



CROSSING BOUNDARIES

The Making and Circulation of Art and Literature

University of London (London) & University of Oslo (Oslo)

Date: May 18-20, 2009.

Location: Stewart House, Malet Street, London, United Kingdom.

Deadline: December 31, 2008.

This international conference is hosted by the Institute of Germanic and Romance Studies (Univ. of London) and the Univ. of Oslo. Co-ordinators: Kjetil Enstad (Univ. of Oslo/The Norwegian Military Academy), Matthew Wraith (Birkbeck College), Aino Rinhaug (Univ. of Oslo/IGRS).

Confirmed keynote speakers:

Ina Blom (Associate Professor, Dept. of Philosophy, Classics, History of Art and Ideas, Univ. of Oslo), Simon Critchley (Professor, Dept. of Philosophy, The New School for Social Research, New York), Bernard Stiegler (Director of Centre Georges Pompidou, Paris).

A selection of papers will be considered for publication after the conference. Please send abstracts (250 words) before 31 December 2008 to: Kjetil Enstad (kjetil.enstad@reneord.com), to Aino Rinhaug (aino.rinhaug@ilos.uio.no), and to Matthew Wraith (butcherofasilkbutton@hotmail.com).

From the way that our post-postmodern times of climate change and high-speed globalisation require an updated perspective on the nature of art and literature, we believe that a focus on the making and circulation of art and literature invites a fruitful, inter-disciplinary debate about our aesthetic understanding. By emphasising the aspects of production, circulation, distribution and reception across Anglo-Saxon, Germanic and Romance borders – national, cultural, disciplinary, etc. – we believe that the notion of aesthetic signification and intention is in constant change. A central topic for discussion would be to what extent must an aesthetic object be considered self-productive in its migratory nature, and to what extent is the object created in its reception? If, as Derrida has put it, the »story« (event) crosses within itself the archive of the ›real‹ and the archive of ›fiction‹, we must seek to highlight anew the topographical aspect of drawing (creating, erasing) borders and boundaries across and between which art and literature are inscribed. The aim is to trace productive boundaries, whether they are between different art disciplines, between the real and the fictitious, or on the national, geographical or cultural level.

Papers on (aspects of) the following topics are especially welcome:

- **Location: On The Making of Style:** by looking at the scene of contemporary art and literature, we seek to question what, or who might be in a position of making an authoritative judgement on the aspect of artistic style. Can we situate the concept of style, be it good or bad? What does style mean today and how, or to what extent is anybody engaged in its significant making? Papers are welcome to address the topic of creative activity on site and its constant negotiations across various borders of artistic practices.
- **Politics of Production and Technology:** by focusing on the aspects of production and technology, we intend to examine closer what ethical boundaries are being made, moved or even eliminated when art and literature come into being as products, and hence as voices and witnesses of our times. What tools go into the production of an artistic object? Is it possible to single out unique forms and techniques of production, or is an aesthetic product of today intrinsically related to a larger, infinite field of mass production?
- **Reception, Deception and the Art of Walking Around in Circles:** If art and literature can be said to migrate across boundaries and paradigms of understanding (making and reception), we must seek to elaborate on the topics of migration, transportation and evolution of the aesthetic object. Regardless of whether we are situated at the head or tail end of the productive process, as producers or consumers, it would seem as if our creative engagement takes place in the middle, in a circular movement of production and consummation. Papers are welcome to address the topic of circulation, hence heredity and genealogy in the aesthetic field.