Africa; 3) Art History-Egyptian/Ancient Near Eastern Art

### **Islands and Insularity: Representing Difference**

Chair(s): André Bideau, Università della Svizzera italiana  
Email(s): andre.bideau@usi.ch

Islands entertain a specific relationship with power – either intentionally deployed for a community or the product of difference in an evolving social fabric. Within the tradition of utopia, the island provided a metaphor of hope as an ideal form of social or spatial organization. It was an essential metaphor in modernist architecture: discourses of economic productivity, of social welfare and of aesthetic reform all relied upon conceptual abstractions of space. Insularity became a by-product of the functionalist tabula rasa where mass housing was cast as self-sufficient world of aesthetic and social cohesion. Postmodernism turned the representation of difference into a strategic instrument for the reterritorialization of capital: Real estate and urban governance today encourage the production of themed space, a commodity that relies on private investment to stimulate identity and place. Examining the embodiments of a spatial metaphor, this session welcomes multidisciplinary inquiries with either a historical or a contemporary focus. Contributions may relate insularity to the fate of modernist utopias, especially

to their transfer to contexts such as the postwar welfare state or the colonial/postcolonial urban realm; to the restructuring of postindustrial cities; to the spatial tactics and symbolic economies of gentrification; to the logics of zoning and real estate; to programs and morphologies triggered by deregulation and Flexible Accumulation. Papers may address the dynamics of intentional or segregated communities. Both case studies and theoretical papers are sought for, with contributions welcomed not only from the disciplines of architecture and urbanism, but also from cultural studies, sociology and geography.

**Potential Subject Areas:** 1) Art History-Architectural History/Historic Preservation; 2) Interdisciplinary-Art History; 3) Studio Art & Design-Urban Planning/Landscape Architecture

### **Unmanned Aircraft Art Vehicles (UAAV): Opportunities, Pitfalls, and Implications**

Chair(s): Nick Bontrager, Texas Christian University; Adam Fung, Texas Christian University  
Email(s): n.bontrager@tcu.edu; adambenjaminfung@gmail.com

This panel examines and discusses the use of unmanned air systems (drones), vehicles, and programming in creative fields of study. While offering insight into how artists are working with these evolving and emerging systems, especially in an ever changing environment of current and pending legislation, this panel will also draw parallels between drones and impact of portable video recorders on the arts in the late 1960's and early 1970's. In looking back on specific histories of art and technology, we will reference shifts in artistic production but perhaps more importantly, pose the question of how will these new abilities, access, perspectives, and possibly restrictions on technology be reflected in art practice of the future? By offering artists new visual perspectives and production value previously unattainable without substantial funding, drones offer access to both reference and production imagery which have significantly impacted the speed and scope of answered questions and desired research in the artists' studio. The immediate ability to explore our physical world untethered and share this information is both empowering and overwhelming to the artist; who are unbounded, albeit for the span of our battery life. Our aim is to provide a wide range of reports from the field, to give a sense of current projects engaging these topics and technologies, and perhaps forge new collaborative possibilities within this group of participants as well as attendees to the panel discussion.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Design; 2) Studio Art & Design-Film/Video; 3) Studio Art & Design-Sculpture/Installation/Environmental Art

### **What Do (Should) Artists Know?**

Chair(s): Frank V. Boyer, State University of New York-New Paltz  
Email(s): boyerf@newpaltz.edu

According to Confucius, in order to change things (that is, to have control over them) it is necessary to call them by their correct names. This session is about accurate naming. For art educators to effectively answer questions regarding what art education should be, an inquiry needs to be made into what artists do know, that is, what "knowledge" is for artists. If we don't specify and describe clearly what knowledge is associated with the role of the artist, how can we possibly specify what components need to be included in that "body of knowledge" or what experiences

need be part of the training of artists? If art educators cannot answer the question, "What is knowledge in the arts?" in terms commensurate with those used in the sciences and social sciences, they are left with descriptions of the arts in terms of entertainment, catharsis, self-expression, etc., etc., and effectively cede the realm of knowledge, broadly defined, to other fields. The result is that in contexts where the discourses of knowledge are dominant, including liberal arts education, the arts are at a distinct disadvantage in a competition with other fields for institutional resources. This panel seeks various answers to the title question, viewing the arts as a knowledge discourse, and in particular exploring the making of art as an activity that creates and communicates semiotic content that can be described in epistemological terms.

**Potential Subject Area:** Studio Art & Design-Art Education

#### **Erasures and Eradications in Viennese Modernism**

Chair(s): Megan Brandow-Faller, City University of New York, Kingsborough; Laura Morowitz, Wagner College  
Email(s): mmf34@georgetown.edu; laura.morowitz@gmail.com

During the last two decades Viennese Modernism has exploded in popular culture and academia: in countless exhibitions dedicated to Viennese modernist painting, architecture, and the applied arts, in myriad books on every well-known Viennese designer, and in the "Klimtomania" that covers umbrellas, scarves and shopping bags. Yet the popularity of Viennese Modernism and the commercial "Vienna 1900" industry uneasily co-exists with a series of problematic historiographical erasures and fissures. All too often, the glittering culture of 'Vienna 1900' is studied in isolation from the political exigencies of 1938 and thereafter. Even as certain individuals have faded in the shadow of larger Viennese superstars, our panel interrogates the intentional neglect and repression of specific figures, organizations and movements. This panel seeks to widen the field of artists, questions, exhibitions and issues surrounding the heyday of Viennese modernism, from 1890 to the Anschluss. Topics to be explored may include: understudied artists active in Vienna, particularly women and those of minority descent and/or Jewish descent; conflicting and alternative narratives of modernity within the realm of Viennese Modernism; historiographies of Viennese art from the fin-de-siècle through the twentieth century; major exhibitions held in Vienna during the Anschluss; examination of other areas of eradication or obliteration related to Viennese Modernism, such as art historical erasures in the context of postwar Austrian "amnesia." Please be sure to submit all correspondence and application materials to both co-chairs.

**Potential Subject Area:** Art History-Twentieth-century Art

#### **Fictive Worlds No More: Sensorial Apprehension in American Painting**

Chair(s): Elizabeth Buhe, Institute of Fine Arts, New York University; George Philip LeBourdais, Stanford University  
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This panel asks how the vitality of American painting has been bound to bodily apprehension, to the spaces painting creates, and, especially, to entanglements of the two. What are the possibilities of non-visual hermeneutics, proprioception, or methodologies that embrace a broader suite of the human sensorium? Is seeing enough for believing? Many moments in American painting

bear out such questions. Frederic Church's dramatic 1859 display around *The Heart of the Andes* included opera glasses for close scrutiny of painted surfaces, emphasizing viewership's physical spectacle while also releasing a mobile or otherly-embodied eye. In 1962, Barnett Newman announced that his paintings could make viewers feel "full and alive in a spatial dome of 180 degrees," cutting against the historical grain of linear perspective. Today, Jacqueline Humphries asks what new spaces of experience her monumental abstractions might open onto at the same time that her slick, silvery passages reflect light and repel vision. What historical episodes and artworks portray the dissolution of this binary between illusion and embodiment? To what extent have the core concerns of phenomenology, affect, new materialism, and formalism created tensions between surface legibility and corporeal presence? How have new technologies, materialities, and environments enabled readings that spill beyond a work's framing planes? How might the "bodying forth" of painting implicate multiple regimes of vision or reframe tendencies toward ocularcentrism? Following the work of scholars like Martin Jay, Caroline Jones, and Nicholas Mirzoeff, this panel invites papers that explore more fully sensorial approaches to American painting.

**Potential Subject Areas:** 1) Art History-Art of the United States; 2) Interdisciplinary-Art History

#### **Arts-Based Disciplines in the Face of a Carbon-Challenged Future**

Chair(s): John Calvelli, Alberta College of Art + Design; Carmela Cucuzzella, Concordia University  
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The human activity of making art has been practiced for millennia prior to settling, at the beginning of the industrial era, into the current disciplinary structures of what we now name craft, design, art and architecture. Given the rise of atmospheric carbon since then and the projection of catastrophic climate change, how may this ecology of disciplines change in response? This session is proposed as a means to gauge what kinds of shifts within and amongst current practices are taking place today that might point to the emergence of a new configuration of arts-based disciplines in response to a projected future of radical climate change. Proposals from studio practitioners, theorists and historians are welcome that explore current as well as possible shifts within and between the arts-based disciplines in response to this major epochal change.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Design; 2) Interdisciplinary-Art History; 3) Art History-Critical Theory/ Gender Studies/Visual Studies

#### **Early Modern Objects and the Boundaries of Materialities**

Chair(s): Lauren R. Cannady, Clark Art Institute; Valérie Kobi, Universität Bielefeld  
Email(s): lcannady@clarkart.edu; valerie.kobi@uni-bielefeld.de

This session will explore objects situated at the boundaries of materialities, such as plaster painted to resemble terracotta, wax portraits or specimens reproducing the properties of flesh, glass and porcelain flowers, tapestries framed as paintings, and gardens designed as grottoes. These are just a few examples of the ambivalent materiality of certain early modern artifacts. One might say that these are equivocal art objects—things that resist precise classification. Questions we are interested in pursuing

include: what might it mean to substitute one material for another, to translate an object or concept into a different medium? How do we reconcile the mutability and instability of things? How were such objects theorized then and how are they now? How does an object's materiality—and the questions of likeness, illusion, allusion, metonymy, and metaphor potentially associated with it—substantiate and/or complicate the interdisciplinary claims of art historians and material culture specialists? In addition to addressing the creation, reception, and categorization of such objects, this panel will be an opportunity to question the intersections between the arts and other fields including but not limited to the sciences or landscape and garden studies. We invite contributions that introduce new historical and methodological approaches. Proposals that seek to go beyond the case study are especially encouraged.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Art History-General Art History; 3) Art History-Critical Theory/Gender Studies/Visual Studies

#### **Imagining Bodies, Picturing Identities: Self-Portraiture as Performance**

Chair(s): Chanda Laine Carey, New York University  
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Picturing the self is a process that marks key avant-garde practices like that of Claude Cahun's photography and Duchamp's performance of alter ego Rose Selavy. In Contemporary art, the role of photography in performance ranges from the work of art to documentation, as artists take their own bodies as their subject, often eliding, transforming, or performing identity. Photographers Cindy Sherman and Yasumasa Morimura have depended on their performative bodies and costumes to define their projects, while artists including Tehching Hsieh and Eleanor Antin have relied on photography to mediate the process of changes to their bodies in durational performances. Artists of African descent including Carrie Mae Weems, Lyle Ashton Harris, Renee Cox, and Omar Victor Diop have used photography as a performative medium to represent intersections of race, gender, sexuality, and diaspora. Ana Mendieta investigated her own appearance through the cosmetic, while Liu Bolin erases perception of a distinct identity with chameleon-like costume and cosmetics that allow his body to perform the appearance of space. Examining the body at the nexus of identity, representation, the moment of the photograph and the fluidity of performance, this panel invites papers that investigate the performative dimensions of photographic self-portraiture, and the importance of self-portraiture to performance practices. Papers may address artists' concerns with gender, race, sexuality, art history, popular culture, duration, costume, cosmetics, gesture, control, and creative independence among other interests central to the intersection of performance, photography, and self-portraiture.

**Potential Subject Areas:** 1) Art History-Performance Studies/Installation/Environmental Art; 2) Art History-Contemporary Art; 3) Art History-Twentieth-century Art

#### **The Renaissance Filtered**

Chair(s): Lynn Catterson, Columbia University; Deborah Krohn, Bard Graduate Center  
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As the nineteenth century drew to a close, the desire on the part of wealthy American and European collectors for Italian Renaissance art was exorbitant. The newly global art market, with its dealers, decorators, mediators, experts and auction houses, rose to meet that demand with ample quantities of supply. The Bostonian Quincy Adams Shaw wrote to the Florentine dealer, Stefano Bardini in 1877 that he would be interested to hear more about a bust of Donatello that Bardini had described to him, asking, "Is the bust of St. John that was in the Bargello [sic] by Donatello, still for sale—It was in a room adjoining that containing many Della Robbia." Incredibly, Shaw believed he might be able acquire a masterwork from the Bargello. Thousands of objects entered private and newly formed institutional collections during this period, setting benchmarks for taste, style and connoisseurship, and establishing an enduring canon. These objects thus represent the Italian Renaissance for Americans. It was, figuratively speaking, the art market that built the bridge upon which this culture crossed the Atlantic. This session seeks to explore still canonical objects, styles and genres, examined via the filter of the late nineteenth-century art market. We are interested in the circumstances of the transaction of Italian Renaissance paintings, sculpture and decorative arts to collections outside of Italy. We welcome new research and case studies of objects, their acquirers and their settings and display.

**Potential Subject Areas:** 1) Art History-Renaissance/Baroque Art; 2) Art History-Nineteenth-century Art; 3) Art History-Decorative Arts/Textiles/Design History

#### **Dismantling the Center/Periphery Model in Global Art History: Art and Politics from the 1960s to the 1980s**

Chair(s): Sooran Choi, The Graduate Center, The City University of New York; Young Min Moon, University of Massachusetts Amherst  
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In the wake of the World Wars and the successive ending of political colonialisms, the period of the Cold War from the 1960s to the 1980s witnessed major and significant student and civilian protests against oppressive political regimes. In these decades, the connection of art to political resistance steadily evolved and became prominent as repressive conditions intensified globally but were ironically accompanied by rapid economic development. These conditions set the stage for diverse and dynamic tactics in art to combat hopelessness and political apathy. This session invites scholarship articulating the dynamic relationship between art and politics during the tumultuous Cold War decades focusing on specific local contexts within Asia, Latin America, Africa and Eastern Europe, and seeks an alternative discourse to the center and periphery model that has been prevalent in global art history. What are effective strategies in dismantling Eurocentric frameworks in approaching the heterogeneity of non-Western art conditioned by the (cultural) politics of the Cold War? What tools can implement, borrowing Kuan-Hsing Chen's words, decolonization, deimperialization, and de-cold war, in interpreting the art of these decades? Possible topics include, but are not limited to: case studies on local art scenes that were historically understudied and underrepresented; the mutual influences and interactions of art between Western and non-Western cultures

which reframed artistic discourses within diverse socio-political contexts; and art movements/styles appropriated or adapted to different socio-political and cultural aims.

**Potential Subject Areas:** 1) Art History-World Art; 2) Art History-Twentieth-century Art; 3) Art History-Japanese/Korean Art

#### **Art/Magazines**

Chair(s): Lori Cole, New York University  
Email(s): lori.cole@nyu.edu

This panel will consider the magazine as a material object, a platform for display, and a changing technology that shapes the production, distribution, and reception of art. It seeks papers that historicize the art magazine and trace its international circulation, ranging from work on the experimental publications of the historical avant-garde, such as *Der Dada*, *De Stijl*, *Lef*, and *291*, to groundbreaking magazines of the 1960s and 1970s, including *Avalanche*, *Aspen*, and *0 to 9*, to analyses of print and digital platforms today. Submissions are welcome from across time periods and geographies that theorize the magazine as a collaborative art object, an exhibition space, and an evolving site for art criticism.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-Contemporary Art

#### **Rethinking Foundation Studies Curriculum**

Chair(s): Nicole Condon-Shih, Cleveland Institute of Art  
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This session examines emerging pedagogy in foundation studies within an art and design curriculum. How do we meet the varying needs of art and design students who enter programs with such vastly different backgrounds in the arts? Are skills and techniques taught in tandem with critical thinking and how does research play a role in foundation curriculum? How can we set the stage for interdisciplinary environments and engage students in both individual and group learning experiences? Should context play a role in foundation studies? Contributors are invited to share specific pedagogical structures, projects, and case studies demonstrating an innovative approach to reconsidering foundation studies for art school today.

**Potential Subject Area:** Studio Art & Design-Foundations

#### **Crip Affects: New Approaches to Disability Studies in Art History**

Chair(s): Jessica Cooley, University of Wisconsin-Madison; Stefanie Snider, Kendall College of Art and Design  
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Tobin Siebers' Disability Aesthetics formulates a new way of understanding disability studies as central to art history and its methods. With the turn to conceive disability as not merely a matter of representation, biography, or biology but also and especially as a style, an aesthetic, and a tactic that produces interactions and emotions, Siebers' Disability Aesthetics alters both the role and value of disability: "disability is properly speaking an aesthetic value, which is to say, it participates in a system of knowledge that provides materials for and increases critical

consciousness about the way that some bodies make other bodies feel." Extending the challenge of Siebers' prompt, *Crip Affects* takes seriously the expansive possibilities of "crip" as an adjectival modifier to welcome a generous rethinking of non-normative affects. Pushing the question of how disability feels as material object(s) or in performance art, *Crip Affects* asks about feeling crip. In addressing how crip may be felt not simply in a solitary body, but in the friction, attraction, or vibration of multiple bodies (human and non-human) that interact, collide, or enmesh, *Crip Affects* also contends with crippling's power to affect. *Crip Affects* seeks papers from a wide variety of contributors (artists, art historians, curators, and scholars of visual culture, disability studies, etc.) to constellate a space to collectively reimagine how art objects, performance art, and curatorial practice produce, challenge, and perform the vertiginous possibilities of crip while also holding onto the lived experiences of disability and its political and cultural stakes.

**Potential Subject Areas:** 1) Art History-General Art History; 2) Interdisciplinary-Studio Art & Art History; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

#### **Alternative Art Histories of the World**

Chair(s): Kate Cowcher, Stanford University; Nikolas Drosos, Independent Scholar  
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In recent years, Art History in the Western academy has been partly driven by two parallel tendencies: a turn towards historiography and a concern for the "global." Yet the two have rarely met: as the art historical canon is expanding, the history of the discipline remains focused on a few, mostly Western European, writers. This panel proposes an expanded historiography of art history, encompassing twentieth-century scholarship outside the Western European and American corpus. Particular emphasis will be given to writings with a wide geographical scope, or with transregional and transcontinental approaches that predate the institutionalization of "global art" and some phenomena that are readily associated with that term, such as contemporary biennial culture and post-1989 globalization. How did scholars from Asia, Latin America, Africa, the Middle East and Eastern Europe conceive of the study of art beyond their own national or continental borders as an international project, or a pressing geopolitical endeavor during the twentieth century? How was such scholarship influenced by transnational political formations with global claims, such as communism and the non-aligned movement? One example is the work of Soviet Africanist scholars in the 1960s who, following the advice of W.E.B. Du Bois and the USSR's anti-colonial agenda, set out to write complex histories of African art that proposed a "polycentric supersystem" for the continent. Through exploring such alternative historical models for studying the art of the world we may glean new perspectives for current global art history.

**Potential Subject Areas:** 1) Art History-World Art; 2) Art History-General Art History

### Art Writing in the Expanded Field

Chair(s): Claire Daigle, San Francisco Art Institute

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Contemporary prose writing is increasingly characterized by the dissolution of lines that circumscribe literary categories. The phenomenon is demonstrated by the broad appeal of recent books like those by Maggie Nelson, Claudia Rankine, Ben Lerner, and Rebecca Solnit. To what extent might such widespread genre-bending inform and include writing about art? This session foregrounds how the production of art history, theory, and criticism might be considered as a creative endeavor. Examples include writings as diverse as T.J. Clark's *The Sight of Death* (2008), Javier Sierra's *The Master of the Prado*, Chris Kraus' *I Love Dick* (2006), Rebekah Rutkoff's *The Irresponsible Magician* (2015), and Daniel Arasse's *Take a Closer Look* (2013). How might we turn the gaze onto the discipline and consider what it might mean to read and write about art as creative non-fiction? What distinguishes the craft of art historians or art critics from that of essayists, memoirists, or novelists? How might a shift of balance toward invention inform our practice as scholars? What might be the perils and losses accompanying such a shift? How might it impact readership? What insights are to be gleaned from forays to other shelves in the bookshop? Papers addressing existing art writing that mobilizes fictional and creative non-fictional elements and strategies are encouraged, as are those that perform efforts to push beyond traditional disciplinary methods and conventions.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Interdisciplinary-Art History

### Ethics in Design

Chair(s): Andrew DeRosa, Queens College, City University of New York; Laura Scherling, Teachers College, Columbia University.

