ANNUAL CONFERENCE 2018
5 – 7 APRIL 2018
Courtauld Institute of Art
King's 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 25-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 printed programme.

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

Deadline for submissions: **6 November 2017**

A Bacchanal of Truth

Aron Vinegar, University of Oslo, aron.vinegar@ifikk.uio.no

'Look out!' I read this headline for the Association for Art History Annual Conference as a provocation launched *in extremis*. In the spirit of such an interpretation, this session is an exploration of the logic and passion of exaggeration, extravagance, hyperbolics, extremist positions, and excessive statements in and around art, art history, criticism, visual studies, philosophy and politics. It is an attempt to plumb the possibilities for and the necessity of exaggeration in order to generate new modes and thresholds of truth that do not entail adding knowledge to knowledge. Quintilian-defined hyperbole as 'the proper straining of the truth'; Thoreau wrote, 'I am convinced that I cannot exaggerate enough even to lay the foundation of a true expression;' Badiou notes that, '(All) truths are woven from extreme consequences. Truth is always extremist'; and Hanna Arendt provocatively states that, 'all thought is exaggeration.'

This panel is not primarily interested in obvious examples taken from high modernism –'the age of extremes' in art and politics – but rather in exploring modes of exaggeration concerning art´s relationship to aesthetics, truth, and politics in and for *our time*; a time which Peter Sloterdijk has characterised as one that sees anything one-sided or exaggerated as an inability to understand the conditioned and mediated character of every position. Are there different modalities or new techniques that we need to invent, and that we might add to those like hyperbole, assertion

tautology, rage, ellipses, or polemos? How do artists and art historians talk about the implacable works of our time and past times?

Possible contributions might address some of the following issues but are by no means limited to them:

- Explorations of the tone of extravagance – does it arrive to the sound of a pounding drum or on dove's feet?
- Reflections on writers, historians, critics, or practitioners that instantiate the logic and passion of exaggeration.
- How might we mobilise existing theoretical models of exaggeration, or draw upon and develop new ones?
- How can modes of exaggeration help us think about the relationships between the finite and the infinite, critique and metaphysics?
- Does postmodernism and much of its aftermath necessarily mark the emergence of a post-extremist state of consciousness, a 'neo-mediocre climate'?
- If capitalism is predicated on its ability to produce and absorb all excess, what are we to do? What about our current political climate and its extremisms?

In sum, this panel encourages interventions that attempt to say something about art, art history, visual studies, philosophy, and politics without reserve. Papers do not necessarily have to be about the art or art history of the recent past, but they do need to rethink modes of exaggeration from a feeling for the contemporary, even when they are talking about previous eras and historical periods. The format for this session will be short 10–12 minute talks, and then a roundtable discussion that will open up these papers to further elaboration both on their own terms, and their implications for thinking about exaggeration's relationship to truth.

Art and Law: Objects and Spaces as Legal Actors

Jack Hartnell, University of East Anglia, j.hartnell@uea.ac.uk

Kevin Lotery, Sarah Lawrence College, New York, USA klotery@sarahlawrence.edu

This session considers the intersections between visual culture and the law. Art history has long investigated the role of the law, from issues of visual evidence and legal aesthetics to ideas of artistic originality and authorship. But recent scholarship has increasingly drawn attention to the ways in which art can participate in the law's actual operation. This session aims to broaden these investigations along historical and disciplinary lines by tracing the long history of artistic intrusions into legal life, focusing on moments when art and architecture, broadly defined, have functioned as legal actors in their own right.

The session promises to explore these ideas through interdisciplinary and cross-chronological case studies by researchers, artists, and practitioners both in art history and in parallel fields such as law, journalism, and the social sciences. Key questions include the following: How have aesthetic objects past and present actively shaped the production and execution of the law as witnesses or juridical subjects in themselves? How have artists approached the courtroom as a site of artistic production and intervention? And in what ways has aesthetic production sought to short-circuit legal structures or forward alternative, even utopian, legal systems? Such questions have taken on new urgency in light of recent political and constitutional crises worldwide.

We invite 250-word proposals for papers which could address, amongst other topics:

- historical and contemporary objects that dispense justice
- signs, emblems, or inscriptions that enforced legal boundaries or enacted legal codes
- artworks framed as legal victims, or which have been tried in absentia of criminals
- objects and theories of legal proof
- architectural actors as part of the fabric of legal drama
- art historical or theoretical texts investigating legal production and evidence-gathering and witnessing as forms of aesthetic production and research

A short CV should also be included with your paper proposal.

Art and Religion: Theology, the sacred, and visual culture

Ben Quash, King's College London, ben.quash@kcl.ac.uk

Ayla Lepine, University of Essex, ayla.lepine@gmail.com

When art enters religious territory it can open new spaces of encounter that provoke, illuminate, challenge, and disturb. The attachments of religious conviction, meanwhile, can discomfit the disinterested analysis of the scholar of material culture. When scholarship in art history connects with research in religious studies and theology, dialogues necessarily open outwards, therefore, onto debates regarding religion and the sacred in visual culture and in public and private life. Building on recent scholarship by voices in theology, religion and the arts including Sally Promey, Graham Howes, Gretchen Buggeln and Christopher Pinney, this session encourages new perspectives on diverse meetings worldwide between the sacred and the arts.

Across the past decade, art historians and theologians have begun to probe new zones of common ground and collaborate fruitfully. As an example, Stations 2016, staged in London during Lent 2016, was a remarkable but almost uncategorisable event. It created a route across London which connected works of art hanging in museum spaces (Jacopo Bassano's *Christ on the Way to Calvary* in the National Gallery, for example, or a Limoges enamel sequence in the Wallace Collection) with works of art in church spaces (many of them newly commissioned, temporary installations), and also with works of art in public and ostensibly 'neutral' spaces (like a statue of Mahatma Gandhi in Parliament Square). It clearly showed that contexts are not only physical spaces; they are also human uses. The Bassano in the National Gallery could, at the very same instant that Lent, have been gazed upon by a tourist spending a morning enjoying art for art's sake, and a pilgrim en route with Christ to Golgotha.

This session encourages papers from art historians and theologians in fields that explore any tradition or period in which art and religion interlace to produce new experiences and understandings of holiness and the sacred. We particularly welcome submissions that break new ground in relation to liturgy and ritual, interdisciplinary methodologies and cross-fertilizations between theology and art history, the unique status of religious objects in museums and cultural institutions, interactions between sacred scripture and the arts, religious implications for representational and abstract art, diverse intersections of gender, identity, and religious art, and studies that challenge and even break boundaries regarding conventional understandings of 'religion' and 'faith'.

Art, Craft, Science and Industry in Postcolonial Historiographies

Deborah Swallow, Courtauld Institute of Art

Zehra Jumabhoy, Courtauld Institute of Art, zehra.jumabhoy@courtauld.ac.uk

Jahnavi Phalkey, King's College London, jahnavi.phalkey@kcl.ac.uk

Devika Singh, University of Cambridge, ds328@cam.ac.uk

'Science in India' (1982), at London's Science Museum, was a collaborative exhibition between the British and Indian governments that was supposed to demonstrate the cultural equality of the two nations. Yet, according to its critics, British curators deliberately ignored India's science, celebrating its 'innovative' use of bullock-carts instead. Hence, 'Science in India' was informed by the same regressive logic that led, in 1872, to the founding of Bombay's Victoria & Albert Museum (the BDL Museum), to showcase craft and industrial artefacts because Indians were thought to be incapable of 'fine art'. The message was that 'real' artistic and scientific progress is the preserve of the 'civilisers'. That orthodoxy is now under assault by a new experimentation that combines art and science, and in which craft plays an innovative role. For example, the BDL Museum regularly invites contemporary artists to riff off its collection of Raj-era artefacts. As high art and craft traditions coalesce, the fixed divide between the postcolonial world and its erstwhile conquerors is challenged.

