



TROPICAL EXPOSURES

PHOTOGRAPHY, FILM,
AND VISUAL CULTURE
IN A CARIBBEAN FRAME

MARCH 10–12, 2016
TULANE UNIVERSITY
NEW ORLEANS, LA



CUBAN AND CARIBBEAN
STUDIES INSTITUTE



Tulane
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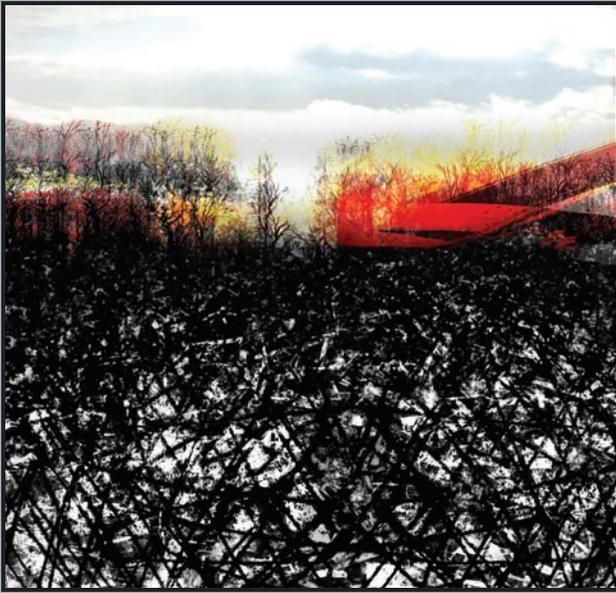
We offer our conference as a forum in which to peruse and absorb the visual turn in contemporary inquiry from the unique vantage points of the Caribbean, circum-Caribbean and Caribbean diasporas. We conceive the tropical exposure as a frame for representing the region's strengths and vulnerabilities and for questioning the interaction of Antillean sensibilities with a plethora of images and mediascapes. Our invited keynote speakers include photographer Virginia Beahan and artist Francisco Crespo, whose works appear below.

Tropical Exposures welcomes proposals for papers that address any facet of Caribbean visual representation in photography, film, art, popular culture, and other media, as well as the interaction of word and image more generally. Scholars are also encouraged to present proposals that consider social and cultural shifts toward the increasing intermediality of representation in the Caribbean frame.

Papers may focus on one terrain, image-maker, or form of media, or employ comparative strategies. Papers may be in English, Spanish, French or Portuguese, though English is preferred. We anticipate creating an edited volume of expanded essays around the notion of **Tropical Exposures**, co-edited by Ana López and Marilyn Miller. We encourage participants to prepare abstracts and presentations with an eye to inclusion in a print publication.

Virginia Beahan, *Bahía de Cochinos (Bay of Pigs)*, 2004. Site of the failed CIA-sponsored invasion by Cuban exiles on April 17, 1961.





Francisco Crespo, *Buscando lo onírico: después del viento* (*Seeking the Dreamlike State: After the Wind*), *Juracán series*.

Papers might address some of the following t(r)opics or questions in their myriad Caribbean contexts:

- Conditions of image production in the torrid zones
- Documentary film and the aims of full exposure
- Still life and the notion of static representation
- Visual literacy and lens-based scholarship
- Image and intellectual property
- Snapshots, clips, collages and other image fragments
- Icons of visual culture from Korda's *Che* to Cabrera Infante's *Códac*
- Ruins as sites of deterioration and inspiration
- Visual representation, race and post-race
- Caribbean images as ephemera
- Realisms, surrealisms, hyperrealisms
- Museums, biennales, and other sites of collective visual consumption
- Code-switching between media
- Virtual and interactive visual systems
- Word and Image studies in and on the Caribbean Facades
- Censorship and the Image
- Moving pictures and sentiment
- Patronage, connoisseurship, and institutional support
- Captions
- Image saturation and contamination
- Interiority and exteriority
- Fair use of the Caribbean image
- Tourism and other circuitous systems
- New languages and theories of visual technique and critique

Please send a proposal and 250-word abstract by **SEPTEMBER 15, 2015** to <ccsi@tulane.edu>, including the abstract as an attachment to the email. Please include the title of your paper, your name (and the names of any co-presenters), institutional affiliation, mailing address, phone number, and email address. We welcome pre-constituted panels. If submitting a panel for consideration, please include a top sheet with panel title, participant names and a brief abstract of the panel topic in addition to the individual paper proposals.

Notification of acceptance to the conference will be made by **OCTOBER 1, 2015**.

For more information about the conference, location and arrangements, visit the Cuban and Caribbean Studies Institute website at <<http://cuba.tulane.edu/>>.

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