PART 2 Conference Panels “Art, Agency, and the Making of Identities (1600-2000)”
February 21st 2018, CAA, College Art Association
Convention Center, 1201 S Figueroa St, Los Angeles, CA 90015

Panel I
2.00-3.30 PM – Room 405
Helen Glaister, SOAS, University of London / Victoria & Albert Museum, London
The Picturesque in Peking. European Decoration at the Qing Court
Dorothy Armstrong, Royal College of Art / Victoria & Albert Museum, London
A Transnational Loop: Pakistan’s Repossession of the Oriental Carpet Imaginary and its Production
Tingting Xu, University of Chicago
The Rivers Folded: Souvenir Accordion Panoramas in the Late Nineteenth-century Global Tourism
Karen E. Milbourne, Smithsonian National Museum of African Art
Lozi Style: King Lewanika and the Marketing of Barotseland

Panel II
4.00-5.30 PM – Room 409A
Ashley V. Miller, UC Berkeley
“What is Colonial Art, and Can it be Modern?”: Moroccan Modernisms at the Art Deco Exposition in Paris, 1925
Victoria L. Rovine, University of North Carolina
A Wider Loom: Textiles and Colonial Politics of Authenticity in the Soudan Français
Gail Levin, The City University of New York
Frida Kahlo’s Invention of Jewish Identity
Niko Vicario, Amherst College
From Duco to Comex: The Politics of Synthetic Paint in the Americas

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January 24th 2018: Workshop at La Colonie, Paris
February 21st 2018: CAA 2-parts Session in Los Angeles
Organized by Yaëlle Biro (Metropolitan Museum of Art) & Noémie Étienne (Bern University)

Circulation and imitation of cultural products are key factors in shaping the material world – as well as identities. Many objects or techniques that came to be seen as local, authentic and typical are in fact entangled in complex transnational narratives tied to a history of appropriation, imperialism, and the commercial phenomenon of supply and demand.

In the 17th and 18th centuries, artists and craftspeople in Europe appropriated foreign techniques such as porcelain, textiles, or lacquers that eventually shaped local European identities. During the 19th century, Western consumers looked for genuine goods produced outside of industry, and the demand of Bourgeois tourism created a new market of authentic souvenirs and forgeries alike. Furthermore, the 20th century saw the (re)-emergence of local “Schools” of art and crafts as responses to political changes, anthropological research, and/or tourist demand. This multi-part conference will explore how technical knowledge, material desires, and political agendas impacted the production and consumption of visual and material culture in different times and places. A new scrutiny of this back and forth between demanders and suppliers will allow us to map anew a multidirectional market for cultural goods in which the source countries could be positioned at the center.