ASSOCIATION FOR ART HISTORY

ANNUAL CONFERENCE 2023
12-14 APRIL 2023
University College London

CALL FOR PAPERS

To offer a paper:

Please email your paper proposals direct to the session convenor(s).

You need to provide a title and abstract (250 words maximum) for a 20-minute paper (unless otherwise specified), your name and institutional affiliation (if any).

Please make sure the title is concise and reflects the contents of the paper because the title is what appears online, in social media and in the digital programme.

You should receive an acknowledgement of receipt of your submission within two weeks.

Deadline for submissions: **4 November 2022**

Against the Nation: Rethinking Canadian Art History in the World

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The history of Canadian art is a transnational history. Canadian art historiography, however, is strongly rooted in national narratives. As a settler-colonial nation, the country itself cuts across dispersed territories of First Nations, Métis, and Inuit peoples. Taken one way, the prefix trans in transnational — which signals many possible relationships across, between, and beyond geopolitical national boundaries, as well as those that fundamentally challenge or change them — describes the material and epistemic violence of Canada's formation. Taken another way, it offers a methodology for unsettling colony-to-nation narratives of Canadian art history and for thinking about the relationships between art, nation, and nationhood, and between local, regional, and global cultures, in new ways. Reframing Canadian art history in light of global networks focuses on the exchange and flow of ideas, peoples, artistic connections, and institutions beyond political borders.

Building on the foundational work of scholars such as Monika Kin Gagnon, Charmaine Nelson, and Alice Ming Wai Jim, this panel invites papers on any period that consider Canadian art as a site of cultural encounter and transnational connections. We are particularly interested in transnational approaches to Canadian art that decenter/denaturalize a unified nationalist history which reinforces and reinscribes a narrative of white, male, heterosexual, colonial settlement, and the near exclusion of Indigenous, Black, people of colour, immigrants, women, queer and trans people. How can transnational Canadian art histories activate decolonial and anti-racist politics in scholarship and pedagogy?

A Common Ground? Exploring Class, Culture and Collections

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Culture has a class crisis. Working-class people are under-represented within the cultural sector and further understanding is urgently needed to build a picture of how the arts and art history represent working-class identities to ensure that the stories told through British art institutions include working-class voices.

Working-class culture is abundant, diverse and rich in character and history; however, it is often spoken about in terms of what it is not or what it lacks, defaulting to middle-classness as the centre ground. Working-classness is often characterised by a reliance on a resilient community, without generational wealth your social circles are often key to survival. Current power structures undermine this sense of community, heavily relying on singularity and competition over models which could foster a supportive and nurturing environment offering a greater level of opportunity.

From education, to early career opportunities, gallery representation and ‘ways in’ to public ownership, arts professionals from working-class origins have less exposure to the social currency needed to advance their careers.

We invite papers to explore the following questions:

What are the class barriers arts professionals face when pursuing a career in the arts and art history and how might these be mitigated?

How can we take the language used by artists in their work to lead discussions around working-class identity and pave the way for greater inclusivity?

What are the curatorial methodologies that can shift the conversation to define working-class culture on its own terms?

How do institutions foster a supportive community for working-class artists creating opportunities for working-class perspectives to be historicised by our public collections?

Animal Drag

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Animal Drag is a proposition for art and design that consciously and critically engages with or performs aspects of nonhuman animals. For example, when the feminist artists and activists, the Guerrilla Girls, adorn their gorilla masks in order to retain their anonymity in public, they also engage in trans-species drag that potentially cuts through problematic gender binaries, but this also raises issues of race, visibility and whether the nonhuman animal is truly 'neutral' and deserving of more attention in the humanities than as metaphors and symbology.

This session welcomes proposals from inter-disciplinary scholars researching the conscious and critical use of nonhuman animal drag, adornment, costume or embodied performance, in real time or as depicted, but which seek to uncover the agency and politics of doing so. Animal Drag, as a concept and/or practice, might be used to explore and illuminate intersections with feminism, posthumanism, critical animal studies, new materialism, disability studies, issues of gender, race, drag and trans*. While this session uses Euro-American language, international case studies across any historical period are welcome.

Art and Abortion

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On May 2, 2022, a draft decision leaked from the US Supreme Court confirmed what many had feared: that the highest US court was set to overturn the 1973 decision Roe vs. Wade and roll back protections governing women's rights. Almost immediately after, appointment books and clinics began to close in multiple US states. This situation was far from isolated; in the U.K., pandemic gains for women in access to early at-home abortion will roll back on August 29th, 2022. As these and other examples from around the world demonstrate, the present moment appears to be one of regression and regulation.

In the light of these unprecedented cuts to abortion access concomitant with greater restrictions on women's rights to make choices about their bodies, this panel takes up the politics surrounding the history of abortion as it threads through art practice and activism. The prioritization of the rights of the unborn over the those of girls, women, and others to their own bodies has a deeply rooted precedent and has thereby been a subject of artistic engagement and counterstrategy from the deep past through contemporary activist and feminist art–a lineage that can be traced, for example, from the production of ancient Greek medical tools to Marylin Minter's *Cuntrol* (2019).

Our panel invites historians of art and scholars of adjacent fields to engage with any aspect of the artistic engagement with abortion from antiquity to the present. Non-traditional approaches, methodologies, and objects are welcome, as are collaborations and cross-disciplinary formulations. Given the sensitive nature of this topic, we ask that presenters and audience members maintain awareness that others in the room may need content warnings and support during the presentations and subsequent conversation — and we, as convenors, will help facilitate such support.

Art and Populism

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As a political concept, 'populism' gained traction over the 2010s to describe governments that reject pluralism and exclude among ethnic, religious and political lines. Yet this discussion has far deeper roots within philosophical debate. Several theorists have offered alternative understandings of populism as a form of direct democracy that strives for popular sovereignty, equality and social justice (Chantal Mouffe and Ernesto Laclau). More recently, critics of anthropocentrism have also understood populism's ties to the devastating effects of extractive and racializing capital as a driving force in the climate catastrophe (T. J. Demos, Bruno Latour).

