



Istituto
di storia e teoria
dell'arte
e dell'architettura



Vereinigung der
Kunsthistorikerinnen
und Kunsthistoriker
in der Schweiz

Association
suisse des historiens
et historiennes
de l'art

QUARTO CONGRESSO SVIZZERO DI STORIA DELL'ARTE **FOURTH SWISS CONGRESS OF ART HISTORY**

6 – 8 GIUGNO 2019, UNIVERSITÀ DELLA SVIZZERA ITALIANA, MENDRISIO
6 – 8 JUNE 2019, UNIVERSITÀ DELLA SVIZZERA ITALIANA, MENDRISIO

Call for Papers
Call for Papers

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CALL FOR PAPERS

Termine d'invio: 30 giugno 2018

Dal 6 all'8 giugno 2019 si terrà a Mendrisio il Quarto Congresso svizzero di storia dell'arte. Il Congresso è organizzato dall'Associazione svizzera degli storici e delle storiche dell'arte ASSSA in collaborazione con l'Istituto di storia e teoria dell'arte e dell'architettura ISA (Accademia di architettura, Università della Svizzera italiana), ed è aperto alle storiche e agli storici dell'arte di tutte le discipline e istituzioni. Coloro che desiderano partecipare a una delle nove sezioni del Congresso sono invitati ad inviare una proposta di intervento (durata: 20 minuti). Le proposte saranno selezionate dai responsabili delle rispettive sezioni. Si accettano contributi in italiano, tedesco, francese e inglese. L'obiettivo è favorire il plurilinguismo e la partecipazione delle diverse istituzioni, promuovendo al contempo il lavoro dei giovani ricercatori.

I candidati sono pregati di inviare un abstract (1 pagina, massimo 3000 battute), un breve curriculum vitae recante l'istituzione di appartenenza e i contatti personali ai responsabili della sezione prescelta entro e non oltre il **30 giugno, mettendo in Cc la Segreteria dell'ASSSA:**

vkks-geschaeftsstelle@gmail.com.

L'ASSSA contribuisce alle spese di pernottamento. Tutti i relatori partecipano al congresso gratuitamente.

CALL FOR PAPERS

Submission deadline: 30 June 2018

The Fourth Swiss Congress of Art History will be held in Mendrisio from 6 to 8 June 2019. Organized jointly by the Swiss Association of Art Historians SAAH and the Institute for the History and Theory of Art and Architecture ISA (Accademia di architettura, Università della Svizzera italiana), it is aimed at art historians from all fields and institutions. Scholars are invited to submit proposals for 20-minute papers within one of the nine panels. Acceptance decisions will be made by the directors of individual panels. We welcome contributions in Italian, German, French, and English in the hope to assemble multilingual panels that would reflect the institutional diversity of the field and foster the young generation of academics.

Please send an abstract (1 page, max. 3000 characters) and a short curriculum vitae including institutional affiliation and contact details to the relevant panel directors by **30 June 2018**. Please also **Cc the office of the SAAH** at vkks-geschaeftsstelle@gmail.com.

The SAAH will contribute to the accommodation costs, and all speakers will be exempt from the conference registration fee.

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Il rapporto tra tutela e ricerca storico-artistica in Italia oggi

Per la rappresentanza italiana come nazione ospite al Quarto Congresso Svizzero di Storia dell'Arte 2019 la CUNSTA propone una sezione dedicata al rapporto tra tutela e ricerca storico-artistica per fare il punto, da differenti punti di osservazione, sulla situazione italiana.

Il consistente e stratificato patrimonio artistico italiano, reso fragile in particolare dalle conseguenze dei recenti eventi sismici, necessita di un continuo monitoraggio, che comprende anche e soprattutto le attività di ricerca e conoscenza storica. Nelle azioni di salvaguardia programmate in emergenza talora si rischia di cancellare o di alterare profondamente lo stesso patrimonio sottoposto a tutela, quasi che se ne ignorasse il valore di memoria. La sezione intende dunque presentare ricerche storico-artistiche (individuali o di gruppo) volte a incrementare la conoscenza del patrimonio, intesa come parte essenziale della tutela, che non può essere sostituita dal ricorso a strumenti tecnologici o a pratiche ingegneristiche. Ne consegue l'importanza della comunicazione e della condivisione pubblica degli esiti della ricerca, focalizzata nei diversi aspetti, disciplinari e metodologici.

Per la partecipazione alla sezione si richiedono contributi riguardanti in maniera ampia e comparata ricerche sul territorio e sulla sua modificazione a seguito di terremoti; sugli interventi di salvaguardia, mettendo a confronto la gestione delle differenti situazioni post-sismiche; sulla tutela preventiva; sui problemi legati alla tutela normativa (circolazione e mobilità commerciale, regolamenti su mostre e prestiti); sulla storia conservativa delle opere tra restauro, musei, contesti geografici e discorso storico-critico, sempre in una prospettiva ampia e comparativa, in cui i singoli casi analizzati assumano un valore esemplare.

The relationship between protection of cultural heritage and historical and artistic research in present-day Italy

For the Italian involvement as a host nation at the Fourth Swiss Congress of Art History 2019, CUNSTA proposes a panel dedicated to the relationship between protection and historical-artistic research focusing on the Italian situation from different points of view.

The extraordinary and stratified Italian artistic heritage, made fragile, in particular, by the consequences of recent earthquakes, requires a continuous monitoring, which includes research and historical knowledge. In the safeguard actions planned in emergency, there is sometimes the risk of canceling or profoundly altering the protected heritage itself, ignoring its value for memory. The panel therefore aims to present historical-artistic research (individual or group) that want to increase the knowledge of heritage, understood as an essential part of protection, which cannot be replaced by the use of technological tools or engineering practices. It follows the importance of communication and public sharing of research outcomes, focused on many disciplinary and methodological aspects.

