



SGNCS

Society for Global
Nineteenth-Century Studies

**Encounter, Race, and Representation:
Painting Empire in the “Long” Nineteenth Century
Maria Taroutina**

The establishment, maintenance, and subversion of empires during the “long” nineteenth century were mediated materially and imaginatively by multifarious forms of culture, and especially by the visual arts in all of their diverse manifestations. The present workshop invites papers that explore the ways in which artists, architects, designers, and photographers participated in the discursive matrices that advanced colonial machinery and systems of oppression on the one hand and critiqued and challenged them on the other. How did the visualization of individuals, communities, social types, fictive characters, artefacts, and landscapes reflect the complexities of the imperial experience? How did images shape imperial geographical and ethnographic knowledge on the one hand and complicate the political binaries and aspirations of empire on the other? How did the visual language of empire change over time and space and in what ways did artists from the so-called imperial outposts contest and revise their positionality as Europe’s colonial “others”? Finally, and most importantly, what should a decolonized history of art look like in the twenty-first century?

Format:

Workshop participants will be invited to contribute short papers (3,000 words) on a topic of their choosing in line with the workshop theme. Papers will be precirculated ahead of the workshop and each participant will be asked to deliver a short, 10-minute presentation of their paper during the workshop. Papers should be in English and should focus on a particular visual medium or set of objects and the theoretical and methodological questions that they raise.

Please send a 250-word abstract of your paper together with your CV to maria.taroutina@yale-nus.edu.sg by 1 February 2023.

Maria Taroutina is Associate Professor of Art History at Yale–NUS College in Singapore and specializes in the art of Imperial and early Soviet Russia. She is the author of *The Icon and the Square: Russian Modernism and the Russo-Byzantine Revival* (2018), which was awarded the 2019 University of Southern California Book Prize in Literary and Cultural Studies. Taroutina has also co-edited two volumes, *Byzantium/Modernism: The Byzantine as Method in Modernity* (2015) and *New Narratives of Russian and East European Art: Between Traditions and Revolutions* (2020), as well as a guest issue of the journal *Experiment: A Journal of Russian Culture* (2019). She is currently working on two new book projects: a monograph tentatively titled *Exotic Aesthetics: Art, Race, and Representation in Imperial Russia* and an edited volume on *Russian Orientalism in a Global Context: Hybridity, Encounter and Representation, 1740-1940*.