

DAHJ: The Art Museum in the New Hybridity, Issue 9

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The International Journal for Digital Art History is pleased to announce an open Call for Papers for Issue 9: The Art Museum in the New Hybridity.

At the beginning of the Covid-19 pandemic, media theorists like Peter Weibel were quick to bury the body-based “society of proximity” in discourse. To him, it seemed that gigantic stadiums, concert halls, museums, and the like will be “the pharaonic tombs of the future.” That people would not simply relocate to a purely digital world was already foreshadowed by the first easing of restrictions in the summer of 2020, when an almost excessive return to the analog took place. Original artworks were more in demand than ever, and there was a hunger for encounters with other people and objects in the museum. Is the binary rhetoric of analog/ digital, conservative/progressive, and either/or, still appropriate in the post-pandemic age, or should we rather address questions of media specificity and hybridity?

One could argue that art museums were always dependent on hybridity. Still, something has changed. The forms of hybridity (mixed methods and materials, complexes of professional practice, stacks of technology and data) are being recast. Intellectually and philosophically, art curation today reflects upon its meta-modernity – confronting intersectionality, following the consequences of quantum thinking. Socially and operationally, the art museum responds to the new patterns of work and creativity generated by the pandemic, pursuing the potential of teleworking in its internal operation, re-planning the channels of communication and encounter in its external offer.

DAHJ Issue 9, “The Art Museum in the New Hybridity,” explores the convergence of analog and digital media, focusing on the art museum in the new hybridity.

Possible topics to be addressed:

- New assumptions of hybridity (in provision, visitation, and operation) on which curatorship can now predicate its practice
- Use of new hybridities to remix, restage, and reframe the art museum’s function and form
- Shifts in operation and delivery, and the consequence for art production, display, and scholarship, including the logic of selection and interpretation of art in the modern media ecosystem
- “Platformization” and the erosion of the traditional rituals for engaging with art
- Forms of participation in hybrid spaces and the relationship between analog/digital and virtual/-physical

Art historian, museum professional, and digital humanist Christian Huemer is the guest editor of Issue 9. After several years at the Getty Research Institute, he is currently Director of the Belvedere Research Center in Vienna where he oversees the development of analog and digital research infrastructure – including library, archive, online collection, and research journal. A central concern of his is to enable free, open and linked access to digitized cultural heritage. Since 2019, he has been organizing an annual international conference on “The Art Museum in the Digital Age.”

The featured author of the issue is Ross Parry, Professor of Museum Technology at the University of Leicester. A former Tate Fellow, and listed on the #EdTech50, Ross is founding Trustee of the Jodi Mattes Trust – for accessible digital culture. A widely read author on digital cultural heritage, he leads ‘One by One,’ the international consortium of cultural organizations, professional bodies and academics that together are working to build digitally confident museums.

The call is now open and first articles are to be published in the second half of 2022. To submit articles, please register first at <https://dahj.org/contribute> and then submit articles (6,000 words max.) in accordance with our style guide. We will be publishing articles on a rolling basis.

Reference:

CFP: DAHJ: The Art Museum in the New Hybridity, Issue 9. In: ArtHist.net, Dec 6, 2021 (accessed Dec 27, 2024), <<https://arthist.net/archive/35482>>.