

## 100 Years of Abstract Art: Theory and Practice (Bremen, 8–11 May 13)

Jacobs University, Bremen, May 8–11, 2013

Registration deadline: Apr 28, 2013

Wiebke Gronemeyer

International Conference

May, 8-11 2013

Jacobs University, Bremen

A century has now passed since art patrons, collectors, and the general public were confronted for the first time with the “non-objective” compositions of artists such as Robert Delaunay, Wassily Kandinsky, František Kupka, Kazimir Malevich, and Piet Mondrian. The continued evolution of abstract art throughout the twentieth century led to changes in our understanding of the production, meaning, and reception of art in aesthetics and art history. It influenced the discourse in fields such as philosophy, psychology, history, cultural and media studies, and even politics.

The conference will examine the role that abstract art has played in visual art and culture of the last one hundred years, with a particular focus on its contemporary contextualization in art history, philosophy, and cultural studies. Considering historical examples of artistic practice from the early pioneers of abstraction to late modernism, discussion will center on theoretical and critical narratives that seek to explore new perspectives on the legacy of abstraction in the visual arts. From metaphysical considerations and philosophical reflections to debates about interculturality and global perspectives on abstract art, we are interested in looking back at one hundred years of abstraction in the visual arts from a contemporary viewpoint that acknowledges and is informed by the many social, economic, cultural, and political aspects of artistic practice.

The conference is organized by Prof. Dr. Isabel Wünsche, School of Humanities and Social Sciences, Jacobs University Bremen.

Program:

Wednesday, May 8, 2013

13:00 Registration

14:00 Opening of the Conference

Session 1: On the Origins of Abstract Art

14:30-15:00 Charlotte De Mille (University of Sussex/Courtauld)

On the Musical Origins of Abstract Art: Rhythm and Non-Representation

15:00-15:30 Ole W. Fischer (University of Utah)

Nothing Behind the Veil of Truth? Henry van de Velde, Adolf Loos, Hermann Muthesius and the

Battle over Abstract Ornament in Modern Architecture

15:30-16:00 Susan Laxton (University of California, Riverside)

The Authority of the "Never-seen": Photograms and the Advent of Abstract Photography

16:00-16:30 Discussion

16:30-17:00 Coffee Break

Session 2: Metaphysical Considerations and Philosophical Reflections

17:00-17:30 Agata Pietrasik (University of Warsaw)

Empathy for Abstraction: Wilhelm Worringer Revisited

17:30-18:00 Ketevan S. Kintsurashvili (Tbilisi, Georgia)

Formalist Theory, Abstract Art, and Clive Bell's "Knowledge of Three-Dimensional Space"

18:00-18:30 Manfred Milz (University of Sharjah)

"Concrescence of Prehensions": Whitehead's Process Metaphysics in Robert Motherwell's Plastic Automatism

18:30-19:00 Discussion

19:30 Opening Reception

Thursday, May 9, 2013

Session 3: New Perspectives on the Classical Avant-garde

10:00-10:30 Nina Gourianova (Northwestern University)

The Anarchic Vision of Creativity

10:30-11:00 Naomi Hume (Seattle University)

Frantisek Kupka's Anarchist Colors

11:00-11:30 Coffee Break

11:30-12:00 Rose-Carol Washton Long (CUNY)

Kandinsky, Anarchism, and the Narrative of Modernism

12:00-12:30 Michael Hoff (Ruprecht-Karls-Universität, Heidelberg)

The Opacity of Representation: How to Understand Kandinsky's Achievements of 1913 from Today's Perspective

12:30-14:00 Lunch

14:00-14:30 Anja Baumhoff (Loughborough University)

Abstract Painting – Gender Neutral or Male by Definition? The Cases of Wassily Kandinsky and Paul Klee

14:30-15:00 Daniela Stöppel (LMU, München)

From the Black Square to Traffic Signs: The Functionalization of Abstract Art in the 1920's

15:00-15:30 Discussion

15:30-16:00 Coffee Break

Session 4: Interculturality and Abstract Art in a Global Perspective

16:00-16:30 Karin Wimmer (LMU, München)

From Automatic Drawing to American Abstract Art: André Masson and Cy Twombly

16:30-17:00 Mona Schieren (Hochschule für Künste, Bremen)

"Incorruptible Forms": The Abstract Work of Agnes Martin

17:00-17:30 Andrew McNamara (QUT, Brisbane)

Evading the Perceptual-Conceptual Divide as a Strategy of Minimal-Conceptual Art in Australia

17:30-18:00 Discussion

18:00-20:00 Dinner

20:00-21:00 Evening Lecture (sponsored byVisComX)

Christiane Paul (Whitney Museum/New York University)

Abstract Art in the 21st Century: Encoded Abstractions?

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See the full program here:

[https://jacobs-university.de/100-years-of-abstract-art/conference\\_program](https://jacobs-university.de/100-years-of-abstract-art/conference_program)

To register for the conference please visit:

[https://jacobs-university.de/100-years-of-abstract-art/conference\\_registration-guest](https://jacobs-university.de/100-years-of-abstract-art/conference_registration-guest)

End of Registration: April 28, 2013 Registration fee for the entire event: 100€/50€, **Daily rate: 30€/15€** (\*reduced rate for graduates)

For information on our venue, maps and directions, please visit:

[https://jacobs-university.de/100-years-of-abstract-art/conference\\_registration-guest](https://jacobs-university.de/100-years-of-abstract-art/conference_registration-guest)

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Reference:

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