

**Prior NCAH Session Abstracts, Chairs and Panel Presenters:**

**2017:**

**Bridget Gilman, San Diego State University**  
**Zones of Representation: Photographing Contested Landscapes**  
**Friday, February 17, 2017, 8:30 - 10:00am**  
**Petit Trianon, 3rd Floor**

**Session Abstract:**

Contemporary global events and phenomena continue to shape visual interpretations of economic, social, environmental, and political geographies, and to disrupt conceptions of region, nation, citizenship, and community. “Zones of Representation” considers how photographers and time-based media artists have responded to transformations in the global landscape through new ideas about the function of photographic media, and the shifting roles of makers and audiences. We want to know: how can novel visual practices disrupt traditional narratives of spatial representation?; in what unique ways do artists in time-based media acknowledge and respond to the historical contribution of their medium in defining, producing, and perpetuating these same narratives?; what new connections do these practices demonstrate and reveal?; and, in what ways do contemporary technologies, modes of distribution, and access impact interactions with the land? Papers address the expanded role of photography and time-based media in global landscape discourses and social fabrics.

**Panel Presenters:**

Makeda Best, California College of the Arts Fact, Fiction, Document, Eyewitness: Reading The Photographer

Bridget Gilman, San Diego State University  
Cities in Crisis: The Ethics of Urban Ruin Photography

Omar Mismar, California College of the Arts  
A Poetic Occupation: Artistic Gestures in Zones of Conflict

Kathy Zarur, California College of the Arts  
Checkpoints, Panoramas, and Darkness in Palestinian Landscape Photography

**2106:**

**Elaine O'Brien, Sacramento State University**  
**Pacific Standard Time North: San Francisco Art, 1960 -1980**  
**Thursday, February 4, 5:30 - 7:00pm**  
**Washington 3, Exhibition Level**

**Session Abstract:**

Inspired by the 2011-212 Getty Pacific Standard Time initiative for Southern California, which redrew the center-periphery map of art historical influence after World War II, this session likewise counters the established view of New York as the center of the postmodern art world and all other world cities as peripheral. Presenting case studies of Northern California-based art 1960-1980, Pacific Standard Time North argues that the San Francisco region was a center for artistic innovation in the early postmodern era when art historical relevance shifted away from the North Atlantic and streamed in multi-directional, horizontal circuits among world cities. This session displays San Francisco, the cosmopolitan hub of Northern California, as part of an

expansive interactive art network in decades when the shift from the modern to the postmodern was remapping all global systems of exchange.

**Panel Presenters:**

Constance M. Lewallen, UC Berkeley Art Museum and Pacific Film Archive  
Conceptual Art in Northern California from the Late Sixties to the Late Seventies

Matthew Weseley  
Becoming Robert Colescott in 1970s Oakland

Tatiana Reinoza, University of Texas at Austin  
Visualizing Political Prisoners in Third World San Francisco

**2015:**

**Jennifer Roberson, Sonoma State University**

**Old Spaces, New Narratives: Islamic Architecture in the 20th and 21st Centuries**

**Abstract**

This session examines the way historic Islamic monuments have been appropriated in the last century for cultural, religious and political purposes. While a monument may have been constructed with a specific function or symbolic purpose in mind, over the centuries that meaning can change. Historic buildings or even abandoned sites may be adopted as symbols of new ideas and given new narratives about both the past and the present. Examining the “life” of a structure, that is who has controlled it, the activities that have occurred in and around it, and the history that has been recorded about it can reveal significant political, religious or cultural developments of a specific place and moment in time. This session focuses particularly on the 20th and 21st centuries as this era has seen new nations established, major shifts in power-holders, and in this process, the histories of existing architecture re-shaped to fit with current attitudes.

