



34th Congress of German Art Historians Technische Universität Dresden, March 8–12, 2017

Call for Papers

Art Local – Art Global

Taking into consideration not just accelerating processes of cultural transformation but also current debates about the dislocation of cultural assets and the experience of the destruction of such assets, the Association of German Art Historians and the Institute of Art and Music at the Technische Universität Dresden, as co-hosts of the next Congress of German Art Historians, have decided to place questions about the tension between the local and the global at the center of the scholarly and disciplinary discussion.

With this in mind, we hope to explore continuity and change in the field of art history in a historical sense, building a bridge between the conditions of the past and the social and political questions of the present. Dresden offers a very fitting historical and contemporary framework in this context. Beginning in the medieval period, the city has witnessed a layering of cultures; from the era of August the Strong up through the artistic collective of “Die Brücke,” products from other cultures have been collected and integrated into Dresden’s own cultural production. However, there has been and continues to be resistance against seeing local art and culture in relation to global phenomena. For this reason, Dresden provides an ideal setting in which to discuss the construction of new identities and the destruction of old ones. We will address questions about the actual, social, and ideal place of art in not only the overall German but also the entire European, as well as global past, whose influence extends into the present.

To what extent are artistic traditions bound to places, in either the regional or national sense? And to what extent are they constructed in the meeting of different cultures, which has shaped the European history of art for centuries? What role does the presence of objects from non-European cultures play as early evidence of globalization? In what form were, and are, European forms of art received on other continents? How do they constitute the centers of the avant-garde? How important are qualities of topographical space and aspects of migration in determining the art practice of the present? Based on the increasing amalgamation of the local, regional and the global, should we think about a “glo-calization?” What role does global art history play in the recognition and reworking of these kinds of connections and what role is played by more spatially circumscribed fields of art history?

In addition to the explicit thematic orientation, the sections should represent the current scholarly discourses of different art historical professional groups (museum, monument preservation, university, freelance) as broadly as possible. However, they should also contribute to the exchange between institutions, networks and their actors. The various emphasized subject matters of the program sections graphically attest to how issues of interaction between local, regional and global aspects of art production and reception touch on the connection of topography and identity in a global, culturally varied society that is shaped by divergent political and religious concepts and mentalities. For this reason, the executive committee of the Association of

German Art Historians and the Institute of Art and Music at the Technische Universität Dresden would like to bring together the different professional groups for an intensive discussion at the 34th Congress of German Art Historians. Consequently, those sections were chosen that take a new view of art historical issues in the relevant contexts, such as the global migration of objects and local collecting practices, global Romanticism or the analogue and digital mobility of photographic images. Due to the most recent digital and media-political developments, museums in particular are confronted with new tasks that make a critical self-examination extremely necessary and pose imperative questions about the locality, globality, and “glocality” of art objects and the challenges of an altered recipient profile.

Following the call for sections in fall of 2015, all interested colleagues are now strongly encouraged to submit their proposals (1-2 pages) for individual lectures in the sections listed below to the administrative office of the Association. The selection of proposals (each section will include five 30-minute lectures) will be made by the section leaders and the executive committee in a joint session.

The deadline for proposals is **May 15th, 2016**.

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Sections

1. Concepts of Style in Art History. National Backgrounds, European Claims, Global Implications

Period styles must above all be understood as intellectual constructions. Using these constructions, we develop historiographical simplifications from the abundance of known art works from earlier time periods and the complexity of their historical contexts. It is undisputed today that the history of style, as a coherent structural system largely based on the evidence of formal connections, does not have scholarly validity in the strict sense. Nevertheless, the popular understanding of art history continues to be characterized by the idea of an unbroken chain of period styles – and this, completely self-evidently, underlies the model of European artistic development, which is also partially applied to Non-European cultures.

Against this backdrop, research into the genesis of stylistic concepts and the semantic processes by which they change is especially interesting. Repeatedly, there is a national focus at the beginning – “Gothic” was originally connected to Germany, “Romanesque” and “Renaissance” to France – that however mostly fades with the transposition of the stylistic concepts to European art in general. But do national connotations nevertheless continue to exert an influence subliminally? How should we evaluate the continuation of early modern systems of local and national schools of painting in the way paintings are hung in museums? Do they form a counter-model to written art and architectural history even today?

