



CFP: 4 SESSIONS AT UAAC (QUEBEC CITY, 24-27 OCT 19)

Hilton Hotel, Quebec City, QC, Canada, October 24 - 27, 2019

Deadline: May 31, 2019

uaac-aauc.com/conference/

4 Sessions at the 2019 Conference of the Universities Art Association of Canada /
Congrès 2019 de l'Association d'Art des Universités du Canada (UAAC-AAUC)

- [1] Beyond City Walls
- [2] Curatorial Activism
- [3] Interconnections in the Long Nineteenth Century
- [4] Photography and Empathy Revisited

[1] Beyond City Walls: Art, Architecture, and the Rural in Renaissance/Early Modern Europe

From: Caroline Murphy, cemurphy@mit.edu

Date: 8 May 2019

In North American art and architectural historiography, the towering position of an idealist, urban Renaissance in narratives of Western modernity has led to a categorical marginalization of objects and histories outside city walls. Challenging this urban bias, the panel asks how visual and material cultures of Renaissance/early modern Europe might be examined from an extramural, rural perspective. Papers may take a material, labour, environmental, or intellectual approach to the topic, and address any of the following, or related, questions: How can a focus on transformations of natural resources into artistic and building supplies enhance our understanding of the processes and agents involved in art and architectural production? In what ways did artists and architects engage in rural environments, either through acts of visual representation or territorial design? How, moreover, did they theorize the natural landscape beyond the city, and its relationship to the urban realm? Alternatively, can works produced in peripheral, so-called "provincial" settings question dominant narratives about artistic and architectural thought and practice in the Renaissance?

Chair / Présidente:

Caroline Murphy, Massachusetts Institute of Technology, cemurphy@mit.edu

Please submit your paper proposal directly to the session chair / Les propositions de communications doivent être envoyées directement à la présidente de séance.

Submissions must include / Les soumissions doivent inclure:

- the name of the applicant / le nom de l'intervenant(e)
- the applicant's email address / l'adresse courriel de l'intervenant(e)
- the applicant's institutional affiliation and rank / l'affiliation institutionnelle et le titre de l'intervenant(e)
- title of proposal / le titre de la communication
- a proposal (300 words maximum) / une proposition de communication (maximum de 300 mots)
- a brief biography (150 words maximum) / une courte biographie (maximum 150 mots)

Deadline: 31 May 2019

Conference regulations / Règles de participation:

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. Membership dues and registration fees must be received by September 15, 2019. / Les personnes membres et non-membres de l'AAUC peuvent

soumettre une proposition. Celles qui ne sont pas membres DEVRONT néanmoins le devenir et payer les frais d'inscription afin de participer au congrès. Tous les membres doivent renouveler leur adhésion et s'inscrire au congrès avant le 15 septembre 2019.

Proposals are invited from permanent and contractual faculty, independent scholars and artists, and graduate students in terminal degree programs (examples: PhD, MFA, MDes, etc.) who are engaged in the visual arts (studio practice, art history, visual culture, material culture, museum studies, art conservation, etc.). MA students are not permitted to give papers at the conference. / Les enseignant(es) universitaires, les chercheur(es) indépendant(es), et les étudiant(es) qui poursuivent un diplôme professionnel/terminal (exemples : doctorat en histoire de l'art, maîtrise en beaux-arts ou en design) sont invité(es) à proposer des communications. Les propositions d'étudiant(es) à la maîtrise en histoire de l'art ne sont pas admissibles.

[2] Curatorial Activism

From: Andrea Terry, aterry@lakeheadu.ca

Date: 8 May 2019

In her recent book *Curatorial Activism*, Maura Reilly calls for cultural workers to commit themselves to “leveling hierarchies, challenging assumptions, countering erasure, promoting the margins over the center, the minority over the majority, inspiring intelligent debate, disseminating new knowledge, and encouraging strategies of resistance.” Taking up Reilly’s call, as well as drawing on the 2018 special theme issue of *RACAR*, “What is Critical Curating,” edited by Marie Fraser and Alice Ming Wai Jim, this session asks participants to define and/or describe their curatorial activism. What curatorial calls for change can be/have been used to challenge and/or change institutionalized hierarchical structures? What accomplishments have been realized by those working in or independently from art galleries and museums? How can artists, curators, researchers, and educators come together to make change happen? This panel encourages applications from artists, curators, educators, researchers and the like, to consider these issues from a variety of perspectives.

