

2019 ANNUAL CONFERENCE

4 – 6 APRIL 2019

University of Brighton

CALL FOR PAPERS



The (expanded) field provides [...] for an organisation of work that is not dictated by the conditions of a particular medium.

Rosalind Krauss, 'Sculpture in the Expanded Field', 1979

The Association for Art History's 2019 Annual Conference in Brighton will explore how art history and visual culture are manifest in the everyday, as well as in scholarly and curatorial life. What is art history and visual culture in an expanded field?

The 2019 Annual conference will be based in the city centre campus of the University of Brighton. The conference itself will also expand physically into the city of Brighton, known for its eccentric urban landscape, including the 200-year old Royal Pavilion, the Brighton Museum, the idiosyncratic shopping precincts, as well as Brighton Pier and beach.

The conference presents sessions that think in expanded ways about the materials of art history and visual culture, and the diverse sites and

circumstances of its production and circulation. Some connect art histories with pressing topics in humanities, such as the role of migration and its legacies in global histories, and the relation between image and planet.

Other sessions encourage reflections on how our activities as writers, educators and theorists enrich and stimulate our professional practices.

There will also be a fringe programme of parallel events, including talks, workshops, visits and performances, that will stimulate and enrich the discussions held in the academic panels and beyond.

We hope this conference will provoke and share encounters with art histories and visual cultures in new, diverse dimensions.

TO OFFER A PAPER

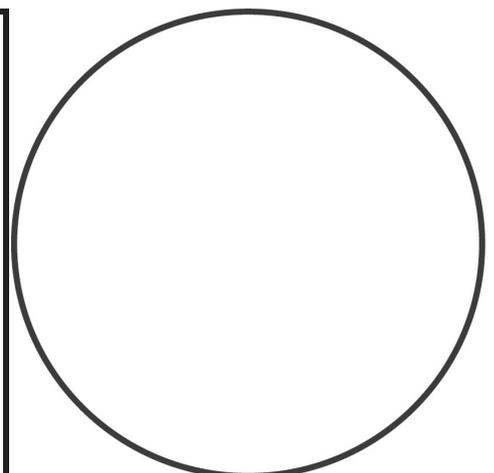
Please email your paper proposals direct to the session convenor(s).

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 it will appear 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: **Monday 5 November 2018**



Affective Fashion(s)

Roberto Filippello, Edinburgh College of Art, The University of Edinburgh robertofilippello@gmail.com

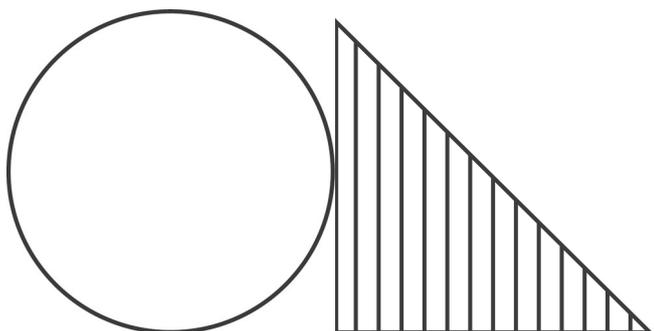
Alessandro Bucci, Edinburgh College of Art, The University of Edinburgh a.g.bucci@sms.ed.ac.uk

Since the 'affective turn' that occurred in the mid-1990s, the term 'affect' and its conceptualisations have been embraced by various humanistic disciplines to contribute to the ontological description of reality, hence sanctioning a deeper intellectual interest in the material body. In these contexts, the theoretical frameworks and methodologies of affect spread in reaction to the alleged inability of poststructuralism to properly account for the role of the body in the formation of human subjectivity.

This panel seeks to foreground the uses of 'affect' in the analysis of fashion. This pursuit might permit, on the one hand, to grasp how bodily sensations are mobilised and come to *matter* in everyday practices of self-fashioning, both individual and institutional; on the other, to unpack how specific affects that are circulated across fashion media representations are revealing of the cultural systems in which they are embedded. Thus, through the lens of affect, our aim is to raise questions about the 'structures of feelings' informing fashion design, its processes and its representations.

We welcome contributions that include, but are not limited to:

- emotional design: how fashion designs can convey emotions
- phenomenological experiences of self-fashioning in everyday life and media representations
- affect and technology: how new technologies in the production of garments, photographs, and films impact our sensorium
- affective publics: how fashion media resonate with, and contribute to shaping, audiences
- affective embodiment of racial and sexual difference in fashion media
- the affective component in fashion curatorial practices: producing and experiencing 'atmospheres'
- uses of affect in fashion historiography.



Art after 1945: At home or homeless?

Donna West Brett, University of Sydney donna.brett@sydney.edu.au

Alix Beeston, Cardiff University beestona@cardiff.ac.uk

Sarah E James, University College London, sarah.james@ucl.ac.uk

Olivia Tait, University College London aodtait@gmail.com

In the wake of radical geopolitical transformation after 1945, numerous theorists have debated the ways in which 'transnational movements of bodies, objects and images', have changed our understanding and experiences of home and belonging (Sara Ahmed et al). Art historians and cultural critics have examined the production and reception of art in relation to individual and geopolitical historical and contemporary experiences of exile (Linda Nochlin), migration, immigration and dispossession (Mieke Bal, Anne Ring Petersen, TJ Demos). Others have examined visual and material culture in relation to the state, citizenship, human rights and democracy (Ariella Azoulay). Recent feminist art history has returned to traditional categories of the home and the obedient or disobedient domestic imaginary, calling for the need to rethink the discipline's 'new domesticities' (Francesca Berry, Jo Applin, Mignon Nixon, Julia Bryan-Wilson). And sociological approaches have interrogated the space of queer migrations, refigured as forms of home and homing (Anne-Marie Fortier).

With such concerns, contexts and debates in mind, this session calls for papers that interrogate art and the expanded field of art history in relation to everyday issues of home and homelessness. We invite papers that explore the concept and visual representation of home in terms of politics, gender or race, as queer, contested, confined, or emancipated. We invite research which foregrounds art's role in the construction of narratives of belonging; to consider concepts of being at home, of producing social relations and models of communal belonging, or to interrogate conditions of homelessness, 'unbelonging', or statelessness.

Art and Gentrification in the Changing Neoliberal Urban Landscape

Tijen Tunali, University of Tours, France tjentunali9@gmail.com

Pauline Guinard, École Normale Supérieure (Paris) pauline.guinard@ens.fr

For the last four decades, art has been integral to the neoliberal governance and policies for new urban planning: to aid social and economic outcomes, to boost the economic environment of post-industrial cities, to energise communities and neighbourhoods and to raise real estate values. The studies of culture and neoliberal urban planning have acknowledged a straightforward role of the artists in the

changing urban landscape, often disregarding the complex relationship of art to power and resistance. They have also often overlooked the actual aesthetic practices and their effects on the public's perceptual, physical and political encounters with the urban space. A rigorous research into art's emancipatory properties in urban struggles for 'right to the city' deployed during campaigns, protests and creative strategies in daily life in the urban 'public' space is urgently needed.

This panel will extend the discussion about the complexities of aesthetic disposition in the gentrified urban environment and art's relations to both cultural capital and the bottom-up resistance in the city. We seek papers that engage in art's critical, aesthetic, communicative and creative powers from the perspective of social mobilisation and urban activism, especially in the gentrified neighbourhoods. Papers might address the following concerns: What kind of political and aesthetic possibilities could emerge in the intersection of the spatial and dialogical premises of art and the ideological and economic processes of the new urban planning? How could artistic expressions in the urban space reveal, delimit, question and resist the complexity of neoliberal urbanisation?

Art and Xerox

Zanna Gilbert, Getty Research Institute, Los Angeles
zgilbert@getty.edu

John Tain, Asia Art Archive, Hong Kong john@aaa.org.hk

This session examines the impact of xerography on the production and distribution of art and visual culture. Beginning in the 1960s, when the Xerox Corporation's electrostatic copying technology made easy and instantaneous photographic reproduction widely available, photocopy and its potential for self-publication and distribution has greatly impacted artistic creation and circulation. For instance, much of the aesthetic of conceptual art would be inconceivable without it: one need only think of the 'Xerox Book', the exhibition as publication organised by Seth Siegelaub in 1968. However, xerography also proved important to very different artists working in performance, photography, mail art, and in Xerox or Copy art itself, which peaked in the 1970s and 80s.

