This colloquium opens up to the Boston-area art history community the opportunity to explore together common areas of current interest in how to integrate concepts of the global into the research, teaching, and disciplinary identities of art history departments. We seek not a definition of global art history, but rather an exploration of the concept’s boundaries, benefits, and limits, as well as emergent problems and promises.

• How does the study of art, architecture, and visual culture relate to globalization, as processes of development, and to globalism, as conditions of existence under globalization?

• What are the implications of concepts of the global for historians in all areas of art, architecture and visual culture, and across all sub-fields?

• How do conceptualizations of the global in other disciplines affect art history, and potentially unsettle art history’s disciplinary stability?

• How might global art history be put into practice in academic teaching, research, and institutional formations?

• Who does the global benefit, and whom and what does it marginalize? What resistances to the global ought usefully to be mounted?

As open colloquium for art historians on the implications of globalism for the discipline disputing global: art history’s future

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