

Monday, 16th July 2012 – Part I**Tuesday, 17th July 2012 – Part II**

09.00-09.30	PANCAROĞLU, Oya (Turkey)/ BREDEKAMP, Horst (Germany) Welcome and Introduction
09.30-10.00	EBERT-SCHIFFERER, Sybille (Italy) Bild und Einverleibung: Objekte der Begierde
10.00-10.30	SCHAUB, Mirjam (Germany) Jeremy Bentham's "Auto-Icon" (1832): Philosophy towards the object
10.30-11.00	Coffee Break
11.00-11.30	BEHRMANN, Caroline (Germany) Artifacts and Objecthood in the Juridical Field
11.30-12.00	RIEBER, Audrey (Switzerland) Hat die Kunstgeschichte ein Objekt? Epistemologische Untersuchung zum Gegenstand der Kunstgeschichte
12.00-12.30	KANIARI, Assimina (Greece) Material Objects as Impossible Things: Panofsky, Kubler and Post War Art Histories
12.30-14.00	Lunch Break
14.00-14.30	ZHANG, Jian (China) "Kunstwissenschaft" in China: Some Remarks on its Reception
14.30-15.00	LAUBE, Stefan (Germany) "Siamesische Zwillinge" in der Kammer. Koinzidenzen von Bild und Ding in der frühen Neuzeit
15.00-15.30	MÜLLER-WIENER, Martina (Germany) Objects and Communication: Things that Talk
15.30-16.00	Coffee Break
16.00-16.30	YONAN, Michael (USA) The Suppression of Materiality in Anglo-American Art- Historical Writing
16.30-17.30	Discussion

09.00-09.30	Introduction
09.30-10.00	HADJINICOLAOU, Nicos (Greece/Germany) Eine Welt der Objekte als Herausforderung für die Menschheit
10.00-10.30	GYLÉN, Marko (Finland) Factuality of the Artwork. A Post-phenomenological Approach
10.30-11.00	Coffee Break
11.00-11.30	KAPUSTKA, Mateusz (Switzerland) Dynamics of the In-Between: Liturgical Experience of the Object and Anthropological Constants of Image Perception
11.30-12.00	RUSSO, Alessandra (USA) "Zemes, Cimini, Cemíes". Categories as "Objects" in the Iberian Worlds
12.00-12.30	BÁEZ RUBÍ, Linda/CARREÓN BLAINE, Emilie (Mexico) New Hispanic Folding Screens as Image Generating Artifacts
12.30-14.00	Lunch Break
14.00-14.30	MAGALHÃES, Ana Gonçalves (Brazil) Objecthood and Brazilian Modernist Narrative: The Making of São Paulo Museum of Modern Art (MAM) and its Primary Collection
14.30-15.00	SMENTEK, Kristel (USA) Objects of Encounter: Collecting Across Cultures in Eighteenth-Century France
15.00-15.30	MORRALL, Andrew (USA) Object, Material, Myth: The "Representative Object" and Embodied Knowledge in Sixteenth-Century Northern Europe
15.30-16.00	Coffee Break
16.00-16.30	SCHÖDL, Heinz (Austria) Das Werk als "lebendes, gesundes Wesen": Josef Strzygowski als Methodiker
16.30-17.00	SASS, Maurice Yves-Christian (Germany) The Artwork as a Sorcerer of Love: on the Importance of Magic Theories of Nature for the Pictorial Evocation of Love in the Cinquecento
17.00-18.00	Final Discussion

Monday, 16th July 2012 – Part I

09.00-09.30	FALOMIR, Miguel (Spain)/RAEV, Ada (Germany) Welcome and Introduction
09.30-10.00	MENSGER, Ariane (Germany) Die Scheidung zwischen Kopie und Original als Geburt der Kunstgeschichte
10.00-10.30	AMBROSINI MASSARI, Anna Maria (Italy) La questione dell’“originale” e l’attribuzione delle opere d’arte: passato, presente, futuro
10.30-11.00	Coffee Break
11.00-11.30	GISBERTZ, Olaf (Germany) Echt unecht – Unecht echt? Zum Begriff des „Originals“ in der Architektur
11.30-12.00	HÜNEKE, Saskia (Germany) Originalbildwerke und Kopien im Park Sanssouci
12.00-12.30	TARASOV, Oleg (Russia) The Old Russian Icon as Masterpiece: From Prototype to the “Original”
12.30-14.00	Lunch Break
14.00-14.30	RUDOLPH, Conrad (USA) Each Copy an Original: Hugh of Saint Victor’s “Mystic Ark” and the Taxonomy of the Copy
14.30-15.00	CLARK, Leah R. (USA) Replication, Quotation, and the “Original” in Quattrocento Collecting Practices
15.00-15.30	PERICOLO, Lorenzo (USA) Origins and Originality of the Renaissance Masterpiece
15.30-16.00	Coffee Break
16.00-16.30	GŁUCHOWSKA, Lidia (Poland) “The Lady with an Ermine” by Leonardo da Vinci in the Collection of the Czartoryski Museum. Cracow. The Reconstruction of the Original or the Integrality of the Collection?
16.30-17.00	ALTER, Irina (Germany) Original, Replik, Kopie. George Dawe am russischen Hof
17.00-17.30	Discussion

Tuesday, 17th July 2012 – Part II

09.00-09.30	Introduction
09.30-10.00	LE NORMAND-ROMAIN, Antoinette (France) Rodin: La Porte de l’Enfer
10.00-10.30	LOUMPET-GALITZINE, Alexandra (Cameroon) Originality in Conflict: the Discursive Authority as a Second Originality
10.30-11.00	Coffee Break
11.00-11.30	JUNTUNEN, Eveliina (Germany) Print as an Avantgarde-Media – on the Primacy of the Original and Change of the Reception of Printed Art in the German Reich (1871-1917)
11.30-12.00	HÜNEKE, Andreas (Germany) Max Sauerlandt und der Streit um Original und Faksimilereproduktion 1929/30
12.00-12.30	GOSSART, Séverine (France) Des originaux non conventionnels: situation des ready-mades de Marcel Duchamp dans les années 1950-1960
12.30-14.00	Lunch Break
14.00-14.30	TIETENBERG, Annette (Germany) Original und Reproduktion. Die Signatur als Authentifizierungsstrategie im Design
14.30-15.00	ZONNENBERG, Nathalie (Netherlands) “Drawing a Blank”: The Conceptual Art Certificate as (Re)Produced Original
15.00-15.30	BASNER, Elena (Russia) Natalia Goncharova: Originals/Non-Originals
15.30-16.00	Coffee Break
16.00-16.30	PETRI, Grischka (Germany) On the Copyright Hermeneutics of the Original
16.30-17.00	MARKELLOU, Marina (Greece) “The Bad Artists Imitate, the Great Artists Steal” - Evaluation of the Concept of Originality for Protection of Post-Modern Art under Copyright Law
17.00-18.00	Final Discussion

Monday, 16th July 2012 – Part I

Tuesday, 17th July 2012 – Part II

09.00-09.30	AKIYAMA, Akira (Japan)/STOYE, Martina (Germany) Welcome and Introduction
09.30-10.00	BEYER, Vera (Germany) Each Other's Idols: Reciprocal Perspectives on Images and Imagination in Persian and Romanic Miniatures
10.00-10.30	WIJSMAN, Suzanne (Australia) Material Object and Immaterial Imagination: Expressions of "Self" and "Other" in a Fifteenth-Century Hebrew Illuminated Prayer Book
10.30-11.00	Coffee Break
11.00-11.30	STEIMANN, Ilona (Israel) From Liturgical Object to Polemical Instrument: Hebrew Manuscripts of Hartmann Schedel
11.30-12.00	STUDNICKOVA, Milada (Czech Republic) Theological Metaphor as an Object
12.00-12.30	NAGAOKA, Ryusaku (Japan) Buddhist Soteriology and the Function of Figurative Art
12.30-14.00	Lunch Break
14.00-14.30	SAVIELLO, Alberto (Germany) Transcendency in Transcultural Perspective – The Charisma of the Foreign in Objects of Indo-Portuguese Art
14.30-15.00	KRASS, Urte (Germany) Rome Goes Goa. The Shrine of Saint Francis Xavier as an Example of Pictorial Transgressions
15.00-15.30	GUO, Liang (China) Elegant Strategy: Jesuits' Atlas and their Confucian Connoisseur in late Ming Dynasty
15.30-16.00	Coffee Break
16.00-16.30	GONZÁLEZ GARCÍA, Juan Luis (Spain) Visual Preaching and Ritual Iconoclasm in Early Colonial Latin-America
16.30-17.00	KERN, Margit (Germany) Transcultural Negotiation in Early Modern Era Art? The Pre-Columbian Blood Sacrifice Bowl at the Foot of the Stone Cross in Cuernavaca, Mexico
17.00-17.30	Discussion