For participation in the panel, we ask for a wide and comparative research on the territory and its transformation following earthquakes; on safeguard interventions, comparing the management of the different post-seismic situations; on preventive protection; on issues related to regulatory protection (circulation and commercial mobility, exhibition and loan regulations); on the conservative history of

the works between restorations, museums, geographical contexts and historical-critical discourse, always in a broad and comparative perspective, in which the individual cases here analyzed assume an exemplary value.

Responsabile della sezione | Head of the panel

Fulvio Cervini, CUNSTA Consulta Universitaria Nazionale di Storia dell'Arte / Università degli Studi di Firenze, Dipartimento di Storia, Archeologia, Geografia, Arte e Spettacolo

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Sezione | Panel

Gli *Scultori dei Laghi* e il Rinascimento in Europa. La scultura e arti a confronto

Il fenomeno relativo all'emigrazione artistica, che ha interessato le regioni prealpine a partire dall'Alto Medioevo, è noto e studiato già dall'Ottocento, quando si sono fatti strada due filoni di analisi tesi a rispondere a necessità di ricerca documentaria e finalizzati all'affermazione dei *genius loci*, funzionali, soprattutto nel Cantone Ticino, alla costruzione di una forte immagine identitaria. Tali tendenze sono confluite nella prima metà del secolo scorso in una visione critica volta a rivendicare una sorta di autonomia linguistica degli artisti originari delle regioni del Lario e del Ceresio, sancita dai due convegni comaschi del 1956 e 1957, dal titolo significativo *Arte e Artisti dei Laghi Lombardi*. La produzione di tali maestranze veniva in questo modo isolata e analizzata indipendentemente dai rapporti con il *milieu* culturale nel quale si era innestata.

Sul fronte della pittura e della produzione a stucco sei e settecentesca, la ricerca ha prodotto negli ultimi decenni numerose conquiste, operando la ricostruzione di quei meccanismi di accesso al mercato del lavoro che avevano permesso a molte maestranze di conquistare il monopolio delle commissioni negli ambiti lavorativi di approdo. Si è fatta inoltre strada la necessità di agganciare la produzione degli artisti-emigranti al contesto storico, sociale, antropologico, artistico di partenza e di indagarne il periodo di attività svolto in patria.

Nel contesto della globale rinascita dell'interesse nei confronti della scultura, negli ultimi anni sono stati dedicati importanti studi monografici anche all'attività di alcune figure di scultori originari della regione. Risultano per contro ancora frammentari i contributi che abbraccino le origini e la complessità del fenomeno, che fu, soprattutto nei secoli XV e XVI, il motore propulsore dell'emigrazione artistica dai bacini del Lario e del Ceresio. Consolidando una prassi di cantiere già ampiamente sperimentata a partire dal Medioevo nell'erezione delle grandi cattedrali a sud delle Alpi, gli interpreti di tale tradizione scultorea imposero infatti la loro capacità nella lavorazione di pietre e marmi nelle capitali del Rinascimento, importando e trasferendo nel contempo la loro acculturazione sui modelli acquisiti all'estero nella produzione destinata agli edifici di culto dei villaggi di provenienza.

La sezione del convegno che qui si presenta si pone quale obiettivo di fare il punto sullo stato attuale delle ricerche, sollecitando un affondo sulla problematica che contempi più livelli di lettura,

contestualizzando nel contempo l'operato degli scultori nell'ambito della cultura artistica incontrata nei luoghi di approdo.

Il punto di partenza è posto alla metà del XV secolo in Lombardia, quando soprattutto nel cantiere del Duomo di Milano e alla Certosa di Pavia si attesta il linguaggio degli scultori "caronesi". La particolare gestione delle botteghe gravitanti intorno a Francesco, Filippo e Andrea Solari da Carona ne determinerà la supremazia anche in altri importanti contesti peninsulari: dapprima soprattutto a Venezia e a Genova, luoghi di importazione, lavorazione e esportazione del marmo di Carrara. Tra i maggiori esponenti di tale tradizione nella capitale ligure possono soprattutto essere annoverati a partire dalla metà del Quattrocento i membri della famiglia dei Gagini, originari di Bissone: con Domenico a Genova, poi – insieme al figlio Antonello – anche a Napoli e in Sicilia; e in seguito con Pace, ormai ben dentro il XVI secolo, in Spagna e in Francia. A Venezia, si imposero a partire dalla seconda metà del Quattrocento i membri della famiglia Lombardo-Solari, con Pietro e i figli Tullio e Antonio.

Saranno privilegiate letture del fenomeno che intersechino articolati piani di analisi a carattere sociale, documentario e stilistico: dalla ricostruzione del corpus degli interpreti, anche meno conosciuti, di tale produzione scultorea, alle indagini storico-archivistiche; i rapporti con la committenza e la gestione della filiera produttiva; il dialogo tra scultura e altri segmenti della produzione artistica contemporanea, quali architettura e pittura; i legami familiari, i rapporti con i luoghi di provenienza e la trasmigrazione dei modelli.

The Sculptors of the Lakes and the Renaissance in Europe: sculpture and arts in comparison

The phenomenon of artistic emigration, which affected the pre-Alpine regions from the early Middle Ages on, has been known and studied since the 19th century, when two strands of analysis were developed to respond to the need for documentary research and directed at the affirmation of the *genius loci*, serving especially in Canton Ticino to construct a strong identitarian image. In the first half of the last century, these trends converged in a critical vision aimed at claiming a sort of stylistic independence in the work of artists hailing from the Lario and Ceresio regions, sanctioned by the two conferences in Como in 1956 and 1957, significantly titled *Arte e Artisti dei Laghi Lombardi*. In this way the production of these skilled workers was isolated and analyzed independently of their relations with the cultural *milieu* in which it was embedded.