The canonization of the system of the history of style around the middle of the nineteenth century was followed by the conspicuous coinage of many new labels for specific national or regional styles, like the “Deutsche Sondergotik” and the “Danube School,” in the German-speaking realm. Some special styles, such as the “Queen Anne Style” in England, were the force behind new stylistic developments in architecture. Do these special labels express a meaningful differentiation of the generalized system of period styles or do they just represent nationalistic counter-designs, set against European culture? How should we assess the retrospective projections of “golden ages,” such as the Spanish “Siglo de Oro” and the Dutch “Gouden Eeuw,” in this regard? Does the “eternal” classicism of French architecture, which was canonized by Louis Hautecœur’s “Histoire de l’Architecture classique en France,” belong in this category? What roles do national concepts of style play in art of the modern period and contemporary, globalized art?

The global scope of European stylistic systems has yet to be examined. The most far-reaching use of these systems can be found, naturally, in the European-influenced cultures of North and South America, but here, the terminology of styles also reflects an extremely differentiated relationship to Europe. What roles do European style concepts play in the art historical analysis of cultures on other continents, which were only partially affiliated with Europe?

Sabine Frommel, Paris / Eveliina Juntunen, Bamberg / Henrik Karge, Dresden

2. Bohemia – Saxony – Silesia

The section is dedicated to three neighboring regions of Central Europe: Bohemia, Saxony, and Silesia. Their geographical proximity allowed numerous reciprocal links to develop, whose artistic facets should be investigated.

The formation process of territorial rule and the expansion of Bohemian state power during the reign of Přemysliden and the Luxemburgs count among the most

important historical periods and events, especially the ambitious politics of Charles IV, which led to the incorporation of the Silesian principalities into the Crown of Bohemia. Also important in this context are the Hussite movement, the Reformation and Counter-Reformation, the Austrian War of Succession, the Annexation of Silesia by the Prussians, industrialization, the formation of national states, as well as the disruptions of the twentieth century.

These events and processes were not only important for identity formation in the three regions or their mutual relationships, they constituted, moreover, a part of the broader supraregional development. For this reason, some of the comprehensive, globally oriented questions, concerning, for example, the bearers of identity (artists, rulers, communities), or the mechanisms and media of identity formation, touch upon on regional, inter-regional, and different national levels.

Thereby, the question of whether the current global discourse of art history is applicable to a regional context can be posed anew on the basis of preexisting historical and art historical research. In this way, regions can be incorporated into the contemporary narrative of art history as a global discipline.

We especially welcome proposals that demonstrate, in an exemplary way, both the current state of research on the art of the relevant regions and its methodological conditioning in the past. A critical investigation of hitherto prevalent approaches, which were influenced by ideologies of certain historical periods, is desired.

Mateusz Kapustka, Zurich / Jiří Kuthan, Prague / Katja Schröck, Dresden

3. Architecture in Transition. Interaction and Infrastructure in the Style Developments of the Fifteenth and Sixteenth Centuries

Throughout Europe in the late Middle Ages, art underwent a remarkable stylistic transformation, which was probably the first of its kind that was perceived as such. A form of art production – called “Late Gothic” today – which had developed over the course of centuries and had been extremely refined through practice, was put into question by a new philologically-informed art discourse.

Because the associated transitional phenomena are extremely complex, we are limiting inquiries in this section to a single field, namely that of architecture. Not only because of the associated financial outlays and the public effect, this is precisely the field in which diverse actors and agents clashed – with internationally active architects and architectural theorists on one side and local and regionally interconnected artists on the other. Court artists were in conflict with guilds. Cathedral workshops, which were organized according to their own laws, received not only organizational but also intellectual competition from palaces and governmental building authorities. The relationship between patrons and architects – who were called master masons up to this point – and the relationship between architects and craftsmen completely changed. And not infrequently, traditional patterns of viewing were put into question. Within these processes, there were confrontations, fluid transitions, compromises and reciprocal supplementation.

