

CAST IN SPACE
Berlin
February 20-21
2012
ABSTRACTS



Katharina Aldenhoven
Freie Universität Berlin

Einsicht durch kombinierte Innen- und Außenansicht?

In allgemeinen Abhandlungen über Kunstgeschichte entsteht der Eindruck, dass die ägyptische Kunst über drei Jahrtausende hinweg eine homogene Masse gebildet hätte. Ferner wird oftmals Platons Auffassung über ägyptische und griechische Kunst zu Rate gezogen. Platon meinte, dass die Ägypter im Gegensatz zu den Griechen die Welt unverfälscht von perspektivischer Verzerrung so, wie sie wirklich sei, wiedergeben wollten. Daher würde es für europäische Betrachter zu ungewöhnlichen Lösungen kommen, so würden unterschiedliche Ansichten ein und desselben Gegenstandes gezeigt und auch das Innere von Gefäßen, Gebäuden u.s.w. werde zusammen mit der Außenansicht abgebildet. Diese Aussagen werden oftmals vermengt mit gestalttheoretischen Ansätzen des frühen 20. Jahrhunderts. Jedoch tut sich die Frage auf, welche Hinweise sich bei genauerer Analyse tatsächlich finden lassen, die auf eine unveränderliche Abbildung der Wirklichkeit hindeuten und ob es Gesetzmäßigkeiten für Darstellungen des Innen- und Außenraumes gab. Daher möchte ich in meinem Vortrag die Darstellungen von Innen- und Außenansichten und ihre Kombination differenzierter beleuchten. Anhand des Fallbeispiels der Festungsdarstellungen wird sich zeigen, dass es kein einheitliches Konzept für die Bannung des Dreidimensionalen auf ein zweidimensionales Medium gab, sondern auch die ägyptische Kunst Entwicklungen unterlag und nicht vor fremden Einflüssen und Modeerscheinungen gefeit war. Denn die Festungsdarstellung entwickelt sich vom ikonischen Zeichen, über die Kombination von Innen- und Außenansicht, hin zu einer dem Sehbild angepassten Seitenansicht. Welche Gründe es für diesen Wandel gab und ob die anderen Tagungsteilnehmer in ihren Disziplinen ähnliche Phänomene kennen, möchte ich zur Diskussion stellen.

Angela Berthold
Freie Universität Berlin

Bildträger Münze – Wege des Umgangs mit einem neuen Bildmedium

Die Erfindung der Münze in Lydien um die Wende des 8. zum 7. Jh. v. Chr. schuf ein neues visuelles Medium. Die Herstellung und Nutzung von Münzen verbreitete sich von diesem Zeitpunkt an rasch im ganzen Mittelmeergebiet, wodurch in so unterschiedlichen Regionen wie z. B. den griechischen Kolonien auf Sizilien oder den makedonischen und thrakischen Stammesgebieten eine Auseinandersetzung mit diesem neuen Bildmedium stattfand. Diese führte in dieser Phase zu verschiedenen Formen des Verständnisses des Objektcharakters und des Verfahrens bei der Gestaltung von Münzen. Vor allem die Auffassung des Bildraumes betreffend finden sich deutlich voneinander abweichende Lösungen; z. B. wird das Münzrund teils sofort in Form eines Reliefbildes behandelt und so in eine bekannte Gattung mit ihren Bildmechanismen und ihren Charakteristika der Raumauffassung eingeordnet, interessant sind aber v. a. auch andere Lösungen, die z. B. die Münze skulptural zu verorten suchen. Der Vortrag möchte in ausgewählten Fallbeispielen Wege des frühen Münzdesigns vorstellen, bevor sich die griechische Welt auf eine Konvention zu Aussehen und Bildform der Münzen verständigte und eine allgemeingültige Definition des Bildraumes von Münzen entwickelte. Das damals durchsetzungsfähige Designprinzip - eine Münze besteht aus zwei voneinander unabhängigen, in erhabenem Relief gestalteten Bildseiten – hat sich bis in unsere Tage erhalten. Doch welche anderen (schwächeren?) Konzepte wurden für das Bildmedium Münze entwickelt? In den frühen Münzentwürfen finden sich ganz unterschiedliche Vorstellungen von formaler Gestaltung, Bildraumcharakter und inhaltlicher Botschaft.