While the significance of the technology for conceptual art has been discussed by Alexander Alberro in his *Conceptual Art and the Politics of Publicity* (2003), and its use by activists researched by Kate Eichhorn (*Adjusted Margin: Xerography, art, and activism in the late twentieth century*, 2016), there exists no comprehensive international study. The session aims to address this lack, and invites proposals that engage with the following questions: How did artists' use of photocopy change over time and space, from the introduction of the first copying machines to their widespread availability in the 1980s? What are the historical specificities of the use of the photocopier in different regions or

countries? Did artistic reproduction differ in any significant way between photocopy and other print techniques, such as the mimeograph? In what ways did photocopy intersect with photography and performance?

Art Education: The making of alternatives?

Sue Breakell, University of Brighton
S.M.Breakell@brighton.ac.uk

Gavin Butt, University of Sussex g.butt@sussex.ac.uk

Matthew Cornford, University of Brighton
M.Cornford@brighton.ac.uk

Naomi Salaman, University of Brighton
N.Salaman@brighton.ac.uk

Modern forms of art education have variously created worldmaking environments for staff and students to envisage, conceptualise and create alternatives to dominant aesthetic, social and political forms. From the Bauhaus to Hornsey College, and Black Mountain to Dartington, art education has acted as a laboratory for social and political, as well as artistic, change. In the UK, from the countercultural 1960s to the anti-Thatcherite '80s, change has come from students being afforded time and liberty to act at a remove from capitalist imperatives of paid employment – even from the constraints of pedagogy itself – or from direct engagement with radical teaching content: experimental studio briefs, placement activities or critical theory.

But, building on the work of Left-theorist Mark Fisher, we ask: Are art schools in neoliberal times still potent sites for the incubation of alternative political possibility? Or have they become tamed by the marketised imperatives of competition and of audit culture? Have students become more conservative upon becoming consumers of their own education? Or is asking such questions only to describe the *different* conditions of alternative worldmaking in art school today?

We welcome proposals addressing modern or contemporary art schools and their role in the creation of, for example, alternative lifestyles, radical art, revolutionary communities, feminism, LGBTQI culture, race politics, and rock and pop music. Submissions that explore the role of the archive in rehabilitating histories of radical forms of education, or adopt a theoretical approach to the 'alternative' or 'critical' capacities of the art school are expressly encouraged.

Artistry in the Spaces of Medicine

Natasha Ruiz-Gómez, University of Essex
natashar@essex.ac.uk

Mary Hunter, McGill University mary.hunter2@mcgill.ca

For hundreds of years, artists and physicians have influenced each other's work; through collaborations, partnerships and ad hoc junctures, they have expanded the scope of each other's fields. This session seeks to examine such intersections by exploring artistic practice in, and with, medical spaces, including the physician's office, the waiting room, the operating theatre, the hospital ward, the autopsy room, the laboratory and the medical museum. By investigating these sites from the perspectives of art history and visual culture, we hope to shed new light on how and why artists have used these spaces not only for anatomical and pathological study but also for ideas and inspiration – many of which have pushed disciplinary boundaries. What role did medical spaces have on artistic practice, visual representation and the writing of art and medical histories? What role do they continue to play in art-making and medical learning?

This session intends to spark a dialogue about artistry in the spaces of medicine. We encourage papers that look at this dialogue in any country from the 17th century to the present and welcome papers from artists, curators and scholars from any discipline. We are especially interested in approaches that expand the field of art history through an analysis of medical visual culture, as well as papers that explore how artists expanded the field through their 'medical' work, which can be understood as artworks with medical themes or any type of image, object or technology made for medicine.

Blood in Modern and Contemporary Art

Neil MacDonald, Independent n.macdonald@zoho.eu

Camilla Mørk Røstvik, University of St Andrews cmr30@st-andrews.ac.uk

Art practices that involve human blood have a long and controversial history. Blood has often been considered shocking, despite the ubiquity and frequently benign presence of blood in everyday life. Since at least the 1970s, artists have used blood to open up debates about gender identity, disease, racism and violence. These works draw upon blood's potency as both metaphor and physical matter. A resolutely liminal substance, blood can convey life and death, masculinity and femininity, nutrition and threat. Blood has also been used by artists to explore issues of inheritance, memory and history in relation to racial, class and national identities. Blood can be seen as separating and demarcating communities but also as erupting across and disrupting boundaries.

This panel seeks to examine the distinct capacity of blood to explore the multiplicity and complexity of identities and histories being articulated in art and culture today. At a moment when art's histories are increasingly discussed in interdisciplinary and comparative terms, blood is well positioned as a meeting point between art history and many other fields, such as the medical humanities, cultural studies, anthropology, religious studies and performance studies. We therefore encourage papers drawing inspiration from these disciplines.

We welcome proposals for 25-minute papers engaging with art and blood, including (but not limited to) the following themes: Menstruation; HIV/AIDS and blood diseases; Censorship; Blood as pollutant or nutrient; Post-Colonial theory; Blood, race and racism; Identity; Violence; Abortion, childbirth and pregnancy; Blood as paint; Blood as protest.

Building a Planetary Imaginary: Information design, contemporary art, and environmental politics

Timothy Stott, Dublin School of Creative Arts, Dublin Institute of Technology tim.stott@dit.ie

Maibritt Borgen, Yale University mabborgen@gmail.com

Charts, plans, tables, graphs, and diagrams are foremost in the dissemination of scientific data and knowledge. These types of information design are 'knowledge generators' (Johanna Drucker) as much as representations of existing states of affairs, which help to think systems, correlations, and future scenarios across scales, from the microbial to the planetary. As they make complex global ecologies legible and consequential to the public, they are central to the everyday politics of our current climate regime.

With the renewed urgency of this knowledge today, this session investigates how contemporary artists and curators have used information design to build, challenge, and expand a planetary imaginary in the face of ecological disaster. Whereas photographs of the planet in its entirety mobilised the previous generation of environmental art and politics, the planetary now emerges in complexes of data and information. We therefore ask: How has information design expanded into a set of artistic and curatorial strategies that engage the epistemology and function of science? How do contemporary artworks, projects, and exhibitions use information design to think through planetary complexities and contingencies in the public domain? How does this planetary imaginary compare to that of global economies and infrastructures? By connecting information design and a planetary imaginary, this session seeks to re-orient toward environmental politics current debates about the diagrammatic and the informational as major tropes of contemporary art.

Conceptual Cartography: Spatial representations in Conceptual Art

Elize Mazadiego, KU Leuven emazadiego@uicsd.edu

Conceptual art is broadly considered a movement that accelerated the processes of internationalism in the 1960s and 1970s. Early proponents of Conceptual Art differed from preceding generations of artists in their aspiration to connect individuals and ideas beyond geographic expanses.

Conceptual art's reductive quality of the art object into dematerialised forms mobilised a vision to transcend spatial and geographic boundaries and configure a global network of artists and work. Artists differentiated existing forms of the international through the conceptualist artwork's capacity to further expand and decentralise art's traditional topography. Cartography is a defining feature in many Conceptualist artworks, from Douglas Huebler's maps that chart journeys with a felt pen on ordinary topographical road maps to Felipe Ehrenberg's Tube-O-Nauts Travels that document the artist's continuous journey on London's Underground over 17 hours with diagrams on subway maps.

Of interest to this panel is the interface between Conceptual Art's spatial imagination in the 1960s to 1980s, and the variant ways in which artists employed a cartographic language as a process and production of space-making. In particular, how do these practices encode new territories, subvert systems of representation, re-order, de-centralise, reify or expand geography and its signification. How were artists engaging with or producing a globalised, networked, transnational, de-territorialised and in-flux geography. Along these lines, we invite proposals for papers that explore different forms, media, strategies, theories and concepts, as well as geographic and temporal frames of reference.

