

10 sessions at CAA (Los Angeles, 21-24 Feb 18)

106th College Art Association Annual Conference, Los Angeles, Feb 21-24, 2018
www.collegeart.org/programs/conference/

H-ArtHist Redaktion

- [1] Historicizing Loss in Early Modern Europe
- [2] Fashion, Costume, and Consumer Culture in Iberia and Latin America: A Session in Honor of Gridley McKim-Smith
- [3] Processi italiani: Examining Process in Postwar Italian Art, 1945-1980
- [4] Energy and Photography
- [5] '68 and After: Art and Political Engagement in Europe
- [6] The 1790s
- [7] Circumventing Censorship in Global Eighteenth-Century Visual Culture
- [8] Avant-Gardes and Varieties of Fascism
- [9] Time, Space, Movement
- [10] Destabilizing the Geographic

--

[1]

From: Julia Vazquez <jmv2153@columbia.edu>

Date: Jul 10, 2017

Subject: CFP: Historicizing Loss in Early Modern Europe

Historicizing Loss in Early Modern Europe

Submission Deadline: August 14, 2017

Chair: Julia Vazquez, Columbia University

The history of art and architecture in Baroque Madrid is bookended by two major events: the fire that burned down the Pardo Palace in 1604 and the fire that burned down the Alcázar Palace in 1734. Resulting in the loss of dozens of paintings by Titian, Antonis Mor, and Velázquez, in addition to the buildings themselves, these events represented unprecedented moments of loss to the historical record of this period. Scholars that work in this field usually lament losses like these for their historiographic repercussions. This panel aims, instead, to resituate loss in its historical context. How can the loss of any one object transform the reception of others in their own historical period? How do patrons and artists respond to the destruction of objects? How are losses narrativized, and how do they transform existing narratives? When and under what circumstances does the destruction of existing artworks stimulate the production of new ones? Are objects ever recuperated or reconstituted, and if so, how? Although organized by a scholar of the Spanish Baroque, I invite scholars working in any period of early modern Europe to propose papers dealing with these or related questions.

Paper proposals are due by August 14 to Julia Vazquez at jmv2153@columbia.edu. For full submission guidelines, see <http://www.collegeart.org/pdf/call-for-participation.pdf>.

--

[2]

From: Mey-Yen Moriuchi <moriuchi@lasalle.edu>

Date: Jul 10, 2017

Subject: CFP: Fashion, Costume, and Consumer Culture in Iberia and Latin America

American Society for Hispanic Art Historical Studies (ASHAHS)

Fashion, Costume, and Consumer Culture in Iberia and Latin America: A Session in Honor of Gridley

McKim-Smith

Submission Deadline: August 14, 2017

Chairs: Mey-Yen Moriuchi, La Salle University; Mark Castro, Philadelphia Museum of Art

"Material splendor—rare and exquisite fabrics, dazzling displays of wealth and sartorial beauty—is a compelling value in Hispanic-American clothing" (McKim-Smith, *Lexikon of the Hispanic Baroque* 2013, 111). Gridley McKim-Smith (1943–2013) argued that the "profound materiality and sensuality of costume is crucial in Spain's American possessions, where only stuffs recognized as prestigious can insulate the wearer from public disgrace and where the most sumptuous silks or alpacas, sometimes interwoven with precious metals, can make the wearer both admired and desired." (114) In honor of the late McKim-Smith's research interests and scholarship this session will consider representations of dress and fashion in Iberia and Latin America. In the Spanish- and Portuguese-speaking worlds, depictions of costumes in paintings, sculptures, prints, and other visual media, as well as the creation of textiles and garments, demonstrate the power of dress in the construction of social, racial, gender, and cultural identities. The existence of extensive global trade networks facilitated the exchange and synthesis of artistic practices and craftsmanship permitting unique garments and objects which revealed the wearer's style, aesthetic preferences, and social status. We seek papers from broad geographical and chronological periods, from Pre-Columbian to Modern, that consider the role of fashion, costume, and consumer culture in the Spanish- and Portuguese-speaking worlds. How do clothes mediate identity, ideology, social rank, and subjectivity? What is the relationship between consumer culture and conspicuous consumption in Iberia and Latin America? How did dimensions of lived experience—psychological, performative, and political—survive in articles of dress?