Dominik Bonatz
Freie Universität Berlin

The Evolution of Ritual Space in Ancient Near Eastern Art: Aspects of Illusion, Immersion and Inclusion

In the ancient Near East ritual scenes range among the most persisting motifs in the rich repertory of visual arts, especially in glyptic art. The evolution of ritual space as created and perpetuated in the pictorial representation indeed mirrors a process in which the relation between humans and the world of the divine and socio-hierarchical positions are constantly redefined. The spatiality of ritual representations includes aspects of illusion, immersion and inclusion. The aim of this paper is to elaborate on these three aspects in a diachronic perspective. Changing techniques and iconographies in the conceptualization of ritual spaces from the third to the first millennium BC will be analyzed to demonstrate how social agency was differently transmitted through illusion, immersion and inclusion in the realm of representation.

Nikolaus Dietrich
Humboldt Universität Berlin

Pictorial space as media phenomenon: 'Landscape' in Attic vase-painting and Romano-Campanian wall-painting

In his ground-breaking article "Perspektive als symbolische Form", Erwin Panofsky argued for the fundamental culture-historical significance of modes of spatial depiction as chosen in the visual arts. In accordance with Panofsky's approach, the lack of perspectival spatial depictions in pre-Hellenistic Greek art was understood as a confirmation of Greek anthropocentrism, in opposition to Roman culture, where perspectival depiction of space did exist (cf. B. Schweitzer's analysis of *Raumperspektive vs. Körperperspektive*).

This paper adopts another approach to understand these differences in the depiction modes of space in the visual arts. Instead of linking them with cultural history, they are understood as media phenomena and explained by means of the specificity of picture-genres. Taking the very different treatments of 'landscape' in Attic vase-painting and in Romano-Campanian wall-painting as case-study, my aim is to demonstrate how these differences correspond to the respective types of decoration, their specific requirements and their context: Athenian drinking vessels for the *symposion* and adorned walls as *decorum* of the Roman upper-class-house.

Johanna Fabricius
Freie Universität Berlin

Perspektivierungen. Bildliche und sprachliche Raumkonzepte in der griechischen Kultur

Im Zentrum des Vortrages stehen Phänomene der Räumlichkeit in der griechischen Bilderwelt (Verkürzungen, parallelperspektivische Schräg-, Auf- und Unteransichten). Die Entstehung dieser perspektivischen Darstellungen ist nicht als Versuch zu interpretieren, einen einheitlichen, allein auf das Betrachtersubjekt ausgerichteten Raum zu schaffen, sondern ist durch ganz offenbar bestimmte funktionale Eigenschaften der dargestellten Objekte und Figuren motiviert. Hier sind insbesondere topologische Relationen, aber auch funktionallogische Bezüge ausschlaggebend, die als Ordnungskategorien des Wissens auch bei der Versprachlichung von räumlichen Figur-Grund-Verhältnissen kulturübergreifend eine Rolle spielen. Mithilfe linguistischer Modelle sollen einige grundlegenden Elemente der griechischen Raumrepräsentation und Raumkognition diskutiert werden.

Marian Feldman
University of California, Berkeley

The Modern Signscape of Ancient Levantine Ivories

This talk explores *not* the signscapes of the ancient world, but rather those constructed by modern scholarship. In particular, it examines the use of stylistic analysis to attribute the production origins of first millennium Levantine ivories to specific city-state polities. Connoisseurship plays an essential role in this scholarship, with especially problematic implications for the critical term *workshop*. The paper seeks to unpack the separate steps in this process and to critique its assumptions and logical lacunae. I argue that the intellectual pursuit of assigning workshops to specific geographical locations equated with independent Levantine city-states has created a modern signscape shaped by our self-constructed style-groups. However, when examined apart from certain prevalent assumptions, these style-groups begin to bleed into one another, losing their sharp contours. The term *workshop*, as applied to studies of first-millennium Levantine ivories, elides critical distinctions of space and social organization, and I propose that we envision an ancient Levantine landscape crisscrossed by intersecting skilled practice networks instead of bounded style-groups anchored to singular city-state loci.