**Panel Presenters:**

Stephennie Mulder  
Abdülhamid and the ‘Alids: Ottoman patronage of “Shi’i” shrines in the Cemetery of Bab al-Şaghir in Damascus

Lucienne Thys-Şenocak, Koç University, Istanbul, Turkey  
Old Battlefields / New Buildings: Changing Narratives of the Gallipoli Peninsula

Catherine B. Asher, University of Minnesota  
Old Mosques: Destroyed, Lost and Transformed in 20<sup>th</sup> and 21<sup>st</sup>-Century India

**2014: Catherine H. Lusheck, University of San Francisco**

**Drawing Foundations in Early Modern Europe**

**Session Abstract**

This panel addresses the foundations of humanist drawing in early modern Europe from the perspectives of *disegno* as the conceptual and formal “foundation” of art and from the critical, art historical junctures when drawing increasingly came to be viewed as a privileged intellectual, humanist endeavor. By examining early “moments” of humanist drawings and artistic training from the standpoints of theory, practice and content, this panel seeks to address and further

problematize the nature, evolution and stakes of early modern drawings practice, and by extension, the relationship between drawing and other more so-called “finished” works such as painting, sculpture and architecture. Some questions that may be addressed include: Where were the first “sites” of humanist drawings practice and under what conditions were they first manifested? What did the earliest “moments” of drawings practice look like at the juncture when drawings evolved into one of the most prized, preeminent displays of humanist intellect and talent? To what extent was *Idea*, or the conceptual foundations of drawing, critical to early Renaissance drawing, especially in the Florentine tradition, and in what ways were these conceptual foundations and their often rhetorical content incorporated into early modern drawings? And how might we problematize the relationship between more “finished works” and graphic practice in early modern Europe given our shifting understanding of drawings’ earliest foundations and the stakes inherent in drawing as the “foundation” of painting, sculpture and architecture in the Renaissance humanist tradition?

**Panel Presenters:**

Cecilia Frosinini, Director, Murals / Vice-director, Panel and Canvas Paintings, Opificio delle Pietre Dure, Florence

The Guild of Goldsmiths and the Education of Artists: The “Por Santa Maria School” in Renaissance Florence

Cara P. Rachele, Ph.D. Candidate, Harvard University and Kress Institutional Fellow, Kunsthistorisches Institut in Florenz

Defined through *Disegno*: Architecture as a Fine Art in Early Sixteenth-Century Italy

Susanna Caviglia, Associate Professor, Université de Limoges and Visiting Lecturer, University of Chicago

Drawing New Foundations for History Painting: Life Drawing and the Crisis of *Historia* at the French Royal Academy

**2103:**

**Dr. J. N. Thompson, San José State University**

**“The Cult of Beauty”: Aestheticism in late-nineteenth century Britain**

**Abstract:**

“The Cult of Beauty: The Victorian Avant-Garde, 1860-1900,” a recent exhibition at the California Legion of Honor in San Francisco, has raised many questions and suggested answers with regard to the concept of “progress” in later nineteenth century European art. Traditionally seen, the avant-garde impulse is born in Paris and proceeds from one -ism to another up through the Second World War. Aestheticism, or the Cult of Beauty, however, suggests that equally avant-garde developments were abroad in Great Britain through the agency of artists working not only in painting, but in architecture, community planning, the decorative arts, dress and sculpture. Indeed, an early form of an ideal Gesamtkunstwerk emerged in the 1870s and continued to enjoy popular support among the “artistic” branches of the middle-class until the end of the 1890s. James Abbott MacNeill Whistler was by far the most progressive of the painters and decorators working in Britain during this time, skirting the edges of abstraction and exploring new formal approaches to traditional landscape painting and interiors influenced by the new interest in Japanese art. This panel will look at the contributions of the artists active during the Aesthetic Movement and their relationship to evolving early modernism. Papers are welcome that explore the invigorating impulse of late nineteenth century British art and its subsequent influence on the development of Continental art nouveau.

**Panel Presenters:**

Lynn Federle Orr, Fine Arts Museums of San Francisco, "The Cult of Beauty: The Victorian Avant-Garde, 1860–1900"

Liana De Girolami Cheney, U. Mass., Lowell, "Edward Burne-Jones: Love Among the Ruins"

Gail Levin, City University of New York, "Whistler's Contributions to Aestheticism"

**2012:**

**Andrea Pappas, Santa Clara University**

**"Jewish Art: Reevaluation, Recovery, Reclamation, Respect"**

**Abstract:**

There is a long and vexed history between Jewish cultural production in the visual realm and the discipline of art history. However, as a field, the study of Jewish art has been coming into its own. Scholars have inquired across a broad range of issues: asking "what is Jewish art?" and "Why has it been excluded from Western (typically Christian) art history?" At the same time, other practitioners have engaged in "excavate and recovery" studies - necessary for the writing of any history of a marginalized group and akin to other 'newer' fields, such as Feminist art and African American art. Other important work examines the portrayal of Jews in visual culture and re-evaluates canonical artists for the impact of their heritage on their work. Where are we now? What kinds of questions are we asking? This session invites papers that examine issues-old and new-in field of Jewish art, broadly interpreted. Case studies are also welcome.