09.00-09.30	STOYE, Martina (Germany) Oscillating Narration and Shifts in Perspective in Indian Temple Hangings of the 19 th Century. On the Multipurpose of Inconsistencies in Picture-Language Or: How to Unfold a Universe of Meanings
09.30-10.00	ALUBAFI, Mathias (South Africa) From Drinking Horns to Title Cups: the Initiation of the Drinking Horn in the Grassfields, Cameroon
10.00-10.30	HUMAN, Suzanne (South Africa) Object and Medium: Art Historiography, Image Theory and Venda Sculpture
10.30-11.00	Coffee Break
11.00-11.30	CORREIA DE QUEIRÓS, Ana Isabel (Portugal) An Invigorating Manifest of the Humanist Church through Artistic and Religious Discourse - a Possible Reading
11.30-12.00	BERBARA, Maria (Brazil) Images of Heroism and Martyrdom: Borrowings from the Vatican <i>Laocoon</i> during the Early Modern Period
12.00-12.30	MACHALÍKOVÁ, Pavla (Czech Republic) Holy Image of the Early 19 th Century as an Object of Cult?
12.30-14.00	Lunch Break
14.00-14.30	GREER, Joan E. (Canada) Late Nineteenth-Century Visualizations of Nature and the Dutch Theologians' Culture
14.30-15.00	KESKA, Monika (Spain) Crucifixions and Popes: Religious Imagery in the Works of Francis Bacon
15.00-15.30	HELG, Ursula (Austria) Art Beyond the Visible
15.30-16.00	Coffee Break
16.00-16.30	THOMAS, Joe A. (USA) The Object of Christian Science: Word, Image, and Spirituality in Robert Indiana
16.30-17.00	McCLINTOCK, Diana (USA) Howard Finster's "Paradise Garden": A Phenomenological Examination of Living Religious Art
17.00-18.00	Final Discussion

Monday, 16th July 2012 – Part I**Tuesday, 17th July 2012 – Part II**

09.00-09.30	DOLFF-BONEKÄMPER, Gabi (Germany) Welcome and Introduction
09.30-10.00	BARTLOVÁ, Milena (Czech Republik) Imago Movens – The Moving Image
10.00-10.30	SÉGOTA, Dúrdica (Mexico) Object versus Non-Object: a Dilemma for the Historian of Ancient Art

09.00-09.30	PHILLIPS, Ruth (Canada) Introduction
09.30-10.00	CAMPBELL, Erin J. (Canada) Good Housekeeping: Objects and Agency within the Early Modern Italian Domestic Interior
10.00-10.30	ROUNTHWAITE, Adair (USA) Lazy Objects: Post/Socialist Experience in Mladen Stilinovic's "The Exploitation of the Dead"

10.30-11.00 Coffee Break**10.30-11.00 Coffee Break**

11.00-11.30	DAWKINS, Heather (Canada) Neural Networks of Perception and Subjectivity, and the Animation of Objects
11.30-12.00	ULLRICH, Jessica (Germany) Vom Subjekt zum Objekt und wieder zurück. Mortifizierungs- und Verlebendigungsstrategien in taxidermischen Präparaten der Gegenwartskunst
12.00-12.30	VAN GASTEL, Joris (Netherlands) When the Bust Speaks Back: Physiognomy and Identity in Italian Baroque Portrait Sculpture

11.00-11.30	MITTIG, Hans-Ernst (Germany) Wunschbilder der Lebendigkeit heute
11.30-12.00	CARROLL LA, Khadija (UK) Object to Project: Classifying Museum Collections from the British Colonies Based on Indigenous Taxonomies
12.00-12.30	TURNER, Caroline (Australia) The Object as Subject in Transcultural Dialogue

12.30-14.00 Lunch Break**12.30-14.00 Lunch Break**

14.00-14.30	GETSY, David (USA) Acts of Stillness: Statues, Performativity, and Control
14.30-15.00	RIST, Annerose (Germany) Meta-Bildhauerei und schematischer Bildakt. Überlegungen zur Sprachfähigkeit und Beseelung der Skulptur am Beispiel der Pygmalion-Gruppe Falconets im Pariser Salon von 1763
15.00-15.30	CHARD, Chloe (UK) Socializing with Sculptures: Gossip, Laughter and the Studio Visit

14.00-14.30	LEEB-DU TOIT, Juliette Cecile (South Africa) Revisiting Diasporic Whiteness in the Work of Contemporary South African Artists with Particular Reference to the Work of Penny Siopis
14.30-15.00	MOXEY, Keith (USA) The Time of the Object
15.00-15.30	SOUSSLOFF, Catherine (Canada) Michel Foucault's Ironic Object

15.30-16.00 Coffee Break**15.30-16.00 Coffee Break**

16.00-16.30	LING, Min (China) Public Art and its Relationship with a Contemporary Chinese Public
16.30-17.00	HAAPALAINEN, Riikka (Finland) "I Object!" Things and Objects in Participatory Art
17.00-17.30	GRASER, Jenny (Germany) Sie blicken uns an, wir blicken zurück – Die Akteursqualitäten der kinetischen Plastiken von Jean Tinguely
17.30-18.00	Discussion

16.00-16.30	GAMBONI, Dario (Switzerland) A Pot is a Head is a Pot: Late Nineteenth-Century Ceramics and the Question of the Subject
16.30-17.00	TAYLOR, Brandon (UK) Cubism's Subject
17.00-17.30	GODBY, Michael (South Africa) Rhopography: The Significance of Banal Objects in the Work of Zwelethu Mthethwa and Andries Gouws
17.30-18.00	Final Discussion

Monday, 16th July 2012 – Part I**Tuesday, 17th July 2012 – Part II**

09.00-09.30	FUCHS, Monique (France)/KAMMEL, Frank M. (Germany) Welcome and Introduction
09.30-10.00	OLIN, Martin (Sweden) A (Pyrrhic?) Victory for Context: Medieval Sculpture and Swedish Museums from Romantic Nationalism to Political Feminism
10.00-10.30	JOHNSON, Geraldine (UK) Beyond the Visual: The Multi-Sensory Reception and Display of Renaissance Sculpture
10.30-11.00	Coffee Break
11.00-11.30	MORSELLI, Raffaella (Italy) Gerarchie di oggetti negli inventari ducali Mantovani dei Gonzaga tra cinquecento e seicento
11.30-12.00	CASINI, Tommaso (Italy) The Portrait: from Private “Object of Art” to Symbol of Collective Memory
12.00-12.30	KEPETZIS, Ekaterini (Germany) Musealisierung, Kategorisierung, Katalogisierung des Objektes – Rekreation von Geschichte und Identität nach der Katastrophe
12.30-14.00	Lunch Break
14.00-14.30	RAIZMAN, David (USA) From World’s Fair to Museum: Gain and Loss in the Display of 19 th Century Presentation Furniture
14.30-15.00	MILLER, Peter N. (USA) The Germanisches Nationalmuseum and the Museums Debate in later Nineteenth-Century Germany
15.00-15.30	PRÜGEL, Roland (Germany) Vom Musterstück zum Kulturgut. Zur Verortung kunsthandswerklicher Objekte in eine kulturgeschichtliche Sammlung
15.30-16.00	Coffee Break
16.00-16.30	FRANZ, Rainald (Austria) Das Ländliche und das Moderne. Volkskunst versus Avantgarde in Österreichischen Museen um 1900
16.30-17.00	KOS, Mateja (Slovenia) Scientific Analysis and the Object
17.00-17.30	Discussion

09.00-09.30	Introduction
09.30-10.00	TIBBE, E. P. Lieske (Netherlands) Amsterdam Citizen or Outcast? The Position of Rembrandt’s Works at two Expositions on the History of Amsterdam, 1876 and 1925
10.00-10.30	ROSENBERG, Pnina (Israel) Salon des Refusés: Art Exhibitions in French Internment Camps (WW II)
10.30-11.00	Coffee Break
11.00-11.30	BAKER, Janice (Australia) Out of the Wilderness: Re-engaging Critical Interest in Profoundly Affecting Encounters with Museum Objects
11.30-12.00	BHAGWATI, Annette (Canada) Art and Artifact: Curatorial Strategies and the Dual Nature of the Object at the Museum of Anthropology (MOA) in Vancouver
12.00-12.30	MURPHY, Maureen (France) Art, histoire et société: le statut de l’objet à la cité nationale de l’histoire de l’immigration et au musée du quai Branly (Paris)
12.30-14.00	Lunch Break
14.00-14.30	SERVITJA I TORMO, Lada (Spain) Cuando la museografía no concibe el objeto en su contexto
14.30-15.00	PIOTROWSKI, Piotr (Poland) Critical Objects. On the Demusealization of Art
15.00-15.30	GOLDBACH, Ines (Switzerland) Was ist das Werk? Über die Notwendigkeit und Unmöglichkeit von dauerhaftem Kontext zur Werkkonstruktion
15.30-16.00	Coffee Break
16.00-16.30	GÄDEKE, Thomas (Germany) Why a Work of Art is not an Object. A Case for the Presentation and Development of Contemporary Art in the Museum, in the Spirit of the Salon des Refusés, Using Specific Examples
16.30-17.00	SEIDL, Ernst (Germany) Objektwissenschaft. Wissenschaftsrelikte als Quellen einer Kunstgeschichte als Dinggeschichte
17.00-18.00	Final Discussion

