

Collage, Montage, Assemblage (Edinburgh, 18–19 Apr 18)

University of Edinburgh, 18.–19.04.2018

Eingabeschluss : 01.12.2017

Cole Collins and Freya Gowrley

Collage, Montage, Assemblage: Collected and Composite Forms, 1700-Present

Deadline for abstracts: 1 December 2017

This two-day multidisciplinary conference will explore the medium of collage across an unprecedentedly broad chronological range, considering its production and consumption over a period of more than three hundred years. While research on paper collage plays a key role in histories of modern art, particularly of the 1920s and 1930s, its longer history and diverse range of manifestations are often overlooked within art historical scholarship. Though important work is being done on collage at both the level of the individual work and the medium more broadly, this has often overlooked collage's multitudinous forms and assorted temporal variants. This conference accordingly aims to tackle this oversight by thinking about collage across history, medium, and discipline. Employing an inclusive definition of the term, the conference invites papers discussing a variety of material, literary, and musical forms of collage, including traditional papier collé alongside practices such as writing, making music and commonplacing, and the production of composite objects such as grangerized texts, decoupage, quilts, shellwork, scrapbooks, assemblage, and photomontage.

In so doing, the conference will situate histories of modernist collage in relation to a much broader range of cultural practices, allowing for productive parallels to be drawn between the cultural productions of periods that are often subject to rigid chronological divisions. Reciprocally, the conference will encourage a consideration of collage made in the eighteenth and nineteenth centuries against key concepts and methodologies from the study of modernism and postmodernism, such as the objet trouvé or assemblage. From papier collé to the digital age, the conference will highlight collage's rich history and crucial role in cultural production over the last three hundred years.

We invite contributions from scholars working in the fields of art history, history, music, material culture studies, and literature. We also welcome and encourage papers from practitioners working in any medium whose practice is influenced by collage, assemblage, and/or montage. Potential topics could include, but are not limited to:

- Collage as medium
- Collage, assemblage, montage: terminologies and categories

- Defining/redefining collage
- Making/viewing collage
- Collage and identity
- Collage and intention: chance, agency, intentionality
- Collage and the modern/pre-modern/postmodern
- Collage in art historical writing/literary criticism
- Object biographies
- Collage as political tool
- Collage in space
- Collage in the digital age
- Collage and collaboration
- Processes: collecting, collating, compiling, combining
- Collage in/as music
- Writing/reading collage
- Collage and geography

Please send abstracts of no more than 300 words, and biographies of no more than 100 words, to Cole Collins and Freya Gowrley at collage.assemblage.montage@gmail.com by 1 December 2017.

The conference is supported by Edinburgh College of Art's Dada and Surrealist Research Group with the University of Edinburgh's Institute for Advance Studies in the Humanities.

For further information, please contact the above email address; check out our website at <https://collagemontageassemblage.wordpress.com>; or follow us on Twitter for updates @Collage_Conf.

Quellennachweis:

CFP: Collage, Montage, Assemblage (Edinburgh, 18-19 Apr 18). In: ArtHist.net, 19.09.2017. Letzter Zugriff 23.10.2025. <<https://arthist.net/archive/16106>>.