



Comité International  
d'Histoire de l'Art  
CIHA Italia

## CIHA FLORENCE 2019 – MOTION: TRANSFORMATION (Florence, 1<sup>st</sup> - 6<sup>th</sup> September 2019)

### CALL FOR PAPERS

#### GENERAL AND PRATICAL INFORMATIONS

The CIHA Italia Committee invites proposals for 8 of the 9 Sessions of the 35° CIHA World Congress *Motion: Transformation*.

Provide a title, an abstract of 350 - 450 words in length, a short biographical note of no more than 100 words, a CV, your institutional affiliation (if any), reference letters from supervisors, a list of publications, etc. Please submit your proposal uploading all documents as one PDF file at the following link: <http://www.ciha-italia.it/florence2019/2018/04/07/upload-your-paper/>

Please make sure the title is concise and reflects the contents of the paper, because the title is what appears online, on social media and in the printed programme.

Please name your submission file and clearly describe in your abstract the case and the themes you intend to engage with. Your proposal is meant to be pertinent in the topics of the Session you would like to participate in.

#### NOTE:

**Young scholars, graduate students, PhD students and candidates** have the opportunity to attend the Congress presenting a Paper or a Poster, qualifying for grants provided by the **Getty Foundation - Los Angeles**.

Applicants coming from low GDP countries worldwide are especially welcome.

If you are presenting a proposal for a Paper, please remember that it is meant to be pertinent in the topics of the Session you would like to participate in. If you apply for a Poster presentation instead, it is not necessary to indicate a specific Session.

Applicants for the Getty Grants **should not upload their proposals using the platform.**

They are instead kindly asked to submit their proposals and documents sending an e-mail at the following address: [firenze2019@ciha-italia.it](mailto:firenze2019@ciha-italia.it) and pointing out they are applying for the Getty Foundation grants.

To the grant holders will be given more information once they will receive an acknowledgement of receipt.

The awarded Papers and Posters will be published on the CIHA Italia Firenze 2019 website as content proceedings of the Congress.

- Deadline for Papers submissions: extended to **January 31<sup>st</sup> , 2019**
- Deadline for Getty grants applications: **February 10<sup>th</sup>, 2019**
  
- Notification of acceptance: **February 28<sup>th</sup> , 2019**

- Draft paper submission: in the two months prior to the conference the conveners will be in contact with the Congress organizers and the Chairs to discuss draft versions of their papers/posters. Regarding the Papers, the Congress organizers are aiming at 20 minutes presentations + 10 minutes for debating.

- Language differences will be accommodated as follows: everyone will be allowed to speak in their own language, but an English version of their own contribution is meant to be provided to the Congress organizers and will be projected on a screen during each talk. Debates will be moderated in English.

-The registration fee for Speakers is of 150 €. It includes congress kit, participation in all the sessions, Opening cocktail and keynote speeches. More information on terms of payment will be given soon.

-The registration fee for young scholars, PhD students and graduated students is of 80 €.

-Travel and accommodation: travel organization will be up to each Speaker, as well as the accommodation option (the CIHA Italia Committee Secretariat will provide soon a list of suggestions). It is expected that candidates are able to seek funding in their own country to cover travel and accommodation expenses.

For any further information please contact us using the following email address:  
[firenze2019@cihaitalia.it](mailto:firenze2019@cihaitalia.it)

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CIHA International Congress, FLORENCE, 1-6 September 2019

***MOTION: Transformation***

**Session 1: *The Divine Artist***

**Chairs: Prof. Akira Akiyama** (University of Tokyo), **Prof. Giuseppe Capriotti** (Università di Macerata),  
**Prof. Valentina Živković** (Institute for Balkan Studies, SASA, Belgrade)

**Call for Papers**

***The Mystical Mind as a Divine Artist: Visions, Artistic Production, Creation of Images through Empathy***

Descriptions of mystical experiences have been mostly analyzed to highlight the relation between visions and real images: in recounting their visions, in effect, mystics let their visual heritage emerge, that is, the images they love to use in their private meditation and the popular iconography of their territory: they see with their minds what they have already seen with their eyes. In this panel, however, we aim to investigate the figure of the mystic as an inspired artist, able to model and build his own work of art entering in empathy with his visual and intellectual heritage. Like a painter or a sculptor, the mystical mind selects literary sources and stylistic and iconographic models to build the mental image and create his work of art.

