

Tagungen

CIHA — COMITE INTERNATIONAL D'HISTOIRE DE L'ART
ANNOUNCES THE
XXVIth INTERNATIONAL CONGRESS OF THE HISTORY OF ART,
WASHINGTON 11—18 AUGUST 1986

Sponsoring Committee: National Committee for the History of Art, Inc. *President:* Irving Lavin. *Vice President:* J. Carter Brown. *Secretary:* John R. Martin. *Treasurer:* Henry A. Millon.

The *program* will consist of seven sessions of three half-days each. One day in the middle of the week will be set aside for excursions.

World art. Themes of Unity in Diversity

I. Center and Periphery: Dissemination and Assimilation of Style

Co-chairs: Enrico Castelnuovo, Scuola Normale Superiore, Pisa — Vadime Elisseeff, Musée d'Ennery, Paris

The session will examine the processes whereby local styles may be formed by „dissemination” from a dominant cultural center, and, conversely, the processes whereby a cosmopolitan style may be formed by the „assimilation” of disparate local traditions.

II. Conceptual Designs: Diagrams and Geometric Patterns

Co-chairs: Kurt Forster, J. Paul Getty Center for the History of Art and the Humanities, Santa Monica/CA — Richard Wollheim, University College, London Form and meaning in diagrams and geometric patterns used as independent compositions or as „incidental” ornament.

III. The Written Word In Art and As Art

Co-chairs: Klaus Brisch, Museum für Islamische Kunst, Berlin — Yoshiaki Shimizu, Princeton University, Princeton/NJ

The use of written words in, on, or as works of art. The session will explore particularly the relationship between what is written and how it is written, and the contribution of both to an understanding of the work as a whole.

IV. The Artist

Co-chairs: Albert Elsen, Stanford University, Stanford/CA — Matthias Winner, Bibliotheca Hertziana, Rome

The session is concerned with significant developments in the history of the artist's self-consciousness. Papers will deal with the artist in his social context (patronage, market, social position, professional organization) and in the context of his practice (education, workshop, collaboration). Contributions may also study works of art from which we can deduce the artist's self-reflections.

V. *Art and Ritual*

Co-chairs: John Onians, University of East Anglia, Norwich — Robert Scheller, Kunsthistorisch Instituut, Amsterdam

The relationship between works of art and ritual in religious and secular ceremonies. The purpose is to question how the study of ritual may contribute to an understanding of the form and meaning of a work of art, and vice versa. Ritual as art may also be included.

VI. *Art and National Independence in the Americas*

Co-chairs: Francisco Stastny, Universidad Nacional Mayor de San Marcos, Lima — Jules Prown, Yale University, New Haven/CT

The session will examine the problem of regional and national self-definition in the art of North, Central, and South America in the post-Colonial period.

VII. *Preserving World Art*

Co-chairs: Françoise Choay, Université de Paris — Paul Philippot, Université Libre de Bruxelles, Brussels

History and theory of conservation, restoration, and display of works of art and their settings.

The official *languages of the Congress* are German, French, English, Italian, and Spanish.

Travel and Accomodations: Arrangements are being made for charter flights from Europe and for inexpensive air-conditioned accomodations at Georgetown University. Those interested in attending the Congress should address to *Executive Secretary, International Congress of the History of Art, Center for Advanced Study, National Gallery of Art, Washington, DC 20565, USA (tel.: 202 / 842-6480).*

Verbände

MITTEILUNGEN DES VERBANDES DEUTSCHER KUNSTHISTORIKER
E. V.

XX. DEUTSCHER KUNSTHISTORIKERTAG
1.—4. 10. 1986 IN BERLIN. VORLÄUFIGES PROGRAMM

Der Verband Deutscher Kunsthistoriker e. V. wird den XX. Deutschen Kunsthistorikertag vom 1.—4. 10. 1986 in Berlin, in den Räumlichkeiten der TU-Berlin, veranstalten.

Die Tagung stellt sich in ihrem Gesamtthema der Aufgabe der Kunstwissenschaft, das Erklären der Monumente unseres künstlerischen Erbes in das Spannungsfeld zwischen Bewahren und praktischem Gebrauchen einzufügen; dabei erstreckt sich das Bewahren und Gebrauchen keineswegs nur auf die baulichen Denkmale, sondern gerade auch auf das bewegliche Kunstgut speziell im Bereich der Kulturpolitik. Die Kunstwissenschaft hätte sich danach auch in ihrem akademi-