Please send your proposal to co-chairs: Mey-Yen Moriuchi, La Salle University, moriuchi@lasalle.edu; Mark Castro, Philadelphia Museum of Art, mcastro@philamuseum.org

Submissions should follow the general guidelines for participants as detailed in the 2018 CAA Call for Participation: <http://www.collegeart.org/pdf/call-for-participation.pdf>

--

[3]

From: Tenley Bick <tenleybick@gmail.com>

Date: Jul 11, 2017

Subject: CFP: Processi italiani: Examining Process in Postwar Italian Art, 1945-1980

Processi italiani: Examining Process in Postwar Italian Art, 1945–1980

Session Sponsored by the Italian Art Society

Submission Deadline: August 14, 2017

Chair: Tenley Bick

E-mail: tenleybick@gmail.com

Affiliation: Visiting Assistant Professor of Art History, Washington College

Dominant narratives in modern and contemporary art history have long positioned the 1960s Italian avant-garde Arte Povera—a movement known for ephemeral practices, informalist aesthetics, and "deskilled" procedures—as a subset of process art and post-minimalism, ascribing Italian innovations to movements better associated with British and American artists. This Anglo-Americentric reading, however, does not account for the rich experimentation in artistic process in Italian art throughout the post-WWII period or for the distinctly Italian concerns thereof. These concerns include the politics of artistic labor during the Italian labor movement, the turn to process art as a politicized response to the cultural geopolitics of object-based practices, and the significance of process-focused rather than product-focused art in the post-fascist state, to name a few. Indeed, closer examination of process in Arte Povera—and postwar Italian art, more broadly—distinguishes the work of Italian artists from that of their ostensive American and British counterparts. At a moment of renewed attention to postwar Italian art and culture, especially within American and British scholarship and institutions, this problem is particularly pressing, calling for a revisitation of process in postwar Italian art and revision of postwar art history, in turn.

To that end, this panel invites papers that examine process as a critical site of creative practice in postwar Italian art. Especially welcome are papers that consider process as a distinctive problem or politicized site of Italian artistic practice from 1945 to 1980. Topics might include, among others: the reconfiguration of design in the contro-design movement and vanguard groups such as the Gruppo N; the implementation of the artisanal and craft in the postwar Italian avant-garde; paper practices in Italian radical architecture; the reconceptualization of artistic work and the Italian labor movement; and ephemeral practices in Arte Povera.

Paper Proposals:

Abstracts of 200 to 250 words should be submitted by August 14, 2017 to tenleybick@gmail.com. Applicants should submit the following with their paper proposals: completed CAA session participation proposal form (see <http://www.collegeart.org/pdf/call-for-participation.pdf>), shortened cv, and email explaining your interest in the session, expertise in the topic, and availability during the conference.

--

[\[4\]](#)

From: Daniel Hackbarth <hackbart@alumni.stanford.edu>

Date: Jul 12, 2017

Subject: CFP: Energy and Photography

Energy and Photography

Submission Deadline: August 14, 2017

Chair(s): James Nisbet, University of California, Irvine, jnisbet@uci.edu; Daniel Hackbarth, Independent

Scholar, hackbart@alumni.stanford.edu

This session explores the role of energy in discourses and practices of photography from the medium's early history in the nineteenth century through the present day. Over this same period, energy came to define the very possibilities of industrial production and consumption, crossing over from a technical issue of the sciences to the forefront of political debates on ecological sustainability. We find frequent mention of visible light and invisible radiation in the writings of photography's trailblazers, of avant-gardists associated with numerous twentieth-century movements, and of contemporary artists using both artisanal and cutting-edge techniques. Still other practices and critical frameworks evoke an "energetic imagination" through less explicit means.

Since Anson Rabinbach's pathbreaking book "The Human Motor" (1990) established a cultural history of energy in industrial modernity, interest in the reception and interpretation of energy within the arts has grown steadily. However, despite photography's fundamental engagement with forms of energy exchange, it plays a surprisingly small role in recent anthologies such as "From Energy to Information" (ed. Bruce Clark and Linda Dalrymple Henderson, 2002) and "Vibratory Modernism" (ed. Anthony Enns and Shelly Trower, 2013). Within the history and theory of photography, notions of energy suggest both novel approaches to the field and a means of reassessing established topics, such as the indexical qualities of the photograph and the relationship between analog and digital images. We welcome papers giving voice to the intersections between energetics and photography in addressing aesthetics, science and technology, politics, the history of ideas, and/or material cultures.