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Communication designers have long been in the position to influence culture and persuade audiences, and design educators have a unique position to impart social responsibility while teaching their craft. Historically, the field of communication design has closely evolved with the latest developments in art, media, and technology. In recent years, advances in digital technologies has led to its rapid transformation. Through this change, design educators and practitioners are not only faced with staying connected to relevant epistemologies and educational materials, but also with emerging ethical considerations. With the quickly changing state of the field, it is imperative for educators to develop approaches to address ethical issues that designers face. Design is largely aligned with commercial practices and servicing the interests of businesses. These motivations can be at odds with designers' abilities to apply their problem solving skills to social good. The close relationship between commerce and design presents challenging ethical decisions. Some of these ethical issues lack clarity. In order to explore these issues, this research is guided by the following questions: Is the primary responsibility of the educator to train students for successful careers in industry? Is it possible for educators to combine industry training with participatory action research and cooperative inquiry? How can alternative models of design—critical, social, and activist—fit in? Are these models co-opted or commodified? How can design educators and practitioners address ethical issues related to digital surveillance, interface design, disruptive innovation, user research,

crowdsourcing, technological singularity, transhumanism, and beyond.

**Potential Subject Areas:** 1) Studio Art & Design-Graphic/Industrial/Object Design; 2) Studio Art & Design-Digital Media/Animation; 3) Interdisciplinary-Studio Art & Design

### "So near and yet so foreign:" Negotiating Touristic Experience through Design

Chair(s): Sara Desvernine Reed, Virginia Commonwealth University  
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Cuban graphic designer Conrado Massaguer's promotional advertisement, featuring a voluptuous Cuban woman holding maracas and boasting the slogan, "So near and yet so foreign," was utilized by the Cuban Tourist Commission in a promotion to its U.S. neighbors in the 1950s. Today, the messages in the promotion are ironically prescient. Normalizing relations between the United States and Cuba has yielded heightened interest among U.S. citizens and already throngs of American tourists have traveled to Cuba, many of whom aim to experience Cuba "before it changes." But what will shape their experience? Contemporary theories of tourism embrace the concept of a "tourist gaze" as the performative, embodied practices of being a tourist, which are focused on the visual, as well as other sensorial experiences. This panel seeks to address the understudied, though integral, role that design plays in tourism practices. From promotional visual material, to luggage design, to "indigenous" crafts, to hotel furniture and landscaping, how does design mediate the tourist experience? How does design normalize the tourist's life back home by creating an experience of an other? Likewise, how does design offer a space for locals to exert agency in negotiating their representation? How does design interrogate the dichotomies that are negotiated in touristic experiences—near/far, familiar/foreign, inclusive/exclusive, comfort/discomfort, authentic/inauthentic? Papers may explore the ways in which design, as experienced by any or all of the senses, has either perpetuated the stereotypes of otherness or has contradicted and counteracted these stereotypes.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Studio Art & Design-Graphic/Industrial/Object Design; 3) Studio Art & Design-Architecture/Interior Design

### Design: Context and Dialogue

Chair(s): Mark John DeYoung, Independent Scholar

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The days of support for the designer as neutral savant conveying the message of the authoritative client are waning. Human context is increasingly the focus within design practices and pedagogy. In Poynor's book on Jan van Toorn, the author lays out the designer's case for a more inclusive, dialogic approach to design. Rather than authoritarian monologue, this re-envisioning of design respects the viewer, encourages exchange and is dialogic in pursuit of what German author Hans Magnus Enzensberger would call emancipatory media. In this brave new world, iterative design thinking processes are employed in order to develop more complete solutions that are integrative in their approach, taking into account user, client, and community. Indeed, scholars from Davis to Norman, McCoy to Heller, along with industry champions Martin and Brown are advocating for continuing the trend of a people-focused approach through design thinking, systems thinking and integrative design, coordinating cognitive

abilities with practical facility. Reflecting on the pedagogical and theoretical underpinnings of a recently developed media independent, collaborative design course where students work for real clients in the non-profit sector, will serve as a springboard for this session. This session is open to designers and educators implementing socially engaged activities to improve on the quality of human interactions through design practice or curriculum. Whether comprehensive organizational shifts or pilot projects, the session is interested in case studies on the challenges and successes of such endeavors.

**Potential Subject Areas:** 1) Studio Art & Design-Graphic/Industrial/Object Design; 2) Interdisciplinary-Studio Art & Design

Society of Architectural Historians (SAH)

### **Architecture and Comedy**

Chair(s): Edward Dimendberg, University of California, Irvine; Steven Jacobs, University of Ghent  
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Architects and scholars frequently invoke tragedy to describe the mismatch between built form and the world, yet the links between architecture and notions of the funny, the witty, the ludicrous, the ridiculous, or the sarcastic are no less suggestive. Papers in this session may approach the comic dimensions of architecture and cities through historical or theoretical case studies or treatments of the built environment in media such as literature, theater, film, photography, or visual art. They may consider examples from any time period or geographic region and treat specific architects, individual buildings; typologies; spatial characteristics; varieties of ornament; the role of materials, scale, or color; or and the utility of psychoanalysis, phenomenology, and other critical theories in explaining comic architectural phenomena. In what manner is the comic effect of architecture dependent on the way it interacts with the bodies of its dwellers, taking into account Bergson's definition of humor as a conflation of the human and the mechanical? Do new forms of architectural technology present new opportunities for architectural humor? Rather than enumerate examples, presentations should take seriously the linkage between comedy and destruction noted by Hegel and ponder to what extent, if at all, design, construction, and dwelling entail the suppression of comic impulses. How might comedy advance, rather than merely upend, architecture? In what ways could architectural comedy push beyond stale oppositions and overcome nostalgic, cynical, or small-minded impulses in contemporary culture and reconfigure the contemplation of the divine or the cosmic for a secular age?

**Potential Subject Areas:** 1) Art History-Architectural History/Historic Preservation; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Interdisciplinary-Art History

### **The Maker Mentality**

Chair(s): Ruth Dusseault, Georgia State University  
Email(s): rd@ruthdusseault.com

Cory Doctorow characterizes his 2009 novel *Makers* as a response to "the amazing blossoming of creativity and energy that I saw in Silicon Valley after the dotcom crash, after all the money dried up." Media theorist Fred Turner characterizes the Maker culture as traditional capitalism cloaked in 60's countercultural romanticism. California's "computer utopians," as described by Adam Curtis in his 2011 BBC series *All Watched Over by Machines of Loving Grace*, see the digital transformation as an opportunity for corporate

and governmental social engineering. These deconstructions all target at a new kind of individual - the Maker, the independent creative, empowered by new digital tools, open source platforms and a sense of solidarity within the networked society. How is the Maker represented in contemporary art? How are engineers, like Natalie Jeremijenko, using artistic venues to conduct experiments too extreme for the sciences? In what ways are artists venturing critically into the worlds of sustainable design and engineering? In what ways are technologists gaining from the humanities to assess their creations in a broader scope? How has the Maker mentality shaped pedagogy? Are art programs engaged with new on-campus Maker spaces, and do they perform critically within them? Are there more exchanges between science and art across campuses, and what are the results? This panel invites projects and papers from artists, architects, historians, scholars, educators, activists and amateurs that demonstrate or deconstruct the Maker Mentality.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Design; 2) Interdisciplinary-Studio Art & Art History; 3) Studio Art & Design-3-dimensional Design

### **Is There an Aesthetics of Decolonization? New Perspectives from South Asia**

Chair(s): Natasha Eaton, University College London; Emilia Terracciano, University of Oxford  
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What is the impact of decolonization movements on modernism? "Decolonisation is always a violent phenomenon," wrote Frantz Fanon in *The Wretched of the Earth* (1961), a study devoted to the dehumanising effects of colonialism upon the individual as well as a call for the decolonization of people. International commentary on the current Greek debt crisis in the EU scarcely considers prior experiences of structural adjustment, labour exploitation, migration, refugee crisis and debt intransigence beyond Europe. But decolonization has a peculiarly non-European history, referring to political agendas arising in the South, which claimed self-determination from colonial rule. The aim of this panel is to identify the processes, politics and aesthetics of decolonization for art and art history in South Asia. Through a history marked by ruptures and displacements, we explore how artists endorsed, challenged and negotiated the present, as imperialism weakened its grip and took new forms. Artists resisted and reconfigured domination and homogeneity, ramifying struggles for self-determination on an international scale. This panel calls for new and urgent research initiatives around art and decolonization as for example that carried out by the special issue of *Third Text*: "Partitions: Art and South Asia" (2017, Editor: Natasha Eaton). We welcome papers that address decolonization across a range of media and technologies: Comparative 'Partitions'; 'Islanding'; Border and Border Cultures; Violence, Nostalgia and Longing; Imagination and Struggles; Carto-imaginings and Uneven Geographies; De-territorialization; Labor Exploitation; Violence in the Postcolony; The Potentialities of Revolution; Refugee Crisis; Migration and Diaspora; Political Economy of Emergency.

**Potential Subject Areas:** 1) Art History-Twentieth-century Art; 2) Art History-South/Southeast Asian Art; 3) Art History-Critical Theory/Gender Studies/Visual Studies

### **Systems Thinking for Sustainable Design**

Chair(s): Rachel Beth Egenhoefer, University of San Francisco  
Email(s): rbegenhoefer@usfca.edu

Design for Sustainability is a pressing topic that industry and education faces today. However, we need to think beyond reusable tote bags, recycled plastic and low-VOC ink, to tackle the underlying issues at hand. This panel seeks to explore sustainable design from a deeper, holistic perspective that uses systems thinking as a tool for design strategy and implementation. Today's designer work in an interdisciplinary field. Singular graphic designers, product designers, and web designers no longer work in individual silos. Design requires a holistic approach that works in tandem with urban planners, social psychologists, politicians, chemists, engineers and a plethora of other practitioners. A product may appear to meet the criteria of sustainability on paper, but if it is not presented in a broader system that promotes underlying sustainable change, the message will be lost. This panel situates the design practice in relationship to systems thinking, taking into consideration the power design can have in the influence of structures, systems, and interactions that underlie our decisions, values, ethics and identities. In addressing issues of design for behavior change, systems and strategy, circular economy, humanitarian design, ethics and values, this panel attempts to present a unique and powerful design. This panel will be presented in a hybrid format that includes short presentations on theoretical perspectives, physical examples, and how to implement these ideas in the classroom.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Design; 2) Studio Art & Design-Graphic/Industrial/Object Design

### **Surrealist Gestures and Material Transformations in Interior Decor, 1930–70**

Chair(s): Marianne Egger, Fashion Institute of Technology  
Email(s): Marianne\_Eggergeroz@fitnyc.edu

The impact of Surrealism on twentieth century interior design, at least in its most spectacular manifestations, has been thoroughly explored by scholars, including Beatriz Colomina and Anthony Vidler, and the subject was included in a 2007 exhibition at the V&A titled "Surreal Things: Surrealism and Design." Such masterpieces of the irrational as Le Corbusier's de Beistegui Apartment in Paris of 1929, Salvador Dali's fantastical furnishings inspired by Mae West, or Frederick Kiesler's Art of this Century Gallery, 1942, in New York, have received considerable attention. However, the Surrealist urge toward the irrational and the challenge to the "functional" in interior design lurks in less well-known examples, manifesting itself in interiors as diverse as Andy Warhol's aluminum foil-clad Factory of the 1960s and the 1980s postmodern masterpieces of the Italian group Memphis. Even the work of such canonical "high" modern architects as Mies van der Rohe, as Rosemarie Bletter has shown, exhibit irrational tendencies, and this session encourages proposals that continue this investigation, venturing inside less well scrutinized examples to consider surrealist gestures and material transformations in interior design.

**Potential Subject Areas:** 1) Studio Art & Design-Architecture/Interior Design; 2) Art History-Decorative Arts/Textiles/Design History; 3) Art History-Twentieth-century Art

### **Preservation by Other Means: Contemporary Art and the Destruction of Cultural Heritage**

Chair(s): Chad Elias, Dartmouth College; Mary Coffey, Dartmouth College  
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Mary.K.Coffey@dartmouth.edu

In 2012 Mexican artist Eduardo Abaroa proposed the "total destruction of the National Museum of Anthropology" in an installation in which he littered the gallery with rubble that simulated the explosion of not only the building but also its collection of indigenous artifacts. Drawing upon avant-garde gestures and local critiques of the museum's role in shoring up the claims of an authoritarian government, Abaroa's provocative proposal suggested that indigenous communities might be better served if their culture was destroyed rather than preserved for museological display. In the same year, Lebanese artist Akram Zaatari buried artworks in his Time Capsule project, recalling the precarity of cultural artifacts in conflict zones (during the Lebanese Civil War the National Museum in Beirut sealed most of its collection inside huge concrete blocks) as part of an ongoing exploration of informal economies of preservation. While this panel recognizes the importance of protecting collections from looting, vandalism, and physical destruction—particularly in the wake of the Islamic State's spectacular attacks on cultural heritage—we seek papers which take up contemporary artistic interventions that either complicate or challenge the custodial claims of the national museum. We invite scholars who are interested in critically examining museums and heritage industries in nations or regions shaped by violent histories of (de)colonization and/or ongoing military conflicts. Papers addressing methodological issues as well as concrete case studies of contemporary artworks or curatorial practices that engage the museum from any number of post- or neocolonial contexts are equally welcome.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Art History-World Art

Women's Caucus for Art (WCA)

### **Maternal Art Activism**

Chair(s): Rachel Epp Buller, Bethel College; Margo Hobbs, Muhlenberg College  
Email(s): rachel@ddtr.net; mhobbs@muhlenberg.edu

This panel considers the work of mothers engaged in creative practice who position themselves as agents of cultural change. These artists situate individual works, or even entire careers — much as Kathe Kollwitz did in the early-twentieth century — as activist endeavors influenced by and often directly tied to their status as parents. Building on the feminist expression that "the personal is political," Adrienne Rich opened a path for writers to take on an activist maternal voice in her well-known text, "Of Woman Born: Motherhood as Institution and Experience." In the decades since, a host of creative producers around the globe — many of whom are not parents themselves — have answered her call, not only to grant visibility to hitherto obscured experiences of mothering, but also to engage in social and political protests from maternal viewpoints. Presenters might address creative work that disrupts expectations of maternal behavior and identity; community engagement, public art, or interventions in public spaces influenced by experiences of motherhood; creative work that interrogates the representation of mothers in art, media or the marketplace; art about the censorship of the maternal body

or discrimination against mothers; art that intersects with the politics of immigration, economics, transnational conflicts or environmental destruction. This panel invites artistic and scholarly submissions that engage with the challenges, strategies and possibilities of these and other aspects of contemporary maternal art activism.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Art History-Critical Theory/Gender Studies/Visual Studies

Committee on Diversity Practices

### **Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities**

Chair(s): Lisandra Estevez, Winston-Salem State University; Julie McGee, University of Delaware

Email(s): estevezl@wssu.edu; mcgee@udel.edu

This panel considers the arts curriculum of minority-serving institutions: Historically Black Colleges and Universities (HBCUs), Hispanic-Serving institutions (HSIs), Asian American and Native American Pacific Islander-Serving Institutions (AANAPISIs) and Tribal Colleges (TCUs), among others, and the types of diversity and inclusion practices being implemented to foster creativity, critical thinking skills, and greater cultural awareness. This session seeks to address pedagogies and practices of inclusion and pose relevant questions. How do the arts curricula of these institutions address identity formation as part of the educational experiences they offer? What specific pedagogical practices, curricula, and programs do these programs advance to foster a distinct and dynamic learning environment? What does it mean to be an educator at a designated university in the twenty-first century? What transformational strategies might we learn and apply across institutions? This open-call session invites proposals from educators specializing in art, visual culture, and art history from national and international institutions of higher learning.

**Potential Subject Areas:** 1) Interdisciplinary-Professional Development/Pedagogy/Publishing; 2) Interdisciplinary-Studio Art & Art History; 3) Interdisciplinary-Art History

### **State of the Art (History): Pedagogy Laboratory**

Chair(s): Michelle Millar Fisher, The Graduate Center, The City University of New York

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This session invites proposals for seven-minute lightning talks on the state of art history teaching today. What is the most critical and compelling facet of pedagogical practice and philosophy in art history now, and how might this be communicated by sharing a successful assignment, methodology, reflection, a teaching philosophy, or an instructive failure? Possible springboards might include: Engaging non-art history majors ; The art history survey textbook ; Chronological vs. thematic survey; Creating scaleable Open Educational Resources (OERs); Flipped, hybrid, and online teaching; Crafting measurable learning goals and outcomes; Teaching as a political act; The digital humanities ; Non-traditional teaching methods; Teaching with/without museums and galleries; Teaching with material objects; Letting go of the lecture/the canon; Teaching writing about art; Generating/analyzing course data ; Struggling with “coverage”; Addressing plagiarism. The session will be facilitated by ArtHistoryTeachingResources.org (AHTR), founded in 2011 as a constantly evolving and collectively

authored discussion around new ways of teaching and learning in the art history classroom. Modeled on the AHTR Weekly, a peer-populated blog where art historians from international institutions share assignments, reflections, and teaching tools, this session will offer a dynamic “curriculum slam” in which six lightning speakers, two key respondents, and attendees will engage in dialogue and reflection on successes, failures, and future paths forward in the art history classroom. The session is dedicated to scholarly discourse that articulates research and practice in art history pedagogy, and seeks to raise the profile and value of those who identify as educators.

**Potential Subject Areas:** 1) Interdisciplinary-Professional Development/Pedagogy/Publishing; 2) Studio Art & Design-Art Education; 3) Other

### **Museums, Artists, and Social Change**

Chair(s): Laura Flusche, Museum of Design Atlanta

Email(s): lflusche@museumofdesign.org

In 2010, the American Alliance of Museums (AAM) issued a challenge to museums to become active, visible players in civic life and trusted incubators of change. With this session, the CAA Museum Committee seeks to identify, understand, and learn from museums that have formed partnerships with artists with the explicit goal of creating exhibitions, programs, or other offerings intended to effect social change at the local or global level. Because the challenges presented to artists and museums by this social change agenda are significant, papers may discuss successful efforts or failed ones, though in either case, presentations should include initial goals, processes or methodologies employed, and outcomes (or preliminary results if programs are currently underway). The goal of the session is to present case studies that will inform a panel discussion. Scholars, artists, and museum practitioners are invited submit proposals.

**Potential Subject Areas:** 1) Interdisciplinary-Museum Studies/ Curatorial Studies/Art Criticism; 2) Interdisciplinary-Studio Art & Art History

### **Interpreting Degas: A Centennial Perspective**

Chair(s): Michelle Foa, Tulane University; Kathryn Brown, Loughborough University

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This session commemorates the centenary of Edgar Degas's death in 1917 by inviting a critical re-examination of the artist's work and its reception during and after his lifetime. Since scholarship on Degas has long reflected important developments in the field of art history, including debates about the representation of class, gender, race, and labor, among other themes, our hope is that an exploration of past and current approaches to Degas's work will offer broader insights into the history and present state of the discipline. We thus seek papers that foreground issues of historiography and methodology in their analyses of Degas's multi-faceted body of work or the critical and art historical frameworks that have been used to interpret it. Topics might include, but are not limited to, aspects of Degas's work, materials, and practice that would benefit from re-consideration, key critical or art historical texts on the artist, Degas's influence on his contemporaries or later artists, and the role of dealers, museums, and publishers in shaping our understanding of his work. On the unique occasion of this

centenary, our aim is to present a reassessment of Degas's work and legacy from a variety of distinct and innovative perspectives, and we encourage submissions from curators and conservators as well as art historians at any stage of their careers.