In the same spirit, our inter-disciplinary panel invites papers that propose alternative histories by exploring the interconnections between art, science, craft and industry. Papers could analyse moments of crossover in specific exhibitions or projects, or explore, more broadly, new ways of reading these disciplines. They could contest stereotypical narratives of postcolonial identity, past and present. Whilst we favour papers that deal with subjects enacting the crossovers between our key disciplines, we will consider those that, in exploring one in-depth, subvert colonial stereotypes; presenting new ways of looking at / looking out from postcolonial regions. We particularly invite those seeking to redefine cultural, national and inter-national identity in the former colonies of the Middle East, Asia and Africa.

Asia through Exhibition Histories

Lucy Steeds, Afterall, Central Saint Martins, University of the Arts London, l.steeds@afterall.org

Michelle Wong, Asia Art Archive

Sarah Turner, Paul Mellon Centre, London

Nada Raza, Tate Research Centre: Asia

What does it mean to practise exhibition histories rather than art history? How are distinct disciplines drawn on, alongside or in contrast to art history when the focus lies on art gaining its public moment through the lens of 'Asia' (or 'East Asia', 'Southeast Asia', 'South Asia', 'Central Asia', etc.)? This session invites reflection on the methodological issues and theoretical implications of both exhibiting 'Asia' and of analysing such past shows now.

While regional showcase exhibitions – presented both in Asia and elsewhere across the globe – are an obvious topic for appraisal in this context, we also welcome papers considering initiatives that have not explicitly taken on that role but have instead emerged over time as regionally influential. To take two examples from the 1990s, 'Cities on the Move' would be one obvious case-study, while 'Chiang Mai Social Installation' might be significant in a different manner.

We will prioritise analysis of art made and shown in the last 75 years – however, our understanding of what constitutes an exhibition is broad and diverse, to include any event of becoming-public for art. We encourage unconventional anchors for critical attention as well as

the rethinking of more familiar examples – and indeed a case-studies model need not be adopted, with more purely theoretical, geopolitical, sociological, curatorial and artistic contributions anticipated.

Broad themes for presentation may include, but are not limited to: art history and the exhibition-form in or concerning Asia; the critical role to be played by performance, literary or other cultural studies; 'landmark' shows in the history of Asian art and challenges to exhibition-based canon formation and to art history in the singular; self-organised and institutional public initiatives; nationalism, regionalism and transnationalism in Asian exhibitionary practice; interdisciplinary and trandisciplinarity in exhibition histories with a focus on Asia.

In this session, we seek to question the stationary perspective and centre/periphery binary implied by 'looking out', encouraging debate of past art exhibitions as a way to think about more mobile and contingent histories that also prompt us to look both inwards and sideways. In other words, we call for discussion of exhibition histories that encourage looking in multiple directions.

Aural Affects and Effects: Explicit and implicit sounds and rhythms in contemporary visual media

Olga Nikolaeva, University of Gothenburg, olga.nikolaeva@gu.se

Christine Sjöberg, University of Gothenburg, christine.sjoberg@gu.se

Johnny Wingstedt, Dalarna University, jwi@du.se

When the body 'looks out' it does not only see, but it also perceives the visual by means of other senses than sight. Different kinds of intermedialities enhance the notion of the entanglement of the senses. Sounds in digital environments of, for instance, the internet amplify the experience of different types of imageries, while movements such as loops, short films and GIF-animations seem to create visual rhythms. In the space of, for instance, pop and rock live concerts, digital technologies are used to create advanced visual imagery, engaging aural, pictorial and embodied notions in the construction of a *gesamtkunstwerk*. Thus, in examples reaching from live concert environments to e.g. digital fashion magazines, visual imagery is merged with aural affects and effects in different ways.

This session is interested in how sound and audial resources affect the visual and how the visual creates phenomenological experiences of the aural within contemporary visual media. The questions this session seeks to evolve are: What happens to the space of the visual when explicit and implicit audial means are involved? How does the beholder's space become affected by this? How can art historical methods and methodologies be adapted to and challenged by this?

With a focus on contemporary visual phenomena we welcome a broad range of examples that deal with the phenomenology of sound in visual form, how sounds come to affect the visual and how different kinds of 'visual' movements can enforce 'silent' sounds and rhythms.

Beyond Boundaries: Artistic inquiries into borders and their meaning(s)

Mey-Yen Moriuchi, La Salle University, moriuchi@lasalle.edu

Lesley Shipley, Randolph College, lshipley@randolphcollege.edu

Borders have played a critical role in the development and distribution of culture, often acting as frameworks that help or hinder our ability to 'look outwards'. In *The Location of Culture*, Homi Bhabha calls attention to the value of interstitial spaces, where borders, frames, and other locations 'in-between' become 'innovative sites of collaboration and contestation in the act of defining the idea of society itself.' Other philosophical considerations of borders, such as Martin Heidegger's concept of gestell, or enframing, Jacques Derrida's deconstruction of Enlightenment aesthetics vis-à-vis the parergon, and Victor Stoichita's analysis of framing devices in early modern 'meta-painting', have demonstrated the transformative power of edges, frames, borders, and boundaries in art.

This session will focus on works of art, artistic practices, and art historical perspectives that think critically and creatively about borders and their meaning(s). The goal is to expand our understanding of borders, whether physical or conceptual, historical or theoretical. In the spirit of pushing beyond boundaries of convention and 'looking outwards', we welcome papers that focus on any medium, art historical period, or curatorial practice. Papers may address, though are not limited to: art that explores the significance of borders to migrants, immigrants, diasporic communities or other groups residing (both literally and figuratively) 'in-between'; activist art that interrogates borders and their meaning(s); the role of public art, public space, and social media in thinking beyond boundaries; the metaphorical and/or literal framing of a work of art and its effects; the symbolic purpose or meaning of frames in various cultural contexts (for instance, the role of framing in religious spaces or objects, such as tabernacles, wall niches, icon paintings, and marginalia).

Beyond Disciplinary Borders: History of science and history of art

Felicity Henderson, University of Exeter

Sachiko Kusukawa, Trinity College, Cambridge

Alexander Marr, University of Cambridge

Sietske Fransen, CRASSH, University of Cambridge

Katherine Reinhart, CRASSH, University of Cambridge

One of the disciplines that has benefited enormously from the work of, and working with, art historians is the history of early modern science. Indeed, one might say that looking out of the disciplinary boundary of history of science has been imperative when studying a period where 'science' and 'art' were not mutually exclusive practices or professions. For the early modern period, there has been fruitful historiographic convergence between history of art and science – a move away from 'canonical' heroes, an increased interest in the processes of making, the role of collecting and circulation of objects, and the way in which knowledge and objects travel globally.

The AHRC-funded research project 'Making Visible: the visual and graphic practices of the early Royal Society', is a collaboration between historians of science and historians of art that seeks to understand how scientific, observational practices were closely intertwined with graphic practices. In this Round Table, members of this project will reflect on the historical and historiographic synergy between history of science and history of art by focusing on key themes: Kusukawa (observation), Reinhart (copying), Fransen (translation), Marr (epistemic images). The purpose of this Round Table is to discuss potentials of collaborative research, while looking out for potential pitfalls of disciplinary differences.

Body as Architecture/ Architecture as Body

Kelly Freeman, University College London, k.freeman.11@ucl.ac.uk

Rebecca Whiteley, University College London, rebecca.whiteley.12@ucl.ac.uk

[J]ust as the head, foot, and indeed any member must correspond to each other and to all the rest of the body in a living being, so in a building [...] the parts of the whole body must be so composed that they all correspond to one another.

– Leon Battista Alberti, De re aedificatoria (c. 1450).

There has, since classical antiquity, been a complex set of correspondences between the human body and the designed building. Such interactions spring from the enduring art-theoretical ideal whereby art and architecture should imitate nature, as well as from broader cultural, medical and anatomical thinking wherein the body is described in terms of architecture and domestic arrangement. Throughout recorded history, architects have turned to the proportions, structures, processes, and narratives of the human body when designing built spaces. Likewise, artists and writers working in anatomy, medicine, politics and literature, to name a few, have turned to the shape, design and spaces of the building when discussing and explaining the body.