In the fields of 17th and 18th century stucco-working and painting, research has made numerous advances in recent decades, reconstructing the mechanisms of access to the labor market that enabled many skilled workers to gain a monopoly of commissions in the work areas to which they emigrated. The need also arose to relate the output of the artist-emigrants to their historical, social, anthropological and artistic context of origin and to investigate their periods of activity conducted in their homeland.

In the context of a global renewal of interest in sculpture, in recent years important monographic studies have also been devoted to the activity of some sculptors originating in the region. Yet the contributions that embrace the origins and complexity of the phenomenon, which, especially in the 15th and 16th centuries, were the driving force behind artistic emigration from the basins of the Lario and

Ceresio, are still fragmentary. In consolidating a practice on worksites already extensively tested starting in the Middle Ages in the construction of the great cathedrals south of the Alps, the interpreters of this sculptural tradition affirmed their ability at working stone and marble in the capitals of the Renaissance, at the same time importing and transferring their acculturation in models acquired abroad to their production of places of worship in their home villages.

The panel of the congress that is presented here sets itself the objective of taking stock of the current state of research, urging insights into the issues which include multiple levels of reading, and at the same time contextualizing the work of sculptors in the artistic culture encountered in the places to which they emigrated.

The starting point is set in mid-15th century in Lombardy, when the vocabulary of the “Caronese” sculptors is attested above all in the construction of Milan Cathedral and the Charterhouse of Pavia. The particular management of the workshops gravitating around Francesco, Filippo and Andrea Solari da Carona would determine their supremacy also in other important locations in Italy: first of all in Venice and Genoa, which were centers for the importation, fabrication and exportation of Carrara marble. The major exponents of this tradition in the Ligurian capital, starting from the mid-15th century, principally comprised members of the Gagini family, originally from Bissone: with Domenico in Genoa, then (together with his son Antonello) also in Naples and Sicily; and later with Pace in Spain and France, by this time well into the 16th century. In Venice, the members of the Lombardo-Solari family, with Pietro and his sons Tullio and Antonio, became successful in the second half of the fifteenth century.

Readings of these developments will be privileged that intersect with articulated planes of social, documentary and stylistic analysis: from the reconstruction of the corpus of the exponents, including the less well-known ones, of this sculptural production, to historical-archival investigations; relations with clients and the management of the production cycle; the dialogue between sculpture and other segments of contemporary artistic production, such as architecture and painting; family ties, the relations between the craftworkers and their places of origin, and the transmigration of models.

Responsabile della sezione | Head of the panel

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Sezione | Panel

Die Relevanz der Provenienz. Aktuelle Dimensionen der Provenienzforschung in Theorie und Praxis

Die Unterzeichnung der Washington Principles 1998 und die umfangreichen Forschungen der Bergier-Kommission seit 1996 mit Abschluss 2002 sind zweifellos Eckdaten der Provenienzforschung in der Schweiz. Ab 2012 lenkte der «Kunsthund Gurlitt» und die Vererbung des Nachlasses an das Kunstmuseum Bern die Aufmerksamkeit erneut auf den Umgang mit NS-Raubkunst in öffentlichen

und privaten Sammlungen. Die Erforschung der Handwechsel von Kunstwerken und Artefakten wird seitdem wieder international diskutiert. In der Schweiz fördert der Bund seit 2016 mit insgesamt 2 Millionen Franken Provenienzforschungsprojekte an Museen. Doch welche Anforderungen sind an die Provenienzforschung als Disziplin und spezifisch in der Schweiz gestellt?

Zu der historischen und moralischen Verpflichtung, NS-verfolgungsbedingt entzogene Kunstwerke und Kulturgüter an ihre rechtmässigen Eigentümer oder deren Erben zu restituieren, treten heute weiterführende Fragestellungen, welche die Inhalte insbesondere der akademischen Disziplinen Kunstgeschichte, Ethnologie, Archäologie sowie Kunsttechnologie und Konservierungswissenschaften betreffen und die bis zu Fragen des internationalen Kulturgütertransfers und damit rechtlichen und politischen Dimensionen der Herkunft von Artefakten reichen.

Der Call for Papers richtet sich an Wissenschaftlerinnen und Forscher an Universitäten, Hochschulen und Museen und möchte damit der – per se – interdisziplinären Dimension der Provenienzforschung Rechnung tragen. Erwünscht sind Beiträge, welche die Praxisfelder der Provenienzforschung abstecken: etwa zur Objekt- und Kontextforschung in der Kunstgeschichte und Ethnologie oder zu notwendigen Kollaborationen mit der Rechtswissenschaft in Hinblick auf Begriffsbildungen wie *Fluchtgut*. Weiter interessieren Forschungen zum Kunstmarkt und zu Kulturgüterverlagerungen sowie Zusammenhänge und Wechselwirkung von Kanonbildung und Fälschungsproblematik oder Werkmanipulation. Auch die Sammlungsgeschichte im Spannungsfeld zwischen privatem und öffentlichem Bereich sowie grundlegende Überlegungen zur Ausbildung können thematisiert werden.

Über die Problematiken NS-verfolgungsbedingt entzogener Kunstwerke und Artefakte hinausgehend, möchten wir eine Debatte um die Methoden, Desiderate und Zielrichtungen der Provenienzforschung anstossen und stellen die Frage, worin in Hinblick auf allgemeine Grundlagen- und Kontextforschung, auf Ausbildungsprogramme und Praxisfelder die spezifischen Anforderungen und vor allem die langfristigen Chancen der Provenienzforschung in der Schweiz und international liegen.

