



The Interior Art, Space, and Performance

Early Modern to Postmodern

Strategies of the Interior: Anachronisms, Discontinuities, Narratives

International Workshop

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Titles, abstracts and bio-bibliographical notes

Caroline van Eck

“To roll back the current of time to show glorious visions of the past’: The Period Rooms of William Beckford and Sir John Soane”

Up to the 1750s to exclaim that a statue was so lifelike it seemed to be alive had been a common theme in humanist art criticism. To treat works of art as living beings, to fall in love with the Venus de Medici for instance, was not considered as exactly normal behavior, but had not yet been dismissed as hysterical, pathological or primitive behavior as it would in the nineteenth century. Yet with the birth of the modern art museum, such reactions, blurring the boundaries between images and the living beings they represent, were increasingly excluded from the range of acceptable viewers’ behavior. Nonetheless, such reactions did not disappear altogether, but they occurred in different settings, and their character changed. In my paper I will consider two interior spaces that are exemplary for this development: the rooms in William Beckford’s Fonthill Abbey, where he staged his art collection in ways that transgress and question traditional humanist responses to the vividness of art by openly allowing sexual responses; and Sir John Soane’s town house in Lincoln’s Inn Fields, London, where he organized multimedial stagings of his vast collection of Egyptian, classical and medieval antiquities. Here the presence of the past and the animation of inanimate matter were played out. In both cases, the spatial setting of these viewings is crucial in creating experiences of art that transgress the aesthetic stance.

Caroline van Eck is Professor of Art and Architecture until 1800 at Leiden University. She studied Art History at the École du Louvre in Paris, and Philosophy and Classics at Leiden University. In 1994, she received her PhD from the University of Amsterdam. From 1995 to 2003 she worked as a post-doc in the Department of Art History of the Vrije Universiteit Amsterdam, first on a project studying word-image relations in Italian Renaissance architectural theory, subsequently directing a research program on the relations between rhetoric and the arts in early modern Italy and Britain. A recipient of grants by the British Council, the Kress Foundation and the Yale Centre for British Art, she has also been a visiting professor at the Universities of Yale, York and Ghent. From 2003 to 2006 she taught Architectural History and Theory at Groningen University. Caroline van Eck is also the director of the research program “Art, Agency, and Living Presence in Early Modern Italy” which is funded by the NWO (Netherlands Organization for Scientific Research).

From 1999 to 2004 she edited two book series for Ashgate: *Reinterpreting Classicism* and *Discourses of the Visual*. In 2005 she became editor of the series *Reconsidering Classical Architecture*, published by Routledge in London. Recent publications include *Classical Rhetoric and the Arts in Early Modern Europe* (Cambridge: Cambridge University Press, 2007), *Theatricality in Early Modern Art and Architecture* (ed. with Stijn Bussels, Oxford 2011, originally a special issue of *Art History*, vol. 33/2), “Note from the Field: Anthropomorphism” (*Art Bulletin*, vol. 94, March 2012), and “The Warburg Institute and Architectural History” (*Common Knowledge*, vol. 18/1, 2012).



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Reindert Falkenburg (keynote)

“Hieronymus Bosch, *diableries*, and ‘Faulty Vision’”

This lecture addresses the relationship between Hieronymus Bosch’s inventions of phantasmal demonic figures and compositions by his sixteenth-century followers who turned these inventions into a separate genre of ‘*diableries*’. Usually it is assumed that these epigones did not care about, or understand, the religiously imbued inner world of Bosch’s artistic imagination, and turned his demonic figures into an aesthetically enjoyable panorama of bizarre ‘visuals’. Here it will be argued that these later *diableries* are closer to the inventions of the master than generally thought, and shed a particular light on Bosch’s play with the viewer’s imagination. Anthropomorphisms and faint suggestions of monster forms embedded in the landscape are common traits and point to strategies in works of both the master and his followers to involve the viewer in delusional experiences of demonic shapes the (pictorial) reality of which is hard to establish. The lecture will show how in this context the figure of the religious protagonist in the painting serves as an exemplary figure of the discernment of truthful and ‘faulty’ vision, and as a visual anchor of the pictorial play with real and imaginary demonic shapes. It will be argued, moreover, that the diabolical landscapes of both Bosch and his followers are to be understood as spatial conceptualizations of the interior self, i.e. are among the first representations in western art of what later came to be called the realm of the subconscious.