**Potential Subject Area:** Art History-Nineteenth-century Art

Historians of Netherlandish Art (HNA)

**The Netherlands and the Global Baroque (1580–1750)**

Chair(s): Caroline Fowler, Yale University

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For the Kochi-Muziris Biennale (in Kochi, Kerala, India) in 2012, seventeenth-century Dutch warehouses built by the Dutch East India Company (Vereenigde Oost-Indische Compagnie, or VOC) became sites for contemporary art installations. Many of these works engaged with the history of the VOC in the region of the Indian Ocean and its continuing influence in economics, trade and urbanism. Following in the footsteps of the Kochi-Muziris Biennale and the more recent exhibition *Asia in Amsterdam* (Amsterdam and Salem, MA), this panel seeks to explore the architectural, artistic and urban imprint of the Dutch in the regions of their global trade centers, as well as the influence of the Indian and Atlantic regions and their cultures on Dutch artistic practice and theory. This panel will examine the economic, environmental and visual impact of both the VOC and the WIC (De Geocroyeerde West-Indische Compagnie, or West India Company) in early Dutch colonial enterprises. Papers will explore a visual archaeology of how ideas and objects from Dutch trade and territorial enterprises influenced concepts of art, material culture, and religion in the Netherlands, as well as the impression of the Dutch on the landscapes of trade partners such as Brazil, India, Indonesia, South Africa, Sri Lanka, Suriname, and the United States in architecture, material culture, and urbanism in the seventeenth and eighteenth centuries.

**Potential Subject Areas:** 1) Art History-Renaissance/Baroque Art; 2) Art History-World Art

**Islamic Architecture and Contested Cultural Heritage in Africa and the Middle East**

Chair(s): Barbara E. Frank, Stony Brook University; Michelle Apotsos, Williams College

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This panel explores historic Islamic architecture in Africa and the Middle East through the lens of contested contemporary culture and politics, particularly surrounding ideas of heritage management. How do definitions of Islamic architectural heritage in the eyes of global organizations such as UNESCO or the Agha Khan compare to or conflict with the way particular states value or devalue these sites in their own agendas? What constitutes Islamic architectural heritage in the eyes of community members? How do these definitions differ from the way scholars might view such heritage? The panel considers to what extent private architectural forms within Islamic contexts deserve our attention in addition to understandable preoccupations with "major" monuments, and theorizes how we might take into account broader, potentially non-Islamic, cultural factors that nonetheless contribute to more universal definitions. By analyzing how these forms are conceptualized (used and abused) by multiple stakeholders, the panel advocates for context-specific approaches to Islamic

architecture and heritage management in the face of contested and increasingly global cultural and political landscapes.

**Potential Subject Areas:** 1) Art History-Architectural History/Historic Preservation; 2) Art History-African Art (sub-Saharan); 3) Art History-Art of the Middle East/North Africa

**Issues in Teaching Latin American Art History**

Chair(s): Patrick Frank, Independent Author

Email(s): [plf@grabados.org](mailto:plf@grabados.org)

This session will examine issues and problems related specifically to teaching the history of Latin American art. Submissions are invited from experienced instructors who have grappled with issues such as background knowledge to be required of students, the relevance of interdisciplinary approaches, addressing racial issues, access to original art works, relationship to more canonical art (and to other faculty members who specialize in it), access to digital teaching materials, availability of research materials for students, and the relevance of language competence, or other issues. Submissions should deal with one issue only, discuss the problem, bring to bear the experience of the presenter, and include possible solutions. To encourage information sharing, proposals for briefer presentations (lasting less than 15 minutes) will also be considered.

**Potential Subject Area:** Art History-Latin American/Caribbean Art

**Accelerated Art History: Tools and Techniques for a Fast-Changing Art World**

Chair(s): Charlotte Frost, City University of Hong Kong; Sarah Cook, Duncan of Jordanstone College of Art and Design

Email(s): [charlotte@digitalcritic.org](mailto:charlotte@digitalcritic.org); [s.e.z.cook@dundee.ac.uk](mailto:s.e.z.cook@dundee.ac.uk)

During Hong Kong's Umbrella Revolution thousands participated in creative acts of protest. Like many major cultural events, activities were distinguished by how they simultaneously unfolded on and offline. In one instance, an art project that let anyone anywhere tweet messages of support to protesters was broadcast online, projected live on government building walls, and shared across social media in rapid-fire mass social documentation. There have been investigations into participatory culture (Jenkins: 2009; Allan: 2013); the hypermediation of the event (Bolter and Grusin: 2000; Kember and Zylinska: 2012); documentation of time-based art events (Butt: 2005; Jones and Heathfield: 2012) curation of new media art (Grau: 2004; Graham and Cook: 2010); and digital cultural heritage (Cameron and Kenderdine: 2007; Jackson and Kidd: 2010). Yet art history has produced no clear models for live data capture. Inspired by a range of 'hypermediated' cultural events from the Umbrella Revolution to the Ukraine's Lenin monument removal, this panel will bring together art historians, archivists and curators to discuss methods for archiving and historicising live mediated cultural events. We will address questions such as: What new forms of live- or hyper- mediated cultural event exist as a result of the social web? What models for documenting time-based arts exist and how might they apply to these emerging events? What data can and should we capture and how? In what ways are museums developing events-driven approaches to collecting or archiving?

How have artists created new social media tools and connected artworks as a result of collective events?

**Potential Subject Areas:** 1) Art History-Digital Media/Animation; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **Graphic Growth: Discovering, Drawing, and Understanding Nature in the Early Modern World**

Chair(s): Catherine Girard, Williams College; Jaya Remond, Max Planck Institute for the History of Science  
Email(s): catherine.girard@yahoo.com; jremond@mpiwg-berlin.mpg.de

This panel explores how drawing and related graphic media were used to gain insight into nature during the early modern period. Naturalists and artists faced a natural world in expansion, which they sought to describe in detail as new realms of natural history emerged, facilitated by a conjunction of events ranging from geographic explorations to the invention of the microscope. As rich scholarship in the history of science and of art has shown, images could function as powerful instruments of knowledge and as repositories of newly gained information about plants, animals, and minerals. Addressing the epistemological encounter between artists, scientists, and the natural world, this panel zooms in on how this moment of intersection called for innovative strategies of visualization and shaped new graphic conventions in the production of images. It interrogates how techniques of up-close observation, connected to technological progress, informed innovative modes of depiction and vice-versa, as exemplified by figures as diverse as Robert Hooke, Claude Aubriet, and Maria Sybilla Merian. When exposed to lush tropical botany or seemingly hybrid organisms (such as polyps and corals), how did naturalists and artists use drawing to stabilize nature? What were the operations that transformed observation into a graphic act? How did experienced observers respond to this abundance of information and translate into lines the sensorial overload triggered by unfamiliar morphologies? Papers using interdisciplinary approaches and with a focus on France and Northern Europe in a global context are particularly welcome.

**Potential Subject Areas:** 1) Art History-Eighteenth-century Art; 2) Art History-Renaissance/Baroque Art; 3) Art History-Drawings/ Prints/Photography/Works on Paper

### **Outmanned and Outgunned**

Chair(s): Faye Gleisser, Indiana University; Delia Solomons, Drexel University  
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In 1961, Che Guevara outlined a key strategy for implementing counterinsurgency: "the principal source of provision for the guerrilla force is precisely in the enemy armaments." This mandate—to steal your enemy's weapons—appeared in *Guerrilla Warfare*, a manual designed to assist small oppositional bands across the globe in potential uprisings against colonial, neocolonial, and dictatorial governments. Che's methods were also quickly adapted for artistic and cultural production. Since the 1960s, artists in urban cosmopolitan centers have appropriated the literal and figurative weaponry of their adversaries to intervene in asymmetrical power structures. This panel invites papers that examine how artists have incorporated and reinvented enemy armaments in order to expose or challenge the governmental,

financial, societal, and art-world institutions that seem to possess limitless power. We seek to investigate the very notion of ammunition, encompassing the representation of artillery in art and visual culture, as well as more expansive metaphors of armed propaganda, shooting/being shot (photographically), historical misfiring, and caliber/morality. Papers may also investigate how artworks have constructed legible "enemies," engaged with the relationship between the spectacular and the mundane upon which guerrilla tactics subsist, and operated under conditions of being outmanned, outgunned, and up in arms. Additionally, we are interested in papers that confront our current landscape of violence, the polarizing rhetoric surrounding gun ownership, and the ways in which the possession or appropriation of artillery has been instrumentalized to protect mythologies of American exceptionalism.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-World Art; 3) Art History-Twentieth-century Art

### **Gauguin Redux**

Chair(s): Linda Goddard, University of St Andrews; Elizabeth C. Childs, Washington University in St Louis  
Email(s): ljg21@st-andrews.ac.uk; ecchilds@wustl.edu

Paul Gauguin (1848–1903) has long held a privileged position in the historiography of modernism in western art history. His case is often taken as paradigmatic in debates about avant-garde practice, artistic identity, the fraught histories of primitivism (as an aesthetic strategy and mode of cultural production), and the racial and gendered biases and exclusions of the discipline as commonly defined in Europe and North America. Beginning with his reception in the early twentieth century, responses to his art have often been inseparable from reactions to his controversial life and self-curated persona, fuelled by his own semi-autobiographical writings as well as by art criticism, both contemporary and posthumous. His self-conscious equation of the artistic life with exile – or exoticist adventure – has attracted the interest of anthropologists, and scholars of literature and Pacific Studies, as well as art historians. Emblematic not just of a style of modern art, but of an uncompromising, even destructive, commitment to creativity, Gauguin's example has been analysed in moral philosophy, imagined in fiction and film, and critically reworked in contemporary Pacific culture. This session invites papers that investigate artistic, literary and popular responses to Gauguin's art and/or life, or that consider his uneven fortunes in the critical literature since 1903. We also welcome investigations of the exhibition and curatorial strategies that have aspired to rethink his art and critical legacies in a broad variety of formats (monographic, media-driven, comparative, movement-specific, cross-culturally informed) since the early twentieth-century, both within and outside the Euro-American sphere.

**Potential Subject Areas:** 1) Art History-Nineteenth-century Art; 2) Art History-Oceanic/Australian Art; 3) Art History-Twentieth-century Art

### **When Art Claims to Do Good: Assessing the Impact of Socially Engaged Art**

Chair(s): Elizabeth Grady, A Blade of Grass; Steve Lambert, Purchase College - State University of New York  
Email(s): elizabethmgrady@gmail.com; steve@visitsteve.com

Artistic activism has come to play an increasingly prominent role in social movements, in art education, and in the public discourse on art in general. Political art is nothing new, of course, but it seems the stakes have been raised in recent years. It can be a great way to make a splashy statement at a protest, or make a commentary on injustice through a clever critique. But these forms of activism are largely representational; they raise awareness, but stop short of direct action. What happens when artists instead go further and work to enact change? Then pithy wit and biting critique of so much political art gives way to the messiness of community meetings, and the contingencies of real life, as artists engage in a more long-term way, co-creating solutions alongside people whom they hope to serve. When compared to social service organizations, an artist's project often appears small-scale in terms of the number of people affected. Does this mean it is less impactful? Or does it simply aim for different kinds of outcomes? How can artists leverage their strengths toward larger activist goals? How can artists and organizers efforts combine, align, and resonate? This panel invites papers that explore the question of whether social practice projects that profess activist goals live up to their ambitions, and if so, what their impact can be, either in the short-term or the long-term.

**Potential Subject Areas:** 1) Art History-Public Art; 2) Art History-Contemporary Art; 3) Studio Art & Design-Public Art

### **Teaching Design History in the Studio**

Chair(s): Dori Griffin, Ohio University  
Email(s): griffid1@ohio.edu

Studio design programs incorporate design history into the curriculum in a variety of ways: as traditional lectures and seminars, as hybrid seminar/studio courses, and as studios with a focus on projects informed by historical encounters. This session will explore models and begin to establish best practices for incorporating historical education into the design studio. Traditionally, such studio projects have been based on students discovering and copying stylistic models. The typeface specimen poster project is a prime example for graphic design; this project generally asks students to research a typeface and its designer, then make a specimen poster inspired by the visual style and historical context of the particular typeface. The possibilities for engaging critically with historical ideas and information are far richer and more complex than simple style-based studio projects would suggest, however. This session seeks case studies from design educators who have successfully incorporated critical historical engagement into their studio design classes through the making process. What are the themes and parameters of such learning activities? How are they structured? What kinds of readings and research activities support them? How do they engage students with history in ways that traditional lecture or seminar classes do not? How is the process of critical making capable of enriching design students' experiences with the history of their discipline? What successes and failures have emerged from the process of developing historically-informed studio design projects? The session welcomes papers from designers, studio

design educators, design historians, and collaborative teaching teams.

**Potential Subject Areas:** 1) Studio Art & Design-Graphic/Industrial/Object Design; 2) Art History-Decorative Arts/Textiles/Design History

### **Genesis of Video Art in Latin America (1970s and 1980s)**

Chair(s): Juan Carlos Guerrero-Hernandez, Universidad de Los Andes  
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Many of the art historical studies and discussions on video art in Latin America have been devoted to the works produced during the 1990s, a time when video art was finally and widely recognized by the art scene in that region. Nonetheless, the emergence of video art in the two preceding decades is still an unexplored area that, as Christine Mello has suggested, needs to be studied by paying attention to explorations, experimentations, and "contaminations" with other practices and media, such as sculpture, painting, dance, performance, and music. In this order of ideas, the panel invites researchers and graduate students interested in circumventing the traditional isolation of video from the larger artistic context, and the old tendency of focusing on the 'limits of the medium.' We invite papers interested in revealing less mythological, more complex geneses of video art in the region. Proposals dealing with the following, or similar, issues are welcome: contamination of video art production in the context of contemporary art, artists and works ignored by current and past scholarship, and revision of video art in art exhibitions organized in the period.

**Potential Subject Areas:** 1) Art History-Latin American/Caribbean Art; 2) Art History-Film/Video; 3) Interdisciplinary-Art History

### **Appetite for Destruction: The Impulse to Destroy in Art**

Chair(s): Terence Hannum, Stevenson University  
Email(s): terence.hannum@gmail.com

*Object to be Destroyed* was famously destroyed and resurrected by Man Ray many times over a period of decades starting in 1922. Composed of a simple cut out photograph of a lover's eye (a lover who became an ex-lover, hence its initial destruction) adhered to the arm of a metronome, *Object to be Destroyed* bridged a gap between sculpture, collage and time based media very poetically. Eventually its destruction became a part of the piece – the artist demanded that it be smashed with a hammer – and it became a limited edition in 1965. This panel is seeking presentations on destruction in art with attention to collages, sculpture, video and performance, including but not limited to works and artists such as Yves Klein's 'Fire Paintings,' Fluxus, Barry Le Va's 'Shatter Scatter' works, Viennese Actionism, Jean Tinguely's *Homage to New York*, Gustav Metzger, Man Ray's *Object to be Destroyed*, Yoko Ono, Alberto Burri, the relation to the concept of *l'informe* (formlessness), anti-art, and the problems of the archive when considering work like this.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Art History-Twentieth-century Art

### **Mexico City Today**

Chair(s): Kevin Hatch, Binghamton University; Josh T. Franco, Smithsonian Archives of American Art  
Email(s): khatch@binghamton.edu; jfranco1@binghamton.edu

It has been over a decade since Rubén Gallo published his important book *New Tendencies in Mexican Art: The 1990s*, and twenty since a group of young artists, ambitious locals and foreigners based in Mexico City, began to gain international recognition for work done in, and often about, the Mexican capital. Since then a number of those artists have moved from showing in alternative spaces to major galleries abroad, while new art spaces and museums have opened in the city at a remarkable clip, most notably the David Chipperfield-designed Museo Jumex in 2013. Concurrently, neoliberal economic policies only accelerate, in Mexico as elsewhere, further concentrating capital not just within the city's confines but in specific precincts; meanwhile perennial political tensions with the US persist, from immigration and border issues to drug law enforcement and organized crime. Mexico City is now an undeniable node of the international art circuit, but it is also a site of deep political and economic contradiction. This dual status throws into high relief the tensions that attend the specificities of place within the globalized circulation of art. We solicit papers that deal with any aspect of contemporary art production in Mexico City and its immediate environs. Papers may address specific artists, collections, institutions, or transnational relations. As a panel, we hope to go beyond the idea of Mexico City as merely another stop on the global art-world circuit, and instead address its particularity as a locus for art production with its own history, commitments, and paradoxes.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Latin American/Caribbean Art

### **Rethinking Photographic History Online**

Chair(s): Eleanor M. Hight, University of New Hampshire  
Email(s): ehight@unh.edu

While print has long been the accepted, and required, format for academic publications, in recent years there has been a movement to disseminate photographic research and archives online. The increase in the costs of print media has resulted in the decrease in production at academic publishers. And who can afford these photography books now anyway? More important, however, is the search for new ways to interpret and provide broader access to photographic collections. This has led museums, libraries, archives, and scholars to develop innovative and thought-provoking digital projects. These projects offer great potential for creating an interdisciplinary and international forum for rethinking photography's impact on both art and the formulation of visual culture. How might we look at photographs differently? In this session, participants will demonstrate how their websites present photographic material in ways that go beyond, "Here are our photographs. Do with them what you may." How might new tools from the digital humanities and GIS mapping enable us to think creatively about photography and visual culture? What is the proper balance between access, interpretation, and didacticism? Project presentations and theoretical papers from across academic disciplines, including projects developed with students, as well as

from museums, library archives, and independent research, are all welcome.

**Potential Subject Areas:** 1) Art History-Drawings/Prints/Photography/Works on Paper; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-World Art

### **Beaumont Newhall's History of Photography from 1937 to the Present Day (Rethinking Newhall's History at Eighty)**

Chair(s): Jason Hill, University of Delaware; Nadya Bair, Ryerson Image Centre  
Email(s): jehill@udel.edu; nadyabair@gmail.com

2017 marks the 80th anniversary of the publication of Beaumont Newhall's *Photography, 1839-1937*. This volume, which began as a short catalogue accompanying the Museum of Modern Art's landmark 1937 exhibition of the same name, and which assumed its familiar form in 1949 as the *History of Photography from 1839 to the Present Day*, virtually invented the history of photography as a problem for American art history. Written from Newhall's position outside academia, as a museum librarian and curator, *The History of Photography* emerged as a chronological narrative, technical history, and pedagogical resource that addressed a general public excited by the increasingly ubiquitous medium. Although this initially lauded book soon became the primary textbook on photography in the United States, postmodern critics all but dismissed Newhall's work during the 1980s for its apparent privileging of photography's aesthetic value, and his contributions have only recently begun to be reclaimed by scholars who have taken an interest in Newhall's social context and his fascination with the camera as a technology. As such, Newhall's book now sheds as much light on the development of photo history as a field of scholarly inquiry as it once did on the medium it promised to explain. We propose a ninety-minute colloquium whose five invited speakers, chosen by open call, will each offer brief provocations and extended discussion. We invite proposals for ten minute presentations reflecting new thinking concerning Newhall's foundational canon, analytical framework, and/or disciplinary migrations within the United States and beyond.

