



AIEMA
LIÈGE 2027

17th Conference of the Association Internationale
pour l'Étude de la Mosaïque Antique (AIEMA)

*The Temporalities of Mosaic:
Representation, Implementation, Perception, Conservation-Restoration*

October 4-10, 2027, Liège (Belgium)

Second circular

17th Conference of the Association Internationale pour l'Étude de la Mosaïque Antique (AIEMA)

The Temporalities of Mosaics: Representation, Implementation, Perception, Conservation-Restoration

Dates of the conference

October 4-10, 2027, Liège (Belgium)

Venue

Salle académique, University of Liège
Place du 20-août, 4000 Liège
Belgium

In collaboration with and under the auspices of

the AFEMA
the University of Liège and its Faculty of Philosophy & Letters
the Research Unit "Art, Archéologie & Patrimoine"
the Research Unit "Mondes anciens"
the European Centre for Archaeometry
the Pôle muséal et culturel of the University of Liège
the F.R.S.-FNRS
the Gallo-Roman Museum, Tongeren
the Museums of the City of Liège
the Institut archéologique liégeois
the Province of Liège
the Fédération Wallonie-Bruxelles
the Royal Museums of Art and History, Brussels

Honorary Committee

- Janine Balty, honorary member of the AIEMA

Organising Committee

- Stéphanie Derwael (ULiège, UR Art, Archéologie & Patrimoine ; IFEA)
- Thomas Morard (ULiège, UR Art, Archéologie & Patrimoine)
- Cécile Evers (ULB ; Academia Belgica)
- Anne-Marie Guimier-Sorbets (Université Paris Nanterre, UMR ArScAn - Archéologie des mondes grecs)
- Amina-Aïcha Malek (CNRS, UMR AOrOc, ENS-PSL)

Scientific Committee

The Members of the AIEMA Board and of the AIEMA Bulletin Committee:

- Komait Abdallah (UMR AOrOc, ENS-PSL – Syria)
- Claudia Angelelli (AISCOM – Italy)
- Véronique Blanc-Bijon (UMR CCJ, CNRS/ AMU – France)
- Sophie Delbarre-Bäertschi (Site et Musée romains d'Avenches – Switzerland)
- Stéphanie Derwael (ULiège, UR Art, Archéologie & Patrimoine ; IFEA – Belgium)
- Maria de Jesus Duran Kremer (Universidade Nova, Lisbonne – Portugal)
- Michel Fuchs (Université de Lausanne – Switzerland)
- Kutalmis Gökay (DTCE, Ankara University – Turkey)
- Anne-Marie Guimier-Sorbets (Université Paris Nanterre, UMR ArScAn - Archéologie des mondes grecs – France)
- Amina-Aïcha Malek (CNRS, UMR AOrOc, ENS-PSL – Algeria)
- Demetrios Michaelides (University of Cyprus, Nicosie – Cyprus)
- Eric Morvillez (Université d'Avignon – France)
- Luz Neira (Universidad Carlos III, Madrid – Spain)
- Fabrizio Slavazzi (Università degli Studi di Milano – Italy)
- Ivo Topalilov (Institute of Balkan Studies and Centre of Thracology Alexander Fol, ABS – Bulgaria)
- Véronique Vassal (Institut Catholique de Paris – France)

Members of the Research Unit "Art, Archéologie & Patrimoine", ULiège

- Thomas Morard
- Line Van Wersch
- Nicolas Navarro

The theme of the conference

The Temporalities of Mosaics: Representation, Implementation, Perception, Conservation-Restoration

Temporality refers to any form of relationship to time. Questioning the *temporalities* of mosaic means engaging with the multiple dimensions of experience implied by this medium – **iconographic, technical, economic, phenomenological, historiographic, or heritage-related.**

From a **material perspective**, time intervenes from the very outset of the production process. The procurement and preparation of materials, culminating in the laying of the mosaic, may be considered as successive stages that shape the experience of all participants, from patron and designer to artisan. Equally, processes of wear, maintenance, and renovation mark the life of mosaics, inscribing them within both the passage of time and the rhythms of human activity.

Understanding the **use and perception** of a décor over time requires consideration of its role within the built environment. How is time signified in **iconography** – through measuring instruments, personifications and divinities, seasonal activities or products – and to what purpose? Do images participate in, or even structure, the temporality of human activities unfolding within the room or building? At the level of the décor itself, reflection will also extend to the association of forms and styles from different periods, or the integration of earlier mosaics into new contexts. Attention will further be given to the permanence, or conversely, the transformation of mosaic decoration in

relation to changes in ownership, architectural frameworks, or the intended function of spaces.