Monday, 16th July 2012 – Part I

Tuesday, 17th July 2012 – Part II

09.00-09.30 Introduction by the chairmen WHYTE, Iain Boyd (UK) and SENG, Eva-Maria (Germany)

09.00-09.30 Introduction

A – THEORETICAL STARTING POINTS AND REFLECTIONS

09.30-10.00 GIESER, Laura (Germany)
The Iconic Structure of Cultural Heritage

09.30-10.00 VON BUTTLAR, Adrian (Germany)
Preserving Postwar Architecture? - A Special Debate in Germany

10.00-10.30 BLOWER, Jonathan (Germany)
“For though the spirit stands above man, man stands above every creation of the spirit - even if it be a Rembrandt” (Karl Kraus). Max Dvořák and the Mobilization of Cultural Heritage in the First World War

C – RELIGIOUS AND CIVIL WAR

10.00-10.30 BERGGREN, Lars (Finland)
Reshaping the National Myth. Risorgimento Monuments in the Political Geography of Rome

10.30-11.00 Coffee Break

10.30-11.00 Coffee Break

11.00-11.30 FRANCHI, Elena (Italy)
“Objects whose Destruction would be a Great Loss for National Artistic Heritage”: The Lists of works of Art and the Concept of Cultural Heritage in Italy during the Second World War

11.00-11.30 DOMENÈCH I CASADEVALL, Gemma (Spain)
¿Arte o religión? La destrucción del arte religioso durante la Guerra Civil Española

11.30-12.00 PORTERFIELD, Todd (Canada)
León Ferrari’s Western Christian Civilization: Cultural Identity and Art Wars

11.30-12.00 STRAHL, Tobias (Germany)
Architecture as a Weapon - on Perception and Destruction of Cultural Heritage during the Civil Wars (1991-1999 (2004)) on the Balkans

B – WORKS OF ART AND CULTURAL IDENTITY

D – REDEFINITION AND THE RE-WRITING OF HISTORY

12.00-12.30 ASHER, Frederick M. (USA)
The Mahabodi Temple: A Contested World Heritage Site

12.00-12.30 HNÍDAKOVÁ, Vendula (Czech Republic)
The Prague Castle as a Symbol of Political Representation

12.30-14.00 Lunch Break

12.30-14.00 Lunch Break

14.00-14.30 GONZÁLEZ ZARANDONA, José Antonio (Australia)
Destruction of Heritage or Secular Iconoclasm? The Case of Dampier Archipelago Rock Art Regards

14.00-14.30 TOYOYAMA, Aki (Japan)
Cave Temples as the Imagining of India: The Negotiation between Early Modern Indian Tradition and Colonial Knowledge

14.30-15.00 WELZEL, Barbara (Germany)
Cologne Cathedral: Archepiscopal Church, National Monument, World Heritage

14.30-15.00 KATOPI, Sopia (Greece)
Venetian Monuments in Crete: a Reinvented Heritage

15.00-15.30 CENDALES PAREDES, Claudia (Columbia)
Die Rolle der Denkmäler in der Bildung der kulturellen Identität von latein-amerikanischen Staaten

15.00-15.30 CIGLENEČKI, Marjeta (Slovenia)
Monuments to the National war of Liberation in Slovenia and Collective Memory

15.30-16.00 Coffee Break

15.30-16.00 Coffee Break

16.00-16.30 PROBST, Peter (USA)
New Media for Old Deities: Creating and Disputing Iconic Objects in a Nigerian World Heritage Site

16.00-16.30 AREND, Sabine (Germany)
“The German Cultural Mission in the East Central European Area now Enters a New Decisive Phase”. Art Historians as Protagonists in Occupied Poland 1939-1945

16.30-17.00 CLEARY, Mary Kate (UK)
Destroying the Palace/Rebuilding the Castle: Collective Memory and the Search for Historical Identity in Berlin

16.30-18.00 Round Table: The Situation today

17.00-17.30 Discussion

Monday, 16th July 2012 – Part I

09.00-09.30 Introduction by the chairmen ADANDÉ, Joseph (Benin), SCHMIDT-LINSENHOFF, Viktoria (Germany) and ULZ, Melanie (Germany)

A – LOOTING, LOSS AND RESTITUTION

09.30-10.00 MÜLLER, Bernhard (France)
Le dilemme de la restitution et le paradoxe de la présence par l'absence

10.00-10.30 THOMAS, Greg. M. (China)
Regrouping: Displays of Loot from YuanMingyuan

10.30-11.00 Coffee Break

11.00-11.30 HOUÉNOUDÉ, Didiér (Benin)
Objets de musée et enseignement de l'histoire de l'art au Bénin. Teaching Art History in Benin through a "Museographic" Corpus

11.30-12.00 EISENHOFER, Stefan (Germany)
"Who's Afraid of Restitution?" – Akteure und Arenen bei der Debatte um die Rückführung afrikanischer Kulturgüter aus westlichen Museen

12.00-12.30 OGBECHIE, Sylvester (USA)
The Benin Corpus as Private Property: Redefining the Economic Value of African Cultural Patrimony in Western Museums

12.30-14.00 Lunch Break**B – BEYOND RESTITUTION: THEORETICAL APPROACHES, POSTCOLONIAL THING-THEORY**

14.00-14.30 PAUL, Barbara (Germany)
Who or What Is Actually the Object? Non-heteronormative Desire and Power in the Context of Art and Colonialism

14.30-15.00 GENGE, Gabriele (Germany)
Fetish and Fetishism: Transcultural Specifications for an Aesthetics of the Formless

15.00-15.30 KRAVAGNA, Christian (Austria)
Beyond Restitution: Recapture as Artistic Strategy

15.30-16.00 Coffee Break**C – IMAGINARY LOOTING AND SYMBOLIC APPROPRIATION**

16.00-16.30 FALSER, Michael (Germany)
Substituting Angkor Wat @ 1900. Plaster Casts and the Politics of Cultural Appropriation for the Museum Collections in Paris and Berlin

16.30-17.00 TROELENBERG, Eva Maria (Germany)
Behind the Facade: Mshatta in Berlin

17.00-17.30 Discussion

Tuesday, 17th July 2012 – Part II

09.00-09.30 Introduction

09.30-10.00 TRAUTH, Nina (Germany)
Zwischen Anmut und Abscheu: Die "Türkenbeute" im barocken Bildnis

10.00-10.30 BAADER, Hannah (Germany)
Imaging the Other in 18th Century Dresden

10.30-11.00 Coffee Break

11.00-11.30 MATTOS, Claudia (Brazil)
"An Archive written in clay": Emilio Goeldi and the Construction of Brazilian Indian Past

D – SUBJECTS AS OBJECTS

11.30-12.00 MITTER, Partha (UK)
Science, Race and the Objectification of Sara Baartman

12.00-12.30 THODE-ARORA, Hilke (Germany)
Samoans on Exhibit in Germany: a Study of Self- and Outsiders' Representations of Samoanness

12.30-14.00 Lunch Break

14.00-14.30 LEEB, Susanne (Germany)
Dekolonialisierung Ethnologischer Museen im Zeitalter der Globalisierung

E – POSTCOLONIAL INTERVENTIONS

14.30-15.00 ADEDIRAN, Nath Mayo (Nigeria)
Spoils: Viewing Others – The Views of Others

15.00-15.30 CHANDLER, Lisa (Australia)
The Reclaimed Object: Transformations of Museum Artefacts by Indigenous Australian Artists

15.30-16.00 Coffee Break

16.00-16.30 BAUMGARTEN, Jens (Brazil)
"Body and Soul" – a Travelling Altar between Olinda, Brazil, and New York

16.30-17.00 COSKUN, Dorothea (Germany)
Gegen die Dominanz des Sehnsinnes anschreiben – Plädoyer für eine synästhetische Präsentation indigener Objekte