Critical Pedagogies in the Neoliberal University: Expanding the feminist field in the 21st-century art school

Marsha Meskimmon, Loughborough University
M.G.Meskimmon@lboro.ac.uk

Hilary Robinson, Loughborough University
H.Robinson@lboro.ac.uk

Critiques of the neoliberal University are ubiquitous. Research is instrumentalised towards the production of quantifiable outcomes for the economy. Academic learning environments are evaluated for effective delivery of enterprising, if uncritical, citizens, into the global marketplace. Student fees and debt form a virtuous loop with employability agendas. To deliver its objectives, the corporate University speeds up performance demands upon permanent and precarious faculty colleagues.

Feminisms have long intervened in economies of knowledge production, asking critical questions concerning authority, inclusivity, and the role of education in empowerment and political change. What feminist pedagogies can we develop and maintain in the neoliberal corporate University? How can feminist reflexivity, creativity and aesthetics counter the anaesthetising effects of education-as-commodity for 'student-consumers'? Can we develop responsible, responsive, critically affirmative knowledge projects through learning and teaching? How can we foster collaboration, connection, inter- and cross-disciplinary feminist creativity and thought in the academy? How can feminist pedagogies function within neoliberal universities while also offering spaces for critique? How does money work in feminist-friendly 'alternative art schools' – who can afford to study, and who cleans the toilets? What are the pre-figurative or alternative practices? How can the 'long march through the institutions' (Dutschke, c.1970) function as transformative experience rather than as co-option or assimilation? If 'the master's tools will never dismantle the master's house' (Lorde, 1979) how can we undo, while remaking, pedagogies, and not fail ourselves as students and as academics? Is it sometimes OK to 'go slow'?

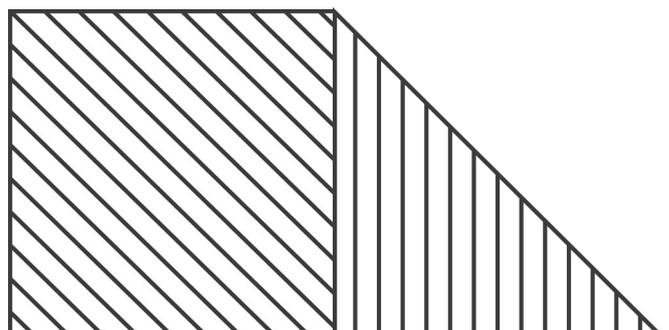
We welcome proposals that critique, theorise, propose, and strategise towards environments that enact inclusive feminist pedagogies.

Culture, Capital, Collaboration: Towards a new educational exchange

Trevor Horsewood, Association for Art History

This parallel session acts as a platform for a range of curated conversations around the current and emerging challenges and opportunities for art history in different learning contexts. It builds on conversations started in the 2018 Annual Conference Critical Pedagogies session, reflects on the work of the Association for Art History to increase engagement and educational opportunities, and sets out a manifesto for change for the coming years.

Dissent, disadvantage and dogma act as narrative threads across the session, which aims to open up new dialogues about art history in education and the wider public realm.



Danger! Women Reading

Victoria Horne, Northumbria University in Newcastle
victoria.horne@northumbria.ac.uk

Throughout history, the figure of the woman reader has been viewed as potentially subversive or dangerous, 'a threat to domestic order' (Long, 2004). She's a thrillingly ambiguous figure who has captured the attention of numerous artists over centuries (Bollmann 2016). The significance of women's periodical culture within first- and second-wave struggles has been addressed by literary theorists (Bazin and Waters ed., 2017), as have the histories of reading groups (Long 2004), independent bookshops (Delap 2016) and feminist publishers (Murray 2000) – and yet, despite reading's crucial importance to the art historical discipline, little attention has been devoted to understanding the function of book groups and publishing circles as systems of knowledge mediation in feminist art history. This panel seeks to redress this omission by considering how para-institutional practices associated with libraries, bookshops, reading groups, and publishing collectives – particularly, but not exclusively, prior to the recognition of feminist discourse within the academy – empowered women as readers and writers of art history and theory.

The subject and practices of reading have surfaced with surprising intensity in contemporary art, perhaps most visibly in the near-ubiquitous space of the gallery reading room. 'The Age of Print', Hayles (2012) suggests, 'is passing, and the assumptions, presuppositions, and practices associated with it are now becoming visible as media-specific practices rather than the largely invisible status quo.'

As this cultural shift from print to digital paradigms transpires, it is important not to neglect the gendered dimension of reading, both historically and contemporarily. As such, this panel invites papers on the following possible topics: women's reading groups; feminist publications, including circulation and reception histories; art historical representations of women reading; periodical networks; libraries and access; erotics and pleasures of reading; relations between reading and looking; reading subversively.

Workshop: Decolonising the Curriculum: Creative and practical strategies

Katherine Harloe, University of Reading
k.c.harloe@reading.ac.uk

Francesco Ventrella, University of Sussex
f.ventrella@sussex.ac.uk

We invite expressions of interest or proposals for presentations or provocations of around 15 minutes, which seek to share ideas about what it means and what it takes to decolonise the curriculum today. Our aim is to start a conversation across disciplines, periods and area specialisms

around everyday practices of decolonisation in higher education, museums and cultural organisations. The workshop will provide space for theoretical reflections upon decolonisation and the exchange of practical, creative and pedagogic strategies already being pursued by the participants.

In recent years, questions about expansion of the traditional objects and methods of art history have acquired urgency in response to movements for social justice. While talk of 'curriculum decolonisation' or 'diversification' has circulated across the humanities, seeping into everyday departmental cultures and sometimes even officially stated institutional aspirations, scholarly, pedagogic, and creative practices fall short of lofty ideals.

Disciplinary inertia, alongside the perception that the labour of decolonisation can be left to those who have geographically expanded the art-historical canon or are perceived as themselves embodying difference, avoids confronting colonial and racist legacies inherent in disciplinary structures and habits of thought, and reproduces entrenched hierarchies. How do we contest the subtle kinds of centring that allow certain practices and knowledges to appear only as marginal or derivative? How attend adequately to the scholarship and everyday experience of those constructed as 'space invaders' (Puwar 2004), whose very identities mark them as 'trespassers' in the physical and imagined spaces of scholarship and education?

The format will comprise short presentations, followed by chaired open discussion.

Diaspora Artists and British Art History: Intervention–integration–expansion

Alice Correia, University of Salford A.Correia2@salford.ac.uk

Anjolie Dalal-Clayton, University of the Arts, London
a.dalalclayton@arts.ac.uk

Elizabeth Robles, University of Bristol, haekr@bristol.ac.uk

To date, mainstream surveys of 20th-century British Art have been so narrowly focused as to narrate only a select story of the artistic practices and activities being undertaken. But what happens when accounts of British Art stray from these orthodoxies to reveal its other, hitherto marginalised, practitioners – their diverse motivations and multivalent strategies?

This session seeks to add to and enlarge this hitherto constricted field of art historical enquiry by paying specific attention to the work of African, Asian, Caribbean, and other diasporic artists active in Britain since 1900. Building on a number of recent publications (Chambers, 2014; Orlando, 2016; Wainwright, 2017; Kerman, 2017), and exhibitions, including 'Migrations: Journeys into British Art' (Tate Britain, 2012) and 'Speech Acts: Reflection–Imagination–

Repetition' (Manchester Art Gallery, 2018–19) can we expand the knowledge-base of, and range of historiographic and theoretical approaches to, the work of diaspora artists? And what does such scholarship do to the field of British art? Will the study of practitioners as varied as Ronald Moody, Li Yuan-chia and Mohini Chandra (for example) remain as an appendix or supplement to 'mainstream' narratives? Can real integration take place? Can a critical engagement with the work of diaspora artists achieve an arguably more important goal of changing the parameters of what counts as British, and thereby propel British art into conversations regarding the transnational and the intrinsicity of diversity to Britishness itself?

We invite proposals that take a range of methodological approaches and address a spectrum of subjects, including, but not exclusive to: monographic papers; medium-specific analysis; exhibition histories; comparative studies; and theoretical/philosophical interpretations.

