

Program Outline

Friday 29.11.13	
<p>09.00 – Introduction Mette Sandbye Marie Louise Bech Nosch Slavko Kacunko</p> <p>□ <u>Frames: discreteness, boundary, exclusiveness</u></p> <p><i>Ceremony, nature and culture</i> 09.30 – 09.50 Hans Körner 09.50 – 10.10 Christof Baier 10.10 – 10.30 DISCUSSION 10.30 – 11.00 COFFEE BREAK</p> <p><i>Framing and reframing</i> 11.00 – 11.20 Harriet O’Neill 11.20 – 11.40 Joacim Sprung 11.40 – 12.00 DISCUSSION 12.00 – 13.30 LUNCH</p>	<p>□ <u>Frameworks: medium, continuity, performativity</u></p> <p><i>Absence and materiality</i> 13.30 – 13.50 Jens Fleischer 13.50 – 14.10 Barbara Baert 14.10 – 14.30 DISCUSSION 14.30 – 15.00 COFFEE BREAK</p> <p><i>Genres and epochs</i> 15.00 – 15.20 Roger Lüdeke 15.20 – 15.40 Michael Heinze 15.40 – 16.00 DISCUSSION 16.00 – 16.30 COFFEE</p> <p>19.30 Dinner</p>

Saturday 30.11.13	
<p>□ <u>Framings: visuality, spatiality, temporality</u></p> <p><i>Text, Narration and Architecture</i> 09.00 – 09.20 Charles Lock 09.20 – 09.40 Rosário Salema De Carvalho 09.40 – 10.00 DISCUSSION 10.00 – 10.30 COFFEE BREAK</p> <p><i>Urban space</i> 10.30 – 10.50 Açalya Allmer 10.50 – 11.10 Sabina Andron 11.10 – 11.30 DISCUSSION 11.30 – 12.30 LUNCH</p>	<p><i>Transparency and parergon</i> 12.30 – 12.50 Taisuke Edamura 12.50 – 13.10 Tristan Weddigen 13.10 – 13.30 DISCUSSION 13.30 – 14.00 COFFEE BREAK</p> <p><i>Time frames</i> 14.00 – 14.20 Jens Toft 14.20 – 14.40 Slavko Kacunko 14.40 – 15.00 DISCUSSION & DEPARTURE TO SMK</p> <p>15.30 – 17.00 <i>SMK-Parcours</i> with Henrik Bjerre</p> <p>19.30 Dinner</p>

Sunday 1.12.13.	
<p>□ <u>(B)order: methodological margins and metaphors</u></p> <p><i>Textile frames</i> 09.30 – 09.50 Ellen Harlizius-Klück 09.50 – 10.10 Anne Röhl 10.10 – 10.30 DISCUSSION 10.30 – 11.00 COFFEE BREAK</p>	<p><i>Cultural (b)orders</i> 11.00 – 11.20 Petra Pollakova 11.20 – 11.40 Anna Grasskamp 11.40 – 12.00 DISCUSSION 12.00 – 13.30 LUNCH & FAREWELL</p>

Hans Körner

Picture Frames and Frame Pictures in 17th Century France

Résumé

The Alcove who got his representative shape in Paris interior architecture from about 1640 onwards is an architectural element that frames the space in which the ceremonial acts of reception and intimate conversation happen. The talk concentrates on the designs for alcoves invented from Jean Lepautre (1618 – 1682). In this designs the relationship between picture an frame is inverted. The frame produces pictures – frame pictures.

Short CV

Hans Körner is chair of Art History at Heinrich-Heine-University Düsseldorf. His research focusses on the history of pictorial representation from Late Middle-Ages to Modernity, on the history of Ornament and on Outsider Art.

Christof Baier

Framed Nature(s). Romeyn de Hooghes views of cultural landscapes and gardens at Cleves

Résumé

A garden is by definition a framed area of land. Frames separate the area of the garden (third nature) from the wilderness (first nature) and from the cultural landscape (second nature). But frames in gardens are also used to represent the three natures as pictures. The art of framing real landscapes as well as the art of framed views of landscapes were main topics of the gardens of Johan Maurits van Nassau-Siegen at Cleves, especially of the pleasure garden beside the Prinzenhof. A series of etchings by Romeyn de Hooghe shows this pleasure garden. With his etchings Romeyn de Hooghe translates the main topics into visual language. The presentation will focus on the staging of framed natures in the Dutch garden graphic of the late 17th Century.

