

British Art and the Global

September 17–18, 2018
University of California, Berkeley

Call for Papers

What is the role of art history in the Brexit era? In the wake of the UK's decision to leave the European Union, the history of Britain's relationships with the rest of the world takes on renewed significance. This conference explores how art history today can shed light on the history of Britain's interaction with other countries and cultures. Among other questions, the conference asks: How have institutions of display and education provided frameworks that have articulated and/or obscured global contexts for British art? How can the traditions of art history, including concepts of national schools, movements, modernisms, periods, originality and imitation, aesthetic judgment, and hierarchies of media be exploited and/or critiqued by scholars of British art and the global?

We invite papers that illuminate global contexts for the history of British art by considering works of art (including painting, sculpture, architecture, the decorative arts, photography, and other forms of visual and material culture) as sites and tools of international cooperation, conflict, and exchange. Potential papers may address the global history of British art in relation to topics that include, but are not limited to:

- International artistic collaborations and organizations
- Artistic movements and their international legacies
- International modernisms
- Aesthetic theory across national boundaries
- Contexts of display including museums, collections, and exhibitions
- Institutions of artistic training and education
- The international art market
- Reproduction and circulation
- Periodicals
- Art and empire
- Travel and tourism
- Immigration
- Art and war

Keynote speakers: Tim Barringer (Yale University); Dorothy Price (University of Bristol); and Mary Roberts (University of Sydney)

This two-day, international conference is sponsored by the Center for British Studies at the University of California, Berkeley. The conference is co-organized by Imogen Hart (History of Art Department, UC Berkeley) and David Peters Corbett (Courtauld Institute of Art, London). Please submit abstracts of no more than 250 words plus a brief biographical note to imogenhart@berkeley.edu by **April 15, 2018**. Limited funds may be available to assist with travel expenses for speakers who do not have institutional funding.