Recently, in effect, such mystical experiences have been interpreted as the extreme outcome of an ability to look deep down, learned through practice, through a look educated in the use of images and a mind skilled in "inner visualization". Going beyond this perspective and analyzing the production of images through empathy, should be possible also to verify if and how the "embodied simulation" works not only in the fruition of a work of art, but also in the field of the production of images, originated from the mystical experience.

Therefore, for this panel, we intend to collect papers that investigate the figure of the mystic as a "divine" artist, able to product effective mental images (often linked to real pictures), which are often described in reports of visions or in devotional writings.

The themes and subjects for discussion could be:

- visions and the visual arts
- the meaning of the visions and mental images in hagiographic literature
- transformation and censorship of works of art in visions
- visions and vivification of works of art
- visions and "inner visualization"
- visions and mnemonic technique



Comité International  
d'Histoire de l'Art  
CIHA Italia

- visions, embodiment, embodied simulation
- comparative studies on visions between different religious cultures

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CIHA International Congress, FLORENCE, 1-6 September 2019

***MOTION: Transformation***

**Session 2: *Matter and Materiality: from Removal to Re-enactment***

**Chairs : Prof. Francesca Borgo** (University of St Andrews, Scotland), **Prof. Riccardo Venturi** (Villa Medici, Roma)

**Call for Papers**

***Matter and Materiality in Art and Aesthetics:  
from Time to Deep Time***

Few topics in the history of art have seen as much success in the last two decades as those relating to materials and materiality. This focus on the 'matter' of art has often translated into an emphasis on the moment of the object's creation: its making, production, and the artist's choice of medium. This session instead looks at what happens *over time*. It focuses on movements and transformations that are not just spatial (removal, displacement, reinstallation, reuse) but also temporal, addressing an often-overlooked moment in the life of the animated artwork—its slow aging and perishing. Crucially, matter is conceived here not as an inert substance but as an activated element, subject to timescales that are much grander than those of human history. This 'deep time' of geological history and its unyielding remoteness force the limits of the anthropocentric humanities, eluding our comprehension. Exercising this ecological and geological imagination, however, draws attention to the visual aspect of materiality while challenging common assumptions on the paradigmatic intertwining of time and matter in visual and cultural practices.

While the effect of time on artworks is a matter of great concern for conservators, curators and policymakers, it has rarely been the focus of art historical inquiry and interpretation. The first part of this session asks what happens when objects that are expected to endure threaten to do just the opposite. How do communities behave when artworks are put at risk? How are viewing practices shaped by the awareness that some artifacts are more vulnerable than others, more predisposed to fall prey to time, destruction, and looting? How does the pressure to produce lasting objects influence the artist's processes of making? Does a loss of material integrity always translate into a loss of aesthetic value, and to what extent is artistic excellence compatible with fragmentation and deterioration?

By taking a transregional approach to these questions, we invite contributions that focus on the unmaking of artworks more productively and sympathetically.

Topics may include (but are not limited to):

- the meaning and mnemonic function of injuries and restorations;
- the persistence of form in the ruined and the fragmentary;
- the safeguarding of artworks from looting, destruction and desecration within narratives of conquest and colonization;
- the legacy of loss on local and global art historical narratives;



- the degree of decay up to which the artifact is worth preserving, and what decay can reveal about our commitment to the physical survival of art, its integrity, and the value of that integrity.