--

[\[5\]](#)

From: Jenevive Nykolak <jnykolak@gmail.com>

Date: Jul 12, 2017

Subject: CFP: '68 and After: Art and Political Engagement in Europe

'68 and After: Art and Political Engagement in Europe

EPCAF Sponsored Session

Submission Deadline: August 14, 2017

Chairs: Jenevive Nykolak (University of Rochester) and Maria Elena Versari (Carnegie Mellon University)

The events that swept Europe in 1968 have, without fail, occasioned successive waves of commemoration and contestation as subsequent generations struggle to articulate their significance under changing historical circumstances. While scholars have begun to look beyond a narrow focus on the student revolts to highlight immigrant perspectives, issues of gender and sexuality, third-world liberation struggles, relations to labor movements, and developments outside of urban centers, art historians have been slow to enter into these debates. On the fiftieth anniversary of the events, this panel seeks to respond to this ongoing reassessment of '68 and its aftermath and to reexamine its legacy within art history. Which artistic currents embodied the protest ethos and political commitments of the time? What were the immediate and long-term effects of artists' engagement with artistic institutions? How were the very categories of "art" and "politics" redefined? And how useful are these positions and formulations today, in light of the political climate in Europe and beyond? We welcome papers devoted to artistic interventions that took place in connection with the events of 1968 or unfolded in their immediate aftermath. In particular, we seek papers that address these questions from trans-European and global perspectives by focusing on moments of

exchange and transmission or by considering gestures with significant repercussions outside their strict geographical boundaries. We also invite papers that rethink the artistic legacy of this period from the perspective of contemporary movements, from Nuit debout to Occupy Wall Street, to reframe the debate about art and political engagement.

Please submit an abstract of no more than 250 words, along with a letter of interest and CV to Jenevive Nykolak (jnykolak@ur.rochester.edu) and Maria Elena Versari (mversari@andrew.cmu.edu) by August 14, 2017. This panel is sponsored by The European Postwar and Contemporary Art Forum (EPCAF), an Affiliated Society of the College Art Association (CAA). EPCAF is a free and open association, and panelists are requested to become members of EPCAF (www.epcaf.org). Selected panelists will be required to become members of CAA and register for the conference. Please note that CAA offers a limited number of travel grants to graduate students and international scholars. For full submission guidelines, see: <http://www.collegeart.org/pdf/call-for-participation.pdf>

--

[6]

From: Julia Sienkewicz <julia.a.sienkewicz@gmail.com>

Date: Jul 13, 2017

Subject: CFP: The 1790s

The 1790s

This session will be submitted as a pre-formed affiliated society panel for ASECS at the 2018 College Art Association Annual Conference

Submission Deadline: August 25, 2017

Session abstract: An eventful decade in the 'Age of Revolutions,' the 1790s were a time of 'commotion' (so-characterized by Benjamin Henry Latrobe) that shifted national boundaries, transformed structures of power, and cast individuals of all ranks from one end of the globe to the other. Many travelers sought to escape misfortune, others voyaged in the service of their political ideals, and still others merely hoped to peacefully continue with routine trade and other activities. As a transitional decade, the culture of the 1790s is rich with both ideas that do not survive the eighteenth century and those that flourish in the nineteenth. In the production and consumption of art and architecture, these years brought pronounced changes. Neoclassicism flourished in a variety of forms and in the service of (sometimes subtly) differing ideologies or ideals. The medium of transparent watercolor rose to new heights, particularly in Britain, where it also began to take on a patriotic valence. In both France and the United States, artists and their publics struggled to give visual form to the idea of the 'Republic,' in light of the long tradition of art in the service of monarchy.

This panel seeks to bring together new perspectives on the art and architecture of the 1790s. Scholarship that traces the chaos, innovation, and creative aspirations of this period, in lieu of pursuing long-established artistic canons or national schools is particularly desirable. Papers may consider artists from, or working in, any geographic location and in any medium.

To submit a proposed paper, please send a 250 word abstract, your College Art Association Member number, and a brief CV to Julia Sienkewicz: julia.a.sienkewicz@gmail.com

--

[7]

From: Lauren Kilroy-Ewbank <lauren.kilroy@pepperdine.edu>

Date: Jul 13, 2017

Subject: CFP: Circumventing Censorship in Global Eighteenth-Century Visual Culture

Circumventing Censorship in Global Eighteenth-Century Visual Culture

Submission Deadline: August 14, 2017

Chair(s): Lauren Kilroy-Ewbank, Pepperdine University, lauren.kilroy@pepperdine.edu; Kristen Chiem, Pepperdine University, kristen.chiem@pepperdine.edu