Our panel will explore how this enduring correspondence has been expressed and shaped by visual culture. We encourage papers that treat as broad an array of visual and theoretical material as possible: from art theory and architecture to anatomical print. Papers may wish to address one of the following themes: the body's architecture, organic and anatomical theories and representations in architecture, metaphors of bodies and buildings, the (gendered) materiality and form of the body and of architecture.

We intend to set no limits on geography or period, and to convene a session with as wide a scope as possible. In response to the theme of 'Look out!', we hope to bring together a variety of disciplines – from art history and architecture, to literature, history of science and medicine – and to bring different theoretical and disciplinary approaches into conversation.

Contemporary Art Histories

Sam Rose, University of St Andrews, sper@st-andrews.ac.uk

Emalee Beddoes, Museums Worcestershire and Division of Labour Gallery, ebeddoes@worcestershire.gov.uk

Since Mieke Bal's *Quoting Caravaggio: Contemporary Art, Preposterous History* (1999) art historians have increasingly self-consciously turned to contemporary art as a means of rethinking earlier artworks and moments in the history of art. Curatorial practice has likewise made use of the contemporary art 'intervention' as one strategy for the revivification of older, overly familiar, collection material. But what is it that contemporary art actually does to earlier art and its histories in these cases? And are there significant shared features of the art historical and curatorial uses of contemporary art? Or are these separate projects that are isolated from, or even critical of, one another?

Looking both to art history and 'out' to curatorial practice and related forms of public engagement, this panel invites three types of paper in order to examine these issues. First of all, it asks art historians who work primarily outside contemporary (post-1980) art to re-examine their material in light of a contemporary art practice, and discuss what new light the one might shed

on the other. Secondly, it asks art historians and curators to reflect on cases of curatorial ‘interventions’, where contemporary art has been brought into the museum setting in unexpected or deliberately anachronistic ways. Finally it asks for broader reflections on the use of contemporary art as a means of engaging the art historical past, including overlaps and tensions between the art historical and curatorial aspects.

Critical Pedagogies: What constitutes 'critical' pedagogy for art and art history today?

Emily Pringle, Tate

Trevor Horsewood, Association for Art History, trevor@forarthistory.org.uk

This session explores a range of connotations and theoretical positions associated with the term 'critical' and its relation to teaching and learning in art and art history today. Set against a backdrop of 'critical pedagogy' and the work of theorists such as Paulo Friere, Henry Giroux and bell hooks, the session explores what forms of teaching and learning are critical, in other words essential, in a global social and educational context.

The session invites contributions from UK and international artists, art historians and educators that address recent research and/or provide vibrant and robust arguments that make explicit the theoretical basis for art education practice in formal, informal and non-formal learning settings. In particular, the session seeks to explore how and why art and art history pedagogy affords critical readings of society and our place within it. As such, the session especially welcomes submissions that review the historic role of critical pedagogy in art and art history education and its relevance today, present case studies of programmes utilising critical pedagogy and/or address the global challenges and opportunities facing art education pedagogy now.

Through a combination of both papers and world-café ‘provocations’, this session will examine extant and emerging research from a range of theoretical and institutional perspectives. The more discursive afternoon session is intended to allow for greater discussion and knowledge exchange, in line with the ethos of critical pedagogy. Contributions and presentations from the session will form a publication for wider circulation in summer 2018.

Dada Data: Contemporary art practice in the era of post-truth politics

Sarah Hegenbart, Technische Universität München, sarah.hegenbart@tum.de

Mara-Johanna Kölmel, Leuphana University Lüneburg, mara.koelmel@googlemail.com

The era of post-truth politics poses a new challenge for contemporary art practice. If populist politicians persuade the masses by simplified conceptions of reality, how can art highlight the neglected nuances and complexities of our contemporary moment? How can art foster critical discourse that is often abandoned when subscribing to simplified notions of reality?

As part of the 100th anniversary of the Dada movement, the online anti-museum Dada-Data was established in 2016 to revive the ideas behind the revolutionary art movement. Mixing collages and hypertext, twitter and manifestoes, instagram and readymades, the online platform provides a space to explore Dada and connects its heritage with our everyday online life. Our session expands on the idea of Dada-Data.net. It asks how an engagement with the aesthetic tactics of

Dada, can help develop critical vocabularies for confronting our era of post-truth politics mediated by information floods and 'big data'.

Since it has been pivotal to the Dada movement to approach art and reality as inextricably linked, this session explores whether and how Dada strategies such as alienation, anti-aesthetics, collage, fragmentation and irony, may contribute to face the complexities of our time.

While we are particularly interested in how strategies that emerged during the Dada movement could be applied today, we would also invite contributions exploring similar constellations in other periods. We are very keen on looking out to other disciplines: How does the speculative cross-reading of Dada and data benefit other fields of research?

Dangerous Bodies – Look out! Fashioned bodies on the boundaries

Royce Mahawatte, Central Saint Martins, London r.mahawatte@csm.arts.ac.uk

Jacki Willson, University of Leeds j.m.willson@leeds.ac.uk

This panel explores the cultural intersection between bodies, fashion and transgression. Bodies are political players in culture. What role do fashioned bodies play in resistance, in meeting governmental boundaries or institutional power? Fashion is an aspect of modern warfare. Style can defend and attack in cultural space. How do fashioned bodies occupy the grey area between social control and the resistance to power? In relation to Judith Butler and Athena Athanasiou's idea of the 'performative in the political' (2013) this session would like to consider how fashioned bodies – which are 'revolting', 'laughing', 'unruly', 'grotesque', 'contaminating', explicit, or silent and still – enact resistant strategies of protest.

We welcome readings of historical fashion media. How do governmental changes find embodiment in 18th-century masquerade, 19th-century fashion cultures, Modernist imagery? How does fashion intersect with race and gender discourses where colonialism, capitalism and embodiment are inextricably linked? To this end, this session would also like to consider the way that dress has been used emblematically to symbolise specific recent activist moments – for instance the woman in the flowing black dress in the Black Lives Matter demonstration in July 2016 or the 'woman in red' who became a symbol of protest in Turkey in 2013. How do acts of fashioned stillness (not passivity), play, refusal or rage mediate conflict, and challenge, critique or attack violent regimes? In what way does the artistic and deliberate use of fashion and the transgressive body differ from digital exposure which is not a deliberate part of a discursive framework?

We welcome multi-disciplinary papers that engage with this topic from Art History and Critical Practice, Cultural Studies, Fashion Critical Studies, Film and Literary Studies, Performance Studies, Politics and International Studies, Sociology, Gender, Queer, LGBTI and Critical Race Studies.

Dangerous Portraits in the Early Modern World

Jennifer Germann, Ithaca College, USA, jgermann@ithaca.edu

Melissa Percival, University of Exeter, M.H.Percival@exeter.ac.uk

Portraiture was a dynamic and, at times, disruptive artistic practice in the Early Modern period. Portraits could and did undermine, reconfigure, or otherwise step outside the bounds of social

propriety. Rather than upholding or reinforcing existing hierarchies and/or maintaining the status quo, these portraits challenged the expectations of spectators and consumers. Dangerous portraits could disavow normative behavioural expectations, challenge the political order either openly or privately, or imagine and even generate new identities. How were social expectations engaged and subverted in portraits? Where and in what forms were dangerous portraits consumed or shared? How did artists, spectators, critics, and/or markets respond to these challenges?

This session seeks papers that consider Early Modern portraits that pushed beyond the bounds of social norms and expectations. It engages the theme 'look out!' by allowing for reflection on identities traditionally viewed as 'outside' the bounds of the normative or desirable in terms of gender, race, class, geography, etc., produced between 1500 and 1800. Papers are welcomed from diverse cultural traditions around the globe, which address the impact of cross-cultural exchange, consider media beyond painting and sculpture, and by scholars, curators, and artists who work outside of the discipline of art history.

