

OBOE, special issue: On the ostensive conditions of contemporary art

Deadline: Nov 22, 2020

www.oboejournal.com/index.php/oboe/announcement/index?type=1

Clarissa Ricci, IUAV, Venice

OBOE Journal

Call for Papers

OPERA-FANÌA: On the Ostensive Conditions of Contemporary Art

The Greek-Latin suffix *-fania* is used to compose Italian words that imply a specific moment of appearing, of becoming visible. That moment determines how we perceive whatever emerges as visible. For an artwork, this moment is a fundamental part of its creation and production.

By definition, the ostensive entails the act of showing, displaying, exhibiting and demonstrating something. Intentional gestures of pointing or shifting to a specific position may draw attention to something. In folklore studies the term ostensive has been used to determine behaviours and legend-generating acts. Picking up from the distinction between iconicity—considered as representation—and ostension or indexicality—considered as presentation—in folklorist John McDowell's mythic narrative, we invite scholars to investigate the ostensive in contemporary art production.

There are a wide range of options for how artworks can be shown. The perception and experience of an artwork is completely different depending on whether it is placed on a pedestal, hung from a nail, watched in a video, or encountered in performance.

In light of the current pandemic we have found it necessary to prioritise online venues and question anew the importance attributed to the artwork's site of manifestation.

We invite papers which engage with these themes and respond to questions that include, but are not limited to, the following. How much of the presentation of the artwork is part of the artwork itself? How does the artwork change depending on its context and display? How would the shift from physical site to online encounter alter our perception of the artwork? What limitations does the online artwork have? Does it present or represent itself through the screen? How is the temporality of the artwork experienced by the viewer? Which senses does it involve? How much does the experience of contact with an original artwork count? And, last but not least, can an artwork viewed on a computer restore the idea of the pedestal?

Deadline for Abstracts: November 22, 2020

Acceptance of Abstracts: November 29, 2020

Submission Deadline: January 20, 2021

Please send detailed proposals of 500 words and a 200 word biography to

info@oboejournal.com.

Submitted manuscripts should not have been published previously, nor be under consideration for publication elsewhere.

There is no charge for submission. All articles are open-access, for which there is no fee. OBOE is committed to peer-review integrity and upholding the highest standards of review. Once your paper has been assessed for suitability by the editor, it will then be peer-reviewed by two independent and anonymous expert referees.

ABOUT OBOE Journal

OBOE Journal On Biennials and Other Exhibitions is a bi-annual, open access and peer-reviewed journal devoted to international academic research around art and exhibitions. OBOE Journal intends to investigate the ever-changing relationships between works and spectators in periodic exhibitions as well as their cultural politics, expanding its scope towards the exhibitionary in a broader sense. This includes the moment of exposition, when the artwork, understood as an activator of multiple layers of perception composes our experience of the infinitely complex contemporary moment.

OBOE Journal reviews submissions on a rolling basis. Next submission deadlines: January 2021; March 2021.

Further details on OBOE Journal's Call for Papers can be found at <http://www.oboejournal.com/index.php/oboe/announcement/index?type=1>

Reference:

CFP: OBOE, special issue: On the ostensive conditions of contemporary art. In: ArtHist.net, Nov 11, 2020 (accessed Jul 5, 2025), <<https://arthist.net/archive/23906>>.