17.00-18.00 Final Discussion

Monday, 16th July 2012 – Part I**Tuesday, 17th July 2012 – Part II**

09.00-09.30	FAIETTI, Marzia (Italy) Welcome and Introduction
09.30-10.00	SASSI, Raimondo (Italy) Sguardo tecnologico tra innovazione e tradizione su alcuni disegni di Raffaello, Perugino e Ghirlandaio
10.00-10.30	RACHELE, Cara P. (USA) Modeling the Sublime: The “Technology” of Sangallo’s Model of Saint Peter’s Basilica
10.30-11.00	Coffee Break
11.00-11.30	OLTROGGE, Doris (Germany) Wettstreit der Künste? Maltechnische Innovationen in der Buchmalerei des 13. Jahrhunderts
11.30-12.00	HERMAN, Nicholas (USA) The Illuminated Manuscript in the Age of Digital Reproduction: Beyond Benjamin and Contre Camille
12.00-12.30	FARA, Giovanni Maria (Italy) I Trattati di Albrecht Dürer nelle Biblioteche Italiane
12.30-14.00	Lunch Break
14.00-14.30	DELANEY, John/GIFFORD, E. Melanie/GLINSMAN, Lisha D./HAND, John/METZGER, Catherine (USA) Objectivity and Interpretation: Technical Study of Dürer’s Madonna and Child/Lot and his Daughters
14.30-15.00	WERNER, Elke Anna (Germany) Lucas Cranach the Elder - Production Process and Invention
15.00-15.30	HEYDENREICH, Gunnar (Germany) The Cranach Digital Archive: Challenges and Perspectives for Collaborative Art Technological and Art Historical Research
15.30-16.00	Coffee Break
16.00-16.30	AUGUSTYN, Wolfgang (Germany) Materials, Technique, and Imagery: The New Forschungsstelle Realienkunde at the Zentralinstitut in Munich
16.30-17.30	Discussion

09.00-09.30	BURMESTER, Andreas (Germany) Introduction
09.30-10.00	SAUNDERS, David (UK) “Hidden Histories”: the Technological Reconstruction of Lost Traditions
10.00-10.30	DUBOIS, Hélène (Belgium) Technical Connoisseurship of the Finishing Touches of Large Studio Works Produced in Rubens’s and Jordaens’s Studio
10.30-11.00	Coffee Break
11.00-11.30	CANDRÉUS, Cecilia (Sweden) Hazards of Attribution – Re-examining Connoisseurship by Studying the Context of Manufacture on a Group of 17 th Century Embroideries
11.30-12.00	VON ULMANN, Arnulf/BARTA, Christian (Germany) Die virtuelle Rekonstruktion einer mittelalterlichen Farbfassung
12.00-12.30	WADUM, Jørgen (Denmark) Tracing Bosch and Bruegel – Four Paintings Magnified
12.30-14.00	Lunch Break
14.00-14.30	CARROLL, Jane L. (USA) The Invisibility of the Tangible. Underdrawings, Connoisseurship and the Cultural Dialogue
14.30-15.00	VITALI, Samuel (Italy) Auf der Suche nach dem Original: Die Kunstgeschichte und die Faszination der technischen Photographie
15.00-15.30	FÜCKER, Beate/ECKSTEIN, Lisa (Germany) Original oder Fälschung? Ein Gemäldepasticcio im Fokus von Stilkritik und Kunsttechnologie
15.30-16.00	Coffee Break
16.00-16.30	LEIN, Edgar (Austria) Technologische Bildanalyse versus Kennerschaft am Beispiel von Giovanni Bellinis “Götterfest”
16.30-17.00	TORDELLA, Piera Giovanna (Italy) Gli autoritratti di Ottavio Leoni e Anthony van Dyck. Geometria restitutiva del punto di stazione
17.00-18.00	Final Discussion

Monday, 16th July 2012 – Part I

Tuesday, 17th July 2012 – Part II

	Begrüßung durch die Sektionsleiter Zhu Qingsheng LAOZHU (China), Ingo HERKLOTZ (Germany)
09.00-09.30	SEEGERS, Ulli (Germany) (De)Konstruktionen von Geschichte: Die Bedeutung der Provenienz für die Identität von Sammlungsobjekten
09.30-10.00	WORM, Andrea (Germany) The Medieval Codex as Travelling Object
10.00-10.30	TOUSSAINT, Gia (Germany) Translozierte Aura? Byzantinische und islamische Spolien im Westen
10.30-11.00	Coffee Break
11.00-11.30	BORKOPP-RESTLE, Birgitt (Switzerland) In Praise of the Lord – Oriental Silks in Christian Churches
11.30-12.00	KASHINA, Elena (UK) The Circulation and Provenance of Holy Items during the Reign of Ivan IV
12.00-12.30	Discussion
12.30-14.00	Lunch Break
14.00-14.30	KUNZ, Tobias (Germany) Wandernde und schwimmende Gnadenbilder. Aspekte der Legendenbildung und ihre bildliche Umsetzung in der frühen Neuzeit
14.30-15.00	FURLOTTI, Barbara (Italy) Unexpected Shifts. Thieves as Mobilizers of Art and Objects in Early-modern Italy
15.00-15.30	STRUNCK, Christina (Germany) Travelling Objects: Transfers between France, Florence and Lorraine (1589–1627)
15.30-16.00	Coffee Break
16.00-16.30	BRESC-BAUTIER, Geneviève (France) La dispersion des sculptures du musée des Monuments français en 1816 – Les critères des choix entre patrimoine, politique et religion
16.30-17.00	FOWKES TOBIN, Beth (USA) Pacific Artifacts, Cook's Voyages, and the Question of Value
17.00-17.30	Discussion

09.00-09.30	BONGIORNO, Biagia (Germany) Architektur auf Reisen: Von echten und eingebildeten Spolien in Berlin
09.30-10.00	JANECKE, Christian (Germany) "Weit herumgekommen...". Über den Mobilitätslook in der Gegenwartskunst
10.00-10.30	SKLYARENKO, Galyna (Ukraine) Zwischen Konzept und Gestaltung: Einrichtungen für den Flug
10.30-11.00	Coffee Break
11.00-11.30	EDAMURA, Taisuke (UK) Broken Glass and/on the Move: The Poetics of Moving Objects in Contemporary Art
11.30-12.30	Final Discussion
12.30-14.00	Lunch Break

Monday, 16th July 2012 – Part I

Tuesday, 17th July 2012 – Part II

09.00-09.30 FRESCHI, Federico (South Africa)/
NATHAN, Johannes (Germany)
Welcome and Introduction

09.00-09.30 Introduction

A – THE OBJECT SHAPED BY THE MARKET

C – EXCLUSIVITY AND DISSEMINATION

09.30-10.00 KOVACS, Claire (USA)
Degas' "Vingt Dessins" as Object and Means of
Dissemination

09.30-10.00 DUBUISSON, Daniel (France)/RAUX, Sophie
(France)
Les marchands d'art et la construction culturelle
et sociale de la valeur en France au 18^e siècle

10.00-10.30 GEE, Malcolm (UK)
Contemporary Art in Boom and Crisis: France and
Germany 1918-1933

10.00-10.30 WALCZAK, Gerit (Germany)
Gersaint, Watteau, and Beyond: The Selling and
Buying of Art as a Social Practice in 18th-Century
Paris

10.30-11.00 Coffee Break

10.30-11.00 Coffee Break

11.00-11.30 SCHMAHMANN, Brenda (South Africa)
Embroidering the Facts? Markets and the Subject
Matter of Works by the Mapula Project in South
Africa

11.00-11.30 RIPPS, M.J. (USA)
A Faustian bargain? Charles Sedelmeyer, Wilhelm
Bode, and the expansion of Rembrandt's painted
corpus, 1883-1914

11.30-12.00 TERNA, Ape Levi (Cameroon)
The Objects Transformed by the Art Market

11.30-12.00 HELMREICH, Anne (USA)
Commercial Dealers and the London Art Market,
c. 1850-1914

12.00-12.30 KNIGHTS, Mary (Australia)
Australian Indigenous Art: the Impact of the Art
Market on the Production, Distribution, Critical
Engagement and Contextualisation of Artwork

12.00-12.30 NETTLETON, Anitra (South Africa)
Making a Market for "African Art" in
Johannesburg in the 1960s

12.30-14.00 Lunch Break

12.30-14.00 Lunch Break

B – NOTIONS OF AUTHENTICITY AND THE MARKET

D – CONCLUDING ROUND-TABLE AND DISCUSSION

14.00-14.30 RUVOLDT, Maria (USA)
Michelangelo in Multiple

14.00-18.00 HERZOG, Günther (Germany)
PERRONNET, Benjamin (UK)
REIST, Inge (USA)