Reindert Falkenburg is Professor of Humanities & Arts as well as Vice Provost for Intellectual and Cultural Outreach at New York University Abu Dhabi. He studied at Groningen University and received his PhD from the University of Amsterdam. Reindert Falkenburg was Research Fellow of the Royal Dutch Academy of Sciences, Deputy Director of the Netherlands Institute for Art History, and Professor of Western Art and Religion at the Graduate Theological Union in Berkeley. Most recently, he served as chair of the Art History Department at Leiden University. His research explores the visual arts primarily from the perspective of image/viewer relationships. He studies tensions and crises in late medieval and Renaissance art, in particular the role of the visual arts in the aesthetic, religious, moral, and spiritual formation of early modern man. His scholarly interest regards especially works by sixteenth-century Dutch and Flemish masters such as Hieronymus Bosch and Pieter Bruegel.

His numerous publications include the monograph *The Fruit of Devotion: Mysticism and the Imagery of Love in Flemish Paintings of the Virgin and Child, 1450–1550* from 1994, the article “Hieronymus Bosch’s Mass of St. Gregory and ‘sacramental vision’” (in *Das Bild der Erscheinung. Die Gregorsmesse im Mittelalter*, ed. Andreas Gormans and Thomas Lentens, Berlin: Reimer, 2007), and the recently published monograph *The Land of Unlikeness. Hieronymus Bosch, The Garden of Earthly Delights* (Zwolle: Waanders, 2011). Furthermore, he is the editor of several volumes of the Netherlands Yearbook for History of Art, including *Image and Self-Image in Netherlandish Art: 1550–1750* (1995) and *Court, State and City Ceremonies* (1999). Together with Walter S. Melion and Todd S. Richardson, he also edited the book *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe* (Turnhout: Brepols, 2007).



Ursula Frohne

“Shared Spaces: Collective Experience and Receptive Modes inside Cinematographic Environments”

Moving image installations have widened the scope of conventional cinema and museum presentations inasmuch as the experience of ubiquitous mobile screens in public and commercial space (public viewing, handycam, iphone, tabloid, GPS-navigation etc.) creates new forms of viewing and communication environments. Accordingly the problematic of the mobile spectator is not one of private experience, but one concerning the (possible) constitution of a common space. The mobile spectator engages in a kind of emancipatory activity, creating his or her own ‘montage’ of perceptions independent of the various framing devices in- and outside of the museum. Immersed in a multi-screen environment without a single organizing perspective, the circulating spectator potentially acts as a dynamic interface where contrasting, fragmentary viewpoints mingle and converge. The paper wishes to investigate the nature of the ‘in-between’ spaces that the mobile spectator roams and navigates across. Chief questions will address the way video/film installations reflect new orders of social gathering (*ordo coexistendi*) and processes of cultural exchange within a globalized economy of circulating images. How is the *mise en scène* of installation space and mobile screen practices related to a new sense of *mise en commune*? What are the consequences of the spectator’s “movement” in spaces that are shaped by “moving” images? Can the opposition between passive and active spectator, between spectacular and introspective perceptive modes be generally dismissed in the face of new collective forms of viewing? Video/film installation and other screen environments will not be read against the classical concepts of viewing spaces (stadium, theatre, cinema etc.), but against the post-Fordist scenario of the ‘social factory’ that is no longer amenable to a conventional politics of activation or participation.

Ursula Frohne is Professor of the History of Modern and Contemporary Art the University of Cologne. She holds a PhD from the Freie Universität Berlin. Before she was appointed Professor in Cologne in 2006, she was curator at the ZKM | Center for Art and Media in Karlsruhe and taught at the Karlsruhe University of Arts and Design, at the Department of Modern Culture and Media at Brown University, and at the International University Bremen. Between 2003 and 2009 she was Professor at the Graduate Research Program “Body – Image – Medium” at the University of Arts and Design in Karlsruhe. She also chairs the research project “Reflections of Cinematographic Aesthetic in Contemporary Art” (2007–2012) and is co-chair of the collaborative research project “Radio Art: The Emergence of a Medium and its Socio-Cultural History of Reception” (2011–2014). Ursula Frohne’s research focuses on the art of the nineteenth to twenty-first centuries and its political references, on photography, film, video and installation art, on science of the image and media theory, as well as on art and economy. For her research, she was awarded grants from the Getty Research Center in Los Angeles, The American Council for the Learned Societies in New York, and the Pembroke Center at Brown University in Providence.

