



ANNUAL CONFERENCE 2024

3-5 April 2024

University of Bristol

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: **10 November 2023**

A Day With(out) Art History: AIDS and Art History

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Will Ballantyne-Read, University College London, william.reid.21@ucl.ac.uk

In 1981, the Center for Disease Control reported five cases of *Pneumocystis carinii* pneumonia (PCP) among young, previously healthy gay men in Los Angeles — the first official reporting of what would become known as AIDS. The term “AIDS” is adopted the following year and the retrovirus is first isolated and identified in 1983. The Winter 1987 issue of the journal *October*, with guest editor Douglas Crimp, is dedicated to cultural responses to AIDS, subtitled “AIDS: Cultural Analysis/Cultural Activism”. Since 1989, Visual AIDS have organised Day Without Art on December 1, World AIDS Day — changed to Day With(out) Art in 1998. They describe the project as “an international day of action and mourning in response to the AIDS crisis” — led

by art workers (curators, writers, and art professionals) and focussed primarily on galleries and museums.

This panel will consider the various effects that HIV/AIDS has had on art history — not just in terms of subject matter, but also as a discipline. Papers are invited that engage with and address, among other topics: curatorial and editorial responses to HIV/AIDS around the world, for example Nan Goldin's 1989 exhibition, *Witnesses: Against Our Vanishing*; critical engagement with art historical scholarship, particularly critics and academics who we lost to AIDS, such as Craig Owens; and methodological innovations, akin to Eve Kosofsky Sedgwick's notion of reparative reading. Moreover, what are the ethical considerations at play in revisiting the early history of the pandemic today?

AI, Automation, and Abstraction

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Daniel Neofetou, University of Northampton, daniel.neofetou@northampton.ac.uk

In November 2022, the installation *Unsupervised* by the artist Refik Anadol was exhibited in the lobby of MoMA, New York. Aesthetically, it conveyed a dynamic display of abstract forms interpreting, via machine learning, MoMA's archive of modern art. Conceptually, however, it sits at the nexus of a number of theoretical questions regarding the growing use of artificial intelligence in art. Whereas the historical automatism of surrealism through abstract expressionism often purported to evoke the unconscious of the individual artist, the automatism of artworks such as *Unsupervised* claims to manifest the somehow non-human unconscious of modernity. Whereas the conceptual work of artists such as Sol LeWitt was algorithmic in an attempt to divest the art of the heroic creator figure, artworks such as *Unsupervised* seem to replace the latter with the heroic machine. Moreover, this romantic rhetoric and visual language obfuscates the immense amount of often emphatically exploitative labour required for such systems (Hito Steyerl) and also the fact that the 'visual knowledge' of computer software tends to serve existing power interests (Wendy Hui Kyong Chun).

We welcome submissions which accordingly historicise the emerging aesthetics of AI art making, and engage with questions such as how art historical methods might be employed to gain critical purchase on technological advances that threaten to only serve the status quo, and whether there is hope in current practice for the kind of subversive engagement with cutting-edge technological development that was often attributed to early new media artists such as Nam-June Paik and Gretchen Bender.

An Era of Walls: Art at the Boundaries of the New Enclosures

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After the fall of the Iron Curtain and the end of the Cold War, pundits enthusiastically proclaimed the advent of a new borderless future. Since then, six times more border walls covering the Earth's surface have now been erected. They are the brutal visible markers of the New Enclosures that contain us all but are not always so clearly visible.

In fact, images of walls, barricades or blockades are ironic indicators of Capitalism's reorganization of space over the last four decades. This spatialization, described by many scholars as deterritorialization, is fundamental to the constantly shifting accumulation of capital in more "productive" geographies and political contexts. The rigidity and strength of such walls buttress the fear of the loss of state sovereignty, performing what border theorists call a theatrical presence that calms the anxiety of an internal population. This panel will consider artist practices that question, challenge or unsettle these social relations and the political, geo-economic and environmental barriers that engender them.

Possible topics may include (but are not limited to) case studies of artists or artworks that contest political and geographic space(s); the temporalities of walls; art's relation to the public sphere; intersections between art and related disciplines researching the built of environment; art's ideological marking of territory as monument or gentrification; connections between art, activism and time-based media or performance. Of particular interest is the question of how such artworks might imagine and prefigure new futures.

Anthropocene Mobilities

Anne Daffertshofer, University of St Andrews, asd7@st-andrews.ac.uk

Alistair Rider, University of St Andrews, ajr1@st-andrews.ac.uk

This panel addresses travel, migration and mobility of human and non-human populations, including animals, fungi and plants, in the light of the current environmental crisis. It takes its point of reference from the sociologist Andrew Baldwin, who coined the term 'Anthropocene mobilities' to address how the concept of the Anthropocene can be explored through the lens of mobility. In so doing, Baldwin focused primarily on how discourses about mobility justice intersect with environmental considerations. But this panel aims to redress the anthropocentric focus that has defined these discussions. We wish to explore the notion of 'Anthropocene mobilities' as a means of decentring human-only narratives and diversifying current perspectives on movement, and we invite papers that bring these concerns to studies of art, culture, and its histories.

Papers from all historical periods are particularly welcome. We invite contributions that address topics such as:

- Representations of so-called 'climate refugees' in art and visual culture
- Artists who have adopted alternative travelling habits in response to the climate crisis
- The carbon footprint of art tourism and art world careers

- Representations of modes of transport and its associated infrastructure
- Artworks that address the migration of animals and other non-humans, such as fungi or plants
- Artworks which explore the movement and mobility of more than human beings, such as rivers or glaciers, also in the context of discussing their personhood, agency and rights
- Data flows
- The artistic connotations of nomadism, drifting, journeying, etc. in the context of the Anthropocene

Approaches to Public Art History in Museums and Academia

Amy Gillette, The Barnes Foundation, agillette@barnesfoundation.org

Corrinne Chong, The Barnes Foundation

Kaelin Jewell, The Barnes Foundation

T.K. Smith, The Barnes Foundation

This session interrogates the contributions of art historians in museums and academia to the practice of public art history. This field is not formally defined but is generally understood as art-historical content produced for general audiences and/or applied to real-world issues. The topic is of special interest to staff members of the Barnes Foundation in Philadelphia, which is an educational site disguised as a museum. Its founder, Dr. Albert C. Barnes, strove to realize the progressive educational philosophy of his friend John Dewey through an experience-based approach to art, which he believed would help people of all demographics to lead examined and fulfilling lives. The AAH's fiftieth anniversary—which overlaps with the Barnes's centennial—is a salient occasion to discuss critically what public art history is and could be.

To uphold the collaborative, interdisciplinary spirit of public art history, we seek perspectives from colleagues representing museum and academic departments. Participants will address the following questions: How does your institution define public art history? In what ways are your contributions to the field transforming traditional art history, and vice versa? What methods are you using to advance public art history—e.g., written materials, exhibitions, teaching, and technology? In what ways do these methods engage with your institution's history and identity, and how do you ensure that content is relevant for diverse audiences?

Architecture Theory and History in Contemporary Art

Stefaan Vervoort, Ghent University, stefaan.vervoort@ugent.be

Maarten Delbeke, ETH Zurich, maarten.delbeke@gta.arch.ethz.ch

In postwar and contemporary art, artists' engagements with architecture are often interpreted in terms of institutional critique or societal commitment. Artists comment on architecture's imposition of power or on its biopolitics, or they gauge the capacity

of architectural design to bring together people and shape new publics. Yet the involvement of contemporary art with architectural theory and history reaches well beyond these themes. From Asger Jörn's and the Situationists' quarrels with Le Corbusier's design principles to Claes Oldenburg's and Dan Graham's dialogue with Robert Venturi, to references to modern and postmodern, Renaissance and Baroque architecture, in art since the 1980s (e.g., Monica Bonvicini, Luciano Fabro, Peter Friedl, Jill Magid, Giulio Paolini, Thomas Schütte), artists have entertained a sustained critical engagement with works and ideas of architects, architecture critics, and architecture historians.