14.30-15.00 FRIEDENTHAL, Antoinette (Germany)
On the Provenance of the Catalogue raisonné. Facts
and Figures from the Eighteenth Century

15.00-15.30 KLEIN, John (USA)
Object or Design? Originality in Matisse's Paper
Cut-Outs

15.30-16.00 Coffee Break

16.00-16.30 KLEIN, Melanie (Germany)
The Original and Originality in Modernisms of Africa
and Europe

16.30-17.00 ZÖLLNER, Frank (Germany)
De-Authentication and Authentication in and by
the Contemporary Art Market. The Case of Neo
Rauch

17.00-17.30 Discussion

Thursday, 19th July 2012 – Part I

Friday, 20th July 2012 – Part II

09.00-09.10 Welcome by Dan KARLHOLM and Hubert LOCHER

09.10-09.30 KARLHOLM, Dan (Sweden)
Objects/Subjects. Infinite Multiplication: An Introduction

A – OLD MEDIA

09.30-10.00 CARQUÉ, Bernd (Germany)
Nähe und Ferne zum Objekt. Manuelle Reproduktionen nach dem Codex Manesse

10.00-10.30 POLLEROSS, Friedrich (Austria)
Die Kunstgeschichte und ihre Bilder im 17. Jh. Reiseführer, Sammlungskataloge

10.30-11.00 Coffee Break

11.00-11.30 BORDES, Philippe (France)
Representing the Rococo Objet d'Art

11.30-12.00 BANN, Stephen (UK)
Casts and the 19th Century Crisis in Reproduction

B – PHOTOGRAPHY – CASE STUDIES

12.00-12.30 KAPPEL, Kai (Germany)
Between National Appropriation and European Cultural Heritage. The Photographic Depiction of Castel del Monte

12.30-14.00 Lunch Break

14.00-14.30 ORFLA, Jorgelina (USA)
From Motif to Site: Cézanne's Landscapes Seen through Art History's Photographic Eye

14.30-15.00 SLOAN, Rachel (USA)
The Reproduction of Phantoms: Fernand Khnopff and Photography

15.00-15.30 NEUMEISTER, Heike (UK)
Verisimilitude, Artistry and Alterity – Carl Einstein and the African Object as Subject of Aesthetic Renewal c.1915–1935

15.30-16.00 Coffee Break

16.00-16.30 NUSSBAUM, Valentin (Taiwan)
As Seen on the Screen: Artefacts and the Cinematic Gaze

16.30-17.00 ABE, Mayumi (Japan)
Where the Object finds its Place? From Its Birth to the Paginal Exhibition of "Objets Surrealistes"

17.00-17.30 Discussion

C – NEW MEDIA

09.00-09.30 HOHMANN, Georg (Germany)
Das abwesende Werk: Objektrepräsentationen im Cyberspace

09.30-10.00 MANSFIELD, Lisa (Australia)
The Representation of Artefacts in "Second Life": Interaction, Imagination, Interpretation, Innovation

10.00-10.30 KLOPPER, Sandra (South Africa)
Splitpieces. Fostering Communities through Virtual Artworks

10.30-11.00 Coffee Break

11.00-11.30 BRZYSKI, Anna (USA)
Missing in Action. Video Art and the Internet

D – ARCHIVE

11.30-12.00 CARAFFA, Costanza (Italy)
Documentary Photographs as Objects and Originals

12.00-12.30 BUELINCKX, Erik (Belgium)
Ressurrections

12.30-14.00 Lunch Break

14.00-14.30 WOOD RUBY, Louisa (USA)
The Work of Art in the Age of Mechanical Reproduction and Beyond

E – GENERALIA

14.30-15.00 FRIELING, Rudolf (USA)
The Museum as Producer

15.00-15.30 FROHNE, Ursula (Germany)
Display or Displacement? Featuring the Object of Art in Photography

15.30-16.00 Coffee Break

16.00-16.30 HOLLY, Michael Ann (USA)
Vanishing's Victory

16.30-16.50 LOCHER, Hubert (Germany)
Creative Visions. The Art Historical Canon and the Impact of Photography

16.50-17.30 Final Discussion

Thursday, 19th July 2012 – Part I**Friday, 20th July 2012 – Part II**

09.00-09.30	LeBLANC, Guillaume (France)/ZIMMERMANN, Michael F. (Germany) Welcome and Introduction
09.30-10.00	MENKE, Bettine (Germany) Aura, Medium and Object
10.00-10.30	BRUGÈRE, Fabienne (France) The Destruction of the Aura. The Aura of the Destruction
10.30-11.00	Coffee Break
11.00-11.30	RHEINBERGER, Hans-Jörg (Germany) On Epistemic Objects
11.30-12.00	IMBERT, Claude (France) On Benjamin's Exhibition Value ("Ausstellungswert")
12.00-12.30	WOLF, Gerhard (Italy) Three, Four Chairs. Benjamin's Aesthetics and the Politics of Things
12.30-14.00	Lunch Break
14.00-14.30	LeMEN, Ségolène (France) The questioning of the aura in 19 th -century graphic arts: the quest for the original driven by the fear of multiplicity
14.30-15.00	GIBHARDT, Boris Roman (France) Materiality between the Artwork and the Absolute Merchandise
15.00-15.30	MESSINA, Maria Grazia (Italy) On the Return of the Aura in Chirico's Still Life
15.30-16.00	Coffee Break
16.00-16.30	PFISTERER, Ulrich (Germany) Idol – Aura – Art. Early Modern Europe and Global Art History
16.30-17.00	CABELLO PADIAL, Gabriel (Spain) The Persistence of the Aura: From Medium-Object to Medium-Memory
17.00-17.30	Discussion

09.00-09.30	Introduction
09.30-10.00	BALASKAS, Bill (UK) Antonin Artaud's Cinema of Cruelty and the Impossible Search for the Authentic Medium. A Lesson for the Digital Age
10.00-10.30	SCOTT, Victoria (USA) Art and Culture as a Site of Contestation: The French Reception of the Frankfurt School
10.30-11.00	Coffee Break
11.00-11.30	VINKEN, Barbara (Germany) Fashioning the Object
11.30-12.00	LAMOUREUX, Johanne (Canada) Meat Mass (1972): Trafficking the Rituals of Capital
12.00-12.30	Discussion
12.30-14.00	Lunch Break
14.00-14.30	KUHN, Barbara (Germany) "quelque chose comme un portrait, un autoportrait peut-être". The Portrait in the Era of Its Technical Producibility: Jean-Philippe Toussaint, <i>L'Appareil-photo</i>
14.30-15.00	EISENMAN, Stephen F. (USA) Political Art in the Age of Invisibility
15.00-15.30	LIPTAY, Fabienne (Germany) The Work of Art in the Age of Improducibility. Jafar Panahi's <i>This Is Not a Film</i> (2011)
15.30-16.00	Coffee Break
16.00-16.30	FRANK, Christoph (Switzerland) A Race for Beauty. The History of Art and Collecting as Science of Legitimacy in Nazi Germany
16.30-17.00	JASKOT, Paul (USA) Power, Policy and the Political History of Art: The Example of the Postwar Reception of the Nuremberg Party Rally Grounds
17.00-18.00	Final Discussion

Thursday, 19th July 2012 – Part I

09.00-09.30 NAKAMA, Yuko (Japan)/DICKEL, Hans (Germany)
Welcome and Introduction

A – MULTIPLE FORMS OF ART AND THE MULTIPLE AS A FORM OF ART – THE WIDE RANGE OF THE SECTION'S SUBJECT IN A GLOBALIZED WORLD

09.30-10.00 FUJIOKA, Yutaka (Japan)
The Mass-Production of Buddhist Sculptures in the Late Heian Period and a Buddhist Sculptor Jōchō

10.00-10.30 REED-TSOCHA, Katerina (UK)
Vasarely's Multiples: their Artistic Context and Long-Term Philosophical Significance

10.30-11.00 Coffee Break**B – MULTIPLE PERSPECTIVES IN ART HISTORY**

11.00-11.30 ZALAMEA, Patricia (Colombia)
Collecting Reproductions in the New World: Humanist Cycles in Tunja and their Painted Versions of "Paper Museums"

11.30-12.00 CLUNAS, Craig (UK)
Looking at Paintings within Paintings in Chinese Art

12.00-12.30 GERTSMAN, Elina (USA)
Multiplying Death

12.30-14.00 Lunch Break

14.00-14.30 KOHL, Jeanette (USA)
"Vultus" or "Facies"? The Renaissance Portrait as Multiple