**Potential Subject Areas:** 1) Art History-General Art History; 2) Art History-Drawings/Prints/Photography/Works on Paper; 3) Art History-Critical Theory/Gender Studies/Visual Studies

Arts Council of the African Studies Association (ACASA)

### **Flesh**

Chair(s): Shannen Hill, Baltimore Museum of Art  
Email(s): shannenhill@gmail.com

Artists have long ruminated on boundaries levied against bodies in the name of varied and often intersecting concerns, be they political, cultural, religious, philosophical, medicinal, or otherwise. This panel engages artistic activity that centers flesh, membrane, or skin as a site for questioning boundaries imposed from without. Although restricted to Africa and its diasporas, the panel is otherwise open to scholarly analysis of art work around this theme. For instance, panelists may consider artistic treatment of human, animal, or architectural flesh; haptic, optic, or other sensory experience wherein the flesh is principle conduit; flesh as fabric for mind-body exploration; (trans)national, psychoanalytic, or biopolitical studies that prominently situate flesh; censoring the representation of flesh and artful activist endeavors to override

it; or the poetics of flesh as material or metaphor for personal purpose. Other approaches to this topic are also welcome.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-African Art (sub-Saharan)

### **Beautiful Lies: Artists Working with Digital Simulation and Illusion**

Chair(s): Stephen Hilyard, University of Wisconsin-Madison  
Email(s): hilyard@wisc.edu

The entertainment industry in various forms has been at the cutting edge of digital technology since the beginning. We are all familiar with the “digital magic” created by digital tools which were developed to fulfill the demands of cinema, gaming and commerce. Artists working with still images were early adopters of the technologies of illusion. However it is only in the last decade that fine artists have begun to make use of the full range of time-based and 3D digital tools which can now create ever more convincing simulations. This technology creates the kind of media objects we are accustomed to accepting is evidence of the world beyond our immediate experience. Both in the commercial and fine art contexts digital simulations are paradoxical because they can remain convincing as a visceral experience in spite of the fact that the viewer knows that they are lies. What are the implications for these capabilities for artists? They may be used as tools for the creation of poetic devices, on the other hand the act of simulation itself may become content. Do these tools provide a new approach to the uncanny? This panel seeks papers by artists whose work incorporates sophisticated digital illusions, particularly 3D time-based simulation, including frame-rendered video and real-time rendering, both interactive and coded.

**Potential Subject Area:** Studio Art & Design-Digital Media/Animation

### **Haunted Modernity: Visions, Enchantments, and Apparitions in Nineteenth-Century European Art**

Chair(s): Alison Hokanson, The Metropolitan Museum of Art; Melissa Buron, Fine Arts Museums of San Francisco  
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The spirit world was a significant source of inspiration for a wide range of artists in Europe during the second half of the nineteenth century. In an era marked by growing dissatisfaction with the perspectives that scientific rationalism and traditional religion offered on modern life, the prospects of otherworldly communication and supernatural visions galvanized new ways of looking at, responding to, and representing contemporary existence. The manifestations of this fascination with unearthly realms were rich and varied, from adherents of Spiritualism including James Tissot and James McNeill Whistler; to aficionados of the arcane and eerie, such as Fernand Khnopff; and occult-influenced groups like the Nabis. Despite the profound visual and conceptual appeal of mystical beliefs, their creative impact has been largely underappreciated in art historical scholarship. This panel seeks papers that address the role played by unconventional forms of spirituality and by the paranormal in the development of later nineteenth-century European art. Papers might consider: representations of apparitions, visions, ecstatic trances, reincarnation, and the psyche or soul; the critical, literary, or popular context for such depictions; new technologies

and experimental media as a means of capturing supernatural phenomena; the visual and material culture of occult movements; and artistic experimentation with esoteric ideas and practices, including Spiritualism, Spiritism, Theosophy, séances, and automatic drawings/paintings. We are particularly interested in how artists met the challenge of depicting what was, by nature, intangible, mysterious, and ineffable.

**Potential Subject Area:** Art History-Nineteenth-century Art

### **Ancient Sculpture in Context**

Chair(s): Anne Hrychuk Kontokosta, New York University; Peter De Staebler, Pratt Institute  
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For an ancient Greek or Roman viewer, sculpture was the most widespread and consequential form of public art, one that enriched almost all aspects of the built environment. Cicero, Pliny, Pausanias, and others, all emphasize the multiplicity of critical roles – political, social, economic – that sculptures and sculptural groups once played. The modern study of Greek and Roman sculpture, however, is firmly rooted in antiquarian traditions and has often focused narrowly on issues of style, date, manufacture, material, workmanship, or identification. While contemporary scholarship has shifted the discourse towards socio-cultural and political frameworks, conclusions must often be tenuous as many ancient sculptures – including many of the most famous – lack documented find spots (Marlowe 2013). This session seeks papers that will (re)contextualize Greek and Roman sculpture within their known or hypothesized architectural contexts, their archaeological contexts, or both. We welcome proposals that employ a holistic approach to address sculpture within broad and multi-format frameworks and that address ancient viewers as well as modern ones. We are interested in both the original display of sculpture and secondary or re-use contexts, whether ancient or modern. Shifts in meaning that occur between contexts are of particular significance. We seek to identify how architectural and archaeological contextualization can illuminate the social, historical and economic value of ancient sculpture. Proposals with interdisciplinary approaches are especially welcome, as are presentations of new finds or reanalysis of old ones. We also encourage innovative theoretical perspectives on the role of context for the interpretation of ancient sculpture.

**Potential Subject Area:** Art History-Greek/Roman Art

### **Exploring Art Markets of the Past: Tools and Methods in the Age of “Big Data”**

Chair(s): Christian Huemer, Getty Research Institute  
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The recent proliferation of data and the emergence of new computational techniques are not only influencing decision making processes in contemporary culture; they also have an increasing impact on our understanding of the past. Big data analytics, defined as the process of examining large amounts of information to uncover hidden patterns and unknown correlations, lend themselves to the study of art markets. Yet, contrary to more quantitatively inclined disciplines such as cultural economics (which usually focus on contemporary data), art history has barely started to endorse this new opportunity. The study of art markets more generally has gained remarkable momentum in recent years. Numerous conferences are being held on the topic worldwide;

case studies are covering a wide array of subjects ranging from the transalpine art trade of the fifteenth century to the emerging markets of Asia and South America and their impact on our globalized contemporary culture. For many of the core questions addressed in this burgeoning subfield of art history we now have large aggregations of data at our fingertips, prepared in formats amenable to computational analysis. There are digital records from auction catalogs, dealer stock books, probate inventories, artist's account books, price indices, receipts of payments, etc. To name just a few possible areas of inquiry, this session invites papers that make use of larger datasets to analyze the networks and aggregate behavior of agents on the art market, shifting tastes and values in history, or the flow of objects through time and space.

**Potential Subject Areas:** 1) Art History-General Art History; 2) Interdisciplinary-Art History

### **Decoding Destruction and Decay**

Chair(s): Maile S. Hutterer, University of Oregon; Sarah Thompson, Rochester Institute of Technology  
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In recent years, theoretical concepts of the ruin as memorial, as inspiration, and as symbol have generated scholarly inquiry and public fascination alike. The physical study of ruinous buildings tends to be overshadowed by the current emphasis on meaning and morality, and yet ruins and their conservation or restoration have long been sources for both new scholarship and the reevaluation of existing scholarly constructs. By making visible what was never intended to be visible, fragmentation provides significant insight into structure, materials, and architectural practices. Divergent interpretations of architectural fragments can lead to vastly different constructs of the history of style; processes of cleaning and restoration provide opportunities to examine building materials with new technology while simultaneously preventing—perhaps permanently—the chance for future scholars to perform the same kinds of evaluations. Restoration may create substantively new buildings that await incorporation into the history—and historiography—of architecture and the built environment. We propose a session that examines loss, destruction, fragmentation, and restoration in the context of intellectual inquiry. Potential questions include: what are the ramifications of studying buildings in their less-than-complete states? How does decay, disaster, or resurgence lead to the reordering of architectural canons? What are we able to see, understand, or imagine in architectural fragments that would otherwise be impossible in a complete or restored structure? What can we learn from buildings via processes of preservation or restoration, and how do such processes open or close different means of investigation?

**Potential Subject Area:** Art History-Architectural History/Historic Preservation

### **Contemporary Art, Ethnography, and the Western Museum**

Chair(s): Richard Hylton, University for the Creative Arts  
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Over the past two decades or so, contemporary art has increasingly become an integral feature of major international museums primarily focused on displaying collections of ethnography, antiquities, history and culture. Equally, museums dedicated to narrating and commemorating traumatic chapters

in history have also introduced contemporary art into their programmes. As institutions with often substantial international profiles these museums have the resources to offer curators and artists potentially lucrative and, on occasion, career changing opportunities to respectively commission and create new work. These opportunities often involve artists of colour and appear to be celebrated as evidence of on-going strides towards cultural pluralism, equality and inclusion. Scholars have, for some time now, been opening up debates about the politics and problems surrounding ethnographic collections and displays in western museums. Precious little attention however, has been paid to the consequences and implications of contemporary art being added to what are often already very problematic environments. What function does contemporary art serve within already culturally charged museum contexts, particularly when raced artists are used in such endeavours? Does contemporary art represent an unequivocal rejection of antiquated but long-held views of non-western art and culture? Do the favoured types of contemporary art exhibitions staged in ethnographic and other museums ultimately exist in a cultural and historical vacuum, stifling criticality and reaffirming western museums' cultural hegemony? Using case studies and other approaches, this session sets out to critically examine the role of contemporary art when strategically co-opted by museums.

**Potential Subject Areas:** 1) Interdisciplinary-Museum Studies/ Curatorial Studies/Art Criticism; 2) Art History-Contemporary Art; 3) Art History-African Art (sub-Saharan)

Association of Historians of Nineteenth-Century Art (AHNCA)

### **Cross-Cultural Encounters in the Long Nineteenth Century**

Chair(s): Ruth E. Iskin, Ben-Gurion University of the Negev  
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One of the reasons Charles Baudelaire chose Constantin Guys to represent the painter of modern life was that in his view Guys was "a man of the world," who "wants to know, understand and appreciate everything that happens on the surface of the globe," and thus he defined him as a "spiritual citizen of the universe." Baudelaire's insight notwithstanding, the notions of modernity developed in art history have been tied to metropolitan centers, even though the nineteenth century was very much a period of mobility, travel, and cross-cultural encounters: Guys, for example, traveled as a visual reporter to send illustrations documenting the Crimean war to the Western press; universal expositions displayed the art, culture and industry of nations from around the globe; artists and collectors traveled abroad -- Americans to Paris, Europeans to Asia, and visitors from many regions around the globe travelled to the international expositions in Europe and America. In addition, photographic and film companies sent representatives all over the world to take photographs and to film in numerous regions including, for example, the Middle East. This session proposes to broaden the formation of modernity in art and visual culture of the long nineteenth century by focusing on the significance of cross-cultural encounters, spanning painting, sculpture, photography, early film, illustration, exhibitions, and collecting. It asks, to what extent we can re-envision nineteenth-century modernity by positioning cross-cultural exchanges in art and visual and material culture as central to modernity.

**Potential Subject Area:** Art History-Nineteenth-century Art

### **Pedagogy of Social and Environmental Justice**

Chair(s): Michele Jaquis, Otis College of Art and Design

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Droughts on the West coast, super-storms on the East, and a renewed activism for economic and racial equality across the whole country – this is the current context in which we live, create and teach. Artists, designers, historians, and scholars are exploring new ways to bring practices of social and environmental justice into the classrooms of art and design. What new pedagogical models are out there? What radical experiments have spawned innovation and failures? What new approaches to art and design education are needed? How can we encourage and empower our students to better their world in the context of climate change, economic crisis, and social/racial inequalities? Artists, designers and educators are invited to engage the audience in presentations and/or workshops around these important issues.

**Potential Subject Area:** 1) Interdisciplinary-Studio Art & Design; 2) Interdisciplinary-Professional Development/Pedagogy/Publishing

Society for Paragone Studies

### **Animals, Art, and Theology: Ethics versus Economics in Art before the Twentieth Century**

Chair(s): Linda Johnson, University of Michigan-Flint

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Artists painted animals in a myriad of ways – usually as pendants to human life in pastoral scenes, landscapes, still-life paintings, and genre scenes. In addition to these traditional settings, scenes including warfare, agriculture, scientific experimentation, hunting, and slaughter were also depicted, as the relationship between humans and nonhumans was being redefined in western art. The right to exploit those species for personal advantage was sharply challenged, due to the causal discoveries of scientists and beliefs of prevalent theologians, who believed that animals were integral to the doctrine of creation and were part of a future biblical vision. Many artists were sensitive to these findings and, in many instances, challenged the social order by questioning and reconciling the ethical values toward animals that arose from the realities of scientific inquiry and biblical criticism. A close reading of subject matter, medium, and style demonstrates that below the surface, there were many traces of guilt, unease, and defensiveness about the treatment of animals. This panel seeks to highlight works of art that progress from being merely representational, to morally instrumental, in order to examine humanity's complicated relationship with nonhuman animals in the context of scientific and theological developments of western society.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Art History-General Art History

### **Euratom at Sixty: Art and Atomic Energy**

Chair(s): Catherine Jolivet, Missouri state University

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2017 sees the sixtieth anniversary of the Euratom Treaty that established the European Atomic Energy Community in March 1957. The EAEC was created by six founding states (Belgium, France, Germany, Italy, Luxembourg and the Netherlands) to foster co-operation in the nuclear field and to coordinate research programs for the peaceful use of nuclear energy. The following year, "Expo 58" (also known as the Brussels World's Fair) opened to

the king's speech calling for world peace and social and economic progress as visitors stood under the shadow of the monumental stainless steel 335ft Atomium. While many artists and designers have embraced the compelling forms of the atom, others have protested militaristic applications of nuclear power and the negative environmental consequences of nuclear energy. Today (sixty years since the first commercial civilian nuclear power station opened in Calder Hall, England, in October 1956), 442 nuclear power plant units operate in 31 countries around the globe and, in the wake of nuclear disasters including Windscale (1957), Three Mile Island (1979), Chernobyl (1986), and Fukushima (2011), nuclear power continues to elicit contentious debate. This session investigates the topic of nuclear power, as artists, writers, scientists, philosophers, economists, and politicians continue to address the risks and hopes of a nuclear future. Papers are invited that explore the legacy of nuclear power across a broad history of contemporary architecture, art, and visual culture. Objects and practices under study may belong to any country or decade. Topics that address international dialogues and interdisciplinary approaches are particularly welcomed.

**Potential Subject Areas:** 1) Art History-Twentieth-century Art; 2) Art History-Contemporary Art; 3) Interdisciplinary-Art History

### **The Last Frontier: Current Trends in the Visual Culture of the Circumpolar North**

Chair(s): Zoë Marie Jones, University of Alaska Fairbanks; Annie Duffy, University of Alaska Fairbanks

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As a large and relatively unpopulated region, the art and aesthetic history of visual culture in the Circumpolar North often gets overlooked in favor of areas that have a more circumscribed historical past in art and culture. However the North has undergone escalated study and consideration by both scholars, studio practitioners, and other interested observers around the world in recent years. Among the many reasons for this are global resources becoming increasingly overtaxed in multiple areas of the world and developers refocusing and looking toward the North and its relatively underexploited resources. Increasing development and greater attention from geopolitical groups also accompanied a population boom. This change in population brought with it a heightened interest in the art and culture of the Circumpolar North, both indigenous and nonindigenous. This includes those who support conservation and preservation through a record of the North as it exists today, as well as those who want to interpret the changing landscapes, and those who want to advocate ideas for moving the North forward to the future. Due to the increased importance of the North in global politics, there has been a rise in Arctic institutes dedicated to studying the North through the various fields of science, policy, history, visual culture, and aesthetics. With the abundance of new research taking place this is an opportune time to hold a conference session which aims to gather ideas from these diverse disciplines through the lens of art.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Art History-World Art; 3) Interdisciplinary-Studio Art & Art History

Association for Latin American Art (ALAA)

### **The Evolving Canon: Collecting and Displaying Spanish Colonial Art**

Chair(s): Ilona Katzew, Los Angeles County Museum of Art; Ellen Dooley, Los Angeles County Museum of Art  
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This panel seeks to critically address the place of Spanish colonial art within the larger canon of art history through the lens of collecting and display. Despite a long-held interest among collectors in Spanish colonial art, it has only been in the last two decades or so that museums, universities, and the art market have seriously engaged with the material. Spanning a wide chronological range—from the early modern period to the present—this panel will explore the history of collecting Spanish colonial art globally, and how interest in the field is actively shifting the art historical canon and the ways we look at this period of artistic production. How have collectors, both individual and corporate, influenced trends and tastes? How do we classify and categorize artists not traditionally considered mainstream? Has growing access to objects and scholarship affected perceived notions of quality and authorship? How do scholars navigate this quickly expanding field of inquiry? Possible topics may include historiographical ones addressing the history of collecting Spanish colonial art in the Americas, Europe, and Asia; theoretical ones dealing with notions of connoisseurship and the evolving canon; valorizations of the material (current and past) and the implications of these assessments for the future of the field. Case studies as well as broader historical contributions are welcome, as well as papers that look at a wide range of media—paintings, sculpture, decorative arts, textiles, and so forth.

**Potential Subject Areas:** 1) Art History-Latin American/Caribbean Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **Design Museums: The New Wave**

Chair(s): Elizabeth Kslacy, University of Michigan  
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Designed objects have been collected in museums since the mid-nineteenth century. At that time they were most often assembled under the rubric of decorative or industrial art and aimed towards audiences of design students and the artisan and manufacturing classes. Beginning in the mid-1970s with the establishment of the Museum der Dinge and the Cooper Hewitt, and more recently with new and refashioned institutions opening in Toronto, New York, and Kingston, Australia, museums specifically devoted to design have jettisoned their predecessors' *raison d'être*—the promotion of national design industries, the inculcation of good taste in producers and consumers, and the taxonomic approach to collections primarily via style. In their place, late-twentieth and early-twenty-first century design museums have engendered a multiplicity of approaches that range from the populist focus on everyday experience, the artistry of craft, experimental or avant-garde design, and local vernacular traditions. This session is interested in distinguishing the operations of this latter wave of design museums from their nineteenth and early-twentieth century antecedents, particularly with respect to two questions: How has the category of design expanded or morphed to include and exclude certain modes of creative activity, types of production, aesthetic concerns, and material or political engagements? Secondly, how have museums' institutional missions evolved to reflect their changed forms of agency in the larger sphere of

design? That is to say, what new roles do design museums seek to play in design education, design scholarship and discourse, or the business of design?

**Potential Subject Areas:** 1) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 2) Art History-Decorative Arts/Textiles/Design History

### **Lost, Abundant, and Fugitive Sound: Listening, Seeing, Meaning, Experience**

Chair(s): Lynn Marie Kirby, California College of the Arts; Barbara McBane, Independent Scholar  
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Acts of listening – of apprehending and processing sound-image relations – shape the practices of artists and their audiences across many media: film, video, performance, sculpture. This session invites presentations by artists and writers with a special interest in the relationships between what we see and what we hear. How do listening and seeing play with or against each another to produce meaning and experience? Interest areas for presentations might include: deaf, hearing, blind, or low-vision art, sound, and reception; translation and intercultural experience and gaps between the seen and the heard; desynchronized sound and image in experimental film and video; visual and aural image tensions in queer representation; rips in the aural-visual fabric and the experience of 'unbelonging'; the politics of representation and reception with respect to sound and acts of listening.

