

## Abstracts of all papers

(in order of appearance)

### THURSDAY

*'Taken from the spot' – Constructions of Eye Witnessing in the 18th Century* Jörg Trempler

The paper is devoted to a group of landscape and history paintings dating from the 18th century all of which allege to be eyewitness reports. While each of them constitutes an individual case, here they will be compared with each other in order to outline approaches to eye witnessing at the threshold of Modernity.

*'Drawn after Nature'. Drawn Eyewitness Testimonials in the Context of Research Expeditions in the 19th Century* Tabea Braun

The paper will address 19th century topographical drawings which were done in the course of expeditions and in connection with territorial acquisitions. They will be examined as visual testimonials which were meant to fulfil aesthetic, as well as social and political functions.

*Evoking Authenticity through Interpretation. The 1924 Print Cycle 'Der Krieg' by Otto Dix* Clemens Klöckner

A series of fifty etchings by the German artist Otto Dix, who himself had been a front-line soldier, are often considered to be the most authentic artistic endeavour to pay testimony to the horrors of the First World War. A closer examination will reveal that some etchings depict places which Dix had never seen and refer to works by earlier artists like Goya or Michael Wolgemut. The paper argues that Dix employed iconographic formulae not to diminish but to enhance authenticity.

*Reflected Eye Witnessing. Mirror Images in Early Modernist French Art and Literature* Sigrid Ruby

The paper addresses the role of mirror images in literature and the visual arts of the second half of the 19th century, for example in paintings by Édouard Manet. It posits that these mirror images act as a kind of psychological and optical relay of eye witnessing.

*Abstraction as a Testimonial of Reality – Günther Uecker and Karl Otto Götz* Anne-Kathrin Hinz

Around the year 1990 the German artists Günther Uecker and Karl Otto Götz painted abstract works which took the momentous political events of the immediate present as their starting point. The paper argues that these works are both constructions based on acts of eye witnessing and abstract representations of history.

*Mediated Bodies – Eyewitness Testimonials in Art and Medicine at the Threshold of the 21st Century* Sarah Sandfort

In the mid-nineties the artists Timm Ulrichs and Justine Cooper each recorded a video tape in which magnetic resonance images of their respective bodies played a major part. Cooper also arranged 76 of these images in a large installation. In 2003 Marilène Oliver used magnetic resonance images for an installation of her own. The paper will analyse these works from a perspective informed by art history and visual studies. It will also compare an artistic approach to MRI with the use to which this technique is put in radiology.

*Post-Photographic Dispositifs of Eye Witnessing: Street View and Webcam* Wolfgang Brückle

The paper discusses recent works of art which reflect on modes of viewing determined by the use of webcams and Google Street View. It poses the question whether through these technological advances acts of eye witnessing come into their own or rather become merely formulaic.

### FRIDAY

*'What do you Think?' – On Appeals to Eye Witnessing in Film and Photography* Lars Blunck

Informed by reception aesthetics, this paper will trace and evaluate strategies of *breaking through the fourth wall* in photography and film. It claims that these media may have inherited painting's tradition of appeals to eye witnessing. It will also take into account their potential to deconstruct or even invert this concept.

*Immediate Vision versus Tele-Vision* Magdalena Nieslony

Post minimal art of the 1960s often demanded the physical presence of spectators as eyewitnesses. This paper takes as its point of departure works by artists such as Richard Serra or Chris Burden, claiming that these artists aimed to shake up their audience's media-influenced mode of viewing. It links their artworks to ideas of media critique.

*'This is so Contemporary'. Exclusive Eye Witnessing and Hype-Creation in Tino Sehgal's Artistic Practice* Julia Reich

The artist Tino Sehgal has become famous for creating artworks in the form of ephemeral situations which on various levels are connected to bodily presence. Comparing the artist's practice to contemporary marketing strategies, the paper will discuss marketing-concepts of hype-building and scarcity in regard to Sehgal's work.

*Portraiture as Eye Witnessing in Art Historiography from 1885 to 1930* Charlotta Krispinsson

Can a historical portrait function as a passage into the past? The aim of this paper is to discuss the interest in portraiture as eye witnessing in art historiography during the period spanning from 1885 until 1930, i.e. the time when the portrait's ontology and history came to be established as its own field of research within art history.