In art history, however, the term populism has largely been kept at a distance, because of its associations with illiberal and exclusionary forms of governance. Some significant exceptions include thinkers such as Frederic Jameson ('populist aesthetics' in architecture), and Mirko Lauer (native art production in Latin America as co-opted by populist ideologies). This panel invites papers to consider populism's relevance to art from the twentieth century to now, in both its understanding as an authoritarian style of governing and a form of critical praxis seeking to reimagine popular control. Questions that might be considered include:

- In what ways have populist governments impacted artistic production and institutional cultural practices?
- How have artists formed collectives and/or engaged with communities to take control over the key decisions that affect their lives?
- Can practices seeking to 'democratise' art, as well as those engaging with the mass media or dismantling hierarchies (high/low, art/craft, alternative/institutional) be better understood as populist?

Art, Empire and Nation

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The sun has set on the British Empire. But, whilst the 'high noon' of Imperial Britain is decidedly over, it casts a long shadow. In 2020, BlackLivesMatter protestors toppled the statue of seventeenth century slave trader Edward Colston in Bristol. Urgent pleas to 'de-colonise' the nation and (art) history followed. The session answers the call to re-evaluate Empire; examining the confluence of art, national identity and the Imperial past.

However, we welcome a broad spectrum of submissions: from those that look at the British Empire in the context of British identity and cultural politics to those that stretch the notions of Empire and nation to non-Western frameworks. For instance, we are keen to examine the way in which dialogues about the Modern within erstwhile colonial strongholds (Asia, the Middle East, Africa) were often funnelled into anti-colonial nationalist movements. Relatedly, we welcome explorations of how Imperialism influenced the current swelling tide of right-wing nationalism in Euro-America or outside it (e.g. India). Topics could include contemporary art and its engagement with the Imperial legacy (e.g. national monuments) in Britain, but we are keen to dismantle the usual conflation in the UK of Empire being equivalent to 'the British Empire' –a monolithic one at that. Hence, the convenors encourage submissions on the intersection of art and nationalism in Wales, Ireland, Scotland or Cornwall in the context of British colonialism. We also welcome papers that explore art and nation within 'other' Imperial encounters, including (but not limited to) the Dutch East Indies, the Ottoman or Habsburg domains and Russia.

Chance and Control Today

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The diminishment of authorial intention has been a key tenet of artistic movements since the early twentieth century, the time that saw the emergence of artists experimenting with chance as a provocative source of creativity. Chance remains crucial as a tool not only to mitigate 'the sway of the Author' (Roland Barthes) as a sole determinant of what his or her creation is meant to be, but to explore the complex interactions between human and non-human agencies in wider contexts. A good example of this lies in Olafur Eliasson's recent eco-critical works, such as *Memories from the Critical Zone (Germany-Poland-Russia-China-Japan, nos. 1-12)* (2020) and a body of watercolours drawn by the melting of glacial ice. These works attempt to reconcile a reduced exercise in authorial control with an examination of human impact on the environment. Another example is found in the exploration of chance and control in computer-based art that can prompt a critical imagination of wide-ranging consequences brought by the transfer of dominance from human to technology.

Beyond the aesthetic positivism of reduction or automation, this session seeks to provide a larger picture of how the use of chance in art can contribute to a better understanding of contemporary issues in culture and society. Invited are papers that address recent as well as earlier explorations of chance (and its related concepts) with a focus on themes which include, but are not limited to: art in the age of climate change; human-technology interaction; wild resilience and the urban environment; the materiality of nature; chance and participation.

Conflicts, Disputes and Protest in Pre-Modern Print and Visual Culture

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Marie Giraud, Queen Mary, University of London, m.s.giraud@qmul.ac.uk

From engravings capturing scenes of war and destruction, to posters campaigning for socio-political causes, or even copper plates exchanged between families to settle financial disagreements, this session seeks to explore the full range of scenarios in which the themes of conflict, dispute and protest were represented in, or negotiated by, prints and printing equipment in the pre-modern period.

In times of controversy, dissent and upheaval, what agents and forces were influential in shaping the production, dissemination and encounters of such material? What contemporaneous responses, experiences and outcomes emerged as a result? Centring this session on the themes of conflict, dispute and protest broadens our understanding of the role played by print culture and raises questions about its potential for agency. We hope these explorations will offer fresh interpretations of a range of material examples and methodological approaches.

We welcome papers exploring the ways in which adversarial relationships between, but not limited to, ideas, individuals, networks, institutions, and nations were understood in, or shaped by, print culture. The papers might wish to identify the drivers for, consequences of, making and circulating such material. Encompassing all manner of prints, woodblocks, copper plates, books and pamphlets, printing presses and networks, papers may stem from a range of academic disciplines employing diverse theoretical approaches. This session hopes to provide scholars the opportunity to compare methodologies, gain new insights, and establish synergies around the questions posed and the visual sources used to explore them.

Critical Histories of the Arts and Crafts Movement

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The Arts and Crafts movement has long-been hailed for the radical shifts it generated and realised in artmaking and culture with its critique of the conditions and value of labour, design and ornament reforms, promotion of "truth" to materials, association with socialist politics, provision of new opportunities for women art- and craft-workers, and alignment with early-green thought.

Despite numerous publications on the Arts and Crafts movement, conventional narratives of the movement are routinely celebratory and remain critically underdeveloped. This session invites papers to propose new, critical analyses of the Arts and Crafts movement. Papers might address, but are not limited to, aspects of the following questions. How might we interrogate the complexities and contradictions of the movement's principles, in theory and practice? How can we re-frame the movement's received demise in the 1910s and examine its legacies from the 1920s onwards? How might we re-write the intertwined histories of Arts and Crafts and strands of Modernism? How can we tell new histories of the movement through LGBTQ+ and BAME artists, designers, craftspeople? How might we examine the history of the movement through decolonial and critical race lenses, and consider its relationship with empire, global trade and colonial resource extraction? And how can we push the geographical parameters of existing scholarship beyond Europe, the United States of America, and Japan, to consider Arts and Crafts in colonial territories and the Global South?

Deconstructing Russian Imperialist Aesthetics: Repression, Resistance, and Representation in the Long Nineteenth Century

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In Imperial Russia, as well as during the Soviet and post-Soviet periods, artists from across the empire (and later, the U.S.S.R.) were claimed by centralising state cultural policy as "Russian" with little or no acknowledgment of regional specificity. Yet many artists thus described were from colonised lands such as Poland, Ukraine, Georgia, Armenia, Central Asia, and the Baltic States: they include, for example, such notable figures as Alexander Orlovsky, Ivan Aivazovsky, Marie Bashkirtseff, Alexandra Exter, Ilia Repin, Arkhip Kuindzhi, and Kazimir Malevich, to name but a few. While some artists reconciled local and imperial identities, others contested Russian nationalist hegemony. However, historians have often failed to recognise artists' mixed ethnicities or the regionally embedded nature of their art, thus perpetuating a homogenizing Russo-centric narrative. Accordingly, the complexities and elisions of this imperial

history require urgent reassessment, especially in light of the ongoing Russo-Ukrainian war.