Deskilling or the Displacement of Skill: Artistic production outside of the studio

Dave Beech, Valand Academy, University of Gothenburg and Chelsea College of Art, London, dave.beech@akademinvaland.gu.se

Danielle Child, Manchester School of Art, Manchester Metropolitan University, d.child@mmu.ac.uk

This panel proposes that in art deskilling did not happen. Labour history refers to the disappearance of skill with the arrival of mechanisation, automation and the technical division of labour. In art, we contend, skill did not disappear; rather, it was displaced from the artist to commercial producers, assistants, technicians and other fabricators. The contracting out of skilled work is not new to artistic practice; historically, it is visible in artisanal guilds and renaissance workshops. The literature of art during the 1960s suppressed contracting out and other dimensions of skilled labour to focus exclusively on the author. Those accounts that have acknowledged the apprentice, the journeyman, the studio assistant, the facilitator often limit themselves to the melodramatic revelation that artists since Duchamp do not make their own works, and express moral outrage that artists exploit unacknowledged assistance.

This panel wishes to 'look out', beyond the author and the studio and examine the role of the unnamed journeyman or 'contractor' in the creative process. Papers are invited that examine critically those modes of art-producing labour external to the figure of the artist both before the period of so-called 'deskilling' and after.

The panel welcomes contributions from a range of historical and geographical perspectives. Suggested topics include: the historical transition from artisan to author; Western and non-Western contracted labour; the displacement of skill in other fields of artistic production (e.g. architecture, dance and theatre); the role played by 'contractors' in preserving the authority of the artist; the accommodation of skill within Foucault's concept of the author; the role of gender within hierarchies of creative production.

Dialogues: Things and Their Collectors

Nicole Cochrane, University of Hull, N.C.Cochrane@2014.hull.ac.uk

Lizzie Rogers, University of Hull, E.J.Rogers@2012.hull.ac.uk

Charlotte Johnson, Victoria and Albert Museum, ch.johnson@vam.ac.uk

Acts of acquiring, collecting, curating and reception of the object, are generally understood as reciprocal relations between the collector and the object of desire, whether institutional or individual, art or artefact. However, the content of that exchange or dialogue has often been taken for granted. Collecting for display and social advancement, collecting as speculation, collecting for love etc. have too often been accepted as self-explanatory, diverting academic enquiry elsewhere, and obscuring the complexities at the heart of collecting practice. This panel seeks to build on the recent development of scholarship in this field, exploring the push and pull between things and collectors, artists and institutions. It questions how dialogues between parties transform the status, values, identity and character of each.

We propose an object-based approach, focused upon these 'conversations', conversations that we invite from any historical moments and geographical location. We encourage participants to engage with issues of class, gender and race as they relate to collecting and especially to the dialogue between collecting and identity. Particularly welcome are collaborative papers from artistic practitioners, academics and museum professionals, that address these issues from their respective vantage points, and papers from those based in scientific and ethnographic collections.

Dialogues between individual collectors and their things could include: provocation and comfort, artistic inspiration and practice, tactical or impulsive, therapeutic or detrimental, sameness and difference, temporality and permanence, lived or fixed, animate or inanimate. Dialogues between stakeholders and institutions could explore: exchanges between collector/donor and museum, boundaries between public and private modes of display, academic approval and the canon, natural history collections and modes of knowledge, national pride.

Difficult Conversations: Collaborative art practices across political divides

Alla Myzelev, State University of New York (SUNY) Geneseo, myzelev@geneseo.edu

Shirley Siegal, Independent Artist, **shirley@do-at.co.il**

In essence, this session is about difficult, sometime impossible, conversations. Following the theme of the conference 'Look Out', it hopes to continue conversations on how both academics and artists could help to create bridges of understanding in the most contested geographical areas.

Responding to the current trend in contemporary art, craft and design towards political and social activism and raising awareness of the great conflict in our society, we are asking for contributions on examples of artworks that relate to conflict across political and social borders and that aim to establish understanding. How, for example, can or has art helped to facilitate understanding of the conflict in the Middle East? Could practices of political protest that use art, as for example Feminist Art, be translated to other parts of the world, such as the Middle East or Russia? We are inviting contributions from artist, social activists, museum professionals, art historians and practitioners of collaborative art practices to propose strategies of engagement in political art in the regions that are or were torn by war.

We are hoping to ask questions in regards to the role of art in establishing conversations and also perhaps to start creating connections and methodologies that will facilitate activist art practices.

Figuring Change: The early modern artistic reception of Ovid's *Metamorphoses*

Lydia Hamlett, History of Art, University of Cambridge, lkh25@cam.ac.uk

Philip Hardie, Classics, University of Cambridge, prh1004@cam.ac.uk

This session – co-convened by a classicist and an art historian – explores the art-historical legacy of Ovid's *Metamorphoses* and its underlying myths of classical transformation. It seeks papers that extend the chronological and geographical remit of Ovid's visual cultural reception, as well as those that relate shifts in art historical reception back to the Ovidian metapoetics of transformation. We seek to attract papers on a wide range of case studies – not just sculpture and painting, but also tapestries, murals, music, architecture and performance; we are likewise interested in papers that 'look out' to the intersection of art history with, for example, changes in social history, politics and the history of science. Individual papers might be diachronic and transhistorical in scope, or else home in on the visual culture of specific times and places.

The visual reception of episodes from the Metamorphoses has long been studied by art historians; likewise, recent work on the text by classicists has focused on the aesthetics and politics of the gaze, the ecphrastic challenge to the artist and the transformative power of art. There are nonetheless some important lacunae where an interdisciplinary approach might prove instructive – for example, in the case of Britain during the 17th and early 18th centuries (a particularly rich lens for thinking about how early modern readers and viewers looked at, and thought with, the traditions of Greece and Rome). What should we look out for in terms of the visual treatments of Ovidian subjects? Are images of Ovidian tales of metamorphosis merely entertainment and titillation? Or do they point to important changing moral, cultural and political ideas?

We are particularly interested in papers that focus on lesser-known aspects of Ovidian reception, or which to build new modes of interdisciplinary exchange. Topics might include differing receptions of the Metamorphoses in Britain and on the Continent; editions of Ovid in country house libraries and how and by whom they were read within the context of wider collections; traditions of illustrating Ovid; the appropriation of Ovid in public and private spheres, across court, country and city; the representation of material change, including alchemy and apotheosis; and ideas of intermedial translation between words and images.

Framing Space through Architecture and Film

Jessica Schouela, University of York, js1878@york.ac.uk

Hannah Paveck, King's College London, hannah.paveck@kcl.ac.uk

We experience architecture and film as media of duration that unfold in time. The encounter of an embodied spectator or inhabitant with a film or a dwelling is informed principally by motion and the succession of one frame or screen (architectonic and cinematic) to the next. These two modes of construction investigate the three-dimensional occupancy and representation of space as it relates to both bodies and objects, framed within curated and mediated spaces.

Instantiating an experience of space that is far more than visual, architecture and film activate both sound and touch, the latter being a mutual and relational 'commitment' of the body and the world (Jennifer Barker).

Adolf Loos famously writes: 'It is my greatest pride that the interiors I have created are completely lacking in effect when photographed.' Does film function differently? How have architecture and film represented each other and in which ways do they, either similarly or distinctly, frame or design space? What happens to architecture when it is filmed and how might a building be described in terms of its cinematic qualities (Beatriz Colomina)?

Moreover, how can film and architecture challenge our perceptual habits? Can film convey atmosphere of space and the built environment (Gernot Böhme)? How might the representation of urban versus domestic narratives (i.e. exterior and interior space) through film result in distinct viewing experiences?

This panel explores the mutually informing link between architecture and film in an effort not only to open up the limits of these methods of representation but also to look beyond what typically gets included within the history of art. Proposals may address the relationship between architecture and film through ontological comparisons, the framing and representation of space, and/or the phenomenological experience of mediated spaces.

From the Phoenicians to the Celts: Toward a global art and architectural history of the ancient Mediterranean

Kimberly Cassibry, Wellesley College, Massachusetts, USA kcassibry@wellesley.edu

S. Rebecca Martin, Boston University, Massachusetts, USA srmartin@bu.edu

A transcultural history of art goes beyond the principle of additive extension and looks instead at the transformatory processes that constitute art practice through cultural encounters and relationships, whose traces can be followed back to the beginnings of history.