Today, we recognize many pervasive subjects and decorative motifs from the eighteenth century as lacking radicalized or subversive content. However, many of them emerged within inquisitorial atmospheres that accompanied political revolutions, colonial projects, the enlightenment, and religious transformations. Censorship of artists and images occurred in many instances to maintain or advance dominant ideologies, yet there are also cases where it proved ineffectual. We seek papers that highlight these less successful or futile cases of censorship in global eighteenth-century visual culture, especially of Asia, Africa, and the Americas. Specifically, we are interested in how artists resisted or subverted authoritative ideologies by crafting images that were thoroughly interwoven into the visual and social fabric so as to seem commonplace and unobjectionable. How did artists use innocuous images to implicitly critique power structures or subvert authority? In what ways did censorship that targeted texts or social practices shape visual culture more broadly? How did inquisitorial attempts unintentionally draw attention to the very ideas they aimed to suppress? This panel encourages a rethinking of imagery perceived as decorative, trivial, or benign and the impact of censorship in the eighteenth century.

Proposals for papers are due to both session chairs by August 14. Please include the following (as noted on the CAA call for participation):

1. Completed session participation proposal form (located at the end of this brochure).
 - a. Make sure your name appears EXACTLY as you would like it listed in the conference program and conference website.
 - b. Make sure your affiliation appears as the official, recognized name of your institution (you may not list multiple affiliations).
 - c. Make sure to include an active CAA Member ID (all participants must be current members through February 24, 2018; inactive or lapsed members will be pulled from participation on August 28, 2017).
2. Paper/project abstract: maximum 250 words, in the form of a single paragraph. Make sure your title and abstract appear EXACTLY as you would like them published in the conference program, Abstracts 2018, and the CAA website.
3. Email or letter explaining your interest in the session, expertise in the topic, and availability during the conference.
4. A shortened CV

More information on CAA 2018 can be found here: <http://www.collegeart.org/pdf/call-for-participation.pdf>

--

[8]

From: Trevor Stark <trevor.e.stark@gmail.com>

Date: Jul 16, 2017

Subject: CFP: Avant-Gardes and Varieties of Fascism

Avant-Gardes and Varieties of Fascism

Submission Deadline: August 14th, 2017

Chair(s): Trevor Stark, Columbia University, trevor.e.stark@gmail.com;
Rachel Silveri, Columbia University, rsc2145@columbia.edu

The term "avant-garde" itself implies a progressive orientation opposed to the forces of political and aesthetic reaction. This narrative cracks, however, under the pressure of the extreme case of fascism, understood less as a unified political doctrine and instead as a mobilization of passions through strident nationalism, glorification of violence, narratives of crisis and decline, demands for purity, and appeals to patriarchal authority. Bracketing the collaboration of Italian Futurists with Mussolini, art history has largely inscribed the opposition between Fascism and the avantgardes by prioritizing either moments of outright artistic resistance (epitomized by John Heartfield) or moments when the turn to authoritarian politics coincided with the abdication of avant-garde tactics (the "return to order"). Yet, as Alice Kaplan argued, Fascism was conceived by certain enthusiasts as a form of utopian revolt set against bourgeois liberalism, a rhetoric at times entwined with or emerging from that of the avant-gardes. How, then, can the relation between the European avant-gardes and the far right be re-mapped, historically and ideologically? This panel seeks papers on topics including: aesthetic strategies of resistance to fascism; race and racism in the avant-gardes (Julius Evola); women artists of the resistance (Gabrielle Buffet, Mary Reynolds, Claude Cahun); surrealist responses to fascism (Le Collège de sociologie, ContreAttaque, A.E.A.R.); literary fascisms (F.T. Marinetti, Drieu la Rochelle, Ezra Pound); irony and complicity (Francis Picabia, Giorgio de Chirico); anti-Semitism in the avant-gardes (Hugo Ball); aesthetics of the Popular Front and populisms; Nazi aesthetics; feminist critiques of fascist visual cultures; and the returns to realism.

For more information:

<http://collegart.org/pdf/call-for-participation.pdf>

PROPOSALS FOR PAPERS/PROJECTS TO SESSION CHAIRS

Due: August 14, 2017

Proposals for participation in sessions should be sent directly to the appropriate session chair(s). If a session is co-chaired, a copy of the full application packet should be sent to each chair, unless otherwise indicated in the abstract. Every proposal should include the following four to five items:

1. Completed session participation proposal form (located at the end of this brochure).
 - a. Make sure your name appears EXACTLY as you would like it listed in the conference program and conference website.
 - b. Make sure your affiliation appears as the official, recognized name of your institution (you may not list multiple affiliations).
 - c. Make sure to include an active CAA Member ID (all participants must be current members through February 24, 2018; inactive or lapsed members will be pulled from participation on August 28, 2017).
2. Paper/project abstract: maximum 250 words, in the form of a single paragraph. Make sure your title and abstract appear EXACTLY as you would like them published in the conference program, Abstracts 2018, and the CAA website.
3. Email or letter explaining your interest in the session, expertise in the topic, and availability during the conference.
4. A shortened CV.

