

4 Sessions at AAH (London, 5-7 Apr 18)

London, Courtauld Institute of Art and King's College, Apr 5-07, 2018

Deadline: Nov 6, 2017

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ArtHist Redaktion

Association for Art History, 2018 Annual Conference
Courtauld Institute of Art and King's College London

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

[2] Global Perspectives on Surrealism

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

[4] The National in Discourses of Sculpture in the Long Modern Period (c. 1750-1950)

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

From: Dr. Isabella Woldt <woldt@bilderfahrzeuge.org>

Date: Oct 23, 2017

Co-convenors:

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 exceptionally 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 aesthet-

ic taste, such as, for example, colour treatment. 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.

Please submit your proposal for a 25-minute paper to katja.ledebur@khm.at and woldt@bilderfahrzeuge.org by Monday 6th November. Proposals should include the title of the paper, a 250-word abstract, and a short bibliographical statement.

[2] [Global Perspectives on Surrealism](#)

From: Susannah Worth <susannah.worth@tate.org.uk>

Date: Oct 24, 2017

Session convenors:

Krzysztof Fijalkowski, Norwich University of the Arts

Matthew Gale, Tate

Jennifer Mundy, Tate

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 like-minded 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.

TO OFFER A PAPER

- Please email your paper proposals direct to Gavin Parkinson, Courtauld Institute of Art, gavin.parkinson@courtauld.ac.uk

- 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

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

From: Jackson Davidow <davidow@mit.edu>

Date: Oct 25, 2017

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.

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).

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Deadline for submissions: 6 November 2017

[4] The National in Discourses of Sculpture in the Long Modern Period (c. 1750-1950)

From: Tomas Macsotay <tomas.macsotay@gmail.com>

Date: Oct 26, 2017

Session Convenors:

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).

INSTRUCTIONS:

Please email your paper proposals directly to the session convenors.

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).

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