Finally, the discussion will encompass **post-antique treatments** of mosaics. *Spolia*, destruction, and the reuse of materials all bear witness to the plurality of relationships with the ancient past – at times valorised, (re)negated, or ignored. Modern restorations also belong to the life of these décors: themselves marked by the passage of time they seek to counteract, they inevitably involve choices as to what should or should not be (de)restored. Temporality likewise lies at the heart of museographic discourse, which governs the modes of presentation of mosaics – whether organised according to chronological, anachronistic, or transhistorical logics. An historiographic approach, in turn, can shed light on the construction of modern knowledge of the mosaic, showing how sources, methods, and research questions evolve across time, conditioning our own perception.

Exploring the temporalities of mosaic thus places in dialogue past and present perspectives, as well as the interplay of décor, space, and human actors over time. Such an approach calls upon complementary disciplines – archaeology, history, art history, but also anthropology and semiotics – while integrating archaeometric data and engaging with contemporary debates in cultural mediation and museology.

Papers and posters

Proposals for papers and posters must fall under one of the two following themes:

Theme 1 – *The Temporalities of Mosaics: Representation, Implementation, Perception, Conservation-Restoration*

Presentations will present excavation, site-scale, regional or provincial syntheses. Each presentation will last 20 minutes.

Theme 2 – *New Discoveries and New Interpretations*

This theme will include 20-minute presentations dedicated to original research and studies that do not fall under Theme 1.

The conference will be held in person. No presentation in videoconference will be accepted. At least one presenter (for both papers and posters) must be physically present. All presenters attending the conference are required to pay the full registration fee.

Posters must be printed by their authors in accordance with the formatting guidelines that will be provided at a later date.

Submission

Proposals must include the title and abstract of the presentation, the authors' full names, affiliations, and contact details (postal and email addresses, phone number). It should also be specified whether the submission is for a paper or a poster, in Theme 1 or Theme 2. Abstracts (**up to 3,000 characters**, in .doc format) may be supplemented with any additional supporting documents deemed relevant.

Proposals must be sent by **October 1, 2026**, to the following address: **aiema2027@uliege.be**

The scientific committee will select the proposals that will be presented during the conference and will notify the authors in early December 2026.

Papers and posters will be published in the Conference Proceedings. The deadline for their submission is **January 31, 2028**.

Languages

English, French, German, Italian, Portuguese, Spanish

Registration and payment

Registration will be open **from December 15, 2026, to August 15, 2027**.

The registration fee grants access to the conference, the organised visits and receptions during the event, as well as the shuttle bus transportation provided for these activities. It also includes the abstract volume and coffee breaks. Travel, accommodation, and meals are the responsibility of the participants.

Full fee

€ 150 Registration and payment **by April 1, 2027**

€ 180 Registration and payment **between April 1 and August 15, 2027**

Reduced fee

€ 80 Accompanying person – Registration and payment by August 15, 2027

€ 50 Student - Registration and payment by August 15, 2027 (a copy of the student ID must be provided at registration)

Free Students attending only the conferences (no access to coffee breaks, visits, or receptions; access granted upon presentation of student ID)

Registration will be confirmed upon receipt of the completed form submitted on the conference website **www.aiema2027.uliege.be** and the proof of payment sent to **aiema2027@uliege.be**

Payment:

- Secured online: via the registration form
- by bank transfer: please send an email to **aiema2027@uliege.be** to receive payment instructions and bank details

Any applicable bank transaction costs are not included in the registration fee and must be borne by the sender.

Authors must be members of AIEMA and be up to date with their membership fees in 2027. Instructions online on <https://aiema75rs.wixsite.com/aiema/adhesion>.

Planned activities during the conference

Liège: Grand Curtius Museum, and Prince-Bishops' Palace

Tongeren: Gallo-Roman Museum

Namur: Archaeological Museum

Brussels: Royal Museum of Art and History, Mosaics of the Cinquantenaire Peristyle, and Art Nouveau house

Local products tasting

Optional Excursion after the conference, planned visits Saturday, October 9, and Sunday, October 10

Luxembourg

- National Museum of History and Art, Luxembourg
- Roman Villas of Echternach and Schieren

Germany

- Rheinisches Landesmuseum, Trier
- Basilica of Constantine, Trier
- Roman Villas of Nennig and Otrang

Registration is mandatory for both days and is reserved for individuals registered for the conference. The fee, details of the visits, and reception arrangements will be provided in the third circular. Payment will be made using the same methods as for conference registration: via the online form or by bank transfer.

Contact and informations

Stéphanie Derwael : aiema2027@uliege.be

For any further information, please consult the conference webpage:
www.aiema2027.uliege.be



AIEMA
LIÈGE 2027



Logo : detail of the mosaic from the Hondstraat, Tongeren © Gallo-Romeins Museum, Tongeren