The relevance of provenance: Contemporary aspects of provenance research in theory and practice

The Washington Principles (1998) and the extensive research by the Bergier Commission (1996–2002), are key dates for provenance research in Switzerland. From 2012 the “Gurlitt trove” and the legacy of the estate to the Kunstmuseum Bern drew attention once again to the treatment of artworks looted by the Nazis in public and private collections. Research into the change of ownership of art works and artefacts has once again been discussed internationally since then. Since 2016 in Switzerland, the federal government has devoted a total of 2 million francs to provenance research projects in museums. But what demands are placed on provenance research as a discipline, specifically in Switzerland?

Along with the historical and moral obligation to restitute art works and cultural assets to their legal owners or their heirs, today there are additional questions that apply to the content particularly of the academic disciplines of art history, ethnology and archaeology as well as art technology and conservation studies, and which extend to issues of international cultural asset transfer and thus to legal and political aspects of the origin of artefacts.

The call for papers is addressed to researchers at universities, universities of applied sciences and museums, and thus seeks to further explore the – per se – interdisciplinary aspect of provenance research. We would like to invite contributions that stake out the areas of application of provenance research: object and context research in art history and ethnology, for example, or necessary collaborations with jurisprudence with regard to the use of terms such as “flight assets” (Fluchtgut). Research into the art market and the storage of cultural assets, as well as connections and interplay with canon formation and problems to do with forgery or work manipulation, are also of interest. Other themes addressed might include the history of collections between the poles of the private and public spheres as well as fundamental considerations about academic education and museum training.

Taking as our starting point the set of problems around Nazi looted art, we would like to prompt a debate around the methods, trends and desirable outcomes of provenance research, and ask where, in terms of general research into principles and context, of training programmes and areas of practical work, the specific challenges and above all the long-term opportunities for provenance research lie both within Switzerland and internationally.

Responsabile della sezione | Head of the panel

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Bernd Nicolai, Universität Bern, Institut für Kunstgeschichte

Floria Segieth-Wuelfert, HKB Hochschule der Künste Bern, Fachbereich Konservierung und Restaurierung / HKB-Weiterbildung

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Sezione | Panel

Exotic Switzerland? Circulating art, history of collecting and global material culture (1600–1800)

Switzerland is often perceived as a secluded country with neither maritime borders nor official colonies in its past; yet its inhabitants have a long history of connecting with the outside world, be it for scientific research, political, artistic, or economic reasons. The ways and means European artists discovered, transformed and integrated foreign objects and imagery into their works has been researched abundantly for the 19th century, for instance in the context of Orientalism and Japonisme, but still needs to be explored for the early modern period in general and for Switzerland in particular.

In this panel, we would like to explore how the travelling of objects and persons shaped the art world and material culture of Switzerland throughout the Baroque and the Enlightenment. Of interest is the connection between the decorative and the fine arts and their respective market situations. How did,

for instance, the makers of fine and decorative arts, like porcelain, lacquer or textiles, as well as scientific and technical objects, alter its iconography, style, and materiality stimulated through global exchange? We would like to analyze to what extent the circulation of goods, artefacts, or art works as well as crafts and technologies transformed Swiss material culture in the era of an early globalization.

Furthermore, the political dimension of exchanges across continents shall be examined. Since the 1990s a growing number of scholars have focused on the representation of other parts of the world in Europe and related theoretical questions, leading to concepts of *hybridization*, *encounter*, *translation* as well as *contact zone* for instances. The word *exotic* has also been used extensively in this context; particularly in the field of decorative arts – often without taking into account its etymology, political connotations, and problematic undertones. Therefore, this panel is also an opportunity to discuss the politics of classification and terminology related to cross-cultural exchanges.

Exotische Schweiz? Zirkulierende Künste, Sammlungsgeschichte und globale materielle Kultur (1600–1800)

Die Schweiz wird oft als ein abgeschiedenes Land wahrgenommen, verfügt sie doch weder über Meeranschluss noch hatte sie in der Vergangenheit offizielle Kolonien. Gleichwohl weisen ihre Bewohner eine lange Geschichte der intensiven Interaktion mit der übrigen Welt auf, sei es aus wissenschaftlichen, politischen, künstlerischen oder wirtschaftlichen Gründen. Die Art und Weise, wie europäische Künstler fremde Objekte und Bilder entdeckt, transformiert und in ihre Werke integriert haben, ist für das 19. Jahrhundert, etwa im Kontext von Orientalismus und Japonismus, reichlich erforscht worden. Für die Periode der frühen Neuzeit aber steht die Untersuchung noch aus – insbesondere für die Schweiz.

In dieser Sektion möchten wir ergründen, wie das Reisen von Objekten und Personen die Kunstwelt und die materielle Kultur der Schweiz im Barock und in der Aufklärung geprägt hat. Uns interessieren der Zusammenhang zwischen den angewandten und den bildenden Künsten sowie ihre jeweiligen Marktsituationen. Wie haben die Macher von Kunst und Kunsthandwerk aus Porzellan, Lack oder Textilien, aber auch von wissenschaftlichen und technischen Objekten, angeregt durch globalen Austausch, deren Ikonografie, Stil und Materialität verändert? Wir möchten analysieren, inwiefern die Zirkulation von Handelswaren, Artefakten, Kunstwerken und Kunsthandwerk sowie Technologien die Schweizer Sachkultur im Zeitalter der frühen Globalisierung geprägt hat.

Darüber hinaus soll die politische Dimension des interkontinentalen Austauschs stärker in den Fokus gerückt werden. Seit den 1990er-Jahren beschäftigt sich eine wachsende Zahl von Wissenschaftlern mit der Repräsentation anderer Erdteile in Europa und damit einhergehenden theoretischen Fragen, was zu Konzepten der *Hybridisierung*, *Begegnung*, *Übersetzung* oder auch *Kontaktzone* führte. Auch das Wort *exotisch* wurde in diesem Zusammenhang vielfach verwendet, insbesondere im Bereich der angewandten Kunst – oft ohne Berücksichtigung seiner Etymologie, politischen Konnotationen und problematischen Untertöne. Diese Sektion bietet deshalb auch die Gelegenheit, die mit interkulturellem Austausch verbundene Politik der Klassifizierung und Terminologie zu diskutieren.

