

AAH2011 CONFERENCE

37th AAH Annual Conference

31 MARCH – 2 APRIL 2011

University of Warwick, Coventry

CALL FOR PAPERS

AAH
2011

The 2011 Annual Conference showcases the diversity and richness of art history in the UK and elsewhere over an extensive chronological range from ancient to contemporary (with a healthy dose in the middle). Sessions are geographically inclusive of Western Europe and the Americas, the Middle East, and Asia. A full range of methodologies is on offer, ranging from object-based studies, socio-historical analyses, theoretical discourses, visual culture of the moving image, exhibition cultures and display. The sessions reflect the composition of our wide constituency – independent or academic researchers (including students), museum curators and teachers.

PLENARY SPEAKERS

Professor Horst Bredekamp, Humboldt University and Permanent Fellow of the Institute of Advances Studies, Berlin
Professor Patricia Rubin, Institute of Fine Arts, New York University

If you would like to offer a paper, please email the session convenor(s) directly, providing an abstract of your proposed paper in no more than 250 words, your name and institutional affiliation (if any). You should receive an acknowledgement of receipt of your submission within two weeks. In the absence of this, please post a paper copy, including your full contact details to the convenor. *Please do not send proposals to the conference convenor.*

Deadline for submissions: 8 November 2010.

For queries about the conference or bookfair contact Conference and Bookfair Administrator,
Cheryl Platt [aaah2011@aaah.org.uk](mailto:aah2011@aaah.org.uk) (please include AAH 2011 in your subject line). Tel: +44 07779 946 592

Conference Convenor: **Dr Louise Bourdua** l.bourdua@warwick.ac.uk (please include AAH 2011 in your subject line).
Department of History or Art, University of Warwick, Coventry, CV4 7AL, England, UK.

'The Noblest Form Demands Strenuous Labour': Women Sculptors, 1600–present

Amy Mechowski, Assistant Curator of Sculpture, Victoria and Albert Museum, South Kensington, London, SW7 2RL, UK. A.Mechowski@vam.ac.uk

Fran Lloyd, Associate Dean Research, Faculty of Art, Design & Architecture, Kingston University

Women sculptors have long occupied a precarious place within the academy, history of art and the art market. Traditional sculptural media have been historically regarded as involving an exertion, danger and outright messiness that was socially and physically inappropriate to women. As 'feminist art history' continues to be a highly contested term and the parameters which define 'sculpture' itself – in both form and practice – are consistently challenged, the question becomes: what might the past, present and future hold for women sculptors and their work? This session will explore the conditions under which the work of women sculptors has been produced, collected, exhibited and circulated. Some of the issues addressed by the session may include, but are not limited to: the changing place of sculpture in the decorative arts relative to women's art practice, the significance of scale and medium at specific historical moments, authorship and collaboration, the role of curators in defining frameworks for viewing sculpture, and the consumption of objects within public/private collections, blockbuster retrospectives, international exhibitions and commercial galleries.

Art Photography & its Markets

Juliet Hacking, Sotheby's Institute of Art, London.
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Joanne Lukitsch, History of Art Department, Massachusetts College of Art and Design, 621 Huntington Ave., Boston, MA 02115, USA. Joanne.Lukitsch@massart.edu

Since the invention of the medium, writing on photography has sought to distinguish an aesthetic practice from instrumental applications in the fields of, among many others, science, travel and exploration, portraiture, fashion, and documentation. The recent designations 'artists using photography' and 'Art Photography' speak to the difficulty of claiming the medium solely for art even in the present day.

Current scholarship conceptualises this as 'art versus industry' but does so almost exclusively in relation to the emergence of modernity and modernism in the nineteenth century. In the twenty-first century photography is the most ubiquitous of instrumental visual media *and* sustains a thriving profile as an art form. Nonetheless the aesthetic claims of much contemporary work intended for exhibition differ little from those deployed in the nineteenth century. From the publication of *The Pencil of Nature* in the early 1840s to the contemporary identification of commissioned works by Penn, Avedon, Liebowitz and others as canonical works of art, the spectre of commerce haunts photography-as-art.

The session addresses therefore one of the last taboos in photographic studies: what role does commerce, actual and notional, play in determining a non-instrumental practice that is claimed for art? The papers will bring together a variety of subject areas, from different historical moments, in order to forge an expanded scholarly discourse: including, but not limited to, aesthetic strategies, editing, curating, collecting, criticism, historiography and the market.

Poster Session

Janet Tyson, 210 Parkhurst Ave, Spring Lake, MI 49456, USA. stiles.tyson@gmail.com

Rosalind Ormiston, UK. rosalindormiston@aol.com

The Poster Session encompasses a wide range of visually rich, generally non-linear explorations of research topics. The AAH 2011 Poster Session can serve a variety of purposes by allowing researchers to introduce aspects of a new project, to address projects in progress and provide succinct insight into their thought processes, or to summarise and explicate work that has been realised. It furthermore provides an opportunity for art historians to communicate visually their research into visual and material culture, and one for artists to engage the art historical community via a mode of presentation that mingles images, graphic devices and texts.

Venice and the Mediterranean World: Art and Society in the Stato Da Mar and its Neighbours

Donal Cooper, University of Warwick
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Interest in Venice's cultural ties with the eastern Mediterranean has intensified in the decade since Deborah Howard's landmark publication *Venice and the East* (Yale, 2000). Recent exhibitions in London/Boston, Paris/Venice/New York, and now Istanbul have underlined the responsiveness of Venetian society to Islamic visual and material culture. Gentile Bellini's visit to Istanbul has become an emblematic moment of East-West cultural exchange. At the same time, our understanding of the Venetian sea empire in the eastern Mediterranean, the 'Stato da Mar', has been transformed by new research, emphasising both the diversity of the Serenissima's maritime territories and their interconnections. Traditionally seen as the poor relations of the Terraferma, the port cities of the Stato da Mar have emerged as vibrant centres of artistic and cultural interaction.

