Multiples in PRE-Modern Art (München, 7-8 Nov 2011)

Munich, Ludwig-Maximilians-Universität, Center for Advanced Studies, Nov 7–08, 2011

Dr. Walter Cupperi

Multiples in PRE-Modern Art

International symposium

Munich, Ludwig-Maximilians-Universität
Institut für Kunstgeschichte - Center for Advanced Studies, 7-8 November 2011

This symposium will explore the different facets and forms of the serial production of artefacts from antiquity to the nineteenth century. More specifically, it will focus on works of art that were made in virtually identical multiple versions using procedures that conferred a high degree of uniformity on them. Particular emphasis will be given to the process through which the making, provenance, sale, as well as context of pre-modern multiples affected their reception.
How, and in what measure, did the serial nature of works of art influence their reception? To what extent were authorship, context and processes of production important in shaping the cultural status of the artefacts made in more than one original?

PROGRAM

Monday, 7 November 2011
10.00-10.15: Ulrich Pfisterer, Walter Cupperi (Ludwig-Maximilians-Universität, München)
Greetings and opening

Session Chair: Rolf M. Schneider (Ludwig-Maximilians-Universität, München)

10.15-11.00: Miranda Marvin (Wellesley College, Wellesley, Mass.)
In the Roman Empire an aura was a breeze
11.00-11.45: Andreas Grüner (Ludwig-Maximilians-Universität, München)
Antike Reproduktionsmedien. Münzen, Siegel und Stempel zwischen
Serialität und Authentizität

11.45-12.15 Coffee Pause

Session Chair: Avinoam Shalem (Ludwig-Maximilians-Universität, München)

12.15-13.00: Beate Fricke (University of California, Berkeley)
«C´est la copie collacionnee a vray original…» - Nachahmung und Alterität bei der Entstehung des

Maleremails
13.00-13.45: Urte Krass (Ludwig-Maximilians-Universität, München)
Corporate Identity im Heiligenkult des Quattrocento: Das vervielfältigte Gesicht des Antonino Pierozzi von Florenz

13.45-15.00 Buffet Lunch

Session Chair: Urte Krass (Ludwig-Maximilians-Universität, München)

15.00-15.45: Christopher J. Nygren (University of Pennsylvania)
Titian's Icons: Repetition, Innovation, and the Production of Presence
15.45-16.30: Susanne Kubersky (Bibliotheca Hertziana - Max-Planck-Institut für Kunstgeschichte, Rom)
«… et sia ritratto nella forma medesima» – Das Florentiner Gnadenbild der SS. Annunziata und seine Repliken

16.30-17.00: Coffee Pause

Session Chair: Claudia Kryza-Gersch (Kunsthistorisches Museum, Wien)

17.00-17.45: Walter Cupperi (Ludwig-Maximilians-Universität, München)
«Once the main models were made, you could have cast two hundred specimens of them»: Portrait Busts at the Court of Charles V of Habsburg

Tuesday, 8 November 2011

Session Chair: Matteo Burioni (Ludwig-Maximilians-Universität, München)

9.30-10.15: Claudia Kryza-Gersch (Kunsthistorisches Museum, Wien)
«Una Venere simile... a quella del Signor Cesarini». Einige Beobachtungen zum Sammeln von Kleinbronzen im 16. Jahrhundert
10.15-11.00: Marjorie Trusted (Victoria and Albert Museum, London)
The Same but Different: Baroque Ivories and Reproduction

11.00-11.30: Coffee Pause

Session Chair: Ulrich Pfisterer (Ludwig-Maximilians-Universität, München)

11.30-12.15: Malcolm C. Baker (University of California, Riverside)
Replication, Authorship and the Eighteenth-century Portrait Bust's Aura
12.15-13.00: Charlotte Schreiter (Humboldt-Universität zu Berlin)
«Die Stärken des Althertumes in der Sculptur sich zu vervielfältigen» - Material, Technik und Kontext großformatiger Antikenkopien am Ende des 18. Jahrhunderts

13.00-14.15: Buffet Lunch

Session Chair: Hubertus Kohle (Ludwig-Maximilians-Universität, München)

14.15-15.00: Frank Fehrenbach (Harvard University, Cambridge, Mass.)

«Infiniti figliuoli». Leonardo und das Problem der Reproduktion
15.00-15.45: Matthias Krüger (Ludwig-Maximilians-Universität, München)
Tanagra - oder die Multiples des Jean-Léon Gérôme (1824-1904)

15.45-16.15: Coffee Pause

Session Chair: Walter Cupperi (Ludwig-Maximilians-Universität, München)
16.15-17.00: Birthe Rieger (Kunsthochschule der Universität Kassel)
Das galvanische Bad als Jungbrunnen der Reproduktionsgraphik? Ambivalente Facetten der galvanoplastischen Vervielfältigung von Druckplatten

17.00-17.30: Schlussdiskussion

17.30-18.30: Reception

Organizer: Dr. Walter Cupperi, Institut für Kunstgeschichte, Ludwig-Maximilians-Universität, München (walter.cupperi@lmu.de)

This conference will take place at the Center for Advanced Studies, Seestraße 13, 80802 Munich, http://www.cas.uni-muenchen.de/veranstaltungen/index.html
Please note that there is limited seating capacity: registration is not compulsory, but warmly appreciated. Please register with info@cas.lmu.de or 0049(0)89/2180-72080 by October 31st, 2011. Admission is free.

Reference:
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