

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

College Art Association (CAA), Annual Conference 2017, New York, NY, Feb 15–18, 2017

H-ArtHist Redaktion

Call for Papers for the following sessions:

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[\[1\]](#)

From: Elizabeth Buhe <ebuhe@nyu.edu>

Date: Jul 10, 2016

Subject: CFP: Sensorial Apprehension in American Painting

Fictive Worlds No More: Sensorial Apprehension in American Painting

Chairs: Elizabeth Buhe (Institute of Fine Arts NYU, ebuhe@nyu.edu)

George Philip LeBourdais (Stanford University, glebourd@stanford.edu)

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, materials, and environments enabled readings that spill beyond a work's framing planes? How might the "body-ing 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.

Deadline: August 30, 2016

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[2]

From: Emilia Terracciano <emilia.terracciano@rsa.ox.ac.uk>

Date: Jul 10, 2016

Subject: CFP: New Perspectives from South Asia

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

Chair(s): Natasha Eaton, University College London (n.eaton@ucl.ac.uk); Emilia Terracciano, University of Oxford (emilia.terracciano@rsa.ox.ac.uk)

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

The deadline for submissions is August 30, 2016.

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[3]

From: Armin Bergmeier <armin.bergmeier@uni-leipzig.de>

Date: Jul 10, 2016

Subject: CFP: Natural Disasters, Sacred Time, and Eschatology

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

Chairs: Armin Bergmeier (Leipzig University), armin.bergmeier@uni-leipzig.de

Heba Mostafa (University of Kansas), 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.

Deadline: August 30, 2016

For submission guidelines:

<http://www.collegeart.org/pdf/2017-call-for-participation.pdf>

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[4]

From: Chanda Laine Carey <Chanda.L.Carey@gmail.com>

Date: Jul 10, 2016

Subject: CFP: Self-Portraiture as Performance

Imagining Bodies, Picturing Identities: Self-Portraiture as Performance

Chair: Chanda Laine Carey (New York University)

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 Mori-mura 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.

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[5]

From: Ceren Ozpinar <c.ozpinar@sussex.ac.uk>

Date: Jul 10, 2016

Subject: CFP: Feminist Art Histories

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

Chair: Ceren Ozpinar, University of Sussex (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 EuroAmerican 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.

Proposals for participation in sessions should be sent directly to
the session chair(s).

Deadline: 30 August 2016

Reference:

CFP: Sessions at CAA 2017 (New York, 15-18 Feb 17). In: ArtHist.net, Jul 11, 2016 (accessed Dec 22, 2025), <<https://arthist.net/archive/13414>>.