Responsabile della sezione | Head of the panel

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Sezione | Panel

Quid pro quo: Vernetzte Forschungsdaten in den Kunstwissenschaften

Die Recherche in online verfügbaren Datenquellen unterschiedlichster Art, Qualität und Provenienz gehört längst zum Alltag der kunsthistorischen Forschung. Hochspezialisierte Rechercheportale, bibliographische Verbünde, elektronische Sammlungskataloge und auch institutionenübergreifende Bilddatenbanken sind mittlerweile unverzichtbare Werkzeuge der Kunstwissenschaft und der Digital Humanities. Der wachsende Druck, auch kunsthistorische Forschungsergebnisse als nachnutz- und vernetzbare Daten zu veröffentlichen, verändert nicht nur die kunsthistorische Forschung selbst, sondern auch die Bedeutung der für den Forschungsprozess verwendeten Datenquellen.

Um in der stetig wachsenden Masse der verfügbaren Daten nach wissenschaftlichen Kriterien suchen und Daten verschiedener Quellen möglichst effizient abgleichen zu können, sind qualitativ hochwertige, standardisierte und frei zugängliche (Referenz-)Daten aus vertrauenswürdigen Quellen unabdingbar. Im weltweiten Netzwerk von Linked Open Data (LOD) werden relevante Referenzdaten aus Archiven, Bibliotheken, Museen und Forschungseinrichtungen zu Personen, Kunstwerken, Orten, Institutionen, Gattungen und vielem anderem mehr dank standardisierter Ontologien (wie CIDOC-CRM) über unterschiedlichste Datenbestände hinweg recherchier- und kombinierbar. In diesem System von Wissensvermehrung spielt das Prinzip von «Geben und Nehmen» bzw. «Quid pro quo» eine fundamentale Rolle in der Qualitätssicherung, Zusammenführung und Auswertung kunsthistorischer Datenquellen.

Die von SARI (Swiss Art Research Infrastructure, Universität Zürich in Zusammenarbeit mit der ETH Zürich) und SIK-ISEA (Schweizerisches Institut für Kunstwissenschaft, Zürich und Lausanne) durchgeführte Sektion lädt die verschiedenen Akteure der immer bedeutender werdenden digitalen Kunstgeschichte dazu ein, ihre Projekte, Methoden und Modelle, ihre Erfahrungen und ihre Pläne im Bereich semantischer Daten, Linked Open Data und vergleichbaren Themen einem breiten Publikum vorzustellen und gemeinsam zu diskutieren. Dadurch sollen Synergien im Bereich der Aufbereitung, der Bereitstellung und des Teilens kunsthistorischen Forschungs- und Bestandsdaten aufgezeigt werden und ein möglichst offener Informationsaustausch über aktuelle Initiativen angeregt werden.

Quid pro quo: Linked data in art history research

Investigating and analyzing a wide range of online resources of varying quality and provenance has been an everyday feature of art-historical research for a long time. Specific research portals, library platforms, holding catalogues, and also cross-institutional image databases have become

indispensable tools in both art history and Digital Humanities. The increasing pressure to publish research results as re-usable and interlinked data not only affects the nature of research itself, but also the relevance of online resources exploited as part of the research process.

High-quality, standardized and freely accessible (reference) data from trustworthy sources are essential in enabling researchers to analyze the constantly growing mass of available data according to scientific criteria and to collate data from various sources as efficiently as possible. In Linked Open Data (LOD)'s worldwide network, reference data on individuals, works of art, locations, institutions, genres and much more besides held in archives, libraries, museums and research institutes can be evaluated and combined across a broad spectrum of databases thanks to standardized ontologies (such as CIDOC-CRM). In this system of knowledge enhancement, the principle of "give and take" or "quid pro quo" plays a fundamental role in assuring the quality, integration and analysis of a highly diverse range of art-historical data sources.

The panel organized by the SARI (Swiss Art Research Infrastructure, University of Zurich in cooperation with Federal Institute of Technology Zurich) and SIK-ISEA (Swiss Institute for Art Research, Zurich and Lausanne) invites the various protagonists of the increasingly important discipline of digital art history to present their projects, methods and models, experiences and plans in terms of semantic data, linked open data and comparable themes, and to discuss these with a wide audience. Such a discussion aims to reveal synergies in processing, providing and sharing art-historical research and inventory data, and to encourage as open an exchange of information on current initiatives as possible.

Responsabile della sezione | Head of the panel

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Sezione | Panel

Fieri Fecit. Zum Stifterwesen in Rom und der Campagna Romana, 1050–1300

«... FIERI FECIT» war die gängige Formel, mit der Stifter und Stifterinnen nach einem finanzierten Auftrag an sich erinnern lassen. Monumentale Stiftungen können bisweilen tief in die Gestalt des Sakralraums einschneiden, etwa im Fall von S. Lorenzo fuori le mura, wo Cencius Camerarius, Kämmerer des Heiligen Stuhls, in den 1190er-Jahren die Krypta über dem Märtyrergrab des hl. Laurentius umbauen liess. Weitaus geläufiger sind die Erneuerungen, die Teile der liturgischen Ausstattung betreffen, etwa Ziborien, wie dies für jenes aus S. Eustachio bezeugt ist, das wohl von Otto II., Graf von Tusculum, um oder bald nach 1200 gestiftet worden war. Neben dem Gros an liturgischen Objekten bildet die Malerei, ob als Tafel- oder Wandbild, einen zentralen Gegenstand der

Stiftertätigkeit, so etwa die in der 2. Hälfte des 11. Jahrhunderts von der Äbtissin und einer weiteren Stifterin aus dem Konvent S. Maria im Campo Marzio gestiftete *Weltgerichtstafel* (heute Vatikanische Museen).