14.30-15.00 HIRAOKA, Yoko (Japan)
The Twelve Months by Pieter Bruegel the Elder: A Grand Panorama Overlooking Time and Space

C – THE MULTIPLE ART WORK IN SCULPTURE

15.00-15.30 MARTIN, Matthew J. (Australia)
Models and Multiples – Eighteenth-Century European Porcelain Sculpture

15.30-16.00 Coffee Break

16.00-16.30 CRUZ YABAR, Maria Teresa (Spain)
Original, Modell, Restauration, Kopie und Reproduktion in der Skulptur des spanischen Hofes in Madrid in der zweiten Hälfte des 18. Jahrhunderts

16.30-17.00 RÜBEL, Dietmar (Germany)
Medardo Rosso and the force of Things in Serial Reproduction

17.00-17.30 Discussion

Friday, 20th July 2012 – Part II

09.00-09.30 Introduction

09.30-10.00 ENDE, Teresa (Switzerland)
"... an Original after all" – Original, Copy and Variation in the Art of Wilhelm Lehbruck

D – THE MULTIPLE ART WORK ON PAPER

10.00-10.30 SCHMIDLIN, Laurence (Switzerland)
Tenir de l'estampe. Les stratégies de multiplication du dessin

10.30-11.00 Coffee Break

11.00-11.30 MANICKA, Anna (Poland)
The New Meaning of the Multiple Artwork in the Contemporary Print. The Future of Artistic Print in the XXI Century

11.30-12.00 WASHINGTON, Tiffany Elena (USA)
Mapping the Market for Mechanical Multiples: Associated American Artists' Prints in the Age of Online Reproduction

12.00-12.30 FRANCIOLI, Eva (Italy)
Constructivism and Journals' Editing. Reviews as an Example of Multiple Artworks

12.30-14.00 Lunch Break**E – THE MULTIPLE**

14.00-14.30 VOGT, Tobias (Germany)
Necessarily Unique: the Drawing as the Multiplicand in 1964

14.30-15.00 PAUST, Bettina (Germany)
Die Multiples von Joseph Beuys als selbstreferentielle Erweiterung eines traditionellen Werkbegriffs

15.00-15.30 NAKAS, Kassandra (Germany)
„Damaged Goods“: Das multiple Objekt in den 1980er Jahren

15.30-16.00 Coffee Break

16.00-16.30 BRAVO LÒPEZ, Laura (Puerto Rico)
Félix González Torres: the Fleeting Life of Flesh and Objects

16.30-17.00 GRAU, Oliver (Austria)
Media Art's Challenge for our Societies: New Perspectives for the Humanities

17.00-18.00 Final Discussion

Thursday, 19th July 2012 – Part I

Friday, 20th July 2012 – Part II

09.00-09.30	SMITH, Jeffrey Chipps (USA)/HESS, Daniel (Germany) Introduction
09.30-10.00	ESER, Thomas (Germany) "This, I also Created while I was Sick". The Danger of Interpreting Albrecht Dürer's Artworks as Biographical Documents
10.00-10.30	BUBENIK, Andreas (Australia) Appropriations of Albrecht Dürer's Self Portraits
10.30-11.00	Coffee Break
11.00-11.30	POKORNY, Erwin (Austria) Dürer's Selbstakt in Weimar
11.30-12.00	ATKINS, Christopher (USA) Dürer's Marking of Time
12.00-12.30	STUMPEL, Jeroen (Netherlands) The Plate and the Slate; the Presentation of the Artist's Monogram in Dürer's Engravings
12.30-14.00	Lunch Break
14.00-14.30	CAMPBELL, Angela (USA) Dürer in the Details: A Technical and Historical Examination of Albrecht Dürer's Meisterstiche Prints
14.30-15.00	ENDRŐDI, Gábor (Hungary) Dürer's Entwürfe für die Augsburger Fuggerepitaphe und die Umwege der autonomen Zeichenkunst
15.00-15.30	PORRAS, Stephanie (USA) Folds, Traces and Holes: Dürer's Ideal Bodies
15.30-16.00	Coffee Break
16.00-16.30	WEST, Ashley D. (USA) Albrecht Dürer's Idyll: an Artist, a Humanist, and a Book
16.30-17.00	HINZ, Berthold (Germany) Dürer als Autor und Protagonist deutschsprachiger Fachprosa
17.00-17.30	Discussion

09.00-09.30	Introduction
09.30-10.00	HIRSCHFELDER, Dagmar (Germany) Dürer's Bildniszeichnungen als biographische Zeugnisse: Zur Netzwerkbildung auf der niederländischen Reise
10.00-10.30	BOHDE, Daniela (Germany) Die Zeichnung als Ausdruck des Künstlers? Überlegungen zu Status und Funktion von altdeutschen Zeichnungen
10.30-11.00	Coffee Break
11.00-11.30	SCHAUERTE, Thomas (Germany) Blackbox Altdorfer. Befruchtung und Divergenz in der Dürer- und Altdorfer-Biografik
11.30-12.00	MEURER, Susanne (Italy) "Yearning for Biography" – the Elusive Life of Matthias Grünewald
12.00-12.30	KIRCH, Miriam (USA) "Ein gar sonderbares Schaustück"
12.30-14.00	Lunch Break
14.00-14.30	GREBE, Anja (Germany) Dürer as Object: Relics of an Artist
14.30-15.00	SEIFERT, Tico (UK) William Bell Scott: Dürer's Champion in Victorian Britain
15.00-15.30	Final Discussion
15.30-16.00	Coffee Break
16.00-18.00	The section will re-convene at the Germanisches Nationalmuseum to tour through the exhibition "The Early Dürer" together until 18.00

Thursday, 19th July 2012 – Part I**Friday, 20th July 2012 – Part II**

09.00-09.30 Introduction
by the chairmen Bernd NICOLAI (Switzerland) and
Nasser RABBAT (USA)

A – CHARGED SITES IN CONTEMPORARY ART

09.30-10.00 FESSEL, Sonja (Switzerland)
Charged Sites: On the Representation of Historic Places
in Contemporary Art Photography

10.00-10.30 SHAO, Yiyang (China)
Going Public – Chinese Contemporary Art

10.30-11.00 Coffee Break

11.00-11.30 WALLIN WICTORIN, Margareta (Sweden)
Dak'Art, The Biennial Exhibition of Contemporary African
Art in Dakar – a Site Charged with Political Issues

11.30-12.00 COHEN, Brienne (USA)
Charged Counterpublics: Mediating Strangers in Thomas
Hirschhorn's Bijlmer Spinoza Festival

12.00-12.30 Discussion

12.30-14.00 Lunch Break**B – IMPERIAL SITES**

14.00-14.30 DOBLER, Ralph-Miklas (Italy)
Shifts of Meaning – From Via del Impero to Via dei Fori
Imperiali

14.30-15.00 BURBULLA, Julia (Switzerland)
Total Experience. The Individual in the Artistic Space at
the Nazi Party Rallies (1934-1938)

15.00-15.30 MULVIN, Lynda (Ireland)
Nuremberg and The Ruins of Baalbek, otherwise
Heliopolis in Coelosyria: overlapping historical processes?

15.30-16.00 Coffee Break

16.00-16.30 COUTU, Joan (Canada)
Taste and the Ideal: Constructing National Memory in
Mid-eighteenth-century England

16.30-17.00 JONES, Caroline A. (USA)
Event/Sites

17.00-17.30 Discussion

09.00-09.30 Introduction

C – CHARGED URBAN SPACE

09.30-10.00 KRIEGER, Peter (Mexico)
The Charge of Emptiness at the Constitution's Square in
Mexico City

10.00-10.30 BRINKMANN, Jens (Germany)
A Multidisciplinary Space for the Evolution of Brazilian
Culture – The Centro Cultural São Paulo

10.30-11.00 Coffee Break

11.00-11.30 GENG, Yan (Germany)
Tiananmen: From Imperial Gate to Communist Icon

11.30-12.00 MAKULJEVIĆ, Nenad (Serbia)
Visuality, Conflict and Space: Belgrade between Ottoman,
Habsburg, and Serbian State (17th-19th Century)

12.00-12.30 MINTA, Anna (Switzerland)
Contested Spaces in Jerusalem: The Politics of the Sacred
in Architecture and Historic Preservation

12.30-14.00 Lunch Break**D – COMMEMORATION AND MEMORIAL SITES**

14.00-14.30 RODRIGUEZ SAMANIEGO, Cristina (Spain)
The 19th Century Mausoleum of Christopher Columbus in
Santo Domingo

14.30-15.00 VERSTEGEN, Ute (Germany)
Geteiltes Gedenken. Simultane und sukzessive
Erinnerungspraktiken von Christen und Muslimen an den
Jerusalem Memorialorten Jesu und Mariens

