3 Sessions at CAA (New York, 15-18 Feb 23)

111th College Art Association (CAA) Annual Conference 2023, New York, Feb 15–18, 2023
Deadline: Aug 31, 2022
www.collegeart.org/programs/conference

ArtHist.net Redaktion

[1] The Art of the Periodical

[2] Visualizing Peace in the Global Middle Ages, 500-1500

[3] Transnational Memory and Landscape Traditions in China in the Twentieth Century

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[1] The Art of the Periodical

From: Max Koss (Leuphana University Lüneburg)

Date: 23 Jul 22

Deadline: 31 Aug 22

The recent effervescence of periodical studies has led to a renewed interest in the role of periodicals in the history of art, not only as platforms for the dissemination of text and image but as objects with artistic qualities in and of themselves. This panel seeks to address this ontological duality of periodicals by soliciting papers dealing with the material nature of periodicals, their design, their production, and the circumstances of their reception, as they relate to the periodicals' dimension as artworks.

As a quintessentially modern medium, periodicals occupy a liminal position in many humanities disciplines but are at the same time only graspable in their totality with the application of a multi-perspectival methodology that takes into account their multimodal nature as a medium combining text with image in potentially endless variations.

This panel, however, wants to approach periodicals with an art historical eye, a hitherto neglected angle from which to describe and analyze this form of printed matter. A particular focus is the "facture" of periodicals, specifically the sources and origins of their materials, not least paper, and their relative expense or cheapness, as well as the economy of reproductive technologies used to print and illustrate periodicals.

The panel welcomes contributions that address any kind of periodical or group of periodicals from the late eighteenth century onwards. The panel particularly welcomes proposals on periodicals produced and distributed in the global South, as well as those produced by marginalized groups, including, but not limited to women, BPoC, and LGBTQIA.

Please submit an abstract of around 250 words and a short CV to max.koss@leuphana.de. All participants are required to be members of the College Art Association at the time of final submission of accepted papers and during the conference period. Please also note that the session will be an in-person session.

Contact Info: max.koss@leuphana.de

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[2] Visualizing Peace in the Global Middle Ages, 500-1500
From: Jitske Jasperse and Diane Wolfthal
Date: 23 Jul 22
Deadline: 31 Aug 22
Session will presented: Virtual

Many today see peace as the absence of war, but to the medieval world peace was far from a pale, negative concept – a lack of violence. Rather it was celebrated as a rich, vibrant ideal. Yet premodern war and violence have attracted much more attention than peace and cooperation, both in the public media and among scholars. One major area of interest, however, has been the intellectual history of peace. Publications have focused on Confucian ideas about peace (and their impact on the modern world) and on such European movements as the Truce of God and Peace of God. Other studies have explored the role of women in forging peace through gift-giving.

This session fosters broad thinking about the premodern and global cultural heritage of peace, which is too often neglected. One reason for this neglect is ideological: those who gained from warfare sought to glorify it. Another factor is that medieval peace may manifest itself in ways that are not immediately recognizable to us today. We welcome papers that discuss visual representations of peace, as well as the ways in which the material culture and the built environment contributed to the cessation of war or the safeguarding of peace. We encourage papers that explore the relationship between justice and peace or examine how images of premodern peace either still affect our discussions today or open the door to a new way of thinking. We welcome papers that analyze the regional diversity or global connectivity of images of peace to: dianewolfthal@yahoo.com , jitske.jasperse@hu-berlin.de

Please contact us with any questions at our email addresses listed above. We look forward to your submissions

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[3] From: Fong-fong Chen
Date: Jul 27, 2022
Subject: CFP: Session at CAA (New York, 15-18 Feb 23)

Session will present: Virtual, Feb 15–18, 2023
Deadline: Aug 31, 2022

Transnational Memory and Landscape Traditions in China in the Twentieth Century
Session will present: Virtual

The late nineteenth and twentieth centuries witnessed frequent cross-cultural exchange between Chinese and non-Chinese artists. Their artistic training, their presence in and exposure to their home and foreign lands, and their engagement with local and cross-cultural contexts shaped their life experiences, artmaking, philosophies, and aesthetics. Landscape painting is one of the major genres in East Asian and Euramerican art. While Western landscape traditions are largely realist, Chinese landscape (shanshui) paintings can be rendered in either fine-brush or free-hand styles for more naturalistic or expressive effects. The materials, tools,

and techniques reflect these distinct artistic styles and cultures. By problematizing the conception of “Chinese” art, this panel invites papers to discuss the role of transnational memory in the representation of landscape by Chinese diaspora artists and non-Chinese artists in China. We will investigate questions including, but not limited to, the following: How have travel, education and personal encounters inspired Chinese artists, and how have they incorporated Japanese or Euramerican ideas and techniques into their art? To what extent have interactions—physical movement, cultural appropriation, and translation of ideas—between Chinese and non-Chinese artists contributed to the formation and transformation of modern Chinese art? How have artists transcended the boundaries of individual and collective memory and brought transnational memory into their works? To what extent were concepts, writings, and images translatable and how were these relationships created and mediated within the art worlds in China?

Please follow the instructions on the CAA 111th Annual Conference: Call for Participation page for the submission of your paper proposals. Proposals should contain:

• Abstract of no more than 250 words for the proposed papers
• Short CV (2-3 pages) with current contact information and affiliation
• All participants are required to be members of the College Art Association at the time of final submission of accepted papers and during the conference period

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Reference:
CFP: 3 Sessions at CAA (New York, 15-18 Feb 23). In: ArtHist.net, Jul 27, 2022 (accessed Nov 17, 2026), <https://arthist.net/archive/37217>.