

## 2 Sessions at AAH (Edinburgh, 7–9 Apr 16)

Association of Art Historians, 42nd Annual Conference, University of Edinburgh, UK,  
Apr 7–09, 2016

Deadline: Nov 9, 2015

H-ArtHist Redaktion

[\[1\]](#) The City in the Biennale: Architecture, geography and identity

[\[2\]](#) Seconds? - Learning the history of art in the age of mechanical reproduction

[\[1\]](#)

From: Joel Robinson <joel.robinson@open.ac.uk>

Date: Jun 19, 2015

Subject: The City in the Biennale: Architecture, geography and identity

The City in the Biennale: Architecture, geography and identity

Convenors:

Nicola Foster, The Open University, n.foster@open.ac.uk

Joel Robinson, The Open University, joel.robinson@open.ac.uk

Biennials and other large-scale recurring art expositions occur across the world in major cities and regional areas alike. This session explores the centrality of the urban to biennials and their 'festivalisation' of art. We are interested in the relationship between the 'heterotopia' of such events and the city (concrete or imaginary) to which they are attached. These 'mega events' are endowed – financially and otherwise – with the potential to re-image and re-make the city, changing its identity. Such mega-exhibitions are of course bound up with a politics of place-branding for financial investment, real-estate speculation, regeneration and gentrification, as well as attracting local and global tourism. Dismissing such events as a cultural arm of neoliberalism, however, may discount the new identities and opportunities that they configure.

This session aims to open the debate on 'the city in the biennale': the role of the city and the architectural spaces used and/or constructed in the organisation of such events, as well as the engagement with those spaces in the work of participating artists, curators and the public. To what extent have recent biennials followed on or departed from models like Venice or São Paulo? What facilities are used, adapted or newly built to

accommodate displays and the circulation of visitors? What kind of architecture drives the spectacle? What dynamics of exclusivity or inclusivity are designed into the geography of such events? We welcome contributions from art historians, anthropologists, urbanists, curators and artists, and are particularly interested in case-studies from the emerging economies of Eastern Europe, Asia, Africa and Latin America.

Email paper proposals to the session convenor(s) by 9 November 2015.

Download a Paper Proposal Guidelines

- See more at:

<http://www.aah.org.uk/annual-conference/sessions2016/session29#sthash.y8mSU5xS.dpuf>

[2]

From: Rachel King <r.king@nms.ac.uk>

Date: Jun 22, 2015

Subject: CFP: Seconds? - Learning the history of art in the age of mechanical reproduction

Seconds? – Learning the history of art in the age of mechanical reproduction

Convenors:

Rachel King, National Museums Scotland, r.king@nms.ac.uk

Andrea Gáldy, Collecting and Display, agaldy@hotmail.com

In 1867, the convention 'promoting universal Reproduction of Works of Art for the benefits of Museums of all Countries' was signed. Building on the established tradition of making and collecting casts, it stressed the importance of knowing 'historical monuments of art' and the value of reproductions 'to all museums for public instruction'. It took in 'objects of exceptional rarity and beauty' and also 'monuments' which 'must always remain permanently as national treasures of the countries possessing them'. Museums founded their own workshops, worked with innovators and filled their stores and displays with reproductions from elsewhere. Now their products often languish in depots, victims of Benjamin's loss of aura and the growth of photography as the reproductive medium. This panel asks what has rendered them so unimportant, despite the material turn and increased interest in the decorative arts in higher education.

Possible topics include: international institutional collaboration in making, Exchange and collecting of copies (electrotypes, photographs, postcards, elastic moulds, fictile ivories, casts, holograms, (working) models, glass specimens, private photography and copying; the artistry of specimens and simulacra; copies as the preserved memory of lost or damaged originals; international exhibitions and the politics of art and art education in the later 19th century; copies as an income stream; the history of the 'education suite', dual-role professionals, the collaborative PhD; teaching and handling collections (dedicated and repurposed); private individuals and copied objects.

Email paper proposals to the session convenor(s) by 9 November 2015.

Paper Proposal Guidelines are available to download here:

<http://www.aah.org.uk/annual-conference/sessions2016/session25>

Reference:

CFP: 2 Sessions at AAH (Edinburgh, 7-9 Apr 16). In: ArtHist.net, Jun 22, 2015 (accessed Apr 17, 2026),

ArtHist.net

<<https://arthist.net/archive/10622>>.