

6 Sektionen der Internationalen Konferenz des ANKK (Bonn, 2-4 Oct 15)

Bonn/Köln, Oct 2-04, 2015

Deadline: Oct 5, 2014

Sandra Hindriks

Methodik zwischen Theorie und Praxis. Historische und aktuelle Ansätze in der niederländischen Kunst und Kulturgeschichte

Internationale Konferenz des Arbeitskreises Niederländische Kunst- und Kulturgeschichte (ANKK)

CALL FOR PAPERS

(PLEASE SCROLL DOWN FOR THE ENGLISH VERSION)

[\[1\]](#) Global Art History and the Netherlands

[\[2\]](#) Zwischen Praxis und Praktiken. Künstlersozialgeschichte als neuer und wiederentdeckter methodischer Ansatz zur Erarbeitung der niederländischen Kunst

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Kunstgeschichtliche Forschung ist derzeit durch Methodenvielfalt gekennzeichnet, dies gilt auch für die Erforschung der niederländischen Kunst. Zwar haben die diversen "turns" der vergangenen Jahre und die Beteiligung des Faches an interdisziplinären Forschungsverbänden zahlreiche neue Fragestellungen generiert und das Wissen über die Kunst in ihren kulturellen Kontexten vermehrt – Methodendebatten oder -reflexionen blieben jedoch aus. Im Zentrum der vom ANKK geplanten Tagung steht die Methodik der niederländischen Kunstgeschichtsforschung, und zwar die Frage, mit welchen Methoden historische Kunstpraktiken und -theorien gegenwärtig erforscht werden: In welchem Verhältnis stehen diese zu den aktuellen methodologischen Fragestellungen und Begriffen, Theorien und/oder Ausstellungskonzepten bzw. -praktiken?

Die im Folgenden vorgestellten sechs Sektionen werden diesen und weiteren Fragen nachgehen. Das ANKK Konferenzkomitee, der Vorstand sowie die Sektionsleiter/innen laden alle Mitglieder sowie interessierten Kollegen/innen ein, bis zum 5. Oktober 2014 Vorschläge für 30-minütige Vorträge innerhalb der einzelnen Sektionen einzureichen.

Bitte richten Sie alle VORSCHLÄGE an ankk2015@gmx.de und geben Sie in der Betreffzeile die Sektion an, auf die Sie sich bewerben. Das ANKK Konferenzkomitee wird alle Vorschläge sammeln und an die Sektionsleiter/innen weiterleiten, welche die Auswahl der Vorträge vornehmen.

DEADLINE: 5. Oktober 2014

ABSTRACT: Beschreibung des Konzepts (maximal 250 Worte)

KONFERENZSPRACHEN: deutsch/englisch

ANGABEN ZUR PERSON: Name des Organisers/der Organisatorin, Kontaktadresse plus Institution bzw. Tätigkeitsfeld (Museum, Universität, Freiberufler)

VORAUSSETZUNG: Sollte der Vorschlag angenommen werden, wird erwartet, dass der oder die Vortragende dem ANKK als zahlendes Mitglied 2015 beitrifft.

Diese Ausschreibung richtet sich dezidiert auch an den wissenschaftlichen Nachwuchs.

Das ANKK Konferenzkomitee

(Thomas Fusenig, Sandra Hindriks, Eveliina Juntunen, Christiane Kruse, Karin Leonhard, Petra Raschkewitz, Heike Schlie)

[1] Global Art History and the Netherlands

Dr. Thijs Weststeijn (University of Amsterdam)

Netherlandish art testifies in various ways to the increased interconnectivity that characterizes the Early Modern world. The Low Countries were an essential node during "First Globalization": Antwerp and Amsterdam became global capitals while the "world's first multinational", the East India Company, heralded the age of classical capitalism. A fortuitous combination of factors, including successful mercantile logistics, geographical reach of the Jesuit mission, and the thriving publishing industry made the area a crucible of cultural exchange. Everyday lives changed as foreign luxuries became widely available. Eventually, Dutch imitations of Chinese porcelain found their way to colonists in Surinam. Not only were these objects repositories of knowledge, carriers of ideas unto which new expectations were projected; the Netherlands also engendered a world-wide public for prints and a surplus of migrant artists.