This session addresses the full range of visual culture in the Stato da Mar and its neighbours from the Fourth Crusade in 1204 to the end of the sixteenth century, asking how Venetian, Italian, Slavic, Greek, Albanian, Jewish and Muslim communities found visual expression in a range of media, from architecture to altarpieces, from reliquaries to domestic jewellery. It seeks to explore the visual articulations of Venetian rule, from the iconography of St. Mark to military fortifications, and asks how Venice's imperial and maritime concerns resonated in the metropole itself. Comparative contributions from Byzantine, Ottoman and Mamluk perspectives are especially welcome, as are those addressing Venice's rivals in the Mediterranean sphere, such as Genoa or Dubrovnik.

The Session of Imaginary Artists

Maria Clara Bernal, 773 Juniper Walk apt E, Goleta CA, 93117 USA. mariaclara.bernal@gmail.com

In 1957 Argentinean writer Jorge Luis Borges started working on the *Book of Imaginary Beings*. In it he describes mythical beings extracted from literature and popular culture. This session will take on his idea and methodology to attempt a compendium of artists that exist in a different layer of reality.

From alluring Rose Sélavy to Media artist Roberta Breitmore, the history of art is widely inhabited by alter egos that bring into art yet another dimension apart from the traditional interactions between the artist, the work and the spectator.

Partly as a reaction to the machinery of art and partly as a way of obtaining a sense of freedom artists have created 'other selves' that challenge traditional ways of studying and showing art. This session will elaborate on the history of artists that do not exist and their works of art if any. More than a question of pseudonyms, this session will try to reconstruct the history of the artist as a work of art. It could also be thought of as an attempt to reconstruct the biography of artists that are a figment of another artist's imagination.

Remapping New Positionality in Contemporary Korean Art

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The curatorial theme of the 6th Gwangju Biennale in 2006 was a remapping of Asian art and World Art from a new decentralised Asian point of view. This alludes to a new positionality of Asian nations and artists in the global scene as well as the development of their postcolonial oeuvre, looking away from Eurocentric art history and its constraints. Rather than a 'new hegemony' type of discourse, this shift presents a model of how art practices from the hitherto historical margin emerge in the international scene with a new cosmopolitan vision of artistic exchanges, creativity, and fusions.

This session examines how contemporary Korean artists, critics and curators, emerging since the 1990s, have embodied the parallel oeuvres of re-envisioning their practices from newly decentralising and transnational perspectives. In introducing various critical, interventionist, dialogic, and alter-global practices of Korean artists from home and abroad, we look at various ways in which their works are involved in a critical reflection of modern, counter-modern, and postcolonial art histories. One of the aims of this session is to show how this position was inspired by their interaction with and interpretation of the legacy of radical *minjung* art from the 1980s (that represents a counter-Eurocentric, self-reflective, social protest art that transformed the public sphere). This session explores the ways in which the new positions in creative, discursive, and curatorial practices of recent Korean art is informed by dynamic interplay between the revisionist account of local history and the new transnational context.

'In and Out of History': Media and Politics in Latin America

Antigoni Memou, School of Architecture and the Visual Arts, University of East London Docklands Campus, University Way, London, E16 2RD, UK. antigoni@uel.ac.uk

Stephanie Schwartz, Andrew W. Mellon Research Forum Postdoctoral Fellow at the Courtauld Institute of Art. stephanie.schwartz@courtauld.ac.uk

In 1959, Fidel Castro brandished a copy of *Life* magazine in front of his collaborators explaining, "I want something like this." The 'this' to which Castro referred – and which he got in the form of magazines like *Revolución* – was much more than a new means for the circulation of the revolution's epic photographs. It was a new means for writing the revolution's history, past and future. Castro's appropriation of one of the most ubiquitous instruments of US hegemony raises important questions about the role media played and continues to play in shaping political struggle in Latin America – questions that art historians and critics have yet to fully mine. How, for example, have new media practices changed the ways in which political struggles in the region are carried out and disseminated?

This panel seeks to bring together papers addressing the intersection of political struggle and media in Latin America. Of particular interest are inquiries into the ways in which those struggles have been strategically written into and out of history. We encourage local and cross-regional media studies, as well as theoretical readings of media's Janus-face – its role as a means for both advancing and resisting imperialism. Alternatively, we ask: how have artists, critics, activists and/or local collectives challenged now canonised and hegemonic narratives? We welcome submissions addressing a diverse range of media – photography, film, video, and the Internet – and the relationships between them.

Art Histories, Cultural Studies and the Cold War

Ben Thomas and Grant Pooke, History & Philosophy of Art, School of Arts, Jarman Building, University of Kent, Canterbury CT2 7UG, UK. bdht@kent.ac.uk
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In 1952, at the height of the Cold War, Erwin Panofsky wrote a paper surveying Three Decades of Art History in the United States – an essay pervaded by an acute sense of how the development of the discipline of Art History, and the lives of individual art historians, had been shaped by the momentous political events of the 1930s and 40s. In a specific reference to McCarthyism, Panofsky noted how 'nationalism and intolerance' remained a terrifying threat to academic freedom and that 'even when dealing with the remote past, the historian cannot be entirely objective'.

In this session we aim to explore how the ideological context of the Cold War framed different approaches to Art History and Cultural Studies, and how its conditions and constraints shaped the professional careers and influenced the writings and ideas of scholars and cultural theorists. We welcome papers from a wide range of perspectives that might include, for example, the choice of specific subjects for analysis that were explicitly politically motivated, or contextualised readings of particular art historical monographs or reviews of wider

art historical topics, such as 'the Renaissance' or 'the history of Modern Art', as sites of displaced ideological conflict.

