

17th Colloquium for
Young Researchers of
Art History in Switzerland

Institute of Art History
University of Zurich
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Into the Wild

Art and Architecture
in a Global Context

6 – 7 November
2015

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Doctoral Program
"Mediengeschichte der Künste"
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Verbindung der
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Association
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Schweizer Verein für den kunsthistorischen Nachwuchs



ABSTRACTS AND SHORT BIOGRAPHIES

NOVEMBER 6, 2015

09.15 SECTION I – IMAGES OF THE OTHER

“The Merchant’s Eye”: A New Perception of Exotic Animals

At the end of the fourteenth century, Italian travel literature acquired new features departing from the traditional itineraries and fabulous narratives to take the form of chronicles, mercantile practices, and books of memories. This change was due to the revitalization of trade relations between Italy and the East and the presence of merchants in distant lands who cast their pragmatic eyes on their surroundings. This mental aptitude proved instrumental in laying the groundwork for a new understanding of exotic wildlife. The merchants’ descriptions of exotic animals triggered a phenomenon that marked the transition from the fantastic and symbolic Medieval bestiaries to the scientific study of animals in the ensuing centuries. The aim of this paper is to demonstrate the key, and so far underestimated, role played by merchants in the evolution of knowledge thanks to their reliable reporting and first-hand accounts.

Patricia Lurati earned her M.A. in Art History at the University of Siena, and received her diploma in Advanced Studies in Decorative Arts from the University of Florence. Thanks to a SNSF grant she was a visiting scholar at New York University and La Sorbonne University. She is now a Ph.D Candidate in Modern Art History at the University of Zurich with a dissertation Project on Exotic Animals and their Symbolic Meaning in Florentine Renaissance Painting.

“Architecture Indigenous to the Soil” – Ideology, Imagery and Architectural Historiography in British India and Great Britain

In the middle of the 19th century the Royal Asiatic Society, founded in 1823, expands its interest in antiquities and archeological artefacts of British India to the architectural heritages of a distant, bygone, glorious era in the Indian history. At issue is the resulting architectural historiography, its applied visual material (photography, engravings, drawing) as well as their pictorial logic and references. Central to this enquiry is to work out particularly the employment of regionalisms and nationalisms that can be detected in the writings and images. Furthermore the assumption that construction policies, programs and discourses within the colonial power structure of center and periphery maintain a reciprocal relationship will to be taken into account as well.

Pathmini Ukwattage studied art history, classical archeology and Romanistic studies in Bonn, Freiburg i. B. and Basel. She finished her Master studies in art history with a thesis on Eugène Delacroix. Since October 2014 she has a scholarship from the Hans und Renée Müller-Meylan-Stiftung and is a member of the graduate school at eikones NCCR iconic criticism with a dissertation project on modernism in India after 1947. She is also the editor-in-chief of the Zürich based journal for art criticism *Terpentin*.



10.30 SECTION II – DESTRUCTION AND DECAY

Slashing, Smashing, Setting on Fire – Destruction in Argentinian Art of the 1960s

In 1963, the Argentinian artist Marta Minujín sets her entire Oeuvre on fire and proclaims this action as her first happening. In 1968, Graciela Carnevale locks her visitors up in an empty gallery in Rosario (Argentina) and disappears. The viewers are forced to destroy the room in order to free themselves. With the means of ephemeral art, a suppressive system is built in order to provoke an act of violence. While Minujín's destructive action is hardly discussed in a political context, Carnevale's work is interpreted in connection to her political environment in Argentina of the 1960s. Beyond the politically connoted reception, the act of violence lies in the center of both works, as a manifestation of an aesthetic gesture – embedded in a global context of art history.

Laura Bohnenblust, born 1987, studied primary education with a focus on theatre pedagogy (2007-2009), art history and German literature at the University of Berne (2010-2015) and *Crítica de Arte* and *Curaduría* in Buenos Aires (2015). In 2014, she was granted a fellowship on the topic "public art, art public" from the Embassy of the United States of America in New York. Currently she is writing her master thesis on the topic "Destruction in the Argentinian Art of the 1960s".

