The Challenge of the Object

The Sections of the Congress

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Questioning the Object of Art History

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The Concept of the “Original” as Hermeneutical Problem

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On Religions and their Objectivations as seen from Intercultural Perspectives

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The Object as Subject

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Musealization of Objects: Art History versus Cultural History?

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

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Architecture as Object

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CIHA as the Object of Art History

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CIHA 2012 in Nuremberg
33rd Congress of the International Committee of the History of Art, July 15th-20th 2012
The Germanisches Nationalmuseum in Nuremberg is host to the 33rd Congress of the International Committee of the History of Art (CIHA 2012) in Nuremberg. It is the first time since 1873 that a museum has taken on this task. The theme of the congress is "The Challenge of the Object / Die Herausforderung des Objekts". 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 focus of the congress is the notion of the object as the material subject of research, but also the subject of the discipline in a broader sense. The approach to the concrete object, whether it be a building, a painting, a sculpture, a crafted artifact, whether a ritual object, a collected piece or an item of daily use, is the point of departure and the yardstick for art historical research.

Particular significance is accorded the question as to the "original" material object in the light of ephemeral art forms and against the backdrop of increasing digitalization. How do these change our perception of the object and the treatment of the "original"? Is it still possible to make the object tangible? The CIHA 2012 congress wishes to encourage reflection on the categories and limitations of art history. Thus the individual sections do not delineate boundaries between genres and disciplines; instead they are there to merge together contributions from different cultural spheres and fields of discourse.

Art history has been confronted with the task of globalization. Art historians concerned with Islamic, African, Asian or Central and South American art now rarely find themselves in contact with the "classical" art historians, who are oriented towards "Western" art. We would expressly like to encourage art and cultural historians from non-European research areas to join us in this work.

We would like to see presentations that, going beyond the individual object, propose fundamental, new approaches to the theoretical treatment of the issue of the "object", methods of art history as well as approaches with a global perspective.

A special program for postgraduates will be offered under the motto "Get in Touch – Objects, Places, People". It consists of a poster section with short presentations of prize-winning posters and the excursion program "Tours and Talks". Applications for posters and postgraduate grants may be made as of the summer of 2011. All information can be found under www.ciha2012.de/en/call-for-papers.

Those not holding papers may also register as participants in the congress as of November 2011; please use the homepage www.ciha.2012.de for this.

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.

Jaynie Anderson (CIHA), Melbourne
Georg Satzinger (VDK), Bonn
G. Ulrich Grossmann (GNM), Nuremberg

Detailed information on the congress and its sections, the application forms (Call for Papers) and the possibility of grants can be found on the homepage www.ciha2012.de.