'Difficult Heritage' and the Legacies of Empire. Diversifying engagement with material culture in public spaces and museums

Mirjam Brusius, German Historical Institute London/TORCH Oxford brusius@ghil.ac.uk

The vestiges of empire extend beyond standard conventions of physical control and coercion. Empire persists and proliferates in the present through material and visual representations and celebrations of the past. It manifests in statues, museum exhibits, artifact collections, and is embedded in public spaces and the individual's consciousness. This has an impact on how audiences access and perceive not just artefacts in public life, but also history.

This session intends to feature six case studies and a commentary that address the legacy of empire in public space, ranging from imperial statues such as that of Rhodes, to the possession and presentation of artifacts in museums, and beyond. Following up on debates that have taken place in the last few years, the session seeks to learn from examples of what a critical engagement with material culture could look like in practical terms, e.g. through interventions by (art) historians, curators, community members and artists. How can difficult histories be made visible in public space, e.g. if imperial statues are not removed? How can museums tell their complex collection histories in more inclusive ways? Finally, how could these interventions contribute to attempts to diversify audiences in museums and make institutions more accessible and relevant today?

Brighton provides an apt platform for this session: Here, one of the landmarks of the city, the Royal Pavilion, incorporates an 'Oriental' appearance. We thus welcome proposals that

engage with colonial (counter-flow) discourses and the exhibition of colonial power from the late Georgian era onwards.

Dress and Dissent: Embodying protest

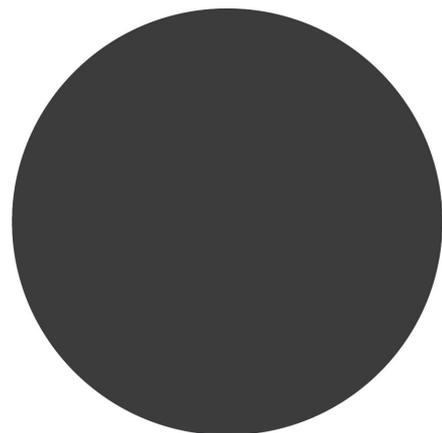
Annebella Pollen, University of Brighton
a.pollen@brighton.ac.uk

Louise Purbrick, University of Brighton

From Pussy Hats on Women's Marches to all-black attire at awards ceremonies for the Time's Up campaign, the use of dress as a form of 'non-verbal resistance' (Crane, 2000) seems more prevalent than ever in recent times. Clothing's uniquely affective, declarative and performative capacity has meant it has long operated as a central communicative site for political activism and demands for social reform. This session aims to gather international scholars to consider these intersections, past and present. We seek fresh case studies, new theoretical perspectives and global viewpoints to develop ways of understanding dress as and for protest in its widest sense.

Suggested areas for enquiry include:

- The role of dress in political resistance, activism and campaigns for social reform. Where have these actions arisen? What forms do they take? What methods should we deploy for their analysis?
- Subversion, transgression and refusal of/in clothing as sartorial statements for social reform and as acts of civil disobedience. How important is spectacle in calls for change? Must radical political messages result in radical design forms?
- Dress in countercultural and utopian social movements. How are beliefs signified and materialised in these practices? How do they shape as well as reflect political ideologies? Where is dress central, incidental or overlooked?
- T-shirts, tote bags, tie pins, tattoos, sashes, brassards and buttons: the body as placard. What are the symbolic repertoires at play? How can we measure the significance of such gestures? What are the challenges of an aestheticisation of politics?



Expanding the Ceramic Field in the Long 19th Century

Caroline McCaffrey, University of Leeds fncmm@leeds.ac.uk

Anne Anderson, V&A Course Director and Tutor
anne.anderson99@talk21.com

Rachel Gotlieb, Gardiner Museum, Toronto
rachel@gardinermuseum.on.ca

This session calls for papers that expand the field of ceramics in the long 19th century to explore alternative narratives within art, decorative art and design histories and material culture and thus move beyond the tradition of connoisseurship and the cycles of production and consumption. We maintain that ceramics in the 19th century had a profound and pervasive presence: a rare Kangxi vase or a Chelsea figurine, a popular blue transferware plate or a humble china cup spoke to multiple actants – collector, dealer, consumer, designer, for example – and thereby contributed to the 19th-century's tangled and often fraught social and intellectual networks. This period also bore witness to an increase in scholarly publications relating to the cultural history of ceramics, intensified by museum exhibitions and the rising art market for these objects, and culminating in a second Chinamania.

We invite topics on all types of pottery and porcelain from all periods that touch upon 19th-century issues, including but not limited to: Chinamania, colonialism, collecting, display, domesticity, gender, identity, and transnationalism. Building upon Cavanaugh and Yonan's seminal publication on 18th-century porcelain (2010), we ask: How did pottery and porcelain operate as agents of culture, conveying social, psychological and symbolical meanings in the 19th century?

'Fiction with footnotes': Writing art history as literary practice

Tilo Reifenstein, Manchester Metropolitan University
t.reifenstein@mmu.ac.uk

Jaś Elsner's description of art-historical writing as ekphrasis plants the practice firmly in the purview of poetry, literature or fiction, though be it, in his words, 'fiction with footnotes'. A similar propinquity between the creative work of the artist and that of the historian has been noted, among others, by Boris Groys, Christa-Maria Lerm Hayes and Hayden White, who have indicated that far from being ignobled by the fiction tag, the discipline is perhaps ennobled to deliver on the irreducible multiplicity of its 'objects' which hitherto sat uneasily with a scientific pursuit of linearity, resolution and teleological determination that also treats *writing* as a neutral expedient. Yet art historians seem reticent to embrace their literary selves, as though it is safer on the side of the putative objectivity of language.

The aim of the session is to develop the characteristics of art-historical writing as a *practice* that necessarily not only negotiates the boundary of visual and verbal, but also manifests a literary fiction produced in the discursive framing of knowledge and meaning-making about artefacts, subjects, processes and their historic contexts. The session invites theoretical and philosophical approaches, as well as case studies, to *writing as an epistemic practice* of art-historical research. Conceptualisations of art history's writing practice in view of fact, fiction and knowledge production, and critical readings of art history as *Wissenschaft* will help in framing the discipline as a practice that not only has to contend with political, institutional and ideological demands but also those of writing itself.

From Casting to Coding: Technologies of sculptural reproduction from antiquity to the present

Elizabeth Johnson, Birkbeck College
elizabeth.johnson@bbk.ac.uk

Rebecca Wade, Leeds Museums and Galleries
rebecca.wade@leeds.gov.uk

Recent advances in digital 3D technology have opened up new and exciting possibilities for both artists and art historians, from 3D printed artworks to the use of digital photogrammetry to reconstruct ancient monuments. Situated at the cutting-edge of digital culture, these practices also participate in a longer tradition of sculptural reproduction, including casting, electrotyping, paper squeezes and stereoscopy. Critical studies of sculptural reproduction can help to develop our understanding of the ambiguous territory between artwork and commodity, and illuminate networks of exchange between art and manufacture, entertainment and education. Without adequate critical analyses of the histories of sculptural reproduction, we miss a valuable opportunity to consider the intersection between art history and the everyday.

This session seeks to explore how different types of three-dimensional reproduction have shaped the ways in which art is produced, encountered, disseminated and conceptualised. It looks to expose the archaeology of sculptural reproduction by considering its different forms from a transhistorical perspective. We welcome papers that examine sculptural reproduction through a range of frameworks: aesthetic, economic, material, social, political, philosophical and beyond.

Papers are invited which consider – but are not limited to – the following questions:

- What role did technologies of three-dimensional reproduction play in shaping the aesthetics of sculpture?
- Do sculptural facsimiles have their own aesthetic limits and possibilities?

- How have technologies of sculptural reproduction reimagined sculpture's particular relation to space and time?
- How can discussions of sculptural reproduction animate debates on authenticity, authorship and mass reproducibility in new ways?