The second part of the session looks at geology as a model for the material conditions of our contemporary life and as a motor of visual and aesthetic practices. According to Jane Bennett, matter is not a passive and inert substance but an energetic and material element. Revising the ontological distinction between life and matter, human and animal, will and determination, organic and inorganic, Bennett insists on the life of metal and the affectivity of the non-human. How do contemporary artists respond to the materiality specific to what has been called the Anthropocene? How do they visualize this controversial and threatening geological era that eschews clear-cut and reliable representations? How do they face the catastrophic events that this might engender? How do they respond to a future that is not only unfathomable, unpredictable or inscrutable, but also unimaginable?

Topics may include (but are not limited to):

- the Anthropocene in contemporary art practices;
- the precarious coexistence of contemporaneity and deep time that lays behind our present;
- ecoart, eco-critical interventions and environmental activism in the artistic and public sphere;
- the shift from geological sublime to geological imagination and its impact on matter and materiality;
- case studies between visual humanities and environmental humanities.

Note: Submissions should indicate which of the two parts of the session your proposal addresses.



Comité International  
d'Histoire de l'Art  
CIHA Italia

CIHA International Congress, FLORENCE, 1-6 September 2019

***MOTION: Transformation***

**Session 3: *Art and Nature: Cultures of Collecting***

**Chairs: Prof. Marco Collareta** (Università di Pisa), **Prof. Avinoam Shalem** (Columbia University, NY)

### **Call for Papers**

#### ***Art and Nature: Collecting Cultures***

Division between art and nature is an early modern phenomenon. In 'medieval' times, the border between the two was indistinct. Nature – a divine creation (*opus Dei* or *Aja'ib al-Makhluqat* – wonders of creation), embraces the complete phenomenological cosmos including the fine workmanship of artisans in the Latin West or, for example, of calligraphers in the world of Islam. Apart from saintly particles, the medieval treasury consisted of *naturalia*, *acheiropoieta* and human-made artifacts. Yet, distinction between natural substances and workmanship expressed so clearly in the twelfth century by Abbot Suger's manifestation *materiam superabat opus* suggests the beginning of the falling-out between nature and art. This session seeks papers that address the intricate relationship between nature and art. We would welcome any case studies (on artifacts, artisans, architects and artists) illuminating moments of conflict or divorce between the two, praxes of documenting, collecting and classifying of art and nature which suggest estrangement, and turning points in the history of thinking concepts of craftsmanship and techniques, the recovering of landscape from nature, and the discovery of temporality in nature.

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CIHA International Congress, FLORENCE, 1-6 September 2019

***MOTION: Transformation***

**Session 4: *Art and Religions***

**Chairs: Prof. Mateusz Kapustka** (Universität Zürich – Kunsthistorisches Institut, Swiss Confederation),  
**Prof. Andrea Pinotti** (Università degli Studi di Milano)

**Call for Papers**

***Art and Religions***

What are the intercultural communities and differences in religious imagination? In how far religions primordially rely on the power of images and to what extent are images only subsequent products of religious practice? The session addresses the development of pictorial intelligence within religions under two premises: *animation* and *alienation*. With this double fold, it intends, on the one hand, to critically examine anthropological issues of imaginative embodiment and enlivenment, and, on the other, to step out of the exclusive Western discourse on depictability of the divine and to ask, instead, for globally tangible modes of comprehension of how religious images work.

*Animation of the image* is itself a twofold formulation: in the sense of the objective genitive, it refers to an operation through which the image (in itself not animated) is endowed with *anima, psychè*, life coming from another lively entity; in the sense of the subjective genitive, the image is conceived of as per se animated, and possessing its own life, which is expressed in agencies, power, desires. The session will address these two major articulations in their historical and theoretical implications within the frame of religious imagination, also verifying the possibility of overcoming their rigid opposition.