Taking Monica Juneja's formulation as a starting point, this session seeks case studies that promise to rewrite the histories of ancient Mediterranean objects and buildings that have languished in disciplinary interstices. Rather than debating what does or does not constitute a history of Egyptian, Phoenician, Greek, Roman, Celtic, or Etruscan art – and rather than simply pointing to interconnections (Mediterraneanisation) and mixtures (hybridity) in an effort to sidestep difficulties of classification – we seek new research that consciously transcends these unnecessarily limiting ethno-cultural categories and national archaeological traditions.

With these transcultural and transnational case studies serving as a foundation, the session will aim to conceptualise core principles and methodologies that might be put into practice in writing new histories and with the particular goal of taking a first step toward establishing an open-access journal of Global Ancient Art History. Ultimately, the session will aim to define the parameters and contributions of a global art history of the ancient Mediterranean.

Global Perspectives on Surrealism

Krzysztof Fijalkowski, Norwich University of the Arts

Matthew Gale, Tate

Jennifer Mundy, Tate Gallery

Gavin Parkinson, Courtauld Institute of Art, gavin.parkinson@courtauld.ac.uk

Surrealism was international to its core. Originating in Paris, home to artists, writers and intellectuals from many countries, the movement vehemently rejected nationalism and colonialism, and went to extraordinary lengths to reach out to and bring together likeminded individuals around the world. Personal communications and journeys, the staging of international exhibitions, and the dissemination of books and magazines helped spread surrealism's belief in revolution and ideals of liberty, poetry and love. But how was the movement perceived in other countries? What were the elements in its philosophy, literature and art that individuals in other cultures found resonant or problematic? And in the post-war years, when surrealism was discounted as outdated by many, in what ways and with what aspirations did it continue to flourish or influence artistic production?

In examining how surrealism was viewed beyond Western Europe and North America, this session aims to look outside the usual geographies and interwar histories to enable a more complex and critical understanding of the transnationalism of the movement from the 1920s to the 1960s. We hope that papers will bring to light the political and cultural particularities of surrealism's reception in locations as diverse as Central and Eastern Europe, the Middle East, Japan, Mexico and South America, as well as the circumstances through which individuals around the world identified themselves as surrealist or were identified as such by the movement. Decentring surrealism in this way will, we hope, encourage a fresh and critical appraisal of the movement's ideas and influence.

HIV in Visual Culture: Looking to interdisciplinary approaches and global histories

Jackson Davidow, Massachusetts Institute of Technology, davidow@mit.edu

Neil Macdonald, The University of Manchester, n.macdonald@zoho.eu

The past ten years have witnessed a renewed interest in histories of HIV/AIDS in the art world and academy, as seen in several films, exhibitions, books, and countless citations in contemporary art and activism. Existing studies of HIV in visual culture, however, overwhelmingly focus on queer art and cultural production that originated in New York City in the late 1980s. But from its emergence in the early 1980s, the health crisis was at once local and global. The pandemic gave rise to a robust transnational network of artists and activists who developed trenchant aesthetic strategies in order to push for AIDS research, treatment, and legislation, to fight social stigma, and to cope with pervasive loss.

This panel seeks to address and examine such histories in a different light. At a moment when art's histories are increasingly articulated in comparative, transnational and global terms, we invite art historians and those working in other disciplines to expand on, critique, and nuance histories and theories of HIV/AIDS in the visual field. The virus affects boundaries, communities and identities on local, global, bodily and disciplinary levels. How do these interact?

Possible themes include, but are not limited to: queerness; race; feminism; diasporas; censorship; concurrent transnational social movements such as anti-apartheid activism; globalisation; curatorial practice; canonisation; historiography; institutions.

We are especially interested in interdisciplinary approaches that draw inspiration from fields such as performance studies, film studies, cultural studies, science and technology studies, anthropology, and the medical humanities.

Interdisciplinary Entanglements: Towards a 'visual medical humanities'

Fiona Johnstone, Birkbeck, University of London

Natasha Ruiz-Gómez, University of Essex

This roundtable conversation will consider how the disciplines of art history and visual culture might cultivate a mutually productive relationship with the interdisciplinary field of medical humanities.

Situated predominantly in departments of English Literature or History (and increasingly, the Social Sciences), the medical humanities have, to date, been dominated by the written or spoken word, with visual culture yet to take centre stage. This may be changing: recent developments suggest that it might be possible to speak of a 'visual turn' within the medical humanities. Arts-based methodologies have been proposed as one possible alternative to an overemphasis on narrative techniques in healthcare; there has been a renewed interest in art therapy and the arts-in-health movement, in the efficacy of arts-based interventions in clinical settings, and in potential therapeutic and/or diagnostic applications of art and art-making. Several medical schools now run elective modules aimed at developing students' visual literacy skills through exposure to artworks; in other programmes, artists are engaged to teach students 'soft' skills such as empathy and communication techniques. Despite these encouraging developments, scholars of art history and visual culture have yet to convincingly articulate the contribution their discipline can make to this rapidly expanding field.

To address this, panellists will be invited to imagine the possibility of a 'visual medical humanities'. We suggest that this must do more than simply offer analyses (historical or otherwise) of iconographies of illness or injury. At its most productive, a visual medical humanities could raise searching questions about the social, political and ethical conditions of visibility and spectatorship; query how certain types of bodies come to be more visible than others; consider how medical identities are visually as well as linguistically constructed; and think critically about the way in which images and objects are used and displayed in (for example) textbooks and research papers, public health campaigns, and medical museums and art galleries. Acknowledging that 'the space where one speaks' and 'the space where one looks' operate according to different sets of rules (Foucault, 1970), a visual medical humanities might advocate for an increased sensitivity to the potential of the visible (and invisible) to articulate that which may not be expressed in words. Finally, a visual medical humanities would recognise that visual practice has a vital role to play in the construction of knowledge (as opposed to simply the dissemination of it).

The ramifications of this panel go beyond the specific relationship between art history, visual culture and medical humanities and speak directly to ongoing debates about the complexities of interdisciplinary research. Participants will consider how different disciplines can enrich each other, how we might use the tensions between disciplines constructively, and how the 'messiness' of interdisciplinarity might offer a valuable space for critical collaboration and productive entanglement.

In/visibility and Influence: The impact of women artists and their work

Helen Draper, Institute of Historical Research, University of London, helen.draper@postgrad.sas.ac.uk

Carol Jacobi, Tate, carol.jacobi@tate.org.uk

The assumption that 'influence' is something that can be traced backwards (or even forwards, as Baxandall argued in *Patterns of Intention*) is an issue for feminist art history. A feminist art history, that is, that seeks to avoid implicitly patriarchal genealogies and fully to acknowledge the effects of women artists and their work in artistic realms theoretically constituted in masculine terms and traditionally dominated by men. This session aims to review the the age-old issue of 'the anxiety of influence' through the lens of feminism and the agency of women artists.

Whitney Chadwick's edited book *Significant Others* (1996), which focused on the relationships between artist-couples, and Lisa Tickner's essay 'Mediating Generation: The Mother–Daughter Plot' (*OAJ*, 2002), which examined the way in which women artists 'thought through' their mothers, are important contributions to this revision. This session aims to expand the discussion through evidence-based papers relating to periods and cultures in which the experience of women was or is structurally different from that of men. We welcome papers that retrieve and analyse the hidden or suppressed agency of women artists and their works, and/or demonstrate the effects they have had through conversations, inter-relationships, collaborations, negotiations, networks, pedagogical interventions and other personal and material interactions. Our aim is to contribute to alternative cultural maps and historical accounts that pinpoint and more adequately describe the 'influence' of women artists and their works.

We invite 250-word abstracts for 25-minute papers, short films, or 250-word interventions.

Just Looking? Art, pedagogy & the object lesson in the long 19th century

Elena Chestnova, Università della Svizzera Italiana elena.chestnova@usi.ch

Andrea Korda, University of Alberta korda@ualberta.ca

The popularity of object lessons in the 19th century attests to the fact that looking at things was not taken for granted as a straightforward or innate activity. Vision was to be educated. Its formation was embedded in a complex of senses and 'mental faculties', which meant that seeing involved more than just the eye; it was both multi-sensorial and multi-dimensional. Looking was not always aimed solely outwards, and the path between the subject and the object was not necessarily a direct line.

