

3 Sessions at AAH (Brighton, 4–6 Apr 19)

Association for Art History Annual Conference, University of Brighton, Apr 4–06, 2019

Deadline: Nov 5, 2018

ArtHist Redaktion

[1] Survey Style: Landscape Photography around the Globe

[2] From Casting to Coding

[3] Visual Solidarities: Crossing Borders in Aesthetic Practices

[1]

From: Sophie Junge <Sophieantonija.junge@uzh.ch>

Date: 04.09.2018

Subject: Survey Style: Landscape Photography around the Globe

Deadline: Nov 5, 2018

Chairs: Erin Hyde Nolan (Maine College of Art) and Sophie Junge (University of Zurich)

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.

Proposed abstracts of 250 words maximum should be sent directly to the session convenors, Erin Hyde

Nolan (ehnolan@meca.edu) and Sophie Junge (Sophieantonio.junge@uzh.ch), by no later than Monday 5th November 2018.

[\[2\]](#)

From: Elizabeth Johnson <elizabeth.johnson@bbk.ac.uk>

Date: Sep 4, 2018

Subject: From Casting to Coding: Technologies of Sculptural Reproduction from Antiquity to the Present

Deadline: Nov 5, 2018

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?

Please email your paper proposals direct to the session convenors:

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

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

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 from the session convenors.

[\[3\]](#)

From: Zeina Maasri <z.elmaasri@brighton.ac.uk>

Date: Sep 4, 2018

Subject: Visual Solidarities: Crossing Borders in Aesthetic Practices

Deadline: Nov 5, 2018

Session Convenors

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 different modes of artistic production, circulation and migrations, or which determinedly transgress geographic, national, cultural and disciplinary borders in, and through, the visual.

Please email your paper proposal direct to the session convenors, details above.

Provide a title and abstract (250 words maximum) for a 25-minute paper, 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 from the session convenors.

Deadline for submissions: Monday 5 November 2018

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About the Conference:

The Association for Art History's Annual Conference showcases current research and critical debate about art history and visual culture. It takes place over 3 days throughout the UK, bringing together current research and critical debate about art, art history and visual culture.

The Annual conference is an opportunity to keep up to date with emerging research, hear leading keynotes, broaden networks and exchange ideas. It attracts over 500 delegates, speakers and publishers each year. Members of the Association for Art History get reduced conference rates.

Reference:

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