Chair / Présidente :

Andrea Terry, Lakehead University, aterry@lakeheadu.ca

Please send paper proposals to aterry@lakeheadu.ca via the submission form found on the UAAC/AAUC website: <https://uaac-aauc.com/news/calls-for-papers/uaac-call-for-papers-conference-2019/>

Proposals may be accepted only if they have been submitted using the Call for Papers form. / Les propositions doivent être acceptées seulement si elles ont été soumises avec le formulaire Appel à communications.

Submissions must include / Les soumissions doivent inclure :

- the name of the applicant / le nom de l'intervenante
- the applicant's email address / l'adresse courriel de l'intervenante
- the applicant's institutional affiliation and rank / l'affiliation institutionnelle et le titre de l'intervenante
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Deadline: 31 May 2019

[3] Interconnections in the Long Nineteenth Century

From: Alison McQueen, ajmcc@mcmaster.ca

Date: 10 May 2019

This panel invites papers that examine the significant roles assigned to visual culture in understanding global connections in the long nineteenth century (c.1789-1914). Connections between places and power relations raise important questions, and transnational approaches offer a means of disrupting histories, including those centred on national identities. Papers may consider the following questions: What roles did visual culture play in communicating, reinforcing, enacting, complicating and/or disrupting imperial power structures and settler-colonial narratives? What issues of agency, or factors inhibiting agency, faced imperial subjects and/or citizens as creators, patrons or spectators? How did they traverse or negotiate between geopolitical realms, such as the metropole, provinces or colonies? How can the social history of art raise new questions about interconnections in the long nineteenth century? How does a transnational approach enrich and expand current conceptions of nineteenth-century art and reconceptualise its parameters? What does it promise and are there drawbacks?

Chairs / Présidentes :

Mitchell Frank, Carleton University, Mitchell.Frank@carleton.ca

Alison McQueen, McMaster University, ajmcq@mcmaster.ca

Please submit your paper proposal directly to the session chairs / Les propositions de communications doivent être envoyées directement aux président(e)s de séance.

Submissions must include / Les soumissions doivent inclure :

-the name of the applicant / le nom de l'intervenante

-the applicant's email address / l'adresse courriel de l'intervenante

-the applicant's institutional affiliation and rank / l'affiliation institutionnelle et le titre de l'intervenante

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-a brief biography (150 words maximum) / une courte biographie (maximum 150 mots)

Deadline: 31 May 2019

[4] Photography and Empathy Revisited

From: Linda Steer, lsteer@brocku.ca

Date: 10 May 2019

Photography has a long and complicated history with questions of empathy. In the context of humanitarian photography Kimberly Juanita Brown argues "the viewer supposes that the evidentiary value of the documentary photograph allows him or her to feel what the subject in the photo feels, this is a fallacy of liberal intention." Drawing on the ethics of care, philosopher Lori Gruen proposes an alternative in "entangled empathy" that relies on self-awareness as well as awareness of the other. To what extent might these insights help us to reframe photographic relations or situations through empathy? Where does empathy falter? The time is right to revisit the subject we first brought to UAAC five years ago. We welcome papers that critique or interrogate the relationship between empathy and photography. We are also interested in papers that develop new theoretical examinations of empathy and its relation to affect via photography.

Chairs / Présidentes :

Sarah Parsons, York University, sparsons@yorku.ca

Linda Steer, Brock University, lsteer@brocku.ca

Please send your proposal to both chairs and include:

- the completed call for papers form found on the UAAC conference website

- a proposal (300 words maximum)

- a brief biography (150 words maximum)

Deadline: 31 May 2019

For more information, see the UAAC conference site: <https://uaac-auc.com/conference/>

Non-members may submit a proposal, but, if selected, must join UAAC by September 15, 2019.

REFERENCE:

CFP: 4 Sessions at UAAC (Quebec City, 24-27 Oct 19). In: ArtHist.net, May 12, 2019 (accessed May 24, 2019), <<https://arthist.net/archive/20832>>.