

The CIHA Congress Nuremberg – 2012, July 15th to 20th

The CIHA Congress in Nuremberg will focus on the question of the object of art history in two respects. On the one hand, as the question of the tangible object of research and on the other, as the question of the subject matter of the discipline in a broader sense. Even if it is ultimately true that every academic discipline constructs its own subject matter and the output of art historical scholarship consists of the verbalization of findings, theses and considerations, art historical research must still repeatedly stand the test of the actual concrete object. Thus the identity of the discipline is defined to a substantial degree by the fact that it regularly returns, both for its subject matter and for its methods, to the material object, be it as architecture, painting or sculpture, handicraft artefact, cultic utensil, collection item or utility article. We propose to make this object - both in its specific materiality, its historical context and its history and also in terms of diverse scholarly points of view - the central theme of the Congress and its sections.

The analysis of the object can be undertaken from multiple viewpoints and accordingly requires the cooperation of a wide variety of scholarly disciplines. In each of these disciplines, the subject matter is freshly constituted from the specific questions and the particular treatment of the object. The Congress will provide an opportunity for dialogue between representatives of various disciplines with varying perspectives and orientations.

The question of the tangible object and its constitution will permit the assumption of a point of view that is not necessarily predominantly European. The goal is to introduce and to discuss various approaches to dealing with and evaluating objects as repositories of cultural content in a global framework. Concentration on the question of common and divergent attitudes about and ways of employing artefacts should, on the one hand, promote multicultural dialogue and, on the other, give an opportunity to touch upon these objects' function as portable and immovable symbols within diverse political and religious spheres of interest.

In a world that is both digitized and globalized, the question of the tangible object as an "original" becomes particularly meaningful. How are our appreciation of and the way we deal with this "original" changing? Is it at all possible to pin down the original in the field of contemporary art - specifically, for example, video art, internet art or performance? How should we be dealing with ephemeral art forms, be they modern or historical? The CIHA Congress will fan out these questions in a multitude of ways and provide an opportunity for discussion and debate.

This theme and the topical structure of the sections for the 2012 CIHA Congress are designed to encourage reflection upon the conventional categories and boundaries of traditional art history. The individual sections are not categorically defined. Their fundamental aim is to relate contributions from divergent cultural spheres and fields of discourse.

If "art history" is understood not as the history of "art" in a limited sense but rather as an examination of the concrete visual object as an artefact, numerous points of departure and avenues of expansion begin to be apparent for the necessary global opening of an historically primarily European, that is to say western-oriented discipline.

Lectures in the individual sections should be devoted to fundamental approaches both to theoretical considerations with regard to the subject matter and the method of art-history and to questions of global comparisons, as well, using the example of the object. Thereby, the individual object should not be the primary focus of attention. Instead, conclusions should be drawn from the study of that object for the theory of the object as a whole. In the process, there should be an appropriate balance between discussion of the traditional fields of fine arts and architecture and such new fields as might be opened up by a globally-oriented history of art.

[Structure: **title**, keywords, *commentary*]

Themes

1 - The question of the object in art history (as object of art history)

Chairmen: Prof. Oya Pancaroğlu (Istanbul, Turkey) and Prof. Horst Bredekamp (Berlin, Germany)

What is the object, what is the object of art history? Methodological approach to objects. Methods of research. The object in art historical literature. Visual documentation of the object. The image of the object: the original or the reproduction as the basis of art history.

2 - The concept of the “original” as hermeneutical problem

Chairmen: Prof. Miguel Falomir (Madrid, Spain and Washington, USA) and York Langenstein (Berlin)

What is original about the original? Original, copy, reconstruction and fake. Alteration of the original by adding on, cropping, reworking (e.g. of paintings, sculptures, architecture). Restoration as interpretation. Concepts of the “original” in different times and cultures.

3 - The “objectification” of religion from an intercultural perspective

Chairmen: Prof. Kavita Singh (Neu Delhi, India) and Dr. Martina Stoye (Berlin, Germany)

To be examined are the approaches of various religions to the issue of visual communication by the means of objects, devotional images, haptic items in an intercultural perspective. Objects as representations. This includes the question of the need for or the denial of visualization and/or objectification of “content” or rather of the pictorial construction thereof.

4 - The object as subject

Chairmen: Prof. Ruth Phillips (Ottawa, Canada) and Prof. Gabi Dolff-Bonekämper (Berlin, Germany)

The animate object. Relics, icons, portraits, cultic utensils. Not necessarily fixed to religious practices (cf. Section 3), but also from a secular perspective. The use of objects as fetishes, resp. projections, identifications, models of aesthetic vitalization.

5 - Re-contextualizing the object: concepts of display

Chairmen: Prof. Neil McGregor (London, Great Britain) and Dr. Frank Matthias Kammel (Nuremberg, Germany)

Objects in the museum: Art history vs. cultural history? The context determines the character of the object and how it is perceived. The original context as opposed to the museum setting. Conservation, restoration and presentation - the museological treatment of the object. Problems of fragmentation.

6 - World heritage - works of art and cultural identity - the war against works of art

Chairmen: Prof. Iain Boyd Whyte (Edinburgh, Scotland) and Prof. Eva-Maria Seng (Paderborn, Germany)

Works of art as symbols of national or religious identities. Art objects are symbols of cultural identity and, as such, objects of armed conflict.

