

## 4 Sessions at CAA (New York, 15–18 Feb 23)

111th College Art Association (CAA) Annual Conference 2023, New York, Feb 15–18, 2023

[www.collegeart.org/programs/conference](http://www.collegeart.org/programs/conference)

ArtHist.net Redaktion

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[3] Wayfaring: Photography in Taiwan during the Martial Law Era (1949-1987).

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[1]

From: Katherine Fein

Date: Jul 27, 2022

Subject: CFP: Atlantic/Pacific: American Art between Ocean Worlds

CAA 2023, New York

Deadline: Aug 31, 2022

Atlantic/Pacific: American Art between Ocean Worlds

Association of Historians of American Art Affiliated Society Session

Co-chairs: Caitlin Meehye Beach ([cbeach1@fordham.edu](mailto:cbeach1@fordham.edu)) and Katherine Fein ([katherine.fein@columbia.edu](mailto:katherine.fein@columbia.edu))

The Americas have long been traversed by circuits of cultural and commercial exchange linking both ocean worlds, including long-distance Indigenous trade routes in the pre- and extra-colonial world, the Manilla Galleon Trade (1565–1815), the transcontinental railroad (completed 1869), and the Panama Canal (opened 1914). While studies frequently highlight the interconnectedness of the Americas in relation to land, this panel asks what happens when we orient the study of “American art”—broadly conceived—around not continental landmasses but bodies of water: namely, the Atlantic and Pacific Oceans. As Paul Gilroy, Tiffany Lethabo King, Robbie Shilliam, and others suggest, watery spaces—oceans, littorals, shoals, archipelagos—can open onto innovative and essential ways of thinking about cultural production and critique.

This panel invites contributions that foreground the role of visual and material culture in forging, revealing, and/or problematizing the

interconnectedness of the Atlantic and Pacific worlds. How were these spaces linked through the movement of people, materials, objects, and ideas in the wake and apart from slavery, colonialism, forced migration, and exclusion? How might recent scholarship about the fraught connections across these spaces reframe narratives of American art history? What might the methods and objects of American art offer to broader investigations of oceanic networks? And finally, how can we find ways to think about trans- and inter-oceanic exchanges that acknowledge their interrelation while also holding space for local specificity? We welcome research-in-progress, curatorial projects, and artistic interventions that engage these and other questions as they position American art at the confluence of ocean worlds.

Submissions are due by August 31, 2022. Instructions can be found at <https://caa.confex.com/caa/2023/webprogrampreliminary/meeting.html>.

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[2]

From: Basia Śliwińska

Date: Jul 28, 2022

Subject: CFP: Session 'Feminist Visual Activism for Reproductive Rights' at CAA (New York, 15-18 Feb 23)

New York, Feb 15–18, 2023

Deadline: Aug 30, 2022

Freedom to make choices about one's body, the fundamental Human and Constitutional right to autonomy, is continuously abused by multiple governments worldwide. Visions offered by the rising nationalist, fascist and racist politics across the globe are founded on anti-democratic separatist discourses prioritising some bodies over others. Eroding rights to equality, privacy and bodily integrity gains fresh urgency in the context of the 2022 Russian invasion of Ukraine that generated a reproductive health crisis for millions.

Feminist care is instrumental for democracy, social justice, and articulating alternative ways for organising collectivities. Several global activist and consciousness raising interventionist manifestations visibilise relationships between artistic practice, women's protests and feminist visual activism. Everyday activities and creative practices develop methods, strategies, tactics and methodologies to advocate for change and galvanise the public via collective actions that increasingly engage with embodiments of the visual. Some visual activist actions explicitly address women's reproductive rights restricted in countries in which gender norms are based on heteronormative and patriarchal structures denying gender equality and undermining gender progressive politics.

This session seeks to interrogate how contemporary feminist visual activist practice enables the United Nations' and European Union's values and

goals concerning gender equality and women's rights to be achieved. Feminist visual activism cultivates forms of creativity that emerge from performative and ethical orientations, welcoming practices of ontological re-viewing and re-doing otherwise for social justice. The session invites contributions engaging with visual practices advocating a politics of change to explore visual strategies of consciousness raising concerning women's rights, specifically bodily autonomy.

