

2 Sessions at AAH (Edinburgh, 7 – 9 Apr 16)

Association of Art Historians (AAH) 2016 Annual Conference and Bookfair, University of Edinburgh, Apr 7–09, 2016

H-ArtHist Redaktion

[1] Elke Gaugele: Localising Critical Studies. Decolonial Perspectives on the Return of the "Indigenous" in Art History, Textile and Fashion Studies

[2] Patricia Allmer: Roland Penrose - Curating the 20th Century

[1]

From: Elke Gaugele <e.gaugele@akbild.ac.at>

Subject: CFP: Localising Critical Studies. Decolonial Perspectives on the Return of the "Indigenous" in Art History, Textile and Fashion Studies

University of Edinburgh, April 7 - 09, 2016

Deadline: Nov 12, 2015

In decolonizing theories and practices of contemporary global art, fashion, and design, the anthropological concept of the indigenous has gained new attention and emancipatory prestige. While critical theorists claim "indigenous methodologies" (Denzin/Lincoln/Smith 2008) and call for a trinity of critical, indigenous, and decolonising theories, globally operating artists and designers progressively appropriate indigenous patterns, tribal designs and native practices in support of and identification with local traditions. As a response, indigenous art, textile and fashion fairs flourish on the contemporary art and textile markets. Taken together, these developments indicate of what we suggest to designate as an "indigenous (re)turn" in the field of cultural and theoretical production, thus following up on the "ethnographic turn" in contemporary arts introduced twenty years ago as a conceptual shift by Hal Foster (Foster 1995).

As a focal point, the panel engages with critical, indigenous, and decolonising practices, methodologies, and theories in the fields of contemporary art, fashion and textile research and inquires their potential and meaning for a transnational reshaping of critical studies. What is their political validity for critiquing global hegemonies in the art and fashion market? How can they challenge the theory and practice of Western methodologies and epistemologies? How can critical, indigenous and decolonizing methodologies be turned into powerful critical methodologies without being absorbed by ethnographic self-fashioning, market-driven

commodification, or utopian spiritual and political ideologies of community and nation building?

We encourage papers that critically locate and debate critical studies in art, fashion and textiles from an indigenous and decolonizing cross-disciplinary perspective.

Please sent your proposals until November 12th 2015 to

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[2]

From: Patricia Allmer <patricia.allmer@ed.ac.uk>

Subject: CFP: AAH SESSION Roland Penrose - Curating the 20th Century

University of Edinburgh/2016 Association of Art Historians Conference

Session, April 7 - 09, 2016

Deadline: Nov 9, 2015

Convenors:

Patricia Allmer, The University of Edinburgh, patricia.allmer@ed.ac.uk

Colin Rhodes, The University of Sydney, colin.rhodes@sydney.edu.au

The curatorial work of Roland Penrose (1900–84) significantly shaped 20th-century British and international art scenes, influencing practices of display and collecting, and profoundly affecting popular Western conceptions of modern art. It also defines connective and collaborative networks that help map configurations of the British avant-garde. Edinburgh is home to the archive and library of this surrealist artist, curator, writer, and collector.

Penrose's curatorial career began in 1936, when he co-organised, with ELT Mesens, David Gascoyne and Herbert Read, the 1936 International Surrealist Exhibition in London, marking Surrealism's arrival in Britain and the emergence of a radically new British avant-garde. Subsequent curatorships include landmark displays of Picasso's work in London in 1938, 1951, 1960 and 1967. As major instigator and co-founder of the London Institute of Contemporary Arts (ICA) he curated post-war exhibitions like 40 Years of Modern Art (1948) and 40,000 Years of Modern Art (1949), and was instrumental in other exhibitions at the ICA and major British and American museums.

Papers are invited which offer theoretical and historical explorations of different dimensions of this varied, complex, and influential work. Some topics for consideration include (but are not limited to) Penrose's curatorial activity and:

- Surrealism

- curatorial traditions; his use and transformations of them
- Anglo-American exchanges
- subsequent reception of artists he represented
- public and intellectual perceptions of British and international artists and avant-garde groups
- artistic and collecting practices
- intersections with his role as dealer
- the development of the ICA as international benchmark

Email paper proposals to the session convenors by 9 November 2015. Paper

Proposal Guidelines are available to download here:

<http://www.aah.org.uk/annual-conference/sessions2016/session23>

Reference:

CFP: 2 Sessions at AAH (Edinburgh, 7 - 9 Apr 16). In: ArtHist.net, Oct 16, 2015 (accessed Mar 15, 2026), <<https://arthist.net/archive/11243>>.