This session calls for contributions that historicize the assorted roles played by architecture theory and history in contemporary art. We welcome case studies and more general papers. Contributions can mine the nexus of art and architecture theory/history in a synchronic and diachronic manner. We wish to address the following questions: how do artists' engagements with architectural theory and history open up reflections on socio-historical themes and developments in art? How, and why, are architects, buildings and theories referenced? If art allows working with architecture beyond disciplinary expectations and established protocols, what 'type' of theory and history emerges? How, if at all, does contemporary art allow thinking differently about the categories of theory and history in architecture?

Art History and Contemporary Technical and Medical Images

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Art history needs to be better at engaging with the wealth of non-art images produced by a diverse range of image-making practices, or risks obsolescence as a discipline. This session builds on the work of scholars such as James Elkins, who have argued extensively for the value of art historians and scholars of visual culture engaging with categories of image that are not normally laid claim to by their field.

With a focus on contemporary technical and medical images (Bredenkamp and others 2015), this session invites proposals for papers that foreground the importance of visual science literacy and explore how images are constructed and put to work in fields such as medicine, vision science, neurology, cognitive psychology and more. We are particularly interested in scholarship that integrates art history and image-science approaches with ASTS (Art, Science and Technology Studies), given the latter's emphasis on processes and on the body-image-technology ensemble. Papers might assess the progresses of the field so far and reflect on the current direction of research.

The conceptual framing and practical aims of this session are grounded in a visual scientific literacy reading group ("Reading Technical and Medical Images") run by the session convenors. Both reading group and AAH session consider how an interdisciplinary approach to technical and medical images might contribute to a

more granular visual science literacy, with the aim of creating a practical toolbox that scholars in different disciplines, as well as lay readers, might use to better comprehend the images they produce and work with.

Art in the street: public performances across time and place

Kim Charnley, Open University, kim.chnrley@open.ac.uk

Margit Thøfner, Open University, m.thofner@open.ac.uk

In most standard art-historical narratives, public performance art set in the streets is profoundly associated with contemporary art. If it is given a history, this dates back to the 1970s or, at best, to Futurist and Dada interventions in the 1910s and 1920s. But public performance art – for example in the form of civic or religious processions with floats specially designed by named artists – can in fact be traced back at least to the sixteenth century. Nor is it limited to Europe or the global north: for example, the *Corpus Christi* processions in the Hispanic empire were simultaneously civic and religious events and yet remained open to deliberate if small acts of Indigenous resistance despite colonial repression.

Our strand will explore what it means to study public performance art in a way that moves beyond standard art-historical forms of periodisation. How might art historians who work on medieval and early modern public performances learn from those who work on recent and contemporary interventions and *vice versa*? We wish to focus on how public performance art articulates, interrogates, confirms, reifies and/or challenges actual communities as well as the very idea of community. And we would also like to explore how and why it is that, in this process, public performance art often relies on intermediality and ephemerality, on artworks that refuse to fit into conventional categories, made to be destroyed or constantly reworked.

We welcome contributions from scholars working with material from anytime and anywhere in the world.

Art, History, Exhibitions: Re-thinking Relationships

Mehmet Berkay Sulek, University of Amsterdam, m.b.sulek@uva.nl

Julia Alting, University of Groningen, j.alting@rug.nl

In 1981, American artist and writer Mary Kelly defiantly underlined how exhibitions have become primary tools for the dissemination of art. Since the 1990s, following the establishment of curatorial studies, the proliferation of global biennials and the growing status of the curator, art historians have increasingly acknowledged this. In recent years the study of historical exhibitions has therefore gained traction as a legitimate avenue for art historical inquiry. This has developed in tandem with the practice of re-staging important historical exhibitions in museums. As Saloni Mathur posed in 2019, exhibitions are a crucial space where the canon can be diversified and questioned. At the same time, a canonical list of exhibitions is often repeated (e.g., Jean Hubert Martin's *Magiciens de la terre*, Gerardo Mosquera's *The Third Habana Biennial* and

Rasheed Araeen's *The Other Story*; all from 1989), leaving open the question of selection: why do exhibitions gain notoriety; why are others forgotten?

Many transhistorical and transnational group shows, biennials or collective experiments transgress the main two pillars of art history: linear chronology and nation-statist boundaries. Thus, this condition raises another question: What does it mean to state that art history is shaped by exhibitions in our current moment? We invite scholars of art, curators, museum professionals, and artists to speculate on the future directions of the discipline in its relationship to curatorial practices in past and present. Reflections on current historiographical challenges to the discipline from decolonial, feminist and queer angles and attention to heterogeneous curatorial experiments are expressly welcome.

Beyond the AAH: Groups, Organisations and Collectives since the 1970s

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Catherine Grant, Courtauld Institute of Art, catherine.grant@courtauld.ac.uk

This conference celebrates the fiftieth anniversary of the founding of the AAH, an organisation which since 1974 has sought to bring the discipline, as variously practiced in the UK, together.

This panel explores less well-known groups, organisations, and collectives that have been influential in the evolution of art history since the 1970s, and in particular those concerning too-often-marginalised materials, objects, and bodies, both in the UK and further afield. The AAH's formation was coincident with the emergence of the 'new art history', as well as numerous collective efforts to rethink scholarship and politics, drawing on feminist, Marxist, queer, and anti-racist thought. Groups and organisations do not need to be political, however; this panel encourages a broad consideration of how to track such histories, and how doing so might help us widen the landscape of the field today. Art history regularly addresses groups of artists and institutional formations in relation to art, but much less so in relation to itself as a discipline. Archival material charting the genesis of the AAH, for example, suggests that there were fascinating debates and conflicts around who should be included in the organisation, and what the discipline of 'art history' might cover. What, we ask, can art history's different types of group history tell us about the development of the field beyond, or alongside, organisations such as the AAH? How might such histories enrich, disrupt, complement, or complicate existing or dominant historiographical narratives?

Papers could consider histories of reading groups, editorial boards, individual university departments, teaching collectives, gallery departments and friendship groups.

Beyond Hilma af Klint: Rediscovering Swedish Women Modernists

Nathan J Timpano, University of Miami, ntimpano@miami.edu

Over the past decade, the discipline has 'rediscovered' Hilma af Klint's contributions to the genesis of abstract painting, which has shed new light on our understanding of the origins of European modernism. Focusing on an artist that worked on the periphery of the Francocentric and Germanic canons, as well as the pivotal role that women played in promoting modernist aesthetics, this hurried interest in af Klint's life and art reminds us how much there is yet to learn about the state of the literature. With this lacuna in mind, the present session invites papers on Swedish women artists who participated in modernism in Nordic/Northern Europe at the turn of the twentieth century.

Possible papers might promote individual artists, such as Thomasine Anderson, Gusten Andersson, Alma Arnela, Sigrid Blomberg, Anna Cassel, Emma Cassel, Emilia Giertha, Sigrid Henström, Sigrid Hjertén, Inga Jehander, Tyra Kleen, Lucie Lagerbielke, Sigrid Lancén, Lotten Rönquist, Siri Torgny and Helène Westmark, or focus on contributions made by female-only artist groups, such as 'The Five' ('De Fem'). Alternatively, papers that explore cross-cultural exchanges between Swedish women artists and their male or female interlocutors in Europe, or papers that reframe Hilma af Klint's newfound 'fame', are especially encouraged.