We encourage scholars to submit proposals related to the following topics:

- The status of the idol
- Art, religion and agency
- Avatars, appearances and manifestations
- Empathy in the experience of religious images
- Non-anthropocentric views on artworks and artifacts
- Non-human images
- Religious traditions of *imagines agentes*
- Violence against religious images experienced as living beings

These topics shall be put into discussion with regard to the perspective of de-occidentalization of the present discourse by means of strong transcultural relation. The session thus goes beyond the postcolonial investigation on intercultural encounters and works with the plurality of historical approaches to religious visuality as a field of difference. Terms like *representation, animation, or agency* shall be examined in respect to distinctions between cult, faith, ritual, and meditative practice, and those concerning religious imaginations of space, time, and eschatological liberation. Is the notion of *representation* suitable in context of the void of Zen, or, of Hinduistic worldly illusion (*maya*)? Can *agency* be useful for analyzing images in



Comité International  
d'Histoire de l'Art  
CIHA Italia

Mahayana Buddhism with its principle of non-action and alienation of the self? What is the goal of images in narratives related to transcendent eternal life granted by a judging supreme being (three exclusive monotheisms), to the naturally immanent metamorphosis of the divine (i.a. Ancient and American polytheisms), or, to the cyclical recurrence, the permanency of change and decline (Hinduism, Jainism, Buddhism)? From this deconstructing perspective of discursive *alienation*, the session scrutinizes the religious efficiency of the visual. Consequently, the question is not only why we worship images, but also how much we trust them.

We invite contributions aiming at theoretical discussion on art historical perspectives of *animation* or *alienation* as well as those dealing with representative particular objects and their entangled histories.



CIHA International Congress, FLORENCE, 1-6 September 2019

***MOTION: Transformation***

**Session 5: *De/sign and Writing***

**Chairs: Assistant Professor Lihong Liu** (University of Rochester), **Academic Assistant Dr. Marco Musillo** (Senior Research Associate, Kunsthistorisches Institut in Florenz)

**Call for Papers**

***De/sign and Writing***

The coincidence, convergence, or difference between drawing and writing raises the issues regarding the ways in which lines produce form. Regular or cursive, bold or sinuous, unbroken or dispersed, lines manifest the embodied and material processes in which artworks are created, texts are written, designs are made. Lines are both facture and force, medium and momentum. They at once embody and enliven signs, marks, figurations, languages and their simulacra, architectural surfaces, and liturgical practices in space, time, and motion. Considering lines as traces and linkages, this session broadly examines the art of drawing, design, and writing in diverse mediums and in cross-cultural perspectives. It aims at bringing into dialogue these different artistic forms and mediums, in addition to stimulating conversations among scholars working on different traditions.

We invite submissions that deal with relevant issues through various approaches, including culturally-specific case studies, comparative or transcultural analyses, and theoretical reflections. Potential topics may involve areas such as East Asian ink art (painting, calligraphy, rubbing), Persian drawing and calligraphy, the use of the *muhaqqaq* and *thuluth* scripts, calligraphic spaces from Nasrid Granada to Sultanate India, and European drawing, *disegno*, and epigraphy. We welcome new directions of research and challenging critical inquiries. Provisionally, we are organizing the topics around these aspects: 1) figurative art; 2) signs, languages, and ciphers; 3) tools, objects, and models; and 4) surfaces, spaces, and performances. Ultimately, we hope to bring these aspects into intense dialogue.

Note: The presentation protocols are in compliance with those of CIHA Florence.



CIHA International Congress, FLORENCE, 1-6 September 2019

***MOTION: Transformation***

**Session 6: *The Eye and the Hand: from Project to Product***

**Chairs: Dr. Filiz Çakır Phillip, Curator** (Aga Khan Museum, Toronto), **Ph.D. Arch. Dario Donetti** (Kunsthistorisches Institut in Florenz- Max Planck Institut)

**Call for Papers**

***Building an Icon: Architecture from Project to Product***

Kevin Lynch's sharp neologism «imageability» (1960) encapsulates a distinctive novelty of contemporary architecture: the tendency of its most outstanding works to be reduced to pure images. Such a tendency has led to unprecedented visibility for a number of architectural icons – particularly evident in the domain of public buildings and museums – and implies a dramatic transformation of architecture's physicality, as well as a tension between formalism and the mechanisms of production. This emerges especially in contemporary theory; nevertheless, parallel questions could be formulated to interrogate the history of medieval and early modern buildings against the background of literature traditionally dominated by formalist, antiquarian, or contextualist approaches.