This session aims to examine the history of the object lesson – a pedagogical approach that relies on first-hand engagement with artefacts and phenomena – by inviting contributions that investigate its 'messy' instances. The growth of both general and artistic education in the 19th century saw the methodology of learning through things expand into new media, with images increasingly used as learning aids. Teaching activities of artists and historians led to the introduction of object lessons into artistic practices and art historical writing, and in some instances, artworks themselves became object lessons. How can we understand 19th-century object lessons in view of this growing complexity? And what are the implications for our conceptualisation of vision, which indeed 'has a history'?

The ongoing scholarly interest in the history of education and growing attention to popular forms of art history resonate with the concerns of this session. We invite paper proposals from a range of disciplines including but not limited to the history of art.

#LeaderImage - Exploring, analysing and challenging attitudes towards gender and leadership in images of politicians in the digital age

Fern Insh, Courtauld Institute of Art, fern.insh@courtauld.ac.uk

Kevin Guyan, Researcher, Equality Challenge Unit, kevin.guyan@ecu.ac.uk

During the 2017 UK General Election campaign, Theresa May presented herself as 'strong and stable' to try and convince the public she was a suitable Prime Minister. May's inference of physically masculine attributes was an attempt to instill confidence. Her actions are reflected in themes discussed in Wendy Brown's *Manhood and Politics: A Feminist Reading of Political Theory*.

In response to a culture whereby masculinity equates good leadership, digitally literate individuals are increasingly manipulating images of politicians to convey opinions on projected gender identities. For example, in 2017, supporters of Jeremy Corbyn Photoshopped his head onto the muscular body of James Bond, while doubters superimposed his face onto 'weak and wobbly' jelly. Using screen grabs, captions, memes or, like these examples, Photoshop, some individuals feel liberated to create an online war of pictures, informed by ideas regarding gender and leadership, in the run up to elections and referendums.

The session convenors use observations on manipulated images disseminated during the 2014 Scottish Independence Referendum to initiate a global summit on attitudes towards gender and leadership in political imagery – the purpose being to stimulate debate on boundaries in online spaces, for such images are impacting elections and perpetuating regressive and dangerous gender norms. Contributions on how the interplay between gender and leadership manifests online in any region are welcome. Papers on how technology can disrupt entrenched ideologies regarding this interplay are also encouraged, as are papers that examine historical links between digitally manipulated images and other political art.

With this session, we hope to evaluate freedom vs. censorship in online spaces and to explore the art historian's role, purpose and alliances in an image-saturated post-truth world. Therefore, we encourage potential contributors to think broadly about how images like those mentioned above, and the processes of their creation and presentation, relate to historical specialisms in various fields.

Lesbian Constellations: Feminism's queer art histories

Catherine Grant, Goldsmiths, University of London, c.grant@gold.ac.uk

Laura Guy, University of Edinburgh, laura.guy@ed.ac.uk

"What is a lesbian? A lesbian is the rage of all women condensed to the point of explosion."

–The Woman-Identified Woman Manifesto, 1970)

What are the unrealised possibilities in a meeting between lesbian-identified visual culture and emergent perspectives in queer feminist art history? This panel will follow Catherine Lord's contention that '"feminism" is a category I choose not to split from homosexual, from lesbian, or from the oppositional politics implied by the word "queer"' (2007). From this position, Lord traces a feminist art history that grapples with the instability and invisibility of the term lesbian, imagining it as a set of ideas, rather than a stable identity.

This panel asks how lesbian-identified visual culture might be a resource for feminist art history, allowing us to explore feminism's always already queer dynamics. Working back from contemporary artists such as Zanele Muholi and Allyson Mitchell, and indebted to the ground-breaking work of artists and writers such as Laura Cottingham and Harmony Hammond, we propose that lesbian feminism 'touches wires' (Heather Love) between the terms 'queer' and 'feminist' in ways that require exploding existing categories within the field.

We welcome papers on a range of topics relating to lesbian-identified visual culture including but not limited to: art and social reproduction; visual culture and activism; queer time and lesbian feminist creativity; collectivity and cultural production. Working with the widest possible definition of what constitutes a lesbian-identified visual culture, we are particularly interested in contributions that foreground trans and POC intersections within lesbian feminist culture.

Look out! The Comintern's about! Rereading 20th-century globalisation before 1939

Sarah Wilson, Courtauld Institute of Art, sarah.wilson@courtauld.ac.uk

Konstantin Akinsha, Budapest, akinsha@fastmail.net

The first global cultural programme was the USSR's propaganda drive in cities from Mexico to Shanghai, coopting intellectuals globally (Lenin's 'useful idiots') and fucntioning quite overtly (or clandestinely), with many a spy story and sticky end. Despite many international historical Comintern conferences, the 'Cultural Comintern' has been ignored. Yet it played a defining role in worldwide avant-gardes, 'revolutionary realism' and the photographic representation of industrial nations at work. Is it a pervasive 'anti-communism' – now 30 years after the fall of the Berlin Wall – which accounts for art historians' 'blind eye'?

Directed from Moscow via Berlin and later Paris, with 67 national sections in the early 1930s, the Comintern aimed to operate in major cities, and former or current colonial situations, fomenting not only revolutionary politics but a revolutionary art, its rhetoric coinciding so often with that of 'revolutionary' avant-gardes. It sponsored the German worker's magazine *AIZ*, with John Heartfield's photomontages; French Surrealists' 'anti-colonial' exhibition of 1931, the International Writers' Congress of 1935, and the international promotion of countless films (including *Aelita* or *Battleship Potemkin*). The Soviet push for socialist realism from 1934 coincided with established academic painting practices from New York to Tokyo: the Communist affiliations and subject matter of Rivera and Kahlo in Mexico are a case in point. Papers may focus on a particular art form, cultural structures, agents in the cultural fields, the international mobilisation of intellectuals and artists, the 'production of subjects' – or sticky ends.

Looking Out and In: Reflecting, remaking and reimagining historical interiors from contemporary viewpoints

Helen McCormack, Glasgow School of Art, h.mccormack@gsa.ac.uk

Anne Nellis Richter, anne.nellis@gmail.com

Jennifer Gray, Edinburgh College of Art, Jennifer.Gray@ed.ac.uk

Recent research on the history of the domestic interior has highlighted the significance of meanings embedded in the architecture, decoration and objects that comprise the furnishings and fittings of houses and homes. Such increasingly rich and diverse investigation has demonstrated an expansive reach, encompassing grand, architectural schemes and minute inventoried, personal belongings. Despite this development, often the interpretative and communicative aspects of art and design that make up the social meanings of these spaces is misrepresented or can be overly speculative. Therefore, in reflecting, remaking and reimagining historical interiors, the contributions of artists, designers and craftspeople might best be foregrounded in constructing ideas of authenticity, transparency, and materiality in the making process, alongside scholarly study. This panel explores such ideas by reflecting on how historical interiors are remade and reimagined by looking in and out; at how a reassembling of spaces ought to avoid 'a shrinking definition of the social itself' (Latour, 2005).

Surveying a range of interior 'types' from a number of historical periods, the panel welcomes papers that investigate how meaning is made in refashioning domestic and social spaces in, for example, the homes of 18th-century naturalists and collectors, the colonial governor's house or plantation mansion, the 17th-century artisan's house or the 19th-century mogul's glittering halls. Palatial to austere, we invite papers from researchers and practitioners currently working on these reimagined spaces that explore how historical interiors are made meaningful from a contemporary viewpoint, explaining how they might be embedded in the social and grounded in the present.

Medieval Eurabia: Religious crosspollinations in architecture, art and material culture during the High and Late Middle Ages (1000–1600)

Sami De Giosa, Oxford University, aahchristianmuslimpanel2018@gmail.com

Nikolaos Vryzidis, British School at Athens

The coexistence of Christianity and Islam in the Medieval Mediterranean led to a transfer of knowledge in architecture and material culture which went well beyond religious and geographical boundaries. The use of Islamic objects in Christian contexts, the conversion of churches into mosques, and the mobility of craftsmen are manifestations of this process. Although studies beginning with Avinoam Shalem's *Islam Christianized* (1996), have dealt extensively with Islamic influence in the West and European influence in the Islamic Mediterranean, sacred objects, and material culture more generally, has been relatively neglected. From crosses found in Mosques, to European-Christian coins with pseudo/-shahada inscriptions, medieval material culture is rife with visual evidence of the two faiths co-existing in both individual objects and monuments.