5. (Optional) Documentation of work when appropriate, especially for sessions in which artists might discuss their own practice.

--

[9]

From: Nathaniel B. Jones <nbjones@wustl.edu>

Date: Jul 16, 2017

Subject: CFP: Time, Space, Movement

Time, Space, Movement: Art Between Perception, Imagination, and Fiction

Submission Deadline: August 14th, 2017

Chair(s): Nathaniel B. Jones, Washington University in St. Louis, nbjones@wustl.edu; James P. Anno, Museo e Real Bosco di Capodimonte, james.philip.anno@gmail.com

In the study of the visual arts, the relationship between time and space has always been uneasy. In the mid-eighteenth century, for example, Gotthold Lessing's "Laocöon" cast them as irreconcilable categories. Painting, sculpture, and the other plastic arts, Lessing argued, had spatial but not temporal extension, and should be limited to the depiction of individual moments. Literature was better suited to the narrative representation of change over time. In this opposition of time and space, movement was counterpoised with stillness, and flux with permanence. Today, Lessing's position may seem little more than an artifact of its era.

Rather than a transcription of perception, even the most illusionistic art has been revealed as a carefully constructed, highly ideological fiction. And since the invention of the cinema, both temporal duration and movement have become natural-seeming elements of the modern image world.

But pressing questions remain. What is the time of art? In what ways is that time mutually implicated with space, and to what extent is that relationship mediated by real or suggested motion? To what degree are time and movement neglected aspects of the question of mimesis? And in what sense are artistic temporality and spatiality both fictive and constitutive of fiction?

This session solicits proposals for papers reflecting on any aspect of the interrelationship of time, space, and movement in the visual arts; papers on premodern and non-Western topics are especially welcome.

Please see the link for full submission details: <http://www.collegeart.org/pdf/call-for-participation.pdf>

--

[10]

From: Kailani Polzak <kailani.polzak@williams.edu>

Date: Jul 16, 2017

Subject: CFP: Destabilizing the Geographic

Destabilizing the Geographic in Modern and Contemporary Art

Submission Deadline: August 14th, 2017

Chair(s): Kailani Polzak, Williams College, kailani.polzak@williams.edu; Tatiana Reinoza, Dartmouth College, tatiana.reinoza@dartmouth.edu

Mapping has long served as one of the paradigms of postenlightenment rationalism because of its effica-

cy in fixing the unknown contours of the world into calculable positions on a grid of longitude and latitude. Eurocentric rationalism and its cartographic logic has also constructed racial, gendered, and ethnic categories linked to the territory. But these totalizing visions belie a stabilization mired in pictorial ambivalence. This panel conceives of the geographic as a scripted genre, where makers intended for their pictures to be read/performed in specific ways. We invite submissions that investigate how imperfectness and visual excess destabilize the empirical authority of the geographic. From exploratory voyages in the Pacific that led to imagistic theories of race to representations of immigrant surveillance by contemporary artists, we seek papers that operationalize geographic metaphors and the images of which reveal erasures and excesses that break with the scripted narratives of cartographic reason. In other words, we are interested in art and visual culture which engages the viewer in a process of counter-mapping. We encourage case studies that consider: How does the logic of the geographic underpin other forms of picture-making? In what ways does the transcription of space allow for the continuous re-performance of colonialism? How does embodied knowledge place in question the geometric abstraction of disembodied projection? What alternate views can we recover from phenomenological approaches to territory? How does the reconfiguration of the past produce other spatio-temporal futures? How can we denaturalize the narratives of progress that the geographic purports to offer?

Please send proposals by August 14 to Tatiana Reinoza, Dartmouth College, tatiana.reinoza@dartmouth.edu and Kailani Polzak, Williams College, kailani.polzak@williams.edu.

For complete submission guidelines see:

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

Reference:

CFP: 10 sessions at CAA (Los Angeles, 21-24 Feb 18). In: ArtHist.net, Jul 17, 2017 (accessed Apr 3, 2026), <<https://arthist.net/archive/15991>>.