

INSTITUTO DE INVESTIGACIONES ESTÉTICAS, UNAM

XXXIX INTERNATIONAL COLLOQUIUM OF ART HISTORY

October 19 to 22, 2015

Mexico City

Art History and Aesthetics, Knots, and Threads

The XXXIX International Art History Colloquium coincides with the 80th anniversary of the establishment of the Institute of Aesthetic Research. This anniversary invites us to question those ideas that gave name and mission to this center in order to think about the relationships between multiple trends in art history and in aesthetics today. While in the second half of the 20th century there was a certain distance between these two forms of approaching the arts, in recent years they have grown closer together: a development that has allowed scholars to restore certain problems and to follow analogous paths once more. The possibility therefore arises of questioning and problematizing theoretical and historical art studies. This conference aims to consider the role and sense of aesthetics in art studies from different cultures and eras. This task is necessary to reinforce a critical practice that allows us to draw up new statements and disciplinary positions. How to raise today a fruitful dialogue between art history, aesthetics and art? How might we think of an inter and trans-disciplinary common path for art history and aesthetics in our time? This colloquium challenges us to address these questions to conceive a renewed relationship between art history and aesthetics.

Panels

1. Latin American Paths

Where were based the aesthetics that built the histories of art from different Latin American countries? In Mexico, for example, several pioneering studies (dating back to the creation of this institute) sought to establish a national aesthetic closely related to the post-revolutionary project. How did such aesthetics interpret indigenous art and its sensitive values, and also the artistic production after the conquest? Which were their starting points to write about art and modernity?

To revise these formulations will allow the understanding of what assumptions, foundations and knots established the different approaches to art history as a discipline and its relationship with aesthetics in Latin America.

2. Encounters: Aesthetics and History of Art

This panel invites to question where the history and study of art—in relation to other academic fields that also address the art and aesthetics from different perspectives—are located today. The confluence of disciplines has generated new theoretical tools for understanding art. Therefore, it is important to question which are the relationships between aesthetic categories posed by different disciplinary perspectives from which art thought has been addressed, and what has been their use in specific studies of art history.

3. Art and Politics

A tension always present in art is its relationship with politics. This notion is presupposed in the intersection that Enlightenment aesthetics generated between the experience of art and emancipation, which in many ways endures in contemporary discussions on the political function of art. We are interested in reviewing the aesthetic thinking that has allowed to formulate notions such as emancipation, activation, ideology, revolution and direct action, and, from there, to analyze how political role of art has been defined in all times. We want to question this relationship, so widely examined from the twentieth century on, to reflect on its topicality. We call upon examining aesthetic theories such as postcolonial, decolonial queer or of radical imagination to open the possibility of further drafting a political feature of art.

4. Aesthetic Apparatus, Techniques, the Material and the Sensitive

Reflections on techniques and technology have problematized aesthetics. In this sense, the notion of apparatus, for example, has allowed a critique of the art object that modified the notion of the sensitive. This panel is intended, first, to review the relevance of these positions in order to think the tensions that techniques and technologies introduce in the fields of aesthetics and art history. And, secondly, given the current interest in the nature of materials, media, techniques and technologies that artistic practices produce, we care to ask: How is the relationship between material and aesthetic aspects of artworks articulated? How has the aesthetic been redefined in a time of rapid technological change?

Guidelines

1. Proposals must be submitted in either English or Spanish including references and methodological approach, must have a tentative title and also include a summary, not exceeding 300 words, on the paper to be developed. Only one proposal per author will be accepted.
2. Proposals must briefly explain why you wish to participate on a given panel. Please attach a résumé of not more than 150 words, highlighting your main academic work and your academic affiliation.
3. Deadline for submitting proposals is **Friday, April 17, 2015**.
4. Proposals will be evaluated by a Committee made up of members of the Instituto de Investigaciones Estéticas and other institutions, who will select the proposals based on criteria of quality and thematic relevance.
5. The Committee's decision will be announced no later than **Friday, May 29, 2015** and will be final.
6. Text's requirements are: 12 pages, double spaced, to be read in 25 minutes. A form related to the copyrights of the paper and the images will have to be filed. Those papers that are not delivered in time will not be accepted and will be removed from the definite program.
7. A preliminary version of the paper to be presented should be delivered before **Friday, September 25, 2015**.
8. Papers accepted and presented at the Colloquium will be submitted for arbitration for the digital publication of the Colloquium memories. Final versions must comply with the following characteristics: a maximum of 25 pages (8 000 words using Chicago referencing system) and 8 images. Authors must obtain their reproduction permits. The IIE will or will not publish them in terms of their costs. The deadline to submit the papers is **Friday, December 4, 2015. After this date no papers will be accepted.**

Ciudad Universitaria, D.F., December 2014.

Please send your proposal to the following address:

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