Fugitive Visions: Art and the Eidetic Image

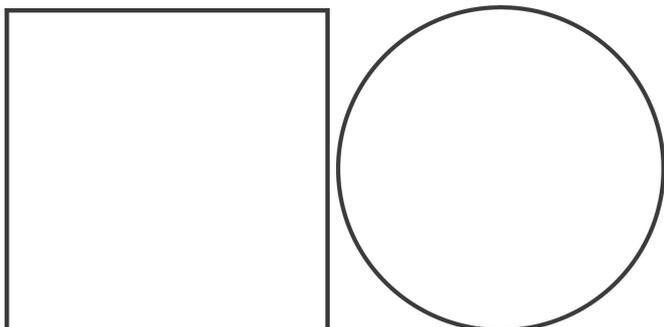
Elizabeth Buhe, Institute of Fine Arts (NYU) ebuhe@nyu.edu

Amy Rahn, Stony Brook University (SUNY)
amy.rahm@stonybrook.edu

Eidetic imagery – vivid pictures seen 'in the mind's eye' – has been a powerful and ongoing source of artistic inspiration. Yet, modernist privileging of disembodied vision and positivist opticality has suppressed the realm of the eidetic: an expansive category that includes subjective spiritual, mystical, synesthetic, hallucinatory, and visionary experience.

This panel solicits papers addressing artists past and present who have employed eidetic imagery in the creation or content of their work, as well as from scholars crafting methodological approaches for understanding and historicising artists' visionary processes. Can art stimulate eidetic experience in its beholders? How might a hermeneutics of the eidetic contribute to a more expansive art history? How do artists represent the invisible? What perceptual modalities and sensory crossovers are engaged in creating or apprehending such art? Can the highly individual nature of reverie or inner vision paradoxically allow artists to communicate with art's diverse audiences?

Many art historical moments invite such questions. Prehistoric rock art's intricate patterning is believed to derive from forms visualised during altered states, while, in the 19th-century, Symbolists instrumentalised individual visions in pursuit of sweeping artistic insight. More recently, Joan Mitchell claimed she painted 'from remembered landscapes that I carry with me'. Following the work of scholars like Marcia Brennan, Todd Cronan, Linda Dalrymple Henderson, and Martin Jay, this panel invites papers that implement or productively critique methodologies such as affect, feminism, neuroscience, new materialism, and phenomenology to excavate traces of eidetic experience that haunt art's past, but not yet its history.



Historiography in the Expanded Field

Samuel Bibby, Association for Art History
samuel@forarthistory.org.uk

'A Museum of Language in the Vicinity of Art', Robert Smithson's well-known intervention from 1968, sought to align the contemporary practice of artists' writings with the production of art itself. Such a demarginalisation conceived the publication as a site, one that Rosalind Krauss would in turn come to define as an expanded field. This session intends to perform just such an action upon the discipline of art history. Whilst historiography is today a burgeoning mode of enquiry for the subject, the majority of work produced remains fundamentally textual in its focus; the material and visual nature of art history (as a combination of words *and* images) is all too often overlooked. An expanded field should thus extend beyond simply considering art history's status as language – textual discourse – to incorporate alongside it the physical space of the page, and its role as an object in its own right: as both content *and* form. Such an operation is all the more important precisely because of the subject's concern with questions of materiality and visibility in relation to the objects of its enquiry. Artists' books and magazines have in recent years proved to be particularly fertile ground for art history; this session seeks similar approaches in relation to the production of art historians' books and magazines.

Contributions reflecting the full chronological and geographical breadth of art history (in both print and digital forms) are encouraged, ones which, to expand upon Krauss, aim to present 'an organisation of [historiographical] work that is not [merely] dictated by the conditions of a particular [textual] medium'.

Keeping Painting in its Place: The refusal of the expanded field

Joanne Crawford, University of Leeds
j.s.crawford@leeds.ac.uk

Sarah Kate Wilson, University of Leeds

Whilst the proliferation of media and alternative spaces of/for art has allowed sculpture to become an important player within the 'expanded field', it seems that painting remains stubbornly 'fixed' within its own physical and material limitations. Unable to fully move away from the application of paint onto a flat surface, especially when attempting to blur its own frame to move beyond it into the temporal and environmental spaces of the viewer, painting often finds itself in an uneasy alliance with film, installation or performance; to the point of being absorbed by the 'other' and obliterated as painting.

A result of such encounters is that painting fails to locate its own threshold and falls into the category of 'not-painting'. Instead of the old adage 'But this is not art!', we increasingly have 'But this is not painting!'.

Consequently, as artists and historians, when we do attempt to question what painting is, or what it could possibly become, we are pulled right back into the 'frame'. Painting, it seems, is becoming the last bastion of 'true' art for some, and is frustratingly confined to outmoded classificatory systems for others.

This session thereby invites historians, curators and practitioners to investigate the ways in which painting has historically been kept in its 'place', or within the 'frame', whilst also thinking about how it can move into an expanded field without losing its integrity as 'painting'.

Landscapes of the Everyday

Catherine Jolivette, Missouri State University
CatherineJolivette@MissouriState.edu

What is landscape? The visible features of an area of land, often considered in terms of their aesthetic appeal? A picture representing an area of countryside? The genre of landscape painting? Or something much broader than a simple dictionary definition might imply? This session invites papers that engage new approaches to landscape, its discourses and representations, in ways that transcend and transgress past disciplinary boundaries.

In his 2015 book, John R. Stilgoe explores the titular question, 'What is landscape?' through its definition as a noun that 'designates the surface of the earth people shaped and shape deliberately for permanent purposes'. In the expanded field, landscape encompasses the ecology of cities and towns, as well as what Rosemary Shirley reframes as the 'non-metropolitan', a term that rejects the anachronism of rural life being preserved as a kind of living museum.

This session explores landscape as the locus of the everyday, actively formed through environmental or anthropogenic changes, and the ways that language and visual culture shape our understanding of the form and meaning of landscape. Topics might explore landscape in relation to themes that include (but not limited to) labour and production, industrialisation and its legacies, sustainability, recreation, cultural heritage, design, mapping and cartography, and iconography.

All forms of visual culture may be considered, including, photographs, posters, film and television, artworks, architecture, festivals, exhibitions, guidebooks, maps, advertisements, promotional materials, and other forms of print media. Papers that focus on any period or geographical region are welcome and interdisciplinary approaches are strongly encouraged.

Modern(ist) Objects? The *objet trouvé* in the 18th and 19th centuries

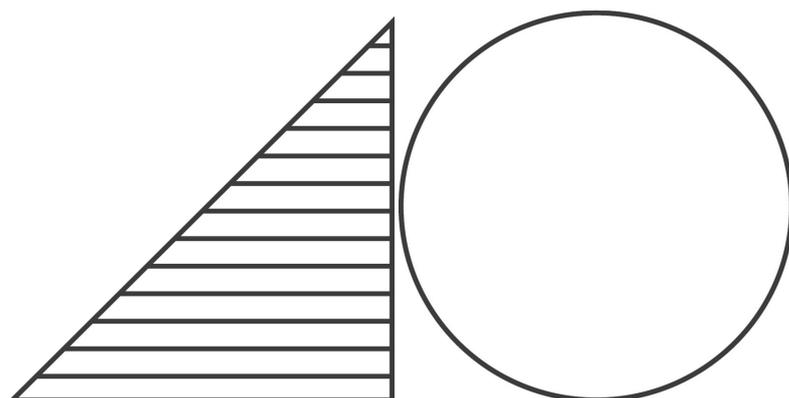
Molly Duggins, National Art School, Sydney
Molly.Duggins@nas.edu.au

Freya Gowrley, University of Edinburgh
f.l.gowrley@gmail.com

Marcel Duchamp's series of 'readymades', particularly the infamous *Fountain* of 1917, are often viewed as heralding a watershed moment in the history of art. Produced between 1913 and 1921, Duchamp utilised found and appropriated objects, often drawn from everyday life, to redefine and question the very nature of art. Yet the art historical emphasis on the revolutionary nature of Duchamp's practice overlooks the productive possibilities offered by a longer and more fluid notion of the found object, or *objet trouvé*. Indeed, found objects have a long and venerable history stretching back well before the advent of Modernism, being used in the production of an array of cultural practices throughout the 18th and 19th centuries. Transformed by aesthetic and material processes such as display, translation, and adaptation, both everyday and extraordinary found objects proliferate in collections, collages, still lives, manuscripts, and assemblages made throughout this period.

