CFP: CAA 2022 Session on Dismantling the Patriarchal Canon through Digital Art History

We invite paper proposals for the CAA 2022 affiliated session of the Digital Art History Society, "Dismantling the Patriarchal Canon: Foregrounding Women Artists and Patrons through Digital Art History." This *virtual* session will take place March 3–5, 2022 as part of the 110th CAA Annual Conference. Proposals (abstracts of no more than 250 words and session fit rationales of no more than 100 words) will be accepted through Thursday, September 16, and participants will be notified by September 23. To submit a proposal, visit the CAA Call For Proposals page where a Proposal Form is available in the "How to Submit" section. By **September 16**, email your proposal form, short CV, and optional images to the session chairs: Tracy Chapman Hamilton (tracychamilton21@gmail.com), Mariah Proctor-Tiffany (mariahpt@gmail.com), and Dana Hogan (dana.hogan@duke.edu). Please contact the session chairs with any questions.

Session Abstract:
As premodern feminist art historians we have found that the digital allows, inspires, and even requires us to reassess women's contributions to history and, in so doing, challenge and disrupt the male-centered canon. Through examples like Gealt and Falcone's A Space of Their Own, Barker and The Medici Archive Project's Jane Fortune Research Program on Women Artists, and the Clara database, launched in 2008 by the National Museum of Women in the Arts, we have witnessed the impact digital tools—made even richer because of their collaborative nature—have had in the last decades on our ability to conduct research on women's roles in advancing visual arts and culture globally. Digital Art History methods, such as data analysis, virtual and augmented reality, digital mapping and networking, and dynamic archive databases, have allowed us to dig deeply into the record; raise ethical questions of privilege, bias, accessibility, and audience; reckon with the limitations of representation to reveal the often unseen in our histories; and find new inspiring ways to visually interact with and contextualize people, place, and material. We aim to expand even further upon the work that has been done by soliciting papers on digital projects—or those holding theoretical or historical perspectives—that offer new methodological applications in the study of women as integral to the full breadth of our chronological and geographical past and present. Each project should refute the concept of a single patriarchal canon and illustrate how the digital makes this essential reassessment possible and unavoidable.