*Viewing the Object in Eighteenth-Century Germanophone Europe* Renata Schellenberg

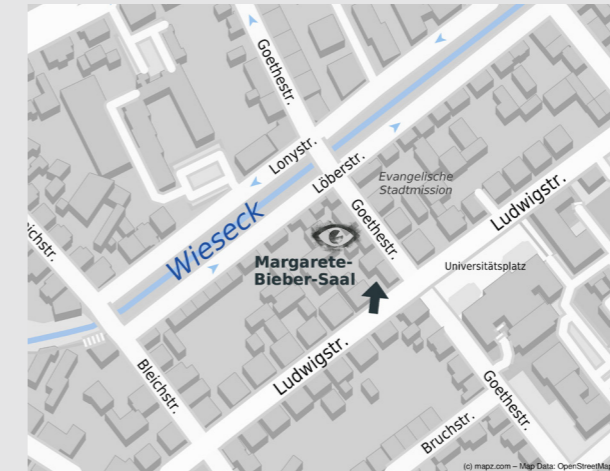
Collections in germanophone Europe in the 18th century were still largely private. To meet the curiosity of the wider public, the objects were described in texts and transported via print media and private correspondence. The paper claims that these documents championed the immediacy of sight and thereby implicitly addressed the physiological experience of viewing art.

*Staging Live-Performances in Museum Collections – A Way to Transform Spectators into (Eye-) Witnesses?* Lisa Beisswanger

In order to keep up with an increasingly mediatized event culture, museums today are looking for new ways to attract their audience's attention. Performance art, being associated with liveness and presence, seems to be a common solution. This paper will reflect on this trend and read it against André Lepecki's concepts of *witnessing* and *spectatorship*.

Ort der Tagung  
Conference location

Margarete-Bieber-Saal  
Ludwigstr. 34  
35390 Gießen



Gefördert durch  
Supported by



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INSTITUT FÜR  
KUNSTPÄDAGOGIK

„ON THE SPOT AT THE TIME“

# AUGENZEUGENSCHAFT UND AUTHENTIZITÄT

IN DER KUNST SEIT 1800

Internationale Tagung der Professur für Kunstgeschichte  
am Institut für Kunstpädagogik



28. – 29. SEPTEMBER 2017

JUSTUS-LIEBIG-UNIVERSITÄT GIESSEN  
MARGARETE-BIEBER-SAAL | LUDWIGSTR. 34 | 35390 GIESSEN

WEBSITE: [WWW.JLU-GIESSEN.DE/AUGENZEUGENSCHAFT](http://WWW.JLU-GIESSEN.DE/AUGENZEUGENSCHAFT)

## „On the Spot at the Time“. Augenzeugenschaft und Authentizität in der Kunst seit 1800

Die internationale Tagung mit Teilnehmern/-innen aus fünf Ländern widmet sich Augenzeugenschaft als einem Diskurs und einer Praxis der Authentifizierung seit ca. 1800 und thematisiert ihre Bedeutung für künstlerische und nicht-künstlerische Bilder, künstlerische Aktionen und Installationen sowie Kunstinstitutionen und Kunstliteratur. Im Zentrum der Aufmerksamkeit stehen Konstruktionen von Augenzeugenschaft, die als Faktor bei der Produktion und der Rezeption von Artefakten wirksam waren oder als solche beschrieben wurden, außerdem Effekte von Augenzeugenschaft, die von Form, Inhalt, Technik oder Medium der untersuchten Bilder, Dinge und Aufführungen hervorgerufen werden. Aus unterschiedlichen Blickwinkeln soll ein ikonisches Erkenntnismodell analysiert werden, das auf spezifische Weise Wissen über die Realität und Wirklichkeitserfahrung konstruiert. Das breite Spektrum an Untersuchungsgegenständen stellt sicher, dass dabei Schnittstellen zwischen künstlerischer und nicht-künstlerischer Wissenskultur in den Blick genommen werden. Ziel der Veranstaltung ist es, Ansätze zu einer Geschichte inszenierter Augenzeugenschaft in Kunst und Kunstsystem der Moderne und der Postmoderne zu entwickeln, und zwar unter Berücksichtigung von Verästelungen in Bereiche wie Politik, Recht, Medizin und Informationstechnologie.

Wir danken der Fritz Thyssen Stiftung für die großzügige Unterstützung.

