

2 Sessions at UAAC (Halifax, 5-7 Nov 15)

Halifax, Canada, Nov 5-07, 2015

Deadline: Jul 20, 2015

Eduardo Ralickas

[\[1\]](#) Imaging Temporality: The Visuality of Time in Theory and Practice

[\[2\]](#) Conceptual Art Now: Rethinking Conceptual Art

From: Eduardo Ralickas <ralickas.eduardo@uqam.ca>

Date: 3 juil. 2015

[\[1\]](#) Imaging Temporality: The Visuality of Time in Theory and Practice

One of the chief assumptions underpinning modernist conceptions of visual art is that images belong to the domain of space. Originating in Lessing's *Laocoon* (1766), the theory of the spatial character of images pervades the writings of Clement Greenberg and, more recently, those of Michael Fried. It is also part and parcel of the Western aesthetic tradition, from Kant to Jean-Luc Marion. This session seeks to investigate the visuality of time. How do images embody, convey, transform or counter time? What methodological tools need to be developed to assess such temporal parameters? We welcome papers in English or French, by art historians or artists, which provide specific case studies. We also welcome theory-based papers that assess the writings of leading theorists of temporality (for instance, Didi-Huberman, Moxey, Wood and Nagel, Michaud). In particular, we are interested in ways in which theoretical thinking about time – philosophical, theological, scientific or political – is visualized in artworks, be they early modern, modern or contemporary. Ultimately, the goal is to question the assumption that visual artworks are ontologically or predominantly spatial.

Session Chairs / Présidents de séance

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[\[2\]](#) Conceptual Art Now: Rethinking Conceptual Art

From: lsteer@brocku.ca

Traffic: Conceptual Art in Canada 1965-1980 at the Vancouver Art Gallery in 2012-2013 posited conceptu-

al art as “the most transformative art movement of the 20th century,” signifying conceptual art as a discrete moment, whereas the Power Plant’s Postscript: Writing After Conceptual Art in 2013 sought to explore conceptualism as a continuum in contemporary as well as historical art and writing.

In the wake of these recent exhibitions, this panel seeks to examine the state of conceptual art today, both in its contemporary and historical iterations. In particular, the panel will explore emerging scholarship on conceptual art and its many manifestations with an aim to rethinking traditional or canonical approaches to conceptual art. How has conceptual art been defined and how have those definitions been limiting? How might they change? What might opening up the parameters of such definitions allow? How might recent theoretical interventions in humanities scholarship (such as theories addressing post-humanism, affect, globalization, feminism) extend to scholarship on conceptual art? What kinds of new pedagogical approaches are instructors using to teach about conceptual art? What is the role of community in conceptual art? While these questions are not exhaustive, they serve as a starting point for exploration.

Please submit a proposal to the session chairs that includes: name of individual submitting the paper and their email contact, paper title; abstract (150-word maximum); keywords; and a brief curriculum vitae (300-word maximum) that specifies their rank and institutional affiliation (if applicable).

Session Chairs / Présidentes de séance :

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