

Sessions at AAANZ – Aesthetics, Politics and Histories (Melbourne, 5–8 Dec 18)

School of Art, RMIT University, Melbourne, Australia, Dec 5–08, 2018

Deadline: Jun 12, 2018

Dr Marnie Badham, VIC

'Aesthetics, Politics and Histories: The Social Context of Art'

Art Association of Australia and New Zealand Conference (AAANZ).

The conference features distinguished keynote speakers who will present expanded and alternative frameworks for understanding the diverse contexts and histories of art. Art historian Professor Griselda Pollock (UK) from Leeds University is renowned for her postcolonial, queer feminist analysis of the visual arts, visual culture and cultural theory and research of trauma and the aesthetic in contemporary art. Ema Tavola (NZ, Fiji) is an independent curator committed to exhibition making as a mode of decolonisation and centralising Pacific ways of seeing. (More keynotes will be announced shortly). Tavola's curatorial concerns are grounded in the opportunities of contemporary art to engage grassroots audiences, shift representational politics and archive the Pacific diaspora experience.

The conference opens critical dialogue on the histories of art by examining the social contexts of aesthetics and politics. Bringing together art historians, theorists, curators, critics, and artists from across the region, the conference will offer a four-day program of panels and papers, publication prizes, masterclasses and encounters with Melbourne's vibrant arts sector with a parallel artistic program and masterclasses soon to be announced.

Call for sessions (panels and workshops) close on June 12 and may consider the following subjects:

- Social histories of art across time and in diverse local and regional contexts and in their intersection with questions of gender, sexuality and race;
- Transformations in art production from the early modern period to today which extend the social, experimental, interdisciplinary and conceptual natures of art;
- The public sphere as a contested and diminishing site of dissent, artistic intervention and social participation;
- New critical approaches to exploring art historical representations of community, country and heritage;
- Changing social economies and labour practices which have unsettled the art market historically and have changed the way artists work and live today;
- Individual artistic responses, creative resistance and collaborative contributions to political moments of local, regional and global political significance over the centuries and today;
- Theorisation of historical movements and contemporary forms of public, socially engaged and

participatory art;

- Historical and contemporary examples of democracy and pluralism in cultural production;
- Decentred modes of authorship that shift the focus on the individual artist, curator and writer towards new collective and collaborative approaches.

For more information, see <http://aaanz.info/aaanz-home/conferences/2018-conference/> or email our conference producer conf@aaanz.info.

Conference committee: Amy Spiers (producer), Dr Marnie Badham and Prof Daniel Palmer (co-convenors), Dr Kristen Sharp, Prof David Cross, Dr Gretchen Coombs, Dr Anthony White, Stephen Gilchrist, Dr Ngarino Ellis, Dr Francis Maravillas, Prof Barbara Bolt, Dr Grace McQuilten, and Giles Fielke

Support from: Ian Potter Foundation, AAANZ, CAST RMIT, the Design and Creative Practice Enabling Capability Platform.

Reference:

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