Vor dem Hintergrund der bereits erbrachten Ergebnisse der beiden Forschungsprojekte *Die Kirchen der Stadt Rom im Mittelalter 1050–1300* (Mendrisio/Zürich) und *La pittura medievale a Roma 312–1431* (Lausanne/Viterbo) sowie der jüngst in den Fokus gerückten Stiftertätigkeit von Päpsten in Rom bietet unsere Sektion ein Forum für neue Forschungen zum Stifterwesen in und um Rom. Besonderes Augenmerk liegt dabei auf der Geistlichkeit und dem Adel bzw. den Kommunen in ihrer jeweiligen Funktion als Auftraggeber von Kirchengestaltungen.

Uns interessieren die verschiedenen Modelle der Stifterrepräsentanz, etwa ob die einzelnen Stiftergruppen unterschiedliche Schwerpunkte zu setzen versuchten, und inwieweit Stiftungen ergänzend aufeinander aufbauen konnten oder zueinander in Konkurrenz traten. Zudem möchten wir anhand der neu entstandenen oder veränderten Sakraltopografien der jeweiligen Kirchen diskutieren, ob sich vergleichbare Tendenzen feststellen lassen.

Folgende Fragestellungen können mögliche Diskussionsbeiträge sein:

- Wer stiftet, verändert, versetzt und erneuert welche liturgischen Objekte und warum?
- Beeinflussen bzw. verändern Stifter räumliche Hierarchien in Kirchen?
- Bestehen Bezüge zwischen spezifischen Stiftergruppen und den gewählten Ausstattungsgattungen?
- Inwiefern kann die malerische, musivische und/oder skulpturale Kirchengestaltung die Aura einzelner Objekte und ihrer Auftraggeber erhöhen?
- Wo sind die Referenzpunkte, und wo entstehen durch Stifter Neuerungen in der liturgischen Ausstattung?
- Konglomerieren Stiftungen entlang liturgischer Achsen und/oder in bestimmten Zeiträumen?

Der von uns gesetzte Zeitraum erstreckt sich über das gesamte Hochmittelalter von 1050 bis 1300. Den Blick auf Rom möchten wir auf das Umland der Ewigen Stadt ausweiten, und so einer Diskussion darüber Raum geben, inwiefern die römischen Entwicklungen mit jenen der Campagna korrelieren, kommen doch zahlreiche im mittelalterlichen Rom aktive Familien aus der angrenzenden Region. Im Vordergrund soll die monumentale Kirchengestaltung stehen: Architektur, Skulptur, Malerei.

Fieri Fecit. Patronage in Rome and in the Campagna Romana from 1050–1300

“...FIERI FECIT” is the established wording, with which commissioners usually memorized their donations. Partly these cut deeply into the body and shape of a sacred space, as for example in S. Lorenzo fuori le mura, where Cencius Camerarius, treasurer of the Holy Chair, transformed the crypt over the martyr’s grave of Saint Lawrence. Far more common are donations of liturgical furnishings, such as the ciborium in S. Eustachio, possibly donated by Otto II, Count of Tusculum, around 1200. Apart from liturgical objects, panel or mural painting formed the preferred genre for the patrons, i.e. the

famous *Last Judgement* (Vatican Museums), commissioned by two female commissioners of S. Maria di Campo Marzio around 1050.

Drawing on findings resulting from the two research projects *Die Kirchen der Stadt Rom im Mittelalter 1050–1300* (Mendrisio/Zurich) and *La pittura medievale a Roma 312–1431* (Lausanne/Viterbo) plus on the most recent focus on the patronage of the popes, our panel is offering a platform for new research about patronage in and around Rome. In particular we will focus on the clergy, aristocrats, or the commune as commissioners of church furnishings.

Specific questions deal with different modes of the patrons' self-ostentation, respectively the individual emphases laid by the particular commissioners. We would also like to investigate the relationship between the donations: Did they compete with or complement each other? In addition, we would like to discuss if general tendencies exist concerning the evolved or changed sacral topographies in the respective churches.

Possible topics can include (but are not limited to) the following questions:

- Who is commissioning, transforming, translocating and renewing which liturgical objects and why?
- Do the commissioners affect or change the hierarchies within the sacred space?
- Can we relate typical genres of donations to specific groups of commissioners?
- What are the Hot Spots and where do the innovations emerge in the liturgical furnishings?
- How can surrounding paintings, mosaics, or sculptures increase the aura of particular objects and of their commissioners?
- Do the commissions conglomerate along liturgical axes and/or in specific periods?

The chosen time period covers the whole High Middle Ages from 1050 up to 1300. We would like to expand the usual focus on Rome by including examples from the Roman Campagna, and discuss the correlations among them, as some of the most active families have originated outside the Eternal City. Monumental furnishing should have priority: architecture, painting, sculpture.

Responsabile della sezione | Head of the panel

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Sezione | Panel

Fototesti

Attraverso l'esplorazione degli orizzonti teorici, artistici e letterari, che il connubio di immagine fotografica e parola costruisce, la sezione intende approfondire i punti di incontro, i confini e le soglie di questo specifico genere iconotestuale.

Se i primi esiti dell'unione di parola e immagine fotografica sono riconducibili agli anni immediatamente successivi alla nascita della fotografia (W. H. F. Talbot, *The Pencil of Nature*, 1844–1846), è solo in seguito, a partire dalla fine del XIX secolo e soprattutto dagli anni '80 fino ai giorni nostri, che le forme fototestuali hanno acquisito sempre più i caratteri di un genere letterario a sé.

