

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

New York, NY, Feb 15–18, 2017

Deadline: Aug 30, 2016

H-ArtHist Redaktion

2 Sessions at College Art Association (CAA) 105th Annual Conference in NYC:

[\[1\]](#) Globalized Regionalism and Modernist Aesthetics in the Built Environment

[\[2\]](#) Graphic Growth: Discovering, Drawing, and Understanding Nature in the Early Modern World

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[\[1\]](#)

From: Susanne Bauer <susanne.bauer@aaschool.ac.uk>

Date: Jul 14, 2016

Subject: 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@aaschool.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.

Deadline for abstracts (max. 250 words) is 30.August 2016. Please follow  
CAA guidelines for submissions:

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

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[2]

From: Jaya Remond <jremond@mpiwg-berlin.mpg.de>

Date: Jul 14, 2016

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

College Art Association Annual Conference, New York, February 15 - 18, 2017

Deadline: Aug 30, 2016

Panel - Graphic Growth: Discovering, Drawing, and Understanding Nature in the Early Modern World

Chairs: Catherine Girard, Williams College; Jaya Remond, Max Planck Institute for the History of Science

Emails: 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.

Paper abstracts (250 words max.), a brief letter explaining your interest and expertise in the topic, a short CV, and the completed session participation proposal form should be sent by August 30, 2016 to both chairs. Chairs will reply to all applicants by September 15, 2016.

Make sure your paper title, abstract, and name appear exactly as you would like them published in the conference program. No changes will be accepted from you or your session chairs after September 15, 2016. Please note that all conference participants must be current members of the CAA through February 18, 2017. For submission guidelines: <http://www.collegeart.org/pdf/2017-call-for-participation.pdf>

Reference:

CFP: Sessions at CAA 2017 (New York, 15 - 18 Feb 17). In: ArtHist.net, Jul 14, 2016 (accessed Jun 8, 2026), <<https://arthist.net/archive/13493>>.