

CFP - "Mongol Bling: From Xanadu to Tabriz to Venice" (Annual Conference of The Association for Art History) - DUE 4 November

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Submitted by Sussan Babaie:

CALL FOR PAPERS

ANNUAL CONFERENCE of The Association for Art History

12-14 APRIL 2023

University College London

To offer a paper: Please email your paper proposals direct to the session convenor(s). You need to provide a title and abstract (250 words maximum) for a 20-minute paper (unless otherwise specified), your name and institutional affiliation (if any). Please make sure the title is concise and reflects the contents of the paper because the title is what appears online, in social media and in the digital programme. You should receive an acknowledgement of receipt of your submission within two weeks.

Deadline for submissions: 4 November 2022.

Mongol Bling: From Xanadu to Tabriz to Venice

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Stunning objects, wonderous new materials and technologies, and novel ideas constitute what was the shared Mongol taste for splendour across the four khanates that made up the Great Mongol State from its foundation by Genghis Khan (r. 1206-27) on the Mongolian steppe heartlands, and between eastern China and Korea to Western Asia and Eastern Europe. In spite of their reputation as cannibals and philistines who sowed terror, how did the Mongol overlords reveal themselves to have also forged a dynamic, creative, and aesthetic empire which valued the highly sophisticated cultures of the settled peoples they conquered and in which the arts featured prominently? This panel focuses on the crosspollinated artistic landscapes that fashioned through local technologies, styles and tastes a distinctively Mongol-inflected regional identity. We invite papers that address through objects and analytics of transcultural possibilities the ways Mongol khans in China, Persia, Central Asia or Russia championed their own local artists to fashion favoured regional styles. How do the extraordinary

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richness and diversity of the arts produced to serve the local elites reflect and embody the wealth and power of the Mongol state? We envision a panel that contributes to developing of critical new ways to re-evaluate the Eurasian localities—Europe to East Asia, Northern Steppes to insular Southeast Asia—of artistic production in light of the overarching Mongol predilections for prestige conveyed through the charisma of the object.