

## 6 Sessions at CAA (New York, 13–16 Feb 19)

College Art Association Annual Meeting, New York City, Feb 13–16, 2019

ArtHist Redaktion

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[1]

C.C. McKee <cmckee@u.northwestern.edu>

Ecocritical Approaches to Colonial Art History (1600-1900)

Deadline: Aug 6, 2018

Organizers: C.C. McKee (Northwestern University) & Claudia Swan (Northwestern University)

A great deal of recent art historical scholarship on the colonial world addresses the visual production of natural science and its relationship to ecology. Scholars have pinpointed botanical, entomological, natural historical, and ethnographical imagery as crucial to understanding and classifying the natural world, beginning with New World colonization and intensified maritime trade in the fourteenth century. Increasing contact with non-European cultures resulted in a flood of new plants, animals, minerals, and artefacts into Europe from across the globe. European exploration and settlement subordinated (often violently) autochthonous knowledge of the natural world developed by indigenous peoples, slaves, and their descendants—in the East and West Indies as well as the Middle East and Asia, cultures with which Europe had long fostered contact. Visual representations of colonial ecologies proved to be a foundational means by which Europeans understood their increasingly interconnected world and asserted dominance over people, land, and resources.

This panel asks: In what ways do art historical approaches informed, for example, by ecocriticism and new materialism, open on to new ways of understanding visual byproducts of colonialism? In what ways can a more capacious attention to colonial ecologies contribute to our understanding and analysis of the visual production of the non-European world? How did these ecologies shape the representation of Europe in return? This panel

seeks proposals that examine the roles of science, art, and/ or environmental policy in an ecological approach to colonial art history, garden history, and visual histories of science.

Please email C.C. McKee (cmckee@u.northwestern.edu) by August 6, 2018 with a paper title, abstract (max. 500 words), and CV.

[2] From: Cara Jordan <cara.jordan@gmail.com>

The Artist as Public Intellectual: 1968 to Today

Deadline: Aug 6, 2018

Along with increased specialization and the rise of the rapid news cycle, the status of intellectuals in public life has experienced a shift since the mid-20th century. Long populated by social thinkers, literary critics, and philosophers, the public intellectual—once called upon to combat political propaganda with facts and cultural analysis—has now been replaced by an expert talking head. Artists have played an equally active part in public life for millennia, experiencing an apogee around 1968 with figures such as Judy Chicago and Joseph Beuys. Although in recent decades many have abandoned their utopian proclamations in favor of localized action, today's artists are increasingly seeking methods to generate public debate and address social problems, reviving the tradition of the public intellectual by using art as a mode of cultural critique writ large.

This panel seeks papers that investigate modes of art making that might be considered activities of public intellectualism since the turbulent 1960s in order to identify global phenomena and establish precedents for today's practitioners. How have artists sought out public methods of and venues for idea production and dissemination with the goal of resisting hegemonic power and/or catalyzing social change? Which strategies were successful (or unsuccessful) and which ideas took hold on a mass scale? How have artists built upon existing activist movements or cultural moments in order to broadcast their ideas? Papers may address individual artists and/or projects, thematic case studies, or curatorial methodologies; artists are also encouraged to present on their own work.

Please send a 250-word abstract, conference proposal form (see CAA website), cover letter, brief CV, and documentation of work (optional; for artists) to cara.jordan@gmail.com by August 6 for consideration.

[3] From: Andrew Gayed <gayeda@yorku.ca>

Geographies and Art Histories: Diaspora, Decolonizing and Praxis

Deadline: Aug 6, 2018

Diaspora and transnational identity pose many issues when it comes to imagining geography within global contemporary art practice. This discussion urgently accounts for the lived conditions of globalization and migration, and points to the difficulties of art history to adequately

explain the realities of a networked and globalized world. In imagining the issues posed by geographic borders this panel grapples with the disciplinary limits of art history, suggesting that diasporic artists and their cultural production illustrate the incompatibility of colonial definitions of borders, nation-states, and identities. It is when geographies and borders are reimagined that the migration and movement of people can be developed productively and fully within art historical frameworks.

By reimagining geography, what does decolonizing the study and writing of art history look like? What does it mean to conduct research on the global contemporary with special attention to spatial problems in a large scale? How can macro studies of global art histories productively be theorized alongside micro studies of specific locales? Where does the study of diaspora sit within world art studies and notions of 'worlding'? How might methods of entangled geographies speak productively to themes of transnational connections and diaspora? Ultimately, how can geography be theorized within contemporary art both regionally and globally while avoiding the rigid nation-state epistemologies of area studies? Through case studies, curatorial and artistic interventions, and institutional practices, we encourage proposals that suggest methodologies for rethinking geography giving special attention to advancing studies of indigenous, diasporic, queer, and transnational theory within contemporary art.

Please submit: completed session participation form, abstract of 250 words, and a current CV to Andrew Gayed [gayeda@yorku.ca](mailto:gayeda@yorku.ca) and Chanda Laine Carey [chanda.l.carey@gmail.com](mailto:chanda.l.carey@gmail.com)

For more information:

<http://www.collegeart.org/pdf/programs/conference/CAA-CFP-2019.pdf>

[4] From: Dr. Sonia Coman <[coman.sonia@gmail.com](mailto:coman.sonia@gmail.com)>

Anonymity in the Eighteenth Century

Deadline: Aug 6, 2018

Co-Chairs: Kee Il Choi Jr. (Leiden University) & Sonia Coman (Freer|Sackler, Smithsonian Institution)

The entry on 'anonymous' in the Encyclopédie begins by defining the term, etymologically, as that which has no name or whose name is not known. This definition alone highlights the semantic richness of the anonymous as ontological and epistemological category. In the early modern period, the notion of anonymity co-existed and overlapped with those of pseudonymy and of sociopolitical and/ or sociocultural visibility or lack thereof. Issues of intentionality and authenticity further complicated the early modern understandings of the anonymous and its constellation of norms and practices.