Short CV

Christof Baier is Junior Professor for the History of Landscape Architecture and Garden Design at the Department of Art History, Heinrich-Heine-Universität Düsseldorf. From 2003 to 2012 he was Research and Teaching Assistant at the Humboldt-Universität zu Berlin (Chair for the History of Architecture and Urbanism).

Harriet O'Neill

Re-framing the Italian Renaissance. Framing, art history and the professionalization of the National Gallery

Résumé

In 'Die Ausstattung der Gemälde im Kaiser-Friedrich-Museum mit Alten Rahmen' (1912), Wilhelm von Bode, advocated using old frames, of the same period and origin as the painting, to reframe paintings which had lost their original (first) frames. This paper will examine the influence of Bode's reframing policy at the National Gallery between 1880 and 1950. It will be shown that the use of old frames was dependent upon shifts in the art historical discipline (specifically changing constructions of 'the Renaissance') as it was pursued at the National Gallery as well as the professionalization of the Gallery as an institution.

Short CV

Harriet O'Neill is undertaking a collaborative PhD between UCL and the National Gallery entitled 'Re-framing the Italian Renaissance at the National Gallery'. She obtained her BA in Modern History from Oxford and has MAs in Art Museum and Gallery Studies and Art History. Previously Harriet was Head of Frames and a picture specialist at Bonhams Auctioneers.

Joacim Sprung

Magie des Rahmens: *The visual displays of the Kulturwissenschaftliche Bibliothek Warburg*

Résumé

This paper will discuss how the visual displays of Aby Warburg and his staff were used as a historical and visual framing device and how these image-apparatuses influenced the scholarly outcome of the Kulturwissenschaftliche Bibliothek Warburg in Hamburg during the first half of the twentieth century. Special attention will be given to how the displays helped to create visual proposals of history, but also at the same time liberated the visual material from the past and various historical constructs. The displays can therefore be discussed as a form of heuristic method that allowed the Warburg-group to frame, reframe and 'unframe' the visual ideas and artefacts of the past, as well as the future.

Short CV

Joacim Sprung [ph.d., MA, MFA] is currently senior lecturer and coordinator of the International Master's programme in Visual Culture at the Division of Art History and Visual Studies, Department of Arts and Cultural sciences, Lund University, Sweden. At present Joacim Sprung is conducting research in the fields of art historiography, aesthetics and visual ecocriticism.

Jens Fleischer

Framing church doors with rope ornaments: a hidden dimension of performance

Résumé

Through ages the rope has played a significant role in social activities. Phrases like ‘reef the sails’ or ‘enclose or mark off with a rope’ point to a basic phenomenon: how to make borders, to make things safe and correct. The rope made its impact on ornament, too. Framing floor mosaics is one of the basic features in the Roman visual world. For the Medieval architecture, the border between capital and shaft was sometimes marked by a looped structure. In view of theories of performance, the rope (i.e. rules, traditions) had the symbolic function of ‘binding’, tying the family. The purpose of this study is to investigate the rope as framing part of Romanesque church doors. There is good reason to believe that a visually strong element like the rope displayed a fundamental rite and function in building: the act of measuring. Furthermore, it is stressed when we look at the doorway as a ‘liminal zone’. My introductory example is the Romanesque village church in Southern Denmark, which has kept a doorway framed by a double rope ornament.

Short CV

Jens Fleischer is Associate Professor, Section of Arts and Cultural Studies, University of Copenhagen. His research interests include Pre-Romanesque church walls, in particular the use of spoils, as well as the question of the “liminal space”. He is member of The Danish National Committee for Byzantine Studies, of the board of The Society of History, Literature and Arts (Copenhagen), and Vice president of the Danish-Finnish Society (Copenhagen).

Barbara Baert

{Arm} {Head} {Cut}: Framing and Decapitation The casus of St. John in Early Modern Painting

Résumé

In this paper I discuss three concepts of “framing” in the context of the decapitated head of St. John the Baptist. The materiality of the frame connects the decapitation as an anthropological framework around birth and death, the uterus and the head, the voice and the silence. The architectural use of framing reflects the episode as a cutting and rupture of the narrative cycle and connects decapitation with the disjunction of time, with decapitation as time/split. Finally, I involve the Salomé tradition of Northern Italy where the executioner himself is framed /cut off.

Short CV

Barbara Baert is Professor in Art History at the University of Leuven, Belgium. She is the founder of the Iconology Research Group, a European network for the research in analyzing Images. She published in various journals about sacred topography, theory of images, relics and gender iconography such as the Noli me tangere and the woman with the bloodflow.

