

Anales de Historia del Arte, 2026: Immersive Experiences in the History of Art

Deadline: Feb 1, 2026

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The journal *Anales de Historia del Arte* welcomes submissions for its 2026 issue, which will focus on the uses of immersive environments in the history of art. These settings are defined as spaces that 'allow the spectator to experience a virtual reality as if it were genuine', engaging the spectator's corporeality and encouraging him/her to occupy the centre of an experience.

While the term is often associated with the hyper-technological society of the twenty-first century, the phenomenon originated in centuries-old artistic practices. Therefore, in addition to exploring its significance in today's artistic experience, the proposed thematic issue seeks to uncover the precedents, origins, and genealogies of immersivity. The focus on these alternative sensory experiences helps thus challenge the notion that immersive environments are solely a feature of contemporary art.

We welcome proposals for articles that explore various forms of immersion, especially those that explore practices beyond traditional visual or pictorial media and that include productions designed to activate all the senses. These can cover a wide range of topics, from liturgical celebrations and public events to theatrical performances, festivals, urban recreations, fantasy rehabilitations, simulators, immersive ephemeral art installations, and themed environments (from performances for World's fairs and theme parks inspired by places of memory to virtualised cities or monuments). We are also interested in diverse audiovisual projects and virtual reality scenarios that exemplify digital immersion.

Anales de Historia del Arte is open, but not limited to, research articles from all periods of art history focusing on any of the following aspects:

- Studies on liturgical events, processions, commemorations, festivals and other immersive scenographies of ephemeral art
- Performativity in artistic space throughout history
- 'Total works of art' and/or sensory integration
- Panoramas, optical devices, urban recreations, and travel simulators
- Commercial attractions, performances, and immersive exhibitions
- Media archaeology
- Pre-cinematic audiovisual experiences
- Virtual, augmented, and mixed reality devices for the dissemination of cultural heritage
- New museographies: sensory adaptation of traditional museums (between surprise and illusionism)
- Sensory effects of changing technologies (from candlelight to screens)
- New sensory experiences in the classroom: teaching art to digital natives

SUBMISSIONS at: <https://revistas.ucm.es/index.php/ANHA/about/submissions>

Reference:

CFP: Anales de Historia del Arte, 2026: Immersive Experiences in the History of Art. In: ArtHist.net, Mar 13, 2025 (accessed Apr 4, 2025), <<https://arthist.net/archive/44792>>.