Alla costante e intensa parabola di testi in prosa, poetici, saggistici e diaristici, che nel corso degli anni hanno portato alla pubblicazione di fototesti (dai romanzi fotografici di Hervé Guibert o di Lalla Romano al ciné-roman di Chris Marker, dall'unione di immagini e parole nell'opera di Michel Butor ai dialoghi tra fotografi e scrittori, fino ai testi di W. G. Sebald), ha fatto eco una sempre maggiore attenzione da parte della critica; si ricorda, per limitarsi all'ambito italiano, il recente saggio curato da Michele Cometa e Roberta Coglitore, *Fototesti* (2016).

Con un approccio interdisciplinare, la sezione mira a focalizzare l'attenzione sulle dinamiche che regolano l'interazione della parola con la fotografia, dall'*ekphrasis* fotografica alle modalità di "montaggio" letterario, per soffermarsi su aspetti esegetici, di fruizione e di interpretazione della dimensione di parola e di quella visiva, come pure sul terzo orizzonte che queste ultime creano attraverso la loro unione. Quale ruolo riveste la fotografia nella dimensione referenziale del fototesto (o nel suo *détournement*)? Quali forme di autorialità soggiacciono ai fototesti? Quali temporalità li attraversano? Quale tipo di esperienza di lettura determinano? Da quali specifiche retoriche dello sguardo, del *layout*, del paratesto sono governati?

Photo-texts

Through the exploration of the theoretical, artistic, and literary horizons built by the merging of photographic image and word, this panel aims at deepening points of contact, edges and thresholds of this specific icon-textual genre.

Even though the first outcomes of the integration between word and photograph can be dated back to the years immediately following the birth of photography (W. H. F. Talbot, *The Pencil of Nature*, 1844–1846), it is only after, starting from the end of the 19th century and particularly from the 80s to the present day, that photo-textual forms have increasingly acquired the features of a literary genre unto itself.

To the constant and intense production of prose, poetical, essayistic and diaristic texts that over the years have brought to the publication of photo-texts (from photographic novels by Hervé Guibert or Lalla Romano to Chris Marker's ciné-roman, from the union of images and words in Michel Butor's oeuvre to photographers and writers dialogues, up to W. G. Sebald's *prose books*), answered a growing attention by critics; which, with regards to the Italian milieu, is best exemplified by the recent study *Fototesti* (2016) edited by Michele Cometa and Roberta Coglitore.

By adopting an interdisciplinary approach, this panel aims to explore the dynamics governing the interaction of word and photography, from photographic *ekphrasis* to modes of literary “montage”. The focus will also be on the exegetic aspects linked to fruition and interpretation of the dimension of word and image, as well as on the third horizon created by the union of the two terms. What is the role of photography within the referential dimension of photo-text (or in his *détournement*)? What types of authorial forms sustain photo-texts? Which temporalities cross them? Which kind of reading experience they determine? What are the specific rhetorics that with regards to the visual, the layout and the paratext, rule the photo-texts?

Responsabile della sezione | Head of the panel

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Sezione | Panel

Une affaire sans importance ? L'exécution de l'œuvre à l'épreuve de pratiques conceptuelles

Dans les années 1960, différents artistes n'ont pas manqué de faire état de l'importance relative qu'ils accordaient à l'exécution de leurs œuvres. Sol LeWitt qualifiait celle-ci en 1967 de simple formalité (« perfunctory affair »), Robert Filliou posait en 1968 son principe d'équivalence (bien fait, mal fait, pas fait) et dans sa *Déclaration d'intention* de la même année, Lawrence Weiner estimait que pour exister, l'œuvre n'avait pas forcément besoin d'être exécutée. Ce sont là certes des affirmations qui tiennent de l'adoption d'une posture, mais cela n'empêche pas qu'elles permettent de revoir la façon dont est pensée l'exécution des œuvres. La section que nous proposons examine le faire artistique tel qu'il est mis à l'épreuve de sa dissociation d'avec la réalisation matérielle des pièces. Si le « deskilling » ou perte de compétences techniques que déplorait Ian Burn ne s'est pas produit, il n'en reste pas moins qu'il nous faut nous interroger sur ce que faire veut dire pour un-e artiste quand il-elle déclare que l'exécution de l'œuvre ne doit pas nécessairement avoir lieu.

Notre section peut être l'occasion de revenir sur les années 1960, notamment pour passer les déclarations d'artistes au crible de l'examen de leurs œuvres, aussi bien que celle d'étudier le faire dans des pratiques artistiques plus récentes. Les questions soulevées concernent de façon non exhaustive :

- la réception de Duchamp entre refus du métier et labeur manuel – des études comme celles de John Roberts ou Maurizio Lazzarato ont dernièrement mis l'accent sur ce deuxième aspect en brossant un portrait de l'artiste en travailleur ou modèle pour les ouvriers ;
- le rôle de la main de l'artiste quand elle n'est pas effectivement à l'œuvre dans des pratiques a priori peu manuelles comme la photographie ou l'écriture ou dans un faire délégué ;

- la délégation de l'exécution de l'œuvre, la forme adoptée pour les instructions ;
- le rôle assigné aux collaborateurs, assistants de l'artiste, exécutants ou curateurs ;
- la part de conception qui entre dans le travail de l'exécutant et à l'inverse la teneur manuelle de la conception présente dans la consigne ou l'instruction ;
- le fait que des pratiques artistiques manuelles ou artisanales peuvent être considérées comme conceptuelles.

A perfunctory affair? The material work stretched to the limit by conceptual practice

In the 1960s various artists were keen to downplay the relative importance they were granting to the execution of their works. Sol LeWitt, in 1967, referred to it as a “perfunctory affair,” in 1968 Robert Rauschenberg posited his principle of equivalence (well made, badly made, not made) and in his *Declaration of Intent* of the same year, Lawrence Weiner considered that for a work to exist, it didn't necessarily have to have been executed. These statements certainly had an element of position-taking about them, but nevertheless they allow us to revisit the thinking around the production of artistic work. The proposed panel will probe ideas surrounding the making of art in an environment where the material production of a work is itself no longer a given. If “deskilling” or the loss of technical abilities has not been seen to the degree feared by Ian Burn, nevertheless we must ask ourselves what it might mean for an artist to state that it is not necessary to make a work for it to exist.