Although art historians increasingly embrace worldwide perspectives and case studies address Netherlandish art, scholars hesitate to re-introduce universalist terms such as "Baroque" or project back recent notions of cultural hybridity, imperialism, and consumer capitalism. In this panel, therefore, relevant topics may therefore do more than stretch geographical boundaries. In many cases, pervasive "cross-mediality" characterizes the trajectory of images of and from the foreign that were first published in print before returning in applied art and architecture: not just the point of origin demands interest, but also the reappropriation in Dutch or Flemish contexts. The session welcomes contributions on the various arts and their interrelations, including paintings, sculpture, prints, ceramics, furniture, maps, and ship models. The session intends not only to bring new case studies into the discussion but also to contribute to conceptual clarity and directions for future research.

[2] Zwischen Praxis und Praktiken. Künstlersozialgeschichte als neuer und wiederentdeckter methodischer Ansatz zur Erarbeitung der niederländischen Kunst

Dr. Birgit Ulrike Münch und Elsa Oßwald M.A. (EU-Projekt Artifex an der Universität Trier)

Die Künstlersozialgeschichte stellt eine Methode dar, die sich in der kunsthistorischen Forschung erst in jüngerer Zeit etabliert hat und die – im Gegensatz etwa zur Kunstsoziologie, welche primär zunächst vom Artefakt selbst ausgeht – die Ausbildungs-, Arbeits- und Agitationsräume der Künst-

lerin / des Künstlers in den Vordergrund stellt. Erst in einem zweiten Schritt wird hiernach das Kunstwerk interpretiert.

So fragt Künstlersozialgeschichte nach Lehrzeit, Wanderjahren, nach sozialer, zünftiger und religiöser Einbindung, etwa in Bruderschaften und Rederijkerskamers, nach Werkstattstruktur, -organisation und -kooperation, nach den familiären Strukturen, nach Künstlergrabmal, -fest und -haus, aber auch nach der Rolle der Künstlerin / des Künstlers als Akteure auf dem Kunstmarkt und ihren vielfältigen Inszenierungsstrategien. Der Ansatz der Künstlersozialgeschichte geht von der Prämisse aus, dass diese Facetten der Lebens- und Arbeitswirklichkeit des Künstlers essentiell sind, bestimmte Artefakte umfassend interpretieren zu können.

Welche Auswirkungen haben die durch neue, teilweise bislang ignorierte Quellen gewonnenen Erkenntnisse auf unser Verständnis vom Kunstwerk? Die methodischen Chancen dieses Ansatzes, der bislang in Einzeluntersuchungen auf die Kunst des Alten Reiches angewandt wurde, sollen in der Sektion mit einem Fokus auf der niederländischen Kunst ausgelotet werden. Neben den genannten Themenfeldern sind auch Referate zur Wissenschaftsgeschichte – etwa frühe sozialhistorische oder kunstsoziologische Forschungsansätze und ihre Beziehung zur Künstlersozialgeschichte – auf dem Gebiet der niederländischen Kunst denkbar. Denn, wenn auch noch unter anderen Bezeichnungen stehend, ist in der Niederlandeforschung im europäischen Vergleich bereits lange ein Fokus auf der Auswertung sozialhistorischer Quellen zu konstatieren, wie die noch immer rezenten Arbeiten von Montias als frühem Vertreter oder Bok, De Marchi, Sluijter und anderen deutlich machen. Innerhalb der Sektion soll der Ansatz anhand von vier Referaten erprobt werden, die sowohl epochenübergreifend als auch anhand von Fallbeispielen aus Mittelalter, Früher Neuzeit oder Moderne argumentieren können.

