

Immediations, Issue 23 (2026): Acts of Making
Call for Submissions
Deadline: 24 April 2026

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.

We strongly recommend that authors liaise with their supervisors or tutors before and consult previous editions of *Immediations* (available [online](#)) before submitting. Submissions must follow the **Style Guide**, which generally conforms to Chicago style with UK usage in spelling and punctuation. **This is essential: submitted articles that do not comply with the Style Guide will not be considered.**

CALL FOR ARTICLES

In an age when people are distancing themselves from the effort and practice of making and creating, seduced by the ease and perceived perfection of digital or artificial means, this issue of *Immediations* seeks to explore artworks and objects in which the act of making is a primary concern. The Courtauld prides itself on object-based study, while the recent 'material turn' has introduced a method that highlights objects' physical properties as methodology. Building on this approach, we invite submissions that deal with 'Acts of Making'.

Submissions may consider: the role of the artist as maker; the professionalisation of 'art' and its distinction from 'craft'; artistic processes from drafting to final product; how these practices are adopted and adapted in modes of cultural exchange or appropriation; issues of finish or lack thereof; imperfections and *pentimenti*; and craftsmanship and handiwork. To this end, we especially invite articles that highlight the evidence of making as uncovered in the process of conservation. On the other hand, papers can challenge the primacy of 'the artist' and their 'hand' by addressing conceptual art; ready-mades; miraculous images or *acheiropoieta*.

To submit an article, send the following as a collated Word document (.docx) to to immediations@courtauld.ac.uk with the subject line: 'Article Submission [author's surname] 2026' (ie. Article Submission Smith 2026):

- A short abstract (150 words)
- A short biography (100 words)
- An article of 5,000-7,000 words in length, excluding footnotes (on which see below)
- Up to eight illustrations to support the text, in a separate document and with full captions (as described in the Style Guide)

Footnotes should not exceed 20% of the text and should be in Chicago style with UK usage for both spelling and quotations.

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 'Acts of Making'. Reviews should be of books or exhibitions that are published or on display during the period **January 2025 to June 2026**. 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] 2026' (ie. Review Proposal Smith 2026):

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

- Your name and a short bio including current affiliation
- 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

- *Marcel Duchamp*, ed. Matthew Affron, Michelle Kuo, and Ann Temkin (MoMA, 2026)
- *The Story of Printmaking: A Global History of Art* by Holly EJ Black (Yale University Press, 2026)
- *Shahzia Sikander* by Jason Rosenfeld (Lund Humphries Publishers, 2025)
- *The Secrets of Painting: The Hidden Art of the Masterpiece from Prehistory to Today* by Lachlan Goudie (Thames & Hudson, 2025)
- *Claying Architecture: Making Machine and Material Kin*, ed. by Shelby Elizabeth Doyle (ORO Editions, 2026)
- *The Invention of Indigenous America: Material Culture and Transatlantic Imaginaries on Indigenous Peoples in Brazil* by Anna Bottesi (Jan 2026, Anthem Brazilian Studies series)
- Adrienne Childs, *Ornamental Blackness: The Black Figure in European Decorative Arts* (Yale University Press, 2025)

Suggested Exhibitions for Review

- *Frida: The Making of an Icon* (Tate Modern, London)
- *Chiharu Shiota: Threads of Life* (Hayward Gallery, London)
- *Rising Voices: Contemporary Art from Asia, Australia and the Pacific* (V&A, London)
- *Urushi Now: Contemporary Japanese Lacquer* (V&A, London)
- *Marthe Armitage: Pattern Maker* (Pitzhanger Manor & Gallery, London)
- *Women in Print: 150 Years of Liberty Textiles* (William Morris Gallery, London)

- *Made in Ancient Egypt* (Fitzwilliam Museum, Cambridge)
- *Gwen John, Strange Beauties* (Amgueddfa Cymru–National Museum Wales, Cardiff)
- *Ilana Halperin: What is us and What is Earth* (Fruitmarket, Edinburgh)
- *Joan Eardley: The Nature of Painting* (Scottish National Gallery of Modern Art, Edinburgh)
- *Ursula von Rydingsvard: states of becoming* (Bruce Museum, Greenwich, CT)