In this section, we will use significant case studies to investigate how these disputes were arbitrated at individual places or construction sites and which effects they had. Here, it is important to keep in mind that there were local characteristics, whether mental, social or material, that had to be taken into account by international agents. At the same time, the investigations should not remain isolated; rather, by the end of the section, they will be discussed as part of the Europe-wide “Infrastructure of Stylistic Transformation.”

Stefan Bürger, Würzburg / Ludwig Kallweit, Dresden / Bruno Klein, Dresden

4. Artist Journeys (1450–1950)

Travel and exchange are closely linked to the early modern idea of art as a form of historical and individual development. This section, which is dedicated to art produced between 1450 and 1950, will inquire into and evaluate the familiar and the foreign. What experiences did artists have while travelling? What impact did travelling have on their concepts of self-understanding? In addition to travelling artists, we also want to look at those artists who were permanently established in foreign places. In what ways did these artists need to conform to other circumstances and foreign habits? Finally, we want to investigate their various strategies of appropriation. How did artists translate or transpose the foreign and the new into their art? Did the foreign enrich the familiar – or did it lead to derivative imitation?

This examination of artist journeys and cultural exchange should also be a starting point for a critical look at the traditional frameworks through which the journeys of Northern Europeans to the South have often been perceived. Unfortunately, since the nineteenth century, historical demands to coronate the artistic education with a visit to Italy were combined with Jacob Burckhardt's influential idea that all artistic innovation was the product of Italy. But was the exertion of influence really one-sided? The objective of this section is a re-evaluation of the possibilities and limits of this rather existential form of artistic exchange.

Nils Büttner, Stuttgart / Stefanie Knöll, Coburg / Jürgen Müller, Dresden

5. A Home in a Foreign Country. Architecture by Immigrants from 1600 until the Present

The enormous wave of immigration, which is now shaping the events in Germany and will probably continue to be the subject of debate in 2017, poses essential questions again and again. How are cultural identities constructed? And what parameters are important for this construction? In part, answers can be found in historical comparisons, since the phenomenon of mass immigration has occurred several times since 1600 in Central Europe, and each time, the migrants were faced with the task of affirming their identities, both in order to adjust to another society and to found a new home there.

As medializations of cultural identity in the form of lasting artifacts, architecture and art play a central role in these processes and lead to interesting questions. Which architectonic and artistic means are deployed? Does one look for old trusted forms and pay the price of being the Other? Does one want to assimilate? Or is it all about creating a new identity in the context of the associated contemporary discourse on art and culture? Which narratives are formulated in the process? Which myths are served? Does a new homeland, or identity, have to be formulated artistically or architecturally? Or is that unnecessary because one is not at home in a physical place but in mental or religious spheres?

The contributions to the section should focus on immigrants, meaning on people who permanently settled in a country, because they were fleeing religious or political persecution or because their native land had no economic future. Examples would be, among others, the Protestant refugees of the seventeenth and eighteenth centuries in Germany and Denmark (whose immigration was often explicitly invited by the ruler), the immigration that occurred in the context of the Jewish emancipation of the nineteenth century, or the Germans who were expelled from the former eastern territories, immigrating to the old Federal Republic after 1945. The architectural and art

historical period under consideration extends from the late Renaissance to modernity. Comparisons with European neighbor states would be very desirable, for instance a look at the art and architecture of Islamic immigrants to France, where this phenomenon has been observable since ca. 1900.

Hans-Georg Lippert, Dresden / Matthias Exner, Munich

6. Workshops, Studios, Academies. Transformative Places of Art

As through a magnifying glass, this section brings together certain simultaneously local and global aspects – questions of the space used for artistic training and production of art throughout history and across all genres.

The transformative places of artistic creation and the artistic career often coincide. Art works are made in private studios or in institutionalized workshops that, for their part, function as spaces of the conscious or unconscious formation of artistic traditions. These training places differ depending on the historical period, geographical location, didactic practices, and artistic forms.