Her recent books are:

The Woman with the Blood Flow (http://www.peeters-leuven.be/boekoverz_print.asp?nr=9313)

Disembodied Heads (<http://www.brill.com/brill-search/results/title%3A%22disembodied%20heads%22>)

and *Caput Iohannis in disco* (<http://www.brill.nl/caput-johannis-disco>).

Roger Lüdeke

Plot and Providence: Framing the 18th Century

Résumé

Early novels like Robinson Crusoe or Gulliver's Travel are complex hybrids of (allegedly) pre-modern and modern modes of narration; this especially concerns the way how these narratives explain, originate or "motivate" the 'real' events they purport to relate. My talk concentrates on external and internal framing devices, such as prologues and prefaces or multi-layered narration, in order to explore the extent to which the comparatively young genre of the novel 'has never been quite modern'.

Short CV

Roger Lüdeke is chair of Modern English Literature at Heinrich-Heine-University Düsseldorf. His research focusses on literary theory (aesthetic sociability, politics of writing, text/image, concepts of world literature and popular culture) and on methods of cultural analysis. He has published widely in the field of Renaissance and Contemporary Drama, Romanticism and the 18th century novel.

Michael Heinze

Queering the frame – Graphic storytelling and frameworks of cultural identity

Résumé

Focusing on Howard Cruse's 1995 graphic novel *Stuck Rubber Baby*, this paper explores the graphic realisations of identity discourses in comics and graphic novels. In his seminal work *Stuck Rubber Baby*, Howard Cruse discusses Black American and Queer identity constructions in the US-American South during the Kennedy years. As will be shown, the novel creates identity constructions in a decidedly spatial way, linking quests for identity, rights and freedoms to specific locations, and overlapping identity quests through mutually defined spaces. The graphic method underlines these mechanisms, and this paper will trace the framing techniques employed as an example of how graphic frame and narrative space correlate.

Short CV

Dr. Michael Heinze is senior lecturer at the Department of English and American Studies at Heinrich-Heine-Universität Düsseldorf, Germany. His research and teaching focus is on identity formation processes in the framework of postcolonial and queer theories. Further interests include the teaching of English language literature at secondary school level and British cultural studies.

Charles Lock

From Metonymy to Metaphor: the work of the frame

Résumé

The classical rhetorical distinction between metaphor and metonymy has been reckoned by J.G. Frazer, Freud, Roman Jakobson and others as constitutive of thinking: our thoughts must proceed either by likeness or by contiguity. A frame acts as resistance to contiguity: the eye looking at a framed image stays within the image. The framing of artworks has been explained in terms either commercial or aesthetic. The presented argument is far-reaching: where an image is unframed it will be coordinated with the space in which it is created, and its 'meaning' will be conditioned metonymically. Where the image is framed it will ignore all external coordinates, and will be conditioned metaphorically. That is to say, its meaning will depend not on what's contiguous to it but only on what it resembles. Thus the development of the frame will go together with the development of perspective, and 'realism' will become the aesthetic standard for artworks; in consequence and by contrast unframed images will be regarded as primitive, the work of artisans who have never actually used their eyes.

Short CV

Charles Lock has been the Professor of English Literature at the University of Copenhagen since 1996. From 1983 he taught at the University of Toronto where he was appointed Full Professor of English in 1993. He received his D.Phil. from Oxford in 1982 for a dissertation on John Cowper Powys, and is now the Editor of the Powys Journal. In 1979 he was awarded Oxford University's Laurence Binyon Prize in the History of Art, and has published extensively on visual semiotics, petroglyphs and Byzantine icons.

Rosário Salema de Carvalho

Baroque azulejo's frames

Résumé

The *azulejos* [tiles] were applied in Portugal for almost five centuries, covering the interiors of the buildings (such as churches and palaces) and decorating façades, every so often reaching a monumental and impressive overall decoration, particularly during the baroque period (1675-1750). These “ceramic walls” present long and complex narratives, and were structured by frames that divide the figurative scenes, border them and closely articulate them with the architecture that they sometimes also simulate. This paper will present the author’s project of studying the baroque tiles’ frames.

Short CV

Rosário Salema de Carvalho is an Art Historian specialized in *azulejo* studies, and coordinates the João Miguel dos Santos Simões Thematic Network on the Study of Tiles and Ceramics (Faculty of Letters – Lisbon University). Presently her main research focus on frames of tile panels, in collaboration with the National Museum of *Azulejo*.

