

## American Artists in Munich (Muenchen, 9-11 Oct 07)

### Call for Papers

"American Artists in Munich. Artistic Migration and Cultural Exchange Processes"

Deadline: April 15, 2007

In 2003, a number of institutions in Munich decided to found an informal research group on the history of the Academy of Fine Arts in Munich. Current members of the research group are: Akademie der Bildenden Künste (Prof. Dr. Walter Grasskamp, Dr. Birgit Jooss); Ludwig-Maximilians-Universität, Institut für Kunstgeschichte (Prof. Dr. Frank Büttner, Prof. Dr. Hubertus Kohle), Institut für Kunstpädagogik (Prof. Dr. Wolfgang Kehr); Zentralinstitut für Kunstgeschichte (Dr. Christian Fuhrmeister, Prof. Dr. Wolf Tegethoff). For the upcoming event, Susanne Böller M.A. (Städtische Galerie im Lenbachhaus) has been co-opted.

Following the two conferences held in 2005 and 2006, respectively - "Nationale Identitäten - Internationale Avantgarden. München als europäisches Zentrum der Künstlerausbildung" (see <http://www.zikg.eu/main/2005/kunstakademie-europa/index.htm> for the program and <http://www.zeitenblicke.de/2006/2/> for the online publication of the conference proceedings) and "Zwischen deutscher Kunst und internationaler Modernität. Formungen in der Künstlerausbildung 1918 bis 1968" (<http://www.zikg.eu/main/2006/1918-1968/programm.htm>; publication forthcoming) -, the research group now announces a third conference, in cooperation with the Terra Foundation for American Art (<http://www.terraamericanart.org>):

"American Artists in Munich. Artistic Migration and Cultural Exchange Processes"

This international conference aims at exploring the phenomenon of artistic migration and transfer in a case study. Given the contemporary significance of global migration, this topic is no longer only a field of 19th century studies. In particular, we wish to investigate the attraction of the self-proclaimed "Kunststadt"/"City of the Art(s)" for American Artists from the mid-19th century to World War I and beyond: Who came, when, and why?

Speakers are to look at the general influences on the decision of a place

of study, which depended not just on the attractiveness of a city and its art institutions, but also on the students' own cultural background. What was the significance of the American artistic community in Munich? How did leading compatriots shape the growing American colonies in Bavaria? What, in particular, prompted the Americans to come to Munich: The academy's renown in teaching technical skills, or rather the city's bustling art scene? To what extent did the change in genre (from landscape to history painting) contribute to Munich's attractiveness, as opposed to Düsseldorf, which had basically been the Americans' first choice until the mid-19th century? How influential was, finally, the appeal of Paris as an avant-garde center in debasing the training in Munich as old-fashioned and traditional?

Furthermore, it is important to learn more about how the Munich school and its protagonists became known in the United States. Existing studies of American painters in Munich focus on leading representatives from the peak of the movement in the early 1870s and 1880s, when the realism of the returning artists' paintings caused something of a sensation in the American "art world". However, to do justice to the complex phenomenon, it must be investigated in its multi-faceted entirety, taking into account the development of styles and genres over more than half a century, experienced by approx. 420 American students - which formed indeed one of the largest groups of non-German-speaking students enrolled at the Academy -, and also by the unknown number of American artists who studied elsewhere in town. Numerous private schools and studios, whose histories also await research, offered valuable alternatives.

Equally important is the study of key figures, such as Frank Duveneck, a leading representative of portrait and landscape painting, and a popular teacher; Karl von Marr, American student, teacher and later even director of the Munich academy; or Hans Hofmann, who ran a successful private school in Munich and later became a leading figure of Abstract Expressionism. However, the conference will not be limited to representatives of the academy. There will also be a focus on artists like Marcel Duchamp who worked in Munich before he became a seminal avant-garde figure in the United States, or Grant Wood, who came to Munich in 1928 to visit the museums and to oversee the production of the monumental window he had designed for the Veterans Memorial Building in Cedar Rapids.

Following the holistic approach adopted for the previous conferences, the papers will not only indicate what the artists received in Munich, but also how they in turn fuelled the city's artistic life. Another interesting topic is the way in which American artists transformed the results of their stay in Munich upon return to their native country; it is precisely this dual or bifocal perspective which seems best suited for an analysis of this give-and-take of cultural exchange.

The two and a half day conference will take place in the lecture hall of the Amerika Haus München e.V. (<http://www.amerikahaus.de>) from October 9-11, 2007. The official language of the conference will be English. However, in the exceptional case that scholars propose a paper in German, we will consider providing simultaneous translation.

Papers are invited from international scholars in the field. Please send an abstract of one page (not more than 500 words) in digital form either to:

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before April 15, 2007. In early May, all entrants will be notified.

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