In different forms of transmission, the artist takes on various roles. However, he is always a normative authority, who has an effect on the careers of students, making them into imitators, learning-resistant individuals, or innovative artistic personalities, who become teachers themselves or disappear and are forgotten. The individuals, or communities, which depend on imitation or intellectually conveyed traditions, create art-geographical networks on a small and large scale. This results in patterns of internationally recognized artistic personalities (for example, Rembrandt), who cast a shadow over their students, of art-sociological concepts (for example, the Bauhaus), or local artistic centers (for example, the Dresden School). These patterns influence artistic geography and claim universal validity at the expense of their actual place-specificity.

We are looking for contributions that demonstrate the mechanisms of this kind of medieval or modern “transformative place.” Analytical contributions from various theoretical approaches, are as equally welcome as empirical studies of different art historical professional groups that, ideally, engage with these approaches. They should debate such questions as how traditional forms of artistic development exert an effect and in how far the artist as teacher influences the history of art. The goal of the session is to better understand the processes of local, regional, national, and global artistic traditions by looking at them from a topographical and dynamic perspective and by employing a broad, methodological spectrum.

Valentine von Fellenberg, Lausanne and Bern / Andreas Tacke, Trier

7. In Search of Identity. Islamic Art and Architecture after 1798

While nineteenth-century Europe sought to integrate its fascination for Islamic art and architecture with the search for a “new style,” several polities in the Islamic Mediterranean and Near East, affected by the sociopolitical changes following Napoleon’s 1798 Egyptian campaign – including the increased presence of Europe in the region – conversely began to pursue modern tropes of identity on their own terms. This section will critically examine this search for self through the other by selecting case studies of painting and architecture from the past two centuries, both inside and outside of the Islamic world. Papers will not only take into consideration the various contingencies of history and culture but also reveal the attendant, diverging processes and strategies for finding identity. On the one hand, the representational modes and architectural forms that derived from Orientalism were re-appropriated by the Islamic

world and deployed as a strategy of resistance beginning in the mid-nineteenth century. On the other hand, the emergence of Islamic diaspora cultures has led communities to take on the task of redefining identity in non-Islamic environments, raising sociopolitical debates surrounding, for example, the matter of dress or the construction of mosques.

Suggested themes:

- The appropriation of Orientalist subjects in connection to constructions of identity
- Self-exoticization and self-Orientalization as a marketing strategy
- Re-appropriation of exoticism as a subversive discursive strategy
- Thwarting colonial or neo-colonial interests through the use of indigenous cultural or artistic heritage
- Strategies of finding identity in a non-Islamic environment
- External and self-perception in the Islamic diaspora
- Manifestations of the Islamic diaspora on the global “map” of art history

Francine Giese, Zurich / Eva-Maria Troelenberg, Florence / Wendy Shaw, Berlin

8. Global Romanticism

There is scarcely a period of art history enjoying such great popularity at the moment as Romanticism, whose “rediscovery” has been celebrated by numerous exhibitions (most recently, “Welten der Romantik,” Vienna, Albertina, November 13th, 2015–February 21st, 2016), foundations of museums (Frankfurt am Main, Deutsches Romantik-Museum), and the international art market. German Romanticism in particular counts as a period of Christian and “patriotic” art, in which national stereotypes were cultivated and passed along and the choice of subject and style was aligned with specific political, religious, and cultural objectives. In addition to this, Romanticism has been divided in art history into subcategories and local schools. For that reason, we talk self-evidently today about a northern German Romanticism (with Runge and Friedrich as its leading figures), a Catholic Romanticism (focusing on the Nazarenes), and a Viennese, Berliner, Hamburger, and Dresdner Romanticism, etc.

The meeting of German Art Historians in Dresden, which is a birthplace of literary and fine arts Romanticism ca. 1800, is an occasion to critically discuss these stereotypes and place the phenomenon of “Romanticism” in a global perspective. We want to examine transnational exchange processes, the transmission of forms and motifs, artist migration, and political and religious identities. We will also look at the role of “Romantic” art in the increasingly globalized world of the nineteenth century, in which steamships, trains, post and other forms of communication lead to a great change in the perception of one’s own “locality” (in terms of nature, mentality, religion, and culture) but how artists themselves made use of in this increased mobility and poly-perspectival perception of reality.

