

Multiples in Pre-Modern Art (Munich, 7–8 Nov 2011)

Munich, Ludwig-Maximilians-Universität, Center for Advanced Studies (CAS) - Institut für Kunstgeschichte, Nov 7–08, 2011

Deadline: Sep 22, 2011

Walter Cupperi

Multiples in Pre-Modern Art

Munich, Ludwig-Maximilians-Universität,

Center for Advanced Studies (CAS) - Institut für Kunstgeschichte

7-8 November 2011

This symposium will explore the different facets and forms of the serial production of artefacts from antiquity to the eighteenth century. More specifically, it will focus on works of art that were made in virtually identical multiple versions using procedures that conferred a high degree of uniformity on them. Particular emphasis will be given to the process through which the making, provenance, sale, as well as context of pre-modern multiples affected their reception.

How, and in what measure, did the serial nature of works of art influence their reception? To what extent were authorship, context and processes of production important in shaping the cultural status of the artefacts made in more than one original?

We invite scholars with an interest in object-focused approaches to question the “aura” of multiples, whatever serial technique used to produce them and drawn from any genre, whether serial copies or representatives of the so-called applied arts. Papers may thus wish to address such issues as the cultural impact, geographical significance, pricing criteria and “fortuna critica” of the works of art existing in several originals, as well as their display, activation, perception and reception in different contexts.

We aim to match theory-influenced approaches with specific case studies. Proposals that consider media and areas which have yet to receive extensive attention are thus particularly encouraged. The dissemination of multiple works which once professed to “conform” to a certain model and that were appreciated for this very reason, but which are also slightly different in terms of form and quality may also be considered. The production and reception of serial objects resulting from the employment of techniques that do not involve mechanical replication procedures, such as the creation of serial sculpture in wood, can also be questioned. We also seek contributions from participants who will be able to furnish theoretical, historiographical and museological insights by exploring the role played by serial artefacts in understanding pre-modern art in the nineteenth and twentieth century, as well as today.

The final aim of this symposium will be to assess the extent to which the “aura” of exact replicas and second versions can be connected to social and material factors such as legitimacy, reliability, nascent forms of “copyright”, the process of production, high technical quality or finish, links

with a specific promoter or a prestigious cultural network, as well as other forms of special guarantee and specific connotations. More generally, the symposium can be seen as an attempt to replace the category of “aura” with more appropriate critical tools, as well as assess the extent to which central concepts of nineteenth- and twentieth-century art history such as originality or full authorship impact our understanding of the reception of serial works in pre-modern western society.

Please submit a paper proposal in English, German, French or Italian (max 700 words in a word or pdf document) to premodern.multiples@googlemail.com by September 22nd, 2011, clearly stating your name, preferred contact details and institutional affiliation. Papers should last no more than 30 minutes. Publication will be considered.

Reference:

CFP: Multiples in Pre-Modern Art (Munich, 7-8 Nov 2011). In: ArtHist.net, Sep 9, 2011 (accessed Oct 15, 2026), <<https://arthist.net/archive/1818>>.