'Postproduction' and Global Audience Networks

Starting point of this presentation will be the artwork "Dropping a Han Dynasty Urn" (1995) by the Chinese artist Ai Weiwei. It was conceived at a point of time where global art started to take its momentum by one of the most regarded non-Western contemporary artists of the last two decades, and thus, the piece presents itself as a vantage point for an approach to different questions that emerge with global art: How can we locate an artwork between its local and global interpretation? And how can different network theories re-contextualize these seemingly opposing approaches? My argument here is that "Dropping a Han Dynasty Urn" – contrary to its popular interpretation as a piece of iconoclastic institutional critique – can be viewed as a metaphor for the disseminating artwork in the global network of contemporary art. Following this interpretation, Ai's piece can be contextualised with different network theories of contemporary art which, in turn, leads to a subsequent set of questions. How can the global audience of such works be identified in regards to such models? Furthermore, one could ask how the construction of such an audience influences the institution of global art itself.

Sandro Weilenmann currently studies at the Courtauld Institute in London. Prior to that, he studied art history at the University in Zurich, Freie Universität in Berlin, and Tsinghua University in Beijing. Apart from his current focus on Conceptualism he is interested in various questions on art theory of the 20th century and its response to Global Art.

Modern Ruins and Contemporary Art in Venezuela: Towards a New Monumentality?

Mid-twentieth century modern architecture emerged in monumental forms that heralded progress and shored up teleological narratives of national development. The contemporary landscape attests to this desire to forge new worlds through modernist forms, yet today many modern monuments have lapsed into precarious states, undergoing dramatic or gradual processes of ruination that have altered their functions and designs. This paper examines a 1950s shopping mall turned police headquarters in Caracas to ask: What happens when monumental constructions are curtailed before completion and acquire precarious "afterlives"? What aesthetic strategies circumvent the reifying effects of nostalgic



and romanticising ruin gazes? And, can contemporary artworks envisage alternate modes of monumentality that look critically to the past while considering the unpredictability of the future?

Dr. Lisa Blackmore is postdoctoral researcher on the UZH project 'Modernity and the Landscape in Latin America' (Prof. Dr. Jens Andermann/SNF). Her research explores issues of space, dictatorship, visuality, and modernity. Her articles have been published in peer reviewed journals; her first monograph is currently under review and she is co-authoring a forthcoming publication on a modern Venezuelan ruin with Celeste Olalquiaga. She has curated contemporary art exhibitions and contributed to *ArtNews* and *ArtNexus*.

14.30 SECTION III – ARCHIVE, COLLECTION AND DISPLAY

Work in Progress: The Max Protetch Gallery Archive

When Max Protetch (b. 1946) sold his gallery in New York in spring 2010 to a Dutch investor, he looked back on a 40-year long career as one of the most progressive American art dealers. After focusing on the promotion of conceptual and performance art in Washington from 1969 to 1978, he became known to a broader public through marketing architectural drawings as autonomous objects in his New York gallery. In the late 1990s he was prominently involved in building up a market for contemporary Chinese art. Through a focused discussion of Protetch's archive, which is in the process of being made publicly accessible, it will be examined to what extent its remaining records address developmental changes in the globalization of the art world.

Martin Hartung is a doctoral fellow at the Chair of Prof. Dr. Philip Ursprung at ETH Zürich, where he researches the exhibition history of architectural projects on the market. He worked as assistant curator at Vitra Design Museum in Weil am Rhein (2009/2010), research assistant at the ZKM | Museum of Contemporary Art in Karlsruhe (2010/2011), and as Curatorial Assistant at the Department of Media and Performance Art, The Museum of Modern Art, New York.

Image of Byzantium in the Museum Collections of Europe

The Byzantine art is presented in most of the major museum collections of Europe as a part of its medieval heritage. The European collections presented are categorized into three groups: heirs of the Byzantine lands (e.g. Turkey, Balkans, Greece, Italy), neighbouring countries (Northern and Western Europe), and heirs of the cultural and religious traditions (e.g. Russia, Ukraine). How can the once global empire be presented locally in the 21st century? How can the different mediums (e.g. icons, ivory, silks, jewellery, coins and further church utensils) be presented together? These questions are tried to be answered, analysing a methodological concept hierotopy (Lidov 2001), whereas the Byzantine art is presented as a complex study of sacred spaces.