Round and Round Go Space and Time: The Afterlife of Lessing in Artistic Practice

Sarah Lippert, Louisiana State University Shreveport, 1 University Place, Shreveport, LA 71115, USA. sarjorlip@comcast.net

Melissa Geiger, East Stroudsburg University of Pennsylvania, 200 Prospect Street, Department of Art, East Stroudsburg, PA 18301, USA. mgeiger@po-box.esu.edu

When Gotthold Ephraim Lessing wrote his treatise called *Laocoön: An Essay on the Limits of Painting and Poetry in 1766*, the theory presented therein offered a systematic differentiation of the perceived strengths and weaknesses of each art. Supposedly so that they could peacefully coexist, Lessing endeavoured to equitably carve out spheres for visual and textual media, in support of Horace's *ut pictura poesis* tradition. Painting and poetry were divided based upon the notion that poetry belonged to the realm of time, and painting to the province of space. While many scholars have evaluated the reception of these ideas by subsequent aesthetic theorists and in artistic treatises, as well as parallel theories in Lessing's time, few have studied its more visceral effects on individual artists and their works, despite their absorption and percolation into artistic instruction and practice, both within and outside of academies of art. This session hopes to explore artistic responses to Lessing's aesthetic theory, as well as derivative theories ranging from the eighteenth century to Clement Greenberg and beyond. For instance, how have scholars of the Modern era expanded upon the legacy of these systems? Should we sound the death knell for the theories of Lessing, Greenberg, and their kind in the world of artistic production, or will conceptions of temporality, spatiality, and artistic competition continue to be played out indefinitely in all media, as W.J.T. Mitchell has proposed? Submissions are welcome from scholars working on eighteenth-century to contemporary subjects in a variety of methodological approaches.

Exhibition Practices During War and Conflict

Veronica Davies, Open University. veronicadavies4@aol.com

Sue Malvern, University of Reading. s.b.malvern@reading.ac.uk

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Art exhibitions during wartime may seem a contradiction in terms, even more so when exhibitions are organised on the actual sites of conflict. If the terms 'art' and 'war' appear incompatible, the art exhibition seems even more a form of displaced activity, one which ought not to be taking place. Yet major wars have sometimes given rise almost to a renaissance in art making, in London during World War II, for example. Exhibiting art during the Spanish Civil War, for instance, was a means to advertise and solicit support for different factions to a dispute, while in 1990s Sarajevo and more recently in Lebanon, it has

become a form of reparation and even resistance to violent circumstances. As Naum Gabo argued, 'war has no creative element in it', but 'real creative art can be a good remedy for it.'

This session invites papers which explore the role of exhibitions *during* times of conflict. How does conflict affect the exhibition practices (including exhibition places, choice of themes, audiences) and with what conceptual implications (art historical writing on exhibitions, what actually constitutes an exhibition, etc.)? Papers may address the operations of the art market and art criticism in times and at locations of conflict, consider exhibitions on the theme of war or wartime exhibitions which have ignored or resisted violent contexts.

Same Difference: Material Cultures of Reproduction

Tara Kelly, TRIARC, Department of the History of Art., University of Dublin, Trinity College, Dublin 2, Ireland. kellyt1@tcd.ie

Lisa Godson, GradCAM, National College of Art and Design, Thomas Street, Dublin 8, Ireland. godsonl@ncad.ie

There is a long and wide-ranging history associated with the reproduction of objects and spaces, from ancient Roman copies in bronze of Greek marble statuary, to the reissue of a Bauhaus table lamp for the shop in the Museum of Modern Art, New York based on the original in the museum's collection, to recreations of sacred spaces such as exact replicas of the grotto at Lourdes at various sites. For this session we invite proposals from researchers working on reproductions. Key concepts that might be addressed include seriality and mass-production, artistic revival and reinterpretation, authenticity, accuracy and intent, canon formation, the non-auratic, cultural memory, functionality, and aesthetic, cultural and commercial valuations. Proposals about the techniques and manufacturing processes associated with reproductions are also welcome.

Of particular interest to us is how reproduction relates to concepts of materiality and immateriality in different cultures. This might be through a consideration of how exact reproductions relate to transcendence or how the removal of authorial agency affects understandings of materiality. We particularly welcome proposals from researchers working in material culture, history of design, architectural history and conservation, as well as art history.

The 'Pure Art of Sculpture': Giovanni Pisano and his Contemporaries

Peter Dent, University of Bristol, dentpr@hotmail.com

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The inscription on Giovanni Pisano's pulpit in the cathedral at Pisa declares him to be 'endowed above all others with command of the pure art of sculpture.' It also challenges the viewer to judge his figures 'according to the correct rules'. These powerful statements in the pulpit inscriptions are often taken as an almost unmediated expression of the sculptor's self worth, and Giovanni has

more than once been described as the first modern artist. But how does this image of the 'artist' compare with the status of other sculptors and other crafts? On what grounds might an art of sculpture be 'pure' and what might have been the correct rules for judging it? In this session we invite papers that, centring upon Giovanni Pisano, explore the status of sculpture and sculptors in late medieval Italy and in Europe, from all directions, ranging from the nature of the profession through to the reception of the sculptural object. To what extent did sculptors fashion a distinct identity and how did contemporaries conceptualise sculptural imagery? We are particularly interested in contributions that explore objects, practices and attitudes that work the boundary with other forms of visual representation, as well as those which approach these questions through methodologies developed in the study of other periods.

Re-Worlding: Do World Art and World Anthropologies Relate?

Daniel J. Rycroft, Room 15, School of World Art Studies and Museology, University of East Anglia, Norwich, NR4 7TJ, UK. D.Rycroft@uea.ac.uk

Wayne Modest, Keeper of Anthropology, Horniman Museum; WModest@horniman.ac.uk

The field of world art has emerged in recent years as a means to re-engage with issues of universalism and relativism in diverse aesthetic, pedagogic and institutional contexts. This field has resonance for artists, museum professionals, cultural policy makers and researchers of contemporary and historical practices in the new humanities and social sciences. World anthropologies pertain to the emergence of new networks of inter-cultural knowledge and performance, especially those related to identity-construction and (non-)representation in the global south.

The panel aims to define and assess the possibilities for interaction between the two fields by inviting critical and imaginative responses to the following questions: How do world art and world anthropologies relate? What are the political, epistemological and social implications of using 'world' entities in interdisciplinary practice? Can exponents to these fields contribute to the making of (i) new inter-cultural imaginaries, (ii) trans-national and trans-local reconciliations, and (iii) alternative institutions, networks and structures?

