

Sessions at ACLA: Comparative Literature (Cambridge MA, 17–20 Mar 16)

American Comparative Literature Association's (ACLA) 2016 Annual Meeting,
Harvard University, Cambridge, MA, Mar 17–20, 2016

Deadline: Sep 22, 2015

H-ArtHist Redaktion

[1] Visual (Inter)Changes in the Mediterranean Basin

[2] Photography and the Book

[3] A Dance that is Now

[1]

From: Nhora Serrano <nserrano@hamilton.edu>

Subject: CFP: Visual (Inter)Changes in the Mediterranean Basin

Call for Papers for the session:

Visual (Inter)Changes in the Mediterranean Basin: Medieval & Renaissance Western and Eastern
Illuminated Manuscripts

“Yet does illustrating in a new way signify a new way of seeing?”

Orhan Pamuk, *My Name is Red*

Orhan Pamuk's *My Name is Red* (2001) intertwines differing attitudes and ideas from the West and East about decorative border ornamentation and representational art in order to encourage the reader to question whether or not art is idolatrous. For Pamuk, early Modern Ottoman art upholds the belief that illustrations are meant to decorate the manuscripts, not illuminate the artists themselves. This seminar panel draws from Pamuk's novel, as well as the works on text and image from Visual Culture scholars, in order to undertake the task of understanding and analyzing this multifaceted art form, the illuminated manuscript in the medieval and renaissance periods (roughly 9th – 17th centuries), in a comparative 'light'. Moreover, this seminar panel seeks to interrogate the aesthetic and theoretical exchanges between Western and Eastern illuminated manuscripts in order to examine the 'textual visibility' of the illuminated manuscript emanating from the Mediterranean basin. All papers that address the various aspects of the fraught and complex interactions between the Eastern and Western illuminated manuscript are welcomed.

Please send 200-word proposals and a 1-page CV to Nhora Serrano (via ACLA link:

<http://www.acla.org/seminar/visual-interchanges-mediterranean-basin-medieval-renaissance-western-and-eastern-illuminated>) by September 22, 2015.

For more information on the ACLA, please see: <http://www.acla.org/node/add/paper>

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[2]

From: Clara Masnatta <clara.masnatta@post.harvard.edu>

Subject: CFP: Photography and the Book

Call for Papers for the session:

Photography and the Book Seminar

"What is the use of books, Alice thought, without pictures?" The encounter between photography and the book has a long tradition. From the late 19th century to the present, across scientific and pseudo-scientific manuals, albums and photo-books, modernist essays such as Virginia Woolf's *Three Guineas* or Borges' *Evaristo Carriego*, avant-garde and neo-avant-garde experiments like Breton's *Nadja*, Chris Marker's *La Jetée* or Diamela Eltit's *Lumpérica*, artist books from the 1960's onwards, or more recent literature like that of W. G. Sebald or Mario Bellatin, books appear as a crucial yet neglected form for engaging with the photographic and filmic modes of perception. The panel seeks to interrogate both the medium of the book as a place of encounters between photography and the photofilmic and mechanically reproduced images as inevitably linked to pages to and print/book culture. Are these interacting media in collision or collaboration? Is medium specificity operative in the evolving modern landscape of media hybridity? Or do the book and the mechanically reproduced image integrate media in a dialogue beyond remediation?

What is the use of books with pictures? What is the use of pictures in books? We welcome papers dealing with photography and books pertaining to any tradition and genre, fictional and epistemic alike. Papers should address perceptual, historical and cultural conventions in focused case-studies.

Organizer: Clara Masnatta, ICI Berlin

Co-Organizer: Natalia Brizuela, University of California, Berkeley

<http://www.acla.org/seminar/photography-and-book>

All paper proposals must be submitted through the online portal.

Proposals must be 250 words and include a short bio.

Please submit your queries to the Seminar Organizers at clara.masnatta@ici-berlin.org or brizuela@berkeley.edu

Deadline: Sept 23, 2015

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[3]

From: Susanna Weygandt <weygandt@princeton.edu>

Subject: CFP: A Dance that is Now

Call for Papers for the session:

A Dance that is Now: 'Old' and New Technologies for the
Preservation and Re-creation of Ballet and Movement

This seminar focuses on the use of science to empirically record ballet, dance, and pantomime. Choreography supports the dynamics between dance steps, music, narrative space, the audience's perspective, and the imagination of the dancer and choreographer. What happens when the subjective experience of creating a dance is turned into an objective account for the purpose of preservation? The goal of this seminar is to bring together scholars from various disciplines to explore how interactions between technology and movement art have served to define and defy boundaries between empirical investigation and expressive creativity.

1. As a launching pad for our discussion, we will address the Dictionary of Terminology, produced by the artists and scientists of the Russian Academy of Artistic Sciences (RAKhN) in 1922-'25 in their attempt to use photography to standardize dance steps. Their photography exhibition translated dancers' feelings into a language of gesture that could be read; that is, the photo exhibition rendered a systemization to earlier idiosyncratic movements. The Dictionary listed terms such as "arabesque" and "empathy" and matched them to corresponding photos. Since RAKhN, videos of famous ballets in different countries have been used in Film and Dance Studies for preservation and historical analysis, among other critiques. We will move from this important base of cultural history to universal communication, exploring how film, photography, and new technology (camera lenses that move with the speed and rhythms of the dancers, for instance) record gestures for the sake of clarity and enduring impact. This seminar thus invites the use of technologies and methodologies for recording and interpreting the semiotics of gesture.

2. The quest for empirical, "objective" knowledge has long been a part of the legitimating apparatus of laboratory science. It has moved into academic discourse with the release of the book *Objectivity* by Peter Galison and Lorraine Daston. The book describes three methods of "seeing" without judgment in the contexts of imaging biological taxonomies. We will add to the objective study of "still" phenomena our own terminology for empiricizing the complicated topic of movement, which the book omits. We will address the debate about subjective experience on the stage and then consider to what extent this environment can be a site of empirical analysis, hypothesizing the rehearsal and performance space as re-enactment of a "laboratory" experiment.

3. From here, we will discuss when an episteme of gesture derived from mechanical reproduction (photos and film) is superior to dance notation, and when the latter is optimum for re-creating dances.

4. Finally, we will explore prostheses and dance shoes scientifically designed to control human motion for a desirable encoding of the body in time and space.

Application Deadline: 23 September 2015

Reference:

CFP: Sessions at ACLA: Comparative Literature (Cambridge MA, 17-20 Mar 16). In: ArtHist.net, Sep 7, 2015 (accessed Aug 2, 2025), <<https://arthist.net/archive/10864>>.