

3 Sessions at AAH (Bristol, 3-5 Apr 24)

AAH Annual Conference 2024, University of Bristol, Apr 3-05, 2024

ArtHist.net Redaktion

[\[1\]](#) Interpretations of Longinian Ideas in the Visual Imagery from the Early Modern Period to the Present

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[\[1\]](#) Interpretations of Longinian Ideas in the Visual Imagery from the Early Modern Period to the Present

From: Ianthi Assimakopoulou

Date: 21 October 2023

Deadline: 10 November 2023

How does one deal with the reception of a - primarily - philosophical notion in the visual arts? The question of the reception of the Longinian sublime has already been addressed in recent years by such scholars as Caroline van Eck, Emily Brady, and Paul Crowther, amongst others. However, this session seeks to enhance current art historical understanding of the issue by focusing on a diachronic treatment of the matter in various artistic media, as well as by insisting on specific topics that open up certain aspects of the sublime that have not yet been sufficiently explored.

Topics/approaches could include, but are not limited to:

- artistic networks
- relationships among artists, literati and patrons
- the aesthetics of antiquity and the Renaissance
- the aesthetics of modernity
- the treatment of the human body
- the existence of sublime/Longinian literature in libraries
- the dissemination of relevant texts
- the dissemination of relevant theories
- the relationship between art and politics
- the convergence of artistic and religious ideas
- women artists

Keeping in mind that the early modern reception of the sublime has received less attention than the sublime in modernity (i.e. Romanticism), our session aspires to bring together different eras in which the sublime has been reflected, as well as different places, both within Europe and beyond it, where the sublime may have had an impact.

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[\[2\]](#) Keeping up with Fast-Changing Times: Creative Approaches to the Art History Classroom

From: Ana S. González Rueda

Date: 23 October 2023

Deadline: 10 November 2023

How is Art History being taught today, and what does that tell us about the future of the discipline? How do online learning and artificial intelligence reshape the ways in which we teach and assess? What roles can teaching for creativity (Beghetto, 2017) and experiential learning (Kolb, 1984) play in re-engaging students after remote learning? This session concentrates on educators' constant reinvention of their teaching as we decolonise our curricula and move from teacher-centred to learner-centred pedagogies in rapidly changing times. We are especially interested in strategies that address diverse student needs, foster inclusion, and a sense of community, disrupt monolithic narratives, embrace interdisciplinarity and cross-cultural connections, deal with the relationship between local and global or 'planetary' perspectives (Pollock, 2014), or consider Art History's engagement with current social movements. The session explores how educators convey the relevance and aliveness of Art History to their students, the skills they prioritise and how they embed those into the learning process.

We invite papers that critically reflect on experimental, creative approaches to teaching Art History today. We welcome proposals on active learning strategies, in-class activities or assignments, collaborative projects, and dialogic, process-oriented, or experiential methods. Topics may also discuss object-centred learning, gallery teaching sessions, slow looking (Tishman, 2017), and innovative uses of technology. The session invites reflection on unconventional, inventive teaching practices and highlights the role of education in shaping paths into Art History's future.

Please send us a title and abstract (250 words maximum) for a 20-minute paper, your name and institutional affiliation (if any).

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[\[3\]](#) Shifting Grounds: Landscape and Cultural Practice in Latin America

From: Defne Oruc

Date: 23 October 2023

Deadline: 10 November 2023

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The concept of landscape is linked to the emotional attachment that individuals form with a particular place. This shared experience is a unifying bond among people or social groups within a region that con-

tributes to our sense of place and identity, serving as a record for our unfolding connection with the land. In Latin America, landscape is also a field for conflict for representation, where constant struggles for re-signification and manifestations seeking political revindications converge. This session explores artistic and cultural practices from the twentieth century in Latin America that have formed in solidarities or resistances to the transformation of landscapes and their possible re-definitions. It aims to draw upon how such interventions unfix spatiotemporal boundaries imposed upon land and the self-understanding of those who come to occupy it.

What alternative vistas for the future arise from practices of re-naming, re-creating and re-configuring cultural objects, bodies and institutions, thereby changing the historical landscape?

We invite scholars, artists, and community organisers to think beyond the notion of landscape as a pictorial genre, commenting on the field they are engaging with as a landscape itself. In the broader scope of this interdisciplinary engagement, submissions can focus on participatory artistic projects invested in spatial justice. Another line of inquiry can take on contemporary feminist reclamations of the legacy of colonial, natural and national landscapes figured through the metaphor of the female body and vice versa.

In line with the Association guidelines, submissions need to provide (to the session convenors directly) a title and abstract (250 words maximum) for a 20-minute paper, your name and institutional affiliation (if any).

The 2024 Annual Conference is open to all, members and non-members of the Association for Art History. Anyone can submit a paper.

Deadline for submissions is 10 November 2023. We will return to all submissions with an acknowledgement of receipt within two weeks.

Reference:

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