

## 2 Sessions at AAH (Brighton, 4-6 Apr 19)

Brighton, Apr 4–06, 2019

Deadline: Nov 5, 2018

ArtHist Redaktion

2019 Annual Conference – Association for Art History

[\[1\]](#) Panel 4 - "Art and Gentrification in the Changing Neoliberal Urban Landscape"

[\[2\]](#) "The Artist Interview: An interdisciplinary approach to its history, process and dissemination"

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[\[1\]](#) Panel 4 - "Art and Gentrification in the Changing Neoliberal Urban Landscape"

From: Tijen Tunali <tijentunali9@gmail.com>

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 energize communities and neighborhoods 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 session 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 invite proposals that engage in art's critical, aesthetic, communicative and creative powers from the perspective of social mobilization and urban activism, especially in the gentrified neighborhoods. 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 urbanization?

Please email your paper proposals directly to the session convenor Tijen Tunali, [tijentunali9@gmail.com](mailto:tijentunali9@gmail.com).

Please provide a title and abstract (500 words maximum) for a 20-minute paper (unless otherwise specified), your name, institutional affiliation, and a 2-3 page CV.

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 will receive an acknowledgment of receipt of your submission within two weeks from the session convenor.

Deadline for submissions: Monday 5 November 2018

Tijen Tunali

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[2] [The Artist Interview: An interdisciplinary approach to its history, process and dissemination](#)

From: Lucia Farinati <luciafarinati102@gmail.com>

Convenors:

Lucia Farinati, Kingston University, London [luciafarinati102@gmail.com](mailto:luciafarinati102@gmail.com)

Jennifer Thatcher, University of Edinburgh [jen.thatcher@totalise.co.uk](mailto:jen.thatcher@totalise.co.uk)

Abstract

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 comprises 4 individual papers and a workshop that explores both documentary and performative methods for producing interview transcriptions.

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).

Deadline for submissions: Monday 5 November 2018

Reference:

CFP: 2 Sessions at AAH (Brighton, 4-6 Apr 19). In: ArtHist.net, Oct 7, 2018 (accessed Apr 4, 2026),

ArtHist.net

<<https://arthist.net/archive/19159>>.