



New Voices: Art and Decolonisation 16 November 2013

Henry Moore Institute, Leeds

Call for Papers

Art and its histories have 'complex entanglements' with empire and imperialism, to borrow a phrase from theorist Nikos Papastergiadis. In collaboration with the Henry Moore Institute, *New Voices* investigates the intersections of art and decolonisation to ask what the specific implications of decolonisation are for art and art history. This symposium turns attention to the geo-political struggles, revolutions and cultural recalibrations that artists and art historians have championed, challenged and negotiated as imperialism and colonialism weakened their grip and took on new forms.

New Voices aims to identify the roles art has played in the volatile moments at the end of various empires in order to ask how art depicted and enabled the production of cultural identities amidst rapid political change seen in examples that include the decline of the Roman, Byzantine and Ottoman Empires, decolonisation in the twentieth century, the fall of the Berlin wall, Indian independence and the spirit of liberation that swept across Africa. *New Voices* is also interested in addressing how the visual arts has resisted and altered the terms of domination or homogeneity in the contexts such as the Arab Spring and international indigenous struggles for self-determination. The effects of deterritorialisation, migration and modernisation on art and its institutions are of particular interest.

As *New Voices* is hosted by Henry Moore Institute, a centre for the study of sculpture, we welcome submissions which consider sculpture and the Leeds Museums and Galleries sculpture collections, managed on partnership with the Henry Moore Institute.

We invite proposals that explore themes including:

- Art, national independence and self-determination
- Cultural affirmation and hybridity
- International Indigenous collectives and networks
- Global exhibitions and the complexities of national representation
- Contemporary approaches to ethnographic collections
- Historiography, methodologies and their relationships to decolonisation
- Case studies of how curators, artists and collectors have engaged with postcolonial art historiography to produce new narratives while learning from the past



Voldemārs Matvejs (Vladimir Markov)
Figures of a standing man and woman, late
nineteenth century, Bamana culture group,
Mali, photographed in Musée du quai
Branly, 1913. Courtesy Information Center,
Art Academy of Latvia

Submit abstracts of 350 words, with a 150-word biography, to the organisers, Charlotte Stokes, Imogen Wiltshire, Sibyl Fisher and Anna Beketov, by 1 October 2013 via email: artanddecolonisation@gmail.com