

Stedelijk Studies Spring 2015

Amsterdam

Deadline: Nov 15, 2014

Jeroen Sondervan

THEME ISSUE: RE-WRITING OR RE-AFFIRMING THE CANON? CRITICAL READINGS OF EXHIBITION HISTORY

“It is now widely accepted that the art history of the second half of the twentieth century is no longer a history of artworks, but a history of exhibitions.”

Florence Derieux “Introduction” in Harald Szeemann: Individual Methodology Zurich 2007.

THEME OUTLINE:

For this thematic issue #2 of Stedelijk Studies we welcome essays that critically reflect on the contemporary re-readings of art and art history through the history of exhibitions.

In recent years, the re-staging of exhibitions has become a popular practice in museums. Think of the Recollections series as part of the temporary opening of the Stedelijk Museum in Amsterdam in 2010/2011 and the precise re-enactment of When Attitude Becomes Form at Fondazione Prada in Venice during the 2013 Biennale. Moreover, Afterall Publishers launched a series of publications devoted exclusively to contextual and critical readings of key exhibitions of the past decades.

How are the exhibitions that are being re-staged and/or written about, being selected? What are the criteria of selection, in other words: how is the canon of exhibition history being established? What does the current trend of exhibition re-enactment add to the art historical appreciation of these exhibitions? And what does it imply for the field of art history and curating/exhibition making? Are we simply re-iterating an already written art history, or does exhibition history allow for other and/more critical tools to approach history. In other words: what is the surplus value of the turn to exhibition history in both theory and curatorial practice?

We invite contributors to critically reflect on the influence of the rereading of museum exhibitions on the canon of modern and contemporary art, and the (im)possibilities of rewriting art history through the re-enactment of historical exhibitions.

Please submit your abstract before November 15, 2014.

Deadline for the essay will be February 15, 2015.

The theme issue Re-writing or Re-affirming the Canon? Critical Readings of Exhibition History will be edited and curated by dr. Sandra Kisters and dr. Linda S. Boersma from Utrecht University, The Netherlands.

Stedelijk Studies is a new high quality peer-reviewed academic journal, which publishes research related to the Stedelijk Museum collection and on institutional history, museum studies (such as education and conservation practice) and current topics in the field of visual arts and design. First issue (Autumn 2014) will be published in November 2014.

SUBMISSION

Stedelijk Studies accepts both solicited and unsolicited texts for consideration on a rolling basis throughout the year. Prior to developing a complete manuscript authors are asked to submit an abstract (300 words max.) with short bio (150 words max.) and 3-5 key bibliographic sources to the editors who will make a preliminary decision regarding the topic's relevance to the journal's aims and scope and will provide suggestions for developing the manuscript.

Manuscripts and manuscript proposals as well as abstracts and other editorial correspondence should be sent to:

Jeroen Sondervan
Managing editor Stedelijk Studies
j.sondervan@stedelijk.nl

Van Baerlestraat 31
1071 AN Amsterdam
Postal address:
Postbus / P.O. Box 75082
1070 AB Amsterdam

Reference:

CFP: Stedelijk Studies Spring 2015. In: ArtHist.net, Sep 30, 2014 (accessed Jan 8, 2026),
<<https://arthist.net/archive/8531>>.