

2 Sessions at SECAC 2023 (Richmond, 11–14 Oct 23)

Richmond, VA, USA, Oct 11–14, 2023

Deadline: May 1, 2023

ArtHist.net Redaktion

[1] Session 1: Sustainability and Sustenance: Representations of Food and the Consequences of Empire in Global Art

[2] Session 2: Underground Film and Subversive Animals

[1] Sustainability and Sustenance: Representations of Food and the Consequences of Empire in Global Art

From: Lucienne Auz, University of Memphis

Date: Mar 13, 2023

Deadline: May 1, 2023

Chair: Lucienne Auz (ldauz@memphis.edu)

Studying global art in relation to food and empire can reveal the immensity of European reach and influence in the world, including the audacity of European exploitation and destruction. Colonization created cultural combinations as well as clashes, and food is an effective resource for gauging those encounters. Coinciding with changes occurring in the colonial world, the way Europeans viewed food as a potential culinary art also transformed in the eighteenth century with the inceptions of the restaurant and menu, as well as in the nineteenth century with the development of Marie-Antoine Carême's *grande cuisine* and Auguste Escoffier's *cuisine classique*. The manner in which food was prepared, and how new and existing ingredients were cultivated and harvested in the eighteenth and nineteenth centuries, had far-reaching implications on the world's climate and cultures in terms of sustainability, invasive species, pollution, capital, class divisions, cuisines, and many other environmental and human crises that still exist in the twenty-first century as systemic social justice issues related to eighteenth and nineteenth-century colonial practices. This panel is interested in the way that food and foodways have been depicted through the gaze of the colonizer, as well as the colonized, in global art since the eighteenth century.

All proposals and supporting documentation must be submitted through the secure submission platform at <https://secac.secure-platform.com/a/solicitations/21/home>

Proposals sent to session chairs directly will not be considered for inclusion in the conference program.

If selected to participate in the annual conference, current SECAC membership and conference registration are required for all presenters. Questions regarding the session may be directed to the chair, Lucienne Auz (ldauz@memphis.edu). Conference questions may be directed to academic conference director, SECAC 2023 Tracy Stonestreet (SECAC2023@vcu.edu). For logistical assistance, contact SECAC Administrator Jennie Fleming (secac@secacart.org).

For more information: <https://secacart.org/page/Richmond23>

[2] Underground Film and Subversive Animals

From: Elizabeth Howie

Date: Mar 13, 2023

Deadline: May 1, 2023

This panel explores the role of animals in underground film (1940s-1970s). Such films invoke animals in a variety of ways: they may be present on screen, as is a live horse in Andy Warhol's western spoof, *Horse* (1965). Kenneth Anger's *Rabbit's Moon* (completed 1971) features a live rabbit, represented as living in the moon, out of the reach of Pierrot. Animals may also provide a point of view: Maya Deren and Alexander Hammid's *The Private Life of a Cat* (1945) explores life from their pets' cat's-eye view. Carolee Schneeman's *Fuses* (1964-67) imagines her cat as a film director as it voyeuristically witnesses her sexual activities with her partner. Stan Brakhage's *Mothlight* (1963) uses moths' detached wings trapped between strips of clear tape. Jack Smith's films (1952-1967), utilize animal drag: his animal alter egos include a lobster, a cockroach, an eagle, a leopard, and a penguin. John Waters' *Pink Flamingos* (1972) references artificial birds in its title, but also features a notorious scene in which Divine, crouching by a shaggy dog, eats its excrement. Potential topics include how animals in underground film relate to symbolism, subversiveness, transgression, queer identity, playfulness, vulnerability, confrontation, exploitation, violence, wildness versus domestication, and anthropomorphism.

Interested scholars should submit an abstract of 200 words or less via the following online portal:

<https://secac.secure-platform.com/a/solicitations/21/home>

Abstracts may be submitted from Monday, 13 March through Monday, 1 May 2023. Official notifications of decision will be sent via e-mail by end of May 2023. Questions regarding the session may be directed to chair Dr. Elizabeth Howie (ehowie@coastal.edu).

Scholars whose papers are accepted to the session must be (or become) active members of SECAC through the date of the conference, pay the conference registration fee, and be able to travel to Richmond, VA, USA for in-person participation.

Reference:

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