

The Modernities of French Art and its History (Washington, D.C., 3–6 Feb 16)

Washington, DC, Feb 3–06, 2016

Deadline: May 8, 2015

Richard Taws

Panel at 104th College Art Association Annual Conference, Washington, DC, 3-6 February 2016

The Modernities of French Art and Its History, 1780 to the Present

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From now-canonical studies that helped lay the methodological foundations of art history as a discipline to the extraordinary popularity of French art and ideas outside of the academy, the history of French art has become an influential tradition that has often been presented as synonymous with modernism itself. This session proposes a critical interrogation of the diverse histories of French art since 1780 to the present day. We welcome papers that look outside of, challenge, or run counter to hegemonic narratives. What critical possibilities (if any) remain for the study of French art's modernities? We encourage approaches that interrelate the histories of specific images, objects, or narratives with reflection on the writing of those histories, or on broader historiographical tendencies, so that a set of fresh perspectives may emerge on this enduring yet highly mutable relationship between art history and modern France.

Deadline for submission of proposals to session chairs 8 May 2015. For full details on the conference and for guidelines for submission, please view the 2016 call for participation at <http://www.collegeart.org/pdf/2016CallforParticipation.pdf> or via the CAA website at <http://www.collegeart.org/>

Reference:

CFP: The Modernities of French Art and its History (Washington, D.C., 3-6 Feb 16). In: ArtHist.net, Mar 21, 2015 (accessed Nov 1, 2024), <<https://arthist.net/archive/9791>>.