Carceral Causes: Representing Political Prisoners

Barnaby Haran, University of Hull, b.haran@hull.ac.uk

An illicit photograph of IRA prisoners at Long Kesh in 1975 became a symbol of the Irish republican cause when a cropped version isolating hunger striker Bobby Sands' face appeared frequently in media sources and inspired protest materials and honorific murals. Richard Hamilton adapted a still from a TV documentary about 'blanketmen' into the painting 'The Citizen'. Images have predominated in funerals and memorials. These instances from the Troubles exemplify the complex visuality of political prisoners. Definitions of a 'political prisoner' are elastic. Indeed, assertions and contestations of political status are both strategic and symbolic. Criminal prisoners can politicise and become subjects of political campaigns, especially regarding miscarriages of justice. The plights and causes of political prisoners are often communicated to publics through images of the incarcerated figures. Artists, campaigners, propagandists, and editors extensively use images to advocate for, mourn, or even condemn political prisoners.

This panel seeks papers on representations of political prisoners from multiple historical and national contexts and political positions, in varied media and environments of dissemination and display. The panel welcomes submissions examining diverse global situations or concerning anti-colonial, anti-imperial, or civil rights movements. How and why do certain images become exposés of human rights violations or manifestations of political ideologies? What stakes are involved in the transition of images of political prisoners into exhibition spaces and art critical and historical discourses? How do political prisoners' bodies contrast with portraits as meaningful objects? How do images of, and objects from, carceral sites materialise experiences and causes?

Contemporary Art and Rural Places

Rosemary Shirley, School of Museum Studies, University of Leicester,
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'The rural is not new. The rural is not static. The rural is not disappearing...The rural is a multitude and it is dynamic,' declare the artist collective Myvillages in the introduction to their edited Documents of Contemporary Art collection: *The Rural* (Whitechapel/MIT 2019). The statement speaks to the complexity of rural places and the need to recognise them as sites of cultural production.

Until recently the primary intersection between art and rural places has been through the idea/genre of landscape, however this overarching category of making and analysis can obscure artistic and curatorial practices that engage in and with rural places and their multiple communities. This panel welcomes papers that intentionally move the conversation beyond the canonical exploration of landscape in connection with rural places, instead beginning the process of delineating a critical space for contemporary art practices that imagine, activate and unearth a diverse and complex collection of real, imagined and potential ruralities.

Themes for discussion might include (but are not limited to): the specific conditions of making or curating art in/with rural places; art practices that embody intersectional perspectives on rural places, contemporary art practices that generate new or alternative understandings of rural places; explorations of human/nonhuman communities in rural places; the rural as site of alternative economic models; food production; land ownership; environmental sustainability.

Curating 'Women Artists'

Naomi Polonsky, The Women's Art Collection, Murray Edwards College, University of Cambridge, naomi.polonsky@murrayedwards.cam.ac.uk

Ella Nixon, Northumbria University and The Laing Art Gallery

How are women artists written about in museums and galleries? In what ways do curatorial approaches engage with feminist methodologies? Can complex theories be reflected within short wall labels, or do they inevitably become inaccessible? Should the work of women artists be interpreted in the context of gender or should the label 'woman artist' be rejected altogether?

Since the 1970s feminist art historians have debated approaches to writing about women artists. Methodologies range from those which employ a biographical approach, inserting women into the male-dominated 'canon' of art, to placing women artists in their social, political and economic contexts.

However, certain methods frame women within established stereotypes: women artists described as 'breaking boundaries' and 'challenging conventions', celebrated as 'overlooked but now rediscovered' or pigeonholed as artists-wives-mothers. Despite the proliferation of feminist art methodologies, there is no consensus on the most appropriate and ethical way to write about the work of women artists within a museum or gallery setting.

In 2010, curator Helen Molesworth reflected: ‘I feel fairly confident that I know how to write an essay as a feminist, less sure I know how to install art as one’. However, the work of women artists – still significantly underrepresented in public art collections – is and *must* be curated within museum and gallery spaces. This session will invite discussions on existing methodologies and reflections on new approaches. Proposals can include formal presentations, as well as creative and interactive responses, such as writing workshops and provocations.

Day Jobs, Second Careers, and Side Hustles: Considering Black Artists’ Creative Self-Support

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Madeleine Harrison, The Courtauld Institute of Art, mjanetharrison@gmail.com

In a structurally exclusionary art world, Black artists have long had to be creative in funding their artistic practices. They have worked as teachers; porters; curators; public intellectuals; manufacturers; historians; waiters; and social workers; among countless other jobs and professions. These “day jobs” — by which we mean, paid work artists perform outside their artistic practices — have generatively informed some artists’ careers, influencing their aesthetic output. For others, they have been a means to an end. The Blanton Museum of Art’s 2023 exhibition “Day Jobs” indicates a growing interest in artists’ secondary employment, but there has yet to be sustained investigation into this issue’s racial valences.

This panel considers the ways in which Black artists’ day jobs have shaped their artmaking and impacted its reception. How have these roles influenced the legibility and critical treatment of their work, from the perspectives of their peers; period critics; or art historians today? How has multitasking, while often a necessity of survival, productively challenged assumptions about modern artists’ singular focus or insularity from social, political, and economic concerns? To what extent can we “see” these additional jobs, expertise, or fluencies within artworks themselves—or must our art historical attention shift in order to consider them?

We welcome submissions from throughout the diaspora and across time periods. Submissions might discuss reception, criticism, display, expertise, and market forces — among other frameworks — to illuminate how artists’ day jobs have informed their movement through their art worlds, and how these movements expand our knowledge of Black creative practice.

Ecologies of Visual Culture in the Global Middle Ages

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The study of medieval art and visual culture has recently seen a flourishing of ecocritical and environmental approaches that invite us to explore new ways of thinking about objects, buildings and landscapes. Drawing on the material, spatial, and post-human turns in humanities research, these have highlighted the complex ways in which human creativity and acts of making are entangled with non-human processes and agency. One aspect emphasises the landscape as integral to sacred space, placing built structures within their topographical and ecological contexts, and attending to other kinds of material intervention. Another focuses on materiality, the 'stuff' of the natural world from which both buildings and objects were crafted, to better understand their making and meaning. Across the globe, such interactions were inflected by different environments and cultural frameworks. This panel thus aims to bring together new research on visual cultures of the natural world, as these relate to any medium and geographic region, c.500-1500.

Proposals for papers are invited on topics including, but not limited to: visual representations and perceptions of the natural world; the materiality of objects and buildings, whether animal, vegetable or mineral in origin; the impact of cultivating and extracting such materials on landscapes and ecosystems; lasting interventions in the natural world, from free-standing buildings and monuments to rock-cut structures and gardens; ephemeral engagement with natural environments, through ritual and performance, mobile objects and temporary creations; the relationship between the non-human world and the human body, including sensory experience; intersections between environmental science and visual culture. We welcome submissions that together represent a variety of methodologies and perspectives, and a range of cultural contexts.

Embodied Experience in the Early Modern World

Huw Keene, University of Edinburgh, huw.keene@ed.ac.uk

Emma Pearce, University of Edinburgh, e.m.m.pearce@sms.ed.ac.uk

Molly Ingham, University of Edinburgh & National Museums Scotland, m.a.ingham@sms.ed.ac.uk

From the clothes people wore, to the objects they touched, heard, saw and smelled, material culture's relationship to the body shaped lived experience of the Early Modern world. This synergy between body and its material landscape was consciously employed in processes such as self-fashioning, ritual, and conquest, where identities were both made and broken.