This session accordingly seeks to examine the expanded field of the found object and the readymade by exploring these earlier manifestations. We invite proposals for papers on topics including, but not limited to:

- souvenirs
- acts of acquisition
- the collection
- historiographies of the found object
- mass production and/or commodification
- fragments, scraps, excerpts, and pieces
- appropriation
- dialogues of production and consumption
- circulation and exchange of found objects.



Notate, Document, Score: Body culture & visual culture from Laban to Judson and beyond

Paisid Aramphongphan, De Montfort University
paisid.aramphongphan@dmu.ac.uk

Hyewon Yoon, University of New Hampshire
hyewon.yoon@unh.edu

This session will examine the intersections of body culture and visual culture across time, encompassing notation, performance and experimental scores, photographic documentation, film, and other archival sources. Rather than focusing on rubrics traditionally understood as dance, such as choreography and performance designed for time-limited showings, we seek papers that examine body and movement as an expanded field of practice, and how that fits within, emerges out of, and/or shapes a particular social and historical context.

Examples include 1920s body culture in Germany and the figure of Rudolf Laban, labanotation as visual culture, and related developments in abstraction, the body in dada, and the Bauhaus. Post-1960, the Judson Dance Theater spawned off new experiments enmeshed in the countercultural ethos, the latter formative for the emergence of contact improvisation and contemporary dance techniques such as release. Like Laban, early release practitioners also made visual work in their own right, exploring the logic of their bodily practice through visual means. We may further link this body of work at the liminal space between notation and creation, art and dance, with work such as Trisha Brown's drawings and more recent iterations in contemporary practices, such as William Forsythe's digital experiments.

Along with papers, this session welcomes alternative format proposals such as performance, workshop, re-enactment, oral history, sub-panel with practitioners.

Occult Performances and Reflections: The everyday occult in visual culture

Michelle Foot, University of Edinburgh
mfoot@exseed.ed.ac.uk

Lucy Weir, University of Edinburgh lucy.weir@ed.ac.uk

The occult – the hidden – has been prevalent in various art forms for centuries. Christopher Partridge coined the term 'occulture' in 2004 in an effort to recognise the occult in the everyday, theorising the processes involved when popular culture disseminates occult ideas and beliefs to a wider audience. These occult and esoteric traditions are no longer hidden; instead the culture in which they are embedded has become familiar – they are ordinary and everyday.

Visual culture, as part of a broader popular culture, represents a fertile vehicle for the occult to enter everyday consciousness, even when the esoteric origins of those ideas remain unknown to the receiver. This is in opposition to secretive practices of a cultic milieu, when the occult was intended for an exclusive audience privileged with sacred and mysterious knowledge, such as, for example, ritual performances by and for adepts of the Hermetic Order of the Golden Dawn.

This session proposes to investigate the reflection and representation of occult ideas, beliefs and practices that manifest in everyday and popular forms of art from the 1870s to the present day. Focusing particularly on performance art, such as theatre and dance, as well as film, photography and print, this session would invite papers to explore occult currents in visual culture from any geographical location. In addition to academic papers, this session would welcome interdisciplinary approaches from performers and artists.

Pedagogy and Practice in the Long 1960s

Briley Rasmussen, University of Florida brasmussen@ufl.edu

While art histories have increasingly taken account of the dynamics of play and participation in art of the 1960s, the impact of pedagogical thought and theory on the artistic production and reception of this period remains less explored and often historically decontextualised. Against the backdrop of Cold War politics, anxieties about citizenship and agency, and shifting conceptions of the role of institutions, the session will explore the many ways in which artistic practice, display, and reception were both underpinned and informed by teaching and learning. In doing so, this session seeks to narrow the gap between the histories of art education, art history, and museum studies.

A central aim will be to develop a more robust understanding of pedagogical thought in the 1960s, a period often described as instigating a shift in emphasis from product to process, a rise in collective and collaborative production, and the move towards art as social practice. This was paralleled by the emergence in art museum education of innovative and often radical practices that aimed to democratise the reception of art, moving it from a cerebral practice to an experiential one.

The session aims to address questions such as: How and why did the aims of art education and museum education shift during the 1960s? How did these ideas intersect with approaches to the production, display, and reception of art? In what ways does the relationship between art and pedagogy during this period reflect contemporaneous political, social, and artistic concerns? How can a more rigorous definition and historic contextualising of pedagogy during this period further our understanding of artistic methodologies, collaborative practice, and collective social action?

Proximity: Contemporary art and spatial politics

Amna Malik, Independent scholar amnamalik@mac.com

In the spirit of the 2019 conference, taking its cue from Rosalind Krauss's conception of the expanded field, this session explores ways in which the global turn since the 1990s has drawn renewed attention to the spatial conditions in which and through which contemporary art is made, circulated and critically interpreted. The reference to 'Proximity' locates this session specifically within a discourse of propinquity rooted in conceptions of the neighbour with all its implications for a complexity of laying claim to spaces, and contestations between them. The specific framing of this emphasis on proximity comes from feminist questions of intimacy but takes its particular inspiration from Sara Ahmed's emphasis on affect as rooted in emotion, specifically her concern with affective economies, which move from virtual to actual spaces between bodies.

The session calls for papers that engage with this approach to contemporary art in a wide variety of ways, but with a specific emphasis on a post-Brexit political framing and the place of migrants and refugees within Europe as a particular focus. Whilst papers exploring a range of practices are welcome, an emphasis on lens-based media such as photography, film and video, and papers that explore the relationship between art and documentary forms will be particularly welcome.

Public sculpture in the expanded field

Martina Droth, Yale Center for British Art
martina.droth@yale.edu

Sarah Victoria Turner, Paul Mellon Centre for Studies in British Art
svturner@paul-mellon-centre.ac.uk

Is public sculpture part of the 'expanded field'? In its forms, public sculpture is largely governed by persistent traditions and conventions: the use of the figure, the statue on a pedestal, and the medium of bronze. Even in its modern incarnations, public sculpture still seeks to fulfil the promise of permanence in the public sphere. Responses to public sculptures tend to oscillate between indifference and moments of highly charged debate, often evidenced by actions that seek to destabilise sculpture's authority. As a locus of political unrest, sculptures might be variously decorated, dressed up, vandalised, or removed, thereby interrupting the stasis of their presence and meanings.

This interdisciplinary session seeks to draw upon the energy of current debates about the role of public sculpture to develop new frameworks for interpretation. How does art history intervene in understandings of public sculpture that mediate between past and present? What is the role of museums and collections, beyond serving as repositories or graveyards for contested statues? How can we connect the

temporal and geographic dimensions of the often fierce debates about public sculpture taking place across the globe?

Recovering the Ritual Object in Medieval and Early Modern Art

Catriona Murray, University of Edinburgh
c.a.murray@ed.ac.uk

Halle O'Neal, University of Edinburgh halle.o'neal@ed.ac.uk

In the medieval and early modern worlds, ritual served as a legitimising process, a dynamic mechanism for mediating a transference or transformation of status. Objects played an essential part in this performative practice, charged with symbolism and invested with power. Distanced from their original contexts, however, these artefacts have often been studied for their material properties, disconnecting function from form and erasing layers of meaning. The relationships between ritual objects and ritual participants were identity-forming, reflecting and shaping belief structures. Understanding of how these objects were experienced as well as viewed, is key to revealing their significances. This panel intends to relocate ritual objects at the centre of both religious and secular ceremonies, interrogating how they served as both signifiers and agents of change. The organisers specialise in early modern British art and medieval Japanese art, and so we invite proposals from a range of geographical perspectives in order to investigate this subject from a cross-cultural perspective. We particularly encourage papers which discuss medieval and early modern ritual objects – broadly defined – as social mediators.

Issues for discussion include but are not limited to: recovery of the everyday in ritual objects; embodiment; audiences and interactions; performativity; ritual object as emotional object; spatiality and temporality; re-use, recycling, removal; illusion and imagination; memory; thing theory.

Rereading Photography Theory of the Eighties

Jean Baird, Nottingham Trent School of Art & Design
jean.baird@ntu.ac.uk

Jonathan P Watts, Nottingham Trent School of Art & Design
jonathan.watts@ntu.ac.uk

Two years ago, in an article titled 'The World's Most Amazing 100% Awesome Photography Theory', published in the journal *Photographies*, the academic Sharon Harper identified how photography undergraduate courses had 'not developed the scope of its subject matter or developed its theoretical horizons sufficiently'.