This panel invites papers from scholars working on intercultural exchange in art, architecture and material culture. We particularly welcome contributions that focus on sacred objects that have

been diverted or ‘converted’ to a new purpose, whether inside or outside an explicitly religious context.

Papers should present original research, which expands the boundaries of knowledge and which the scholars would like considered for publication.

Pop Art and Design

Anne Massey, University of the Arts London, a.massey@lcc.arts.ac.uk

Alex Seago, Richmond, the American International University in London, SEAGOA@Richmond.ac.uk

This session takes as its subject the phenomenon of Pop Art and looks outwards from this genre in two ways. We invite papers that look at Pop Art and its underplayed relationship with Pop Design. As art history and design history have evolved in separate 'academic silos', the links between the history of art and of design are therefore rarely explored. The dominant discourse of Pop Art is one that focusses on individual artists, rather than networks of influence and collaboration. Looking outwards from Pop Art, the session aims to make new links between the history of art and the history of design in the western world.

The aim of the session is also to broaden the geographical spread of this debate, by examining the links between Pop Art and Design within a global context. We therefore also encourage papers that build on the Tate Modern exhibition, The World Goes Pop, and explore the art and design links across different localities beyond Western Europe and North America. How did the links between Pop Art and Design develop globally?

Remembering and Forgetting the Enlightenment

Hans Christian Hönes, The Warburg Institute, hoenes@bilderfahrzeuge.org

Daniel Orrells, King's College London, Department of Classics, daniel.orrells@kcl.ac.uk

Art history is often considered a child of the Enlightenment: its methodological roots – aesthetics and historicism – are commonly associated with towering figures of the 18th century. Winckelmann and Kant loom large, and their influence on the development of the discipline is uncontested.

And yet, numerous art writers have been virtually forgotten, even though their contribution to and influence on 18th- and 19th-century discourses on art was probably just as important as the theories of the better-known German grandees. Pierre d'Hancarville or Jørgen Zoega are just two names, representative of those whose work has not stood the test of time. More often than not, these writers belong to what has been called the 'Super-Enlightenment': their thinking is infused with mystical and occult ideas and is often interested more in history and myth than in beauty and style.

That art history turned a blind eye might be surprising, given recent attempts to reinvigorate approaches open to 'unreason,' in order to develop new ways for explaining the power of images. The renaissance of the work of Aby Warburg is notable here. This panel aims to evaluate these selection processes in the historiography and epistemology of art history and aesthetics: where and why do art historians, from the 18th to the 21st century, acknowledge the Enlightenment legacies of their discipline and when is it swept under the carpet? Does this canon formation in art history differ from other disciplines, such as classics and archaeology? Where has the 'Super-Enlightenment' left its traces in art historical thinking?

Seeing and Hearing the 'Beyond': Art, music, and mysticism in the long 19th century

Michelle Foot, University of Edinburgh – History of Art (Scotland) mfoot@exseed.ed.ac.uk

Corrinne Chong, Independent Researcher – History of Art, Word and Music Studies (Canada) corrinnecareens@gmail.com

This interdisciplinary session will explore the dialogue between art and music in addressing the subject of mysticism in the long 19th century (1789–1918). To counteract the positivist current that gained momentum during the period, artistic circles gravitated towards mystical means that initiated the beholder and listener into truths that transcended the world of external appearances. The session seeks to gauge the scope of different interpretations of mysticism and to illuminate how an exchange between art and music may unveil an underlying stream of metaphysical, supernatural, and spiritual ideas over the course of the century.

The multiple facets of mysticism manifested across a diverse range of styles, aesthetics, and movements. As esotericism saturated America, Europe and Britain, the Romantics and Symbolists responded to mystical beliefs expressed in Swedenborgianism, Spiritualism, Theosophy and Occultism, while drawing on exposures to Eastern religions. Reinterpretations of pagan mysticism prompted the rediscovery of Folkloric primitivism. Meanwhile, Catholic and evangelical revivals, alongside renewed interest in Medievalism, revitalised Christian themes. In practice, the proliferation of occult revivals at the fin-de-siècle permeated the thematic programmes of artists and composers. Wagner's operas underscored the link between music, myth, and mysticism through the synthesis of the arts: the *Gesamtkunstwerk*. Subsequently, Syncretism in mystical philosophies was paralleled by formal correspondences in the visual arts, especially in their 'rhythmical' qualities. Synesthesia would instigate the development of abstraction.

This session invites submissions that extend these ideas by investigating how the interconnectedness between art and music was able to evoke and be inspired by mysticism. Papers drawn from other periods that examine the origins, and newer forms of mystical appropriations, will be considered, and those which incorporate perspectives across the spectrum of visual culture and musicology are particularly welcome.

Soundscapes: New challenges, new horizons

Margit Thøfner, University of East Anglia, m.thofner@uea.ac.uk

Tim Shephard, Sheffield University

There is a long and fruitful scholarly tradition of exploring the relationships between art and music. Amongst other things, the study of both entails working with objects, spaces and practices that are profoundly embodied, sensory and emotional. To work with and between art and music means becoming acutely attuned to the visceral as much as to the analytical. Yet there is still more to be gained. Recently, when commenting on the relationship between art history and musicology, Jonathan Hicks speculated that 'it may be precisely in attending to the locations of expressive culture – whether noisy, spectacular, or a combination of these and more – that our disciplines might find most common ground'.

Our strand will explore this proposition. What may be learned from focusing on how music and sound – or even the silent evocation of sound – is framed by places, spaces, objects, rituals and

other performative contexts and vice versa? More broadly, how does this common ground helps us to map out and explore the problems and challenges currently facing art historians who work with music and musicologists working with art? For example, is it still a problem that many of our current methods of enquiry have come from studies of European modernism? What happens when they are applied to earlier periods and/or different cultural contexts?

We welcome papers that address these and cognate issues, whether by engaging with broader methodological problems or by exploring specific soundscapes from any period and anywhere.

Speaking Out: Siting the voice in contemporary Asian art

Pamela Corey, SOAS University of London, pc50@soas.ac.uk

Wenny Teo, Courtauld Institute of Art, wenny.teo@courtauld.ac.uk

Voice is frequently evoked as a metaphor for agency in narratives of contemporary art in Asia, pitched against authoritarian control over artistic expression in numerous postcolonial, postwar, and post-socialist environments. In historical examples, such as in the self-criticism exercised in communist China and Vietnam, voice was also used as a means of performing state disciplinary mechanisms, illustrating the ways in which vocal articulation is perceived as an instrument of coercive subject formation. Orality – and its often vexed relationship to the written form - has thus come to the forefront as the medium of historiographies from below and a vital means of asserting individualism or non-official artistic collectivity. This panel seeks to develop new perspectives on the use and the function of the voice in contemporary art in Asia. Attending to a dimension of artistic practice that has received little 'visibility', we hope to gather further theorisations of the voice as artistic material, medium, form, and beyond.

We welcome papers that critically address voice from disciplinary and interdisciplinary perspectives, particularly from artistic practitioners. Topics may include the role of voice as alternative document and archive; the construction of oral histories as artistic practice; voice as both embodiment and absence; the metaphoric and formal scaling functions of voice; the capture and reproduction of the human or non-human voice in digital media works; the distinction between vocalisation and articulation in performance; voice's relationship to silence and to language; and the role that voice plays in mediating our experience of the visual.

Textility

Mechthild Fend, UCL History of Art, m.fend@ucl.ac.uk

Anne Lafont, Rédactrice en chef de Perspective, Institut National d'Histoire de l'Art, Paris, anne.lafont@inha.fr

Technologies associated with textile production – such as weaving, knitting, spinning, embroidering or dying – have often served as models for processes of art making and colouring. Painting and weaving have been aligned since antiquity, during the early modern period the mythical weaver Arachne could serve as an allegory of colourist painting, and dying became a model to think through colour printing. In the 19th-century, architectural theorist Gottfried Semper declared weaving an ur-technology that is the basis of all building work, and artists such as Millet, Van Gogh or Liebermann drew, in their paintings and graphic work, comparisons between weaving and assembling brush strokes or between spinning and drawing lines.

