

Painting and Sculpture in the American West (San Antonio, 7-10 April 04)

CFP: PAINTING AND SCULPTURE IN THE AMERICAN WEST
ANNUAL CONFERENCE OF THE SOUTHWEST / TEXAS POPULAR CULTURE ASSOCIATION &
AMERICAN CULTURE ASSOCIATION

April 7-10, 2004, Marriott Rivercenter Hotel (101 Bowie St., 78205), San Antonio, Texas

For more information, contact the area chair and / or visit the following website:

www.swtexaspca.org

Deadline for proposals: Nov. 15, 2003

Deadline for registering for conference (required of all participants):

Jan. 1, 2004

To register, visit the SW/Texas PCA/ACA website for the needed information. See the URL above.

The Southwest / Texas branch of the ACA/PCA announces a call for proposals for papers on painting, sculpture, printmaking, and popular visual arts in the West, to be presented at its annual meeting in April 2004 in San Antonio. The 2004 Conference will be held jointly with the Annual Conference of the national Popular Culture Association / American Culture Association.

Papers should be approximately 20-25 minutes long and should be original works of scholarship that have not been presented or published elsewhere. Proposals should be no longer than 500 words. Days and times of sessions are to be determined.

Papers should be about painting, drawing, other graphic media, popular visual arts, and sculpture created in the West, by artists from the West and / or living in the West, and depicting subjects and themes of the West. The variety of topics and themes is considerable and may include but is not limited to:

- topographical landscape illustration by early explorers / explorer-artists
- the Hudson River School in the West—Albert Bierstadt and others
- the classic painters of the West— George Catlin, Arthur Fitzwilliam Tait, Thomas Moran, Frederic Remington and Charles Russell

- California Impressionism
- the Taos artist colony and early painters in New Mexico
- painting in the Pacific Northwest
- painting in Alaska and Western Canada
- the Western landscape in the U.S. and in Mexico—different perspectives across the border
- the uniqueness of the terrain and people of the West as reflected in the subjects and styles of Western landscape painting
- Manifest Destiny and the West / politics and Western painting
- images of Native Americans in Western painting and sculpture
- images of Mexican-Americans in Western painting and sculpture
- frontier life as depicted by artists; the closeness or detachment between art and real life
- the real versus the ideal / perception versus imagination in visualizing the Western terrain
- Regionalist painting of the 1930s in the Southwest, California, and Texas—Millard Sheets, Jerry Bywaters, Joe Jones, Alexander Hogue
- depictions of the West by women / women artists from the West
- depictions of the West by Native Americans / Native American artists from the West
- depictions of the West by Mexican-Americans / Mexican-American artists from the West
- depictions of the West by American artists of the early 20th century who came from the East—Robert Henri, John Marin, Marsden Hartley, Georgia O'Keeffe
- depictions of the West by foreign artists
- how do different ethnic, racial, and socio-economic groups visualize the West
- ecology and environmentalism in Western painting, sculpture
- portraiture in the West, depictions of famous Westerners
- early modernists who painted the Western landscape—Birger Sandzen, Bror Nordfeldt, Andrew Dasburg, Agnes Pelton, Raymond Jonson, Lawren Harris
- modern and abstract art in the West—Stanton Macdonald-Wright, Raymond Jonson, Lawren Harris, Georgia O'Keeffe, Josef Bakos, Agnes Pelton, Jackson Pollock, Clay Spohn, Clyfford Still, Richard Diebenkorn, Agnes Martin
- depictions of the urbanized and suburbanized West
- Earth Art—Robert Smithson and Walter de Maria
- relationships between Western painting and photography or film
- public art in the West; monuments and memorials in the West and about the West
- contemporary painters of the West
- recent trends, developments, styles and new media as they have developed in the West; how they are different from parallel developments elsewhere, how are they related to the intellectual and philosophical currents in Western life and art forms

ArtHist.net

Proposals should be sent to

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Reference:

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