**Panel Presenters:**

Maya Katz, Touro College

"Sitting Pretty: The Rabbinical Subject and the Female Artist"

S. I. Salamensky, University of California, Los Angeles

Homelessness, Hope, and "Homefulness" in Post-Postmodern Israeli Performance, Video, and Installation Arts

Celka Straughn, Spencer Museum of Art

An Unprejudiced Stratum of Art History: Situating Jewish Art in Early Twentieth-Century German Discourses and Scholarship Today

Discussant: Samantha Baskind, Cleveland State University

**2011**

**Dr. Dore Bowen, San José State University**

**Dr. Whitney Chadwick, San Francisco State University**

**"The Unwritten, Ill-Begotten Art History of the 1960s and 70s"**

**Abstract:**

Beginning in the late 1960s and throughout the 1970s, innovative notions of craft, politics, and identity merged and entered the lexicon of art, thereby altering what goes on in the studio, gallery and museum. This inauguration of fresh approaches was often violent and always contentious, leading to a new set of interdisciplinary approaches to practice. Today, the impulses that led to these changes in the art world have become codified and contained, resulting in a well-worn set of phrases and terms. Simultaneously, a number of contemporary scholars and artists have begun to challenge these terms while preserving the histories to which they are

attached. For example, Jacques Rancière interrogates the terms that anchor performance and spectatorship, and recent works by Sharon Hayes investigate the history of queer protest as it has been understood and assimilated from the Stonewall period in gay and lesbian history. This session seeks to encourage this opening of Pandora's box by exploring the ways that issues based upon 1960s-70s art practices (with regard to gender, sexuality, materials, processes, etc.) have re-emerged to challenge the assumptions of our current critical and theoretical models. By extension, we feel that in rethinking and reworking the received wisdom from the past scholars can alter what counts as art today.

**Panel Presenters:**

Darby English, Associate Professor of Art History at the University of Chicago  
Nowhere to Run

Jennifer Doyle, Associate Professor of English at the University of California at Riverside  
Jack Smith's Concrete Jungle

Elissa Auther, Associate Professor of Contemporary Art in the Department of Visual and Performing Arts at the University of Colorado, Colorado Springs  
Modernist Art History and the Contemporary Return of Craft

**2010**

**Anthony Raynsford, San José State University**  
**"ECOART: The Ethics and Aesthetics of Sustainability"**

**Abstract:**

The current wave of interest in the concept of "sustainability" calls for reflection on the specifically aesthetic implications of this wider social movement. This panel seeks to historicize and theorize the intersections between aesthetic practices and such ethical imperatives as environmental responsibility, ecological balance, biological diversity, recycling of waste, and environmental justice. What are the historical precedents for such intersections? How can one begin to discuss the aesthetics of sustainability beyond "content" for art or "function" for design? Is the aesthetic merely a means to an end --raising "awareness" or drawing consumers toward "eco-friendly" design --or can a more structurally necessary connection be established between particular forms of aesthetic experience and particular modalities of sustainable practice? How might one begin to distinguish an aesthetic of sustainability from an aesthetic of consumerism or commodity fetishism? Topics might include: the role of the sublime in 19th century romantic representations of nature; ecological and organic metaphors in early 20th century architecture and design; earth art of the 1970's; contemporary, site --specific art or design that seeks actively to change environmental behavior; or theoretical reflections on the tensions between aesthetic autonomy and aesthetic interestedness in the values of sustainability.

**Panel Presenters:**

Jonathan Massey, Syracuse University  
Governing Geometries: Buckminster Fuller's Sumptuary Aesthetic

Daniel Barber, Oberlin College  
The Solar House in the 1950s: Aesthetics Politics and Research in Architecture

Stuart Kendall  
Andy Goldsworthy: An Aesthetics of Sustainability