[3] Digital Art History

Prof. Dr. Ron Spronk (Queens University, Kingston, Ontario)

Digital art history is making a relatively slow start within the rapidly expanding field of digital humanities. And while our own and our students worlds are being increasingly inundated with imagery, it appears that the training of art historians in visual and digital literacy is severely lacking. This is quite surprising, since digital imaging and computation are having an enormous impact on how we deal [access, acquire, appreciate, calculate, communicate, compare, distribute, interpret, process, teach, et cetera, et cetera] with art historical data. The upcoming changes to art history will be vast, and can only be compared with the impact on our field of the advent of photography in the 19th century. With only few exceptions (among which are technical art historians and scholars of socio-economical aspects of art history), only few art historians seem to be aware of the paradigm shift that is awaiting us in regard to changes to our research methods and the ways that we communicating our findings with colleagues or students.

This session aims to provide a platform for a wide range of initiatives in this field. No topics will be excluded, but presentations that incorporate aspects of historiography and education of digital art history will be particularly welcomed.

[4] Kunstgeschichte als Kulturwissenschaft

Hon.-Prof. Dr. Daniela Hammer-Tugendhat (Universität für angewandte Kunst, Wien)

Kunstgeschichte als Kulturwissenschaft geht von einer semiotisch orientierten Repräsentationstheorie aus, von der Erkenntnis, dass wir die Welt nur medial vermittelt wahrnehmen können, nur über Medien dieser Welt Bedeutung geben und diese Bedeutungen kommunizieren können. Bedeutung/Sinn/Inhalt sind immer an Medien gebunden, wobei die spezifische Materialität des Mediums und die konkrete ästhetische Inszenierung von großer Relevanz sind. Für die Niederländische Malerei ist dieses kulturwissenschaftliche Paradigma von besonderer Brisanz, weil sie durch ihren ‚mimetischen‘ Charakter scheinbar die optisch wahrnehmbare beziehungsweise die soziale Realität widerspiegelt. Die Bilder der niederländischen Kunst haben, ihrerseits bedingt durch die zeitgenössischen Diskurse und spezifischen sozialen Verhältnisse und eingebunden in bestimmte Bildtraditionen, die Vorstellungen der niederländischen Gesellschaft bezüglich ihrer Identität, ihrer Beziehung zur Gemeinschaft, zur Natur und zu den Dingen miterzeugt.

Diese Zugänge sollen mit Fokus auf die Kategorie Gender exemplarisch und methodisch reflektiert dargelegt werden. Gender als scheinbar ‚natürliche‘ Kategorie radikalisiert das Paradigma der Kulturwissenschaft, dass jede sprachliche oder bildliche Artikulation Bedeutungen produziert. Jede wie auch immer geartete Darstellung von Weiblichkeit und/oder Männlichkeit ist auch eine Semantisierung von Geschlecht.

Erwünscht sind Beiträge, die sich neuen, kulturwissenschaftlich orientierten Perspektiven in der Genderforschung widmen, aber auch Vorträge zur visuellen und materiellen Kultur in den Niederlanden vom 15.-17. Jahrhundert, die Gender als integralen Bestandteil wissenschaftlicher Arbeit verstehen.

[5] The Beholder's Gaze. The Experience of Realism

Dr. Jenny Reynaerts (Rijksmuseum, Amsterdam)

From the 1990s research in visual culture has increasingly focused on the visual reception of art objects and other cultural phenomena, as for instance exhibitions, panoramas and cinema. The writings of Foucault have been of decisive influence, construing the 19th c. experience of justice, medicine and sexuality and the ensuing changing perceptions as a historically determined process. Important work has been done by a.o. Vanessa Schwartz and Nicholas Green, on the visual impact of 19th century landscape painting, on the visual and the spectacular and on the effects of mass consumerism on the art world.

In his ground-breaking book *Techniques of the observer* (1990) Jonathan Crary has described the early 19th century recognition, through scientific and psychological experiments, of the subjectivity of the beholder's gaze. It follows that art is perceived in manifold ways, according to the beholder's relation of the visible world. Pictorial realism, until the 1820s seen as representation of a given world view, thus necessarily became an issue of debate.

In this panel these interpretations will be discussed in relation to Dutch art history. Papers are invited which will discuss the relation between the beholder's gaze and Dutch realism during all periods. Whose subjective vision on the world is presented, and can we detect changes in appreciation and interpretation, due to changing conventions of the art world and/or individual visual experiences? And how does this affect the presentation of Dutch painting in museums and exhibitions, then and now?