Building on recent initiatives to de-centre and decolonise the study of Russian art, this panel invites papers which examine the ways in which artists questioned, challenged, and revised the imperial status quo. How did cultural practitioners negotiate and, at times, subvert the Russian state's self-mythologizing, its oscillation between reform and repression, and its fraught relationships with both the East and the West? How might the separate art histories of nations such as Ukraine be productively decoupled from those of the imperial centre, while still acknowledging their historical entanglement?

Design Pedagogy Beyond Utopia: Modernism, Social Change, and Everyday Life

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Marking the centennial of the Bauhaus, the year 2019 witnessed a surge of exhibitions and scholarship on the history of the school, still considered the paragon of modern design pedagogy. Increasingly, however, accounts of the school disrupt the progressive aura that it has gained through a focus on formal innovation and utopian discourse, rather than meaningful social change. Scholars have shown how the Bauhaus espoused regressive gender policies (Otto), produced unaffordable and unreproducible objects (Schuldenfrei), and participated in wider practices of appropriation and exploitation of non-Western cultures (Otto, Chin). Furthermore, the dominance of the Bauhaus in narratives of design modernism has created an implicit "divide between those who 'have' design… and those who do not", as Elizabeth Chin has argued.

This panel invites papers that investigate lesser known histories of both local and international design schools between the 1920s and 1960s whose pedagogical methodologies and influences were geared towards tangible social changes and reform at the everyday level, such as the health, sanitation, education and labour reform movements; the women's rights movement; environmental issues; racial issues; transportation and communication networks, etc. We are particularly interested in, but are not limited to, papers that unearth lesser known and marginalised design schools outside Europe and the USA - the traditional axes of modern design history - that highlight how design and architecture pedagogy contributed to the making of everyday life in the era of decolonisation.

Digital Medievalism

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This session will discuss the benefits and advantages (or disadvantages) modern technology can bring to the field of medieval studies. Digital technologies have created new methodologies for the humanities. With the help of three-dimensional scanning, for example, researchers can “visit” and study medieval monuments in virtual and augmented reality. Similarly, the increasing digitization of medieval manuscripts make these fragile and often inaccessible objects available to a wider public. With the current social and political climate—the ongoing pandemic creating restrictions for research, and wars threatening medieval monuments and objects—how can technology benefit the study of the Middle Ages? Alternatively, could the application of technology to the field of medieval studies have any disadvantages?

The field of digital humanities is rapidly growing and advancing. In addition to conservation and archival projects, new technologies bring forth new methodologies. How can these methodologies improve the understanding of the global medieval world? Can virtual and augmented realities help researchers visualize the political and social aspects of the global Middle Ages? Will new technologies expand access to monuments and objects currently hindered by political, social, or public health constraints? And finally, how can the digital humanities be applied in classrooms and museum education? This session will address these questions and more through an interrogation of the role of technology in medieval art research.

Documenting and Preserving the Undescribed

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History of art and its categories, as a European framing, are being questioned by its insufficiency in addressing works based on distinct traditions and cosmogonies. When it comes to contemporary art production in the global south, history of art is increasingly criticized as a burden of the colonial system. Values within histographic practice tend to sound arbitrary and express a hierarchy of knowledge dictated by prejudice. Artists and intellectuals have proposed more diverse ways to understand art and its manifestations in the last fifty years - among them, Abdias do Nascimento, Lélia Gonzalez, Augusto Boal, Hélio Oiticica, Gayatri Spivak, Arcadio Díaz-Quiñones, Eduardo Viveiros de Castro, Ailton Krenak, Achille Mbembe, Grada Kilomba, Suely Rolnik. They provide relevant avenues for the reinterpretation and inclusion of works that exist outside the canon, and also new ways to analyze experimental language categories worldwide (performance art, installation, collaborative practices, digital art). This session investigates how to historize works of art that, until recently, would not be recognized as such - they would be, at most,

in anthropological museums. How to equip history of art with the requirements to understand the heterogeneity claimed by contemporary artists and curators from the global south? How to identify and deconstruct colonial biases? And how does this paradigm shift contribute to understanding and conserving works that deflect European conventions?

Feral Objects: A Proposition for a Speculative Animism

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For The Milk of Dreams (Venice Biennale 2022), curator Cecilia Alemani posed a series of questions about the nature of humanity and ensuing future responsibilities, asking ‘what would life look like without us?’ For the British Art Show 9 2021/22, Anne Hardy exhibited her installation Liquid Landscape (2018), in which crushed drinks’ cans and nitrous oxide cannisters, appeared scattered across the floor. These seemingly valueless objects had been cast in concrete and aluminium, their matt grey patina often appearing indistinguishable from their originals. Persistence, (a Venice Biennale collateral event) showed Louise Nevelson’s large-scale sculptures made from multiple wooden offcuts. These leftover scraps and broken domestic objects, sourced from skips and bins, become monumentalised through the processes of sculptural making.

If the feral is that which was once domesticated but has now returned to the wild, then feral objects are the stuff that loiters in forgotten urban spaces, on paths and in alleyways. Discarded objects blown against fences in abandoned parks and derelict playgrounds. Feral objects disrupt of the life cycle of consumerism, questioning notions of value. This session considers potential futures materialised through artworks, reimaging the present as a world populated by things, a place where the sensibility of materials become carriers of potential. Reconsidering Alemani’s question ‘what would life look like without us?’, this proposes a world activated by things, a post-humanist animism. This proposed session asks for papers and presentations that investigate the role of artwork to activate objects and things in order to imagine this potential future.

Heading Uptown; Art and Activism in the Bronx

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Unlike the southern portion of its sister borough to the south (Downtown Manhattan), the art and cultural production both created in and associated with New York City’s northern most municipality has gone largely unremarked upon in scholarly discourse. While there have been some curatorial and recent cultural histories, there remains scant academic commentary on the Bronx as a vital arena of cultural production, especially as it relates to activism.

