

2 sessions at CAA Annual Conference (New York, 11–14 Feb 2015)

College Art Association, New York

Deadline: May 9, 2014

H-ArtHist Redaktion

[1] The Turbulent Decade: 1960s Art in East Asia

[2] Original copies: art and the practice of copying

[1] The Turbulent Decade: 1960s Art in East Asia

Organizer: Thomas F. O'Leary, Saddleback College. Email: toleary@saddleback.edu

The 1960s provide a particularly useful point of departure from which to launch an investigation into East Asian artists' contributions to global radicalism. Bookended by protests in Japan against the Japan-America Mutual Security Treaty, as well as the April Revolution in South Korea and the nascent stages of China's Cultural Revolution, the 1960s are a constructive framework for a reconsideration of the methodologies of modern East Asian art history. Papers should address the experimental and revolutionary art practices of artists in East Asia within the context of larger art historical debates and scholarship of the 1960s. How did the art of the period reflect local dynamics concurrently with international politics? How did art and visual culture answer both national and global concerns without remaining rooted to nativism? And are there theoretical and cultural implications of such radical art styles? Papers examining all forms of interventionist art practices in 1960s East Asia are welcome.

[2] Original copies: art and the practice of copying

Organizer: Stephanie Porras, Tulane University. Email: sporras@tulane.edu

Technologies of copying – printing, casting, digital duplication – have always engendered debates about artistic authorship and invention. Copying can be viewed as a debasement and as creative praxis. Albrecht Dürer complained about copyists but also advised young artists learning to draw to “copy the work of good masters until you attain a free hand.” Copying can also produce originality. Andy Warhol's copies of Brillo Boxes expose this paradox, asking (in Arthur Danto's words): “What is the difference between two

things, exactly alike, one of which is art and one is not?" This session seeks papers addressing techniques and functions of artworks that copy other objects (drawings, prints, casts, rubbings, photographs) produced from the early modern period to today, as well as the legal, ethical, philosophical and ontological issues embedded in copying. Covering a broad temporal and material range, the session aims to encourage a broader dialogue about the problematic status of the copy in the history of art.

The full call for papers can be found on the College Art Association website here:

<http://www.collegeart.org/proposals/2015callforparticipation>

Proposals for papers (please see instructions on the CAA website for what that entails) are due via email to session chairs by May 9, 2014.

Reference:

CFP: 2 sessions at CAA Annual Conference (New York, 11-14 Feb 2015). In: ArtHist.net, Apr 20, 2014 (accessed Jan 1, 2026), <<https://arthist.net/archive/7494>>.