'Embodied Experience' aims to examine how the Early Modern body, often conceptualised as a 'semipermeable' container, interacted with other people and places through material mediation in the period 1400-1800. Exploring how experience was shaped by the body's physical relationship to the world around it, the session is particularly interested in the senses, and how the study of material,

oral/aural and visual culture can elucidate embodied experience. How might objects retain traces of human interaction? How do objects reflect the body's relationship to broader religious turmoil, burgeoning colonialism, and cross-cultural exchange of the Early Modern period, as well as individualised or local identities? We welcome proposals addressing any aspect of the Early Modern period and are particularly interested in papers with an interdisciplinary and/or trans-national approach.

Energy Consumption in Art History: State of the Interdisciplinary Field

Feng Schöneweiß, 4A Lab, Kunsthistorisches Institut in Florenz – Max-Planck-Institut and Prussian Cultural Heritage Foundation, feng.schoeneweiss@khi.fi.it

Making art demands energy. How do art historians study energy consumption? Taking the form of food, firewood, coal, oil, wind, sea wave, or sunlight, the energy that fuels the production of artworks and cultural artefacts falls into the focus of ecological art history. This session invites art historians and their interdisciplinary colleagues to reflect on the analytical frameworks, methods, and theoretical approaches that they employ to tackle art-historical issues regarding energy consumption, its contexts, and its consequences from the anthropocenic past to the foreseeable future. In-depth case studies in transregional and transcultural approaches are as warmly welcome as demonstrations of methodological innovation. Although a spatial boundary is firmly set to include the planet Earth and its only natural satellite, there is no limit regarding the media, cultures, and traditions of artworks and the form of energy consumption. In addition, the agency and intervention of art historians in the current climate crisis and other ecological issues relevant to energy consumption can also constitute a self-reflexive discussion in the session.

The session will invite four critical reflections (talks accompanied by slides on a projected screen) on the current state and future directions of the field. After the annual conference, presenters will be invited to further submit a full paper to a thematic issue of a peer-reviewed journal.

Exploring gender-based violence in feminist art

Maria Photiou, University of Derby, M.Photiou@derby.ac.uk

The 1970s were marked by the work of feminist activists who were actively exploring the issue of gender-based violence in their artistic practices. Gender-based violence is a phenomenon deeply rooted in society's gender stereotypes and has recently been described as a 'global pandemic' by the World Bank Group's report 'Gender-Based Violence' (Brief 25 Sept, 2019). The representation of gender-based violence has been a prevailing theme in feminist art and artists such as Judy Chicago, Suzanne Lacy, Ana Mendieta, Faith Ringgold, and Kara Walkers, among many others, have been instrumental in exposing the experiences of violence and challenging socio-political norms.

This session will examine how gender-based violence is represented in contemporary art. The session aims to provide a platform to foster dialogue and develop new ways of thinking, which will enhance our understanding on how citizenship, social justice, and gender equality is experienced and negotiated through contemporary art practices, and also how it is documented in the making of art histories. This session is inspired by Vivien Green Fryd's research (in *Against Our Will*, 2019: 1) on exposing approaches in American art representing 'issues of gender inequality, racial, and economic differences, and the impact of sexism and pornography in mass media'. Papers are invited to explore the ways these issues are addressed over the past fifty years in contemporary art and art history.

Healing and the Museum

Megan Voeller, Tyler School of Art & Architecture, Temple University, and Thomas Jefferson University, voeller@gmail.com

Since the 1960s, the prevailing biomedical definition of health—an understanding of wellness and illness framed in terms of physical disease and its presence/absence—has been called into question. A broader definition acknowledges the entanglements of body, psyche and society, emphasizing social and cultural determinants of health including marginalization. Museums have long been at the center of debates over how institutions perpetuate such harms or offer opportunities for remediation—an ambivalence seen in ongoing efforts to decolonize museums alongside the emergence of the cultural prescription (a museum visit recommended by a health care provider). Through emergent practices of contemporary art informed by lineages of institutional critique and social practice from the 1990s—but also through novel forms of engagement extending across art and public health—museums are being reimagined as places of care.

Inspired by projects including artist Grace Ndiritu's *Healing the Museum* and curator Clémentine Deliss's *Metabolic Museum*, this panel invites consideration of how artists, curators, educators and publics are reconfiguring museums in relationship to health and wellness. Proposal topics may include but are not limited to: the development of healing interventions by artists in museums; the convergence of clinic and art gallery or studio spaces; efforts to re-signify and repair museum collections and archives; advocacy related to health justice and access through art-making, exhibitions or public engagement; and institutional resistance to change and virtue signaling. Methodological approaches from curatorial, artistic and art historical perspectives, and beyond, are welcome, as are papers addressing inter/transnational, European and U.K. contexts.

Interpretations of Longinian Ideas in the Visual Imagery from the Early Modern Period to the Present

Nafsika Litsardopoulou, Athens School of Fine Arts, nancylitsardo@hotmail.com,

Ianthi Assimakopoulou, National and Kapodistrian University of Athens, ianthiassim@icloud.com

How does one deal with the reception of a - primarily - philosophical notion in the visual arts? The question of the reception of the Longinian sublime has already been addressed in recent years by such scholars as Caroline van Eck, Emily Brady, and Paul Crowther, amongst others. However, this session seeks to enhance current art historical understanding of the issue by focusing on a diachronic treatment of the matter in various artistic media, as well as by insisting on specific topics that open up certain aspects of the sublime that have not yet been sufficiently explored.

Topics/approaches could include, but are not limited to:

- artistic networks
- relationships among artists, literati and patrons
- the aesthetics of antiquity and the Renaissance
- the aesthetics of modernity
- the treatment of the human body
- the existence of sublime/Longinian literature in libraries
- the dissemination of relevant texts
- the dissemination of relevant theories
- the relationship between art and politics
- the convergence of artistic and religious ideas
- women artists

Keeping in mind that the early modern reception of the sublime has received less attention than the sublime in modernity (i.e., Romanticism), our session aspires to bring together different eras in which the sublime has been reflected, as well as different places, both within Europe and beyond it, where the sublime may have had an impact.

Keeping up with Fast-Changing Times: Creative Approaches to the Art History Classroom

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How is Art History being taught today, and what does that tell us about the future of the discipline? How do online learning and artificial intelligence reshape the ways in which we teach and assess? What roles can teaching for creativity (Beghetto, 2017) and experiential learning (Kolb, 1984) play in re-engaging students after remote learning? This session concentrates on educators' constant reinvention of their teaching as we decolonise our curricula and move from teacher-centred to learner-centred pedagogies in rapidly changing times. We are especially interested in strategies that address diverse student needs, foster inclusion, and a sense of community, disrupt monolithic narratives, embrace interdisciplinarity and cross-cultural connections, deal with the relationship between local and global or 'planetary' perspectives (Pollock, 2014), or consider Art History's engagement with current social movements. The session explores how educators convey the relevance and aliveness of Art History to their students, the skills they prioritise and how they embed those into the learning process.

We invite papers that critically reflect on experimental, creative approaches to teaching Art History today. We welcome proposals on active learning strategies, in-class activities or assignments, collaborative projects, and dialogic, process-oriented, or experiential methods. Topics may also discuss object-centred learning, gallery teaching sessions, slow looking (Tishman, 2017), and innovative uses of technology. The session invites reflection on unconventional, inventive teaching practices and highlights the role of education in shaping paths into Art History's future.

