

The Challenge of the Object

Die Herausforderung des Objekts

From July 15 to 20, 2012 the Germanisches Nationalmuseum is hosting the 33rd Congress of the International Committee of the History of Art in Nuremberg and invites art historians from all over the world to attend and discuss "The Challenge of the Object". The object and how it is perceived in art history is a question that is currently very highly charged, the result of increasing globalization and digitalization. Art and cultural historians from all over the world, from a vast cross-section of disciplines and fields of professional interest are called upon to discuss together the role and the theory of the object in art history. The topics are divided into 21 sections with up to 20 talks each. The sections should enable a comparison to be made between the different viewpoints and methods. For that reason they are categorized according to how their questions on the object in art history are formulated. This should allow talks on different genres, epochs and countries to be brought together.

The congress will be rounded off with an extensive supporting program with excursions, for example to Documenta in Kassel, and a wide-ranging program for young academics. At the same time the Germanisches Nationalmuseum will be presenting the important special exhibition on "The Early Dürer".

The Call for Papers ends on April 30, 2011. From November 2011, registration for participation without a presentation is also possible.

Detailed descriptions of the individual sections as well as information on the congress and the Call for Papers can be found under www.ciha2012.de

We would be very pleased to welcome you in Nuremberg to the 33rd Congress of the International Committee of the History of Art (CIHA) in July 2012.

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If you have questions, please contact the Administration Office of the CIHA 2012 in Nuremberg.

The Sections of the Congress

Section 1

Questioning the Object of Art History

Section 2

The Concept of the "Original" as Hermeneutical Problem

Section 3

On Religions and their Objectifications as seen from Intercultural Perspectives

Section 4

The Object as Subject

Section 5

Musealization of Objects: Art History versus Cultural History

Section 6

World Heritage: Cultural Identity and the War against Works of Art

Section 7

Spoils: Viewing Others – The View of Others

Section 8

The Archeology of the Tangible Object: Recognizing the Technological Image versus Connoisseurship

Section 9

Objects on the Move: Histories of Provenance and Preservation

Section 10

Cultural Clearings: The Object Transformed by the Art Market

Section 11

The Artefact and its Representations

Section 12

Beyond the Aura

Section 13

The Multiple Art Work

Section 14

Dürer's Life and Work – The Object as a Key to the Subject?

Section 15

Charged Sites

Section 16

The Gendered Object

Section 17

The Making and Unmaking of the Object

Section 18

The Absence of the Object and the Void

Section 19

Restitution

Section 20

Architecture as Object

Section 21

CIHA as the Object of Art History