Her recent publications include *CTRL [SPACE], Rhetorics of Surveillance from Bentham to Big Brother* (ed. with Thomas Y. Levin and Peter Weibel, Cambridge, Mass.: The MIT Press, 2002), the 2008 volume *Kunst und Politik heute?* of the *Jahrbuch der Guernica-Gesellschaft* (ed. with Jutta Held), the book *Kinematographische Räume. Installationsästhetik in Film und Kunst* (ed. with Lilian Haberer, München: Wilhelm Fink, 2012), as well as the essays “Dissolution of the Frame: Immersion and Participation in Video Installations” (in *Art and the Moving Image: A Critical Reader*, ed. Charles Esche et al., 2008), “Cinema on Display: Film in installativen Konzepten” (in *FilmKunst, Studien an den Grenzen der Künste und Medien*, ed. Henry Keazor, Fabienne Liptay, and Susanne Marschall, 2010), and “Notes on Appropriation” (*Art Bulletin*, June 2012). Ursula Frohne is also the editor of the forthcoming book *Art ‘In-Formation’. Communication Aesthetics and Network Structures in Art from the 1960s to the Present* (ed. with Anne Thurmman-Jajes).



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Pascal Griener

“Raptures in Ruptures. The Representation of Periods through Rooms in the Crystal Palace at Sydenham (London), 1854–1870”

After the huge success met by the Great Exhibition of 1851 in London, a circle of entrepreneurs bought up Joseph Paxton’s glass and iron architecture that they rebuilt on the outskirts of the capital. The site reopened as a museum, or rather as an entertainment hall; an entrance fee was charged. In this “People’s palace”, all the major civilizations of the past, from Egypt onwards, were illustrated through a series of rooms. Each period was conceived as a totally synchronic structure, encompassing the major artistic achievements of the time. The visitor was thus invited to walk around and to experience a brutal, instant shift from Egypt to Greece and from Greece to Rome. He or she just had to pass through the threshold from one space to another. These ruptures were highly appreciated for their entertainment value. More profoundly, they shed light on a drastically new representation of man’s mastery over time and space, as it was fantasized in the metropolis of modern capitalism. This paper tries to reconstruct the whole functioning of those rooms, with their complex effects and their contrasted impact on the visitor.

Pascal Griener is Professor of the History of Early Modern Art at the University of Neuchâtel. He studied at the Ecole des Hautes Etudes in Paris and received his PhD from Oxford University. He was a Visiting Scholar at the Getty Center for the History of Art and the Humanities in Malibu, CA (1991) and at the Smithsonian Institution in Washington, D.C. (1998). In 2004, he was a member of the European Academy of Sciences. Furthermore, he was a Visiting Professor at the Ecole des Hautes Etudes en Sciences Sociales EHESS in Paris (2000), at the Collège de France in Paris (2004), and at the Ecole Normale Supérieure in Paris (2006).

Pascal Griener is a specialist in the history of collecting, the history of perception, German Renaissance art, eighteenth-century art theory, and art historiography. His numerous publications include *Hans Holbein* (co-authored with Oskar Bätschmann, London: Reaktion Books, 1997), *L’esthétique de la traduction. Winckelmann, les langues et l’histoire de l’art 1555–1784* (Geneva: Librairie Droz, 1998), *Klassizismus und Kosmopolitismus. Programm oder Problem? Austausch in Kunst und Kunsttheorie im 18. Jahrhundert* (co-edited with Kornelia Imesch, Zurich: Schweizerisches Institut für Kunstwissenschaft, 2004), *La République de l’oeil. L’expérience de l’art au Siècle des Lumières* (Paris: O. Jacob, 2010), and *L’art en France de la Renaissance aux Lumières* (co-edited with Michèle-Caroline Heck, Sabine Frommel et al., Paris: Citadelles & Mazenods, 2011).