Alessandra Gilibert
Freie Universität Berlin

Place out of Order. Visual Sequences and Spatial Rhythms at the Back of King Kapara's Palace

In this paper, I discuss how an apparently chaotic series of small-sized, crudely carved and under every respect inconspicuous stone reliefs may turn out to be a cleverly devised architectural mean to create a very specific "sense of place". My case-study are nearly 200 small stone slabs that lined the back façade of one of the most remarkable ceremonial buildings of the North Syrian Iron Age, the Palace of King Kapara of Guzana, modern Tell Halaf. The "small orthostats" bear simple self-contained, single-scene reliefs and were arranged along the back walls of the palace side by side, alternating basalt and limestone reliefs, like playing cards laid down in a long row. It is immediately apparent that the reliefs were re-used and that their original setup must have followed a different order. Until now, it has also been generally accepted that the secondary setup did not follow any kind of meaningful pattern other than the chromatic dado dictated by the stone materials. In this paper, I contradict this assumption and show how the secondary setup of the reliefs reflects an elaborate blueprint that fold together visual sequences and architectural rhythms. The result was a frieze of images allowing multiple perspectives, setting focal points in space and giving a sense of place to a potentially amorphous open space.

Karin Gludovatz
Freie Universität Berlin

Room with a View: Jan van Eyck's Madonna of Chancellor Rolin and Perception in Pictorial Space

Jan van Eyck's *Madonna of Chancellor Rolin* (c. 1437) is one of the most multilayered paintings of the 15th century: In the foreground, surrounded by opulent palace architecture, the Burgundy chancellor Rolin is praying to the Virgin Mary, while, on the terrace in the middle ground, two observers, their gaze turned away from the event, are looking out over a wide open landscape in the background. The assumed topographical accuracy of the vista has prompted numerous attempts at identification. But in fact, both the landscape and the central event of the painting, the encounter of Chancellor Rolin and the Virgin, are products of the painter's imagination. Essential for an understanding of the painting are the different spaces that van Eyck combines – the architecture of the palace, the intermediate zone of the terrace, and the landscape on the level of motif; pictorial space and picture surface on the level of production aesthetics. As Otto Pächt demonstrated, the careful balancing of spatial order and surface order is symptomatic for early Dutch painting. In the *Madonna of Chancellor Rolin* this organizational principle is driven to an extreme. The elaborate construction of the pictorial space at first glance operates with clear distinctions between interior and exterior. A closer look, however, reveals these distinctions as always only provisional and infused with an understanding of space characterized by permeability. This is, in no small part, due to the artist's experience that pictorial space is always subject to the logic of the surface, just as the surface only constitutes itself in relation to spatial openings: Jan van Eyck evokes pictorial space in order to overcome its conditions – at the same time, he represses it in order to reveal the workings of the painting.

Johannes Grave

Deutsches Forum für Kunstgeschichte, Paris

Intertwining Spaces. Painting, Urban Architecture, and Furniture in the Berlin “Ideal City” Panel

The three well-known panels of “ideal cities”, painted in Urbino or Florence around 1470 and now preserved in Urbino, Baltimore, and Berlin, have often been regarded as exemplary representations of the modern concept of space. The ‘logic’ of linear perspective seems to have opened new possibilities to represent the urban space in a ‘rational’ manner. However, within this group, the Berlin panel turns out to be an especially complex example. Unlike the paintings in Urbino and Baltimore, it not only opens a perspective view of a street or a square, but also depicts a part of the panelling which should probably be integrated into a *lettuccio*. Strictly speaking, the painting consists of different images — the depiction of the wooden panelling and a picture inserted into this framework — and refers to different media. The paper tries to argue that in this case the spatial relationship between painting, architecture, and furniture is far from being unequivocal. Instead of establishing fixed differences, the Berlin “ideal city” invites the viewer to join a playful process of spatial differentiations.

