The workshop looks at the concept of epistemic injustice or even violence and its relation to the art historical realm. We are interested in how the criteria of 'modernity' shaped the birth of the discipline and how the geographical foci of art history—and the assumptions that come with it—determine the discipline's epistemologies, which, despite efforts to broaden perspectives and question the canon, often still involve epistemic injustice and violence. On one hand, our interest is informed by the epistemic injustices embedded in the past and present practices of art history and the wider cultural sphere; on the other hand, by the ideological violence exerted upon and through art history and its narratives within various political and social systems of the 20th century. We aim to explore the geopolitics of the art historical discourse from its inception until today, ranging from the distribution of academic interests and the perpetuation of established artistic geographies through research funding policies to the geopolitics of musealization. The workshop will address the following questions, among others: What has served as basis for the critical evaluation of art historical production, and how have these criteria been shaped by the paradigms and geographies of modernity? What are the consequences of adopting a linear teleology of historical progress in the study of art? Which alternative ways of knowing art—such as those grounded in affective and sensory modalities— have been excluded or actively repudiated? And, finally, how can we confront art history's 'epistemological monoculture'?

Institute of Art History University of Warsaw

Kunsthistorisches Institut in Florenz

Max-Planck-Institut

ART HISTORY, EPISTEMIC INJUSTICE AND IDEOLOGICAL VIOLENCE

Palazzo Grifoni Budini Gattai
Kunsthistorisches Institut in Florenz – Max-Planck-Institut
Via dei Servi 51, 50122 Firenze
& on zoom

17–18 OCTOBER 2025

Workshop organised by Hana Gründler and Joanna Smalcerz
(a collaboration between the Research Group Ethico-Aesthetics of the Visual, Kunsthistorisches Institut in Florenz – Max-Planck-Institut and the Institute of Art History, University of Warsaw)

Programme
17 October 2025

14.00–14.20 Welcome and Introduction
Hana Gründler and Joanna Smalcerz

Modernisms and Abstractions
Chair: XY

14.20–15.00 *Valentina Bartalesi*
Prehistory as Resistance and Discourse:
Material Cultures between Anti-Authoritarian
Stances and National Narratives in
Anglo-American Modernisms

15.00–15.40 *Max Boersma*
On the Coloniality of Abstract Art

Break

Political Hegemonies
Chair: XY

16.00–16.40 *Itay Sapir*
Introductory Paratexts in Exhibition
Catalogues as a Tool of Nation Building

16.40–17.20 *César Saldaña Puerto*
Totality Repressed:
On the Marginalization of Dialectical Thought
in Postwar Art Historiography Break

Geopolitics and Epistemic Biases
Chair: XY

17.40–18.20 *Katrin Nahidi*
Invisible Infrastructures: Oil, Coloniality, and
the Epistemic Violence of Art History

18.20–19.00 *Foad Torshizi*
Of Passions and Obsessions:
Contemporary Iranian Art and the
Limits of Testimony

Dinner
(For speakers only)

20.00–21.00 On the Traces of Art History's Epistemic
Violence. City Walk

Programme
18 October 2025

Ideological Framings
Chair: Vera Simone Schulz

9.30–10.10 *Nadia Ali*
Affective Genealogies
and Epistemic Violence
in Islamic Art History: The Russian
Background of Oleg Grabar

10.10–10.50 *Marco Pomini*
Writing Islamic Art History from the Closet:
Oleg Grabar, Russian Orientalism
and Affective Genealogies

Curatorial Ethics
and its Limits
Chair: XY

10.50–11.30 *Damiana Otoiu*
Displaying Epistemic Violence, Enabling
Indigenous Voice: The Legacy of "Miscast"

11.30–12.10 *Piotr Słodkowski*
"We cannot look at these ugly pictures".
Memory of the Holocaust,
"The Branded", and Epistemic Injustice in
Poland around 1955

Tea Time
(For speakers only)

Modes of Resistance
Chair: XY

13.00–13.40 *Frida Viktoria Sandström*
Deculturalization: Carla Lonzi's Technically
Refunctioned Feminism in 1970

13.40–14.20 *Miguel Gaete*
The Inverted Model: An Argument for
an Art History Upside Down and from the
Margins