**Potential Subject Areas:** 1) Studio Art & Design-Sound; 2) Art History-Film/Video; 3) Art History-Critical Theory/Gender Studies/Visual Studies

### **Manifesta at Twenty**

Chair(s): Kathryn Kramer, State University of New York at Cortland  
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Ever since its first manifestation in Rotterdam twenty years ago, the roving biennial Manifesta has been presenting contemporary art in the context of the European Union's ongoing geopolitical development. I propose a session that would examine this history of two decades. Possible topics may address how Manifesta's itinerancy matches/clashes with the EU's ideas about borders (perhaps in terms of the Schengen Agreement's current peril); evaluations of relative successes or failures of specific exhibitions in terms of Manifesta's mission to critically examine the cultural topography of Europe (Manifesta 6 comes to mind); assessments of Manifesta's exhibition of post-Soviet Eastern European contemporary art; comparisons of the global biennial circuit and the circuit that Manifesta has crafted over 20 years (for example, examination of how Manifesta's circuit preceded, even inspired, the phenomenon of biennialization); case-study comparisons of European Capital of Cultures' (ECoC's) showcasing approaches to European cities with Manifesta's urban presentations. The possibilities are myriad.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **The Exhibition as Event: From the 1990s to Now**

Chair(s): Janet Kraynak, Columbia University; Monica Amor, Maryland Institute College of Art  
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The 1990s witnessed the emergence of new post-object and post-studio forms of production, where artists sought to expand upon models introduced by the avant-garde of the 1950s-1960s, who similarly confronted the boundaries of medium and institution. New modalities of institutional critique, collaborative forms of production and reception, and the rise of research-based practices all participated in this questioning. Central to many of these developments was the expansion of the exhibition as artistic object, medium, frame, and ultimately staging ground: reconceived as a series of temporally unfolding, multi-sensory events, through the integration of cinema, theater, sound, lighting, design, inside and/or beyond the gallery itself. This panel seeks to examine these practices and their legacy in contemporary art through individual case studies or key issues. How do these developments speak to the changing technological and social conditions of the last twenty-five years? How do they negotiate the two poles of post-medium art—towards an integration of the arts and different sensory experience; or the disintegration of disciplinary boundaries through what Fluxus artist Dick Higgins termed intermedia? In what ways does the very dispersal of the object/exhibition demand new forms of audience engagement, and how does the latter relate to the “interactivity” of digital culture? Similarly, how is authorship managed in collaborative endeavors where authorial identity is multiplied, and the lines between artist and curator (and their forms of labor), are continuously blurred? Last, in what ways do these events approach the theatrical and how can we understand this condition in contemporary terms?

**Potential Subject Area:** Art History-Contemporary Art

### **First Frames**

Chair(s): Samantha Krukowski, University of Cincinnati  
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What are the lenses through which beginning art and design students first perceive their disciplines? What do the current frameworks and structural models of foundations art and design education reveal about the attitudes of educators and administrators towards history, tradition, technology, interdisciplinarity, critical thinking and skill sets? How have first-year experiences for art and design students changed (or not changed) given the radical shifts in information access, dissemination and acquisition of the last twenty years? This session invites inquiries into the nature and form of beginning art and design education in the twenty-first century landscape. Papers might address topics like the role of history and/or tradition in curricular design, disciplinary and/or interdisciplinary approaches, the character and experience of the beginning design studio, specific courses and/or projects, alternative learning environments (fields), curricular structure and nomenclature, the relationships and interactions of beginning design students – with each other and with more advanced students, the role and status of foundations faculty. Is there an essential body of knowledge that all art and design students should engage? Are certain historical precedents more valuable than others? Have some precedents become outdated and/or irrelevant? How long does or should a foundations education last? Should beginning art and design studios be discipline-specific, or should they introduce and

promote cross-disciplinary pollination? What different curricular approaches exist in beginning education today? Are there radical propositions? Is the foundations studio a room, a complex, or an extended learning environment? What is or might be its extended field?

**Potential Subject Areas:** 1) Studio Art & Design-Foundations; 2) Interdisciplinary-Studio Art & Design; 3) Studio Art & Design-Art Education

### **Emerging Technology and Contemporary Art: What is Twenty-First Century Craft?**

Chair(s): Michelle R. LaFoe, OFFICE 52 Architecture; Isaac Campbell, OFFICE 52 Architecture  
Email(s): mlafoe@office-52.com; icampbell@office-52.com

How do we define twenty-first century craft, and what do we mean by ‘craft’? In the dictionary, craft is “a special skill, art or dexterity.” It’s tradition and innovation and how one transforms an idea into material form and the intuitive skill of working with that material to transform it. This occurs in one’s studio with available tools, which change with innovation, such as the intertwining of advanced digital processes with traditional hand craftsmanship. One can see this at Haystack Mountain School of Craft with MIT’s Center for Bits and Atoms and their joint fab lab digital fabrication facility that augments studio practices, with interdisciplinary work at both the School of the Art Institute of Chicago and UCSD in art, science and engineering, in the material ecology of designer Neri Oxman, in ceramics with digitally controlled kilns and traditionally constructed ones, and in the making of physical study models during the architectural design process. The studio is the place where one experiments with a process, makes discoveries, and tests new ideas, tools and techniques, whether by hand, digital fabrication or a combination of both, to foster a dialogue about the creative process, technology, ingenuity, the work of the hand, and the physical embodiment of ideas. Yet is it still the hand that assembles the final work, even if components are generated digitally? This panel will generate vibrant discussions about the topic of twenty-first century craft, and we invite papers from artists, designers, architects, curators, historians, visionary leaders, and interdisciplinary collaborators.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Design; 2) Studio Art & Design-3-dimensional Design; 3) Studio Art & Design-Ceramics/Metals/Fiber Arts/Glass

### **New Materialisms in Contemporary Art**

Chair(s): Lex Morgan Lancaster, University of Wisconsin-Madison  
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Though contemporary art may be understood as fundamentally digital and dematerialized, it also continues to be compelled by matter and medium. As an activating tendency in contemporary art, materiality demands our critical attention and potentially a shift in our methods. Staging an interdisciplinary conversation among scholars of art history and visual culture, this session seeks papers that take medium and material processes seriously in order to explore the critical significance and possibilities of materiality as an analytical apparatus. Addressing the radical affective and affecting work of materiality in contemporary art alongside the explosion of interdisciplinary scholarship on “New Materialisms” in the twenty-first century, this session asks not only what engagement with “new materialism” and materialist modes

of analysis may bring to contemporary visual theories and art historical scholarship, but also what this scholarship contributes to the burgeoning field called “New Materialisms.” The session is focused on artworks produced since 1960, but in terms of the broadest possible range of media from the sculptural and painterly to the digital and performative. Of particular interest are papers that consider the affective and visceral textures and relational dimensions of materiality; contemporary abstraction; queer and feminist ontologies and phenomenologies; race and racialization; postcolonial studies; disability studies and crip theory; cybernetics and posthumanism; animacies and agential life.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Interdisciplinary-Art History

### **Global Conceptualism(s), Revisited**

Chair(s): Tina Bui Le, University of Michigan  
Email(s): tinale@umich.edu

In an essay accompanying the exhibition “Global Conceptualism: Points of Origin, 1950-1980s,” Apinan Poshyananda suggests that artists from Southeast Asia understood conceptual art as an amalgamation of “happenings, performances, lettrism, documentation, earthworks.” He further notes, “This practice of defining conceptual art through textbooks and lumping it with all kinds of other ‘isms’ has often led to confusion and misinterpretation, and conceptual art was translated...and passed on to students in variable ways.” Since the exhibition nearly two decades ago, questions regarding the formation of a global art history and the necessity of calibrating art historical terms to specific moments remain pervasive. Artists around the world have employed strategies of conceptualism and conceptual art throughout the twentieth century in a variety of different media and forms, including installation, text art and performance art. This panel invites papers that include discussion of conceptualism and conceptual art within a broad range of contexts during the twentieth century. What are the points of entry to a history of global conceptualism, or must a range of histories be calibrated to specific places? How is conceptual art or conceptualism translated during the twentieth century? How do we understand varying instances of textual and visual translation related to conceptualism? What are the politics and stakes involved within global conceptual practices? How do we account for contemporaneous developments in conceptual practices in Asia, Africa, North and Latin America, Europe and beyond? Can we theorize how and why conceptual art emerged from different origin points?

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies

### **What Have You Done for Art History Lately? 2017 Edition**

Chair(s): Karen J. Leader, Florida Atlantic University; Amy K. Hamlin, St. Catherine University  
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This session is part of “Interventions in the Future of Art History,” a Day-by-Design theme of Saturday programming curated by Amy K. Hamlin and Karen J. Leader. This session’s title aims to address individuals working alone and collaboratively on sustainable initiatives for the future of art history that are also ideally transferable to the humanities at large. Proposals may advocate

for change in political and employment arenas, classroom innovations that rejuvenate the discipline for a twenty-first century audience, museum practices that capture the centrality of the physical encounter with the object in the digital age, or ideas catalyzed by collective or civic activity. We invite proposals for short presentations on results-oriented initiatives that are concrete versus anecdotal and that are grounded in best practices. The “2017 Edition” builds on our successful “Open Forms” session of the same title from CAA 2015, where ten presenters offered, to a robust and enthusiastic crowd, promising art history initiatives. Our respondent, Pat Mainardi, suggested that we repeat the effort, and “gather together...the best ideas for teaching and reinvigorating art history. By keeping this mission in the forefront of CAA, we can make a difference.” And so here we go again! What have you done for art history lately? A project website contains an archive of the 2015 session, and more extensively describes our vision: <https://sites.google.com/site/arthistorythat/>. We would also like to invite posters featuring similar projects, presented in visual form. These will be on view throughout the day in this room.

**Potential Subject Area:** Interdisciplinary-Art History

### **Art in the Age of Financial Crisis**

Chair(s): Marisa Lerer, Manhattan College; Conor McGarrigle, Dublin Institute of Technology  
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The recent release of the Panama Papers revelation is just one in many that highlight the link between art and ethically (if not legally) corrupt financial markets. The relationship between financial speculators and emerging artists is another example of the complicated and compromised control that finance holds on the art market. In addition, historically and recently artist activists have been calling attention to and transforming the relationship of corporate patronage within art institutions. This session aims to explore patronage, collaboration, and alternative systems in art and finance. This panel seeks papers that examine specific aspects of the financial crisis and projects that critique existing models and present alternatives such as crypto-currency models to financial infrastructures and calls for divestment. Can there be a system of ethics surrounding art’s role within the exchanges of capital? How have artists working in public art in the expanded field translated, shifted and reframed financial structures? What is the arts and art institutions’ role in visualizing the complex networks of successive financial crises and presenting alternatives that may rebuild systems of trusts between the public and global financial markets? Case studies are welcome as are proposals for future projects. This session encourages participation from artists, art historians, curators, and theorists.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-Public Art

### **Site-Specific Art in the Age of the Internet 2.0 (Social Media)**

Chair(s): Cyriaco Lopes, John Jay College, City University of New York; Rachel Nelson, University of California, Santa Cruz  
Email(s): clopes@jjay.cuny.edu; renelson@ucsc.edu

In this panel we are interested in artworks that are being created specifically to be experienced in Social Media or that are directly about it, in which that context is not taken for granted or understood as being transparent (i.e. we are not looking for work

that 'lives' elsewhere and is just promoted through social media). The literature in the 1970s that theorized the site-specific artwork wrote about a work that is contingent, that is physically connected to the place of its reception. Later on immaterial issues were added to that discussion of site: its political, social, and historical dimensions. Nowadays we live in this intimate public space, that of Social Media, which is carefully designed and tightly ruled by corporations (mimicking the role of the state on physical public spaces), and at the same time, a space where those corporations sell involucre that must be filled by their own consumers. We produce, consume, and curate a daily stream of information, and the added value of that process is packaged and sold back to us through advertisements in a feedback loop. We are interested in projects by artists, writings by art historians and theorists, that address work created specifically for that prevalent space of our lives, be it as poetical interventions, critical confrontations, or parasitic (but self aware) propositions.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Studio Art & Design-Digital Media/Animation

#### **Methods for the Study of Colonial Visual and Material Culture**

Chair(s): John F. López, Skidmore College  
Email(s): jlopez1@skidmore.edu

With the turn towards visual and material culture, art and architectural historians have put to task the periphery-metropole binary, questioning the applicability and validity of art historical categories such as "artist," "art," and "genius" in colonial artworks. Inherent in this binary was the belief that hermetically sealed "superior" civilizations bestowed culture upon socially backward and morally corrupt societies in far away places. The discipline has already acknowledged that this unidirectional movement of culture is more myth than fact and that the periphery was not just a passive receptor of metropolitan models, but rather, a mutually constitutive body in a global network of artistic ideas, material exchanges, and aesthetic concerns. Attuned to the asymmetrical and incongruent relationship between colonial artworks and canonical art historical categories, scholars have offered a myriad of models, such as "mestizaje," "prime object," or "mutual entanglement" to name but three, as methodological inroads for locating and scrutinizing the production of art and architecture in a colonial context.

Open to any geographic location and time period, the aim of this panel is to engage in a trans-regional discussion about the interpretative frames employed in the study of colonial African, Asian, and Latin American art and architecture. In doing so, the session chair welcomes papers that examine historical and historiographical themes, concepts, or problems from a methodological standpoint that aid understanding strategies for considering colonial visual and material culture.

**Potential Subject Areas:** 1) Art History-Critical Theory/Gender Studies/Visual Studies; 2) Interdisciplinary-Art History; 3) Art History-World Art

#### **AIDS and Cultural Activism**

Chair(s): Joe Madura, Emory University; Ryan Conrad, Concordia University  
Email(s): jmadura@emory.edu; conradryanconrad@gmail.com

The global spread of HIV/AIDS has directly affected the conventions of contemporary artistic practice. It likewise generates successive debates regarding the legibility and influence of art in times of crisis. Early critics identified two generations of artists responding to the epidemic: the first relied on personal reflection and narrative to give visibility to people with AIDS; the second, politicized generation—catalyzed by the emergence of AIDS Coalition to Unleash Power (ACT UP) in 1987—seized forms of direct collective action. Despite structural changes including the dissolution of large-scale activism and improved medical regimens in the mid-1990s, this division has largely persisted in art historical scholarship. Select AIDS practices in the visual arts have become canonized over the past two decades, while artists continue to document and to interrogate living with HIV/AIDS now. The current surge in museum exhibitions, artistic production, and public discourse has reignited longstanding discussions about the personal and political stakes of cultural activism. This panel solicits artist presentations and scholarship that integrate the history and continued lived reality of the AIDS crisis. Investigations of present day pressures that shape how we visualize and make meaning from the recent past; shifts in artistic strategies employed to analyze and to transform the epidemic; the efficacy of separating individual vs. collective and activist vs. memorial work; the affective range of cultural responses to medicine, sexuality, and kinship; and erasures and omissions inherent to the process of canonization are welcome, as are other relevant topics.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Interdisciplinary-Studio Art & Design

#### **Playing Art History / Gaming the Museum**

Chair(s): Michael Maizels, University of Arkansas; Michael Mansfield, Smithsonian American Art Museum  
Email(s): michael.maizels@gmail.com; MMansfield@si.edu

Where contemporary artists continue to refigure the traditional boundaries between performance, interactivity, theater and the visual arts, museums are tasked with seeking out novel means to representing these increasingly complex media practices; reconfiguring the interdependencies between distribution and display. This panel draws its inspiration from the recent florescence of museum-based interest in the videogame form and was conceived with three primary objectives. First, we aim to historicize the longstanding connection between art and play – from traditional interactive works through video gaming as an artist's medium – inviting contributions on topics such as the history of games as a viable mode of expression, the cultural record of specific interactive forms, or Surrealist and Fluxus games. Second, we intend to broaden the current conversations about videogames in the museum, soliciting work from scholars, curators and educators concerning issues of interactivity and play (especially in connection with computer technologies) within the cultural and civic space of a gallery. Third, we seek to address the future of the field, with a focus on the preservation of interactive or

procedural works in light of the increasingly frequent acquisition and exhibition of videogames by major collecting institutions.

**Potential Subject Areas:** 1) Interdisciplinary-Museum Studies/ Curatorial Studies/Art Criticism; 2) Art History-Digital Media/ Animation

#### **Open Session for Emerging Scholars of Latin American Art**

Chair(s): Elisa C. Mandell, California State University, Fullerton; Ana Mannarino, Federal University of Rio de Janeiro  
Email(s): elisaCmandell@gmail.com; ana.mannarino@gmail.com

Each year increasing numbers of scholars are awarded doctoral degrees in Latin American art history. This session seeks to highlight the scholarship of advanced graduate and recent Ph.D. scholars. Papers may address any geographic region, theme, or temporal period related to the study of Latin American art or art history, including Caribbean, Central American, and Latinx topics.

**Potential Subject Areas:** 1) Art History-Latin American/Caribbean Art; 2) Art History-Pre-Columbian Art

#### **On the Dialectics of Procedural Violence in Post-WWII European Art, 1949–65**

Chair(s): Jaleh Mansoor, University of British Columbia; Vanessa Parent, University of British Columbia  
Email(s): jaleh.mansoor@gmail.com; vanessa.parent@alumni.ubc.ca

In 1949, two years after relocating to Milan from Argentina, Lucio Fontana set his life's work in commercial sculpture and ceramics aside and picked up painting at the age of fifty. He articulated this sudden new commitment with a series of assaults over the surfaces of elegantly executed monochrome canvases. Reversing the order of the traditional gesture and the tools with which to enact it, Fontana turned the paintbrush around and, puncturing the canvas with its opposite end, cast a constellation of holes across a monochromatic plane. In 1962, Austrian artist Herman Nitsch staged a painting-action called Die Bluetorgel in a Vienna cellar. Part action-painting and part ritual performance, the event consisted of Nitsch slapping red paint onto a large vertical canvas. This event was, according to Nitsch, "the conceptual birth" of the radical art movement known as Vienna Actionism. In January 1965, Gunter Brus staged Self-Painting and Self-Mutilation. In the first action he turned himself into a living breathing painting only to then signal, in the second, a destructive impulse through allusions to self-harm in contemptuous opposition to oppressive social norms in post-war Austria. These vignettes cross both geopolitical and historical location (Italian economic miracle, 1949–65; Austrian post-war) to reframe symptoms of history at an aesthetic and political impasse, and to pose a problem: how does violence, both symbolic and gestural, mediate the relationship between aesthetic and political autonomy, aesthetic and political engagement, and the spectrum among those positions along the axes of autonomy/engagement and aesthetics/politics?

**Potential Subject Areas:** 1) Art History-Performance Studies/ Installation/Environmental Art; 2) Art History-Twentieth-century Art; 3) Art History-Contemporary Art

#### **The Desert: Image, Site, Environment**

Chair(s): Lyle Massey, University of California, Irvine  
Email(s): lmassey@uci.edu

In light of climate change and the global surge in temperatures, we are confronted with the probability of increasing desertification, the process through which land becomes resistant to human habitation and cultivation. The desert is, along with the coasts, the Cassandra of the Anthropocene. Historically the desert has evoked sets of binaries: deprivation vs the pleasures of the oasis; existential terror vs spiritual redemption; lifelessness vs ecological and cultural richness. In 1950s America, for instance, it was a landscape of modernity: it promised rich natural resources ripe for exploitation; development that could depend on the engineered harnessing of water; and the solitude necessary for military secrets. By the 1970s, it came to signify modernism's failures: military industrial debacles, the threat of nuclear waste disposal, corporate ecological disasters and Quixotic attempts at dwelling and development. As such, from the twentieth century, the desert has attracted artistic and architectural interventions that give visual and embodied form to its contradictions. From utopian architectural projects like Arcosanti to dystopian and alternative spaces of impermanent habitation such as Slab City, from isolated land art in Nevada and installations in Qatar to the neon sign labs of Las Vegas, from nuclear test sites to "junk" sculpture, the desert has been the staging ground for a dialectic of art, the built environment, ecology and landscape. This session invites interdisciplinary papers that explore some aspect of the desert as subject, site, place or concept in the American and global visual imaginary.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Art History-Twentieth-century Art; 3) Art History-Art of the United States

#### **Race and Labor in the Art World**

Chair(s): Hayes Peter Mauro, Queensborough Community College, The City University of New York  
Email(s): hayes.mauro@gmail.com

This session welcomes papers that address the intersection of the issues of race and labor in the art world, specifically the experiences of African Americans, Latinos, Native Americans, or other groups traditionally either excluded from or employed on a marginal basis within art world institutions. The term "art world" is here defined broadly. It can include experiences of artists on the market, or experiences of employees at art-related institutions and organizations, such as museums, galleries, auction houses, academic departments, non-profits and the like. Papers may also address the work of artists who depict race and labor in their own work. Alternately, papers may focus on projects or pedagogical strategies used by administrators or educators in bringing such issues to broader public awareness. Papers may be scholarly or narrative in tone, but should be critically engaged and consistently address the topic outlined above. With this in mind, examples of appropriate topics would include: Contemporary or historical artists who graphically depict the intersection of race and labor in their work; Artists, curators, or other art market workers who through their labor strive to control the depiction of themselves

and their ancestors in museums and galleries; Qualitative or quantitative analyses of compensation/ employment data within art world institutions; and so forth.