Like the much more well-established discourse on the Downtown scene of Lower Manhattan, to study the intersection of art history and activism of the Bronx is to explode disciplinary and artistic categories: Sculpture, painting, journalistic and art photography, film and video making, street art and performance all collide in this fecund context. Akin to their Downtown compatriots, the culture makers and activists of the Bronx have demonstrated a consistent commitment to confronting causes that remain ever-present in New York City and other urban spaces including police brutality; housing and health inequity; and the legacies and contemporary realities of racial capitalism and the American imperial project. This call invites participants to think through and examine the histories and currents of art and activism in the Bronx, from the racist re-housing and redlining programmes brought on through urban development in the 1960s and the arson-for-profit scandals that gutted the area in the 1970s, to the brutal police killing of Amadou Dialloin 1999 and the borough's on-going battle with an ever-encroaching neoliberal gentrification today. The panel seeks speakers to help explore the art and visual cultures of activism in this borough; its radical histories and the lessons it may continue to teach us.

Intersections: Gender and Art in the Global South

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Art has often been employed as a means to question (or conversely normalise) latent power relationships in society and to consider how difference is socially constructed. Artists who work from a position of gendered identities in particular have grappled with difference and its representation. Early feminism considered how gender might be constructed along binary lines, and questioned how this construction might be subverted, through a returned gaze for example. Recent investigations into gendered identities scrutinize the intersection of gender with race, social position and political strictures, and have led to new understandings of how complex gender is in representation and the act of looking. Along with the intersection between gender, race and class, we would like to invite proposals that address the situated construction of gender in art from the Global South. As a concept which includes countries that have been colonised politically, racially, ideologically or all three, the Global South is at times still regarded as peripheral to the western centre of the art historical canon. There is scope now for articulating a distinct gender-oriented art history through consideration of contemporary examples of work from these areas.

In this panel we wish to consider papers that examine gender identities within a framework of contemporary art that questions and engages with its variable factors of influence. How does geographic location and emplacement articulate, nuance and shape gender in art? How do contemporary artists in the Global South speak and make from gendered perspectives?

Last Works 1500 – 2000

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Art history is, most often, a history of beginnings. Its art historical chronologies invoke a history of firsts: first artists, first artworks, first movements. Classification and periodization often accord with an artist's life, and acts of initiation and points of inception have overwhelmingly been afforded significance and scholarly exposure. In his 1936 essay, "The Storyteller," Walter Benjamin sought to reverse this naturalization: death, rather than life, provides its own artistic and narratological source. Or put another way, finality proffers creative authority. Several decades after Benjamin's pronouncement, we ask again: How has the idea of an "end" shaped and reshaped artistic and art historical enterprises?

In this session, we invite scholars to contemplate "lastness" as an art historical concept. Our discussion invites proposals that span both a global geography and wide temporal range; however, three interrelated lines of inquiry will guide our conversation. First, how do works come to an end through the willed actions of their creator(s) (for example, via verbal renunciation or, in extreme cases, physical destruction)? Second, what authority do last works accrue because of their finality? And third, what historiographic pressures are placed on an artist's last works to testify to a mythologised self? We welcome analyses of "last works" in any medium from 1500 to 2000.

Matter Matters. The Aesthetics and Politics of Soil

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Soil constitutes the world we live from and in. It is the foundation of all life, provides food and fuel, shapes landscapes and cities. It is an "inscribed body" and "scarred terrain" (Savvy Contemporary 2019), visualizes time and teaches us about the Earth's past. According to some anthropogenic myths, mankind was formed from soil; 'humus' shares its linguistic roots with 'human', and eventually all life becomes soil. Yet its status is precarious: According to the Global Land Outlook report, up to 40% of all soils are degraded: washed away, sealed, poisoned, salinated, contaminated, parched, depleted, over-fertilized (Sheikh and Gray 2018). Neo-extractivism poses a further threat to the integrity of soil, engendering our epoch's redefinition as 'Plantationocene' (Haraway 2015): Soil becomes a crime scene, an object of colonial exploitation and environmental violence (Demos 2020).

Today, artists reflect upon the precarious status of soil and its aesthetic and political implications. They tackle political and environmental, mythological-narrative and personal issues, acknowledging both soil's sculptural and symbolic potentials. They build and sculpt, map and display, metabolize and listen to soil, collect and create fertile soils, narrate their stories and explore their sensual qualities.

We invite paper proposals from different disciplines that discuss the materiality, aesthetics, politics and agency of soil in art and the discourses, cultures and metaphors surrounding it. We welcome contributions that think with and through soil to assess the histories and semiotics of sedimentation, composting, stratigraphy and neo-extractivism, reflecting upon issues of agropolitics, land rights, land degradation, and the geological imaginary.

Media and Militarism

Ivan Knapp, ivan.l.s.knapp@gmail.com

Confronted with the televised spectacle of Operation Desert Storm during the American war in Iraq in the early 1990s, Hal Foster described experiencing "a thrill of technomastery." For the art historian, footage drawn from cameras mounted on missiles and new semi-autonomous devices such as "smart bombs" gave the viewer a "super machine vision" which reconfigured the relationship between spectating and participating in the war. Implying that one could now speak of a modernist and a postmodernist fascist imagination, Foster argued that the new interactions between media and military technologies served to affirm a subjecthood "defined against cultural otherness both within and without."

This panel asks how we might assess the mass mediation of militarism from within our current digital condition. Whilst drone warfare and techniques of remote death may have continued on the path Foster described, another trajectory has bent towards invisibility and the internet of things, where technological devices are not opposed to the organic environment but seamlessly integrated with it. This panel welcomes papers which address the intertwining of contemporary display culture and military spectacle from a range of critical perspectives, theoretical frameworks, and methodological approaches, especially those that foreground questions of gender and race.

Mongol Bling: From Xanadu to Tabriz to Venice

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Stunning objects, wonderous new materials and technologies, and novel ideas constitute what was the shared Mongol taste for splendour across the four khanates that made up the Great Mongol State from its foundation by Genghis Khan (r. 1206-27) on the Mongolian steppe heartlands, and between eastern China and Korea to Western Asia and Eastern Europe. In spite of their reputation as cannibals and philistines who sowed terror, how did the Mongol overlords reveal themselves to have also forged a dynamic, creative, and aesthetic empire which valued the highly sophisticated cultures of the settled peoples they conquered and in which the arts featured prominently?