7 - Spoils: viewing others - the views of others

Chairmen: Dr. Joseph Adandé (Cotonou, Benin), Prof. Viktoria Schmidt-Linsenhoff (Trier, Germany) and Dr. Melanie Ulz (Berlin, Germany)

As the spoils of war, objects stand for an absent, subjugated, colonized culture. Since time immemorial they are trophies and symbols of victory. How have we dealt with them historically and in the recent past? What is the current attitude toward artifacts of foreign cultures in art, art history and cultural institutions? Impact on the spectator: how do affected groups react? New contexts functions. Also: “positive” spoils. Ways of juxtaposition, consciousness.

8 - The archaeology of the tangible object: technological image recognition vs. connoisseurship

Chairmen: Ms. Marzia Faietti (Florence, Italy) and Prof. Klaus Schrenk (Karlsruhe, Germany)

What can be accomplished by current scientific techniques of analysis? Can they replace connoisseurship? What can we learn in this way about the production and “curriculum vitae” of an object? The analysis of alterations to the object (e.g. materiality, techniques) and the reconstruction of the original condition in fundamental examples.

9 - Objects on the move: the historical documentation

Chairmen: Prof. Zhu Qingsheng LaoZhu (Beijing, China) and Prof. Ingo Herklotz (Marburg, Germany)

The history of the object and the written record of its ownership and changing of hands (provenience). The creation of myths and literary references. Lost objects which live on in accounts or copies.

10 - The art market and the original

Chairmen: Dr. Federico Freschi (Johannesburg, South Africa) and Dr. Johannes Nathan (Berlin, Germany)

Authentication, legal issues, certification practices, the role of the signature, the reaction of the art market to the public's desire for authenticity.

11 - Challenging the object: the vanishing original in a virtual age

Chairmen: Prof. Dan Karlholm (Huddinge, Sweden) and Prof. Hubert Locher (Marburg, Germany)

The virtual image of art as a substitute for the object. Visual communication (virtual data bases). The right to images in the Internet Era - questions of use and copyright.

Ephemeral art in the Middle Ages, Baroque (e.g. feasts, processions, garden art, fireworks), video art, photography (digital images), internet art, performances. Ways of documentation. Who owns the work of art?

12 - The aura of the original

Chairmen: Prof. Régis Michel (Paris, France) and Prof. Michael F. Zimmermann (Eichstätt, Germany)

How do art history and cultural institutions deal with the aura of the original ("Lines in front of the Mona Lisa")? What are the consequences for the "original" work of art, especially in the Digital Age?

13 - The multiple work of art – Multiples, series and virtualization

Chairmen: Prof. Yuko Nakama (Kyoto, Japan) and Prof. Hans Dickel (Erlangen, Germany)

Works of art in series - what is the original (e.g. Cranach - numerous versions of one motif, Caspar David Friedrich, Beuys: modern "multiples", oriental Buddha statues)? Graphic prints.

The “multiple” as concept in sacral and profane art. Workshop practices. The desire of the collector.

14 - Dürer and the Age of Dürer - Examples of European cultural exchange

Chairmen: Prof. Jeffrey Chipps Smith (Austin, USA) and Dr. Daniel Hess (Nuremberg, Germany)

Dürer from an international perspective: How interesting are Dürer and the Age of Dürer for European art history? Is "Dürer Scholarship" a purely German phenomenon? What is the view of Dürer from abroad (cf. e.g. B. J. L. Koerner, et al).

15 - Famous Places

Chairmen: Prof. Nasser Rabbat (Cambridge, USA) and Prof. Bernd Nicolai (Bern, Switzerland)

Places as objects, stationary “relics” of events, atmospheres, the “culture of commemoration”. E.g. Nuremberg, Berlin, Mostar, Buenos Aires, Warsaw. Places as subject of art history.

16 - The gendered object

Chairmen: Suely Rolnik (Sao Paulo, Brazil) and Prof. Sabeth Buchmann (Vienna, Austria)

Gender-specific architecture, furnishings and art works. Child-specific objects. Queer objects.

17 - Questioning the object - the making and unmaking of the object

Chairmen: Ralph Ubl (Chicago, USA) and Prof. Regine Prange (Frankfurt am Main, Germany)

This section will be devoted to summarizing both production-related aesthetic questions and fundamental considerations. Anthropology, folk art.

18 - The absence of the object – The concept of void

Chairmen: Prof. Rita Eder (Coyoacán, Mexico) and Prof. Burcu Dogramaci (Munich, Germany)

The absence of the object in ritual religious and ceremonial contexts and the concept of void especially in modern art.

19 - Restitution

Chairmen: Prof. Jacek Purchla (Kraków, Poland) and Prof. Bénédicte Savoy (Berlin, Germany)

The translocated art work and the discussion on restitution to its original place, owner, function.

20 - Architecture as object

Chairmen: Prof. Alina Payne (Cambridge, USA) and Prof. Georg Satzinger (Bonn, Germany)

Building, its transformation, design and the representation of architecture in other media.

21 – The history of CIHA – The legacy of CIHA

Chairmen: Prof. Jaynie Anderson (Victoria, Australia) and Prof. Thomas Gaethgens (Los Angeles, USA)

History and role of CIHA since its foundation 1873 to the present, perspectives for the future.