**Potential Subject Areas:** 1) Art History-Art of the United States; 2) Art History-Contemporary Art; 3) Interdisciplinary-Art History

### **Fragile Balances: Contemporary Arts, Cultural Integrity, and Environmental Change**

Chair(s): Carol E. Mayer, University of British Columbia Museum of Anthropology  
Email(s): carol.mayer@ubc.ca

The power of the environment as a life source and a site of narrative permeates the arts of the Pacific. Artists are producing works that have entered the international world of fine art and are included in exhibitions and galleries throughout the western world. Yet, the artists who live in fragile environments face an uncertain future. Logging, mining, overfishing, resource development etc are taking their toll. In this panel we will examine how this uncertainty is expressed (or not) in contemporary works, in exhibitions and performance, and then question whether, or how, any of these might serve as agents of change.

**Potential Subject Areas:** 1) Art History-Oceanic/Australian Art; 2) Art History-Contemporary Art; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **Alternate Revolutions: Reexamining Cuban Art History beyond 1959**

Chair(s): Abigail McEwen, University of Maryland, College Park; Susanna V. Temkin, Americas Society  
Email(s): mcewen@umd.edu; susannatemkin@gmail.com

In December 2014, Presidents Barack Obama and Raúl Castro announced plans to restore full diplomatic relations between the United States and Cuba, taking a step toward ending the embargo that has impeded travel and commerce between the nations for over fifty years. The pending normalization of relations has stimulated renewed interest in Cuban art, not least predictions of “a stampede” (The Wall Street Journal) to the island by collectors and institutions. As the market effects of this “Boom” continue to evolve, the time seems right to revisit the enduring fixation on Fidel Castro’s Revolution of 1959 in the context of the long twentieth century, one that witnessed multiply shifting political and cultural relationships between the U.S. and Cuba. Drawing on Cuban laureate José Martí’s words that “a revolution of form is a revolution of essentials,” this session seizes on today’s historical moment in order to consider how periods of transition and change on the island have impacted the production and reception of Cuban art at home and abroad. Looking beyond 1959, the session encourages papers that explore a broad range of alternate “revolutions” or decisive periods of change in Cuba’s history, including the island’s independence from Spain in 1898; the fall of dictator Gerardo Machado in 1934; and the rise of the Special Period following the dissolution of the Soviet Union in 1989. By considering these critical, if less frequently cited moments, this session provides an opportunity to re-examine Cuban art history as previous barriers to scholarship begin to diminish.

**Potential Subject Areas:** 1) Art History-Latin American/Caribbean Art; 2) Art History-Twentieth-century Art

### **Between Conformism and Subversion: Aesthetic Strategies and the Problem of the Political in Contemporary Art**

Chair(s): Conor McGrady, Burren College of Art; Gediminas Gasparavicius, The University of Akron  
Email(s): cmcgrady@burrencollege.ie; gedas222@yahoo.com

The two prevailing paradigms that define the scope of political engagement in contemporary art are critical opposition and socially engaged practice. In regards to critical opposition, Slavoj Žižek and Peter Sloterdijk have demonstrated that current political and cultural systems anticipate critique and protest, cynically incorporating them into their own systemic functioning. In effect the language of such critique becomes a part of the established social discourse. In socially engaged practice the impact of neoliberalism (such as detrimental effects of deregulation, imposed austerity, or forced migration) is ameliorated through projects that advocate a sense of temporary community or promote cohesion as a form of social service. The operation of normative politics that such projects aspire to critique is left largely unchanged. Both strategies have become part of the canon of what is considered activist, oppositional, or socially-engaged art today; both allow for easy slippage into the ideological mainstream.

This predicament puts critically engaged art in an unenviable position. In the current cultural and political conjuncture, is there an effective political dimension in contemporary art? If that dimension exists, can it resist assimilation into dominant models of ideological discourse? Can strategies of engagement, opposition or subversion possibly lead to meaningful social transformation? We invite papers that examine strategies of tactical intervention, social critique or opposition in an international context; critical approaches to socially engaged art; the culture of consensus and instances of conflict within contemporary art; artistic strategies that look beyond both direct oppositional critique and art as social service.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Interdisciplinary-Studio Art & Art History; 3) Interdisciplinary-Art History

Art Historians of Southern California (AHSC)

### **STEM to STEAM with Art History**

Chair(s): Walter Meyer, Art Historians of Southern California  
Email(s): meyer\_walter@smc.edu

The Art Historians of Southern California calls for proposals regarding how our discipline is uniquely positioned to transform the current obsession on Science Technology Engineering & Math or STEM to include the arts and empower our campuses with Science Technology Engineering Arts and Math or STEAM. Donald Preziosi will be part of the CAA Panel as a follow up to his keynote presentation at the AHSC annual conference titled: “If STEM expands to STEAM with the insertion of Art, then it also includes TEAMS, highlighting collegiality and advocacy.” We seek proposals related to diverse topics including: pedagogy, research in art history that integrates STEM topics and successful advocacy for our discipline. Please email proposals and CV with STEM TO STEAM in the title.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Interdisciplinary-Professional Development/Pedagogy/Publishing; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **Biographies of Early Modern Works of Art**

Chair(s): Anita Moskowitz, Stony Brook University; Virginia Brilliant, Ringling Museum of Art  
Email(s): anita.moskowitz@stonybrook.edu; virginia.brilliant@ringling.org

Museum-goers looking at art within gallery spaces view, frequently unbeknownst to themselves, not the pristine state of new-born objects, but rather their mature state-- that moment akin to the cosmeticized appearance of a successful adult's public body. While the didactic information generally shared with visitors on wall displays tends to be more transparent now than in the past, the complex vicissitudes of an object's life history remain difficult to fully perceive. Most scholars know, however, that a huge percentage of Old Master museum objects have undergone restoration and conservation treatments throughout the centuries and particularly during the golden age of collecting and the art market during the decades before and after 1900. This panel seeks papers that offer case studies of painting, sculpture and decorative art demonstrating the additions, subtractions, and alterations made, for purposes of religious efficacy, aesthetic pleasure, conservation and, not least, successful marketing, during the course of an object's life history. In addition, papers are welcome that confront the legitimacy, social context, and theoretical framework of such interventions, as well as proposals for viewing and display strategies that promote a more informed encounter between the museum object and the visitor. Is it possible to view a work in a gallery space with a dual vision: the object's present material state as well as—based on visual clues within or didactic information auxiliary to the object—its life history, in order to appreciate both the authentic, i.e., original and the less than authentic elements before one's eyes?

**Potential Subject Areas:** 1) Art History-Architectural History/Historic Preservation; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Art History-General Art History

### **Bad Bodies: Inscriptions of Fatigue, Instability, and Resistance**

Chair(s): Lauren O'Neal, Lamont Gallery at Phillips Exeter Academy  
Email(s): loneal@exeter.edu

What happens when the body—or text that writes or communicates the body—fails in its duties to be clear, communicative, and convincing? What is the function of notations and gestures that undermine or muddle, rather than advance, an argument? This panel examines the pose, the gesture, and the interaction, and how strategies of repetition, erasure, assemblage and deconstruction can enable platforms for dialogue, even if facing a lack or void. This panel welcomes artists, curators, and theorists working in installation, performance, drawing, or other media who want to critique the neo-liberal, forward-marching, data-driven body, and instead who wish to dwell in spaces where lazy, unhelpful, or simply uninterested bodies make space for alternate forms of ethical exchange.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Design; 2) Studio Art & Design-Performance; 3) Studio Art & Design-Sculpture/Installation/Environmental Art

### **Operating Manual for Living in the Worst-Case Scenario**

Chair(s): Maya Oppenheimer, Royal College of Art; Emily Candela, Royal College of Art; Francesca Laura Cavallo, Kent University  
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Originally produced for wartime civil protection campaigns, the survival manual has evolved over recent decades alongside the escalating need for official disaster management policies. New forms of adventure-seeking and media coverage of global threats have bred an industry-turned-genre. The survival manual embodies a society haunted by potential worst-case scenarios, in which scenario design is becoming a prominent feature of the "safety industry"; from FEMA's "family disaster plan" to online resources made by so-called "prepping" enthusiasts. Props, prompts and the reassurance of expertise are key to the survival manual's scenario design. These elements are deployed to neutralize the likelihood of accidents via the imagined control of speculative scenarios. This mirrors the emphasis on designed scenarios for behavior regulation found across constituencies thought to train, measure or inform: the laboratory, the classroom, even the summit conference. The panel focuses on how scenario design and behavior regulation are negotiated in the format of the survival manual, considered in an expanded sense, which also includes the deployment/design of instructions and expertise in speculative contexts. Including artistic and design contributions to the imagination of the worst-case scenario, the session will forge interdisciplinary dialogue on discourses addressing the design of behavior from multiple fields including design studies and art history. Critics, artists, designers and historians are invited to submit proposals (for 15-minute slots) exploring imaginative strategies for surviving global, interplanetary or mundane worst-case scenarios that will generate critical reflection. Submissions may include papers, performances, demonstrations, or presentations of practice.

**Potential Subject Areas:** 1) Art History-Decorative Arts/Textiles/Design History; 2) Interdisciplinary-Studio Art & Design; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **History through Things / Things through History: Design Objects in the Museum**

Chair(s): Emily Orr, Cooper Hewitt, Smithsonian Design Museum; Christine Guth, Independent Scholar  
Email(s): orrem@si.edu; cmeguth@gmail.com

At a time when many museums are reevaluating their collection and display practices, this panel proposes to explore how exhibitionary culture has been and may be productively informed by object based design historical thinking. Design history has challenged canonical categories and hierarchies and blurred the boundaries between art and commerce. It has promoted a new focus on how things materialize the past and brought to their study interpretive strategies that emphasize processes of production, circulation, and consumption and their global interconnectedness. Things ranging from Tupperware to iPhones have been analyzed as valuable repositories of socio-cultural, historical, and technological information. In so doing the discipline has contributed to critical awareness and preservation of previously overlooked objects whose use, appeal, and impact shape the modern world. What has been and is now the place of design objects in the museum and what display practices and interpretive approaches are best suited for fostering public engagement with the messages their materiality may convey?

What narratives about past and present have they and can they serve to construct? How does their collection and display help the public make sense of the contemporary world and also prompt a reevaluation of history? How have collecting and exhibition practices shifted over time and what roles have gender and nationality played? This panel invites proposals from scholars in any discipline that consider the relationship between design history and the collection, circulation, and the display of objects in the museum context. Papers may focus on any historical period or geography.

**Potential Subject Areas:** 1) Art History-Decorative Arts/Textiles/Design History; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **Feminist Temporalities and Art Histories in the Middle East and North Africa**

Chair(s): Ceren Ozpinar, University of Sussex  
Email(s): cerenoz@gmail.com

This session seeks to explore feminist art histories and temporalities in the Middle East and North Africa. Despite the global interrogation of patriarchal discourses in art since the late 1960s, feminist art history has not yet fully acknowledged the geographical and the temporal spaces outside the Euro-American map. Feminist art history, which can be called 'imperial,' or 'normative' as Meskimmon argues (2007), either in the form of an exhibition narrative or a scholarly book, tends to present a linear global narrative, which leaves out everything that does not fit into its temporal trajectory or the idea of progress. Feminist art in the Middle East and North Africa has been one of the least addressed practices in imperial feminist art history. A few exceptions, including diaspora artists Nil Yalter and Shirin Neshat have been featured, though only to turn them into stereotypical representatives of feminist art outside Euro-America. While the very existence of these feminist art histories intervenes in the progressive narratives of the imperial feminist art history, they also have an impact upon both art historical temporality and feminism(s) at large. We welcome papers that discuss modern and contemporary visual art from the Middle East and North Africa, which investigate notions of sexuality and gender, while they interrupt patriarchal narratives, or present diverse understandings of feminism. By doing so, this session aims to encourage new writing and reading strategies that displace both the canon of imperial feminist art history and vernacular art histories that do not usually accommodate feminist art.

**Potential Subject Areas:** 1) Art History-Art of the Middle East/North Africa; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-Twentieth-century Art

### **Defining and Exploring Socially Engaged Art History**

Chair(s): Cindy Persinger, California University of Pennsylvania; Azar Rejaie, University of Houston - Downtown  
Email(s): persinger@calu.edu; rejaiea@uhd.edu

While art history is typically understood as a discipline in which individuals produce publications that are aimed primarily at other scholars, this panel organized as part of "Interventions in the Future of Art History" (a Day-by-Design theme of Saturday programming curated by Amy K. Hamlin and Karen J. Leader) seeks to understand the growing movement of socially engaged art history. Typically produced within and between social groups over

an extended period of time, socially engaged art history seeks to engender a productive dialogue regarding social or political issues and to foster resilient and sustainable communities. Such practices address issues including difference, division, and inequality in society; they work to establish meaningful interactions within and between communities. Because these practices often remain outside of scholarly debate, our intent is to consider their significance through discussion of the theoretical issues, sharing of specific examples, and consideration of their potential role in the discipline's future at a moment in which many art historians have been forced to reevaluate their practices and find new relevance in the face of university and museum budget cuts across the US. Conceived as a collaborative event, the panel seeks to assess the theory and practice of socially engaged art history. Proposals should describe specific examples of socially engaged art history.

**Potential Subject Area:** Interdisciplinary-Art History

### **Taking Place: Renegotiating Art and Ecology from the Eighteenth Century to Today**

Chair(s): Kelly Presutti, Massachusetts Institute of Technology; Monica Bravo, Yale University  
Email(s): kelly.presutti@gmail.com; monicacbravo@gmail.com

"Place," a concept that remains loosely defined, suggests an inalienable relationship between an individual person or object and a particular, delimited locale. Since the discipline's inception, art historians—often following their artists' leads—have been taking place: claiming or deploying geographical origin as an integral part of the art makers' and objects' identity and character. For Johann Joachim Winckelmann the Laocoön's majesty could be attributed to its Mediterranean climate; Heinrich Wölfflin took the concept to an extreme in his formulation of the German Renaissance. But are environmental factors or the relations between an individual and physical surroundings such strongly determining factors, especially at a moment when the connection between artwork and place seems increasingly tenuous or non-existent? How might we reconsider the sitedness of artistic production at a moment when humanity's negative impact on the environment is becoming increasingly inescapable? And how might a theory of autochthony meaningfully engage with issues of art and ecology? Beyond serving as an explanatory mechanism, place holds potential for the critically-minded art historian to engage issues of environment, ecology, and nation today. This panel uses "place" as a lens to reconsider the ecological networks—in both a biological and political sense—of art making over a long period of time, in order to reframe the relationship between art and context for a more environmentally responsible history.

**Potential Subject Area:** Art History-General Art History

### **Vital Expression: Pictorialism and Its Legacies**

Chair(s): Andrea Wolk Rager, Case Western Reserve University; Barbara Tannenbaum, Cleveland Museum of Art; Adrienne Lundgren, Library of Congress  
Email(s): andrea.rager@case.edu; btannenbaum@clevelandart.org; alun@loc.gov

Pictorialism was the first international movement to elevate photography into the realm of personal expression in order to attain the status of a fine art. The year 2017 marks the centenary of the final issue of Alfred Stieglitz's influential journal *Camera Work* and the closure of his 291 gallery, rendering this an apt

moment to reconsider the legacy of Pictorialism through and beyond his influence and the Photo-Secession. This reexamination is also driven by advances in technical analysis that allow us to understand with greater depth and precision the broad range of experimental processes, techniques, and photographic media employed by the Pictorialists. Considered in tandem with recently digitized archival materials, we are able to grasp as never before the international as well as regional character of Pictorialism and the diversity of practitioners. This interdisciplinary session will solicit papers from curators, conservators, photographers, and academics to explore new avenues of scholarship on the Pictorialist movement. What models did the Pictorialists look to for inspiration? How could the movement accommodate two such disparate approaches as straight and manipulated photography? How did Pictorialist photographers take advantage of new technologies for the dissemination of their work and philosophy? What was the impact of regional camera clubs on the movement? How did Pictorialism help shape collecting practices and the display of photography in museums? What was the relationship between film and Pictorialism? How has the legacy of Pictorialism influenced artists today? We particularly encourage papers that consider marginalized photographers and groups within the larger movement.

**Potential Subject Areas:** 1) Art History-Drawings/Prints/Photography/Works on Paper; 2) Art History-Twentieth-century Art; 3) Interdisciplinary-Art History

#### **Critical Collaborations: Neutralizing Power in Art and Design History**

Chair(s): Sabrina Rahman, University of Exeter; Maya Oppenheimer, Royal College of Art; Elli Michaela Young, University of Brighton  
Email(s): s.k.rahman@exeter.ac.uk; mayarae.oppenheimer@rca.ac.uk; e.m.young@brighton.ac.uk

Current work in design history focuses on strengthening inter- and trans-national networks. This comes after decades attempting to define what histories of design can tell us about socio-historical contexts and those who engage with designed objects, systems and spaces. With cultural and educational institutions also attempting to launch reflexive and critical discourses that critique, de-colonize and pursue post-colonial narratives and mandates, what do these changes look like after and underneath this discourse? Power often manifests as a uni-directional flow of narrative within and across these producers, including institutions and those that operate within them: researchers, curators, educators, artists and designers. This panel considers the role and potential for collaboration as a method of neutralizing these power structures. The term collaboration provides a specific platform for thinking about structural, methodological and experiential exchanges in an effort to move away from power-laden vocabularies and timelines. The above question becomes: What does the implementation of critical collaborations that neutralize power look like? We welcome submissions that look to histories of art and design collaboration that confront and disarm power structures, be they institutional, research methods-based, or material. This panel aims to foster a dynamic discussion that will address projects that focus on histories of collaboration and engagement practices. Contributions focusing on non-Western contexts will be favored to consider not what history or design mean in various constituencies, but what present collaboration

across geographies can afford the intellectual, social and cultural aspects of art and design.