This panel focuses on the crosspollinated artistic landscapes that fashioned through local technologies, styles and tastes a distinctively Mongol-inflected regional identity. We invite papers that address through objects and analytics of transcultural possibilities the ways Mongol khans in China, Persia, Central Asia or Russia championed their own local artists to fashion favoured regional styles. How do the extraordinary richness and diversity of the arts produced to serve the local elites reflect and embody the wealth and power of the Mongol state? We envision a panel that contributes to developing of critical new ways to re-evaluate the Eurasian localities—Europe to East Asia, Northern Steppes to insular Southeast Asia—of artistic production in light of the overarching Mongol predilections for prestige conveyed through the charisma of the object.

New Art and New Arts of Government: Artistic Form and Authoritarian Liberalisms in the 1970s

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At the outset of the 1970s, the onset of a global economic downturn, breakdown of the Bretton Woods system of fixed exchange rates, and rise of nationalisms among oil-producing Arab states, among other factors, produced a series of crises in the US-led postwar order and its mode of governmentality. The decade erupted into what Grégoire Chamayou, drawing on Michel Foucault, has termed the ‘ungovernable society’ attacking colonial, racial, gendered, class-based, and other forms of domination. At the same time emerged a new mode of governmentality in the form of ‘authoritarian liberalism’, conjoining a strong repressive state and free

market economy, evident to varying degrees in countries including Chile, Argentina, and the UK.

Artistic responses to the system shifts and intertwined crises of the 1970s have typically been narrated, from a Euro-American perspective, as a critique of the modernist object and a turn towards participatory, conceptual, performance-based, and other modes of 'dematerialised' practices. This panel endeavours to develop a more global view of geo-historically specific yet interconnected practices by asking how artistic form – and practices of form-making more broadly – responded to the crisis of governmentality and new techniques of authoritarian liberalism characterising the 1970s. It invites papers addressing this question through urban, regional, or network-based case studies, critically engaging frameworks including, but not limited to, world systems theory, historical sociology, and international relations in order to do so.

Music and Empire in Victorian Art

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Despite increasing interest in interdisciplinarity within art history, the influence of music on nineteenth-century art remains critically under-researched, particularly within the context of Victorian Britain and its empire. Too often the role of music is taken for granted, and the imperialist and colonialist background of instruments ignored. This session builds on existing research into music and art in the nineteenth century, proposing to look at the intersections between the two, whilst foregrounding the neglected angles of imperialism and colonialism. This session invites contributions from scholars whose research broadly engages the interconnected histories of music and art in the nineteenth century. We are particularly interested in interdisciplinary research into musical instruments in painting, the intersection between music practice and pictorial practice, the role of gender and race in performing and depicting music, the role of instruments in ethnographic studies, and the importance uncovering neglected narratives within this discourse. The session aims to explore broadly the ways in which such investigations can contribute to research into imperialism in the Victorian era. How was music in art a product of empire in Britain in the nineteenth century? And to what extent can we navigate the dichotomy of emotionalist music and the physicality of its colonially-acquired instruments?

Examples of papers could include the role of East Asian instruments in Victorian art, music and 'Orientalism', the institutionalisation of 'classical' music for artists, and the exchange of musical ideas and instruments between Britain and its empire.

Participatory Needlework as Tangible and Intangible Heritage

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Since the start of the twenty-first century, there has been a resurgence of interest in participatory textile processes (Shercliff and Holroyd 2020). Needlework groups are emerging as knots in a supranational art movement. A 'textiles turn' has occurred that raises new questions about alternative art histories, notably those of fibre art practitioners outside a Eurowestern context, such as Cecilia Vicuña, the Tejedoras de Mampuján, Memorarte and Nengi Omuku. This session explores needlework as a practice, a methodology or an object of study. Crucially, we seek to expand existing scholarship tracing different threads that run through the transversal and heterogeneous networks of textile artists and sewing groups emerging across the globe. We disregard structural biases in the art world, dissolving the dichotomy between individual artists and grass-roots embroiderers or patchwork quilters.

We call for papers on participatory and artistic needlework practices that consider the economic, historical, political, and creative contexts for sewing groups, or the haptic and visual quality of quilts, embroideries, appliqués and other kinds of textile-based practices. For example: How does the materiality of fabric lend itself to activism and memorialisation? What role do embroidery, appliqué and quilting play in voicing responses to health and humanitarian crises, conflicts, and human rights abuses around the world? How does the therapeutic element of needlework practices sit within the art world? What is the relationship between the labour of needlework and identity? In what ways can participatory needlework projects be considered as tangible and intangible heritage?

Photography and 21st-Century Migration

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The issue of migration is often portrayed with popular photographic motifs such as a group of people on the move or an overcrowded boat, but these kinds of images invariably oversimplify and do not address the complex circumstances of leaving one place for another. Climate change, as well as violent conflicts, including those in Syria and Ukraine, have contributed to the movement of people around the world, but there are many forms of migration, including both forced and voluntary, as well as temporary and permanent, and experiences vary significantly according to factors including citizenship, financial resources, and identity categories.

Photographers and photo-based contemporary artists play an important role in the way migration is understood, and some practitioners offer nuanced interpretations of

both photography and migration through their work. Our aim for this session is to foreground research on, and creative practice by, photographers and photo-based artists on issues such as (but not limited to) experiences of displacement and diaspora, questions of identity and belonging, and responses to disenfranchisement. We welcome proposals for research papers addressing photographic projects that go beyond common tropes and stereotypical portrayals of 21st-century migration.

Picturing Infrastructure; or the Infrastructure of Picturing

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Art and art historians are irretrievably sunk into global infrastructures. Artists, photographers, engineers, surveyors, cartographers – both professional and amateur – have pictured the 'infrastructural imaginary' (Parks, 2015) on all continents. So, where infrastructure studies has emphasised invisibility, insofar as infrastructure apparently works unnoticed, until it breaks down (Bowker and Star, 1999), we can point to: pictures of/from ships or balloons; pictures shipped or flown; pictures lost in transit; pictures made of materials mined and transported (and pictures of mining); pictures of (and received at) ports; pictures at market; and pictures amassed around and through imperial and colonial projects. Such a vast transhistorical and global corpus may indeed suggest art history is uniquely placed to study infrastructure. Yet the provocation of this panel is twofold. A material/ist history of art, and perhaps even individual works of art, asserts the visuality of infrastructure against its apparent invisibility. Meanwhile, assembling pictures of infrastructure emphasises the underrecognized yet pervasive embeddedness of art and infrastructure.

