

Venue:

Villa Jaffé
Wissenschaftskolleg zu Berlin,
Wallotstraße 10, 14193
Berlin

Registration:

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ART HISTORIES AND AESTHETIC PRACTICES –
Kunstgeschichte und ästhetische Praktiken

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Das Forum Transregionale Studien
wird gefördert durch das



Art Histories and Aesthetic Practices

& CAHIM Connecting
Art Histories
in the Museum



Monday, June 11 2018

Sensate Art Histories

Challenges and New
Perspectives

S M
B Staatliche Museen
zu Berlin



Forum
Transregionale
Studien

Program

Monday, June 11

09:00	WELCOME AND INTRODUCTION (Hannah Baader/Subhashini Kaligotla)
10:00	MARGRIT PERNAU Feeling the Garden: Sensory Experience between Materiality and Interpretation
11:15	Coffee Break
11:30	ALYA KARAME The Qur'an in the Realm of the Senses
12:20	MAX KOSS Sensing Paper: Print Culture between Pleasure and Scandal in Fin-de-siècle Germany
13:10	Lunch Break
14:40	LUCY JARMAN In Contact: A Late Medieval Ivory Scallop and its Uses
15:30	NING YAO Decoding the Images: Smoke, Space, and Incense Burners
16:20	Coffee Break
16:35	SUBHASHINI KALIGOTLA Graphic Sense & the Medieval Indian Temple Maker
17:25	FINAL DISCUSSION (moderated by Gerhard Wolf)

Sensate Art Histories

Challenges and New Perspectives

The objects of our study encompass amuletic Qur'an manuscripts; intricately carved medieval European ivories; 18th to 19th century East Asian incense burners; the 19th century German literary magazine Pan; and the stone inscriptions of Deccan India's temple makers. Participants in this transregional workshop have a shared interest in the aesthetic and material practices in which these objects were implicated, and in the multisensory experience of their contemporary receivers. We ask how the lens of the senses complements our understanding of print cultures and religious manuscripts, and we explore the intersensory perception of devotional objects and sacred spaces. On the one hand, we engage the materiality of small objects in close proximity to the body and on the other, the body's habitation of and circulation within monumental architectural spaces and sweeping landscapes. Whereas art historians have tended to privilege and fetishize the visual, we are interested in exploring sensory orders and sensory intersections within the historical moments of our study. We are concerned with the unique contribution that art history as a discipline with its attention to materiality and objecthood, whether of texts, things, or buildings, can make to sensory studies.

While remaining firmly grounded within the approaches of material studies, we invite exchanges with scholars working on sensory studies from a range of disciplinary perspectives including textual history, religion, literary and cultural studies, anthropology, and museum and curatorial studies. And because we intend to be attentive to the blind spots and challenges of this rapidly growing field, our main aim in this workshop is to both develop and interrogate methodologies. In so doing we hope to find ways of approaching the historical, cultural, and spatial specificity of the sensorium.