**Potential Subject Areas:** 1) Art History-Decorative Arts/Textiles/Design History; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Interdisciplinary-Studio Art & Art History

#### **Conspiracy: The Aesthetics of Paranoia in the Age of Information**

Chair(s): Chris Reitz, University of Louisville  
Email(s): chreitz@gmail.com

More anxious than the informational art of conceptualism or the archival gestures of the past quarter century, conspiratorial aesthetics give visual language to paranoia about information analysis and instrumentalization. Artwork in this zone is concerned with articulating patterns and connections, not conveying information. Although some conspiratorial work has no relationship to the internet (Mike Kelley's interest in Ufology, for example), much of it is unthinkable outside our hyperlinked world. Metadata and data mining promise to reveal or decode actionable patterns from infinite information. Hacks and data breaches punctuate daily life with reminders that our information—our identity—can be instantly and irreversibly thrust into a treacherous world that is seamlessly (if invisibly) connected to quotidian tasks like online shopping, banking, and dating. Conspiratorial art takes up the aesthetics of correlation and pattern finding, making visible the anxiety induced by precarious interconnectedness. Papers for this session situate such practices historically, not only in relationship to contemporary information technologies, but to postwar artistic strategies rooted in information and connectivity, including conceptualism and the archive, as well as institutional critique, "transitive" painting, and glitch and database art.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies

#### **Making Objects Speak: Speculative Design, Critical Making, and the Internet of Things**

Chair(s): Gwyan Rhabyt, California State University East Bay  
Email(s): gwyan.rhabyt@csueastbay.edu

Artists, designers, and scientists all "make things to think with" from transgressive sculpture, to the "disobedient objects" recently featured in the Victoria and Albert's eponymous show, to the mechanical models of seventeenth century natural philosophy. But now, with the advent of low cost embedded computing, the things we make can think and talk back literally as well as metaphorically. 3D printing technologies enable any passing piece of dimensional visual culture to be scanned, sampled, and printed to bricolage in minutes. The way these tools, blossoming in the form of community fab labs and campus makerspaces, allow artists and designers to challenge passive consumerism and interrogate our relationship with the objects around us has been termed Critical Making by Matt Ratto and Garnet Hertz. At the same time, Anthony Dunne and Fiona Raby of the Royal College of Art have noted a growing use of these tools to design not only the present but imagine a range of possible futures, using fictions to contest political, social, and aesthetic narratives, which they have called Speculative Design. How have these theoretical frameworks and the object makers themselves elucidated our relationships with our things? How is art and design practice evolving now

that our thermostats, refrigerators, shoes, and artworks can all communicate with one another? At what new points are we finding or losing agency? Artists, designers, historians, and futurists are invited to submit their practice or vision of the technologically enhanced eloquent object.

**Potential Subject Areas:** 1) Studio Art & Design-Digital Media/Animation; 2) Art History-Digital Media/Animation

### **Art after Zero: Making Sense of the Aughts**

Chair(s): Margaret Richardson, Christopher Newport University;  
Nicole De Armendi, George Mason University  
Email(s): margaretr1@hotmail.com; nicole.dearmendi@gmail.com

What characterizes art in the first decade of the twenty-first century? With recent exhibitions defining art of the 1990s in thematic and historical ways, questions arise about how we might begin to assess the following decades in the new millennium. Now that we have some historical distance on the “aughts,” what new themes and challenges have emerged in the study and practice of contemporary art? How have 9/11 and terrorism, the expansion of interactive technologies and social media, and increasing globalization impacted art in the 2000s? Is the postmodern condition still relevant, or might we identify a new situation and set of attitudes? This session invites discussions from historians, critics, and artists on the nature of contemporary art in the new millennium. Papers might address particular examples of artists’ works that suggest definitive themes or offer more theoretical musings on the recent state of the field.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **Photography Undone: Contemporary Reflections on the Medium in Latin America**

Chair(s): Jodi Roberts, Cantor Arts Center, Stanford University;  
Natalia Brizuela, University of California, Berkeley  
Email(s): jodi.roberts8@gmail.com; brizuela@berkeley.edu

A recent wave of new studies (books, articles, dissertations, and exhibitions) on photographers from Latin America has underscored the medium’s rich history there. Often aimed at injecting individual artists into a global canon, these projects have also uncovered new information about the medium’s technical development and varied implementations in the region. Academics and curators are not the only figures driving the historicization of photography in Latin America, however. This panel will explore the ways in which contemporary artists based in Mexico, Central America, and South America have engaged directly with photography’s long history. In works that co-opt preexisting photographic imagery, experiment with historical photographic processes, and press at the boundaries of what defines a photograph materially, artists like Waldemar Cordeiro, Rosângela Rennó, and Oscar Muñoz, among many others, have cast a critical eye on photography’s technical history. They have also ventured important questions about the vigorous international circulation of photographs in the twentieth and twenty-first centuries through mass-media sources, books, and exhibitions. Submissions examining individual artists and their

works are welcome, as are studies related to the historiography of Latin American photography.

**Potential Subject Areas:** 1) Art History-Latin American/Caribbean Art; 2) Art History-Drawings/Prints/Photography/Works on Paper; 3) Art History-Contemporary Art.

### **min sánit / uqausivut / nitwêwinanân / nindikidowinaan / t’lo sqwéltel / lii moo niyanaan / niyanân pikiskwêwina / lip algik / re seqwlut / nilun kolusuwakon / to matou kupu / our words**

Chair(s): Dylan Robinson, Queen’s University  
Email(s): dylan.robinson@queensu.ca

Indigenous artists, scholars and art critics are giving increasing prominence to language—and the concepts and worldviews expressed by our languages—in our creative and critical writing practices. This session seeks to bring together scholars, curators, and Indigenous artists and writers working in two areas: 1) models of Indigenous art criticism and other forms of writing that engage with Indigenous concepts and languages; and 2) Indigenous artists working with language in their artistic practices. From digital billboards (Digital Natives, 2010) and unsanctioned sign projects that reclaim Indigenous place-names and histories (Ogimaa Mikana collective, 2013), to social practice work that asks participants to reconsider the language of apology and reconciliation (Apology Dice, Garneau and Yeh 2014) and works about Indigenous language loss and resurgence, artists have defined new models to express Indigenous logics of place, history, and belonging. Likewise, Indigenous art critics and art historians have begun to challenge settler models of textuality by developing place-based and nation-specific methodologies that express Indigenous understandings of responsibility, relationality and cultural protocol. This panel of artists, curators, and scholars seeks to take stock of the ways in which artists are using text and Indigenous languages across visual, media and performance art forms, and how Indigenous writers are challenging unmarked, normative forms of writing.

**Potential Subject Areas:** 1) Art History-Native American; 2) Studio Art & Design-Writing/Word Art; 3) Interdisciplinary-Studio Art & Art History

### **¡Sí Se Puede! Brand Identity, Activism, and Art-Historical Analyses**

Chair(s): Sam Romero, Florida Southern College; Julia Fernandez, University of California, San Diego  
Email(s): sromero@flsouthern.edu; juliafernandez8@ucsd.edu

This panel revisits the images of the United Farm Workers, including its iconic logo, artwork from its newspaper *El Malcriado*, protest posters, and their cultural impact. The United Farm Workers (UFW), a predominantly Mexican-American labor union from Delano, California led by Cesar Chavez and Dolores Huerta, drew public attention in 1965 with the Delano Grape Strike. The strike began on September 16, 1965, on Mexico’s independence day, when the National Farm Workers Association (NFWA), mainly Mexican-American farm workers, joined with the Agricultural Workers Organizing Committee (AWOC), predominantly Filipino American grape workers, to protest against table grape growers’ mistreatment of the low-wage farmworkers. Over the last 30 years, the UFW brand has expanded beyond the scope of farm workers rights and into popular culture as well as a representation of Chicana Culture. We seek interdisciplinary proposals, ranging

from graphic designers, artists, art historians and cultural critics. Proposals should focus on the visual aesthetic of the UFW movement, its role in activism, and its place in art and graphic design history.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Design; 2) Interdisciplinary-Art History

### **The Sounds of the Museum**

Chair(s): Lauren Rosati, The Graduate Center, The City University of New York; Andrew Cappetta, The Graduate Center, The City University of New York  
Email(s): lauren.rosati@gmail.com; andrew@rayr.net

Given the institutionalization of media and performance, today's art museum has become a far noisier place: an intermedia space, where moving images, sounds, and performing bodies are regularly put on display in tandem with painting, drawing, photography, sculpture, and other mute artifacts. In addition, the interpretative and educational programming of many art museums has grown increasingly soundful, ranging from audio guides to interactive digital displays, and live gallery-based initiatives that turn the typically atomized art-viewing experience into an interactive, social one. This panel will address the reactionary concept that the silent sanctity of the modern museum space has been replaced by this proliferation of noisy media, transforming the white cube into a "Gray Box," Diller Scofidio + Renfro's term for this new mixed-use exhibition environment. Following historian Emily Thompson's conception of the "soundscape of modernity," in which acoustic advancements at the turn of the twentieth century led to increasingly quiet listening spaces, this panel will chart a history of the modern museum space as one that negotiates between both sound and silence. This panel seeks to engage in the soundscape of the museum through a number of modalities and topics: sound installation; the curatorial "problem" of sound bleed; historical instances of sound in the museum; exhibitions of music; museum architecture and acoustic design; the sounds of interpretative media (podcasts, audio guides, etc.); and other investigations into the museum space, its practices, and its infrastructure in relation to sound and the museum's proposed code of silence.

**Potential Subject Areas:** 1) Interdisciplinary-Art History; 2) Art History-Twentieth-century Art

### **Beyond Critique: Contemporary Art in Theory, Practice, and Instruction**

Chair(s): Roger Rothman, Bucknell University; Pamela Fraser, University of Vermont  
Email(s): rrothman@bucknell.edu; hellopamela@gmail.com

The notion of "critique," crucial to so much recent artist and theory, derives in large part from the reception of Frankfurt School theory and its attempt, as Max Horkheimer put it, "to liberate human beings from the circumstances that enslave them." As practiced, critique aims above all to unmask and debunk ideological formations and the power structures they support. Though there is undeniable value in this project, there is a growing sense that its limit has been met. In 2013, Pamela Fraser and Randall Szott organized a CAA panel entitled "Critiquing Criticality," which brought together ten panelists' ideas on this issue. Immediately following the event, Fraser and panelist Roger Rothman began plans to pursue the topic further in book

form. This will be manifested in their book *Beyond Critique*, an anthology of seventeen essays – many of which are elaborations on papers presented at the 2013 conference – that examine the longstanding critical orientation of contemporary art and identify alternative methods and aspirations. Like the 2013 panel, this panel will be aimed at challenging what has come to be referred to as "criticality," a shorthand for art with an embodied concern with social, political, and economic elements of culture. In the years that have transpired since the 2013 panel, a number of new perspectives on critique have emerged, perhaps most significantly the publication of Rita Felski's *The Limits of Critique* (2015). This panel seeks to investigate the historical tradition from which this approach stems, and to survey current discourse and alternative models of engagement.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Studio Art & Design-Art Education

Queer Caucus for Art (QCA)

### **Global Queer Art**

Chair(s): James M. Saslow, Queens College/The Graduate Center, The City University of New York (Emeritus)  
Email(s): saslowj@earthlink.net

All around the globe, there are long artistic traditions encompassing what we would now call queer themes and sensibilities; the increasing exchanges among all world cultures demand increased attention from westerners to their cultural "trading partners." This panel seeks to present any aspect of queer visual culture, past or present, originating from non-western art traditions and geographies. We would particularly welcome presentations at the intersection of queer art and African, Latin American, South and East Asian, or indigenous cultures and perspectives. Historical papers may address queer arts from any non-western culture, or compare two or more cultures outside the western canon, or examine interactions between western and non-western sources. Contemporary papers could address any aspect of global queer art in the world of present-day artists, curators, and/or critics that deals with issues of sex, sexuality, and gender expression.

**Potential Subject Areas:** 1) Art History-Critical Theory/Gender Studies/Visual Studies; 2) Art History-World Art

### **Architectural Gesamtkunstwerk**

Chair(s): Lisa D. Schrenk, University of Arizona  
Email(s): lschrenk@email.arizona.edu

The word *Gesamtkunstwerk* first appeared in print in 1827. Two decades later composer Richard Wagner used the term while describing his ideas on cohesive synthesis in the theater arts. By the end of the century the word was widely used in progressive architectural circles in both Europe and the United States to refer to a unified design, in which the architect not only produced the plans for a building, but also the interior settings, including lighting, furniture, wall coverings, and decorative objects. To achieve a total effect, some architects on occasion, including Charles Rennie Mackintosh, Frank Lloyd Wright, and Henry van de Velde, even created clothing for women to wear within their comprehensive designs. In the twentieth century, the idea of *Gesamtkunstwerk* continued to be explored, including at the Bauhaus, by industrial designers, and later by architects like Arne

Jacobsen in his SAS Royal Hotel, Copenhagen. This session will broadly explore the concept of Gesamtkunstwerk in architecture. Potential papers could provide new insights into the work of architects known for their comprehensive designs or explore the cohesive relationship of architecture and decorative elements in the work of lesser-known designers. Participants in the session might examine the role of the artist in these designs, the concept's relationship to the rise of industrialization and the growing divisions in building design, or further examine Wagnerian principles of Gesamtkunstwerk in architecture. Papers that address examples of Gesamtkunstwerk in the mid to late twentieth century or in other cultures or eras are particularly welcome.

**Potential Subject Areas:** 1) Art History-Architectural History/Historic Preservation; 2) Art History-Decorative Arts/Textiles/Design History

### **Art History for Studio-Art and Graphic-Design Students: Seeing the Relationship**

Chair(s): Mary B. Shepard, University of Arkansas-Fort Smith  
Email(s): Mary.Shepard@uafs.edu

For studio-art and graphic-design students, the study of art history often can be perceived as an unwelcome intellectual voyage into an alien land. So too, many art historians have studio and graphic design colleagues who do not "look back" upon their own experiences with art history "with undiluted pleasure" (just to quote Queen Elizabeth II [1992]). And these attitudes can be unconsciously (or consciously) passed along to students, creating a self-fulfilling prophecy. How can we, as art historians who work in support of Studio Art and Graphic Design programs, embrace approaches and assessments that are directly applicable to our students' perspectives and experiences? How can we help our students to see the relationship between their disciplines and the history of art? This session seeks to highlight innovative approaches to realizing this goal, while still not compromising the art historical integrity of our curricula. Papers can discuss studio projects integrated within traditional art history curricula that facilitate putting art historical ideas into practice. Papers can also explore methodological approaches that are directly relevant to the work of studio artists and graphic designers. Papers can be practical and pragmatic; they can be also theoretical. Ideally, a robust discussion will ensue—prompting inspiration for curricular innovation. A respondent from the art studio and/or graphic design perspective will help to augment the discussion.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Interdisciplinary-Professional Development/Pedagogy/Publishing

### **Mediated Landscapes: The Use of Photography, Film, and Television in Land Art**

Chair(s): Joy Sleeman, University College London; Sajda van der Leeuw, University of Oxford, United Kingdom; Jane McFadden, ArtCenter College of Design  
Email(s): joy.sleeman@ucl.ac.uk; sajda.vanderleeuw@linacre.ox.ac.uk; Jane.McFadden@artcenter.edu

This session will explore the increasing interest in the mediated sites of Land Art: the artists' use of photographs, films and television in Land Art. Land Art – or Earth Art – has often been understood to be about presence, site-specificity and

institutional critique. This view was established already in the first comprehensive book-length survey of Land Art, Beardsley's "Earthworks and Beyond" (1984) where he suggested that "only sculptures in earth and sod can properly be described as earthworks". However, the last two decades have witnessed a shift towards research on the 'mediated landscapes' of Land Art: its abundant use of photography, film and television. This session takes this shift as its starting point and asks, as the editors of the recently published exhibition catalogue "Ends of the Earth: Land Art to 1974" formulated it, "whether Land Art can exist without the media?" This leads to numerous questions, such as: What was the aim of the artists working in Land Art by making use of media like photography, film and television? How should we perceive the relation between these media and the on-site earthworks? In which ways were these mediated landscapes related to pressing political and social issues during Land Art's time of origin? How have these practices of Land Art influenced younger generations of artists, both locally and globally? This session thus aims at providing new understandings of Land Art by providing preliminary answers to these questions, while also generating the basis for a history of Land Art's mediated landscapes.

**Potential Subject Areas:** 1) Art History-Twentieth-century Art; 2) Art History-Film/Video; 3) Art History-Contemporary Art

### **Non-Western Genealogies of Art Criticism**

Chair(s): Sarah-Neel Smith, Maryland Institute College of Art (MICA)  
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Since the early 2000s, there has been an upsurge in debates about the so-called crisis of contemporary art criticism—the idea that, since roughly the 1960s, criticism has lost its coherence as a set of identifiable analytical or ideological approaches and is thus threatened with irrelevance. Until now, such debates have been largely Euro-American in focus. In their diagnosis of crisis, and in their view of this form's modern history, they presume a grounding in the socio-political and economic conditions of the capitalist West (what Katy Siegel dubs "the modernist structure of avant-garde art, private dealers, a clueless middle-class public, prescient critics, and suddenly skyrocketing prices"). But what of art criticism outside the West? What of modes of critique developed in contexts other than this dealer-critic system, or written in non-hegemonic languages? While an increasing number of scholars use such texts as sources, few have theorized the forms of authorship, readership, and political engagement they entail. How, then, does art criticism connect to other forms of dissent or critique in contexts of decolonization or political upheaval? How does it cross-pollinate with other literary practices, such as poetry or journalism? What might we make of criticism's claims to be an international literary form that matches art's own alleged universal reach? What might happen to current understandings of criticism's crisis and history if such contexts are accounted for? This panel seeks a sustained, in-depth investigation of understudied non-Western critical traditions in their original languages, and welcomes papers addressing any geographic region.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Art History-World Art

### **Syria Now: Architectural, Artistic, and Cultural Heritage in Peril**

Chair(s): Jochen Sokoly, Virginia Commonwealth University in Qatar; Radha Dalal, Virginia Commonwealth University in Qatar  
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Since 2011 the war in Syria has left a deep-rooted scar on the country's artistic and cultural fabric. Images of destruction in Aleppo, Palmyra, Krak de Chevalier, but also the brutal public assassination of Dr. Khaled al-Asaad, a leading member of the country's archaeologists, have received broad media attention. Amidst the unfolding humanitarian crisis, these events have spurred the international community to safeguard Syria's heritage urgently. The purpose of this panel is to take stock of the loss and damage, to provide a forum for discussion on supporting Syria in the preservation and conservation of its cultural heritage, and to discuss how we as practitioners of art history, archaeology, and museology can collaborate in existing efforts. Presentation topics might include: Effects on visual and material culture; Impact on craft traditions in textiles, wood, metalwork, painting and calligraphy; Management of historical sites and museums; Damage to buildings and artifacts; Practice of contemporary artists; The psychology of war and oppression; Damage to local and national identities; Blatant disregard of international statutes and laws concerning heritage; Appropriation, desecration, and erasure of sacred sites; The economic factors of war; Illicit trading of artifacts to finance war; Damage to country's touristic and academic infrastructure; Comparative framework; Hands on experience in handling similar crises in Bosnia, Iraq, or Afghanistan; and Institutional and private responses or initiatives.

**Potential Subject Areas:** 1) Art History-Art of the Middle East/North Africa; 2) Art History-Architectural History/Historic Preservation; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

### **Changing Lenses: Contemporary Photography and New Media from the Arab World**

Chair(s): Woodman L. Taylor, American University in Dubai; Janet Bellotto, Zayed University  
Email(s): woodman.taylor@gmail.com; janet.bellotto@zu.ac.ae

Photography and new media have quickly become major art practices in the Arab world. A growing group of photographers and new media artists from North Africa and West Asia critique their worlds through nuanced visual imagery, as lens based practices are widely accessible. Issues addressed in their practices range from problematizing Orientalist framings of the 'Middle East' to advocating for women's rights and political expression within contemporary Arab societies. Recent exhibitions in Europe and North America have focused on this new group of photographers and media artists who are now emerging as major figures on the global art stage. Within the region there are more than a hundred annual photography competitions. On the new media front Cairo, Dubai and Sharjah, with their biennials and art initiatives, have established major platforms for promoting and commissioning new work by media artists. For this session we invite scholars, curators and artists to address multiple aspects of these dynamic and growing art practices from the Arab world. We strongly encourage non-traditional and/or multimedia formats of presentation.