The eighteenth century saw a creative tension between conservative

self-effacement and an emerging authorial ambition, manifested in literature, the visual arts, and specific forms of cultural entrepreneurship such as the activities of artists' workshops and of marchands-merciers. If we are to look at eighteenth-century visual and material culture broadly, we will quickly realize the extent to which anonymous artifacts, loosely defined, make up the fabric of it. And yet, art history privileges (re)known artists and works, relegating the un-named and those who had fallen into anonymity, as it were, to the periphery of research and intellectual inquiry. When we walk through our museums, we become aware that onymous artists and artifacts drive featured narratives, while the majority of things we see on display are, in fact, anonymous. Against this backdrop, and given the resurgence of interest in material culture and the "decorative arts," the eighteenth-century category of the anonymous warrants a fresh look.

The current panel invites papers that explore anonymity in the arts in the eighteenth century. We welcome submissions that focus on any region and medium, and particularly look forward to papers that display attention to methodology and the materiality of the works in question.

Possible topics to investigate include, but are not limited to:

- Anonymous makers of the architectural and material fabric of eighteenth-century social spaces
- Hierarchies of connoisseurship and of medium and genre: signed vs. unsigned art in the eighteenth century
- Artists' career narratives in the eighteenth century: causes and effects of falling into anonymity
- The ethics of eighteenth-century anonymity (e.g. anonymous cultural production in the context of the ethical code of the *honnête homme*)
- Anonymity, clandestinity, and political resistance in eighteenth-century arts
- Methodological challenges and approaches to studying anonymous eighteenth-century artifacts

Those interested are invited to submit proposals including title, abstract (250 words maximum), and a brief CV (2 pages maximum) to [amiotscup@gmail.com](mailto:amiotscup@gmail.com) & [coman.sonia@gmail.com](mailto:coman.sonia@gmail.com).

[5] From: Katie Anania <[katie.anania@gmail.com](mailto:katie.anania@gmail.com)>

Haunted: Cross-Historical and Cross-Cultural Specters in Print Practice

Deadline: Aug 6, 2018

The portability of artists' prints and printmaking projects (from comics to librettos, artists' books to 'zines) allows them to traverse borders and boundaries. But what remains attached to, and within, a print as it circulates, and how does it resurface, sometimes much later? An apprentice printmaker's works, for instance, (covertly or overtly) bears the stamp

of the master under whom she studies. A zine or broadsheet reveals layers of appropriation. This panel, then, attends to an important but neglected aspect of prints' mobility: it puts the ways that prints were fabricated and the stories of their local origins in dialogue with their histories of circulation. From practitioners and historians, we seek discussions of images, designs, and materials of various "others" that lie within a print's construction.

Inspired by voices speaking to the ghostly residues upon objects from Gloria Anzaldúa, to Jacques Derrida, to Luce Irigaray, to Harold Bloom, we solicit proposals that approach the haunting of printed material in various ways. In addition to semantic or metaphorical hauntings, we welcome papers that consider pedagogical haunting—that is, the things that viewers of printed material are supposed to learn and how—or the ways that prints have contributed to the unsettling of certain cultural forms. The aim is to exhume and revive the mis-identifications that printed materials have instigated over time.

Please email Katie Anania ([katie.anania@gcsu.edu](mailto:katie.anania@gcsu.edu)) and Alexis Salas ([alexisnsalas@gmail.com](mailto:alexisnsalas@gmail.com)) by August 6, 2018 with a paper title, abstract (max. 300 words), and CV.

[6] From: Kristopher Driggers and Allison Caplan <[driggers@uchicago.edu](mailto:driggers@uchicago.edu); [acaplan@tulane.edu](mailto:acaplan@tulane.edu)>

Indigenous Languages of the Americas and the Language of Art History

Deadline: Aug 6, 2018

Indigenous languages offer exciting new avenues and novel challenges for art history. This panel asks how we might integrate indigenous languages with the language of art history, considering how expressions of form and representation in Amerindian languages intersect and diverge from the discipline's own practices and conventions of language. Language powerfully shapes the production, reception, and interpretation of objects. We thus propose exploring how indigenous languages can enrich our understanding of art in the moment of its creation and help us better engage with art in contemporary scholarship. This approach is not without its pitfalls and methodological challenges: historical and cultural particularities, including discrepancies between oral and written traditions, questions surrounding historical writing systems' decipherment, and the colonial production of indigenous texts in alphabetic script, must be navigated carefully in working towards linguistically-engaged art histories of the Americas. In light of these particularities, this panel will encourage methodological reflection on the promises and challenges of using indigenous terminology in art history, as well as new case studies that demonstrate how indigenous language study can advance the interpretation of objects. Topics for consideration may include ekphrastic practices in indigenous traditions; issues of chronology

(including using contemporary indigenous terms in the study of older art); areas of resonance between language and artistic production and technique; and points of congruence and incongruence between indigenous terms and those used in art historical practice. Papers may address traditions throughout the Americas, with emphasis on the pre-Conquest period.

Please send a 250-word abstract, CV, and proposal form by August 6, 2018 to Kristopher Driggers (driggers@uchicago.edu) and Allison Caplan (acaplan@tulane.edu).

For further information, visit:

<http://www.collegeart.org/pdf/programs/conference/CAA-CFP-2019.pdf>

Reference:

CFP: 6 Sessions at CAA (New York, 13-16 Feb 19). In: ArtHist.net, Jul 7, 2018 (accessed Dec 25, 2025), <<https://arthist.net/archive/18588>>.