[6] Methoden der Architekturgeschichtsschreibung zur niederländischen Moderne

Dr. Eva von Engelberg (Bauhaus-Universität Weimar), Jennifer Meyer, M.A. (Rijksuniversiteit Groningen)

Die im frühen 20. Jahrhundert entwickelte Vorstellung einer von der Bautradition gelösten Moderne erscheint bis heute als beherrschende Strömung der niederländischen Architektur („Supermodernismus“); von Seiten der nationalen Architekturgeschichtsschreibung erfolgte zudem eine gezielte Absetzung der niederländischen Moderne im Sinne eines internationalen Leitmediums („Superdutch“). Erst nach und nach wird deutlich, wie stark die Architekturgeschichtsschreibung an der Konstruktion einer niederländischen Moderne mitwirkte. Dem entspricht die Isolierung abweichender Tendenzen, wie die lange Zeit als konservativ bewertete Delftse School oder die marginalisierte niederländische Postmoderne. Erst in den letzten Jahren ist eine Ausweitung der Forschung auf „regionalistische“, „traditionalistische“ und „historisierende“ Architektur bemerkbar. Generell zeigt die niederländische Architekturgeschichtsschreibung der Moderne gegenüber früheren Epochen eine Verschiebung der Akteure: So scheint der Diskurs – bestätigt durch die zunehmende Marginalisierung der Disziplin in der universitären Forschung – weniger von Kunst- und Architekturhistorikern bestimmt als von Architekturkritikern und –publizisten.

Aus diesen Beobachtungen ergeben sich für die Sektion folgende mögliche Fragen:

- Welche anderen/neuen Fragestellungen werden aktuell neben dem dominierenden stilgeschichtlichen Ansatz an den Gegenstand herangetragen?
- Welche Strategien verfolgen die Architekten selbst bezüglich einer architekturgeschichtlichen Deutung ihrer Werke und wie verhält sich die (universitäre) Forschung dazu?
- Welche Rolle spielt das Nederlands Architectuurinstituut (heute: Het Nieuwe Instituut) für die architekturhistorische Forschung?
- Welche Bedeutung hat der Forschungsschwerpunkt der Architekturmoderne für unser heutiges Verständnis der zeitgenössischen niederländischen Architektur?

Weitere Fragestellungen zu diesem Themenbereich sind selbstverständlich erwünscht.

CALL FOR PAPERS

Methodology between theory and practice

On historical and current approaches to Netherlandish art and art history

International conference of the Arbeitskreis Niederländische Kunst- und Kulturgeschichte (ANKK), Bonn/Cologne, October 2–4, 2015

[1] Global Art History and the Netherlands

[2] A New and Rediscovered Methodological Approach: The Social History of the Artist and the Study of Netherlandish Art

[3] Digital Art History

[4] Art History as Cultural Studies (Kulturwissenschaft)

[5] The Beholder's Gaze. The Experience of Realism

[6] Methods of Architectural Historiography towards Dutch Modernism

Art-historical scholarship today is characterized by a diversity of methods, as is research on Netherlandish art. The various methodological "turns" of the past years and the increasing involvement of our field in interdisciplinary studies have generated multiple new questions and consider-

ably enhanced knowledge on art in its cultural context. Yet, at the same time, a thorough discussion of methodology seems to be lacking. An international conference organized by the ANKK in 2015 will focus on the methodology of Netherlandish art history and will specifically explore the question of which methods are currently employed to examine the artistic theories and practices of the past. How do historical art theory and practice relate to recently developed methods, questions, terms and theories as well as curatorial concepts and exhibition practice?

The six sessions presented below are going to explore these and other questions. The ANKK conference committee, the ANKK board and the session chairs invite all members as well as interested colleagues in Europe and overseas to submit proposals for papers (30 minutes).

SUBMISSIONS: Please submit your proposals to ankk2015@gmx.de and indicate in the subject line for which session you are applying. The ANKK conference committee will forward the proposals to the session chairs that will determine the speakers.