Mechanisms of Art History

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The slide is the exemplary piece of art historical technology: an object which facilitated the examination of artworks and objects of all kinds in the classroom and the study for decades. With applications for both pedagogical instruction and the work of the individual researcher, it was part of the central machinery of the discipline until the advent of readily accessible digital forms of photography. While the historiography of art history is ripe with investigations into the complexly unfolding theoretical development of the discipline, a deeper exploration of the practical and material mechanisms through which this intellectual culture operated are often absent or cast as secondary concerns.

This session seeks to link these two approaches, inviting papers that provide a critical examination of the various institutional homes (e.g. the university, the gallery, the institute), diverse print cultures (e.g. the postcard, the journal, the monograph, the edited collection, the printed reproduction, the scrapbook), and technologies of viewing and handling (e.g. the slide, the screen, the online collection, the website, the glove, the hand) that are at the heart of art historical enquiry. It will accordingly explore the mechanisms – conceptual and literal – of art history, in order to ask how it does its disciplinary work. In so doing, it will chart how the practical and the material informs the intellectual, and vice versa.

We welcome submissions that examine the mechanisms, technologies, apparatuses, materialities, networks, and spaces of art history, demonstrating their significance to the development of the discipline as a distinct framework for understanding images and objects throughout history.

Nature and Gender in Pre-Modern Art

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This session aims to explore and reassess the multifaceted connections between the natural world and perceptions of gender during the pre-modern period and their implications for the understanding of art.

During the European Renaissance, gender played a crucial role in the transformation from organic to scientific worldview. The gendered concept that saw nature as

female and culture as male was adapted, re-invented and re-interpreted but remained a key paradigm. It overlapped with some aspects of one-sex and two-sex theories, and it mapped to prevailing social hierarchies. Furthermore, this gendered status of nature informed a masculinist art history that was only reviewed in the late 20th and early 21st centuries. More than ten years after the publication of Mary Garrard's ground-breaking book *Brunelleschi's Egg: Nature, Art and Gender in Renaissance Italy* (2011), we invite new perspectives and ideas on pre-modern art at the intersection of nature and gender. Is gender defined as a 'natural' or 'cultural' phenomenon? What is the role of art in this process? And can we identify additional early traces of a gendered understanding of art?

The key concern of this session is the expansion of discourse and dialogue to include pre-modern global materials that go beyond the Western-centric canon, assessing the triangle of nature-gender-art in non-European settings. Investigations into conceptualisations of power and supremacy and presentations of gender and nature are just as quintessential as inquiries into how the human body and its interactions with nature is depicted.

New Ways of Knowing in Feminist Art Histories

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This session examines feminist ways of knowing, such as anecdotes (Gallop), autotheory (Fournier), creative writing (Grant and Rubin), omitted footnotes (Dimitrakaki), gossip (Butt, Chave, Rogoff), imagination (Latimer), intuition (de Mille) and queer formalism (Simmons) as answers to incomplete or inexistent archives and sparse or biased literature.

What are the implications of working with/on non-traditional forms of writing, and/or anachronistic methodologies? How have Indigenous, Black, queer, and trans critiques of and collaborations with feminisms developed new forms of intersectional art historical narratives? How does this destabilize institutional(ized) feminist art history?

We welcome contributions that address such questions and discuss how these experimental processes probe the unknowability/instability of art historical research as a subject, alongside the pedagogical need for such ways of knowing and ways of working.

Others Within and Without: Art, India and Britain's 'Internal Colonies'

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Britain's Celtic 'Others' have often sought to compare their status to that of its chief Imperial possession: India. In *The Country and the City* (1973), cultural critic Raymond Williams argued that India's colonial literature shared equivalences within the "home islands": "In Britain itself...the colonial process is so far back that it is in effect unrecorded, though there are late consequences of it in the rural literature of Scotland and Wales and especially of Ireland." Is it legitimate to use the recent history of colonialism to understand the history of what Michael Hechter termed Britain's 'internal colonies'? Is there a relationship between 'internal' and 'overseas' colonies or is Williams over-dramatizing his Welsh experience? How do art and culture shed light on these questions?

We solicit papers addressing this issue from various perspectives: by examining the colonial past of Britain with regard to one or more of the Celtic nations; by comparing and contrasting an aspect of South Asian artistic practice with work produced in one of the Celtic countries; by thinking about South Asian communities within Britain's 'internal colonies' and their impact on art and/or identity; by exploring the connection between 'imperial' and 'colonised' subjectivities in 'internal' and 'overseas' colonies. We also welcome papers that examine how India and the Celtic nations have interacted historically, or how they continue to interact in the present. Does the Imperial legacy live on? Papers which deal with visual art and culture are encouraged, but we are keen to include proposals from outside art history (eg. literature, politics, history, economics).

Para-zomias: Prefigurative Urban Transformations in Asia

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The word "zomia," common across language groups in areas of Myanmar, Bangladesh, and elsewhere in Southeast Asia, means "remote peoples" or "hill people." The political and social dimensions of zomia were explored by anthropologist James C. Scott who describes the area as a riotous heterogeneity of Indigenous people, refugees, and others evading colonisation and exploitation.

Thinking zomia as a concept through urban space, this session looks at "para-zomia" as a composite of fissures with cities in Asia where heterogeneous communities are self-organising diverse economic and social meshes to support artistic production and prefigure different modes of individual and collective life. In what ways are artists and cultural workers remaking urban space to create nourishing ecologies that support each other as well as other marginalised groups? With cities in Asia in the midst of transformation, how are artistic and collective practices establishing experimental communities in the lacunae of these cities to support daily reproduction, creative production, and prefigurative, anti-capitalist ways of living and working together?

This session delves into how different artists, collectives, and cultural workers are self-organising their own present and futures within Asian cities, as evidenced in the practices of the cultural collective Amateur Riot in the Koenji neighbourhood of

Tokyo or the artist collective Listen to the City in the Euljiro area of Seoul. In essence, the art historical potential of this session resides in its ability to uncover a rich tapestry of visual narratives that reflect the ever-evolving relationship between culture, space, and resistance in Asia.

Pedagogy and Practice: The Role and Influence of Immigrant Artist Teachers as Agents and Conduits of Cross-cultural Exchange: 1923 - 1973 - 2023

Sarah MacDougall, Ben Uri Research Unit for the Study of the Jewish and Immigrant Contribution to British Visual Culture, Sarahm@benuri.org,

Rachel Dickson, Ben Uri Research Unit for the Study of the Jewish and Immigrant Contribution to British Visual Culture, Racheld@benuri.org

The rich and varied immigrant contribution to British visual culture is an ever-prescient focus of contemporaneous art historical discourse and exhibition culture, and the particular focus of exhibitions and research at the Ben Uri Research Unit (Buru.org.uk), incorporating diaspora-artists.net

To mark the Association for Art History's 50th anniversary this session invites submissions reflecting two 50-year periods - pre- and post- the foundation of the Association – across the twentieth / twenty-first centuries, examining the roles and wider impact of first- and second-generation immigrant and refugee artists as teachers, both pedagogues and practitioners, within the context of cross-cultural exchange.

The envelope is deliberately wide to encourage papers that reflect on both individuals, or groups – one such example is the 'Hitler émigré' generation, that made 'forced journeys' for reasons of ethnic, religious, cultural and political persecution, and had significant influence as both individuals and collective conduits of 'Mitteleuropa' at key teaching institutions, however, the overall contribution is far wider. This session seeks to unpack the agency, influence and legacy of such individuals and groups.