Please submit a short CV (2 pages) and a completed proposal form (available to download at: <https://caa.confex.com/caa/f/CallForParticipation2023> ), including an abstract of around 250 words to [bsliwinska@fcsh.unl.pt](mailto:bsliwinska@fcsh.unl.pt).

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.

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[3]

From: Shuxia Chen and Olivier Krischer

Date: Jul 29, 2022

Subject: CFP: WAYFARING: PHOTOGRAPHY IN TAIWAN DURING THE MARTIAL LAW ERA (1949-1987)

New York, Feb 15–18, 2023

Deadline: Aug 31, 2022

WAYFARING: PHOTOGRAPHY IN TAIWAN DURING THE MARTIAL LAW ERA (1949-1987)

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Research on Taiwan's long and complex photography history has been limited in Chinese and English to date, with much attention paid to the earliest examples of the medium in the 19th and early-20th century. This panel instead gathers new research on the history of photography across the Martial Law era, which stretched from 1949 to 1987, under the concept of 'wayfaring'—a lyrical take on the what seminal photographer Chang Chao-Tang described as the 'path seeking' (zhaolu) of photographers around the 1970s. This term evokes both the actual journeys photographers undertook, across the Taiwanese landscape, searching for diverse everyday experiences, as well as their introspective groping for a new path forward, through creative experimentation. Photographers in Taiwan confronted such complexed intersecting historical trajectories, which were an irrepressible, even disorienting, plurality that arguably was yet to be comfortable with the equally contentious claims of ostensibly 'hybrid', postmodern globalisation.

The panel welcomes research that attends to contending claims not only on

local and cultural identity, but also gender, sexuality, indigeneity, and social class, and seek to understand the relevance of photographic practices from Taiwan as parts of global developments in the medium, comparing and contrasting Taiwanese photographic experience to that of its peers worldwide.

Accepted papers would be considered to be included in an edited volume (peer-reviewed) on Taiwanese photography, scheduled to publish in late 2024.

Chairs:

Shuxia Chen, University of New South Wales - shuxia.c@gmail.com and Olivier Krischer, University of New South Wales - okrischer@gmail.com

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[4]

From: Betty Krulik

Date: Jul 29, 2022

Subject: CFP: Significant Findings: Object- And Archives-Based Assessments of US Art (Colonial-1945)

New York City, New York, United States, Feb 15–18, 2023

Deadline: Aug 31, 2022

SIGNIFICANT FINDINGS: OBJECT- AND ARCHIVES-BASED ASSESSMENTS OF US ART (COLONIAL–1945)

Session co-chairs:

Betty Krulik (project manager of the Willard Metcalf Catalogue Raisonné, forthcoming: <https://willardleroymetcalfcatalogueraisonneproject.org/>)

Lisa N. Peters (author of the John Henry Twachtman Catalogue Raisonné, published by the Greenwich Historical Society: <https://www.jhtwachtman.org/>)

Today scholars on art created in the US from the colonial era through 1945, grapple with new theoretical and ontological inquiries—especially as we reckon anew with the nation’s history of imperialism, racism, colonization, and societal and gender inequities. However, the field continues to benefit from an object-centric and evidence-based art history. This session seeks papers that address the significance of object-based study and art documentation as a means of thinking critically about US art from this time period. In what ways can studies of object materiality and archival resources contribute to perspectives on US art and the US identity, encompassing issues such as social justice, ecocritical awareness, transparency, and cultural humility? How do concerns contended with by Americanists through World War II differ from those addressed by postwar historians?

This is an on-location live session that will take place at the 111th annual conference, in New York, NY, February 15–18, 2023

To submit, please send your proposal via email to the chairs before August

31, 2022

Betty Krulik: bkrulikfineart@gmail.com

Lisa N. Peters: lisa@lnpeters.com

Completed proposal form

(<https://caa.confex.com/caa/f/CallForParticipation2023>), including your Presentation Abstract (250 words maximum, single paragraph preferred) and a Statement (up to 100 words) explaining why your proposal is a good fit for this session

2. A shortened CV (maximum two pages)

3. (Optional) in a single PDF, up to five images you expect to address

Reference:

CFP: 4 Sessions at CAA (New York, 15-18 Feb 23). In: ArtHist.net, Jul 31, 2022 (accessed Aug 12, 2022), <<https://arthist.net/archive/37235>>.