This panel invites papers that think with images of physical infrastructure like bridges, ports, wires, cables, and roads, and invites considerations of other forms of picturing infrastructure such as shipping routes, logistics, art markets, global trade, and data storage, as well as studies of how infrastructure has shaped the field of art historical inquiry itself.

How do pictures move from here to there? How do the materials of pictures move from there to here? And how do we?

Picturing Wartime Sexual Violence Before Modernity

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The ubiquity of sexual violence at times of military conflict has been recognised in a range of geopolitical contexts. Historically, the principal targets of wartime rape have been women and girls, nevertheless, victims can include men and boys or those who reject the binary identification of sexes. The recording and visualization of these events can significantly vary across cultures. Created from the perspectives of aggressors or victims, they can glorify, deny, eroticize or condemn gender-based

violence. Stereotypical understandings of sexuality can significantly determine the depictions of such acts. They can operate with different strategies of metaphorical displacements or the staging of the body. The 2020s will mark the 500th anniversary of several traumatic sieges in Renaissance Europe, such as the Sack of Rome in 1527, and the presentations may therefore inform teaching and curatorial practices.

The session solicits papers that examine the images of wartime rape before the widespread use of photography from all geographic areas. Proposals dealing with the phenomenon from a transcultural perspective outside North-Atlantic and European centres are particularly encouraged. The two primary aims of the session are: i) to expose the ways the dominant forms of political propaganda and memorialization can influence the depictions of gender-based violence in the context of war; ii) to trace the impact of the medium and artistic tradition(s) on the imagery including the semiotics of exposure and concealment.

If some elements of the proposed paper, however brief, are based on research involving human participants, the participation must be voluntary and informed, the participants and their rights (including independent review) must be protected from harm and abuse, and they must equally benefit from the research project. All accepted papers will have to consider how they will ethically address wartime sexual violence and frame the issue on the day of the conference, including appropriate trigger warnings throughout the presentation and adequate critical distance from ideological constructs.

Queer Medievalisms in British Art

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Recent work has interrogated the expression of alternate genders and sexualities in episodes of medievalism in British art, film, and literature. From Horace Walpole's Gothic villa at Strawberry Hill to the art of Simeon Solomon and the films of Derek Jarman, the Middle Ages has served as a space during modernity to explore various forms of non-normative sexuality and gender identity. Britain's own history, in which the sixteenth-century Dissolution of the Monasteries ended the "Middle Ages" and the Catholic/ monastic structures that defined it, constructs the Middle Ages as a lost, pre-modern period of sexual and social possibility that contrasts with a "reformed" modern present. For many British artists, social renewal was predicated upon an anachronic return to the medieval past, a reimagining of a lost social structure. In Jonathan Stein's useful epitome, queer artists "looked to the past in the present to imagine the future."

We welcome submissions that explore how artists, architects, film makers and art historians constructed the Middle Ages, and its many significations such as Catholic monasticism with its inherent monosexuality, as spaces of queer potential. We particularly encourage research that challenges canonical framings of queer British art, e.g. research that foregrounds work created by or about women, or highlights

intersections between queer medievalisms and notions of race, place or social class.

Remaking Femininity: Women's Portraiture in Modern Asian Art and Visual Culture

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How is femininity represented in portraiture in modern Asian art and visual culture? What kinds of meanings do women carry as a subject matter? In response to Western impact, modern art in Asia emerged in the midst of political conflicts and social changes.

On the one hand, as a construct, female figures take up complex roles from embodying cultural traditions to representing a modern nation to the larger world. The idea of femininity, extending beyond standards of beauty and fashion, displays the clash of political power and cultural changes in modern Asian societies. From ballroom advertisements in Shanghai to woodblock prints of *moga* in Tokyo, those new objects in emerging urban life provide clues for a redefinition of femininity in modern Asian society. On the other hand, apart from being subject matters, women's social mobility in modern societies shifted their engagement and roles in artmaking as artists, patrons, and collectors. How does the portraiture of specific women represent their self-identity and social status?

This session seeks to examine how gender intersects with modernity in female portraiture in Asian art from mid 19th century onwards. What do these new concepts and representations of femininity reflect in terms of women's identities, gender relations, and political agenda? How does female portraiture reflect women's changing roles in artmaking? While expanding the literature of art in relation to race, gender, and post-colonialism, we are keen to include works that explore this topic in material culture, such as consumer goods, posters, and so forth.

Rethinking *Global Conceptualism*

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Almost 25 years ago, the exhibition *Global Conceptualism: Points of Origin, 1950s-1980s* traced the "spontaneous" emergence of various practices across multiple localities, subsequently expanding the study of conceptual art beyond Anglo-American historiography. In the intervening decades, scholars have provided increasingly nuanced accounts of the trajectories and genealogies of conceptualism. However, in light of new methodologies and critiques of art history, the terms "global" and "conceptualism" appear more anthropocentric and Eurocentric than initially conceived. If the global has come to be associated with neoliberal economic globalization, how can transcultural exchanges as well as local circumstances be

reconsidered along planetary lines? If *Global Conceptualism* is not to become a historiographic artefact, how can its underlying impulses towards inclusion and expansion be reconceived and rerouted?

This panel proposes a thorough reappraisal not only of the exhibition and its impact, but also of the oversights and viability of its central framework. With the revisionist spirit of the original curators and contributors in mind, we are particularly interested in approaching art histories of conceptualism from ecocritical and decolonial perspectives. We therefore invite proposals connecting wider debates to focused case studies. Potential topics include, but are not limited to: alternative imaginaries of the global (e. g. planetary, ecological, environmental); non-Western/non-Eurocentric models of conceptualism; decolonial, non-aligned and anti-imperial histories of conceptualist practice; non-hierarchical historiographic principles (e. g. horizontal, lateral, cosmopolitan, synchronous); and intersections of transregional exchanges and local genealogies.

Romantic Legacies in the Twentieth Century

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Against a backdrop of rapid industrialisation, the Romantic movement that emerged at the turn of the nineteenth-century upheld the fantastical possibilities of the imagination against the hard-edged reason of scientific empiricism, decried the wanton destruction of the natural world, and lamented the all-consuming cycles of labour set in motion under industrial capitalism. By the beginning of the twentieth century, Romanticism's principles, ideals, and concepts were still keenly felt in the cultural sphere and were proving enduringly relevant for post-industrial society. Far from expressing a nostalgic yearning for a lost past, Romanticism was adopted as a vital, world-building pool of ideas in which Nature and human nature ceased to be perceived as contradictions, exerting a profound influence on the artistic expression of 20th century experience.