The most far-sighted scholarship has already analyzed the entrepreneurial management of building sites by prominent architects of the past, indicated the importance of time as a factor of design, and addressed the problematic definition of personal style in architecture through the study of drawing. Technical drawings, in particular, when interpreted as testimonies of non-verbal thinking, illuminate the nature of architecture as an «allographic» art (Goodman 1968), one that needs to rely on a system of notation in order to ensure authenticity and the final work's compliance with authorial intentions. The consequence of such process-oriented observations of architecture is an increasingly urgent demand to explore the process of thinking and the modes of production, including the organization of work, the strict relationship between financial strategies and measurable products, and the crucial factor of temporality.

This session aims to gather research dealing with the various components of the cognitive process and the production process in architecture.

Possible topics include:

- the iconicity of architecture and its consequences, both in material and functional terms;



Comité International  
d'Histoire de l'Art  
CIHA Italia

- the implications of technical solutions and financial forms of governance for architectural forms;
- drawing as a system of notation and as a tool for controlling the building site;
- the organization of work and the issue of authorship in the context of workmanship and collective manufacturing;
- the impact of the temporal dimension on a project and its execution.

Specific case studies, as well as more comprehensive accounts and innovative methodological explorations, are welcome, and proposals transcending chronological and geographic boundaries are encouraged.



CIHA International Congress, FLORENCE, 1-6 September 2019

***MOTION: Transformation***

**Session 7: *Artist, Power, Public***

**Chairs: Prof. Giovanna Capitelli** (Università della Calabria), **Prof. Christina Strunck** (Institut für Kunstgeschichte, Erlangen, Bavaria)

**Call for Papers**

***Artist, Power, Public***

In the context of the 35<sup>th</sup> CIHA Congress, which will take place in Florence from September 1 through 6, 2019, applications are invited for papers to be presented at session 7: *Artist, power, public*. The central aim of the session is to examine the relationship between art/the artist, power and the public through a new methodological perspective, drawing on concepts from the spatial and translational turns that have changed our understanding of the dynamics of transformation in historical and modern societies.

Works of art and architecture have always been used to establish and maintain power, on behalf of either an individual or a group or party, in political as well as religious contexts. In accordance with the theme of the 2019 CIHA meeting, *Transformation*, this session will focus on moments of crisis and change in which the creations of artists helped to transform inadequate systems or traditional views by positing new ideals or even utopias. The session invites papers that address the role of the arts in the transformation of societal structures, including political systems or power relations between distinct social groups. In this context the empowerment of women and ethnic or sexual minorities deserves special attention. The session will analyse the artistic strategies that engage with power structures (in terms of social class, gender, foreign/local identities, minority/majority status, religious/lay society etc.): how do artists create, enforce, or challenge these?

Works of art have the potential to make intellectual concepts 'come alive'. In the most successful examples, they not only visualize, but vivify ideas. The session proposes to study the artistic means through which artists give shape to their concepts of power and communicate them to the beholder: how do they involve and attempt to persuade the public?

The participants of the session are invited to consider these questions within the theoretical framework provided by the spatial and translational turns. The 'spatial turn' has not only shifted attention to regions and topics previously regarded as marginal, but it has also stressed the necessity of focusing on the interaction between human and non-human 'agents'. Social space is created via the interaction of people, objects and social goods that are present at a given site. In sociological studies, this approach has yielded important results regarding power relations within cities, but it can also be employed to analyse larger or smaller spatial entities from an art-historical point of view.



Questions to be considered are:

- with what intentions did patrons and artists place buildings or works of art at specific sites?
- How do these works condition social interactions that take place with, within or around them?
- In what ways do they contribute to the dissemination or deconstruction of ideas, political ideologies or religious beliefs that aim to shape, stabilize or reform the society with which they operate?

