

2 Sessions at AAH (Bristol, 3–5 Apr 24)

University of Bristol, Apr 3–05, 2024

Deadline: Nov 10, 2023

ArtHist.net Redaktion

Association for Art History Annual Conference

[\[1\]](#) Anthropocene Mobilities

[\[2\]](#) Tempos of Making in the Pre-Modern World, 1200-1800

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[\[1\]](#) Anthropocene Mobilities

From: Anne Daffertshofer

Date: 28 September 2023

Deadline: 10 November 2023

Session convenors:

Anne Daffertshofer, University of St Andrews, asd7@st-andrews.ac.uk

Alistair Rider, University of St Andrews, ajr1@st-andrews.ac.uk

This panel addresses travel, migration and mobility of human and non-human populations, including animals, fungi and plants, in the light of the current environmental crisis. It takes its point of reference from the sociologist Andrew Baldwin, who coined the term 'Anthropocene mobilities' to address how the concept of the Anthropocene can be explored through the lens of mobility. In so doing, Baldwin focused primarily on how discourses about mobility justice intersect with environmental considerations. But this panel aims to redress the anthropocentric focus that has defined these discussions. We wish to explore the notion of 'Anthropocene mobilities' as a means of decentring human-only narratives and diversifying current perspectives on movement, and we invite papers that bring these concerns to studies of art, culture, and its histories.

Papers from all historical periods are particularly welcome. We invite contributions that address topics such as:

- Representations of so-called 'climate refugees' in art and visual culture
- Artists who have adopted alternative travelling habits in response to the climate crisis
- The carbon footprint of art tourism and art world careers
- Representations of modes of transport and its associated infrastructure
- Artworks that address the migration of animals and other non-humans, such as fungi or plants
- Artworks which explore the movement and mobility of more than human beings, such as rivers or glaciers, also in the context of discussing their personhood, agency and rights
- Data flows
- The artistic connotations of nomadism, drifting, journeying, etc. in the context of the Anthropocene

ANNUAL CONFERENCE 2024 3-5 April 2024

University of Bristol

CALL FOR PAPERS

To offer a paper:

Please email your paper proposals direct to the session convenor(s):

- Anne Daffertshofer, University of St Andrews, asd7@st-andrews.ac.uk

- Alistair Rider, University of St Andrews, ajr1@st-andrews.ac.uk

You need to provide a title and abstract (250 words maximum) for a 20-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 digital programme.

You should receive an acknowledgement of receipt of your submission within two weeks.

Deadline for submissions: 10 November 2023

[2] Tempos of Making in the Pre-Modern World, 1200-1800

From: Wenyi Qian

Date: 30 September 2023

Deadline: 10 November 2023

A line drawn quickly does not usually look the same as a line drawn slowly. It can take five minutes to cut one centimetre of contour in semi-precious hardstones for an inlay decoration. Cycles of hot to cold, moist to dry, bright to dark, condition the manufacture of art materials, the pace and nature of artistic processes, and the degradation of completed artworks. The ebb and flow of market demand and the cyclic provision of elemental energy and natural resources could accelerate or dampen artisanal activities. A need for quickness may help consolidate artistic authorship into a single individual, while pauses and delays may allow for the delegation and distribution of labour. Decisions regarding material choice and structure can demonstrate artistic knowledge of deterioration patterns and accommodation of realities beyond the moment of making. The human eye can perceive more colours in morning light than in candlelight. The gauging of pace often involves bodily senses beyond sight.

This panel adopts tempo to highlight the multivalence of temporality in making: as time, timing and duration, as rhythm, pacing and speed, and as time-bound ecological patterning of materials and material engagement.

It welcomes contributions that examine the role of time in premodern artistic processes across geographies and media (patination, light-sensitive artistic materials, weaving technologies etc.), within but not limited to the period between 1200 and 1800.

Please provide a title and abstract (250 words maximum) for a 20-minute paper, your name and institutional affiliation (if any) to the session convenors: Annika Svendsen Finne (asf373@nyu.edu) and Wenyi Qian (wenyi.qian@mail.utoronto.ca).

Reference:

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