The panel seeks to explore the diverse ways in which Romanticism influenced twentieth-century artists. Themes that would be of particular relevance to this discussion include but are not limited to: artists' recourse to Romanticism as a font of mythological and allegorical narratives; appropriations of Romanticism as the cultural substrate of national and political identities; and conceptions of Romanticism as a basis for ecological activism. Papers might explore the critical conceptual value of Romanticism as it was variously related to childhood, adventure, estrangement, love, the dream, subjectivity, and the sanctity and creative power of nature; themes and phenomena that all acquired new meaning and significance in the 1900s.

Scales of Landscape, 1750–1900

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Nicholas Robbins, University College London, n.robbins@ucl.ac.uk

This panel invites contributions about the different scales — spatial, historical, social — at which landscape representation operated between 1750 and 1900. Natural historical thought in this period transited between, on the one hand, the minute and the infinitely small, and on the other, the unimaginably vast spans of planetary circulation and deep time. The project of landscape representation was likewise located across various scales of political and social organization: the local, the national, the imperial, and the multiple positions of communities at the edges of such spatial and political boundaries. And yet, beyond merely naming quantitative or comparative relationships, we can understand scale to designate an entire field of correspondences that encompass the structural and the pictorial. This panel aims to bring together work on landscape and the visual cultures of natural history in this period, in any medium and across geographic boundaries, which investigate this period's fascination with the possibilities and the perils of the scalar imagination.

Toward a Media History of Art and Design Education

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Instructional forms function surreptitiously, as actors that help determine subjectivity. Yet we rarely think about how ordinary classroom tools actually circumscribe the ideas and practices that come across to students, let alone how these tools convey ideologies or inscribe power structures. We invite proposals for papers that scrutinize the educational media of art and design instruction critically and reflect upon their social effects—from the reinforcement of patriarchy to the modeling of democracy—in a global context. Papers might approach the topic in broad strokes; how, for example, did the advent of photo-mechanical reproduction, moving images, and sound recording transform educational practices and philosophies when these media were introduced? How has the architecture of instructional spaces literally and figuratively placed students in relation to their teachers and to concepts of agency? And what of the design of the pedagogical apparatuses—like drafting tables, blackboards, and taborets—that populate the spaces of European and North American classrooms? Papers also might address the history of specific educational forms—like the wax tablet, plaster cast, squared paper, color wheel, nude model, slide presentation, visualization software, or video lecture. What forms once ubiquitous in art and design instruction have become extinct, and why? Additionally, papers could probe the origin, affordances, and ideologies of specific exercises—like copying, model making, the conceptual prompt, the group critique, or the examination in various socio-cultural contexts. We welcome all submissions, seeking as much range as possible across historical period and geographic area.

Transcultural Asia: Movement of Art and Ideas across Borders

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"Transcultural Asia" examines the way in which the cross-cultural interactions among artists, collectors, and intellectuals across Asia, Europe, and the Americas contributed to the establishment of art movements in a global context from the seventeenth century to the present. It comparatively discusses the following questions: How did artists integrate distinct aspects of diverse cultures into their own works of art, including but not limited to paintings, porcelain, architecture, sculptures, performances, installations, and photography? How did the idea of globalization shape the character of visual and material culture? How did artists and collectors pursue their cultural sophistication in response to the growth of new networks? This session invites papers to discuss the significance of transcultural exchange and to understand how artists and collectors served as a key agency to manifest their cultural identity and power across Asia and beyond.

Uttering: Magic and Alternative Spiritual Practices in Art

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This session concentrates on modern and contemporary art's enchantment with magic and esoteric themes. It does so at a moment when a presumed turn towards the numinous is recorded in various aspects of culture, which coalesces with philosophical re-evaluations of magic as a cosmological and cosmogonic project that therapeutically tackles the world's current state of emergency and nihilism (Campagna 2018). In the visual arts, this 'turn' is evidenced in the interest of artists to incorporate elements from various areas of the counter-cultural in works that seek to encourage the reconsideration of our relationship to religion, politics, communal processes, colonialism, nature and technology. Yet art's engagement with esoteric modes of thinking is hardly new. Artists have always been drawn to spirituality and the inexplicable, despite modernity's emphasis on scientific objectivity and rationalism.

This session considers the influence of counter-cultural mysticism and alternative spiritual practices on visual art from 19th century modernism until the present. Acknowledging the overlapping traditions and definitions of what is meant with terms such as 'magic', 'esotericism', 'mysticism' or 'occultism', it reflects on how their appropriation by artists can be read through a series of approaches. These span the re-evaluation of gender roles, local cultures and identities, marginalized systems of knowledge and cosmological worldviews in a spirit of decolonization and pluralism that interrogates Eurocentric canons, extractive capitalism, patriarchal order and the colonial ethnographic gaze.

The initiators will aim for the papers of the session to be published in an edited journal or book volume.

Victorian Colour Revolution: The Nineteenth-Century Chromatic Turn

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Charlotte Ribeyrol, Sorbonne Université

Matthew Winterbottom, Ashmolean Museum, University of Oxford

The nineteenth century is often perceived through a black-and-white filter, as a funereal age filled with coal pollution and bleak, working class slums. And yet, despite the prevailing monochrome understanding of the industrial age, this was a period in which the production and perception of colour transformed dramatically. Scientific innovations such as William Henry Perkin's accidental discovery of mauvine, the first aniline dye, dovetailed with Charles Darwin's theories on the use of colour in sexual selection and John Ruskin's essays on the sacred nature of colour which were adopted from Pre-Raphaelite ideas. This panel aims to reveal how these developments transformed the work of British artists who placed colour at the centre of their creative process as well as the interlinked perspectives of the scientists who made colour their new object of study and manufacturers who sold colour in all its newfound iterations.

Although Victorian England was at the centre of a multifaceted and, ultimately, global revolution, this moment in which the attitudes towards colour fundamentally shifted has received relatively little attention from art historians of nineteenth-century British visual culture, especially in contrast to multiple studies on the French Impressionists use of colour. Therefore, this panel invites papers that explore a wide-range of chromatic material across nineteenth-century Britain, but also from other parts of the world affected by these developments. We particularly encourage papers that adopt an interdisciplinary methodology weaving in the importance of translating colour across spheres of cultural production, including art historical studies that account for the history of science, and contributions from scientists, conservators and technical art historians.