15.00-15.30 HUNTER, Donna (USA)
The Thiepval "Circuit of Remembrance", 1916-2012

15.30-16.00 Coffee Break

16.00-16.30 SCHMIDT, Alexander (Germany)
Täterorte, Memorialle, postmoderne Umwertungen –
Aneignungen von nationalsozialistischer Architektur in
Deutschland

16.30-18.00 Final Discussion

Thursday, 19th July 2012 – Part I**Friday, 20th July 2012 – Part II**

09.00-09.30	Introduction by the chairmen LEE, Pamela (USA) and BUCHMANN, Sabeth (Austria)
09.30-10.00	METZEL, Tabea (Germany) "There is Nothing Like Knowing my Table" - Joyce Wieland's Kitchen Table as Studio
10.00-10.30	CARSON, Juli (USA) That Obscure Object of Gender: Kerry Tribe's "Critical Mass"

09.00-09.30	Introduction
09.30-10.00	TESAN, Harald (Germany) Picassos Porträt von Gertrude Stein – Gertrude Steins Porträt von Picasso. Körperlichkeit und kulturelle Differenz im Vorfeld des Kubismus
10.00-10.30	PALIN, Tutta (Finland) An Artistic Masquerade before Masquerade Theory

10.30-11.00 Coffee Break**10.30-11.00 Coffee Break**

11.00-11.30	GRZONKA, Patricia (Austria) Figures of Relevance. Gendered and Aesthetic Quotes from Art History in Gina Pane's Performances
11.30-12.00	CLAUSEN, Barbara (Canada) The Stillness of Performance and the Movement of Sculpture
12.00-12.30	VON VEH, Karen (South Africa) The Virgin Mary as a feminist icon in the work of Diane Victor

11.00-11.30	SÖNTGEN, Beate (Germany) Touching Things
11.30-12.00	SEDLARZ, Claudia (Germany) Tel le logis, tel le maître? Interiors as Indicators and Utopias of the Social
12.00-12.30	GOGGIN, Maureen Daly (USA) (De)Constructing Gender in Needle and Thread: Political Assertions and Gender Bias

12.30-14.00 Lunch Break**12.30-14.00 Lunch Break**

14.00-14.30	GELSHORN, Julia (Germany) „I don't keh" – The Indifference of Objects in the Work of Rosemarie Trockel
14.30-15.00	WEDDIGEN, Tristan (Switzerland) Penelope's Work: Textiles Unmaking the Object
15.00-15.30	LANGE-BERNDT, Petra (UK) The Fugitive Kind: Sigmar Polke's Snakeskins

14.00-14.30	GLUDOVATZ, Karin (Germany) Gifts of Nature. Aesthetic Order and Gendering in Colonial Still Lifes
14.30-15.00	GUZAUSKYTE, Evelina (Mexico) Fowl Play: Parrots, Chicken and Women in Eighteenth-century Mexican Casta Paintings
15.00-15.30	TENG, Yuning (China) Disperse the Political Shadow – A Study on Chinese Women's Self-Consciousness Gaining Process Through Image Research

15.30-16.00 Coffee Break**15.30-16.00 Coffee Break**

16.00-16.30	GRAW, Isabelle (Germany) Art and Subjecthood. Paintings, Mannequins and the Return of the (gendered) Human Figure in the work of Isa Genzken and Rachel Harrison
16.30-17.30	Discussion

16.00-16.30	PINKUS, Assaf (Israel) The Eye and the Womb: Viewing and Using the Schreinmadonna
16.30-18.00	Final Discussion

Thursday, 19th July 2012 – Part I

Friday, 20th July 2012 – Part II

09.00-09.30	PRANGE, Regine (Germany) Introduction
09.30-10.00	DOHERTY, Brigid (USA) Rilke's Magic Lantern
10.00-10.30	ELDER, Bruce R. (Canada) Futurism, the Cinema, and the Dematerialization of the Art Object
10.30-11.00	Coffee Break
11.00-11.30	EGENHOFER, Sebastian (Switzerland) The Becoming of the Ready-Made. On the Concept of the Work of Art after Duchamp
11.30-12.00	TSAI, Joyce (USA) In Retrospect: László Moholy-Nagy and the Work of Art
12.00-12.30	Discussion
12.30-14.00	Lunch Break
14.00-14.30	BAIER, Simon (Switzerland) Defaulted Assets, Objectless Economies. Suprematism and the Harvest of Painting
14.30-15.00	NIESLONY, Magdalena (Germany) Die Auferweckung und der Tod der Dinge im "Reismus" der russischen Avantgarde
15.00-15.30	Discussion
15.30-16.00	Coffee Break
16.00-16.30	LUKE, Megan (USA) The Wandering Merzbau: Sculpture as Photograph in the Work of Kurt Schwitters
16.30-17.00	NIGRO, Alessandro (Italy) Primary Objects? Von Brancusi bis Morris über Kubler
17.00-17.30	Discussion

09.00-09.30	UBL, Ralph (Switzerland) Introduction
09.30-10.00	LÜTHY, Michael (Germany) Zur Aktualität ästhetischer Lebendigkeit
10.00-10.30	VENACIO FILHO, Paulo (Brazil) Questioning the Object: the "Non-object" and Others
10.30-11.00	Coffee Break
11.00-11.30	HUCHET, Stéphane (Brazil) Pratiques sociales et "fidélité" à l'image, objets concomitants de l'art brésilien
11.30-12.00	NEUNER, Stefan (Switzerland) Dan Flavin's Lights: "Dematerialization" and "Objecthood"
12.00-12.30	Discussion
12.30-14.00	Lunch Break
14.00-14.30	URSPRUNG, Philipp (Switzerland) Echo-Logy: Allan Kaprow and the Energy Crisis
14.30-15.00	PARVU, Ileana (Switzerland) From Object to Thing. The Question of Materiality in the 1990s
15.00-15.30	Discussion
15.30-16.00	Coffee Break
16.00-16.30	SCHANKWEILER, Kerstin (Germany) Récupération – eine afrikanische Objektkunst?
16.30-17.00	MATYSSEK, Angela (Germany) Re-making the Object: Conserving the Authentic in Contemporary Art
17.00-18.00	Final Discussion

Thursday, 19th July 2012 – Part I

Friday, 20th July 2012 – Part II

09.00-09.30	Introduction by the chairmen EDER, Rita (Mexico) and DOGRAMACI, Burcu (Germany)
09.30-10.00	SIROIS-ROULEAU, Dominique (Canada) Le mythe de la disparition de l'objet
10.00-10.30	TATAI, Erzsébet (Hungary) Re- and Dematerialization of the Object (of Art) – Through the Analysis of Hungarian Examples from the 21 st Century
10.30-11.00	Coffee Break
11.00-11.30	KANAME, Mariko (Japan) Remarks on “Emptiness” or “Intervals” in Painting: Modernism and Orientalism
11.30-12.00	RUIZ, Ivan (Mexico) To Destroy/Engender: on the Non-existence of the Art Object
12.00-12.30	LEGEMAH, Mathilda (Germany) Intermediäre Leerfelder
12.30-14.00	Lunch Break
14.00-14.30	MAREK, Kristin (Germany) Attending Non-attendance. The Visibility of the Dead between Virtuality and Materiality
14.30-15.00	PINTHER, Kerstin (Germany) Silence and Void in the Works of Zarina Bhimji, Otobong Nkanga and Jo Ratcliffe
15.00-15.30	THURMANN-JAJES, Anne (Germany) Radio Art. The Perception of a Special Form of Dematerialized Art
15.30-16.00	Coffee Break
16.00-16.30	RATHERT, Wolfgang (Germany) Dekonstruktion oder Regression? Zum Phänomen der „Entleerung“ in der musikalischen Avantgarde des 20. Jahrhunderts
16.30-17.00	STREITBERGER, Alexander (Belgium) Spezifische Objekte der Fotografie
17.00-17.30	Discussion