The panel will be an opportunity to revisit the 1960s, and to weigh up the artists' statements against their work as well as studying more recent art-making practices. Questions raised are not limited to the following:

- reception of Duchamp somewhere between rejection of the métier and manual labor – studies such as those by John Roberts or Maurizio Lazzarato have emphasized the latter recently, describing the artist as a laborer or model factory worker;
- the role of the artist's hand where mark-making techniques are mostly absent, such as photography, writing or delegated execution;
- the ways in which instructions are given when art-making is outsourced;
- the role assigned to collaborators, artists' assistants, helpers or curators;
- how does the conceiving of a work interplay with the assistant role and conversely how is the concept's manual content present in the instructions or directions;
- how manual artistic practices or crafts might be considered conceptual art.

Responsabile della sezione | Head of the panel

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Sezione | Panel

Architettura e *embodied cognition*. Prospettive storiche e teoriche

Il tema cui il giovane Heinrich Wölfflin aveva dedicato nel 1886 la sua dissertazione, *Prolegomena zu einer Psychologie der Architektur*, ha riconquistato una vivace attualità alla luce della recente espansione degli studi sulla *embodied cognition*, descritti sempre più spesso come un autentico mutamento di paradigma tanto nelle teorie della mente quanto nelle scienze umane. “La nostra organizzazione di corpi fisici è la forma con cui comprendiamo tutto ciò che è fisico”: con questa formula lo storico dell’arte svizzero caratterizzava l’analogia organica da lui posta a fondamento dell’analisi degli stili architettonici. In che termini è stato ripreso e variamente applicato questo presupposto teorico? Quali idee sono alla base del nesso fra struttura corporea umana e architettura?

La riflessione sul rapporto tra l’architettura e la nozione di *embodiment* – che oggi interessa un vasto spettro di discipline, dall’estetica alla sociologia, dalla storia all’antropologia alle teorie della mente – ha in realtà radici molto antiche nella tradizione occidentale: i suoi prodromi si possono far risalire almeno ad Aristotele e Vitruvio. Tuttavia, le sue implicazioni riguardo alla produzione, ricezione e interpretazione delle opere d’arte in generale, e delle opere architettoniche in particolare, non sono ancora state indagate fino in fondo, e tra le voci che hanno alimentato e alimentano la discussione non mancano atteggiamenti polemici, esagerazioni e deformazioni.

Quali elementi hanno caratterizzato le diverse “incarnazioni” storiche dell’idea di *embodiment* in architettura? È possibile rintracciare, in questi antecedenti storici e filosofici della *embodied cognition*, risorse teoriche non ancora valorizzate e potenzialmente feconde per interpretare opere e stili architettonici? E per converso, quali difficoltà e punti deboli ha mostrato e mostra questa linea di ricerca? È stato osservato che l’architettura pone in questione il ruolo predominante assegnato alla visione nella tradizione occidentale a scapito degli altri sensi e della corporeità in generale. Il recente approfondimento degli studi sull’emozione ha indotto a riesaminare le varie teorie della *Einfühlung* di fine Ottocento (da Wölfflin ad August Schmarsow, dai due Vischer a Gottfried Semper). In che modo emerge, sotto questa lente, la peculiarità del riferimento all’architettura?

Questa sezione intende discutere le questioni relative al rapporto tra *embodied cognition* e architettura, esaminando potenzialità e limiti di questo filone di ricerca entro un ampio inquadramento storico e teorico.

Architecture and *embodied cognition*. Historical and theoretical perspectives

The theme to which the young Heinrich Wölfflin dedicated his dissertation in 1886, *Prolegomena zu einer Psychologie der Architektur*, has once again become highly topical in light of the recent expansion of the studies on *embodied cognition*, described more and more frequently as a genuine paradigm shift both in the theories of the mind and in the human sciences. “Our own bodily

organization is the form through which we apprehend everything physical”: with this formula the Swiss art historian characterized the organic analogy with which he laid the foundation for the analysis of architectural styles. In what terms was this theoretical assumption taken up again and variously applied? What ideas lie at the root of the connection between the structure of the human body and architecture?

The reflection on the relationship between architecture and the notion of *embodiment* – which today involves a wide spectrum of disciplines, from aesthetics to sociology, history, anthropology and the theories of the mind – actually has very ancient roots in the Western tradition: its harbingers can be traced back to at least Aristotle and Vitruvius. However, its implications with regard to the production, reception and interpretation of works of art in general, and of architectural works in particular, have not yet been thoroughly investigated, and among the voices that have driven forward and nurtured the discussion there is no lack of polemical attitudes, exaggerations and contortions.

What elements have characterized the different historical “incarnations” of the idea of *embodiment* in architecture? In these historical and philosophical antecedents of *embodied cognition* is it possible to trace theoretical resources that have not yet been valued but would be potentially useful for interpreting architectural works and styles? And conversely, what difficulties and weak points has this line of research shown and still shows? The observation has been made that architecture questions the predominant role assigned to vision in the Western tradition to the detriment of the other senses and corporality in general. The recent extensive research into the studies on emotion has led to a re-examination of the late 19th century theories of *Einfühlung* (from Wölfflin to August Schmarsow, and from the two Vischer to Gottfried Semper). Examined through this lens, in what way does the distinctive feature of the reference to architecture emerge?

The aim of this panel is to discuss the questions regarding the relationship between *embodied cognition* and architecture, examining the potentialities and limitations of this line of research within a broad historical and theoretical framework.

Responsabile della sezione | Head of the panel

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