Ömür Harmanşah

Brown University, Providence, RI

The Living Rock: Image, Image-making and Landscape at İvriz

The rock reliefs of the Late Bronze, Early and Middle Iron Ages (ca. 1600-550 BCE) are visible features in the Anatolian landscapes and have long provoked the imagination of local communities, travelers and scholars. Studies of these monuments have treated them as sources for reconstructing historical geographies or as evidence for the implementation of state power. In this paper, I adopt an archaeological approach to rock reliefs to investigate them as places of cultural significance where local societies established site-specific engagements with the geological world and developed practices that linked them to these places in the long-term. Archaeological work showed that such monuments were built extensively at geologically wondrous, watery locales such as springs, sinkholes, caves, sources of rivers and river gorges, while literary evidence suggests a ritual association with liminality and access to the underworld. Image-making practices at rock reliefs relate both to this liminal role and to the politically charged inscription of locally significant places and their incorporation to networks of power. Here, I discuss the landscape(s) of İvriz where multiple episodes of image-carving on the living rock are attested during the Iron Age at a prominent spring on the northern foothills of the Taurus Mountains. I will argue that image-making at İvriz was not simply a political gesture of the Tabalian kings but part of a long-term engagement with a place of geological miracle, ancestor worship and ritual practice. The 17th century Turkish geographer Katip Çelebi’s account of İvriz as „the Spring of Prophet“ — a place of healing and miracle — attests to this argument.

Annette Jael Lehmann
Freie Universität Berlin

Liveness. Zur Wirksamkeit von Bildern in räumlichen Atmosphären

Die zentrale theoretische Frage dieses Beitrags lautet, wie und weshalb etwas, das in Bildern und auch Statuen sichtbar gemacht wird als real anwesend und mehr noch als lebendig wahrgenommen wird. Bilder oder Statuen repräsentieren also nicht einen Körper, Objekt oder ein Ereignis, sondern konstituieren es, machen es unmittelbar existent und erfahrbar. Es handelt sich also um die Tradition von Bildern und Statuen als *vera icon* als lebendige Materialität und als leibhafte Inkarnation von religiösen oder mythischen Vorstellungen. Welche handlungsstiftenden Möglichkeiten aus dieser Wirksamkeit von Bildern ergeben sich und welche räumlichen und rituell-inszenatorischen Kontexte stehen damit im Zusammenhang? Welche Rolle spielen räumliche Atmosphären für die Erfahrung visueller Präsenz und das Verhältnis von sichtbarer Macht zum Unsichtbaren? Die Begriffe der Liveness und der Atmosphäre sollen dabei als schlüsselhaft für das Verhältnis von visueller und räumlicher Ordnung untersucht werden. Der Beitrag versucht im einzelnen anhand von exemplarischen Untersuchungen aus den Bereichen Performance/Skulptur und Fotografie/Video zu skizzieren, wie diese wirklichkeitskonstitutive Funktion von Bildern aus aktuellen bildwissenschaftlichen Perspektiven interdisziplinär fruchtbar gemacht werden könnten.

Diana Liesegang
Ruprecht-Karls-Universität Heidelberg

Between the Worlds. Egyptian Art as Mediator between Space and Time

Egyptian art developed a vast array of forms of expressions both in text and image over thousands of years and left a great cultural heritage, in which the modern observer encounters the creation and development of a detailed spatial conception. The concept of transfer of the dimension of depth through an intensive and impressive way needs a relation between the artistic object, its iconic presentation of a special motif and its radiance on the observer. Egyptian art developed techniques for emphasizing the message of the object and opening the view for the internal space of an artifact by addressing visual, auditive and mental senses. In this paper, I analyze these methods of influencing the observer's perception by opening the view for the internal space of an artistic object. In particular, I observe that under this respect images and texts functions alike: both words and images are set in space and work as transfers of internal knowledge.