09.00-09.30	Introduction
09.30-10.00	CONRAD, Jessamyn A. S. (USA) Absence as Presence: The Mihrab as a Means to and Metaphor for a Transcendental God?
10.00-10.30	HÖFER, Regina (Germany) “Form is Emptiness; Emptiness is Form” – Contemporary Tibetan Abstraction and Cultural Tradition
10.30-11.00	Coffee Break
11.00-11.30	MARCHESI, Mariana (Argentina) Image and Absent Body in Argentine Art During the Last Militar Dictatorship
11.30-12.00	HAEHNEL, Birgit (Germany) The Trace of the Wounds in the White Cloth
12.00-12.30	HILDEBRAND-SCHAT, Viola (Germany) Presence of the Invisible: Artist's Manifestation as Ars Memoria
12.30-14.00	Lunch Break
14.00-14.30	LEHNERT, Gertrud (Germany) Vergängliche Kleider, abwesende Körper
14.30-15.00	RODRIGUEZ, Mari (USA) Dissolving the Art Object, Creating Experiences. The Collective El Sindicato
15.00-15.30	VASCONCELOS DE ALMEIDA, Christina (Portugal) On the Object Archiving its own Absence
15.30-16.00	Coffee Break
16.00-16.30	CHEETHAM, Mark A. (Canada) The Absent Objects of EcoArt: Strategies of the Remote & Ephemeral
16.30-17.00	SULLY, Nicole (Australia) Unbuilding in the Void: The Reception and Reimagining of the Architecture of World Trade Centre
17.00-18.00	Final Discussion

THU, 19.07. – PART I**FRI, 20.07. – PART II**

09.00-09.30	Introduction by the chairmen PURCHLA, Jacke (Poland) and SAVOY, Benedicte (Germany)	09.00-09.30	Introduction
09.30-10.00	POTIN, Yann (France) Le patrimoine européen restitué? Oeuvres d'art, fonds d'archives et objets patrimoniaux au congrès de Vienne (1814-1815)	09.30-10.00	HARTMANN, Uwe (Germany) Restitution als Klassenfrage
10.00-10.30	KOTT, Christina (France) Kunstwerke als Revanche? Die Problematik der Restititionen im und nach dem Ersten Weltkrieg	10.00-10.30	SCHWARZ, Birgit (Austria) Hitlers Gemäldesammlungen in Fotoalben
10.30-11.00	Coffee Break	10.30-11.00	Coffee Break
11.00-11.30	MANIKOWSKA, Ewa (Poland) National versus universal? The restitution debate between Poland and Soviet Russia after the Riga Peace Treaty (1921)	11.00-11.30	SHAW, Wendy (USA/Switzerland) Archaeology from the Ottoman Empire to Turkey: Questioning Value
11.30-12.00	MARTINEZ, Lucia (Spain)/GRUAT, Cédric (France) L'échange (Les dessous d'une négociation artistique entre la France et l'Espagne, 1940-1941)	11.30-12.00	RIVERO WEBER, Lilia (Mexico)/FEEST, Christian (Germany) The Ancient Mexican Feather Headdress in Vienna as Shared Cultural Heritage
12.00-12.30	Discussion	12.00-12.30	SINGH, Kavita (India) Systematic Programme of Returning Objects to Indigenous Communities
12.30-14.00	Lunch Break	12.30-14.00	Lunch Break
14.00-14.30	SCHIEDER, Martin (Germany) „L'art français doit revenir d'Allemagne en France“. The debate about the restitution of French artworks in Germany, 1918 and 1945	14.00-14.30	HALSDORFER, Alice (Germany) Between Law and Morality - Mediation and the Return of Cultural Property
14.30-15.00	CIESLINSKA-LOBKOWICZ, Nawojka (Poland) Das Spannungsfeld von Nationalgedächtnis und Politik: Restitution in Europa seit 1945	14.30-15.00	LUPFER, Gilbert (Germany) Provenienzforschung und Kunstgeschichte – Spannungen und Perspektiven
15.00-15.30	LE MASNE DE CHERMONT, Isabelle (France) L'exposition "Les chefs-d'œuvre des collections privées françaises retrouvées en Allemagne par la Commission de récupération artistique et les services alliés", Paris, juin-août 1946	15.00-15.30	Final Discussion
15.30-16.00	Coffee Break	15.30-16.00	Coffee Break
16.00-16.30	HOLM, Kerstin (Romania) Kriegsbedingt verlagerte Kulturgüter: Womit dient man der Kultur?		
16.30-17.00	ROTERMUND-REYNARD, Ines (Russia/France) An- und Abwesenheit des Kunstwerks im kulturellen und kommunikativen Gedächtnis		
17.00-17.30	Discussion		

THU, 19.07. – PART I**FRI, 20.07. – PART II**

09.00-09.30	Introduction by the chairmen PAYNE, Alina (USA) and SATZINGER, Georg (Germany)	09.00-09.30	Introduction
09.30-10.00	BIELFELDT, Ruth (Germany) Monster-Tische auf freiem Fuß: Ding-Perspektiven auf Möbeln der römischen Kaiserzeit	09.30-10.00	BONNEFOIT, Régine (Switzerland) Die "Paper Tube Structures" von Shigeru Ban – "Architektut als Objekt" im wörtlichen Sinne
10.00-10.30	WEINRYB, Ittai (USA) Doors as Objects, Doors as Architecture: Thresholds and Portability in the Making of the Mediterranean	10.00-10.30	DROSTE, Magdalena (Germany) Das rekonstruierte Haus Gropius in Dessau als Objekt
10.30-11.00	Coffee Break	10.30-11.00	Coffee Break
11.00-11.30	SAHLER, Hildegard (Germany) Architektur als Objekt der Verehrung	11.00-11.30	TEGETHOFF, Wolf (Germany) Shipped and Lost: The Barcelona Pavilion as a Virtual Construct of Modern Architecture
11.30-12.00	BURIONI, Matteo (Germany) The Tower of Babel as Archaeological Object. Words and Images in Pietro della Valle's Travel Writing	11.30-12.00	SCHULDENFREI, Robin (Germany) Selling Objects and Objectivity: The Architecture and Theory of the Werkbund Display Window
12.00-12.30	SHAFER, Ann (Egypt) Image and Object in Islam: On the Ka'aba and Its Popular Representations	12.00-12.30	POPESCU, Carmen (France) Which Work of Art? Museum Architecture and its Ambiguous Meanings
12.30-14.00	Lunch Break	12.30-14.00	Lunch Break
14.00-14.30	BOURDUA, Louise (UK) From Tomb to Museum: Andriolo de' Santi's Model City	14.00-14.30	STARA, Alexandra (UK) Architectural fragment as museum object: The Musée des Monuments Français
14.30-15.00	NIEBAUM, Jens (Germany) Der Zentralbau der Renaissance als "Objekt"	14.30-15.00	THOME, Markus (Switzerland) Constructed Objects – Museum Display of Medieval Architecture in North America
15.00-15.30	CONFORTI, Claudia (Italy) Il monumento funebre di san Francesco Saverio al Bom Jesus di Goa (1687-1697) commissionato da Cosimo III de' Medici a Giovan Battista Foggini	15.00-15.30	NAGINSKI, Erika (USA) Toying with Architecture: The Building Blocks of Ehrensverd's Archaic Imaginary
15.30-16.00	Coffee Break	15.30-16.00	Coffee Break
16.00-16.30	STABENOW, Jörg (Germany) Urbane Objekte. Freistellung versus Einbindung in der Architektur der frühmodernen Stadt	16.00-16.30	OGATA, Amy F. (USA) Playhouse: An Architectural Object Lesson
16.30-17.00	JACKSON-MARTÍN, Rafael (Puerto Rico) La arquitectura como objeto encontrado: la sensibilidad surrealista en la ciudad histórica	16.30-18.00	Final Discussion
17.00-17.30	Discussion		

Tuesday, 17th July 2012

- 09.00-09.30 Introduction by the chairmen
Thomas GAEHTGENS (USA/Germany) and
Jaynie ANDERSON (Australia)
- 09.30-10.00 DILLY, Heinrich (Germany)
Without History but not without Stories
- 10.00-10.30 PERINI FOLESANI, Giovanna (Italy)
Il contributo italiano ai congressi e colloqui del CIHA,
dalle origini al 2000

10.30-11.00 Coffee Break

- 11.00-11.30 BEKE, László (Hungary)
CIHA Object or Subject
- 11.30-12.00 CARMAN, Jilian (South Africa)
Reimagining Art History in South Africa
- 12.00-12.30 CONDURU, Roberto (Brazil)
Eccentric Essays – Teaching and Writing a World Art
History at the State University of Rio de Janeiro

12.30-14.00 Lunch Break

- 14.00-14.30 DUFRÉNE, Thierry (France)/SCHNEEMANN, Peter
(Switzerland)
CIHA As Object: Object of Desire, Object in The
Making
- 14.30-15.00 MORPHY, Howard (Australia)
Meaningful Form – the Changing Boundaries between
Anthropology and Art History
- 15.00-15.30 WATANABE, Toshio (UK)
The Art Historical Canon and the Transnational

15.30-16.00 Coffee Break

- 16.00-16.30 CLARK, John (Australia)
Art History and its Futures: the Asian Case of Non
Euramerica
- 16.30-17.00 BELTING, Hans (Germany)
World Art History, a Recent American Fashion
- 17.00-17.30 Final Discussion