DEADLINE: October 5, 2014

ABSTRACT: maximum of 250 words

CONFERENCE LANGUAGES: English and German.

PERSONAL INFORMATION should include your name, contact details, home institution and professional affiliation (museum, academics, independent scholar).

PLEASE NOTE: All speakers are required to become members of the ANKK in 2015.

ANKK strongly encourages younger scholars to submit proposals.

The ANKK conference committee

(Thomas Fusenig, Sandra Hindriks, Eveliina Juntunen, Christiane Kruse, Karin Leonhard, Petra Raschkewitz, Heike Schlie)

[1] Global Art History and the Netherlands

Dr. Thijs Weststeijn (University of Amsterdam)

Netherlandish art testifies in various ways to the increased interconnectivity that characterizes the Early Modern world. The Low Countries were an essential node during "First Globalization": Antwerp and Amsterdam became global capitals while the "world's first multinational", the East India Company, heralded the age of classical capitalism. A fortuitous combination of factors, including successful mercantile logistics, geographical reach of the Jesuit mission, and the thriving publishing industry made the area a crucible of cultural exchange. Everyday lives changed as foreign luxuries became widely available. Eventually, Dutch imitations of Chinese porcelain found their way to colonists in Surinam. Not only were these objects repositories of knowledge, carriers of ideas unto which new expectations were projected; the Netherlands also engendered a worldwide public for prints and a surplus of migrant artists.

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interrelations, including paintings, sculpture, prints, ceramics, furniture, maps, and ship models. The session intends not only to bring new case studies into the discussion but also to contribute to conceptual clarity and directions for future research.

[2] A New and Rediscovered Methodological Approach: The Social History of the Artist and the Study of Netherlandish Art

Dr. Birgit Ulrike Münch and Elsa Oßwald M.A. (EU-Project Artifex, University of Trier)

The social history of the artist has only in recent years been established as a methodological approach in art historical scholarship. In contrast, for instance, to the sociology of art, which takes the work of art as a starting point, it focuses first on the socio-historical environment of the painter, sculptor or architect. Only hereafter, in a second step is the art object itself interpreted.

The social history of the artist examines the artist's apprenticeship and years of travel, as well as his social, professional and religious involvement in guilds, Christian brotherhoods or Rederijerskamers. It investigates the organization and cooperation of the workshop, looks into family structures and pays attention to the house of the artist and his tomb monument. Furthermore, it questions the role played by the artist in the art market and analyses his strategies of self-representation. As a methodological approach, the social history of the artist starts from the premise that these various aspects of the artist's reality in life and work are essential in order to a comprehensive interpretation of certain artifacts.

How do new insights gained in part from long-ignored sources affect our understanding of the work of art? The methodological possibilities of this approach, which has previously only been used in individual studies regarding the art of the Holy Roman Empire, shall be explored in the session with an explicit focus on Netherlandish art. Papers might not only address the above-mentioned topics but also the history of art history – for example, early socio-historical or sociological approaches in relation to the social history of the artist. Although under a different methodological terminology, the study of Netherlandish art (when compared to other geographical areas) has long since attached much importance to the evaluation of socio-historical sources. This is demonstrated by the significant studies of Montias, an early representative in the field, as well as Bok, De Marchi, Sluijter and others. The session's four papers are intended to test the methodological approach, either by bringing forward epoch-spanning arguments or by means of case studies dating from the Middle Ages, the early modern period, or modern times.

[3] Digital Art History

Prof. Dr. Ron Spronk (Queens University, Kingston, Ontario)

Digital art history is making a relatively slow start within the rapidly expanding field of digital humanities. And while our own and our students worlds are being increasingly inundated with imagery, it appears that the training of art historians in visual and digital literacy is severely lacking. This is quite surprising, since digital imaging and computation are having an enormous impact on how we deal [access, acquire, appreciate, calculate, communicate, compare, distribute, interpret, process, teach, et cetera, et cetera] with Art Historical data. The upcoming changes to art history will be vast, and can only be compared with the impact on our field of the advent of photography in the 19th century. With only few exceptions (among which are technical art historians and scholars of socio-economical aspects of art history), only few art historians seem to be aware of the paradigm shift that is awaiting us in regard to changes to our research methods and the ways that we communicating our findings with colleagues or students.

