

Sessions at CAA Annual Conference (New York, 11-14 Feb 15) [2]

New York, Feb 11–14, 2015

Deadline: May 9, 2014

H-ArtHist Redaktion

Call for Participation for the 103rd College Art Association Annual Conference in New York, February 11–14, 2015

[\[1\]](#) Fashion and the Contemporary Avant-Garde

[\[2\]](#) Motion Pictures: Contemporary Visual Practices of Movement and Stillness

The deadline to submit abstracts is May 9, 2014.

For more information on submissions, please visit:

www.collegeart.org/proposals/2015callforparticipation

[\[1\]](#)

Fashion and the Contemporary Avant-Garde

Session chair: Charlene K. Lau, York University

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In the words of the critic and art historian Hal Foster, there is a "need for new narratives" in the history of the avant-garde. This session provides a platform for fashion within theoretical discussions of the contemporary vanguard and posits that fashion is one such genealogy of the avant-garde. However, the term "avant-garde" has become a catchall in fashion discourse for conceptual, experimental, or intellectual practices. A more critically rigorous definition of the avant-garde in fashion is needed for these new narratives to be possible, one which (re)draws the connections between the vanguard and its social and political aims. In this vein, papers from across disciplines are welcome, proposing topics including but not limited to art and fashion, curatorial studies, display culture, performance and theater studies, popular culture, and wearable technology. Art and design historians, artists, critics, curators, and designers are invited to apply.

[2]

Motion Pictures: Contemporary Visual Practices of Movement and Stillness

Marta Zarzycka, Utrecht University; and Bettina Papenburg,
Heinrich-Heine-University Düsseldorf

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In Western culture, the depiction of movement in art offers the image of progress, change, and aliveness; stillness, in turn, signifies retreat, rest, and contemplation. This panel aims to consider movement and stillness in contemporary visual practices not purely as themes to be represented, but also as kinesthetic and affective forces shaping the engagement between images and their viewers. Artworks have played and continue to play a major role in educating the senses, and, by way of this capacity, have the power to challenge the dichotomy of motion and stasis. How does contemporary art render palpable various kinds of corporeal, material, and affective mobilities? How do images "move" us, but also "still" us, inviting a state of contemplation and pause? We seek contributions that address contemporary practices ranging from film and photography, to performance, installation, and multimedia art, to further our insights into the aesthetic experience of movement and stillness.

Reference:

CFP: Sessions at CAA Annual Conference (New York, 11-14 Feb 15) [2]. In: ArtHist.net, Mar 17, 2014 (accessed Apr 6, 2026), <<https://arthist.net/archive/7230>>.