

3 Sessions at UAAC (Waterloo, 25–27 Oct 18)

Waterloo (Ontario), Canada, Oct 25–27, 2018

Deadline: May 1, 2018

ArtHist Redaktion

[1] Histoires de l'art et humanités numériques / Art Histories and Digital Humanities

[2] Fashioning Resistance

[3] Surrealism and Photography: New Perspectives

[1] From: Dominic Hardy <hardy.dominic@uqam.ca>

Subject: CFP: Histoires de l'art et humanités numériques / Art Histories and Digital Humanities

Universities Art Association of Canada / Association d'art des universités canadiennes, University of Waterloo, October 25 - 27, 2018

Deadline: May 1, 2018

Présidence de séance / panel chairs: Édith-Anne Pageot / Dominic Hardy, Université du Québec à Montréal/ Laboratoire numérique des études en histoire de l'art du Québec

En quoi les outils et les modes numériques bouleversent-ils nos façons de concevoir et d'écrire les histoires de l'art ? Comment le numérique conteste-t-il les paramètres conventionnels ayant trait à la chronologie, à la périodisation, au rapport texte/image ainsi qu'aux savoirs qui sont convoqués ? Les histoires de l'art numériques permettent-elles une mise en œuvre d'approches plus inclusives (décoloniale, féministe...) ? Nous souhaitons accueillir des propositions qui s'inscrivent dans l'un ou l'autre des deux volets, théorique et pratique, qui structurent ce panel thématique. Sont les bienvenues, les propositions qui se penchent sur les enjeux conceptuels touchant les changements de paradigmes, la critique épistémologique, les nouvelles modalités de lecture (eye tracking) qu'impliquent les histoires de l'art en mode numérique. Nous accueillons aussi des études de cas (projets-pilotes, projets en chantier) : catalogage, technologies les mieux adaptées, droits d'auteurs et de reproductions... Sous quelles conditions l'imbrication des humanités numériques dans nos méthodologies de recherche favorise-t-elle – ou non – la réorganisation de nos savoirs ?

How do digital tools and modes of working impact on our ways of conceiving

and writing art histories? How is the digital coming to contest conventional parameters of chronology, periodization, text/image relationships as well as the forms of knowledge that they involve? Do digital art histories encourage the integration of more inclusive approaches (docolonizing, feminist...?) We welcome proposals that engage with either the theoretical or practical concerns that underpin this panel. Proposals can engage with conceptual issues surrounding paradigm shifts, epistemological critique and new modalities of reading (such as eye tracking) that arise with digital art histories. We also welcome case studies (and projects in the planning or pilot stage): cataloguing, adaptive technologies, image and reproduction rights... Under what conditions is the embedding of digital humanities into our research methodologies leading to a reorganization of our ways of knowing?

Les propositions de communication doivent être présentées selon les directives qu'on lira à l'adresse

<http://www.uaac-aac.com/en/uaac-2018-conference-call-papers>

Submissions will be welcome via the form available on the following webpage: <http://www.uaac-aac.com/en/uaac-2018-conference-call-papers>

Information:

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[2] From: Johanna Amos <johanna.amos@queensu.ca>

Subject: CFP: Fashioning Resistance - Session at UAAC

University of Waterloo, October 25 - 27, 2018

Deadline: May 1, 2018

Please see the following call for papers for the session "Fashioning Resistance" at the 2018 Universities Art Association of Canada conference, University of Waterloo, 25-27 October 2018.

Fashioning Resistance

From the purple, white, and green sashes of the suffragettes to the pink pussy hats of the Women's March, the extravagant Zoot suit of Black and Chicano youth to the elegance of the Congolese sapeurs, fashion has long been used as a visual and material form of resistance. This session explores fashion as a form of resistance, and in particular queries how dress and self-fashioning have been utilised to challenge or negotiate gender norms, racial discrimination, political/colonial control, or corporate interests historically and into the present. It further questions whether fashion, as "capitalism's favourite child," can ever be a pure form of resistance. While the term "fashion" has traditionally been associated with Western designer goods, this session views fashion as an intentional process employed by individuals at all levels of society and across all regions of the globe.

Submissions can be submitted to johanna.amos@queensu.ca using the UAAC Call for Papers form (available on the UAAC website:

<http://www.uaac-aauc.com/en/conference>), and must include:

- the name of the applicant
- the applicant's email address
- the applicant's institutional affiliation and rank
- title of proposal
- a proposal (300 words maximum)
- a brief biography (150 words maximum)

The submission deadline is 1 May 2018.

[3]

From: Naomi Stewart <Naomi.Stewart@ed.ac.uk>

Subject: CFP: Session at UAAC (Waterloo, 25-27 Oct 2018)

University of Waterloo (Waterloo, ON), October 25 - 27, 2018

Deadline: May 1, 2018

Universities Art Association of Canada (UAAC) Annual Conference, 25-27th
October 2018

Call for papers for panel "Surrealism and Photography: New Perspectives"

Over thirty years ago, Rosalind Krauss and Jane Livingston curated the first major exhibition on surrealism and photography: "L'Amour fou" (Corcoran Gallery, 1985/Hayward Gallery, 1986). The show's catalogue remains a key touchstone for studies of surrealist photography, thanks in part to the fact that the medium's significance within the history and legacies of the movement has acquired surprisingly little sustained critical attention over the succeeding decades (notable exceptions include recent books by Ian Walker and David Bate). There has, moreover, been a tendency to privilege the manipulations available to photography as the marker of an image's surreality or to focus overwhelmingly on the work of male photographers (Man Ray, Brassai, Maurice Tabard, Hans Bellmer, Jacques-André Boiffard, etc.) within the context of French surrealism. This panel therefore calls for new perspectives on the relationship between photography and surrealism: papers might focus on neglected oeuvres, new theoretical approaches, alternate geographies, revised or expanded definitions, and continuing legacies, to problematise and develop our understanding of surrealist photography.

Chair:

Naomi Stewart

University of Edinburgh

Naomi.Stewart@ed.ac.uk

Paper proposals should be sent directly to the panel chair. Submissions must include: the name and email address of the applicant; the

applicant's institutional affiliation and rank; the paper title; an abstract (300 words max.); and a brief bio (150 words max.).

Proposals may be submitted by current members or non-members of UAAC.

Non-members MUST become members of UAAC and pay registration fees in order to present a paper at the conference.

Reference:

CFP: 3 Sessions at UAAC (Waterloo, 25-27 Oct 18). In: ArtHist.net, Apr 16, 2018 (accessed Mar 23, 2026), <<https://arthist.net/archive/17873>>.