Stephen Lumsden

The National Museum of Denmark, Copenhagen

Negotiating Gavurkalesi

Studies of Hittite Gavurkalesi, in Central Anatolia, have generally focused solely on the reliefs and the cyclopean structure with its vaulted chamber. This approach completely disregards, or diminishes, the role of the surrounding landscape in the production of space, as well as the affective qualities of both the limestone outcrop upon which the figures are carved and the structure emplaced, and the special stone used for the cyclopean masonry. Within this perspective, Gavurkalesi is often identified as the tomb of a dead, and so deified, Hittite king. This paper offers an alternative approach that rejects this implied notion of landscapes as “passive media for interacting bodies”, suggesting instead that a network of human and non-human actors actively engaged in creating an affective space at Gavurkalesi. An animist relational ontology is introduced, in which engagement between human and other-than-human actors was negotiated: the space between nature and society was social for the Hittites. Through practices of orchestration, performance, choreography, and network-building, human actors interacted with an active, agential, more-than-human world to shape sacred space. This approach may indicate that Gavurkalesi was a potent “threshold” – cosmologically, geographically, and perhaps politically, aimed mainly at negotiations – social relations – between the Hittites and the animate and marginal landscape itself, located on the edge of a weakening empire. In this manner, it may be proposed that Gavurkalesi was an animate portal for ritual negotiations.

Clemente Marconi

New York University

Mirror and Memory: Images of Ritual Actions in Greek Temple Decoration

The purpose of this paper is to fill a gap in the scholarship on Greek temple decoration. It is generally agreed that the Parthenon frieze, which has as its subject a procession, represents the most significant document of Greek architectural sculpture, and there is a significant number of images of ritual actions attested for the decoration of Greek sacred architecture. Yet, in the field of Greek Art, it is generally assumed that the representation of rituals did not have a part in the figural decoration of Greek temples, which would have been exclusively dedicated to gods, heroes, and monsters. The immediate goal of this paper is to reassess the evidence for this thus far unrecognized category of images; its main ambition, however, is to address the significance of these representations from a larger, hermeneutic perspective, analyzing their role within the context of the interactive relationship between human ritual participants and built ritual contexts.

Rachel Milstein

The Hebrew University, Jerusalem

The Representation of Space in Persian Miniatures (A Narratological Approach)

Persian miniatures (13th to 16th centuries) appear to the Western eye as being flat, two-dimensional and lacking of perspective, even though they contain various illusionistic devices such as diagonals, diminishing sizes and aerial color change in distance. A trained eye, on the other hand, finds in these same pictures several layers of depth, with more than one perspective. Based on the fact that these paintings illustrate literary texts, and that they are narrative by nature, a promising approach to their spatial structure would follow narratological theories. As a test-case I propose to search in the illustrations a visual parallel to what certain narratologists name "focalizers", that is to say internal readers or viewer in the scene, who disclose their perspectives with the external readers/viewer, thus guiding him through their physical or ideological point of view. In literature, one of these focalizers may be the presumed author or story-teller; the others would be one or more of the protagonists. In a painting, the focalizer's eye is the starting point of a visual perspective. The question, then, is how to find the focalizer/s in a given painting. In this paper I will discuss visual markers which may pinpoint the focalizers, and advance an argument regarding the simultaneous perspectives, their effect on the pictorial space, and their contribution to the narrative structure.

Clairy Palyvou

Aristotle University of Thessaloniki

Wall paintings and architecture: towards an integrated experience of real and imaginative space.

The Minoan paradigm

The surfaces that enfold our activities within a building (walls, floors and ceilings) are the real, material borders of our corporeal presence and the background of all performances. Their treatment therefore (texture, relief, colour, light) plays an important role in the way we conceive and use architectural space. This is especially true for walls because of their verticality corresponding to the human body in action.

