

4 Sessions at CAA (Washington DC, 3-6 Feb 2016)

College Art Association (CAA) 104th Annual Conference, Washington, DC, Feb 3-06, 2016

Deadline: May 8, 2015

H-ArtHist Redaktion

- [1] Back to Arabia: Arts and Images of the Peninsula after 1850
- [2] Beyond Texts and Academies: Rethinking the Education of the Early Modern Italian Artist
- [3] Biblical Imagery in the Age of Spectacle
- [4] The Artist-Critic: History, Identity, Work

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[1]

From: Kunsthistorisches Institut in Florenz - Max-Planck-Institut

<khi-presse@khi.fi.it>

Date: Mar 12, 2015

Subject: CFP: Back to Arabia: Arts and Images of the Peninsula after 1850

Session "Back to Arabia: Arts and Images of the Peninsula after 1850," chaired by Eva-Maria Troelenberg, Kunsthistorisches Institut in Florenz - Max-Planck-Institut; and Avinoam Shalem, Columbia University.

The image of Arabia is rapidly changing through numerous modernization projects. Concurrently, there is a rising interest in the reassessment of its past, reflected in exhibitions such as Roads of Arabia and archaeological projects. This notion hints at a paradigm shift in thinking about the image of Arabia. The Muslim world has usually associated the pre-Islamic period in Arabia with the concept of jahiliyya, thus discarding its historical significance. Western art historians also cultivated the notion of Arabia as lacking history and art and presented it as a "blank spot." We seek to remap the Arabian Peninsula by critically examining the modern preconditions of this current paradigm shift. Papers should address modern artworks, building projects, and archaeological campaigns on the peninsula. We further invite contributions that analyze the image of Arabia as it has been represented through scholarship, art, visual media, and museum practice within the Muslim world and the West.

We invite proposals for participation in the session "Back to Arabia: Arts and Images of the Peninsula after 1850" to be sent to Eva-Maria Troelenberg (troelenberg@khi.fi.it) and Avinoam Shalem (as4501@columbia.edu) by May 8, 2015.

Your proposal should include the following five items:

1. PDF file with your name, CAA member number, address, office and home telephone numbers, e-mail address, and in case you have submitted additional proposals the names of any other session chairs. (Please visit <http://www.collegeart.org/pdf/2016CallforParticipation.pdf> for a template.)
2. Preliminary abstract of one to two double-spaced, typed pages.
3. Letter explaining your interest, expertise in the topic, and CAA membership status.
4. CV with home and office mailing addresses, email address, and phone and fax numbers. Please include summer address and telephone number, if applicable.
5. Documentation of work when appropriate.

The duration of selected talks should be 20 minutes and will be followed by a short discussion.

For more information, please visit

<http://www.collegeart.org/pdf/2016CallforParticipation.pdf>.

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[2]

From: Jesse Locker <locker@pdx.edu>

Date: Mar 9, 2015

Subject: CFP: Rethinking the Education of the Early Modern Italian Artist

Session "Beyond Texts and Academies: Rethinking the Education of the Early Modern Italian Artist" (Sponsored by the Italian Art Society)

Historians of early modern art are naturally attracted to the doctus artifex—the learned artist whose work draws on a variety of learned textual sources. Recent research has shown, however, that many artists received little formal education outside the workshop and a surprising number were barely literate. Yet even these artists created apparently erudite artworks that often reflect contemporary literary or theoretical debates. This panel will look beyond the academies, beyond the text, and beyond the proverbial "humanist advisor" to reconsider how early modern artists engaged with "high" culture of their day. Topics might include artists' exposure to theater, music, and recitation; artists and the oral transmission of ideas; the circulation of "high culture" in workshops; case studies of uneducated artists creating learned content; the exchange of artistic ideas in courts; informal gatherings as forums

for artistic and intellectual exchange; and the role of oratory and rhetoric in shaping artists' work.

The deadline for submitting a paper proposal is May 8.

Please contact Jesse Locker, Portland State University, (locker@pdx.edu) with queries.

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From: Sarah Schaefer <scs2143@columbia.edu>

Date: Mar 10, 2015

Subject: CFP: Biblical Imagery in the Age of Spectacle

Session "Biblical Imagery in the Age of Spectacle"

In the past century and a half, the word "biblical" has come to denote not only Judeo-Christian scripture, but also more broadly the epic, the sublime, and the spectacular. This can be traced in large part to the centrality of biblical narratives in the visual culture of spectacle in the nineteenth and twentieth centuries. The most formative arenas of spectacular culture--the panorama, photography, World's Fairs, and early cinema, for instance--drew from a plethora of biblical material, and audiences flocked in great numbers to witness these spectacular entertainments. This panel will begin to unpack the spectacularization of the Bible in the past two centuries through a series of case studies. Topics may include (but are not limited to) panoramic representations of the Holy Land, the use of spectacular images in Christian missionary campaigns, biblical epics in early cinema, and televangelism and the megachurch movement.

Please send a preliminary abstract (1-2 double spaced, typed pages), a Letter of Interest, and current CV to:

Sarah C. Schaefer, Columbia University

scs2143@columbia.edu

Deadline: May 8, 2015

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From: Christa Noel Robbins <christa.robbins@gmail.com>

Date: Mar 11, 2015

Subject: CFP: The Artist-Critic

Session "The Artist-Critic: History, Identity, Work"

From Charles Baudelaire to Michelle Grabner, the artist-critic occupies two discrete positions simultaneously, both making art and offering a discursive analysis and critique of practice more generally. In

occupying this doubled identity, the nature of seeing/making/writing/thinking is itself altered, challenging and laying bare the generic conventions and category distinctions underwriting such activities. This panel explores the role of the artistic-critic in the development of art criticism and practice in the twentieth and twenty-first centuries. We invite papers that address the artist-critic on a variety of fronts, both historical and theoretical, and seek papers from art historians, art writers and practicing artists. We are especially interested in papers that are conducive to thinking through the history and circumstances of the artist-critic identity in our present moment, wherein the activities of making, writing, curating and editing are increasingly difficult to parse as theory and research move away from the margins of practice and into its center.
www.collegeart.org/pdf/2016CallforParticipation.pdf

Please send an abstract (1-2 pages, double spaced), a Letter of Interest, a Submission Form and current CV by May 8 to:
Christa Noel Robbins (christa.robbins@gmail.com) and
Zachary Cahill (zcahill@uchicago.edu)

Reference:

CFP: 4 Sessions at CAA (Washington DC, 3-6 Feb 2016). In: ArtHist.net, Mar 13, 2015 (accessed Apr 6, 2026), <<https://arthist.net/archive/9714>>.