Visceral Journeys: Art and Anatomy in Medieval and Early Modern Visual Culture

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This session seeks to explore the mobility of the visceral image in medieval and early modern Europe. It understands visceral as relating to bodily organs, to the inside of the body, but also as embodied emotion – as *visceral response* provoked by visual culture. Mobility is similarly multifaceted. Dead bodies of kings and queens were eviscerated, transported and sometimes paraded before burial. Monuments

might be erected where the body stopped on its route, serving as visceral markers on the landscape. Later anatomists displayed the organs of dissected corpses to an audience, sometimes even passing them around; provoking strong sensory and emotional responses. Surgeons' need to remove viscera in order to avoid putrefaction echoes the preservation supposedly ingrained in the creation of an image. Yet, far from merely stabilizing the visceral image, the process of removal and recording also facilitates circulation, transportation and transformation – especially following the advent of new printing technologies in the fifteenth century. Moreover, the body itself along with its emotions was increasingly seen as *terra incognita* to be mapped by anatomists, paralleling violent European expansion and subsequent colonization of the so-called 'New World'.

How did the transportation and display of bodily remains – whether royal, saintly, criminal, or otherwise – provoke embodied responses amongst publics? To what extent did the movement of people, images and knowledge reshape understandings of the human body and its organs? How was the notion of body as landscape represented in diverse forms of medieval and early modern imagery, from manuscript illumination, to painting and print?

Visualising Addiction

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Experiences of addiction span human history and extend across all cultures. Yet it was not until 1877 that Edward Levinstein published the first Western medical definition of addiction. Since then, our understanding of addiction has continued to evolve. From the 1970s onward, the notion of what constitutes an addictive source expanded to include sugar, pornography, gambling, sex, shopping and, more recently, internet usage and gaming. Today, addiction in all its forms constitutes a major public health issue. Stigma and shame endure, shaping societal attitudes towards addictive behaviour and the possibility of rehabilitation.

This panel welcomes papers on the representation of substance and behavioural addictions in visual culture. What does addiction look like? How has the experience of addiction been rendered in visual and performance art? How do people with substance or behavioural addictions view themselves? How is art used in addiction recovery? What do these visualisations tell us about how society views addiction?

The art-historical treatment of addiction has been dominated by Western perspectives and voices, which risks reinforcing unhelpful stereotypes and limits understanding of the complex relationship between addiction and identity. We are especially interested in constructing a more complex global narrative of addiction through its visualisations. The panel welcomes papers from a broad geographical and chronological range. Themes might include, but are not limited to:

- Social barriers and/or stereotypes relating to addiction.
- Addiction and identity, including gender, racial and class identity.

- Images and/or narratives of cravings, satisfaction, withdrawal.
- Recovery and relapse.
- Pleasure and pain.

Vizazi vingi: Tanzanian Modern & Contemporary Art in Regional & Globalizing Art Worlds

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Recently, artists born in Tanzania or with a Tanzanian affiliation have been gaining new levels of recognition in international exhibitions, heritage initiatives and art historical discourse. This includes practitioners from different generations who use diverse visual media, some of whom operate transnationally. Yet lacunae persist regarding Tanzania's historical engagements with modern art at home, with other regions of eastern Africa, and with the wider world. These concerns animated the 2019 art and decolonization workshop Vizazi convened at SOAS University of London upon which this session builds. Vizazi: generations, derived from the Swahili verb -zaa to give birth, focuses attention upon the importance of generational interactions – and reactions. We seek to explore how different generations of Tanzanian artists have reimagined and used the past in transnational spaces of exchange and operated alongside the decolonization of the country's political history. The session marks the centenary of Sam Ntiro's birth (the first Tanzanian artist to receive international attention) and aims to draw on recent scholarship about - and by - a subsequent generation of artists who work in Europe including Lubaina Himid (b.1954, Zanzibar) and Everlyn Nicodemus (b.1954, Moshi). It also brings attention to the younger, millennium generation of artists who currently are exploring their place in wider art worlds. We welcome proposals that focus on artists from Tanzania and its diasporas whose work reflects on the theme Vizazi as well as proposals considering other East African viewpoints about the institutions, markets and politics different generations of cultural workers from the region have mediated.

Watery Circulations in the Early Modern World

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This session explores how early modern water enabled and resisted the circulation of objects, makers, and ideas. Recent work across the humanities has highlighted the role of water and, in particular, the sea in history. So-called blue humanities are foregrounding the world's water in and of itself, not as an alleged void opposed to dry, inhabited land, but as spaces with their own qualities and potentialities essential to human history. Art and architectural historians are beginning to explore the material side of aquatic worlds and the critical implications of thinking in terms of wet and dry. Work about water offers the possibility to look beyond established racist and

speciesist hierarchies towards more ecological and socially just practices. We are inviting papers focused on the early modern period that engage with water through case studies and/or theoretical analysis. Potential topics include the circulation of knowledge, objects, and makers, with case studies that can focus on infrastructures (aqueducts, fountains, ports), buildings (and building technologies), ships, wrecks, visual representation of sea voyages, objects created or modified by the water or its animal inhabitants, as well as speculative approaches to water and wetness. We are explicitly interested in contributions from a variety of geographies, especially from beyond Europe.

Written in the Margins: Interpreting Early Modern Artistic Literature

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Early modern artistic literature is a crucial source for the study of art between the fifteenth and eighteenth centuries. Treatise writers such as Vasari, Pacheco, Baldinucci, and Palomino were crucial to the construction and future interpretation of art and their texts, most of them of hagiographical nature, provide insight into early modern artistic theory and practice, while offering a glimpse of the lives and works of artists.

This session focuses instead on the readers and owners of these texts, many of whom have left annotations, scribbles, drawings, and poems on the book. Much can be learned from these comments written in the margins. For instance, the copies of Vasari's *Vite* which were annotated by El Greco, Scamozzi, or Carracci, indicate how artists interpreted the text. Thus, through an interdisciplinary approach, the session seeks to deepen the study of art treatises (whether in their original language or translated) as key factors of knowledge transfer and we invite proposals that examine either manuscripts or printed books as an object, their readers in the early modern period (up to 1850), or their annotations.