Wall paintings may interfere with the way architectural space is experienced to the effect of changing the role of the wall from *boundary* to *mediator* between corporeal and spiritual experience and from *background* to *integration*. Such blending of real and represented space is achieved through artistic means - simulation, projection, illusion - as well as through architectural elements - number and location of openings, circulation patterns - and relies greatly on shared cultural experiences. The overall experience, in other words, can only be understood in its *totality*, activated through the interplay between the factual characteristics of architectural materiality and the visual effects of represented space.

The Minoan world offers a rich array of examples for an in depth discussion of the above issues: the architecture and the art of wall paintings of the most elaborate buildings of the Neopalatial era exhibit high standards of design and a clear intention to manipulate the use and perception of built space by engaging the user(s) in a combined spiritual and corporeal experience.

Eftychia Rompoti
Freie Universität Berlin

Rethinking space-conception in early ancient Greek painting

Perception and cognition of images are fundamental for a concept of visualization of space constellations in a pictorial language. An iconological approach focusing on immanent qualities of images and taking into account the principles of historical anthropology could offer a solution transcending the specific borders of a culture, without neglecting the latter, but averting the peril of projection (and anachronistic mistakes) that complicate the endeavour of reconstructing an ancient society and thus its cognitive and behavioral habits.

Based upon this point the aim of my paper is to study the composition's conceptual principle and the variety of formal elements that constitute the conventions implying space in the pictorial language of the early ancient Greek painting. This pictorial language where the space in which the figures act is not considered as a theme of the pictorial composition has been described as emblematic, ornamental, non-descriptive and comprising a narrative irrespective of the rules of space and time. These notions might have to be put up to debate.

Elena Rova
Cà Foscari University, Venice

Space in Ancient Near Eastern Cylinder Seals: How should we deal with it?

Any analysis of how space is represented on Mesopotamian cylinder seals should first of all consider the way these were actually used (i.e. they were rolled on lumps of wet clay used for sealing objects, doors etc.), and the peculiar features of the surface on which the images were engraved. Both these elements have deep implications on the way these images were actually seen by the ancient Mesopotamians, which certainly differs from the way we now see them on photos or drawings. The first part of the paper will explore some of these issues, to then turn to analyse to what extent, and how, space may have been evoked on seal images of different styles and periods, and to analogies and differences, in this respect, between cylinder seals and other contemporary works of art (reliefs, wall paintings, etc.).

Stephan Seidlmayer

Deutsches Archäologisches Institut Kairo

Image Space Interactions. Pharaonic Rock Inscriptions and their Landscape Setting

In pharaonic Egypt images and inscriptions entertain a close relationship to the places where they are situated. This is true for their semantic content. In addition pictorial space and physical space are closely aligned. In the case of monumental buildings, the rules governing the relationship between decoration and architectural space are well explored. Rock inscriptions, however, form a special case. Here, texts and images were directly applied to the faces of natural rock formations. In such cases, a complex interplay between texts/images and landscape can be observed. Texts and images could be used to define the cultural functions of a place in natural space. However the properties of natural places also governed the type and layout of inscriptions which could be applied. In this contribution several rock inscription sites in the area of Aswan (Egypt) are analyzed to explore the complex interaction which linked space and images.

Helga Vogel

Freie Universität Berlin

Politics of the Visual: Pictorial Space as a Potential Space for Power and Domination

This presentation is based on theoretical approaches of Tom Holert, Gilles Deleuze, Michel Foucault, Meyer Schapiro and others. I discuss how structural aspects of the organization of ancient Near Eastern pictorial spaces constitute meaning by a „governance“ of and within such pictorial spaces. My argumentation assumes that factors such as form, format and structuring of pictorial fields steer the production of potential meanings of such images in various concrete historical and social situations. The kinematographic character of ancient Near Eastern reliefs has already been noticed. Following this idea, it makes sense to adopt Gilles Deleuze's analysis of certain artistic means in the structures of film scenes as a new approach to think about spatial codifications and cartographies of power and domination in these reliefs. Diverging from traditional art historical or archeological analyses, I examine a selection of factors such as frames / framing, field layout, setting and rhythm as specific historical forms that constitute and /or enable the power of the visual in pictorial space.