Julia Gogoleva is a fellow of art history at University of Zurich. She originates from Russia, and the experience of living abroad has disposed her to study the questions of self-identity. Gogoleva considers art as a result of global migration process (e.g. assimilation of Byzantine heritage in Russia). She works with the issues of the art scene: curatorial work and the art we consume today (from museum artefacts to neoteric galleries' objects).



Window to the World with a View over the Lake Lucerne: Architecture and Aesthetics of the “World Exhibition of Photography” between Regional and International Forces

The oscillation between regional and international forces at the World Exhibition of Photography 1952 in Lucerne can be traced in the content and aesthetics of the exhibited photographs, but also in its architecture, where the transparent exhibition design celebrated at the same time the touristic view on the idyllic landscape of central Switzerland and the will to unify all nations through photography. In the presentation of my PhD thesis, I will discuss how the global politic, economic and social influences interacted with the very local ambitions, and had an effect on the conception, content and aesthetics of the show.

Muriel Willi earned a BA and MA in History of Art, with a specialization in theory and history of photography and German Literature, at the University of Zurich. Since January 2015, she is a PhD candidate in the project “Photography and exhibition in Switzerland, 1920-1970” (founded by the SNF) at the Centre des Sciences Historiques de la Culture at the University of Lausanne. Her doctoral thesis “The World Exhibition of Photography 1952 in Lucerne in its local and international context” is supervised by Prof. Dr. Olivier Lugon.

16.30 SECTION IV – NATIONALISMS

Archi-Landscape and Telling Architectures in Mid-Twentieth-Century Mexican Aesthetic Modernity

The construction of the modern nation-state in twentieth-century Latin America has included several attempts to monumentalize cultural and natural forms of the landscape through architectural agencies. Accordingly, the use of local materials and topographic features has been widely implemented as strategy for representing and understanding site-specific landscape as a “being of reason” to Latin-American modernity. This paper revisits modern landscape as a ‘landscape-in-crisis’; where the representative dimension of architectural creations as projected ideals of progress do not replace the shortcomings of modernization processes undertaken in the continent. They rather coexist with their traumatic and violent experiences of place making. It explores some showcases of modernist Mexican architecture as discursive spaces that exponentially speak for the complexities of landscape’s aesthetic contribution to Latin American modernity.

Dayron Carrillo Morell (Havana, Cuba) is a graduate of Art History at the University of Havana, and Art History and Hispanic Studies at the University of Zurich. He is currently PhD. candidate and assistant-researcher in the project Modernity and the Landscape in Latin America: Aesthetics, Politics and Ecology, coordinated by Prof. Dr. Jens Andermann, and sponsored by the Swiss National Fund (SNF). Among his publications on visual culture and literature: “La Habana en obbara-meyi: La imagen de una ciudad en la post-apertura religiosa” and “La autorreflexión en el Soneto I y el Salmo XVIII de Quevedo”.

Questioning the Germanity, Frenchness or Englishness of Raphael’s Oeuvre through the Cartography of Originals and Copies around 1850

Around 1850 Raphael’s oeuvre is scattered throughout Europe. Yet, is this situation also characterized by differences in paintings collected between nations or cultural areas? In other words, is it legit-



imate to think about Raphael at a national scale? Based on the extensive Raphael's catalogue raisonné by Johann David Passavant that locates every original and more than 200 copies, we provide two maps of the situation of masterworks and copies between 1839 and 1860. These two pictures of the global geography of Raphael's oeuvre allow us to appreciate the dislocation of the paintings and at the same time to ponder the rationale behind the distribution of originals and copies.

Marco Jalla, alumni of the Ecole Normale Supérieure of Paris, and former student at the University of Neuchâtel, Switzerland, and at the École des Hautes Études en Sciences Sociales in Paris, is currently PhD student under the supervision of Prof. Dario Gamboni at the University of Geneva, Switzerland. His research topic relates to the functions of copy paintings in the 19th century.