**Potential Subject Areas:** 1) Studio Art & Design-Photography; 2) Studio Art & Design-Digital Media/Animation; 3) Art History-Art of the Middle East/North Africa

### **The Centenary of D'Arcy Wentworth Thompson's *On Growth and Form*: Performance Art, Interactive Media, and Bioart**

Chair(s): Charissa N. Terranova, University of Texas at Dallas; Ellen K. Levy, Institute for Doctoral Studies in the Visual Arts  
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In the one hundred years since its publication in 1917, D'Arcy Wentworth Thompson's *On Growth and Form* has commanded a large following across fields, in science and the arts. It inspired numerous other scientists, including C.H. Waddington, Alan Turing, Claude Lévi-Strauss, and Stephen Jay Gould. In the world of art, *On Growth and Form* is famous for its influences on the emergence of biomorphic shapes in modern painting and sculpture, postwar British art, and architecture. Thompson argued the mechanics of physical force were of central importance in the generation of living form. In addition to evolutionary concepts such as selection and fitness, his work proposed that constraints, physico-chemical reactions, and body structures influence the development of organisms. Part one explores some of these areas and their history. For the second panel we seek papers about the role and influence of Thompson's *On Growth and Form* further afield in the arts. In adding a second panel, we especially hope to address the connection between Thompson's ideas and performance broadly conceived. Our goal is to tease out the influences of Thompson's thinking on this field at two levels: first, in history as a generative resource in performance art; and second, in the present as it catalyzes performativity in lived time within bioart and interactive art. We welcome proposals on the role of Thompson in performance art across time and milieu.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Studio Art & Design-Performance; 3) Art History Contemporary Art

### **The Meteorological Impulse in Art: Modernity, Postmodernity, and the Atmospheric Turn**

Chair(s): John A. Tyson, National Gallery of Art; Ellen Y. Tani, Bowdoin College Museum of Art  
Email(s): j-tyson@NGA.GOV; ellen.tani@gmail.com

Meteorology, the science of atmospheric conditions and phenomena—especially related to weather—emerged as an area of study in the seventeenth century. Weather reports have regularly appeared in newspapers since the late 1800s. With the rise of the ecology movement in the 1960s, weather's intersections with other systems became an ever more urgent issue; calls to recognize our embeddedness in the atmosphere came soon after space travel enabled its first images to circulate. This panel will analyze artistic corollaries to meteorology, a field with a history deeply intertwined with modernity's. Weather is metaphorically rich. In many romance languages the word refers to time and climate conditions. From trade winds and Schumpeter's Gale, to political storms and racial climates, meteorological invocations occur in conjunction with systematic shifts in economics and politics. Artists have depicted weather for numerous reasons: Frederic Church imagined patriotic cloud formations in *Our Banner in the Sky* (1861); Gustave Caillebotte's paintings reflected society's fascination with meteorology. From the 60s onward, artists transitioned from representing weather to drawing on its processes. Works with a meteorological impulse, such as Carolee Schneemann's *Viet Flakes* (1965) or Robert Barry's gas releases (1969), radically acknowledged flux and subverted the certainty of vision. New understandings of environments, works with a "systems esthetic" (Jack Burnham), or "dematerialized" art (Lucy

Lippard) emerge when considered in light of an atmospheric turn. We welcome papers that plot art's meteorological impulses, expand notions of art as atmosphere, or examine the role of weather in art from circa 1850 until today.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-General Art History

### **The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art**

Chair(s): Andrew V. Uroskie, Stony Brook University  
Email(s): andrew.uroskie@stonybrook.edu

Fluids, so to speak, neither fix space nor bind time. While solids have clear spatial dimensions but neutralize the impact, and thus downgrade the significance, of time (effectively resist its flow or render it irrelevant), fluids do not keep to any shape for long and are constantly ready (and prone) to change it. Introducing his influential (and controversial) investigation of liquidity as a master metaphor for the novel phase of modernity within which we now reside, Zygmunt Bauman's framework helps us rethink the familiar topoi of both animation and kinetic art, allowing us to draw associations between new theories of materiality and objecthood, perception and spectatorial investment, and questions of temporality and duration - human or otherwise - as they become manifest within a diverse range of aesthetic practices and theories. This panel seeks to re-open the question of kinetic art in the twentieth century and beyond by inquiring broadly into the rhetoric of animation and the philosophy of kinesis. Contributions are solicited by emerging and established scholars across the history and theory of visual art, film, media, and performance. Particular interest will be paid to those historical and conceptual links between more traditionally understood models of kinetic sculpture, on the one hand, and a diverse field of experimental film and media practice whose performative basis has long been ignored or marginalized within established histories of the movement.

**Potential Subject Areas:** 1) Art History-Twentieth-century Art; 2) Art History-Contemporary Art; 3) Art History-Film/Video

### **Divided Societies: Manifestations of Postsocialist and Postapartheid "Nostalgia"**

Chair(s): Karen von Veh, University of Johannesburg; Richard Gregor, Trnava University  
Email(s): karenv@uj.ac.za; richardgregor.khb@gmail.com

This panel considers two particular geographic areas: South Africa and Eastern and Central Europe, where extreme regime change has occurred within the last twenty five years and where political and social reformation was expected to bring about a particular sense of purpose and unity which has not yet been manifest in practice. South Africa's history of division though the politics of apartheid should be ameliorated by the new democratic dispensation. However, political ineptitude and corruption along with historic divisions based on race and culture continue to prevail, indicating a deeply divided social psyche and pervasive lack of healing. This sometimes results in a nostalgic longing for the revival of traditional knowledge and value systems which confront the status-quo through the medium of cultural expression and incisive artworks. Eastern and Central European countries have emerged from socialism, civil wars and

political fragmentation, to be reinvented with new borders and democratic dispensations. The 'afterlife' of socialism is, however, manifest in current extremism, intolerance towards the refugee crisis, corruption and mismanagement; all of which appear to echo the themes and traumas of the twentieth century. The reaction of some artists appears to subconsciously anticipate a provocative construct of nostalgia for the socialist past, and the question arises: does the term 'Ostalgia' have the same meaning in this new historic situation? We invite proposals that interrogate artistic responses to the above scenarios. We envisage that the detailed comparison of experiences encountered in different continents will bring about new perspectives for each 'local' art-historical discourse.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-World Art

### **On the Road Revisited: Art and Travel since 1900**

Chair(s): Peter Han-Chih Wang, Temple University; David Smucker, Stony Brook University  
Email(s): peterwang@temple.edu; david.smucker@gmail.com

This year marks the sixtieth anniversary of the publication of Jack Kerouac's Beat novel *On the Road*, and the exhibition *The Open Road: Photography and the American Road Trip* is currently on tour in the United States. Thinking outward from Kerouac's novel and the automobile road trip in America, our contemporary era also plays host to the development of self-driving cars, to widespread debates about immigration, and to international politics strongly influenced by oil production and consumption. In light of these road-related matters, our panel seeks to historicize and thematize being on the road. We welcome presentations from scholars, artists, and travelers that investigate the ways that being on the road becomes a catalyst for art across various mediums, on all continents, and through other means of transportation than the car. Travel mobilizes and contextualizes art and visual culture, landscape and society, time and place, self and other, posing a series of related questions: How do we experience travel differently through the lens of race, gender, class and/or national identity? What effects do technologies of transportation have on those of representation, and vice versa? How do artists reflect the traveling mind and body in states of (im)mobility and in-betweenness? Can methodologies from disciplines like mobility studies, critical theory, or philosophy help us understand travel-related art? "On the Road Revisited" solicits papers from a wide variety of contributors that reconsider the phenomenon of the road trip in art, to better understand the distinct perspectives on the world that travel provides.

**Potential Subject Areas:** 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Twentieth-century Art; 3) Art History-Contemporary Art

### **Modernism's Craft Discourse**

Chair(s): Kay Wells, University of Wisconsin-Milwaukee  
Email(s): wellsk@uwm.edu

Over the past ten years, the emerging field of craft studies has emphasized the hierarchical and antithetical relationships between modernism and craft. By treating craft as the theoretical limit or dialectical other to modern art, this scholarship has contested earlier assumptions about the need to elevate craft or incorporate it into the modernist canon. But in what ways have modernists historically understood their own work in

painting, sculpture, photography, or collage as craft practices? And how have the discourses defining craft— notions of process, medium, labor, and reform— contributed to the development of modernist art and its criticism? In what ways can we understand modernism itself as a craft discourse? This session invites papers that investigate the overlaps, intersections, and correspondence between modernist and craft discourses from the late-eighteenth to the mid-twentieth centuries. Topics can include the appropriation of craft media and historical considerations of modernist media as crafts; the appropriation of an artisanal or crafts person persona; definitions of professionalism versus amateurism; preoccupations with hand labor or anonymity; the legacy of workshop modes of production; changes in art education; the development of medium specificity and its relationship to the doctrine of truth-to-materials; and shared commitments to Marxism or social praxis. T'ai Smith, author of *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design*, will serve as respondent.

**Potential Subject Areas:** 1) Art History-Critical Theory/Gender Studies/Visual Studies; 2) Art History-Decorative Arts/Textiles/Design History

#### **Expanding Modernism: Printmaking in America, 1940–60**

Chair(s): Christina Weyl, Independent Scholar  
Email(s): Christinaweyl@gmail.com

Experimental prints made in America during the 1940s and 1950s do not fit neatly into studies of postwar art or the history twentieth-century printmaking. This period of printmaking activity is often overlooked as a “messy” aberration, bracketed between the graphic arts workshops of the Work Progress Administration and the collaborative printmaking studios opened in the 1960s, such as Tamarind Lithography Workshop, Gemini G.E.L., and Universal Limited Art Editions. Made in the two decades preceding the Print Council of America’s standard-setting publication *What is an Original Print?* (1961), these midcentury prints also do not conform to today’s guidelines for printed editions: impressions are often unique and part of unnumbered editions of unknown quantities. Despite midcentury prints becoming peripheral to the mainstream history of postwar modernism, artists explored printmaking with zeal and enthusiasm. Their prints traversed the United States and the globe in the postwar decades, evangelizing unfettered modernist expression and American democracy. The government recognized this diplomatic potential, and the United States Information Agency (founded 1953) amassed a collection of more than one thousand six hundred prints to hang in American embassies around the world. This session welcomes a broad range of papers that will open scholarly inquiry into this understudied period of printmaking in America. Case studies could focus on artists (both Americans and international artists working in America), known and under-known communal or academic printmaking workshops, the midcentury print market and collecting activities of curators and individuals, and exhibitions of prints in the United States or abroad.

**Potential Subject Areas:** 1) Art History-Art of the United States; 2) Art History-Twentieth-century Art; 3) Art History-Drawings/Prints/Photography/Works on Paper

#### **Critical Craft Forum: Gender and Jewelry**

Chair(s): Namita Gupta Wiggers, Critical Craft Forum; Benjamin Lignel, Art Jewelry Forum  
Email(s): namita\_wiggers@yahoo.com;  
editor@artjewelryforum.com

Despite the connection between jewelry and the body, significant critical analysis of the relationship between gender and adornment – particularly of contemporary art jewelry – is nascent at best. We are seeking papers that explore connections between this subject and forms of adornment, ornament, and art jewelry. Proposals should focus on one specific question or issue in your research or art practice. Selected panelists (six) will be invited to participate in online private and public discussions preceding the CAA Conference via Art Jewelry Forum ([www.artjewelryforum.com](http://www.artjewelryforum.com)) and Critical Craft Forum ([www.criticalcraftforum.com](http://www.criticalcraftforum.com)). Panelists will each present a brief, focused eight-minute paper, to be followed by a workshop/discussion amongst panelists and attendees and to be led by co-chairs Benjamin Lignel and Namita Gupta Wiggers. The goals: to identify and work collaboratively with researchers and artists exploring the relationship between gender and jewelry; to work collectively prior to the panel to build a core group with shared interests; to publicly share individual research investigations in the CAA session; and to use the broader collective group of attendees gathered for the session to further questions, thinking and concerns to expand critical frameworks for further study. Collective project work for this session with panelists and panel attendees will be acknowledged and explored in a forthcoming publication – the first to critically examine gender and art jewelry - currently being researched by Lignel and Wiggers. This session will be the eighth Critical Craft Forum session at CAA.

**Potential Subject Areas:** 1) Art History-Decorative Arts/Textiles/Design History; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-Contemporary Art

#### **Art and Caricature**

Chair(s): Phoebe Wolfskill, Indiana University  
Email(s): pwolfski@indiana.edu

Caricature, from the Italian “caricatura,” essentially meaning, “a loaded picture,” is a form of figurative distortion used for comic, political, and sometimes derisive purposes. Although caricatures may target individuals, they also function to categorize specific social groups in terms of race, ethnicity, gender, sexuality, and other identity formations. The caricatured “type” is intended to be immediately recognizable, or to use Barbara Johnson’s words, “an already read text.” Foundational caricaturists in Western art include William Hogarth and Honoré Daumier; their tradition is continued in the work of twentieth and twenty-first century cartoonists, as well as artists including Reginald Marsh, Palmer Hayden, Betye Saar, Roger Shimomura, Robert Colescott, Kara Walker, and John Currin. Cultural critic Kobena Mercer applauds the subversive power of caricature within the visual arts, writing that it can, “subvert the monologic voicing of institutional authority.” The adoption of caricatured types can be explosive, however, depending on its application. For some audiences, the difficulty and pain associated with stereotype can arguably undermine an artist’s attempt to challenge it. Contributors to this panel may deal with any aspect of historical or contemporary use of caricature or figurative distortion. Papers might address the cultural politics of caricature and stereotype, the use of expressive distortion as a modernist device, or the ways in which caricature may be used to subvert or, by contrast, advance existing representational and

power structures. Topics may include a discussion of an individual artist and/or media or more theoretical discussions of the politics of figurative distortion.

**Potential Subject Areas:** 1) Art History-Critical Theory/Gender Studies/Visual Studies; 2) Art History-General Art History

#### **Infiltration Art**

Chair(s): Katharine J. Wright, The Metropolitan Museum of Art; Gillian Pistell, The Metropolitan Museum of Art  
Email(s): kaj287@nyu.edu; gpistell@gmail.com

This panel will focus on renegade, co-optive tactics in contemporary art. Specifically, it seeks papers that will address the novel and incisive ways by which artists infiltrated, interrogated and satirized the art establishment from the 1960s to the present day. Providing an alternative approach to the study of institutional critique, this panel will center on unsanctioned projects that commandeered the authority of major art organizations and communication networks—such as museums, galleries, fairs and magazines—to complicate matters of private interest and public space, individual agency and institutional power. Prime examples include Lynda Benglis's infamous 1974 Artforum ad, which harnessed the hegemonic influence of the magazine to lampoon the art world from the inside out, and Dove Bradshaw's 1976 work *Performance*, which "claimed" creative authorship of a fire hose in the Metropolitan Museum to problematize the art historical canon and its proponents. Submissions that consider artistic projects across diverse mediums and geographies are encouraged, as are papers that situate infiltration art in context with parallel developments in protest art, performance, public art and conceptualism.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-Public Art; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

#### **Passages and Crossings: The Sea in Contemporary Art of the Global South**

Chair(s): Allison K. Young, Institute of Fine Arts, New York University; Sean Nesselrode Moncada, Institute of Fine Arts, New York University  
Email(s): aky215@nyu.edu; sean.nesselrode@gmail.com

Paul Gilroy's "The Black Atlantic," published in 1993, proposed the motif of a "ship in motion" in order to bypass the "national" as an organizing framework for artistic, literary, and intellectual histories. Invoking the transnational reality of cultural production, particularly throughout the African diaspora, he writes that "ships immediately focus attention on the middle passage, (...) on the circulation of ideas and activists as well as the movement of key cultural and political artefacts." The sea continues to resonate as a symbol for the stateless, the fugitive, the postcolonial or the diasporic. Photographs of Syrian refugees attempting the treacherous passage across the Mediterranean have been widely disseminated in mass media, inspiring responses by artists from M.I.A. to Ai Weiwei. Caribbean artists such as Tony Capellán and K'Cho have deployed the imagery of boats, waves, and water crossings to evoke personal histories of exile and emigration. The ocean also represents an extra-political space: activist project "Women on Waves" capitalizes on international waters as an exception to repressive government policies. This panel seeks to reappraise the poetic and political symbolism

of the sea in recent art in light of contemporary sociopolitical and ecological conditions. Approaching the sea as a site of fluidity and transcultural movement, we invite papers that examine articulations of the transnational or the borderless in contemporary art of the global South. Papers that move beyond formal evocations of political and environmental crisis but that envision alternative networks outside the strictures of state and capital are especially encouraged.

**Potential Subject Areas:** 1) Art History-Contemporary Art; 2) Art History-World Art; 3) Art History-Critical Theory/Gender Studies/Visual Studies

#### **Reintroducing the Modern: The First Twenty Years at MoMA 1929–49**

Chair(s): Sandra Zalman, University of Houston; Austin Porter, Kenyon College  
Email(s): szalman@uh.edu; austinleporter@gmail.com

In September 2015 the Museum of Modern Art re-opened its newly consolidated archives in midtown Manhattan. Scholars now have an unprecedented opportunity to research the institution that has helped shape our understanding of modern art, especially in the United States. However, because of MoMA's reputation as a bastion of formalist modernism, the museum's early history—arguably the institution's most experimental years—has gone largely overlooked by scholars. Between its founding in 1929 and a series of twentieth anniversary exhibitions in 1949, MoMA created the first museum departments of architecture and design, film, and photography in the United States, marshaled modern art as a political tool, and positioned modern art as part of a larger consumer culture. This session will investigate how mid-century museum practice – especially at MoMA – established significant cultural, economic, and artistic trends. We are particularly eager to present new scholarship on exhibitions rarely, if ever, discussed by scholars that demonstrate a fresh approach to issues such as corporate sponsorship, exhibition design, technology, gender, and race. Similarly, we seek to expose gaps and biases in the narrative of modern art, and to explore what modern art might mean at the beginning of the twenty-first century.

**Potential Subject Areas:** 1) Art History-Twentieth-century Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Art History-Art of the United States

# Session Participation Proposal Submission Form

## CAA 105th Annual Conference

### New York, February 15–18, 2017

Speaker's Name: \_\_\_\_\_

Speaker's Affiliation: \_\_\_\_\_

CAA Member Number: \_\_\_\_\_

**Current CAA membership through February 18th and conference registration is required; see the General Guidelines for Speakers on the cover page. For a membership application and details, call CAA's office at 212-691-1051, ext. 1; or visit [www.collegeart.org/membership](http://www.collegeart.org/membership). The premium level membership offers the best discount on registration when attending the Annual Conference. Discount member levels are also available.**

Address:

\_\_\_\_\_  
\_\_\_\_\_

Office/Studio Phone: \_\_\_\_\_

Home/Cell Phone: \_\_\_\_\_

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

Paper title:

\_\_\_\_\_  
\_\_\_\_\_

**It is essential that session chairs be apprised of all of your current submissions.**

**1) If you have submitted proposals to one or more other session chairs in the 2017 Call for Participation, list them below:**

Chair(s) and Title:

\_\_\_\_\_  
\_\_\_\_\_

**2) If your individual paper proposal was accepted to an open/un-chaired session in June, please list accepted paper title below:**

\_\_\_\_\_  
\_\_\_\_\_

\* See #5 in "GENERAL GUIDELINES FOR SPEAKERS;" you must inform CAA of your intention to apply to another session no later than August 30, 2016.

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

**Deadline: August 30, 2016**