Açalya Allmer

Frame as an Architectural Construct: From Grand Arch in Paris to CCTV Building in Beijing

Résumé

This paper questions the phenomenon of framing in architecture by focusing on the two buildings in the shape of gigantic frames: The Grand Arch in Paris and OMA's CCTV Headquarters building in Beijing, both of which frame enormous voids at their center. It is virtually impossible to understand the buildings' size from a distance since they lack the repetitive windows and floor slabs of conventional towers. Common for both buildings is that from a distance they allow people to be framed while being photographed. This paper addresses the potentials of the phenomenon of "frame" and uses them to find an interrelation between the frame as an photographic construct and as an architectural construct.

Short CV

Açalya Allmer obtained her degree in architecture from Middle East Technical University, Turkey followed by MSc and PhD degrees in architecture from the University of Pennsylvania, USA. She is currently Associate Professor of Architecture at Dokuz Eylül University, Izmir, Turkey.

Sabina Andron

Framing Transgression. The Role of City Surface Structures in the Placement of Street Art

Résumé

This paper wants to assess the importance of frames in understanding where street art and graffiti belong in our cities. The surface geometries of the built environment function as frames which shape and contain the independent graphic discourse of the city in a constant process of negotiation and adaptation. Using a place based semiotic reading, I will analyse the placement of street art and graffiti in relation to the material structures of surfaces, focusing on the following:

- Frames on gallery walls vs. frames on city walls
- Signs becoming frames (street signs, shop signs, posters)
- Architectural units becoming frames (doorways, shutters, windows)
- Street art framing street art

Short CV

Sabina Andron is a PhD candidate at the Bartlett School of Architecture, University College London, with a background in visual culture and a project on the site specificity of street art and graffiti. She runs the London based arts group “I Know What I Like” and is an avid photographer of city surfaces. www.sabinaandron.com.

Taisuke Edamura

Frame, Glass, Parergon

Résumé

The frame as a parergon substantiates what it frames as representation. Materially, glass cooperates closely with the frame demarcating works of art from what is outside of them. It may be overlooked how such ordinary, colorless, and transparent glass underpins representation. The fundamental role of glazing in protecting a painting's surface secures the field of representation, while the glass reflection disturbs viewing and contemplating the painting. Is glass a parergon? Does its presence/absence affect the constitutive agency of the frame, and, if so, how? This paper addresses these questions by examining works that critically explore the structural conditions of making representation distinctive, autonomous, and meaningful.

Short CV

Taisuke Edamura is a PhD candidate in the School of Philosophy and Art History at the University of Essex, specializing in contemporary art, theory, and visual culture. His thesis explores the distinctive use of glass in contemporary art to reconsider the critical potential of the material beyond conceptions of its transparency.

Tristan Weddigen

Re-Framing the Early Modern Image

Résumé

The paper aims at exploring textile images and spaces as fundamental aesthetic phenomena in late medieval and early modern visual and material culture. Textile visibility demands to rethink the perspectival paradigm of Renaissance painting, Leon Battista Alberti's window metaphor, and to search for an alternative narration of the history of spatial representation and construction. Thus, the paper intends to contribute to a re-evaluation of the textile as an artistic medium and material.

Short CV

Tristan Weddigen holds the chair for the history of early modern art at the University of Zurich and leads a research project on the iconology of the textile in art and architecture.

Jens Toft

*Semiotic functions of Frames and Framing
in Film and Pictorial Art*

Résumé

Frames, or *framing* understood as a concrete, material practice separating something from something else, one phenomenon or space from its surroundings, is, perhaps, *the* fundamental semiotic function of pictures, which constitutes something as not only a ‘thing’, but as a picture, an object of the gaze, an aesthetic object. My paper develops the theoretical assumptions of the thesis above. One of them is that there exists no such thing as a ‘pictorial language’ or pictorial ‘semiotic system’ in the sense of Émile Benveniste. This also means that picture making as a semiotic phenomenon rests upon, or can be considered as, a specific sort of intervention in the phenomenological world. This should be shown by a couple of examples:

- a. ‘representation’ as defined by the Port Royal theorists in the 17th Century Paris, and developed by Michel Foucault and Louis Marin, and
- b. the pictorial revolutions in 19th and 20th Century Art and picture making: photography, Manet and Cézanne, Marcel Duchamp.

Short CV

Jens Toft, master of Film Studies. Associated professor of Art History, University of Copenhagen. Author of a book on Film Semiotics and of numerous articles on 19. and 20. Century art in Danish, French, English and German.

