

[CFP Fifteenth Annual Yale American Art History Graduate Student Symposium](#)

Discussion published by Philippe Halbert on Friday, January 11, 2019

Type:

Call for Papers

Date:

April 6, 2019

Location:

Connecticut, United States

Subject Fields:

Art, Art History & Visual Studies, American History / Studies, Architecture and Architectural History, African American History / Studies, Colonial America

Encounters, Entanglements, and Exchanges

Fifteenth Annual Yale American Art History Graduate Student Symposium

Yale University, New Haven, 6 April 2019

Proposals due by 1 February 2019

Points of encounter can occur across time and space. In colonial Mexico, blue and white earthenware vessels made in the city of Puebla responded to East Asian hard-paste porcelain. At the same time, ceramic manufacturers in China adapted designs that catered to pan-American tastes, and both John Bartlam's South Carolina pottery and the American China Manufactory in Philadelphia produced their own soft-paste porcelain wares on the eve of the American Revolution. More recently, Carrie Mae Weems's *The Hampton Project* reexamined a nineteenth-century vocational school that served as a cultural crossroads for formerly enslaved African Americans, American Indians, and white Americans to raise pressing questions of race, imperialism, and nationalism in the twenty-first century. These points of convergence between individuals, groups, places, and objects often instigate shifts in creative production with lasting and global resonances. The interaction of disparate cultures offers a rich nexus for artistic creation. Yet such encounters are also inseparable from the shifting dynamics of power that operate along gendered, racial, economic, and political lines. What can exchanges and entanglements reveal about the nature of encounter? How do encounters shape exchanges? In what ways do exchanges propagate new encounters?

The Fifteenth Annual Yale University American Art Graduate Student Symposium invites papers from current graduate students that interrogate the dialectical relationship between encounter and exchange and explore the legacies of cultural intersection. We invite submissions that address art across North, Central, and South America and the Caribbean, engage a range of critical and disciplinary perspectives, and speak to a variety of time periods and artistic practices.

Possible topics include, but are not limited to:

- Micro-histories that address a specific instance of encounter
- Global encounters with the notion of 'Americanness'
- Collaborations that problematize narratives of 'influence' across social, cultural, or political hierarchies

- Impact of religious proselytization and conversion in the arts
- Gift exchange, diplomacy, and trade
- Appropriation, fetishism, hybridity, and mimicry
- Contact zones, borderlands, intersectionality, and peripheries
- Power dynamics within systems of colonialism, racism, homophobia, or sexism
- Immigration, migrants, and refugees
- Authorship and ownership
- Tourism and travel narratives
- Activism, coalition building, and the arts
- Networks created via technology, globalization, and media

Interested participants are invited to submit an abstract of no more than 350 words along with a CV to americanist.symposium@gmail.com by 1 February 2019. Accepted participants will be notified in mid-February. Accommodations will be provided for all graduate student speakers in New Haven, Connecticut.

Contact Email:

americanist.symposium@gmail.com