

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

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

Deadline: Aug 6, 2018

ArtHist Redaktion

[1] Portraits Of Power: Legitimacy, Symbolism, And Ideology In The Public Portrait Gallery

[2] Textile Ecologies: Environmental Aesthetics and Transmaterial Dynamics of Cloth

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[1] Portraits Of Power: Legitimacy, Symbolism, And Ideology In The Public Portrait Gallery

From: Emily Gerhold <emily.c.gerhold@gmail.com>

Date: July 16, 2018

The compiling of portrait collections and galleries of exemplary individuals to act as models for the public has long been a practice within the artistic traditions of Europe and the Americas. From sculptural images of Roman emperors housed in temples and inscribed with their lineages, honors, and achievements, to the 'Windsor Beauties,' Sir Peter Lely's portraits of the most celebrated English noblewomen of the 1660s, to public portrait memorials commissioned to romanticize the Confederacy's Lost Cause myth and erected throughout the American South during the Jim Crow era, public galleries and portrait collections offer clear lessons about the values and traits that were commended at the times and in the places they were composed. Recently, the unveiling of the portraits of Barack and Michelle Obama has sparked a new conversation around the role of the public portrait collection and invited consideration of the way that portrait galleries signified– and continue to signify–national identity, power, status, and legitimacy. While the many variations of the portraiture mode are well studied, a scholarly examination of the broader act of creating, maintaining, propagating, and contextualizing portrait collections and galleries is critically missing from the discourse. We welcome submissions addressing any aspect of the public display and diffusion of portrait collections from the ancient world to the contemporary. Possible topics for exploration might include: the gendered nature of portrait galleries; public response to the likenesses themselves; the location of portrait collections and controlled access; and didactic narratives written to accompany portrait galleries.

Paper proposals for the CAA session entitled 'Portraits Of Power: Legitimacy, Symbolism, And Ideology In The Public Portrait Gallery' should be sent to both:

emily.c.gerhold@gmail.com AND craigreynoldsphd@gmail.com

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[2] Textile Ecologies: Environmental Aesthetics and Transmaterial Dynamics of Cloth

From: Sylvia Houghteling <shoughteli@brynmawr.edu>

Date: July 16, 2018

Panel Chairs: Sylvia Houghteling and Vera Simone-Schulz

Among the artifacts crafted by humankind, textiles have always held a uniquely interdependent relationship with the environment. Textiles derive from vegetal (linen, cotton), animal (wool, silk) and even mineral origins (as in the case of asbestos fibers). The production of textiles has depended upon access to and the processing of raw materials, while cloth manufacturing has reshaped entire landscapes from the transplantation of mulberry trees for sericulture to the mounds of murex shells discarded after the extraction of purple dye. Textile patterns bloomed with imagery of flora and fauna, while fabrics pervaded myths and metaphors of the natural world, as when the translucency of a veil was likened to fog, and fields of flowers were said to evoke patterned carpets. Textiles have connected distant regions, but they have also been responsible for and complicit in the enslavement of human beings, the exploitation of agricultural, artisanal and industrial labor, and the despoliation of landscapes and water resources. Despite these historical ties, the ecological humanities have mostly neglected the textile realm. This panel welcomes papers that consider the relationship between textiles and the environment from any time period and geographic region and seeks scholars who grapple with the aesthetic dimensions and ecological conditions of cloth. We hope that our panel will aid in rethinking the notion of textility – the word for any phenomenon that has, at its root, the qualities of a textile – across media and materials, and throughout the natural, built and imagined world.

Please send 250-word abstracts and a short C.V. to Sylvia Houghteling (shoughteli@brynmawr.edu) (Bryn Mawr College) and Vera-Simone Schulz (vera-simone.schulz@khi.fi.it) (Kunsthistorisches Institut in Florenz/Humboldt-Universität zu Berlin) by 6 August 2018. In preparing your abstract, please consult the CAA submission guidelines: <http://www.collegeart.org/pdf/call-for-participation.pdf>.

Reference:

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