In discussing these questions, it is useful to draw on some key concepts developed by the proponents of a 'translational turn'. Historians like Peter Burke and Peter Burschel have underlined the fact that power is the result of inter-cultural negotiations in which acts of translation occur on numerous levels (not least via artistic 'translations' and visualizations of concepts of rulership). Further inspiration may be derived from postcolonial theory to which such positions are closely linked. Homi K. Bhabha highlights the 'third space' of negotiation in between cultures, acts of cultural mimicry and hybridisation as means of resistance, while Gayatri Spivak focuses particularly on women's role and the 'female subaltern'. Their ideas can serve as a starting point for rethinking the session topic in a global perspective by studying the means through which artists try to make certain more or less powerful persons or groups 'speak out' in public.

The session intends to create a productive dialogue between scholars working on similar questions with reference to different countries and epochs.

The organizers would particularly like to highlight the following fundamental approaches:

- the contribution of old and new visual media to the analysis, questioning, subversion, and destruction of established power structures;
- the role of the artist and his negotiation with power in the transformation of societal structures;
- the artist and the involvement of the public;
- artistic 'translations' and visualizations of concepts of rulership.

Examples of relevant topics include, but are not limited to:

- the role of colonial architecture in enforcing political and/or religious domination;
- the artistic strategies deployed by Roman missionaries, the 'Typographia Medicea' and 'crusading' politics in order to introduce societal change abroad;
- international travel of both students as well as artistic concepts and practices in fine arts academies as a means to determine the relationship between art and power in Europe, the United States, and Latin America;
- the role of the great port cities in the negotiation of political and economic contacts with foreign powers as well as in shaping cultural interaction and power relations;
- museums as sites of cultural negotiation (for instance in 'ethnographic' museums in Europe/North America and the new 'mega-museums' in Asia and the Middle East).



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CIHA Italia

This session welcomes case studies as well as theoretical approaches that refine or redefine the concepts outlined above.

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CIHA International Congress, FLORENCE, 1-6 September 2019

***MOTION: Transformation***

**Session 8: Artists, Critics and Viewers**

**Chairs: Prof. Rakhee Balaram** (University at Albany, NY), **Prof. Flavio Fergonzi** (Scuola Normale Superiore di Pisa)

**Call for Papers**

***The Ghost in the Machine: The Disappearance of Artists, Critics, Viewers?***

Art criticism from the time of Giorgio Vasari has shown us the way in which the careers of artists are shaped by the critic. What happens when the role of the critic, artist and/or viewer is made vulnerable and destabilized due to unforeseen events or the contingency of history? What occurs when critical positions are shaped by the artist and/or the viewer? This panel sets out to explore the role of artists, critics and viewers from the postwar to the present in light of the CIHA conference theme of *MOTION: Transformation*. How has the distinction between artists, critics and viewers blended and/or dissolved over time? How do we address the *disappearance* between the relationships of artist and critic, viewer and artist, critic and viewer? How can we account for this transformation? What controversies can arise?

*Ghost in the Machine* panel challenges us to think about the question of the "disappeared" from the perspective of the artist, critic, and viewer from the period after 1945 to the present in any media or geographic region. Issues of formalism, language, trauma, memory, globalization, media theory, postcolonial and feminist perspectives and psychoanalysis could be addressed. How do we address death, trauma and disappearance from the perspective of artists, viewers or critics? Are there certain themes, areas, subjects which loosen and rupture the boundary between these roles? What happens when governments, organizations, or activists act as critics in the form of banning or censorship of works? Does technology demand new publics in the form of non-traditional viewers outside of the institution and displace the status once enjoyed by artists and critics? Has the "aura" of the artist, critic and/or viewer changed over time?

Possible topics include:

- Lost, stolen or destroyed art;
- Dematerialization of art object;
- The artist as art critic;
- The viewer inside the artwork;
- The eye of the critic versus the eye of the collector;
- The blending of roles of the artist, critic and viewer at biennials and triennials;



Comité International  
d'Histoire de l'Art  
CIHA Italia

- How technology has shaped the critic and viewer;
- The role of the artist with new technologies;
- The changing language(s) of art criticism;
- The creation of new art histories;
- Art criticism in the age of social media.