Claudia Hattendorff / Lisa Beisswanger

### Donnerstag (Thursday), 28. September 2017

9:30 – 10:00

*Introductory Remarks* Claudia Hattendorff, Gießen

Augenzeugenschaft / Bilder

Eye Witnessing / Images

Moderation (Chair): Claudia Hattendorff

10:00 – 10:45

„*Taken from the spot*“ – *Die Konstruktion von Augenzeugenschaft im 18. Jahrhundert* Jörg Trempler, Passau

11:15 – 12:00

„*Nach der Natur gezeichnet*“. *Zeichnerische Augenzeugenschaft im Kontext von Forschungsexpeditionen des 19. Jahrhunderts* Tabea Braun, Bochum

12:00 – 12:45

*Authentizität durch Interpretation: Otto Dix' Graphikzyklus ‚Der Krieg‘, 1924* Clemens Klöckner, Köln

Augenzeugenschaft / Bildlichkeit

Eye Witnessing / Representation

Moderation (Chair): Semjon Dreiling

14:30 – 15:15

*Reflexive Augenzeugenschaft. Spiegelbilder in Kunst und Literatur der frühen Moderne* Sigrid Ruby, Gießen

15:15 – 16:00

*Abstraktion als Zeugnis der Wirklichkeit – Günther Uecker und Karl Otto Götz* Anne-Kathrin Hinz, Jena

16:30 – 17:15

*Vermittelte Körper – Augenzeugenschaft in Kunst und Medizin an der Schwelle zum 21. Jahrhundert* Sarah Sandfort, Bochum

17:15 – 18:00

*Postfotografische Dispositive für die Augenzeugenschaft: Street View und Webcam* Wolfgang Brückle, Luzern

### Freitag (Friday), 29. September 2017

Augenzeugenschaft / Neue Medien

Eye Witnessing / New Media

Moderation (Chair): Lisa Beisswanger

9:00 – 9:45

„*Was meinen Sie?*“ – *Zu Aufrufungen von Augenzeugenschaft in Film und Fotografie* Lars Blunck, Nürnberg

9:45 – 10:30

*Nahsehen versus Fernsehen* Magdalena Nieslony, Stuttgart

11:00 – 11:45

„*This is so Contemporary*“. *Exklusive Augenzeugenschaft und Hype-Bildung in der Praxis von Tino Sehgal* Julia Reich, Düsseldorf

Augenzeugenschaft / Institutionen

Eye Witnessing / Institutions

Moderation (Chair): Sigrid Ruby

13:15 – 14:00

*Portraiture as Eyewitnessing in Art Historiography from 1885 to 1930* Charlotta Krispinsson, Stockholm

14:00 – 14:45

*Viewing the Object in Eighteenth-Century Germanophone Europe* Renata Schellenberg, Sackville

15:15 – 16:00

*Live-Performances in Museum Collections – A Way to Transform Spectators into (Eye-) Witnesses?* Lisa Beisswanger, Gießen

16:00 – 16:30

*Final discussion / Conclusions: Towards an Art History of Eye Witnessing?*

## ‘On the Spot at the Time’. Eye Witnessing and Authenticity in the Visual Arts, c. 1800 to 2000

This international conference brings together scholars from five countries. Discussions will focus on questions relating to eye witnessing as a discourse and authentication procedure from the eighteenth century to the twenty-first century. The conference will address the implications of eye witnessing for artistic and non-artistic imagery, actions and installations, art institutions and art literature. Attention will be focused on eye witnessing systems which were influential in the production and appreciation of artefacts or which were described as such, and on the effects of eye witnessing produced by the form, content, technique or medium of the images, objects and events studied. The objective is to examine from different viewpoints an iconic cognitive model that constructs knowledge of reality and the experience of reality in a specific manner. The conference’s goal is to develop moves towards a history of staged eye witnessing in the art and artistic systems of modernism, whereby ramifications in the realms of politics, law, medicine and information technology are to be taken into account.

We cordially thank the Fritz Thyssen Foundation for their generous support.

Claudia Hattendorff / Lisa Beisswanger

‘ON THE SPOT AT THE TIME’

# EYE WITNESSING AND AUTHENTICITY

IN THE VISUAL ARTS, C. 1800 TO 2000

International conference at the Chair for the History of Art, Institute of Art Education



SEPTEMBER 28 – 29, 2017

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