We are particularly keen to turn the spotlight on marginalised and under-represented groups and individuals, mapping, tracing and assessing their contributions beyond the traditional cannon. The session will comprise an equal number of papers for each 50-year period and as convenors we will lead a discussion that seeks to uncover synergies, differences and exceptions.

Poised in performance: the visual culture of dance through time and its connection with early dance practice

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Alena Shmakova, University of Highlands and Islands, 22003249@uhi.ac.uk

Dance is a significant form of cultural expression in all human societies using movement as a nonverbal communication tool to convey emotions and tell stories. Just as in contemporary dance, ancient dance forms were products of unique social and cultural contexts, while their intangible character made dance practices challenging to preserve or archive. Many of those practices disappeared or changed with time, leaving no trace apart from the depiction in visual arts where performers were poised in time. Visual references are among the earliest evidence of ancient dance practices, including Palaeolithic rock art paintings in Madhya Pradesh, dancing scenes on reliefs and frescoes of ancient Egypt, sculptures and paintings from Ancient Greece and Roman Empire, celebratory scenes from Medieval and Renaissance Europe. Even ballet, which emerged relatively recently, has more visual references than verbal descriptions.

In this interdisciplinary session, curated by the Early Dance Circle, celebrating its 40th anniversary of researching and promoting European historical dance practice and performance, we would like to explore how visual depictions of dance from different periods can inform the research and recreation of early dance practices, what these visual references may tell about the body politics of the societies and what were the roles of visual art depicting dance in different cultures. We would also like to discuss the approaches of using dance research based on written sources in interpreting objects of art and in art analysis.

We welcome both traditional presentations and those incorporating dance demonstrations from dance scholars and performers and from scholars in associated disciplines.

The Early Dance Circle will be offering a limited number of bursaries for presenters at this panel. To apply please contact secretary@earlydancecircle.co.uk

‘Queer Photography’ Now

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‘Queer’ and ‘photography’ are slippery terms, each imbued with a resistance to meaning and definition. But when brought together they appear to promise a stable and consistent history, obscuring the ways in which ‘queer’ and ‘photography’ have changed over time, and how ‘queer’ can sit askance to the multifarious (often non-Western) conceptions of identity onto which it is mapped. When used to taxonomise creative practices, ‘queer’ can lose its generative ability to challenge epistemologies of sex and gender, and obscure difference, especially across postcolonial contexts.

Building from these tensions, this panel seeks to interrogate how ‘queer’ and ‘photography’ have worked in tandem, asking why and to what ends these terms have been usefully deployed (or not) at various historical junctures. How has ‘queer photography’ been read backwards, and applied to both artistic and vernacular images? How do these histories inform the way that ‘queer’ and ‘photography’ sit alongside each other now? Given recent developments in imaging technologies, what might we imagine ‘queer’ and ‘photography’ to mean in the future?

We are interested in papers that explore:

- Queer uses of photography
- Historical and contemporary practices that trouble the construction of sexuality and gender
- The relationship between queer politics and lens-based work
- The efficacy of queer across cultural contexts, and the ways in which it can be translated
- Queer archives of photography, and/or practices that 'queer' archives
- The ontology of queerness and photography
- Experimental uses of photographic technologies, materials and abstractions to queer ends
- Practice-based propositions from artists and archivists

Radical Imprints: Visual Tactics of Anti-colonial Struggle

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For many groups engaged in the anti-colonial and anti-imperial campaigns of the twentieth century, printing was the medium of choice for visualising and enacting political struggles. Across the Global South, printing presses and workshops were often sites of grassroots activism, and spaces where printmaking techniques could be taught, shared and practiced in the community. Printing enabled resistance movements to reconceive art along revolutionary lines, offering a tactical alternative to the market system, bringing art into everyday life and politics through posters, pamphlets, periodicals and radical publishing projects.

This session investigates the political role of printmaking and graphic design in processes of decolonisation in the Global South. We welcome paper proposals that consider how artists and collectives working in specific sites in Africa, Asia or Latin America and their diasporas used printmaking, and print media more broadly, to articulate anti-colonial imaginaries, mobilise transnational solidarities and shape postcolonial aesthetic sensibilities. How did these practices challenge hierarchical distinctions between the 'applied' and 'fine' arts? How were political subjectivities made legible on the surface of the reproducible print? How was printmaking technology figured in the cultural ambitions of newly independent nations? And how did the medium allow the limits of modernism to be radically and creatively reconfigured?

The session invites comparative discussion foregrounding understanding of these various art and graphic design practices not as discrete historical, national or geographical manifestations, but as globally interlinked within the broader struggles for decolonisation that were fought throughout the twentieth century, and which in some cases remain unfinished today.

Reproduction! Networks of Distribution in Archives and Collections of Publishing

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Gustavo Grandal Montero, Tate, Gustavo.GrandalMontero@tate.org.uk

This panel proposes to explore various intersections and materialities of publishing – via magazines, small press, artist produced and other affiliated poetry, literary and experimental publications. Frequently described as marginal in relation to major artforms in institutional collections; these ephemeral materials provide valuable insights into communities, practices and spaces largely unarticulated in historical discourse.

Extending from Fluxus, concrete poetry and other transnational networks of exchange and collaboration, this panel has a particular interest in formats originating from, or connected to the UK, containing critical writing and reviews (such as Variant, ZG, Mute, Readings and Musics) alongside experimental pre-and-post digital formats, publishers' archives and individual and activist archives and collections. Proposals are invited in response to such forms and contexts — as micro-histories, case studies or other presentational formats.

Selling Out?: The Neoliberalism of the Art World and Academia

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This panel addresses the structural racism, classism, and sexism of the art complex and the university, which are premiere sites for the development of neoliberalism but also, arguably, *primary structures allowing for obscuring its mechanisms through cultural forms*. Academics and those active in various roles in the art world (or the “art complex”) in the West today generally see themselves as progressives or, at the very least, liberal. But most of us do not fully acknowledge the cost of our participation in institutions such as museums and universities that are now structurally neoliberal.

Based on the original liberalism of the eighteenth century, with its conflicted values—for example promoting individual “freedom” while sanctioning the enslavement of Africans towards economic gain for a small group of white property-owning men—our current neoliberal regime is comprised of a contradictory set of beliefs and forces. Championing innovation and creativity, Silicon Valley industries bust unions and exploit workers; obsessively foregrounding enlightenment values of fairness and open-mindedness, universities increasingly exploit and demoralize their faculty, staff,

and students; valuing creative genius, museums follow trends in a knee-jerk way rather than taking risks; museums and universities tout Enlightenment values of learning and creativity while relying on collectors and trustees whose fortunes rely on dark money obtained from death-dealing activities often pointed against the very people they claim to be opening their agendas to embrace.

We welcome proposals that explore general or specific aspects of these structures.

Shifting Grounds: Landscape and Cultural Practice in Latin America

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Defne Oruc, University College London, ucwcdor@ucl.ac.uk

The concept of landscape is linked to the emotional attachment that individuals form with a particular place. This shared experience is a unifying bond among people or social groups within a region that contributes to our sense of place and identity, serving as a record for our unfolding connection with the land. In Latin America, landscape is also a field for conflict for representation, where constant struggles for re-signification and manifestations seeking political revindications converge. This session explores artistic and cultural practices from the twentieth century in Latin America that have formed in solidarities or resistances to the transformation of landscapes and their possible re-definitions. It aims to draw upon how such interventions unfix spatiotemporal boundaries imposed upon land and the self-understanding of those who come to occupy it.

