

GEFÖRDERT VOM



Bundesministerium
für Bildung
und Forschung

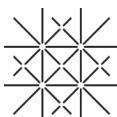


THE WARBURG
INSTITUTE

SCHOOL OF
ADVANCED STUDY
UNIVERSITY
OF LONDON

Max Weber
Stiftung

Deutsche
Geisteswissenschaftliche
Institute im Ausland



UNI
BASEL

Matters
of Activity

BILDERFAHRZEUGE

Aby Warburg's Legacy and the Future of Iconology

8 — 9 NOV 2019

Toxic Art Histories

A workshop organised by the International
Research Group ›Bilderfahrzeuge‹

Cluster of Excellence ›Matters of Activity‹,
Zentrallabor, Sophienstraße 22a, 10178 Berlin



Thilo Folkerts and Rodney LaTourelle.
Jardin de la Connaissance,
Canada, Jardins de Métis, 2010 — 2014.

Photograph:
T. Folkerts, courtesy of the artists

FRIDAY, 8TH NOVEMBER 2019

I. NATIONAL TOXICITIES

13:30 Welcome & Introduction: **Andreas Beyer** (Basel)

Opening Lecture

13:45 **Eric Michaud** (Paris)

The Poison of Self-Mimesis: from the Individual to the Group,
from Art to its History

Discussion

15:15 Break

15:30 **Johannes von Müller** (London)

Repräsentation und Projektion. Bilder politischer Macht in
der deutschen Kunstgeschichte

15:50 **Steffen Haug** (London)

»... wie will man all diesen Blutgeruch aushalten?«:
Aby Warburg zwischen Patriotismus und kritischer Distanz
im Ersten Weltkrieg

Response (**Leena Crasemann**, Hamburg) & Discussion

16:45 **Sanja Savkic** (Berlin)

Art Historical Approaches to Mesoamerica: Obsolete, Toxic, or ...?

Response (**Judith Rottenburg**, Berlin) & Discussion

SATURDAY, 9TH NOVEMBER 2019

II. TOXICITIES IN THE EXPANDED FIELD

10:15 **Mingyuan Hu** (Berlin)

Misnomers and Chinese Art

Response (**Felix Jäger**, London) & Discussion

11:00 **Alexandra Marraccini** (London)

The Oozing Baroque in England

Response (**Anita Hosseini**, London) & Discussion

11:45 **Matthew Vollgraff** (London)

Uncreative Evolution. Diffusionist Anthropology and its Objects

Response (**Oliver O'Donnell**, London) & Discussion

12:30 Break

Closing Lecture

13:30 **Matthew Rampley** (Brno)

»But they had the right intentions.« On the point of
post-colonial critiques of art history

Discussion

15:00 End

From racially and financially motivated scholarship to the pseudo-science of conspiracy theories, art historical boogeymen are ubiquitous. The discipline of art history has deep, potentially inseparable, roots in explicitly nationalistic discourses and the relationships between art history and unsavoury political regimes are written into the scholarly record. Quarantining art historical »contagion«, however, let alone inoculating the discipline against its past infections, is far from straightforward. Contagion as a metaphor is rich with value and has proven productive in certain historical moments.

Organised by **Andreas Beyer**, **Alexandra Marraccini**, **Oliver O'Donnell**, **Judith Rottenburg**