

*Issued by the Brazilian Committee of Art History (CBHA), under the aegis of the Comité International de l'Histoire de l'Art (CIHA), the University of Campinas (UNICAMP), and the State University of Rio de Janeiro (UERJ).*

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## **Call for papers**

***Conference :***

**“New Worlds: Frontiers, Inclusion, Utopias”**

**Rio de Janeiro, Brazil - August 25<sup>th</sup> to 29<sup>th</sup>, 2015**

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The conference aims at promoting an international debate on issues that closely connect to the history and art history of the American continent, and with pressing contemporary debates within the field, taking also discussions on the “expansion” of the discipline of art history into account. In this framework, we propose to examine concepts of space and place, and the political meanings, associated with such ideas.

It is a fact that in the last few decades art history has moved towards new theoretical settings impelled by the desire to become more global and embrace other art traditions besides the so-called “western”. Ideas about redesigning the “map” of art history, about revising its geography are now in the foreground. As DaCosta Kaufmann points out, notions of space and place are again becoming central to the discipline, albeit in new and exciting ways. The discussion has been particularly fertile in producing knowledge about the relation between different sites around the globe. If we are to follow contemporary geography,

and understand the “science of space” not as the field of “objective” knowledge about land and its populations, but as dealing with modes of cognition and systems of classification, we gain a very dynamic view of what “mapping the world” could in fact mean, and raise questions of how art and artifacts work within this system. George Kubler understood objects as important elements in the construction of relations between territories and their histories, and since Castelnovo’s and Ginzburg’s influential article on “Center and Periphery”, the political dimension of these exchanges have largely been acknowledged. It becomes clear that to redesign the map of art history is also to elect a specific standpoint and to conceive new worlds through narrative, to establish new frontiers, to include and exclude, guided by some kind of politically based utopia. There is no all-embracing “bird-eye view” over the field of art history. Each position implies a new map, new relations between things and ideas, and thus, new narratives. What was the Renaissance from the perspective of the indigenous population of America, or for the Chinese Empire? What was Enlightenment from the perspective of enslaved Africans? What is “center” and what is “periphery” today?

The conference “New Worlds: frontiers, inclusion, utopias” proposes to examine some of the issues implied in the process of “expanding” the field of art history. Developing on the spatial metaphors implied in such a discourse, we propose to understand the new worlds of art history in terms of positions and relations within the various political maps of the field. Important questions to be asked are, for instance, who has power and voice within art history today, and who does the mapping. Is there effectively just one map, or are there concurrent views of the field and its future? Which are the concurrent views of the field? How do these views relate to each other?

Given that the conference will take place in a South American country, a main issue that will develop in a special session, but also throughout the whole conference, will be the relations between North and South America, reviewing

the traditional discourses that stress the centrality of Europe in the processes of construction and structuring of art and art history in Latin America. The role of native and African art in the process of creating the new American world, as well as the role of immigration in the establishment of the complex map of art and art history will find a special place within the event.

The centrality of place and space for contemporary art is also an important point to be examined: what is the role of institutions and the market within the development of the map of art? Issues of dislocation and development of new artificial geographies in art will be raised. Questions of inclusion and exclusion, the sites of encounters and the borders between art and life, art and technology, the human and the post-human, among others, will also have a place in the present conference.

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***Application for Proposals:***

Proposals (1000 words) for presentations should be sent to the selection committee in one of the 5 official languages of the CIHA (German, English, French, Italian, Spanish) or Portuguese, with a short summary in English (not exceeding 250 words) and a short *curriculum vitae* (not exceeding 150 words) before **November 17<sup>th</sup>, 2014**.

Publication of Selection Results: December 17, 2014.

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***Contact for Application for Proposals:***

[newworldsrio2015@gmail.com](mailto:newworldsrio2015@gmail.com)

**Deadline for sending : November 17th, 2014**

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***Scientific Committee:***

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