The conveners encourage critical and practical contributions addressing how representations of place, personhood, and participation – across ethnographic, museological and artistic imaginaries – make the confluence of world art and world anthropologies efficacious, in terms of the de-centering of power and knowledge. Contributors will discuss the intellectual, discursive and political relevance of an interlacing of world art with ethnographic reflexivity, critical race theory, multiple and regional modernities, and other de-colonising methodologies.

If you would like to offer a paper, please **email the session convenor(s)**, providing an abstract of **no more than 250 words**, your name and institutional affiliation (if any). *Please do not send paper proposals to the conference convenor.* **Deadline: 8 November 2010.**

Medical Media: The Aesthetic Language of Medical 'Evidence'

Tania Woloshyn (McGill University), 24 Latimer Drive, Bramcote, Nottingham NG9 3HS.
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Visual culture plays no small part in the field of medicine, historically and currently. In teaching and practice, the field has been and continues to be inundated with images: X-rays, before-and-after photographs, case records and illustrations, digital scans, recorded demonstrations, etc. At once document and representation, the image utilised for medical aims occupies a curious place, particularly when it is clear that the methods of its production have been mediated by the physician, the patient, and/or the artist-producer to emphasise its value as 'evidence.' The photograph is the most obvious, and yet far from sole, medium of medical imagery: three-dimensional models of varying media, posters, print media, and film have all played the role of 'medical documentation.' This session seeks to complicate the relationship between art and medicine as one in which images are passively illustrative of medical ideas or mechanisms, as visual simplifications of theories and practices. So too does it wish to investigate how medical ideas or devices affect perceptions and productions of art.

The following questions are therefore posed: how has art – its grammar, forms, varying media – articulated or represented medical concepts, discoveries, inventions or models of perception? How has medicine been understood through its visual culture? And how have medical explanations and new technologies informed aesthetic models and vocabularies? In other words, do Art and Medicine speak the same language? Diverse papers are welcomed from art and medical historians on any period and geographical location that explore new directions in the interconnected histories of these disciplines.

Ephemera: Art and Obsolescence

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Richard Taws (McGill University) richardtaws@gmail.com

Ephemera index a category of things the endurance of which was not envisaged, things that in principle history would never know. Ephemera address themselves to the present, live for the moment, take shape, arguably, in performance and primarily engage the senses. Less concerned with the category of 'ephemera', with the definitions by which instances, in defiance of their nature, are accessioned in the archive, this session will explore the *time*, *space* and *modalities* of the ephemeral. It will raise questions about the relationship between the ephemeral and modernity (is there a pre-modern ephemeral?), about the ephemeral and Western culture (is the ephemeral a meaningful category outside the West?), about the phenomenology of ephemera (does it privilege sound or touch rather than vision?) and about the ephemeral and the aesthetic (is rubbish art?). How do ephemera help us make sense of the relation between past, present and future time? How are we to take account of the impact of seemingly insignificant,

fleeting or infinitesimally small events or objects on much wider processes of historical change? We welcome proposals for papers that consider these issues from a range of historical and geographical perspectives.

Ugliness as a Challenge to Art History

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Since William Hogarth introduced his 1753 *Analysis of Beauty* with principles "by which we are directed to call the forms of some bodies beautiful, others ugly," modern art and aesthetics have frequently rethought this duality or denied it altogether. A skeptical tradition, founded perhaps by David Hume and recently revived by Pierre Bourdieu, sees in beauty and ugliness the exercise of social habit and acts of group membership; an opposed tradition, which might include Hogarth along with Umberto Eco today, finds in beauty and ugliness a fundamental vocabulary for thinking and feeling about the world and society, in spite of the relativity of taste. It seems to us that the nerve center of this dispute lies in the negative term of the pair, ugliness. The anxious responses elicited by the ugly provokes questions of the reality (social, political, moral) of aesthetic categories embedded in a rich historical body of analogies between ugliness and injustice (Theodor Adorno), unfreedom (Karl Rosenkranz), equality (Julia Kristeva), and low social status (Friedrich Nietzsche). If any common intellectual affinity exists between the realist and constructivist positions on ugliness, it is an abiding and still eminently timely interest in the moral and political implications of aesthetics. We invite scholarly presentations from various theoretical and historical perspectives, addressing ugliness and its discourse in case studies of aesthetic objects, strategies, and texts.

Representing the Past in the Nineteenth Century

Phillip Lindley and Matthew Potter, Department of the History of Art and Film, University of Leicester, University Road, Leicester, LE1 7RH. pgl1@le.ac.uk; mcp20@le.ac.uk

This session seeks to explore the intersection of the allied enterprises of history writing and the artistic representation of the past. We aim to include cultural phenomena ranging from 'elite' to 'popular', and to pose disciplinary questions which may be theoretical or practical, or both. In *The Clothing of Clio* (1984) and *The inventions of history: essays on the representation of the past* (1990), Stephen Bann offered influential theoretical frameworks for conceptualising the visualisations of the past, calling successfully for a broader cultural history than the discipline of Art History traditionally embraced. We seek to contribute to the construction of a cross-disciplinary view of historical imaging with papers that contextualise the practice of representing the past in the nineteenth century in order to demonstrate the vitality and malleability of history for contemporary artists.

We invite papers with broad trends or that illuminate specific case studies. General themes might include the

problematics internal to the genre of history painting; the typological classification and misclassification of historical objects or subjects; theoretical expositions of the discipline of history painting; or the influences of socio-economic and military factors. Focused studies could address, for example, the perceived crisis in History Painting; collaborations between historians and artists, e.g. Franz Kugler and Adolph von Menzel's *Geschichte Friedrich des Grossen* (1840); the representation of history on the contemporary stage (theatre, opera and comical opera); or illustration and classification in antiquarian and archaeological literature.

Writing Irish Art Histories

Caroline McGee and Niamh NicGhabhann, TRIARC – the Irish Art Research Centre at Trinity College, Department of the History of Art, University of Dublin, Trinity College, Dublin 2, Ireland. mcgeecm@tcd.ie; nicghanr@tcd.ie

Can Irish archaeology, and by extension, Irish art history, be classified as belonging within the nationalistic tradition? The aim of this session is to consider seminal discourses on Irish art and architectural history as texts located within their social and political context.

