

Guidelines for writing an AAH conference session abstract

Abstract length: Max 250 words

Session title

Give your session a relevant and engaging title

- Be creative but also direct
- Consider what you want the session to communicate
- Avoid long titles, which may be difficult to fit in promotional materials

Abstracts should cover the following areas, which may be covered in one or more paragraphs.

Introduce your topic

You may wish to consider:

- Has there been increased interest in this area?
- Is it understudied or overlooked?
- Why is this topic important now?
- Session proposals should not be purely conceptual; they should give specific examples.

Identify a point of inquiry

Clarify the aims of the session

- What questions or issues will the session address?

Situate your session within existing scholarship

- Are there key contributors or landmark texts on this topic?
- How does your session build on or challenge this work?
- Avoid giving full references or footnotes

Indicate likely topic areas

Give a sense of the kinds of paper proposals you hope to attract

- Pose potential research questions
- Identify themes of particular interest (expressed in full sentences, not bullet points).

Format

Finally, outline any aspects of note relating to your proposed session format.

- For example, are you planning to have a respondent or a roundtable discussion?

Formatting, layout and other points of note

- **Abstract text: Max 250 words**
- Session proposals consist of a title and abstract
- Font size: as per the Google Form or 11 pt Arial
- Line spacing: Text is single-spaced
- Justification: Left margin only, no indentations
- Do not include footnotes or full references in your proposal
- Use clear, straightforward language, avoiding jargon and acronyms and assumed knowledge
- Ensure that your abstract accurately reflects the content of your session

Example Abstract

Reading the Work of Griselda Pollock

Elsbeth Mitchell, University of Leeds, email address

Hilary Robinson, Loughborough University, email address

This panel will respond to, critique, and put to work a range of critical concepts developed by feminist art historian and cultural analyst Griselda Pollock. The panel will explore her intellectual project, evidenced in a body of work of over 25 books and 200 essays. It is a project characterised by the sharing of feminist enquiry and knowledge, and the creation of concepts with which to develop, theorise, practice and critique feminist interventions; it is dedicated to writing of art's histories while also radically challenging the discipline of Art History. While books like *Old Mistresses* (1981; with R. Parker), *Differencing the Canon* (1999), and the anthologising project *Generations and Geographies* (1996) were fundamental to creating a field we might call feminist art history, other works, including *What's Wrong with Images of Women?* (1977), *Encounters in the Virtual Feminist Museum* (2007) and *Killing Men & Dying Women* (2022) have profoundly influenced broader visual culture and cultural analysis, including museology; historiography; trauma, film and cultural memory studies. Artists under consideration have ranged from Bracha Ettinger to Lubaina Himid, Van Gogh to Marilyn Monroe.

We encourage papers with a focus rather than a broad sweep, with attention to publications, themes, artists, or periods of Pollock's work; and/or exploring, responding to and critiquing her work's development of feminist and postcolonial analyses of gender, race, and class.

We are honoured that Griselda Pollock will be the respondent to the panel and will request that accepted papers be forwarded to her a week before the panel.