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Nick Kaye

“The Outside [Is] The Inside”*

This paper will consider postmodern constructions of interior space as permeable and processual and so subject to performance, exchange and reversal. Focusing on interrogations of physical, spatial and social constructions of the ‘interior’ in post-minimal installation and recent architecture, the paper will address: the body’s physical relationship to material and spatial forces in *arte povera*; spatial and temporal displacements in architectural installations by Dan Graham; and the transposition of strategies for the performance of “Public Space in a Private Time” toward architectural projects by Acconci Studio. The paper will conclude by considering notions of permeability and simultaneity between “interior” and “exterior” spaces as a defining aspect of contemporary site-specific installation and performance.

*Jacques Derrida (1976) *Of Grammatology*, trans. G.C. Spivak, Baltimore MD and London: John Hopkins University Press, 44.

Nick Kaye is Dean of the College of Humanities and Professor of Performance Studies at the University of Exeter. Based in English, Nick Kaye is also involved in Exeter's interdisciplinary Art History and Visual Culture initiative. From 2005–2010 he was a principal investigator for “Performing Presence: From the Live to the Simulated”, a large-scale collaborative research project funded by an award from the UK Arts and Humanities Research Council, which he led in collaboration with colleagues at Exeter English, Stanford Archaeology and UCL Computer Science. From 2011–2014, he will be collaborating with University of Bristol Drama and Arnolfini Bristol on “Performing Documents: Modeling Creative and Curatorial Engagements with Live Art and Performance Archives”. Amongst other events, the project will culminate with a major exhibition at Arnolfini Bristol in 2013. From January 2012–2016, he is co-directing “Research and Enterprise in Arts and Creative Technologies Hub” (REACT), one of four knowledge exchange hubs awarded nationally by the Arts and Humanities Research Council to create collaborative projects between research academics and creative industry partners. Nick's research focuses on the history of post-war experimental performance, with emphasis on the relationship between theatre and the development of ideas and practices through distinct but related disciplines, including sculpture, architectural theory, conceptual and performance art, aspects of experimental music, installation, video art and video installation.

His recent publications include: *Postmodernism and Performance* (Basingstoke and New York: Macmillan, 1994), *Art into Theatre: Performance Interviews and Documents* (Amsterdam: Harwood, 1996), *Site-Specific Art: Performance, Place and Documentation* (London and New York: Routledge, 2000), *Staging the Post-Avant-Garde: Italian Performance After 1970'* (co-authored with Gabriella Giannachi, Oxford et al.: Peter Lang, 2002), *Multi-media: Video – Installation – Performance* (Abingdon and New York: Routledge, 2007), *Performing Presence: Between the Live and the Simulated* (co-authored with Gabriella Giannachi, Manchester and New York: MUP, 2011) and *Archaeologies of Presence* (co-edited with Gabriella Giannachi and Michael Shanks, London and New York: Routledge, 2012).



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Michael Lüthy

“The Room at the End of History: Marcel Duchamp in the Philadelphia Museum of Art”

The extensive collection of Duchamp at the Philadelphia Museum of Art is well known, as is the fact that his last work, *Etant donnés*, produced in secrecy over two decades, was conceived specifically for this museum. What is less well-known is how intense the collaboration between him and the museum was. This cooperation dates from the time that his long-time patrons, the Arensbergs, were looking for an institution for their collection and made him the agent in this search. Duchamp became the co-creator of the museum's emerging modern department, and his own works could be installed there in a precise way made possible only by his intimate familiarity with the architecture, the collection, and the museum's aesthetic concept. It also allowed him to create the work *Etant donnés* exactly for the room where it was installed and presented posthumously as a permanent environment. The room, previously selected by Duchamp, lay at the end of the museum's seemingly endless flight of rooms, which illustrates the course of art history. At the end of history the viewer comes across a locked wooden door; peepholes provide a glimpse into a fictional exterior space. The lecture traces the cooperation between Duchamp and the Philadelphia Museum in order to show how Duchamp's reflections on space and time – among which his speculations about the fourth dimension or the infra-mince are as notorious as they are baffling – take on a thoroughly tangible dimension here. Duchamp allows for his individual works to become absorbed in an overriding context, which defines their aesthetic experience: in an interior as the summation of his oeuvre.

