

Universidad Nacional Autónoma de México
Instituto de Investigaciones Estéticas
XLV International Art History Colloquium
Situated Epistemologies. On how artistic practices produce knowledges

October 5 -8, 2021 (online conference)

The Instituto de Investigaciones Estéticas from the Universidad Nacional Autónoma de México invites interested persons to submit a proposal to participate in its XLV International Art History Colloquium to be held from October 5 to 8, 2021.

The 45th edition of the International Art History Colloquium aims to critically analyze diverse devices used to create and convey knowledge within the field of Art History. Taking into account the input of historians, theoreticians, curators, artists and educators, it will focus on the impact that such devices have had in educational, artistic and social contexts within the Global South, in order to create multiple cultural constellations to make visible interchanges and relationships between historical periods.

In this respect, while stimulating a theoretical reflection, the Colloquium aims at tracking the traces of case studies that have not been studied enough neither from a theoretical standpoint nor by the official historiography. By revising the multidisciplinary methodologies that have been used as part of the artistic investigation as a transversal resource of knowledge, the conference seeks to generate a debate about the ways in which these methodologies have generated new approaches for both curatorial and pedagogical mediation. Also, it will examine how they have experimented with processes of collaborative construction in the realm of artistic creation through practices that challenge the epistemic dominion of the Global North.

Through the panels proposed we are interested in the topics and experiences related to a) academic

and artistic investigation b) curatorial practice and the history of exhibitions c) museological processes and practices d) artistic production e) educational mediation f) pedagogy of cultural techniques:

1. Epistemologies of the South/Borderland Epistemologies. This panel seeks to examine the possibilities that are generated within the arts concerning the center-periphery paradigm and dominant epistemologies, while also giving place to the negotiation of alternative subjectivities and identities, especially those that operate in a liminal place between power and the capacity to make, to be, to think and to see (G. Anzaldúa). We propose to explore the potential of cultural practices to generate *other* epistemologies and to promote epistemic disobedience, particularly through artistic experiences that stem or lead to non-normative knowledge (W. Mignolo). Examples of such challenging of dominant schemes of thought are found since the Spanish colonial era with key figures such as Felipe Guaman Poma de Ayala, who -as Silvia Rivera Cusicanqui has proposed- used images to illustrate and denounce the submission of the indigenous community to colonial power. Contemporary repercussions are found in works that emerge from the exchange of local, academic, popular and mediatic knowledges, and which generate specific processes of thought in a collective way or that are used in pedagogic practices as a medium as in the case of Tania Bruguera's "La Escuela de Arte Útil" (2017) and Alfadir Luna's "Procesión para unir un hombre de maíz. Procesión del Sr. del Maíz" (2008-2010).

2. Situated Knowledges. This panel explores cultural practices that are related to feminisms,

queer/cuir theories, decolonial and a-normal approaches, counter-pedagogies (R. Segato) or processes of “un-learning” of patriarchal, canonical and colonizing rules. We understand situated knowledges as those that are generated in specific historical and geopolitical “situations” and which seek to influence within their contexts (D. Haraway). Feminist, LGBTTIQ++ and non-normative activisms in the Global South have developed various reflections and exercises of transmission and generation of knowledge in which the arts have been the preferred tool to provide agency to individuals involved in all parts of the processes of creation, circulation, reception and criticism. Here we intend to recover cases that show and analyze some of these processes. Examples of this kind of experiences are seen in projects like “Mujeres artistas o se solicita esposa” (1984) by Mónica Mayer or her famous participative installation “El Tendedero” (1978), as well as in projects from the “Border Arts Workshop/Taller de Arte Fronterizo” (1984-1997), a collective based in the Centro Cultural de la Raza in San Diego, or in Coco Fusco and Guillermo Gómez Peña’s performance tour “Two Undiscovered Amerindians Visit the West” (1992-1994).