Slavko Kacunko

*Margins moved to the Middle.
Framings, Film and Video
in context of Visual Studies*

Résumé

The art history, visual studies and contemporary cultures cannot escape from producing the blind spots of both 'visibility' and 'visuality'. The interrelated phenomena and concepts of frames (1) , mirrors (2) and 'immediacy' of image (3) belong to these blind spots which will be addressed with special focus to film and video. Especially the transgression of the visual in the diachronic context – often falsely described with space-metaphors of 'images exceeding the frames' – confirms the need for further methodological inquiry into the frames and framings. By meeting the function of an automatic, or programmable 'frame generator', as known from analogue and digital media, this inquiry reveals a rather overlooked feature of the frames to move from margin to the middle.

Short CV

Kacunko Slavko is Professor for Art History and Visual Culture at the Department of Arts and Cultural Studies (IKK), University of Copenhagen. Key foci of his research profile are processual arts (video, performance, installation, and net art), visual studies and its boundaries, an interdisciplinary approach in art history and media studies as well as the historical dimensions of the aesthetical discourse.

Ellen Harlizius-Klück

Pretext, hymen *and* parergon: *The textile background of framing concepts*

Résumé

Where purely decorative aspects of frames are discussed, they are often exemplified by textile borders. Picture frames are seen as functional elements of the image, whereas textile borders are not.

This contribution will show that in ancient times, textile borders had not only functional value but even ordered the fabric, and authorised it and its wearer. Derrida's notions of *pretext*, *hymen* and *parergon* are rooted in this traditional concept that is not only conserved in the metaphors/notions of textual structure but also in the role textile borders play in images.

Short CV

Ellen Harlizius-Klück, Marie Curie-Research Fellow of the Gerda-Henkel Foundation, was guest professor in Textile Studies at the University of Osnabrück in 2002-2006, Scholar in Residence at the Deutsches Museum in Munich. Her PhD thesis combines mathematics, philosophy and textile studies and since then she focusses on the question if and in which way ancient textile technology has contributed to the advent of mathematics and sciences in ancient Greece.

Anne Röhl

*The Opaque Art / Framework.
The Textile in Works of Thomas Demand*

Résumé

This paper discusses textile frames and framings in the works of Thomas Demand. Demand frequently depicts curtains among other image-reflexive topoi in his photographs. Moreover, textile structures like curtains, veils and wallpaper figure prominently in the artist's exhibition architecture. The red curtains of his latest installation *Hall* (Metzlersaal, Städelmuseum, Frankfurt/Main) conflate image with textile backdrop, frame as well as installation space. Taking *Hall* as a point of departure this paper will show how Demand uses curtains and draperies not only to question ideas of pictorality but also to reflect upon the textile medium as both frame and image.

Short CV

Anne Röhl is a Doctoral Fellow in the project *Textile – An Iconology of the Textile in Art and Architecture* at the University of Zurich where she is working on a dissertation about gender perspectives within the reception of textiles in art after 1965.

Petra Polláková

*Deconstruction of Frames
in Yang Fudong's Multiscreen Installations*

Résumé

The process of form and content deconstruction constitutes one of the key elements of the work of the Chinese video artist and filmmaker Yang Fudong (born 1971).

At the core of Yang's work are multiscreen installations, where individual film shots are projected on several screens placed next to each other. Yang deconstructs the linear plane of the story presenting on adjacent screens unsynchronized parts of the story. He fixes the new narrative wholes by disrupting the frames of the individual screens, where characters or parts of narrative scenes shift (jump) in certain rhythmical phases from one screen to another.

Short CV

Petra Polláková studied Sinology and Art History at Faculty of Arts of Charles University in Prague. Since 2008 she works as a curator of the Collection of Oriental Art of the National Gallery in Prague. Her research is mainly focused on the artistic dialogue between Asia and Europe.

Anna Grasskamp

The Parergon in China. Early Modern By-Works in Sino-European Translation

Résumé

While seventeenth-century Jesuit texts address the role of rhetorical and material frames in cultural exchange, early modern artworks made in Sino-European cooperation re-stage fragments of European visual and material culture within the appropriative frameworks of Chinese representation and artifact display. Focusing on objects and images made in collaboration between missionaries and Chinese artisans this paper goes beyond the equation of European picture frames and Asian textile mounts, Western metal fittings and Eastern object stands, and throws into relief differences between European and Chinese by-works based on terms and concepts provided by early modern texts on collecting and display from both cultures.

Short CV

Anna Grasskamp holds degrees in Art History, Sinology and Comparative Art History. Since May 2013 she is a post-doctoral fellow in the project Frames and Framings in Transcultural Interactions at Heidelberg University's research cluster Asia and Europe in a Global Context.