Irish art history has changed and continues to change, encompassing new critical positions, dialogues and understandings. While past discussions have focused on the histories of art objects, buildings and monuments, this session aims to examine the meta-narrative of art history in Ireland, rooting our exploration in the texts produced – survey texts, journal articles, lectures and debates, monographs, editorials. The late 18th century to the mid- 20th century was a formative period in the discovery and understanding of Irish art, architecture and culture. It was a period in which excavations, publications and research enterprises formed a crucial backdrop to the contemporary understanding of what constitutes 'Irish' culture.

History writing in Ireland has undergone constant revisions and renewals, from Geoffrey Keating to the revisionism debates of the 1980s. How have cultural histories engaged with these debates?

Session themes and issues might include:

- the role of the text underpinning the concept of the 'canon'
- the 'travelling text' – texts in Ireland / Irish texts abroad
- the acceptance or rejection of the concept of the 'canon'
- cultural histories and nationalism in Ireland, Europe and the world
- texts and regionalism
- alternative histories

We welcome proposals which address the Irish context and/or comparative studies of similar cultural patterns in other locations.

If you would like to offer a paper, please **email the session convenor(s)**, providing an abstract of no more than 250 words, your name and institutional affiliation (if any). *Please do not send paper proposals to the conference convenor.* **Deadline: 8 November 2010.**

Lawrence Alloway Reconsidered

Courtney J. Martin, History of Art, University of California Berkeley, 16 Doe Library #6020, Berkeley, CA 94720, USA. courtnejmartin331@gmail.com

Jennifer Mundy, Head of Collection Research, Tate, UK. Jennifer.Mundy@tate.org.uk

The career of critic and curator Lawrence Alloway (1926–90) is marked by his investment in several key aspects of twentieth-century art, including earthworks, feminism, Pop art and theories of visual culture. An early associate of the Independent Group in Britain, Alloway saw art in relation to mass media and popular culture, and was credited with coining the term Pop art. A passionate champion of abstract expressionist painting, he organised key exhibitions of American art in London, before settling in New York in 1961. There he became active in art as a political struggle with texts on feminism and the 1970s art workers strikes. His work as a critic (*Artforum*, *Art International*, *Art News*, *British Movie*, *London Sunday Times* and the *Nation*) and writer culminated in two widely read books, *Topics in American Art since 1945* (1975) and *Network: The Art World Described as a System* (1972).

This panel seeks papers that pursue various aspects of Alloway's large body of work in both Britain and America (art historical texts, criticism, exhibitions, or lectures). Papers that situate Alloway's theories and approach to visual culture alongside other practitioners are also welcome. So, too, are investigations of his working relationships with artists (such as Eduardo Paolozzi, Richard Hamilton, Robert Rauschenberg and Jasper Johns) and with institutions (Institute of Contemporary Arts, the Guggenheim, etc.). Close readings and reconsiderations of his major works will also be accepted.

Classical Art in Perspective

Elizabeth Moignard, Department of Classics, University of Glasgow, Glasgow G12 8QQ, UK. Fax: 0141-330-4459. e.moignard@classics.arts.gla.ac.uk

The study of Graeco-Roman art is in flux, perhaps as much because of a diversification in the educational background of its practitioners as because of a perceived need for rejuvenation. The conventional Classical Archaeologist comes from a culture which has changed by realignment and greater association with the practice of cognate research on other periods. The art historian, museum professional or social anthropologist, among others, are looking at the same material from fresh angles, and the walls of a perceived silo are dissolving. This session would welcome papers which reflect on:

- the Anglophone shift of the last 30 years to greater interest in Roman Art (earlier perceived as a largely European prerogative)
- current trends in research on Classical art, however broadly defined
- meeting the challenge of the absence of ancient documentation
- cultures of viewing as a theoretical framework for interfacing with ancient art
- the status of Greek vases as 'art' or 'craft'

- the status of precious and decorative metalwork in the ancient world, and now
- a possible hierarchy of intellectual or aesthetic respectability in the medium of choice – is sculpture inherently or justifiably the top dog?
- the status of our material as archaeological evidence for the lives of its makers and original consumers
- the impact of recent work on the reception of ancient art and collecting history.

Reassessing the Symbolist Roots of Modernism

Michelle Facos, Indiana University, Bloomington; mfacos@indiana.edu Postal address: Until 1 October: Michelle Facos, Tolg 12, 360 40 Rotte, Sweden.

Thor Mednick, independent scholar tmednick@hotmail.com. Postal address: in June and July: Thor Mednick, Vesterled 24.1, 2100 Copenhagen O; August and later: 6240 West Third Street #418, Los Angeles, CA 90036, USA.

The Symbolist movement has often been framed as the final, often decadent, stage of Renaissance humanism in which the art work functioned as a means of communication. Symbolism continues to be referred to in a language of decline and expiration, associated with an end – fin-de-siècle – rather than a beginning or even part of a continuum. Yet several key figures of Modernism – Picasso, Mondrian, Kandinsky, Kupka, inter alia – had roots in Symbolism. Did early twentieth-century modernists reject their Symbolist roots? Did they outgrow them? Were there aspects of the Symbolist agenda that helped to shape emerging Modernism? Did Symbolism have a role to play in the new aesthetics of Modernism? This session invites papers that explore the relationship between Symbolism and Modernism in the work of particular artists, in specific art works, or from a theoretical point of view. Proposals should be sent, by email, to both convenors.