Harper argues that the legacies of photography theory's engagement with semiotics, psychoanalysis and Marxist thought continue to be the critical credibility that higher

education courses trade on today. This characterisation of photography theory is exemplified by the canonical 1982 anthology *Thinking Photography*, edited by Victor Burgin. In fact, Harper continues, its methods of analysis and ideological critique are now limitations to the development of academia and pedagogy. (Harper is not alone in critiquing photography theory of the 1980s.)

Burgin, however, cared deeply about developing an account of the production of meaning of a photograph within everyday social institutions located within specific histories, recognising the importance of identifying cultural context and its everyday uses, not just within fine art, but also advertising, journalism and domestic spaces.

Thinking Photography worked with some notion of the photograph's specificity, which is now, as it has been for some time, more *imprecise* in an age of wild media convergence of the accelerated networked image (Daniel Rubinstein and Katrina Sluis). We might not need the specificity of the photograph *Thinking Photography* presumes, but we do need its rigorous critical thinking. What are its legacies? How can we reread it today in our supposedly post-ideological times? What are the implications for photography education, which increasingly emphasises 'professionalisation' – gearing one up as an agent of/for cultural production? In such a space, critical theory is deprived of its agenda.

Sexuality in the Field of Encounter: The aesthetic topographies of eros

Edward Bacal, University of Toronto
edward.bacal@mail.utoronto.ca

The experience of sexuality – including erotic sensation, desire, fantasy, and companionship – is traditionally understood as something *interior*. Conventional knowledge locates sexuality inside the subject's phenomenological horizon, the body's physical limits, the ego's psyche, and the privacy of domestic architectures; however, the history of aesthetic practice is full of examples that dis-locate sexuality, exposing it as a property of the exterior world. Whether in the pictorial space of Floating World prints or the ramp of *Seedbed*, numerous artworks have dis-located the experience of sexuality, challenging the borders that delimit the sexual body from the world at large. By complicating that body's relation to its environment, such works illustrate an aesthetics of sexuality that takes place in a decidedly expanded field. Additionally, by demonstrating how sexuality mediates the intersection of bodies, sensations, and spaces, these works envision alternative possibilities of social, political, and ethical encounter.

This session discusses how artists have reimagined the ways sexuality is embodied in space, exploring the historical and theoretical implications of those interventions. It considers how architectures, cityscapes, and natural topographies

affect the performance and representation of sexuality. And it considers how sexuality contributes to the production and use of space in aesthetically relevant ways. Scholars working in any temporal, regional, and disciplinary field are invited to submit papers that address these concerns, with the aim of generating new discussions across discourses and practices.

Slowness and Suffering: Critical approaches to temporalities of violence

Suzannah Victoria Beatrice Henty, University of Melbourne
info@svbh.com.au

Maria Kyveli Mavrokordopoulou, École des Hautes Etudes en Sciences Sociales kyveli.mavrokordopoulou@ehess.fr

Kyveli Lignou-Tsamantani, University of York
klt529@york.ac.uk

The accelerated pace of life, along with rapid technological transformations, are often experienced as violent temporal registers. Slowness often comes as a response and is constructed as a deliberate resistance and subversion to the dominance of speed. Yet, slowness can also be experienced as a hegemonic temporal regime. In this vein, recent scholarship has sought to suggest slowness as equally violent, perhaps triggering a much more intricate mode of suffering than the one speed supposedly causes. Terms such as slow violence (R. Nixon, 2011) or slow death (L. Berlant, 2011) are creating a theoretical 'armoury' for the description of forms of violence that cannot be sensed or seen immediately. Central – but not limiting – aspects of this discussion are:

- The temporality of waste (e.g. toxic) and the looming consequences for those who, often unwittingly, face them.
- The marginalised temporalities of the residual effects of colonisation.
- The temporal gap in terms of visibility between the violence of events of human/non-human death or suffering and their socio-political 'ruins.'

Time passes, but indeed its experience varies for different social, cultural, and political entities. How are we to apprehend and critically assess such hidden/invisible and extended forms of violence? How are artists responding to the slowness of violence or the violence of slowness? How are museums using slowness as a curatorial device for knowledge production? How do different mediums produce a differentiated experience of slowness? This session seeks to gather artistic, political and philosophical responses to the significance of slowness as a temporal register.

Stranger Things: Locating design in science fiction and fantasy films

Sally-Anne Huxtable, National Museums Scotland
s.huxtable@nms.ac.uk

Robyne Calvert, The Glasgow School of Art
r.calvert@gsa.ac.uk

This session seeks to explore the interaction of histories of design and architecture with the genres of Science Fiction and Fantasy, within the expanded fields of film and television. From the aesthetic influence of German Expressionist art on *The Cabinet of Dr Caligari* (1920), to the recent display of Afrofuturism in *Black Panther* (2018), these genres have long taken visual inspiration from art and design movements. Looking beyond artistic influences and collaborations for costume and set, this session will examine particular objects and spaces not designed specifically for film that are deployed for the visual expression of fantastic narratives (for example, the furniture of Charles Rennie Mackintosh in films like *Blade Runner* (1982) and *Inception* (2010); or that of Carlo Bugatti in *Alien Covenant* (2017)). Does the materiality of such objects express properties of 'the other', or convey subconscious narratives that help set the visual tone (such as discomfort, or anthropomorphism)? Can their use disrupt traditional narratives of time and space?

We are particularly interested in papers looking across the work of designers whose work frequently appears in science fiction and fantasy. We are also curious about indirect influences, such as the inspiration taken from the architecture of Frank Lloyd Wright and Arthur Charles Erickson to create separate visual identities for the kingdoms in *Game of Thrones* (2011– present); and converse situations where such worlds might have influenced design practice. Papers are welcomed from multiple disciplines, and may also be focused on visual or material culture, or any related field.

Survey Style: Landscape photography across the globe

Erin Hyde Nolan, Maine College of Art ehnolan@meca.edu

Sophie Junge, University of Zurich
Sophieantonia.junge@uzh.ch

In the second half of the 19th century, photographic processes and the popularity of landscape representations evolved simultaneously. It is, therefore, not surprising that a shared pictorial language used for topographical views developed during this time period. Such practices not only shaped Euro-American territorial expansion, but also legitimated non-Western politics in the name of (proto-) national identity (Kelsey, 2007). As an international photographic survey movement, this trend gestured in many directions. It visualised the 19th-century desire to control, own, map as well as render and reproduce both the diversity

and familiarity of the landscape (Edwards, 2012). Recent scholarship has treated survey images as cultural 'portraits', which embody political ideologies and act as agents of power (Smith, 2009; Mitchell 1994). In light of recent debates regarding travel bans, the tenets of citizenship and migration, and the context, content and collection of such projects warrants renewed attention, especially their status as relics of the colonial enterprise.

This session seeks to expand the field of landscape photography and understand how the temporal and historical dynamics of place materialise through survey documentation. How do photographic conceptualisations of landscape from different locations relate to one another? By what means were scientific discourses on geography and anthropology entwined with imperialist ideologies, and in what ways do they manifest in photographs, exhibitions and archives? How do land surveys relate to conventions of portraiture, and fashion both individual and collective selfhood? Panelists should offer a fresh approach to the material, applying transnational methodologies to landscape photography from across the globe.

The Artist Interview: An interdisciplinary approach to its history, process and dissemination

Lucia Farinati, Kingston University, London
luciafarinati102@gmail.com

Jennifer Thatcher, University of Edinburgh
jen.thatcher@totalise.co.uk

There is no history of the artist interview as a critical genre in its own right. Rather, it has been underplayed as a journalistic tool, or overplayed as a historical source, predicated on the authentic artist's voice. Since the *Artists' Lives* project was established in 1990, the artist interview has tended to be subsumed within the field of oral history and its established protocols, restricting opportunities for interpretation and minimising its performative and creative aspects.