18.00 AWARD PRESENTATION

“Förderpreis Kunstwissenschaft” Awarded by the Alfred Richterich Stiftung and VKKS | ASHHA
Presented by the Jury Member Prof. Dr. Julia Gelshorn (University of Fribourg)

Sandro Weilenmann, University of Zurich

Authenticity and Global Art (Junior)

Gabriel Hubmann, University of Basel

Die Problematik der Allegorie in der französischen Bildproduktion um 1800 (Senior)

Steffen Zierholz, University of Berne

“To make yourself present.” Jesuit sacred space as energetic space (Senior ex aequo)



NOVEMBER 7, 2015

09.30 ARTICULATIONS BREAKFAST TALK

Global Art History and the Islamic World

Francine Giese talks about her experiences, the challenges and opportunities of building up a career in Islamic Art History. Furthermore, she reflects on current international debates on how to position Islamic Art History in a global context.

Francine Giese is SNSF professor at the Institute of History of Art at the University of Zurich, where she teaches Islamic Art History. She studied Art History, Classical Archeology and Near Eastern Archeology/Ancient Near Eastern Languages at the University of Bern. Her PhD thesis, dealing with the Islamic ribbed vault, was published in 2007 in Berlin (Gebr. Mann). Her habilitation (second book) on building and restoration practices in the Great Mosque of Córdoba is currently under review at the University of Bern. Several stays in Berlin, Madrid, Córdoba, Granada and Los Angeles helped her intensifying her research, which focuses on Islamic art and architecture, artistic and cultural heritage of al-Andalus, cross-cultural exchanges, Mudéjar architecture, neo-Islamic architecture in the Islamic world and the West, Orientalism, Spanish national identity debate (20th-21st century), cultural heritage preservation in Spain and the Islamic world. Current research project: Mudejarismo and Moorish Revival in Europe (2014-2018), www.transculturalstudies.ch.

10.15 WORKSHOP I – INTO THE NET

Limits of Perception: Social Media as Extension of Self-Expression

In recent years the use of social media and with it the creation of a digital personality has become part of our contemporary society. Today, works of art are created in consciousness of the networks within they exist. Take Amalia Ulman, for example, who created her perfect Instagram identity in pre-tense and declared it a performance. Such irritating discrepancies between reality and fiction occur more frequently in the game of digital self-representation on the net. The core of the workshop is the following question: In what way do artists make use of material from social media in their works and what are the consequences of such artistic production for a contemporary art history. Moreover, we would like to discuss the art historical concepts and methods with which such recent phenomena can be described and analyzed.

Reading: Jan Schmidt, *Das neue Netz. Merkmale, Praktiken und Folgen des Web 2.0*, Konstanz 2009, 74–83.

Ismene Wyss (1989) studied art history with focus on contemporary art at the University of Berne. She completed her Master degree with the thesis entitled: "The blogging artist: Ai Weiwei's construction of Identity through a new medium." Currently she is employed as scientific assistant at the University of Berne. She started her PhD on the topic of "Social Media as material in contemporary art" in November 2014. Her supervisor is Prof. Peter J. Schneemann.

Stefanie Marlene Wenger (1987) studied art history and English at the University of Berne. She was a fellow of Deutsche Studienstiftung and spent one year of her studies at Freie Universität Berlin. In 2014, she completed her Master thesis on the topic of the performative potential of clothing in the work of Alicia Framis. Currently she is a doctoral fellow of the graduate school "Walter Benjamin Kolleg" at the University of Berne and is researching on the topic of appropriation of digital media in contemporary art.



14.00 WORKSHOP II – INTO THE ARCHIVE (GTA ARCHIVE, ETH ZURICH)

Identity Constructions: Swiss Architectural Practice Abroad

Discussion with Original Material from the gta Archive

This workshop aims at re-opening the discussion on identity constructions in architectural history. We would like to give two impulses to kick off the debate: At first, we will introduce the gta archive's history and strategies of collecting as place and instrument of creating and narrating architectural identity in Switzerland. Then, we briefly present three architectural projects through their documentation in the archive (Heinz Isler/Abu Dhabi, Alfred Roth/Kuwait and André M. Studer/Morocco) as different strategies of engaging with specific geographic, socio-political and cultural contexts. Both approaches can provide us with examples from where to discuss critically how (national) identities are constructed and negotiated through the built environment, the architect and the archive.