Michael Lüthy is Professor of Modern and Contemporary Art at the Freie Universität Berlin. He studied in Basel and Berlin, graduated with a study on reproduction and seriality in the art of Andy Warhol and gained his PhD with a study on the relation between image and gaze in Edouard Manet's paintings. In 2003 he became the managing director of the Collaborative Research Centre “Aesthetic Experience and the Dissolution of Artistic Limits” at the Freie Universität Berlin. His main fields of study are nineteenth-century French art, post-war American art and theories of modern art.

Among numerous publications in his main fields of research interest, his recent books are *Andy Warhol. Thirty Are Better Than One* (Frankfurt/M.: Insel, 1995), *Bild und Blick in Manets Malerei* (Berlin: Mann, 2003), *Subjekt und Medium in der Kunst der Moderne* (ed. with Christoph Menke, Zürich: Diaphanes, 2006), *Kunsthandeln*, (ed. with Karin Gludovatz, Dorothea von Hantelmann, Bernhard Schieder, Zürich: Diaphanes, 2010) and *Realismus in den Künsten der Gegenwart* (ed. with Dirck Linck, Brigitte Obermayr, Martin Vöhler, Zürich: Diaphanes, 2010).



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Beate Söntgen

“Chardin. Interiority – Interaction – Communication”

Chardin's interiors are regarded as emblematic of absorption, the defining early modern form of inwardness. The lecture asks how inwardness becomes representable and hence communicable, and which forms of silent interaction are engendered in the framework of the interior. At issue is not only the communication that takes place within the picture, among the protagonists, but also the contact with the beholder whom the picture addresses, the characters' averted gazes notwithstanding. Chardin's interiors are demonstratively furnished domestic settings that stage the barriers shielding them both from their imaginary outside and from the space of the beholder by means of folding screens, doors, and thresholds. Marked as spaces on display, Chardin's interiors highlight the conditions governing the construction of interiority: it must show itself to be recognizable and gain recognition.

Beate Söntgen is Professor of Art History and Vice Provost for Research and Humanities at the University of Lüneburg. She studied Art History, Philosophy, and Modern German Literature at the University of Marburg and the Freie Universität Berlin where she also received her PhD in 1996. She then had a postdoc scholarship of the research program “Repräsentation – Rhetorik – Wissen” at European University Viadrina in Frankfurt (Oder). Subsequently, she was Assistant Professor at the Institute of Art History at Braunschweig University of Art. From 2002 to 2003 she was Laurenz Professor of Contemporary Art at the University of Basel and from 2003 to 2011 Professor of Art History at Ruhr University of Bochum where she also was the director of the study program “Art Criticism and Curatorial Knowledge”.

Her publications include numerous works on the topic of the interior, some of the most recent being the essays “Interieur und Zimmerbild. Zur bürgerlichen Darstellungskultur” (in *Innenseiten des Gartenreichs. Die Wörlitzer Interieurs im englisch-deutschen Kulturvergleich*, ed. Heinrich Dilly and Christiane Holm, Halle (Saale): Mitteldeutscher Verlag, 2011), “Entleerung und Re-Möblierung. Zur Einrichtung des Innenraums in Bildern der Romantik und des Biedermeier” (in *Schläft ein Lied in allen Dingen...? Romantische Dingkulturen in Text und Bild*, ed. Christiane Holm and Günter Oesterle, Reihe Stiftung zur Romantikforschung, vol. 56, 2011), “Bild und Bühne. Das Interieur als Rahmen wahrer Darstellung” (in *Räume des Subjekts um 1800. Zur imaginativen Selbstverortung zwischen Selbstaufklärung und Romantik*, ed. Rudolf Behrens and Jörn Steigerwald, Wiesbaden: Harrassowitz, 2010), “Innen im Außen. Der Garten, von der Terrasse her gesehen” (in *Gärten. Ordnung – Inspiration – Glück*, exh. cat., ed. Sabine Schulze, Ostfildern: Hatje Cantz, 2006), and “Interieur – Das kritische Potential der Gegenwartskunst” (in *Topos Raum. Die Aktualität des Raumes in den Künsten der Gegenwart*, ed. Angela Lammert et al., Nürnberg: Verlag für moderne Kunst, 2005). Furthermore, she is preparing a book on *Interieur. Von der Zugänglichkeit des Bildes in Barock und Moderne* which will be published in 2013.