The fact that the German landscape painters were active in the United States, that students of the German-Roman Nazarenes established a kind of Christian history painting in Mexico, that an Indonesian painter like Raden Saleh received his artistic education at the Dresden Academy and painted orientalized pictures in the style of Ludwig Richter on Java, as well as the circumstance of reception history and museum pragmatics that loan requests for nineteenth-century German art come increasingly from countries outside of Europe, all point to questions of cultural identity and artistic forms of expression, which can hardly be explained by the old narrative about regional schools and the “genius loci” of paradigmatic places like Dresden, Vienna and Rome. Can nineteenth-century art still be productively discussed within

regional and national discourses or do we have to consider international interrelations on a far greater scale? The section takes a look at these questions from an art historical, art historiographical, and a rather practical museum perspective.

Alexander Bastek, Lübeck / Michael Thimann, Göttingen

9. Dresden as Hub. Local and Global Exchange Relationships and the Interaction between the International Modern Art and the Regional Art Scene

In this section, exchange relationships and interactions in the areas of art production, distribution and reception will be investigated using as an example the city of Dresden, host of the German Art Historians Congress in 2017. We will also question the “topos” of art that exercises an exclusively local impact. Because Dresden is well-known as a city of the Baroque period and the nineteenth century, this section will concentrate on the twentieth century. Prejudices about provincial art and regional insularity cling to the place although the city lead the way for the artistic and architectural avant-garde in the first decades of the twentieth century, with such projects as the Garden City Hellerau, the Deutsche Werkstätten, and the German Association of Craftsmen (Deutscher Werkbund), in addition to the works from artist’s group, “Die Brücke” as well as the International Art Exhibition Dresden (1926). Here, interregional, or even international, connections and influences should be investigated just as much as local networks.

The verdict of provinciality is more clearly valid for the period between 1945 and 1990. Here, studies could investigate artist journeys and foreign stays of artists, international exhibitions, and the networking of Dresden “DDR art” in a wider German, or even international, perspective. In this context, research on migration as well as on the impact of the crossover of artworks to and from Dresden would be of interest. On one side, we hope for research on the effects of the emigration of important figures (Richter, Baselitz, Penck, Kerbach, Schleime etc) to West Germany and for studies on the realm of production and reception that was left for the artists who stayed behind. On the other side, it is interesting to think about in how far the new perception of the same emigrated artistic avant-garde in the years since 1990 lead to an implementation of a specific modernity, which is today part of the cultural self-perception of the city.

In order to give these complex questions a certain amount of room to develop, we will place our methodological emphasis on exemplary case studies, which investigate the respective contacts and alliances of the individual actors as well as their conflicts, taking the prevailing power relationships into account (Christian Kravagna, *Texte zur Kunst*, Sept. 2013, Heft 91).

Susanne König, Leipzig / Gilbert Lupfer, Dresden / Frank Zöllner, Leipzig

10. Methods of Diversity? Transcultural Theoretical Models of Art History

Recent research on globalism and localism have made clear that regional art histories cannot be detached from worldwide factors, and that “global art” can exhibit local (or multilocal) connections in turn. For art history, this tension entails enormous challenges. This section would like to discuss various theoretical and methodological approaches to a new transcultural art history and its field-specific implications.

1. Looking at the history of the discipline, we can newly evaluate historical approaches for the current situation, which while admittedly untenable (for ex-

ample, the universalistic history of style from ca. 1900) offered alternative methodological perspectives at the same time. Can they be understood as early examples for the analysis of “plural modernities?”

2. Regarding the relationship of art history to global art, which criteria of inclusion and exclusion affect art in different parts of the world? Which terms are available for describing transcultural phenomena? Here, it is critical to question the art historical methodological grasp of current artistic practices in various global contexts.
3. International research cooperation offers the possibility of writing art history from many parts of the world at the same time. The methodological procedure of multi-perspectival research should be reflected. Currently operating networks as well as the institutional demands and possibilities of art history today shall be considered. Reports from practitioners are welcome.

A pluralization of perspectives requires reflection on concepts and methods themselves. The following approaches will be the subject of debate:

- Mapping, network theories,
- Regional research/regional art histories,
- Research on migration,
- “Histoire croisée”/entangled histories,
- Travelling concepts,
- Formats for collaboration and participation in contemporary art and research
- Transcultural exchange,
- Approaches to material culture.

