

3 Sessions at 73rd SECAC (Columbus, 25–28 Oct 17)

Columbus, Ohio, USA, Oct 25–28, 2017

Deadline: Apr 20, 2017

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Maryam Ohadi-Hamadani, Jessamine Batario and Jeannie McKetta (CFP 2), Austin

[1] Myth-Makers: Modernism and Universalist Mythologies during Decolonization

[2] From Close-Looking to Close-Feeling: Art History and the Experiential Turn

[3] Women's Bodies: Fluids, Functions, and Fictions: The Legacy of Judy Chicago and Second Wave Feminist Art

[1] Myth-Makers: Modernism and Universalist Mythologies during Decolonization

Session Chair(s): Maryam Ohadi-Hamadani, University of Texas at Austin

Contact: maryam.ohadi@gmail.com

Regarding the racialized and anti-immigration rhetoric which, in part, incited Brexit and the recent U.S. presidential election, mythologies of modern life are, as Barthes explains, the ideological messages with which a culture signifies and gives meaning to the surrounding world. Mythmaking occurs frequently at moments of sociopolitical and sociocultural transformation; before Britain's entry into the Common Market, there was the Commonwealth, and cultural productions of both political formations relied on universal humanism. On universalist myths, however, Barthes recognized that "we are held back at the surface of an identity, prevented, from penetrating into this ulterior zone of human behavior where historical alienation introduces some "differences." Abstraction and non-figuration during this age of decolonization and increasing globalization was characterized as a universal visual language, often incorporating universalist claims of modernism, including the Jungian archetype, and non-Western myths and cultural forms. "Myth-makers," as Rothko would describe abstractionists, were the creators of the new modern mythologies.

This panel invites presentations from scholars, curators and artists broadly exploring modern art, particularly abstraction, of the non-West and diasporic communities relating to myth and its creation. Topics might include the impact of migration, decolonization, and global communications on modernism and mythmaking, postcolonial criticisms of the universal, and origin and destruction mythologies.

[2] From Close-Looking to Close-Feeling: Art History and the Experiential Turn

Session Chair(s): Jessamine Batario, The University of Texas at Austin;

Jeannie McKetta, The University of Texas at Austin

Contact: jmbatario@gmail.com

As an alternative to the critical category of the performative, Dorothea von Hantelmann proposed that of

"the experiential turn," accounting for the reorientation of art since the 1960s from the production of visual objects to the "production of experiences." In her view, Minimalism's foregrounding of embodied viewer-ship led to more overtly participatory art of the 1990s. Since then, artists have experimented with multi-sensory manipulation, engaging not just the visual, but the haptic, auditory, and olfactory faculties. Yet art's capacity to shape experience has been an intrinsic feature long before Minimalism.

This panel seeks to expand the category of the experiential to include scholarship on early and pre-modern art. How might the intersection between ritual and material culture in premodern societies inform our understanding of recent developments in contemporary art, and vice versa? What are the limitations of this methodological approach? With the aim of developing mutual understandings across the temporal sub-fields of art history, we invite presenters to address the experiential from any historical period. Potential topics include the activation of multiple senses, the psychoacoustics of built environments, and the power dynamics between works and viewers. Papers with a wider scope, such as those employing trans-historical comparisons, are also welcome.

[3] Women's Bodies: Fluids, Functions, and Fictions: The Legacy of Judy Chicago and Second Wave Feminist Art

Session Chair: Jennifer S. Pride, Florida State University

Contact: jsp06c@my.fsu.edu

The topic of women's bodies, fluids, functions, and fictions has garnered renewed interest in our recent cultural and political discourse. The myth that women's bodies have the power to thwart a pregnancy from rape and the notion that angry women leak fluid from "wherever," are among some of the most pressing and disturbing fictions of our day. In the 1980's Judy Chicago addressed the issues of femaleness, maternity, and motherhood in her collaborative textile series, *The Birth Project*. Thirty years later, women still battle the issues Chicago and her feminist artist colleagues sought to remedy.

This panel seeks to renew and reveal interest in the meaning and relevance of Second Wave feminist art for our own time. Possible topics: How do we integrate the unilateral feminist artwork of the 1970's and 80's with contemporary intersectional paradigms of gender as part of a whole comprising race, social class, ethnicity, nationality, sexual orientation, disabilities, etc? How can Chicago's legacy be extended to address these ongoing issues given our newly defined political discourse? What defines femaleness and feminist body imagery today?

This panel is open to papers on Chicago's works and legacy as well as those of her contemporaries, but also to studies of contemporary artists dealing with feminist issues and body visualization.

Please use SECAC's online form <https://secac.memberclicks.net/2017-call-for-papers%23/#/> to submit your abstract (maximum of 200 words) and email your CV to the session chair no later than midnight EDT on April 20, 2017.

For complete information regarding SECAC's online paper proposal submissions and requirements:

<https://secac.memberclicks.net/assets/documents/secac/conference/secac-2017-call-for-papers.pdf>

Online Form: <https://secac.memberclicks.net/2017-call-for-papers%23/#/>

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