

Hiding Making/Showing Creation (Amsterdam, 7-8 Jan 11)

Rachel Esner

Hiding Making - Showing Creation

Strategies in Artistic Practice from the 19th to the 21st Centuries

7-8 January 2011

Teylers Museum, Haarlem

Rijksakademie, Amsterdam

Scientific Board: Wouter Davidts (VU University Amsterdam), Rachel Esner (University of Amsterdam), Sandra Kisters (Radboud University, Nijmegen and VU University Amsterdam), Ann-Sophie Lehmann (Utrecht University)

Organization and Supervision: Sandra Kisters (Radboud University, Nijmegen and VU University Amsterdam)

Much research has been devoted in recent years to the artist's studio. Thanks to archival and historical research, we now know fairly precisely how nineteenth-century studios actually looked what sort of furniture and objects d'art they contained and which works were hung on the walls. Similar investigations are being undertaken for studios of the twentieth and twenty-first centuries. In addition, a number of publications and conferences have sought to shed light on the theoretical implications of the studio as a space for the production not only of works of art but of meaning, and how it functions in the economy of artistic self-understanding.

Without abandoning the latter in particular, Hiding Making/Showing Creation aims to focus attention away from the space of the studio and onto the activities that take place there. The nineteenth century further polarized two long-standing notions of artistic practice, perhaps best expressed in Kersting's depiction of the empty studio of Casper David Friedrich and the opulent salon-studios of the "painter-princes" of the fin de siècle. Such images clearly stand for two very different conceptions of the artistic *modus operandi*: neat, designed, planned out, withdrawn and intellectual on the one hand, and messy, spontaneous, worldly, and emotional on the other. Both are constructions that can be traced back to the art theoretical discourses of the early modern period (*disegno/colore*) and even further back to the almost ungraspable process we now describe as the emancipation of the visual arts from craft. Such notions shaped the discourse on artistic practice (and its visualization) well into the

twentieth century and are still acute today.

The aim of Hiding Making/Showing Creation is thus twofold. In the first instance, we seek to trace the *Nachleben* of these topoi from the nineteenth century to today, in particular focusing on how artists have employed them as strategies for showing certain aspects of their practice (above all those which perpetuate the notions of artistic genius and autonomy) while carefully hiding others from view (routine, failure, craft). In the twentieth century, such notions also acted as a foil against which to create one's artistic self, so that contributions will also examine the various ways these fundamental notions have been transformed, challenged, and even reversed throughout the twentieth century. Simultaneously, we also seek to consider how such strategies are related to actual methods and working procedures, not only by stressing the material and technical aspects of artistic practice, but also by examining how they are deployed in relation to the wider systems of the art world (e.g. circuits of exhibition and the market).

This conference takes place in conjunction with the publication *Mythen van het atelier. Werkplaats en schilderpraktijken van de negentiende-eeuwse kunstenaar in Nederland* (Studio Myths. Workspaces and Painting Practices of Nineteenth-Century Artists in the Netherlands), edited by Mayken Jonkman and Eva Geudeker (Leiden 2010), and the exhibition *Mythen van het atelier* (Studio Myths), held at Teylers Museum Haarlem until 9 January 2011.

Hiding Making/Showing Creation is supported by the Netherlands Institute of Art History (RKD), Teylers Museum Haarlem, and the Rijksacademie Amsterdam, with financial assistance provided by The Royal Netherlands Academy of Arts and Sciences (KNAW), SNS Reaalfonds, NWO (The Netherlands Organisation for Scientific Research), the Institute for Culture and History (ICG) of the University of Amsterdam, the Dutch Postgraduate School for Art History, the VU University Amsterdam, and the Department of Art, Religion and Cultural Sciences of the University of Amsterdam.

Registration:

<http://www.mythenvanhetatelier.nl/activiteiten/symposium-hiding-making-showing-creation/registration-form>

Information: <http://www.mythenvanhetatelier.nl>

Contact: Dr. Sandra Kisters (ac.kisters@let.vu.nl) or Dr. Rachel Esner (r.esner@uva.nl)

Program (all speakers confirmed)

Friday 7 January - Teylers Museum Haarlem (aprox. 9 a.m. - 6 p.m.)

Word of welcome by Marjan Scharloo, director Teylers Museum Haarlem

Introduction by Dr. Rachel Esner, University of Amsterdam

Keynote lecture by Professor Dr. Monika Wagner, University of Hamburg,
Studio Matters: Materials, Instruments and Artistic Processes

Session 1: On the Strategic Necessity of the Hiding / Showing Dichotomy
Chair: Dr. Ann Sophie Lehmann, Utrecht University

Professor Dr. Beatrice von Bismarck, Hochschule für Grafik und Buchkunst
(HGB) Leipzig, The Work of Hiding: Tacita Dean's 'Section Cinema (Homage to
Marcel Broodthaers)' (2002)

Dr. Julia Gelshorn, University of Vienna, Networking and Connecting: Modes
of Showing and Hiding Work in Contemporary Art

Session 2: Hiding Making / Showing Creation I:
Chair: Dr. Rachel Esner, University of Amsterdam

Dr. Matthias Krüger, Ludwig-Maximilians-Universität, Munich, Jean-Léon
Gérôme: His Badger and His Studio

Professor Dr. Petra Chu, Seton Hall University, South Orange, What Really
Happened in The Painter's Studio? What we Know (and don't Know) about
Courbet's Working Method

Maarten Liefoghe, Universiteit Ghent, 14, Rue de la Rochefoucauld: The
Partial Eclipse of Gustave Moreau

Introduction to the exhibition Studio Myths and visit to the exhibition

Saturday 8 January - Rijksakademie Amsterdam (aprox. 9 a.m. - 6 p.m.)

Word of welcome by Martijntje Hallmann, Head of Studios, Rijksakademie
Amsterdam

Introduction by Dr. Sandra Kisters, Radboud University, Nijmegen and VU
University Amsterdam

Session 3: Hiding Making / Showing Creation II
Chair: Dr. Sandra Kisters, Radboud University, Nijmegen and VU
University Amsterdam

Terry van Druen, Teylers Museum Haarlem, The Painted Pallet and Other
Artistic Relics

Dr. Frank Reijnders, University of Amsterdam, The Studio as a Work of Art:
Mondriaan, Duchamp and Broodthaers

Dr. Matthias Noell, Burg Giebichenstein Kunsthochschule Halle, Anchorage in
Architecture: Theo van Doesburg as a Photographer of his Studios

Session 4: Hiding / Showing in Photography and Film

Chair: Professor Dr. Wouter Davidts, VU University Amsterdam

Mayken Jonkman, Netherlands Institute of Art History (RKD),
Nineteenth-Century Studio Photography

Professor Dr. Michael Diers, Humboldt University, Berlin, The Darkroom as
Atelier: The Photographer's Studio in Michelangelo Antonioni's 'Blow Up'
(1966)

Dr. Eric de Bruyn, Rijksuniversiteit Groningen and Leiden University, The
Empty Studio: Bruce Nauman's Studio Films

Artist's Talk: To be announced

Concluding remarks by Dr. Ann Sophie Lehmann, Utrecht University

Reference:

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May 6, 2026), <<https://arthist.net/archive/33095>>.