What alternative vistas for the future arise from practices of re-naming, re-creating and re-configuring cultural objects, bodies and institutions, thereby changing the historical landscape?

We invite scholars, artists, and community organisers to think beyond the notion of landscape as a pictorial genre, commenting on the field they are engaging with as a landscape itself. In the broader scope of this interdisciplinary engagement, submissions can focus on participatory artistic projects invested in spatial justice. Another line of inquiry can take on contemporary feminist reclamations of the legacy of colonial, natural and national landscapes figured through the metaphor of the female body and vice versa.

Sport, Visual Culture and the Global Cold War

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Daniel Haxall, Kutztown University of Pennsylvania, haxall@kutztown.edu

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When George Orwell first described sport as 'war minus the shooting' (1945) he was prophetically highlighting the centrality that international sporting competitions would have on the emerging Cold War. What he failed to recognise, however, was the importance and vital impact sport would have on global transformations in the visual arts. Large-scale Socialist World Youth Festivals, World Cups, Summer and Winter Olympic Games, as well as Pan American, All-African, Pan-Arab and Asian Games, many of which incorporated significant global art exhibitions and projects, became important sites of artistic exchange. Sport was also an important tool in visual propaganda in Latin America (1950 and 1978 World Cups) and Asia (Tokyo 1964; Seoul 1988), as well as in newly established countries of decolonised Africa, which frequently gained global 'visibility' through sport.

As international scholarship has begun to shed light on alternative histories of modern global art, challenging and expanding discourses of postwar art as sites of ideological rivalry between the East and the West (*Cold War Modern*, Crowley & Pavitt, 2008; *Postwar. Art Between the Pacific and the Atlantic*, Enwezor et. al, 2016), we invite contributions that explore the potential and value of visual representations of sport produced within the Global Cold War context.

We welcome individual case studies that contribute to this broader debate and/or theoretical considerations of the issues raised by the representation of sport in this context. Ultimately, we seek to ask the question: is it possible to write a history of global postwar art without acknowledging the role played by sport and its representation on the global socio-political stage?

Subjective Approaches to Sense-Making in Art and Visual Culture

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Over recent decades, writing about art and visual culture has typically adopted a 'critically detached' stance in which the writer remains more or less invisible in what they write. This approach is increasingly being questioned and extended, however, by scholars working with a more 'postcritical' and subjective orientation towards their materials.

Emerging approaches include a heightened interest in emotional response, memory, autobiographical narrative, self-reflexivity and embodiment, with a revived sensitivity to aesthetics and to the agency of the artwork. Such approaches can provide a fuller account of what viewers experience, think and feel in an encounter with art; they can help explain differences in response for different viewers in different contexts; and can potentially lead to more transparent and authentic forms of writing, in which interpretation is explicitly linked to the writer's life history and the uniquely nuanced set of values and beliefs that flow from it.

In line with the conference's aims of reflecting on transformations in the field, in ways that can lead to cross-cultural and intra-cultural exchange of ideas, this session invites papers which offer illuminating subjective readings of individual works of art, photography or visual culture, either historical or present-day, and/or which outline innovative methods and rationales for doing so. Approaches might include, but are not limited to, those outlined above.

At a time, however, when the concepts of 'post-truth' and 'my truth' now often seem to threaten an epistemological chaos of total relativism, the session seeks papers that indicate how subjective methodologies can enrich our understandings of art, ourselves and each other, while nonetheless remaining persuasively grounded in the data of experience, context and art history.

Tales of Emergence. Establishing Institutions for Contemporary Art since 1945

Wouter Davidts, Ghent University, wouter.davidts@ugent.be

The Ghent Municipal Museum for Contemporary Art (now S.M.A.K.), established in 1975, was Belgium's first museum for contemporary art. The museum came about following a long and intensive campaign driven by a local group of engaged art lovers. In many other countries as well, the effective inauguration of institutions for contemporary art is often preceded by many plans and initiatives driven by local groups of intellectuals, artists, and prominent civilians. As official interest and support for contemporary art is lacking, the pre-histories of several museums are rife with fascinating stories, intense battles, and both successful and aborted projects.

This session aims to map the beginnings of institutions of contemporary art in countries and cities beyond the acknowledged centers of Western-European art (Paris, London, Berlin, New York).

More than just gathering stories/histories of emerging institutions, we call for papers that gauge these stories/histories as complex junctures articulating either promised or failed art-historical and cultural ideas, curatorial visions, and institutional models, as well as architectural ambitions and city or cultural politics. In joining case studies from different epochs and geographies, this session aims to tackle contested notions as modern and contemporary, as well as local and international.

This session is convened by Prof. Wouter Davidts and the members of KB45, the research group on Art in Belgium since 1945 at Ghent University, Belgium.

Tempos of Making in the Pre-Modern World, 1200-1800

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A line drawn quickly does not usually look the same as a line drawn slowly. It can take five minutes to cut one centimetre of contour in semi-precious hardstones for an inlay decoration. Cycles of hot to cold, moist to dry, bright to dark, condition the manufacture of art materials, the pace and nature of artistic processes, and the degradation of completed artworks. The ebb and flow of market demand and the cyclic provision of elemental energy and natural resources could accelerate or dampen artisanal activities. A need for quickness may help consolidate artistic authorship into a single individual, while pauses and delays may allow for the delegation and distribution of labour. Decisions regarding material choice and structure can demonstrate artistic knowledge of deterioration patterns and accommodation of realities beyond the moment of making. The human eye can perceive more colours in morning light than in candlelight. The gauging of pace often involves bodily senses beyond sight.

This panel adopts *tempo* to highlight the multivalence of temporality in making: as time, timing and duration, as rhythm, pacing and speed, and as time-bound ecological patterning of materials and material engagement.

It welcomes contributions that examine the role of time in premodern artistic processes across geographies and media (patination, light-sensitive artistic materials, weaving technologies etc.), within but not limited to the period between 1200 and 1800.

“The museum is me!” Early women curators and the making of institutional collections (1880s-1960s)

Laia Anguix-Vilches, Radboud University, laia.anguixvilches@ru.nl

Between the 1880s-1960s, women started accessing decision-making roles in museums across Europe. This panel proposes a transnational exploration of both the contributions and the challenges of pioneering female curators regarding exhibition design, collection-making, and museum practice. As scholarship (Diaz-Andreu, 2005; Hill, 2016) starts unearthing the distinctiveness of women’s curatorial choices, we aim to define and explore the extent of this potential gendered approach to collecting and curating. Would institutional collections and exhibitions have been shaped anyhow differently, had more women been in charge during their history?

Beyond describing obstacles to women’s agency in arts curation (such as “marriage bars”, salary gaps, and prejudices against female leadership), this panel aims to analyse the collective impact of female management in the shaping of museums and galleries. In that respect, we welcome papers reflecting on women’s institutional collecting patterns, as well as on the public reception of their curatorial practices. What did female curators collect, exhibit and research about? What were their networking strategies with the art market, art criticism and academic scholarship? Also, to what extent did gender-related restrictions influence and shape the collections of women-led museums? What workarounds have women employed to successfully carry out their curatorial duties?

Engaging with the conference's themes of marginalised histories and diversification of the field, we address excluded narratives in the shaping of institutional collections, on the grounds that an increased understanding of the 20th-century gender-biased development of the curatorial profession may ultimately shine a historical light into the current, persisting 'glass ceiling' in the museum sector.

