*Immediations*, Issue 22 (2025): SOFT

Call for Submissions

**Deadline: 25 April 2025**

*Immediations* is the Courtauld Institute’s annual peer-reviewed journal of postgraduate research. The open-access publication showcases rigorous and innovative research from recent Courtauld graduates and the Courtauld’s postgraduate community. Published both in print and online, the journal aims to provide scholars in the arts and humanities with free access to cutting-edge art historical research and writing.

Previous editions of *Immediations* are available for browsing [online](https://courtauld.ac.uk/research/research-resources/publications/immeditations-postgraduate-journal/immediations-online/).

CALL FOR ARTICLES

The theme for Issue 22 of *Immediations* is ‘Soft’. With the rise of aggressive political rhetoric and a return to militarisation, this call for papers proceeds from a profound longing and need for reconciliation through a deliberate articulation of empathy. We encourage a wide range of responses to this theme, that do not have to directly respond to current affairs.

Submissions may consider material softness in art, including soft sculpture; conservation concerns around touch and fragility of materials; and depictions of empathy, care, and nurturing. We also welcome articles addressing ‘soft power’ in the arts and culture industries; softness as a methodology for art historical and archival research; tenderness in approaches to complex or controversial subject matter; empathy as positionality; the limits of any of these methods; or any other topic that the author feels fits this theme.

Articles must be submitted as a Word document (.docx) by email to: immediations@courtauld.ac.uk with the subject line ‘Article Submission [author’s surname] 2025’.

Contributors need to supply:

* A short abstract (150 words), which will precede the text
* A short biography (100 words)
* An article, which should be between 5,000-7,000 words in length (excluding endnotes, which should not exceed 20% of the word count)
* Up to eight illustrations to support the text, in a separate document and with full captions

*Immediations* uses Chicago Style. Please consult the attached **Style Guide** when preparing your article. **This is essential: submitted articles that do not comply with the Style Guide will not be considered.**

We strongly recommend you read previously published articles as part of your preparation for submission. Students are encouraged to liaise with their supervisor/tutor when preparing their articles.

CALL FOR REVIEWS

We are also looking for reviews of publications and exhibitions from visual art or academic publishers and institutions which may (but do not have to) be linked to the theme of ‘Soft’. Reviews should be of books or exhibitions that are published or on display during the period January 2024 to June 2025. A list of suggested books and exhibitions for review can be found below.

Proposals for reviews (rather than complete reviews) should be sent to immediations@courtauld.ac.uk with the subject line ‘Review Proposal [Author’s Surname] 2025’.

Proposals should be **250 words** in length and include:

* Your name and short bio
* The title, author, publisher and publication date of the book you wish to review or details of the exhibition you wish to review
* A short (1-2) sentence description of why you feel this book or exhibition makes a significant contribution to its field, and/or why a review would be significant.

The final review will be between 800 and 1000 words in length and the final deadline will be confirmed with the editor if the proposal is accepted. The editors of *Immediations* will negotiate free copies of books to be provided to book reviewers if the proposal is accepted.

*Suggested Books for Review*

* T.J. Clark, *Those Passions: Art and Politics* (Thames and Hudson, 2025)
* Hettie Judah, *Acts of Creation: On Art and Motherhood* (Thames and Hudson, 2024)
* Aruna D’Souza, *Imperfect Solidarities* (Floating Opera Press 2024)
* Richard Hylton, *Donald Rodney: Art, Race and the Body Politic*
* Robin Schuldenfrei, *Objects in Exile Modern Art and Design across Borders, 1930-1960* (Princeton University Press. 2024)
* Julia Nebenführ, René Zechlin et al., *We Will Go Right up to the Sun: Female Pioneers of Geometric Abstraction* (Hirmer, 2024)
* *Rebecca Horn, ed.* Jana Baumann and Haus der Kunst München (Spector Books, 2024)
* *Collecting Mesoamerican Art before 1940: A New World of Latin American Antiquities*, ed. Andrew Turner and Megan E. O’Neil (Getty Research Institute, 2024.)
* *The Three Perfections, Japanese Poetry, Calligraphy, and Painting: The Mary and Cheney Cowles Collection* (The Metropolitan Museum of Art, 2025)
* Isabelle Tillerot,*East Asian Aesthetics and the Space of Painting in Eighteenth-Century Europe*, trans. Chris Miller (Getty Research Institute, 2024)
* Moran Sheleg (ed.), *Lifework: On the autobiographical impulse in contemporary art, writing, and theory* (Manchester University Press, 2024)

*Suggested Exhibitions for Review*

* ‘Siena: The Rise of Painting, 1300-1350’ (Metropolitan Museum of Art, New York and National Gallery, London)
* ‘Connecting Thin Black Lines 1985-2025’ (Institute of Contemporary Arts, London)
* ‘Brasil! Brasil! The Birth of Modernism’ (Royal Academy, London)
* ‘The 80s: Photographing Britain’ (Tate Britain, London)
* ‘Hamad Butt: Apprehensions’ (Whitechapel Gallery, London)
* ‘Peter Hujar: Eyes Open in the Dark’ (Raven Row, London)
* ‘Mickalene Thomas: All About Love’ (Hayward Gallery, London)
* ‘Noah Davis’ (Barbican, London)
* ‘Donald Rodney: Visceral Canker (Whitechapel Gallery, London)
* ‘Up close to the Madonna: Reliefs and paintings of the Florentine Renaissance’ (Staatliche Kunstsammlungen, Skulpturensammlung)
* ‘Textile Manifestos: From Bauhaus to Soft Sculpture’ (Museum für Gestaltung, Zurich)