

## 3 sessions at CAA Annual Conference (New York, 11–14 Feb 15)

New York, Feb 11–15, 2015

H-ArtHist Redaktion

College Art Association 103rd Annual Conference, New York, February 11 - 14, 2014

[1] The Materiality of Art and Experience in the Eighteenth Century

[2] The Global Museum: Art Museum Leadership in the 21st Century

[3] Home Subjects: Domestic Space and the Arts in Britain, 1753–1900

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[1]

From: Michael E. Yonan <yonanm@missouri.edu>

Subject: CFP: The Materiality of Art and Experience in the Eighteenth Century

Deadline: Jul 1, 2014

The Materiality of Art and Experience in the Eighteenth Century

The recent interdisciplinary “material turn” in the humanities and social sciences has, according to anthropologist Daniel Miller, followed two distinct paths. The first is to emphasize artifacts, to create object theories in which things are investigated as they relate to social processes. The second is a more totalizing conception of materiality, one far broader in its implications. It encompasses consciousness, knowledge, history, theory, and sensation and conceives all of them as rooted in material conditions: the immaterial is expressed materially and accessible only through it. Materiality enables the structures of human experience to exist. Art History has largely followed the first path in its interrogation of objects and their social meanings. This panel asks what can be gained by following the second. How did the materiality of eighteenth-century art, its physical presence and its capacity to elicit an embodied relation to a viewer, shape or determine human experience? How did art objects broadly defined engage the eighteenth-century material world? How did new and coveted materials alter the experience of eighteenth-century collectors, connoisseurs, antiquarians, and others who engaged with art? And more broadly still, how did eighteenth-century art make the immaterial material?

Please send an abstract and C.V. to Michael Yonan (yonanm@missouri.edu) and Kristel Smentek (smmentek@mit.edu) by July 1, 2014.

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[2]

From: Toni Guglielmo <toniguglielmo@yahoo.com>

Subject: CFP: The Global Museum: Art Museum Leadership in the 21st Century

Deadline: Jul 18, 2014

The Museum Committee of the College Art Association will hold its annual session on, "The Global Museum: Art Museum Leadership in the 21st Century," at the College Art Association annual conference in New York.

Art museums in the twenty-first century are dynamic cultural organizations called to embrace innovation, diversity, and collaboration. Today's art museum leaders face evolving challenges such as rapidly changing technologies, competing values and cultures, shifting patterns in philanthropy, and expanding global audiences. The forces of stability and change that drive societies are also at play within our institutions and museum leaders strive to balance being responsive to changes while maintaining core missions and values. The playing field invites diversity in all areas, yet at same time, it demands connectivity to work effectively across staff, boards, audiences, and institutions. The main goal of this session is to explore how museums leaders effectively integrate innovation and collaboration, discover the right questions, set priorities, and act strategically in this global museum context. Panelists will engage in a discussion on the topic of leading museums in a global context at various management levels by sharing their case studies, thoughts on history and theory, and institutional perspectives. The discussion may include explorations on paradigm shifts in the 21st century and implications for museum leadership; competing visions and values that challenge leadership; organizational models; design-thinking processes; and assessments and resources for building leadership skills.

The CAA Museum Committee invites scholars and museum practitioners to submit proposals for a panel discussion. Proposal abstracts should be no more than 500 words, and be accompanied by a current c.v. and must be received by email by July 18. Please also include your institution, home or office address, telephone number, and email. Send this information and your abstract by email to the session chair: Toni Guglielmo, Assistant Director, Getty Leadership Institute by email: [toniguglielmo@yahoo.com](mailto:toniguglielmo@yahoo.com). Phone: 909-607-9477.

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[3]

From: Morna O'Neill <[morna.oneill@gmail.com](mailto:morna.oneill@gmail.com)>

Subject: CFP: Home Subjects: Domestic Space and the Arts in Britain, 1753–1900

Proposals due by 15 August 2014

Session chairs:

Dr. Melinda McCurdy (Associate Curator of British Art, Huntington Art Collections),  
[mmccurdy@huntington.org](mailto:mmccurdy@huntington.org)

Dr. Morna O'Neill (Wake Forest University), [morna.oneill@gmail.com](mailto:morna.oneill@gmail.com)

Dr. Anne Nellis Richter (independent scholar and adjunct instructor, American University),  
[anne.nellis@gmail.com](mailto:anne.nellis@gmail.com)

Home Subjects is a new research working group which aims to illuminate the domestic display of art in Britain. Our goal is to examine the home as a place to view and exhibit works of art within the historical context of the long nineteenth century.

Recent scholarship has emphasized the importance of the house itself and notions of 'domesticity' as important touchstones in British culture. At the same time, art historians have tended to focus on a history of British art premised on the display of art in public; according to this important narrative, British art developed in relationship to the public sphere in the eighteenth century. Art institutions and exhibitions asserted the importance of the display of art in forming audiences into publics in cultural and political terms. Such efforts continued in the 'exhibition age' of the nineteenth century, when display of artwork in museums, galleries, and special exhibitions solidified the important role given to art in articulating a public sphere. This narrative overlooks the continuation of older paradigms of display, especially those premised on the private and domestic audience for works of art. Within this context, the country house takes its place alongside the townhouse as an important venue for the display of art. We aim to explore this 'counter-narrative' of the home as the ideal place to view works of art, a view which permeated all areas of art and design and which persisted throughout the nineteenth century, despite the prevailing narrative of the development of public museums.

Also at stake in this project is a reconsideration of domesticity and its relationship to modernity. Important recent scholarship has illuminated some of the ways in which entrenched narratives of modernity and artistic modernism were defined in opposition to the domestic sphere. In a typical avant-garde gambit, artists distinguished works of art from objects of interior decoration by rejecting the private and the domestic.

This session aims to bring together scholars whose work addresses this topic in order to posit a new trajectory for modernity, one that can be traced through the private, domestic sphere.

Topics of interest include but are not limited to:

- the display of easel painting and its relationship to the domestic interior
- decorative arts, their status as works of art and relationship to interior decoration
- domestic architecture and museum/gallery architecture, both public and private
- collecting and taste
- the interrelationship between private and public modes of display and decoration

Proposal abstracts should be no more than 500 words, and should be accompanied by a current 2-page c.v. and must be received by email to [homesubjects@gmail.com](mailto:homesubjects@gmail.com) by August 15, 2014. Please also include a mailing address, telephone number, and email.

Reference:

CFP: 3 sessions at CAA Annual Conference (New York, 11-14 Feb 15). In: ArtHist.net, Jun 16, 2014 (accessed Jul 12, 2025), <<https://arthist.net/archive/7980>>.