

3 Sessions at CAA 2017 (New York, 15–18 Feb 17)

New York City, Feb 15–18, 2017

H-ArtHist Redaktion, Indiana University

College Art Association annual conference, New York, February 15-18, 2017

Various deadlines

[\[1\]](#) Crossing Boundaries: Early Modern Women and the Arts Abroad

[\[2\]](#) Collaborative Printmaking Across Cultures and Times

[\[3\]](#) Public Art in the Era of Black Lives Matter

[\[1\]](#) Crossing Boundaries: Early Modern Women and the Arts Abroad

Session sponsored by the Society for the Study of Early Modern Women

From: Maria Maurer <maria-maurer@utulsa.edu>

Date: March 14, 2016

Deadline for submissions: April 8, 2016

The field of cross-cultural studies represents a fertile area of investigation for early modern art historians. Recent scholarship has examined artistic exchange across cultures through trade, diplomacy and theft, the movement of artists across borders and oceans, and the cross-cultural appropriation of images and objects. Yet, the roles of women in these exchanges remain under-examined. This session investigates the contribution of women as agents and promoters of inter-cultural exchange and explores the place of early modern women in the growing field of cross-cultural studies.

Like their male counterparts, early modern women traveled throughout Europe and abroad. As they moved to other parts of the world, these women brought their skills, experiences, and ideas concerning art with them. Women commissioned works of art across borders and purchased objects from all over the world, contributing the creation of the international art market. As artists, patrons, and buyers women facilitated and maintained artistic links across cultures.

We seek papers that analyze the role of women in producing, patronizing, or viewing art and other visual media across national and cultural boundaries during the early modern period. We especially welcome papers that investigate the middle and far East, South America, and Africa, or contact between Europe and these areas.

Topics may include, but are not limited to:

- Women as traveling artists or patrons
- Women creating for or purchasing art in the international market
- Women as beholders or users of inter-cultural objects

- Female artists, patrons or buyers working in a country other than that of their birth

Please send an abstract of 250 words and a brief CV to Maria Maurer at maria-maurer@utulsa.edu by Friday, April 8th, 2016.

[2] Collaborative Printmaking Across Cultures and Times

(APS Affiliated Society session at CAA 2017)

From: Association of Print Scholars <info@printscholars.org>

Date: March 15, 2016

Chaired by Jasper van Putten, Harvard University

Deadline for submissions: March 31, 2016

Printmaking, from its earliest to its most recent expressions, has generally been characterized by collaboration. This panel explores the impact of collaboration on the artistic practice of printmaking across various cultures and times. In the West, renaissance printmaking was characterized by divisions of labor that designated specific tasks of professionals. Designers, woodcutters, engravers, printers, and publishers indicated their respective role on the prints they helped produce with designations such as *invenit* [invented], *delineavit* [traced/delineated], or *excudit* [printed/published]. The production of Japanese woodcuts in the nineteenth century was similarly defined by collaboration and specialization. Generally, publishers commissioned drawings from artists, which were transferred to wood, cut, and printed by specialized craftsmen on behalf of the publisher. Collaboration also characterized much of the printmaking in the modern period, despite the emphasis on artistic individuality in this time. Artists like Édouard Manet, Pablo Picasso, and Robert Rauschenberg produced some of their most celebrated prints in collaboration with master printmakers. More recently, digital social networks have opened up completely new venues for artistic collaboration. As technology has made sharing of images and ideas faster and easier than ever before, it stands to reason that artistic collaboration also changes.

Scholars have studied the more famous collaborations in the history of printmaking in great detail. Still, the impact of collaboration on artistic practice is often overlooked. Blockbuster shows especially tend to focus on famous artists and neglect the vital contributions of other individuals. How did the contributions of craftsmen, patrons, publishers, and agents impact the prints they helped produce and disseminate? How was their relative input valued and remunerated? To what extent can we interpret prints as the products of networks of different makers? Answers to such questions will differ from time to time and from place to place. This panel seeks to further our understanding of collaborative printmaking by seeking submissions engaging these issues from any culture and era. Side-by-side, these papers will highlight commonalities and differences with the aim to obtain unexpected insights. Especially welcome are contributions that make use of network theory to account for the total range of actors involved in collaborations. Also of special interest are papers that engage the role of digital tools and social networks in facilitating collaborations in contemporary printmaking.

Please send an abstract of 250 words or less and a CV to Jasper van Putten (jaspervputten@me.com) and info@printscholars.org by March 31, 2016.

[3] Public Art in the Era of Black Lives Matter

From: Jennifer Wingate <jwingate@sfc.edu>

Date: March 16, 2016

Deadline for submissions: April 5, 2016

As the #BlackLivesMatter social movement has exposed the specious nature of claims that the U.S. is a post-racial society, it has prompted a coming to terms with under-acknowledged histories of slavery, segregation, police brutality, mass incarceration, and other forms of racism. Symbols of the Confederacy in the public sphere, whether flags or sculptures, have become renewed sites of contention for contemporary protesters in the black liberation struggle.

This session aims to explore how artists (digital, performance, conceptual, traditional) working in the public sphere have engaged these histories of oppression and attempted to start new conversations using visual imagery and other public interventions. How have artists and community members supported and promoted a 21st-century "counterpublic" sphere? What does the counterpublic sphere mean in the 21st century? How does the counterpublic engage antiracism initiatives and intersect with multiple identities? What challenges have public artists faced in this arena and what successes have they had?

Case studies are welcome as are proposals for future projects. This session encourages participation from artists, art historians, curators and public arts administrators.

Please send a one-page abstract and short c.v. by Tuesday, April 5 to:

La Tanya Autry, PhD candidate, Department of Art History, University of Delaware

Marcia Brady Tucker Fellow, Yale University Art Gallery

latanya.autry@yale.edu<<mailto:latanya.autry@yale.edu>>

& Jennifer Wingate, Associate Professor of Fine Arts, St. Francis College

jwingate@sfc.edu<<mailto:jwingate@sfc.edu>>

Reference:

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