2 Sessions at SECAC 2021 (Lexington KY, 10-13 Nov 21)

77th Annual Meeting of the Southeast College Art Conference, University of Kentucky, Lexington, KY, USA, Nov 10–13, 2021
Deadline: May 4, 2021

ArtHist.net Redaktion

[1] Innovative Pedagogies for the Survey
[2] Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900

All proposals and supporting documentation must be submitted through the secure submission platform: https://secac.secure-platform.com/a/solicitations/12/home

For more information: https://secacart.org/page/Lexington

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[1]

From: Monica Blackmun Visonà & Kristin Barry

Date: Apr 27, 2021

Subject: CFP: Innovative Pedagogies for the Survey

How can introductory surveys of art history meet the needs of students in the 21st century? These courses are meant to provide a foundation for further studies in art history, but they may also serve as an introduction to the humanities, and as a core course for students majoring in art education, studio art and design. In addition to straddling disparate areas of the college curriculum, the survey course must also cope with fundamental changes in the discipline of art history. Calls to decolonize our narratives ask us to consider new approaches to the survey that replace European material with examples taken from cultures around the world and reflect the increasingly global scope of art historical research. Clearly, traditional chronological categories of the Eurocentric canon are now inadequate. Faced with the challenges of juggling multiple, often intersecting art histories, and contending with students whose knowledge of world history may be quite tenuous, how are faculty organizing this introductory course? This session seeks to highlight new and innovative approaches to teaching the survey, especially ones that challenge traditional chronologies and suggest new ways to link historical narratives.

Chairs: Monica Blackmun Visonà, University of Kentucky, M.B.Visona@uky.edu; Kristin Barry, Ball State University, kmbarry@bsu.edu

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[2]

From: Susan Waller

Date: Apr 28, 2021

Subject: CFP: Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900

This panel seeks papers that investigate the opportunities in late nineteenth-century Paris for artists (broadly defined) who were not white and male. Paris in the later nineteenth century was a center of cultural activity that attracted international professionals in various artistic métiers from Western and Eastern Europe, Asia and the Americas who sought to take advantage of the rich educational and exhibition opportunities the city offered. In Paris, they encountered an artworld structured by institutions that were predominantly white and male. Many of foreign immigrants and visitors belonged to groups which were marginalized within these structures: women and people of color. How did Black visual artists, writers, musicians and performers engage with and navigate the structures of systemic racism in the foreign capital? How did complex messages building and dismantling racial hierarchies emerge from the dialogic spaces of the city and its exhibitions? How did foreign women undertaking various artistic practices in Paris navigate the gendered structures, fall into them, or skirt them altogether?

Chairs: Susan Waller, University of Missouri, St. Louis/Maine College of Art & Emily Burns, Auburn University

Reference:
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