The Past, Present and Future of Medieval Art in the British Isles

Matthew M. Reeve, Queen's University, Canada, matthew.reeve@queensu.ca

Amanda Luyster, College of the Holy Cross, Worcester, United States, aluyster@holycross.edu

Where are we with writing the history of British medieval art? The arts of medieval Britain once had a peripheral place in broader histories of medieval art where they were frequently understood as passive receptors of Continental influence. Much scholarship has challenged this view and reframed British art as a vital component of European and even global Medieval art. But "British art" was never monolithic: it was created by diverse linguistic, religious, and artistic cultures (Welsh, Norman, etc). These diverse cultures and their art production were shaped and reshaped by colonial encounter from the mission of Augustine and the Viking incursions through the Norman and Edwardian conquests, and yet they retained their cultural, linguistic and artistic complexity. "British art" was also inherently international: the importation of relics and *ars sacra* during the crusades, the export of luxury goods such as *opus anglicanum* and alabaster, and the odysseys of artists from Rome to Westminster or architects from Bristol to Prague, meant that British art was framed by global networks of exchange. Recent discoveries such as the Staffordshire Hoard, the Macclesfield Psalter, and the wall paintings of St Cadoc's, Llancafán, and the publication of significant studies of Anglo-Saxon through Gothic art in Britain have profoundly changed the scholarly landscape and demand that we reassess some of our key ideas and approaches.

This session will present research that explores British art from a range of perspectives (including historiographical), although each will reflect critically on the place of British art within medievalist art history in general.

Sessions sponsored by the ICMA with support from the Kress Foundation.

Trans, nonbinary, queer: gender transgression in early modern visual culture

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This session focuses on early modern visual material that complicated, troubled or transgressed dimorphic sex and binary constructions of gender. A number of recent publications on this theme conclude their studies at the commencement of early

modernity (e.g., Roland Betancourt, *Byzantine Intersectionality* (2020); Leah DeVun, *The Shape of Sex* (2021)), and there is a burgeoning field of modern transgender art histories. Scholars working on the early modern era have much to offer these conversations.

This was a time when gender transgression, multivalence and multiplicity was commonplace. Whether it was medical discussion of ‘hermaphrodites’, hagiographies of gender-crossing saints or the othering of people from distant lands or of different religions via reports of non ‘normative’ genders, gender fluidity can be located both in the trajectories of individual lives in this era, and in discourses and approaches to a wide range of phenomena.

Visual and material culture played a central role in these processes. In some instances, works of art offered diverse models of embodiment and gender to those whose subjective experience of gender fell outside strictly binary bounds. Material cultures of bodily ministrations and display were at the heart of the gender performance. Some artists adopted self-consciously creative or playful approaches to masculinity, femininity and their merging in their work, inviting viewers and patrons to do the same.

This session asserts that acknowledging gender nonconformity in the past is politically urgent, and that art historians have a particular contribution to make to this conversation.

Uses & Misuses of Premodernity: the afterlives of Ancient, Medieval, and Early Modern Art

Jess Bailey, UCL, jess.bailey@ucl.ac.uk

Baylee Woodley, UCL

Donna Haraway writes that “the open future rests on a new past.” This panel investigates which new premodern pasts (very broadly defined as ancient up to the nineteenth century,) our future rests on and their implications. Far from being confined to specific date ranges ‘the ancient,’ ‘the medieval,’ and ‘the early modern’ remain omnipresent across their complex historical afterlives including within each other and modern and contemporary visual culture. Some uses of pre-nineteenth century culture find liberatory potential in the past, others the contours of white supremacy. In the music video for *Montero* by Lil Nas X, Elan Justice Pavlinich finds a medievalism “informed by Black Theology and queer activism” (2023), while Jonathan Hsy’s *Antiracist Medievalisms* (2021) traces this interest to revivals in the nineteenth century. Other uses are better qualified as misuses with severe consequences such as fascist investments in premodern art. Papers will contend with the politics of periodization within art history: the ways ‘ancient,’ ‘medieval,’ ‘early modern,’ and ‘premodern’ have been utilized conceptually in the afterlives of specific cultures’ artworks and within imperialist narratives of ‘progress’ and ‘civilization.’ These terms are contested and by no means fixed.

Topics may include:

- Reception history, object biographies, afterlives.

- Contested/contesting historical narratives through/with visual and material culture.
- Eighteenth through twenty-first century exhibitions of premodern art.
- Nationalism's uses of premodern art.
- Racialization, faith-based discrimination: Islamophobic, anti-Black, antisemitism, etc. appropriation of premodern art.
- Recoveries of intersectional premodernity.
- Uses of premodern art to solidify a modern gender binary.
- Queer, Trans, and Feminist Medievalism(s) after the Middle Ages.
- Indigenous people's relationships to knowledge preservation of visual and material pasts.
- Colonizers' strategic relationships with the visual and material pasts of colonized peoples after early modern violence.

What can feminism do for Digital Humanities, what can Digital Humanities do for feminism?

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Tina Kinsella, IADT

Elsbeth Mitchell, Leeds University

Amy Tobin, University of Cambridge

Ana Baeza Ruiz, Loughborough University

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This CFP comes from the work of *Feminist Art Making Histories* (FAMH), a 3-year oral history, digital humanities project, funded by AHRC/Irish Research Council (Hilary Robinson, Tina Kinsella, Elsbeth Mitchell, Amy Tobin, Ana Baeza Ruiz, Martina Mullaney). FAMH aims to archive oral testimonies and digitised ephemera of the 1960s-90s, building a new archive.

As has been long demonstrated (Pollock 1996 and others) canonicity is contingent upon structures of cultural value based upon assumptions of patriarchal, Eurocentric, colonialist superiority. While liberatory movements from the post-WW2 period onwards are at last showing some impact in regular exhibiting practices, this is often in the form of a one-off survey or the 'magnificent exception' approach, or an assimilationist, add-(others)-and-stir approach. The structures of major archives and collections remains fundamentally intact, with contesting archives generally still in marginal positions, meaning that the materials maintaining the discipline of Art History today are often unchallenged, or untroubled, by this work.

We welcome papers that explore interventions, resistances, re-shapings and firings of the canon, and their successes and challenges. The aim is for a panel where models for practice can be both critiqued and shared, and from which resistant communities of art, art historical, and curatorial practices can learn. We welcome

approaches that are intersectional with feminist thinking, including transnational, transcultural, class-based, and/or decolonial.

Women's Work: re-examining the material practice of European women sculptors before 1900

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The growing effort to expand the representation of women artists in academic research and museum displays can be traced back to the development of feminist art history in the 1970s. While significant progress has been achieved in highlighting women painters, the field of study surrounding women sculptors is comparatively underdeveloped, in part due to the unconventional routes taken by these artists. Before women were formally accepted into art academies in the late nineteenth century, many forged professional careers as wax modellers, cameo carvers, or stonemasons. The enduring perception of these activities as 'artisanal' or 'hobbyist' has caused them to be frequently omitted from mainstream histories of European sculpture. However, the careers of Madame Tussaud or Eleanor Coade provide compelling examples of how women could be both entrepreneurial and professional sculptors before the twentieth century, despite societal restrictions and gender discrimination.

This session will focus on the practices of women sculptors working before 1900, re-examining the status and materiality of their works. We welcome proposals which interrogate the classification of works produced by women during this time, investigate women sculptors through the lens of artistic agency, and discuss underrepresented sculptural materials. Papers could explore one sculptor's work, a group of sculptors, or take an institutional perspective, considering educational initiatives or museum display practices. More broadly, this session will promote an integrated definition of sculpture and demonstrate how adopting a non-hierarchical approach to materials can reveal new perspectives regarding the role of women in the history of European sculpture.