Pageantry and the Allegorical Tradition

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Conceived in rhetorical terms as an extended metaphor, a mode of speech in which one thing stands for another, allegory has always invited interpretation. This session explores the relationship between allegory and pageantry, from the Middle Ages to the Modern era. Associated with both secular and religious rituals, the Medieval pageant dressed-out its allegorical processions with costumed performers, wheeled floats, and other forms of mobile scenery. Alongside the literal, emblematic logic of these programs, the civic pageant was often possessed of a complex allegorical meaning. Drawing on literary antecedents and ancient myths, these narratives also involved the intersection of performance and poetics in a publicly enacted dialog. Looking back to the seasonal holidays and saints' days of the late Middle Ages, the pageant movement in England (closely tied to the cause of female suffrage) staged fantastical festivals and processions at the turn of the century. In the field of state-sponsored propaganda, the

organisers of France's revolutionary festivals (beginning with no less a pageant master than Jacques-Louis David) fashioned their own ephemeral monuments: plaster personifications and *papier-maché* floats. In contrast to the epic allegories of academic painting, these carefully choreographed performances also involve time, both in terms of duration (the limited life of the ceremony) and in relation to space (the path of the procession). This session seeks papers on the art of pageantry, and its underlying allegorical structures.

Europe and the Middle East: Interdisciplinary and Transcultural Perspectives before 1500

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The Middle East, as an area where intertwined cultures, religions and peoples have always mixed, is a fruitful region for interdisciplinary and comparative study. But while art historians almost exclusively focus on the 'borders' of Europe, Byzantium and the Near East, the Middle Eastern Muslim and (Oriental) Christian Arts have not been integrated. Their manifold links with the west are hardly acknowledged or addressed in western art historian scholarship. This panel discusses the question of how to adequately address the methodological problems regarding the culturally mixed Middle East and many historical and artistic links with both east and west. What categories in regard of comparative analysis should we use in order to characterise Middle Eastern arts (Timurid and Turkoman) and their relationship with western arts within the culturally mixed framework of the ethnic groups of the Middle East? The panel invites papers regarding artistic transfer, cultural heritage, dogma, coexistence of religions, cultural identity and survival (ambassadors, translators, pilgrims, merchants) in terms of exchange between the major cultural blocks (Latin/Byzantine Christianity and Islam). Aspects of identity in the Middle East, of religious coexistence and dogma and the many links between the multi-faith Middle East and the west (for example, the crucial role of the Vatican and its missionaries, of Venice, and the Armenian Diaspora in medieval Italy, and trade links between Middle East and Europe) will be discussed. Graduate students are especially warmly welcomed to submit abstracts.

Colour: What Is It, and What Does It Mean?

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Many basic questions about colour – in general, and in art – remain open. Different explanations of the mechanisms of colour perception vary so much that terms like 'primary' and 'complementary' can cause considerable confusion. It remains unclear whether different cultures develop systems of naming colours on the basis of the same universal principles, or whether they simply discriminate those they find most useful. And while the idea that the affect of colours is naturally grounded and invariable remains attractive to some, others argue that it depends on the particular context in which they are used and seen.

The aim of this session is to pursue a way forward out of these *impasses* by formulating new questions, and offering new solutions, based on current and more established research alike. For example, recent work in neuroscience has advanced and broadened our understanding of how we see colour, yet although largely ignored by their mainstream relatives, phenomenological and psychoanalytic accounts may yet turn out to contain valuable insights on this score too. Similarly, while linguistic and anthropological studies have suggested that colour nomenclatures rest on a variety of principles (rather than a universal logic), Wittgenstein's work suggests it may be more productive to abandon the idea of a 'basic' colour vocabulary altogether. And the conclusion in work drawing on gender studies and post-colonialism that the meaning, or expressive quality, of colour is often closely related to perceptions of skin, finds support in psychology and psychoanalysis alike.

Representations of the Ocean as a Social Space

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Before the 18th century the sea was regarded in the West as a fearsome, repulsive and chaotic deep (Corbin, 1988). Subsequently, with the emergence of the notion of the sublime, then the invention of the seaside and the practice of leisure boating, it was recast as a zone of wonder and pleasure. However, Western conceptions of the ocean continued to view it predominantly as 'empty space' although a space available for exploration and appropriation. Thus, British Empire Marketing Board posters in the 1920s mapped imperial possessions and depicted ocean liners under the caption 'Highways of Empire' thereby appropriating – and socialising – sea passages radiating from centre to colonies. Ships themselves present microcosmic societies circumscribed and shaped by the ocean.

Imaginations of the sea vary, depending on place, time, and culture. For example Australian Aboriginal 'Dreaming Paths' do not distinguish between land and water, continuing from shore into the sea. In post-independence Ireland, artists painted contrasting visions of the Atlantic as a Celtic dreamscape with magic islands, or as the emigrant's route to America. The sea in many cultures has been gendered as female and viewed as a resource subject to masculine domestication and exploitation.

Contributions are invited that analyse the ocean as a social space, with reference to painting, illustration, maps, or other forms of visual representation. Papers may focus for example on the ocean surface or its depths, on tropical or frozen seas; on representations of sea monsters, mermaids, seafaring, fishing, colonial or national exploitation and appropriation, slaving, cultures of travel, exploration, emigration or leisure.

If you would like to offer a paper, please **email the session convenor(s) directly**, providing an abstract of **no more than 250 words**, your name and institutional affiliation (if any). If you do not receive acknowledgement of receipt of your submission within two weeks, please post a paper copy, including your full contact details. **Deadline: 8 November 2010.**

Art School Educated: Re-Thinking Art Education in the 21st Century

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Josef Albers said "Good teaching is more a giving of right questions than a giving of right answers." But what does good art teaching actually look like? More than ever, government-led curriculum impacts upon teaching and learning at all levels. So, how might historical perspectives on art pedagogies usefully feed into current debates and, perhaps, even inform policy?

This session seeks to examine the diversity and richness of art education in the UK and elsewhere: it seeks to cover an extensive chronological range, but with a particular interest in developments since c.1960. Proposals might usefully speak to topics such as the significance of regional art schools, the role of the artist-teacher, the demise of the life room, curriculum and assessment, spaces of making and spaces of display, still-vital questions of gender, as well as the critical, theoretical and administrative changes that have been seen everywhere. The place of art history and theory in the art school is a theme of interest too, as are more recent developments concerning the post-studio art school, the professionalisation of the artist, a renewed interest in drawing, the free art school, and the development of e-learning in art schools.