This session instead positions the artist interview at the intersection of art history, critical practice and dialogic aesthetics. The artist interview exists in different formats, including scripts, live dialogue, audio/audio-visual recordings and transcripts. How does the existence of multiple, competing sources affect approaches to the archive, and disrupt the primacy of the visual over the aural in art history? Taking an interdisciplinary approach, the papers explore how the artist interview can contribute to an expanded contemporary historiography.

Particular attention is given to its relation to such histories as broadcasting, publishing, psychology, linguistics, recording technologies and contemporary art (particularly, sound magazines, concrete poetry, performance, experimental

music and video). We invite a close scrutiny of the process of making and disseminating an interview, from pre-production to post-production, exploring the ethics implicated in what is added, modified or censored in this process.

The session will comprise four individual papers and a workshop that explores both documentary and performative methods for producing interview transcriptions.

The Non-Medium Specificity of 'Graphicality'

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

Writing in the 1840s, the celebrated American Gothic author Edgar Allan Poe coined the term 'graphicality' to describe the manner in which his short stories could 'paint' striking, or even startling, images in the minds of his readers. It is equally known that the 'graphicality' of Poe's essays and tales inspired a number of 19th-century European modernists, including Charles Baudelaire, Edouard Manet, and Paul Gauguin, to name only a few.

Given the importance of Poe's theory to the field of American literature, as well as to the development of French modern literature and painting, this panel seeks to expand the legacy of 'graphicality' as a non-medium specific principle across European modernism, especially in the literary, visual, and performing arts.

Historical topics may include Poe's supposed influence on British writers and visual artists, or the manner in which Poe's theory more broadly affected French and non-French modernists alike. Papers that address postmodern art and theory are also welcome, particularly those that trace the historiography of 'graphicality' to more contemporary art practices. In other words, how might we conceive of 'graphicality' as an appropriate, interdisciplinary concept within the expanded field today?

Uneasy Queer Art Histories

Greg Salter, University of Birmingham g.j.salter@bham.ac.uk

In the UK in 2017, the fiftieth anniversary of the partial decriminalisation of homosexuality in England and Wales was marked with celebratory media coverage, academic publications, and high-profile exhibitions (including Tate's 'Queer British Art', 'Coming Out' at Walker Art Gallery, Liverpool and Birmingham Museum and Art Gallery, and the National Trust's 'Prejudice and Pride' programme). The presence of queer art histories and queer histories in major museums was framed as reflecting social progress and the increasing cultural acceptance of LGBTQ identities.

While these gains are notable and worth celebrating, wider work in queer theory has begun to seek to address elements of queer histories that have been ignored or forgotten in more recent years. In response, this session focuses on uneasy queer art histories; queer art histories which may be

disturbing, disruptive, difficult, disavowed, or rooted in failure. It seeks uneasy queer art histories in response to queer theorist Kadjji Amin's call for queer scholars to 'inhabit unease' rather than seeking to avoid it. In addressing what might be uneasy, this session aims to expand and disrupt queer art histories beyond narratives of progress and beyond purely UK or US contexts, and to reflect on how we do queer art histories and queer histories more widely.

his session seeks papers from any period and location that explore how queer art histories might have uneasy connections with, for example, racism, colonialism, violence, failure, loss, pederasty, fascism, and homonationalism.

Urban Dislocations and the Architecture of Diasporas (1900 – present)

Ralph Ghoche, Barnard College, Columbia University
rghoche@barnard.edu

Ignacio G. Galán, Barnard College, Columbia University
igalan@barnard.edu

Cities tend to be chronicled by the achievements of the dominant cultures that were responsible for their rise. Often lost in these narratives, however, are the manifold contributions of non-native newcomers, immigrants, refugees, outsiders, and expatriates who played a formative role in shaping and re-purposing urban environments. Neighborhoods like San Francisco's Chinatown, or New York's Loisaida, for example, were refashioned by century-long migrations from Asia and Latin America. They are as much spaces of global exchange and cohabitation as they are discontinuous enclaves; cities within cities. To study these urban enclaves is to challenge what traditional discourses on the city tend to privilege: the continuity between architectural objects and the local contexts within which they are situated.

This session brings to light the paradoxical nature and hybridity of cities, drawing attention to both the economic, cultural, and technological connections and exchanges while also uncovering the 'disjuncture' of these urban conditions. We seek papers that delineate the formal and informal processes by which displaced groups have occupied and reshaped existing structures or territories and those that describe the transglobal networks that have facilitated these transformations. Papers can focus on the critical role that individuals, community groups, and activist collectives play in the appropriation, spatial transformation, and re-signification of existing structures and environments.

We are interested in approaches that engage different scales of transformation, from specific buildings and projects to the repurposing of existing neighborhoods; from infrastructural interventions into the urban fabric to the development of wholly new cities.

Visual Solidarities: Crossing borders in aesthetic practices

Mary Ikoniadou, Manchester Metropolitan University,
m.ikoniadou@mmu.ac.uk

Zeina Maasri, University of Brighton,
z.elmaasri@brighton.ac.uk

In this session, we propose to expand art historical and visual fields of enquiry by examining the often side-lined, post-1945 histories, trajectories and methodologies of visual production and circulation that express and constitute relations of solidarity. We suggest that in solidarity with different peoples' struggles there is a sense of border-crossing from self to other and towards a shared space of politics that potentially challenges stable identities and fixed localities.

This session focuses particularly on the agency of the visual in generating, expressing and understanding solidarity. Engaging with the concept of solidarity in the visual field allows us to explore the particular affective and symbolic capabilities of image production as manifested in and through connections that bridge across diverse cultural, geographical and media-specific boundaries. From processes of decolonisation and the emergence of the Cold War to today's global conflicts, this period offers a rich terrain on which to explore visual manifestations of friendship and solidarity, cutting across hegemonic world orders. Visual solidarities do not just require inclusion in a world map of artistic production; crucially, such visual practices and cultures challenge conceptual frontiers in the field and allow us to imagine and/or shape its future.

We invite case studies and critical theories that discuss relationships of affinity, solidarity, friendship and/or activist collaboration, which engage in multi/inter/trans-disciplinary aesthetic practices and/or precipitate in different modes of artistic production, circulation and migrations, or which determinedly transgress geographic, national, cultural and disciplinary borders in, and through, the visual.

Vitalist Modernism

Fae Brauer, University of East London Centre for Cultural Studies Research f.brauer@uel.ac.uk

Serena Keshavjee, University of Winnipeg Cultural Studies Program s.keshavjee@uwinnipeg.ca

Faced with 'a queasy sickening feeling that all was not right', by the fin-de-siècle many Modernists in America, Australia, Britain, Canada and Europe expanded the field of art into raw nature, ethnic communities and tribal cultures as vitalisers of energy that could be emotionally and creatively liberating. Following theories of Vitalism by Henri Bergson, Hans Driesch, Alois Riegl and Friedrich Nietzsche, 'the vital state' ('l'élan vital') became widely engaged for its conception of life as a constant process of metamorphosis, impelled by the free flow of energies able to generate what Bergson called 'creative evolution'. Imbricated within Neo-Lamarckian ecological evolutionary theories, Vitalism was also embraced for being anti-rationalist and anti-mechanistic, particularly in its opposition to Thomas Huxley's conception of plants and animals as machines, and its reconception of them as inspiring organisms within unspoiled nature, perpetually mutating into increasingly complex species and solidarist colonies following the Transformist concept of 'life-force'.

Pitched against mechanistic productivity and repressive materialism, Vitalism spawned an expanding field of Modernist art in which artists embraced nature, intuition, instinct, spontaneity, chance, intense emotion, memory, unconscious states, uncanny vibrations, and a psychology of time. This pursuit was enhanced by the further expansion of art into Anthroposophy, Organicism, Supernaturalism, Magnetism, Eurhythmics, Freikorperkultur, Heliotherapy, Herbalism, Homeopathy, Naturopathy, Nudism, Theosophy and Vegetarianism, free dance plus regenerative new sports and physical cultures.

Papers are invited that draw upon an artist, theorist or art movement from Art Nouveau to Surrealism that fathomed some of these dimensions in the expanded field of Vitalist Modernism.

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).

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

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.

Deadline for submissions: **Monday 5 November 2018**

For further details see: www.forarthistory.org.uk/