3. Curatorial and museological processes. In this panel, we are interested in reflecting upon the passing from cognitive devices to the elaboration of curatorial proposals and the designing of mechanisms of exhibition and didactical sources. We want to recover experiences pertaining to diverse historical periods as, for example,

Guidelines:

1. Proposals must be submitted in Spanish or English, must have a tentative title and also include a summary, not exceeding 500 words, of the presentation to be carried out. Only one proposal per author will be accepted. You must explicitly indicate which of the subject(s) suggested above you will be addressing. Please attach a résumé of no more than 150 words, highlighting your main

kunstkammer or cabinets of curiosities (as Sigüenza y Góngora’s in New Spain) or the collection of Alejandro Fabián in Puebla, and also contemporary experiences that comprised different artistic periods such as the exhibition “Principio Potosí ¿Cómo podemos cantar el canto del Señor en tierra ajena?” (2010) at the Museo Nacional de Arte Reina Sofía, and the controversial “Foro Humboldt” in Germany. Also, we would like to motivate colleagues that have generated curatorial projects and experimental museological proposals to write about the processes leading to the production of knowledges, which includes research activities, exhibition installation and its mediation devices, as well as editorial production.

4. Pedagogies of cultural techniques. This topic intends to examine the methods and materials that generate information and that transmit knowledge through a specific organization and distribution of visual and textual material that is made available to the public. The intention is to analyze in a critical way the pedagogic objective that lies behind the creation of such devices and to reflect upon the individual and collective motivations and intentions within various historical periods and geographical territories. This line of thought alludes, for instance, to archives, file cabinets, encyclopedic books with emblems and illustrations, illustrated scientific books, atlas (maps), views, photographic and audiovisual materials, digital platforms and software whose purpose is to spread and mediate knowledge that becomes public.

academic works, as well as your institutional affiliation.

2. The deadline for receiving proposals will be **May 14, 2021** and can be registered as of February 11, 2020 at www.esteticas.unam.mx. The Scientific Committee composed of specialists from IIE-UNAM and other institutions will examine the proposals

and select them based on quality criteria and thematic relevance. The decision of the committee will be announced during the first week of June and will be final. The selected speakers will not pay registration fee.

3. Once the papers are accepted, the text's requirements are: 2,500 words or 10 double-spaced pages to be read in a maximum of 20 minutes. Speakers must complete a form regarding the copyrights of the paper and its images, as well as on the webcast on the date of their participation. By submitting his/her/their text, authors agree to be included in the corresponding proceedings, prior academic peer review.

4. The paper to be presented should be delivered before September 6, 2020 in order for the commentators to prepare their interventions. Final versions for publication must comply with the following characteristics: a maximum of 25 pages (8,000 words) using Chicago referencing system and 6 images, to be submitted to the corresponding arbitration process. The IIE reserves the right not to publish certain images depending on their cost, with the understanding that speakers must obtain all image reproduction permits. The deadline to submit the accepted texts for publication will be November 5, 2020. There will be no extension.

5. Any matter not foreseen in this call will be solved by the Scientific Committee with the support of the Directorate of the Institute.

XLV International Art History Colloquium Situated Epistemologies. On how artistic practices produce knowledges

Instituto de Investigaciones Estéticas

Director
Iván Ruiz

Academic Secretary
Riánsares Lozano de la Pola

Technical Secretary
Araceli Rodríguez Moreno

Administrative Secretary
Andrea Maribel Soto

Scientific Committee

Instituto de Investigaciones Estéticas, UNAM

Mónica Amieva Montañez

Linda Báez Rubí

Deborah Dorotinsky Alperstein

Elsaris Núñez Méndez

María Elena Ruiz Gallut

ENES Morelia UNAM

David Gutiérrez Castañeda

Independent researcher

Max Hinderer Cruz

Information

Instituto de Investigaciones Estéticas, UNAM
Circuito Maestro Mario de la Cueva s/n
Zona Cultural, Ciudad Universitaria, 04510, Coyoacán, Mexico City
T. 52 + (55) 5622 7250, 5622 6999 ext. 85033
Email: difusion.esteticas.unam@gmail.com