We invite proposals that address geographically diverse case studies of art education, both institutionally and outside of the Academy and welcome interest from art historians and artists, professionals and students. Papers that deal with substantive theoretical or aesthetic issues raised by post-1960s art pedagogy would be particularly welcome.

The Next Generation: How Will We Teach and Learn?

Sue Cross, Centre for Advancement of Learning and Teaching, UCL

Andrea Fredericksen, College Art Collections, UCL

Nick Grindle, History of Art Department, UCL

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The way we learn and teach is changing. Some change is from the outside, as new technologies replace old ones. Some is from above, where new policy requires galleries and universities to do things differently, or do different things, with different people. Some is from below, where new learners and teachers emerge whose experience of teaching and learning differs from their predecessors. Some is also from the inside, with initiatives developed by individuals and institutions to teach and learn in different ways, for different ends.

We are eager to hear voices representing the range of interests gathered under the umbrella of art history: lecturers, students, librarians, visitors, curatorial staff, policy makers, publishers, materials specialists, educationalists, and others.

We want to identify ways of tackling the broader question of how we will teach and learn in the next generation. Questions to address might include: new environments, technologies, responsibilities, rules: does the teacher still have a role? Do online access and physical access produce two kinds of visitor? How will the next generation be assessed? Can more images of art lead to better learning about art? Should art historians be better represented in the HEA?

Post-Socialist Prospects and Contemporary Communisms in Art History

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From the writings of Slavoj Žižek or Jean-Luc Nancy to landmark conferences such as 'On the Idea of Communism' (London, 2009), a significant strand of contemporary philosophy has sought renewed critical potential within forms of socialism and communism that were supposedly outmoded by the global spread of neoliberal capitalism. Indeed, two decades after the seismic shifts of 1989, we might even say that the legacies of communism and socialism have returned to the forefront of Western thinking. Can we therefore speak of post-socialist aesthetics and politics within contemporary art?

This session considers the challenges that post-socialist art histories can present for contemporary 'global' theory. In particular, we want to examine how different communist legacies, written and as-yet-unwritten, in Asia, Latin America, Africa as well as Europe, might allow us to re-imagine present cultural conditions. Are there consistent forms that these post-socialist aesthetics take? Which histories of communism ('official', 'dissident', etc.) are the foundations for these legacies? And how can art historians work productively with cross-generational and trans-cultural understandings (and misunderstandings) of communism, without lapsing into nostalgic or anachronistic narratives? This session seeks a rigorous and critical examination of the specific forms, historical origins and socio-cultural effects that art's post-socialist prospects and contemporary communisms may have taken. We especially encourage papers that conceive post-socialism as a hinge for unlocking a different global dimension of art's modern and contemporary histories.

Craft, History, Theory

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This session proposes an integrative examination of craft history and craft theory with a particular emphasis upon the impact material culture studies has had upon the discipline. In 1999, Judy Attfield suggested that 'hybridity' is one of the 'most remarkable characteristics of material culture studies' (*Journal of Design History*, 12, 4: 373); in 2009, Paul Greenhalgh lamented the 'absence of historical writing' in discussions of craft (*Journal of Design History*, 22, 4:402); and also recently, Tom Crook posited a collapse of the dichotomies of modern and antimodern

in craft studies suggesting instead an 'alternative modernity' distinguished by a 'multiplicity of 'dialogs' between past, present and future' (*Journal of Modern Craft*, 2,1, 2009: 17). Thus, while maintaining a concern for production and consumption, papers in the session will also consider intersectionalities, meaning, and social relationships between object and bodies, while retaining a focus upon craft history. How do objects relate to each other and/or to the bodies that create and use them particularly when informed by gender, sexualities, class and race? How does materiality make meaning? What relationships accrue between objects and social practices? How have theories of transculturation affected discussions of craft history and practice?

Theorizing Wax: on the Function and Meaning of a Disappearing Medium

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Much work still needs to be done to provide adequate theoretical frameworks within which to place the vast array of objects and artifacts made of wax. The history of wax has been a history of disappearance, partly due to the perishable quality of the material. Whereas recent years have witnessed more scholarly attention to wax as a sculptural medium, as demonstrated by the excellent publication of *Ephemeral Bodies: Wax Sculpture and the Human Figure* edited by Roberta Panzanelli in 2008, much remains unexplored.

This session's twofold aim is to broaden the study of the function and meaning of wax, as well as seek ways of finding alternative art historical approaches by taking rare and marginalised wax artifacts as point of departure, for which current methodologies developed for portraiture or sculpture do not suffice. We welcome historical papers on wax objects of any time period, as well as papers which explore, on the basis of concrete examples, theoretical and methodological approaches that account for the specificity of wax's inconsistency (malleable, perishable, approximate to the human skin, metamorphic), its paradoxical nature (water resistant as well as soluble, its proximity to both lifelikeness and death), and/or the particularity of its usage (anatomical model, sculptural prototype, portraits, ex votos).

Margins and Peripheries: Painting Outside the Cities of Eastern and Northern Europe

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The last two decades have seen a surge of scholarship on areas which tend to fall outside the European canon, Russia, Poland, and the Scandinavian countries among them. However, while studies in the decorative arts have shifted away from urban-centric interpretations, those which focus on painting still reflect the tendency of modernist discourse in the twentieth century to equate culture with capital cities, with all the silencing of regional voices which this entails (witness the Christen Købke exhibition at the National Gallery, London, in 2010). Following recent studies in other disciplines which have thought more critically about the centre and the periphery as theoretical models, this panel will look at

painting in Europe's outer reaches less from the metropolis, and more from the margins.

The panel encourages speakers to explore physical, intellectual, or imaginary sites of artistic production which query the intersection of provincialism and backwardness; contest those narratives of painting in eastern and northern Europe which centre on cities; or interrogate the ways in which provincial developments shaped or troubled supposedly coherent 'national' schools. Papers may focus on self-contained aesthetic and discursive spaces, or on regionally specific responses to more centralised endeavour, and they may draw on anthropological as well as socio-historical or geopolitical work. Such theoretical range will shed light on the way in which an auxiliary cultural stage could inflect not only local or civic pride and the moulding of regional identity, but also the construction or deconstruction of broader pictures in the visual arts.