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[4] Art History as Cultural Studies (Kulturwissenschaft)

Hon.-Prof. Dr. Daniela Hammer-Tugendhat (Universität für angewandte Kunst, Wien)

Art history as media- or cultural studies is based on a semiotic-oriented theory of representation. It starts out from the realization that our perception of the world is transmitted through media, which is the only means to attribute and communicate meaning to the world. Meaning/sense/content are always tied to media, and thus the specific materiality of the medium and the concrete aesthetic presentation are of great importance in this regard. This cultural-scientific paradigm is of particular significance for Netherlandish painting, for the latter's "mimetic" character seems to reflect the visually perceptible or social reality. Some works of Netherlandish art are themselves influenced by contemporary discourses and specific social conditions, and are bound to pictorial traditions. These works have shaped our notion of the Netherlandish society with regard to its identity and its relation to community, nature and objects.

This session's four papers should focus on the category of gender through exemplary case studies and methodological reflection. As a seemingly "natural" category, gender radicalizes the paradigm of cultural studies that every verbal or visual articulation produces meaning. Every kind of depiction of femininity and/or masculinity is always also a semantization of gender.

The session seeks papers dedicated to new cultural-scientific perspectives in gender studies, as well as papers that explore the visual and material culture in the Netherlands from the fifteenth to the seventeenth centuries, understanding gender as an integral component of academic research.

[5] The Beholder's Gaze. The Experience of Realism

Dr. Jenny Reynaerts (Rijksmuseum, Amsterdam)

From the 1990s research in visual culture has increasingly focused on the visual reception of art objects and other cultural phenomena, as for instance exhibitions, panoramas and cinema. The writings of Foucault have been of decisive influence, construing the 19th c. experience of justice, medicine and sexuality and the ensuing changing perceptions as a historically determined process. Important work has been done by a.o. Vanessa Schwartz and Nicholas Green, on the visual impact of 19th century landscape painting, on the visual and the spectacular and on the effects of mass consumerism on the art world.

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[6] Methods of Architectural Historiography towards Dutch Modernism

Dr. Eva von Engelberg (Bauhaus-Universität Weimar), Jennifer Meyer, M.A. (Rijksuniversiteit Groningen)

The at the beginning of the 20th century developed idea of Dutch architectural modernism as separate from tradition has persisted up to the present day, and appears to be a dominant characteristic of Dutch architecture ('Supermodernism'). Moreover, national architectural historiography has distinguished Dutch modernism in terms of a leading international strand ('Superdutch'). Gradually the marked degree to which architectural historiography had in the construction of Dutch modernism has become apparent. An associated phenomenon is the isolation of differing tendencies such as the Delftse School that has been considered conservative for a long time, or Dutch Postmodernism, which has often been marginalized. It is only recently that scholarship has expanded its focus to include 'regional', 'traditional' and 'historicizing' architecture. Generally speaking, the historiography of modern Dutch architecture is characterized by the appearance of new protagonists in comparison to earlier periods: It seems – in tandem with the discipline's increasing marginalization in academic research – that the discourse is primarily led by art critics and publicists rather than by historians of art and architecture.

Stemming from these observations the following questions might be addressed in the session:

- Besides the predominant stylistic approach, what other questions can be raised to explore the subject?
- What kinds of strategies do the architects themselves employ with regard to the art historical interpretation of their work? How does academic research respond to this?
- What role is adopted by the Nederlands Architectuurinstituut (today Het Nieuwe Instituut) in the study of architectural history?
- What importance does the research focus on "Modern Architecture" have for the current understanding of contemporary Dutch architecture?

Other questions that engage with the subject are of course welcomed.

Reference:

CFP: 6 Sektionen der Internationalen Konferenz des ANKK (Bonn, 2-4 Oct 15). In: ArtHist.net, Sep 6, 2014 (accessed Apr 26, 2026), <<https://arthist.net/archive/8319>>.