This panel would like to newly explore such associations of textile production with artistic processes by joining them with recent anthropological theorisations of the 'Textility of making' (Tim Ingold) or with approaches that ‘look for the traces of the process that generated the work’ (Jean-Paul Leclercq). By doing so, it proposes to raise the question of the ways in which a focus on textility might pose a challenge to notions of the agency of objects. At the same time, it would also like to reconnect with earlier feminist approaches to textiles and textile production that aimed to destabilise traditional hierarchies of media by highlighting not only women’s involvement in textile production but also the paradigmatic character of techniques such as weaving.

Finally, we are interested in the way in which crafted fabrics serve as models for the human body and its visualisation, be it in the use of metaphors like ‘tissue’ or the association of dyes and body colour. We invite papers dealing with art theory or art practices and forms of fabrication (including, but not restricted to, textiles) that mobilise and reflect 'textility' as a theoretical proposition.

This panel is ‘looking out’ as it engages with interdisciplinary methodologies and encourages global perspectives on fabrics and their fabrication as models for thinking about practices of making.

In addition to the academic session we are planning a panel visit to the V&A Textile Collections at the Clothworkers' Centre at Olympia, in collaboration with Lesley Miller, Senior Curator (Textiles) at V&A.

The National in Discourses of Sculpture in the Long Modern Period (c. 1750–1950)

Tomas Macsotay, Universitat Pompeu Fabra, Barcelona, Spain, tomas.macsotay@upf.edu

Roberto C. Ferrari, Columbia University, New York, US, rcf2123@columbia.edu

Are specific histories of national ‘schools’ of sculpture premised by the codifying of national identities? What role has been reserved for modern European languages and their historical networks of cultural transfer in enabling or inhibiting this circulation of nationalism in sculpture criticism? From the veneration of Greek art by Winckelmann, to the Romantic idea of a Northern spirit in the work of Thorvaldsen; from the imperial narratives of display at the World’s Fairs, to constructions of allegory in French Third Republic art; from monuments to fallen heroes after World War I, to Greenberg’s and Read’s critical biases for national sculptors – varieties of imaginary geographies in the long modern period have congealed into a fitful history where sculpture is entrenched in projections of the national.

Discourses of exclusion and inclusion became part of how sculptors were trained, public spaces were ornamented, and audiences were taught to read sculpture. These discourses also played a role in the strengthening (and dissimulation) of increasingly border-crossing networks of industrial production, globalised art trade, and patterns of urban infrastructure and design.

This panel seeks papers that offer critical explorations of the national and its tentative ties to the cosmopolitan in sculptural discourse, or consider a transdisciplinary dialogue between sculpture and its texts (e.g. art school writings, criticism, memoirs and biographies, etc.). We particularly welcome papers addressing the role of translation and circulation in fledgling modern criticism, as well as papers engaging recent accounts of cultural transfer in the construction of national and modern artistic identifiers (e.g. Michel Espagne, Béatrice Joyeux-Prunel).

The Politics and Aesthetics of Error

Martin Lang, University of Lincoln, mlang@lincoln.ac.uk

Tom Grimwood, University of Cumbria, tom.grimwood@cumbria.ac.uk

Responding to the election of George W. Bush, the 'war on terror' and subsequent domestic anti-terror legislation, art activists declared that we were living in a time of political, economic and environmental error. The Errorist International was established to embrace error and establish an 'international network' in its name. Conversely, the Clandestine Insurgent Rebel Clown Army (CIRCA) waged a 'war on error', referring to G8 politicians as the 'world's most dangerous "errorists"'.

These interventions reflected a long-standing relationship between art and error. For example, psychoanalytic interpretations of the gaffe or the slip of the tongue provided the inspiration for Surrealist automatic writing and the production of 'exquisite corpses'; or the field of 'glitch aesthetics', which explores artistic possibilities that arise from random computer or electronic malfunction.

Recent political developments in Britain and the USA invite accusations of a politics driven by error ('misinformed' voters, 'post-truth' politicians, 'fake news' agencies etc.). This session invites discussions on how error has, can or might be addressed aesthetically, philosophically and politically, in order to explore possible roles for aesthetics in interpreting political error, and the political ramifications of aesthetic error.

Papers might address the following themes:

- Ruminations on the relationship between 'error' and 'terror'
- How art can be of service to understanding political errors and imagining new political alternatives
- Psychoanalytic interpretations of visual gaffes in any form of visual culture from any period – but especially from recent politics
- Considerations of aesthetic errors as disruptions – wanderings off the 'correct path' and the political opportunities this enables.

The Weaver's Workshop: Materiality, craft and efficacies in the art of tapestry

Katja Schmitz-von Ledebur, Kaiserliche Schatzkammer Wien, katja.ledebur@khm.at

Isabella Woldt, Bilderfahrzeuge-Project, The Warburg Institute, University of London, woldt@bilderfahrzeuge.org

Tapestry is a complex and expensive medium. From the Middle Ages production of tapestry incorporated precious stuffs, including silk, fine wool, gold, and silver thread. To this rich materiality it added a complicated and costly manufacturing process that involved diverse media (drawing and weaving), and which therefore required multi-professional teams of artists, both local and international, to endow these artefacts with a variety of motifs in elaborate compositions. At its peak in the Renaissance and the Baroque, production was both local and

international, the complexity of the product necessitating the support of an international network of workshops and agents acting on behalf of customers all over Europe and beyond.

Tapestry is easily folded or rolled up, making the work of art highly mobile. Owners were thus able to present tapestries in different places and for a host of diverse occasions. It thus lent itself to a variety of purposes, both public and private, as both symbol and sign and as instrument and image of power and object of desire. Tapestry was thus an exceptional mobile that invites questions about the relationship between technology, power, propaganda, representation, and aesthetics.

This session will investigate specific aspects of tapestry, both as an artwork and as a high-end product of industrial production via discussion that is interdisciplinary in its look out. We invite papers that consider the development and innovations in tapestry production arising from changes in technology and in aesthetic taste, such as, for example, colour treat. Papers could ask, for example, what kinds of technological challenges were involved in Raphael's 'Italian' designs for the Brussels workshops or, more generally, how weavers responded to changes in *disegno*. We are also interested in the question of how such alterations impacted on the function of tapestries, whether they were the cause of the declining interest in and status of tapestry as art in industrial revolution, and how we can explain tapestry's revival in Modernism.

Towards an Aesthetics of Geology in the Age of Anthropocene

Maud Maffei, Artist and Independent Scholar, maudmaffei@gmail.com

Riccardo Venturi, Gerda Henkel Stiftung, riccardove@gmail.com

Geology has been a topic of interest and attraction for artists, at least since JMW Turner's geological sublime, as it was famously put forward by John Ruskin. During the 1960s, a time of cybernetics, technological upheaval and subsequent reshaping of our relations to time and space, Robert Smithson suggested the notion of abstract geology, tracing connections between geological, body and mental processes.

Until the 1960-1970s, what artists find particularly fascinating in the aesthetics of geology is the challenge of its double invisibility: on one side, the relation to 'deep time' threatens the three classical temporal dimensions within which we arrange our life experience, i.e., past, present and future; on the other the substraction of visibility makes it a complex object to imagine and visualise. Once an Earth Science, with its unyielding remoteness and inert temporality, geology has become a model for the material conditions of our contemporary life. In digital and anthropocene era and in the midst of an irresolute – and politically undermined – relation between Gaia and anthropos, natural history and human history, several artists deal with geological imagination.

Enhancing the still unexploited convergences between the history of contemporary art and the politics of ecology, between visual humanities and environmental humanities, the session aims to explore the multiple ways artistic projects, art historical research, exhibitions and curatorial practices focus on the challenges posed today by the geological turn beyond anthropocentric humanities.