Contributions that compare the benefits of different methods and theories or illuminate the relationship between transcultural theory and methods are also welcome.

Alexandra Karentzos, Darmstadt / Bärbel Küster, Berlin

11. Global Migration of Objects and Local Collecting Practice. Problems and Possibilities of Presenting Transcultural Objects in Western Museums

“Universal museums” and museum consortiums, such as the Staatliche Kunstsammlungen Dresden (Dresden art collections, SKD), are paradigmatic for the presence of global artifacts in European collections. Coming from church treasuries, princely “Wunderkammern” or private collectors, these objects were incorporated into modern museum collections with their specific organizational structures, which evolved in relation to the developments of academic art history; cultural-geographical categories such as, for example, “Asian,” “Islamic,” or “African” art thus dominate many collections, and artifacts often continue to be distinguished as “art,” “craft,” or “ethnological objects,” and are consequently presented separately.

In the course of the growing interest in global art, global artifacts have started to be considered not just as representatives of non-Western regional art histories. Furthermore, there has been increasing inquiry into their transcultural biographies, transfers and references – and ensuing questions of whether they fit the cultural-spatial and art-historical categories of Western museums. Is a Hebrew manuscript of Ibn-Sina’s Canon of Medicine, which was produced in Italy, an Italian, Islamic or Jewish work? Should a carpet, which was produced by Arab craftsmen after the Christian conquest of Spain, be considered as “Islamic art” or as “European craft?” And how should a Chinese porcelain vase with a Baroque tin lid be treated?

Central to the section is the question of how objects with these kinds of transcultural relationships and biographies can be presented in today's collections. How can their transcultural stories be conveyed in museums that are organized according to cultural-spatial categories? Which possibilities does this open for object-based reflections on both the history of a collection and its inherent categories as well as former ways of looking at "exotic" artworks? But also, what are the implicit risks, such as a renewed universalization of art? Is it possible to offer alternatives to homogenous constructions of identity to the visitors? And how can the theme of "Global-Local" be integrated in the presentation of objects?

We are seeking papers on the issues involved with presenting global artifacts in collections defined by cultural-spatial categories. We are especially interested in contributions which use case studies to critically reflect on the topic and give methodological stimuli for the current treatment of objects in both collecting, research and exhibition practice. In discussing these questions, we especially want to provide a platform of exchange between museums and universities.

Vera Beyer, Wuppertal / Anja Grebe, Krems

12. Photo-Networks. Aspects of Analogue and Digital Mobility

The worldwide ubiquity of digital photo technology and a growing medial interconnectedness have led not only to an exponential growth of image production but also to an increased mobility of photographic material. Due to their mass production and distribution, analogue photographs were and continue to be objects with a global reach. As multiple originals, they have circulated in social, artistic and scientific networks throughout the world since the nineteenth century. Like sediment, both analogue and digital images settle in archives, collections, museums, as well as in private, public, real and digital spaces. The irreducible materiality of these images is at the basis of their potential agency, which reaches beyond the dimension of pure visibility; as mobile objects, repositories of information, and instruments of power, they are not only malleable but, more than anything, have the ability to shape. Always bound to local conditions of production and perception, photographs transfer knowledge and worldviews between continents, cultures, and institutions, effecting the transmission of styles and motifs across territorial borders.

The goal of this section is to take a closer look at the mobility of analogue and digital photographs in relation to aesthetic and scholarly practices. What strategies do art and science use to respond to the effects of photography's spatial-temporal dynamism, or its immobilization? How do they process the theme of global image migration or the medial, social, and institutionally organized encounters between photographs from various cultural contexts? Which (new) constellations are generated in artistic and/or archival practices of collecting and arranging photographs? And what do these new constellations reveal about the self-perception of the involved disciplines and actors? What are the effects of photography's accelerated mobility on the social usages of the medium? How do the circulation of images and the materiality of photography relate to each other? And finally, which intersections, differences, and interactions can be observed between analogue and digital photography?

**Julia Bärnighausen, Florence / Marie-Sophie Himmerich, Dresden /
Bertram Kaschek, Dresden / Stefanie Klamm, Berlin**