

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

College Art Association (CAA) 104th Annual Conference, Washington, DC, Feb 3, 2016–Feb 6, 2016

Deadline: May 8, 2015

H-ArtHist Redaktion

- [1] Aesthetics and Art Theory in the Socialist Context
- [2] Diagram Aesthetics in the 20th Century: Histories and Theories
- [3] New Studies in Museum, Gallery, and Exhibition History
- [4] Modernism and Medicine

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[1]

From: Angelina Lucento and Alla Vronskaya

<alla.vronskaya@gta.arch.ethz.ch>

Date: Mar 15, 2015

Subject: CFP: Aesthetics and Art Theory in the Socialist Context

Modernism, mass culture, and the turn away from subjective assessment were as critical to developments in art theory and practice in countries that adopted socialist systems as they were in the capitalist "West." The political and economic contexts that emerged in Russia, Eastern Europe, East Asia, Africa, Latin America, and the Caribbean in the twentieth century, however, were often different from those of their Western counterparts. What impact did transnational cultural exchange have on the development of socialist art and art theory? How did the desire for the attainment of a socially significant, class-specific art contribute to the development of ideas about collective apprehension, sensation, analysis, and judgment? How were these ideas implemented and/or contested? We hope to challenge the common association of socialist aesthetics with vulgar materialism and totalitarianism, while also elucidating its interconnectedness to other aesthetic discourses.

Please send proposals to:

Alla Vronskaya, Swiss Federal Institute of Technology (ETH), Zurich; and
Angelina Lucento, Central European University-Institute for Advanced Study. Email: alla.vronskaya@gta.arch.ethz.ch and LucentoA@ceu.hu.

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From: Natilee Harren <natilee@ucla.edu>

Date: Mar 15, 2015

Subject: CFP: Diagram Aesthetics in the 20th Century: Histories and Theories

Within the field of twentieth-century art history, "the diagram" has emerged as a common term to describe a broad range of production, from Dada mecanomorphs and El Lissitzky's Prouns to experimental performance notations of the 1950s and 1960s and the working drawings and plans associated with Minimalist and Conceptualist practices thereafter. Artists have turned to diagrams to unite the realms of image and text and to map relations of time and space, evoking connectivity, correspondence, and metaphor as well as administration and control. This panel will bring together scholars working across a range of artist case studies to discuss the meaning and significance of the diagram as a theoretical model for art history of this period. If the diagram now stands as a major mode of twentieth-century artistic production next to collage, the grid, and the readymade, how shall it be defined, and what historical forces have motivated artists to work in this way?

Please send an abstract of 1-2 pages, letter of interest, submission form (available from collegeart.org), and current CV by May 8 to: Natilee Harren, Departments of Art and Art History, University of California, Los Angeles (natilee@ucla.edu).

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From: Antoniette Guglielmo <toniguglielmo@yahoo.com>

Date: Mar 15, 2015

Subject: CFP: New Studies in Museum, Gallery, and Exhibition History

In support of the scholarly mission of the CAA to serve institutions in which art is exhibited, collected, studied, and interpreted, the Museum Committee offers this session for international scholarship addressing the history of museums, galleries, exhibitions, and related topics. This session also presents an opportunity to assess the demand for future sessions on new and emerging scholarship on this topic. We invite papers that explore the history of institutions and exhibitions, the work of individual pioneers in the formation of museums and galleries, and the evolution and professionalization of museum practices. Studies of associated social and cultural phenomena including the history of collecting and philanthropy are encouraged. We also welcome investigations of related entities such as commercial galleries and auction houses, in addition to historiographies of these topics and research questions associated with them. Submissions may be case studies

or comparative analyses.

Please send an abstract (1-2 pages, double spaced), a Letter of interest, and current CV with contact information to co-chairs:

Dr. Toni Guglielmo, Associate Director, Getty Leadership Institute, toniguglielmo@yahoo.com and

Anne Manning, Deputy Director for Education & Interpretation, The Baltimore Museum of Art, AManning@artbma.org.

Deadline: May 8, 2015

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[4]

From: Allison Morehead <morehead@queensu.ca>

Date: Mar 16, 2015

Subject: CFP: Modernism and Medicine

Despite modernity's rapid medicalization of life, medicine plays a surprisingly minor role in most histories of modern art. But attention to modernism's embodied forms raises intriguing questions about modern art's medicalized creators, patrons, and viewers. This session invites papers that interrogate the creative connections between modernism and medicine in order to contest, expand, and transform our understandings of the nexus between art and medicine in the modern period. In particular, we welcome papers that consider artists' new representations of the body and bodily functions in terms of medicine's new epistemological models, therapeutic regimes, and techniques for producing and disseminating knowledge. Topics might include artists' depictions of medical subjects and experiences of illness and disease; relationships between artists and doctors; medical patronage; public art and medical institutions; the use of medical discourse in art criticism; the architecture and design of private clinics and public hospitals.

Please send an abstract (1-2 pages, double spaced), a Letter of Interest, a Submission Form and current CV by May 8 to: Gemma Blackshaw, gemma.blackshaw@plymouth.ac.uk, and Allison Morehead, morehead@queensu.ca. For more information, please see: <http://www.collegeart.org/pdf/2016CallforParticipation.pdf>

Reference:

CFP: 4 Sessions/Panels at CAA (Washington DC, 3-6 Feb 2016). In: ArtHist.net, Mar 16, 2015 (accessed Apr 6, 2026), <<https://arthist.net/archive/9741>>.