Chinese Garden Research in the 21st Century Ways and Field of Research

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Scholarship on the Chinese garden tradition has mostly addressed from within certain academic fields: Garden as problems of art connoisseurship as represented by scholar gardens in Suzhou of Ming time; Garden as generic architecture category regardless of historical development and socioeconomic change. Recent studies have begun to take on a more interdisciplinary approach, putting it into a wider social and geographical context. This panel invites scholars of the 21st-century generation to extend, open, and stimulate approaches to the study of Chinese gardens, by examining through multiple methodological perspectives stemming from fields of art and architectural history; urban design; architectural conservation; landscape studies; archaeology; anthropology; literature studies; religion; political, social and cultural history. The discussion aims to bring together insights that can open up to a boarder meaning in answering fundamental questions in the area, and place it into the bigger cultural context of the time rather than isolating it as an single object or subject to study.

Topics to be explored include (not exclusively):

- historical research on gardens of non-mainstream social groups
- garden conservation ethics in the 21st century from Chinese examples
- relations of traditional philosophy of Chinese garden design, climate change and sustainable living in the 21st century
- garden research in geographical areas outside the historical heartland of Jiangnan China;

- relationship between landscape studies and garden design in China
- Chinese garden research in context of global history of garden and landscape
- historical changes and varieties of ideas and methods on garden-making.

Visualising Absence: Art and the 'Ruin'

AAH Student Session

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In 1962, a performance of Benjamin Britten's *War Requiem* marked the consecration of the new St. Michael's Cathedral in Coventry. Designed by Basil Spence as a replacement for the original 14th century structure, devastated in the Blitz, the new Cathedral rose as a Modernist symbol of Britain's reconstruction. Spence's design incorporated the ruins of the old Cathedral's shell alongside the new in a stark juxtaposition of historical and contemporary. Here, the remembrance of tradition, history, and sacrifice is invested in a symbolic dialogue between ruin and reconstruction; a new world rises phoenix-like from the fragments of the old.

Ruins have played a significant role in many aspects of visual culture. As a powerful link to our past, graphic evidence of change, and a sobering vision of possible futures, the idea of decay and disintegration as the inevitable path of history has continually shaped societies' contemplation of themselves and others. This session will explore the idea of the 'ruin' within the visual arts in the widest possible sense. Topics for discussion could include:

- art and absence
- art and destruction
- art and memory
- art and reconstruction
- art and excavation

From the reclamation of a fragmented Antique past in quattrocento Italy to the abandoned landscape of Chernobyl; from Smithson's Partially Buried Woodshed to Michael Landy's recent Art Bin, ruins and the sense of absence they suggest have presented fascinating case-studies for art historians. This session aims to suggest new frameworks that consider the ruin as a trope of significant cultural influence.

If you would like to offer a paper, please **email the session convenor(s) directly**, providing an abstract of no more than 250 words, your name and institutional affiliation (if any).

If you do not receive acknowledgement of receipt of your submission within two weeks, please post a paper copy, including your full contact details.

Deadline: 8 November 2010.

Contemporary Art and its Audiences: New Interactive Practices

Kathryn Brown, Tilburg University, The Netherlands.
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This panel analyses the social and aesthetic implications of inviting audience members to participate in the production and display of contemporary art. Increasingly, viewers are asked to play roles that are inscribed in works of art, to engage physically with installations, to contribute to interactive displays, and to explore innovative gallery spaces. Such unprecedented levels of audience participation challenge not only the structural integrity of works of art, but also the ways in which viewers conceive of their relationship to the artist and to each other.

By investigating artistic and curatorial practices that invite the viewer's participation in the production and display of artworks, this session questions the social and epistemological issues that inform the nature of interactive audience experience. What kind of shared assumptions (between artist and audience and between audience members *inter se*) are required or desirable in order for such participation to be effective? Are invitations to participate in contemporary artworks embedded in the common social practices of particular communities or do they create new forms of community that transcend local boundaries? To what extent, if at all, does the invitation to participate in the production and/or public display of an artwork presuppose, reinforce, or challenge the liberal principles of a democratic society?

By analysing the ways in which members of the public participate (or refuse to participate) in contemporary artworks and their display, this session asks how new interactive practices both shape viewers and/or provoke resistance to works of art. The panel aims to consider a geographically diverse range of artworks and exhibition practices. Papers considering these issues are sought from the perspectives of artists, audiences, and curators.

Between Documentary and Fiction in Artists' Film and Video

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The tendency to fold fact into fiction and vice versa has been, and still is, a pervasive strategy within art of the moving image. Ever since the birth of cinema, artists working with moving images have, in different ways and to varying degrees, capitalised on the mobile camera's supposed indexicality for subversive, aesthetic and political ends. Yet, despite the ubiquity of such artistic practices, there have been few attempts to think across the interpretive frameworks that account for these strategies' ideological origins, mediations and effects. This panel seeks to make connections between works in film, video, projected image and multi-screen installation that make use of, or purposefully expose, the permeability between the documentary and the fictional, and so enabling dialogues between diverse theoretical frameworks. The result of such a conversation, we hope, is the development of a more comparative, informed and sensitive approach to the issue at hand. Such artistic strategies under investigation may include: the distortion and/or reinterpretation of found footage/archival material; the recording of performative actions; the questioning of collective memory/history; or the evocation of estrangement and the inscription of the uncanny.

Further questions could include, but are not limited to: To what extent does a documentary-informed practice imply and/or critique objectivity? How does the camera's mobility complicate or undermine preconceived narratives? What do the diverse political projects associated with the intermingling of fact and fiction suggest about the current adoption of this strategy by contemporary artists?

We welcome a range of papers from a variety of geographies, historical periods, institutional contexts and disciplines, not restricted to canonical or Western practices, that might address the issues outlined above, or may formulate new critical positions.