Laura Hindelang is an assistant and PhD candidate at the University of Zurich, Institute of Art History, working on urbanization processes in the Persian Gulf region.

Filine Wagner is a PhD candidate at the Institute of Art History, University of Zurich, and is currently working on Bernardino Luini and the construction of a Lombard identity around 1600.



PRACTICAL INFORMATION

NOVEMBER 6, 2015

<p>Venue (All Day)</p> <p>University of Zurich Raemistrasse 59 <u>RAA-G-01 Aula (2nd Floor)</u></p> <p>Tram Stop “Kantonsschule” or “Kunsthhaus”</p>	
<p>Lunch Break</p> <p>ETH Zurich Raemistrasse 101 <u>“Dozentenfoyer” (Floor J)</u></p> <p>Tram Stop “ETH/Universitätsspital” 8 min walk from Raemistrasse 59</p>	



<p>Dinner</p> <p><u>Spaghetti Factory Rosenhof</u> Niederdorfstrasse 5</p> <p>Between Tram Stops "Rathaus" and "Rudolf-Brun-Brücke" 9 min walk from Raemistrasse 59</p>	
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NOVEMBER 7, 2015

<p>Morning Session and Lunch Break</p> <p>University of Zurich Raemistrasse 59 <u>RAA-E-27 (Ground Floor)</u></p> <p>Tram Stop "Kantonsschule" or "Kunsthhaus"</p>	
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<p>Afternoon Session</p> <p>ETH Zurich Campus Hönggerberg Stefano-Francini-Platz 5, 8093 Zurich <u>gta Archiv, HIL C 64/65</u></p> <p>Tram 9 until Stop "Milchbuck", then Bus 69 until Stop "ETH Hönggerberg"</p>	
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ORGANIZATION

Team

Antonie Bassing-Kontopidis, born in Nuremberg, studied Prehistoric Archaeology, Classical Archaeology and Christian Archaeology and Art History – with an emphasis on late antique and early byzantine times – at the Friedrich-Alexander-University in Erlangen (Germany). Since 2013 she has been working as an assistant at the Chair for medieval Art History and Archaeology at the University of Zurich and is now writing her doctoral thesis, themed “Urban Transformations – the Development of urban Settlements from the End of Antiquity to the Middle Ages in the Province of Caria (Turkey)”.

Laura Hindelang is a PhD candidate in History of Art and Architecture at the Institute of Art History, University of Zurich. She is a research assistant and member of the research group “Holy Spaces in Modernity” funded by the Swiss National Science Foundation and supervised by Prof. Dr. Anna Minta. Her current research focuses on architectural development and urban planning in the Arab oil states of the Persian Gulf in the 2nd half of the 20th century, with a particular interest in the interlinkage of nation building, oil modernity and built environment. She holds a M.A. in History of Art and Sociology from the University of Bern and a B.A. in History of Art and Sociology from the University of Hamburg.

Charlotte Matter is a research assistant at the Institute of Art History, UZH. Her current research, supervised by Prof. Dr. Tristan Weddigen, focuses on Postcolonial Utopias in the Space Age (PhD project) and Organic Materials in Modern Mexican Architecture (EPFL seed grant project). She coordinates the M.A. program “Art History in a Global Context” and the project “New Art Histories: Connecting Ideas, Objects and Institutions in Latin America” funded by the Getty Foundation. She holds a M.A. in Art History and Film Studies from the UZH, with a thesis on the transnational reception of Hélio Oiticica’s *Tropicália* and its exhibition context in Rio de Janeiro 1967 and London 1969.

Filine Wagner is a PhD candidate in early modern art with a special interest in Northern Italian painting at the Institute of Art History at the University of Zurich. She is developing a dissertation, supervised by Prof. Dr. Tristan Weddigen, on the visual culture of Milan in the seventeenth century focusing on the reception of Bernardino Luini’s oeuvre and its role in the construction of a Lombard identity. Filine studied Art History, History and Archeology at the University of Viterbo, Lyon, and Zurich. Next to her academic research she is working at the gta Archives at ETH Zurich.

Contact

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