



REFLECTIONS ON
**EUROPEAN
ROMANTICISM(S)
IN THE VISUAL ARTS**



FRIEDRICH-SCHILLER-
UNIVERSITÄT
JENA

STATE OF RESEARCH AND
FUTURE PERSPECTIVES

International Conference
14–16 September 2022
Rosensäle

International Conference

Reflections on European Romanticism(s) in the Visual Arts
State of Research and Future Perspectives

Friedrich-Schiller-Universität Jena
14–16 September 2022

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Friedrich-Schiller-Universität Jena

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Conference Booklet

WELCOME TO THE INTERNATIONAL CONFERENCE

Reflections on European Romanticism(s) in the Visual Arts State of Research and Future Perspectives

Almost 100 years ago, in 1924, Arthur O. Lovejoy raised the fundamental question of whether Romanticism could be characterised as a movement that transcended national borders. More recent comprehensive monographs on Romanticism demonstrate that the issue is still controversial today. The European dimension of Romanticism and, thus, the commonalities between its different national manifestations are elaborated once again.

In relation to Romantic art, the situation is by no means simpler or clearer. Here, the question of whether to talk about several independently considered Romanticisms or one European Romanticism has seldom been asked. Possible overarching similarities hardly come into the focus of research, not least because too little is known about the latest work and discussions on Romanticisms in other languages.

The conference aims to take a close look on this problem and explore current tendencies in Romantic studies. We focus on significant questions, theoretical and methodological conjunctures as well as blind spots in recent research. By concentrating on painting, drawing and printmaking, we address those art forms in which Romantic impulses are probably most evident.

PROGRAMME

Wednesday, 14 September

- 9:00 Arrival / Registration
9:30 Welcome and Introduction

PANEL 1

Chair: Lars Zieke

- 10:00 Adria Daraban (Cottbus-Senftenberg):
Figures of the Fragmentary: Romanticism in Architectural Discourses of the Modern
- 11:00 Coffee
- 11:20 Elisabeth Ansel (Jena):
"[...] you misunderstand. It's the ocean": Ossianic Images and Visual Translation Processes in European Romanticism
- 12:20 Julie Ramos (Strasbourg):
"Je est un autre": On the Plasticity of India in European Romanticism
- 13:20 Lunch

PANEL 2

Chair: Britta Hochkirchen

- 14:20 Boris Roman Gibhardt (Berlin/Weimar):
Rhetoric of Romanticism: What's Left of Semiology?
- 15:20 Christine Tauber (Munich):
*Romantic Classicism or Classicist Romanticism?
New Perspectives on French Romantisme*
- 16:20 Coffee
- 16:40 Barthélemy Jobert (Paris):
French and British Romanticisms: Print Matters
- 18:00 Tim Barringer (New Haven):
Anglo-Romantic Art: Current Perspectives
- 20:00 Conference Dinner at "Zur Noll"

Thursday, 15 September

9:15 Welcome

PANEL 3

Chair: Elisabeth Ansel

09:30 Antoon Erfteemeijer (Haarlem):
Nature – Art – God: The Role of Religion in the Experience and Depiction of Nature by Dutch Landscape Painters, c. 1780–1870

10:30 Coffee

10:50 Carl-Johan Olsson (Stockholm):
Topography & Constitutive Blanks: On the Interactive Narrativity of Landscape Painting

11:50 Christian Scholl (Hildesheim):
*“Something more than imitations of nature”:
Thomas Cole’s Late Landscapes and Romanticism*

12:50 Lunch

PANEL 4

Chair: Mira Claire Zadrozny

13:50 Kurt W. Forster (Princeton):
Romanticism: National and Regional in Its Manifestations, European in Its Shared Scientific Interests

14:50 Cordula Grewe (Bloomington):
Style Versus Concept: Some Methodological Reflections on Romanticism’s Gestalt

15:50 Coffee

16:10 Michael Thimann (Göttingen):
The Art of Romanticism in Germany and Its Narratives

18:30 Reception at “Schillers Gartenhaus”

Friday, 16 September

9:15 Welcome

PANEL 5

Chair: Christin Neubauer

09:30 Miguel Angel Gaete (York):

Projection and Occupation: Romanticism and the
German National Discourse in Carl Alexander Simon

10:30 Holger Birkholz (Dresden):

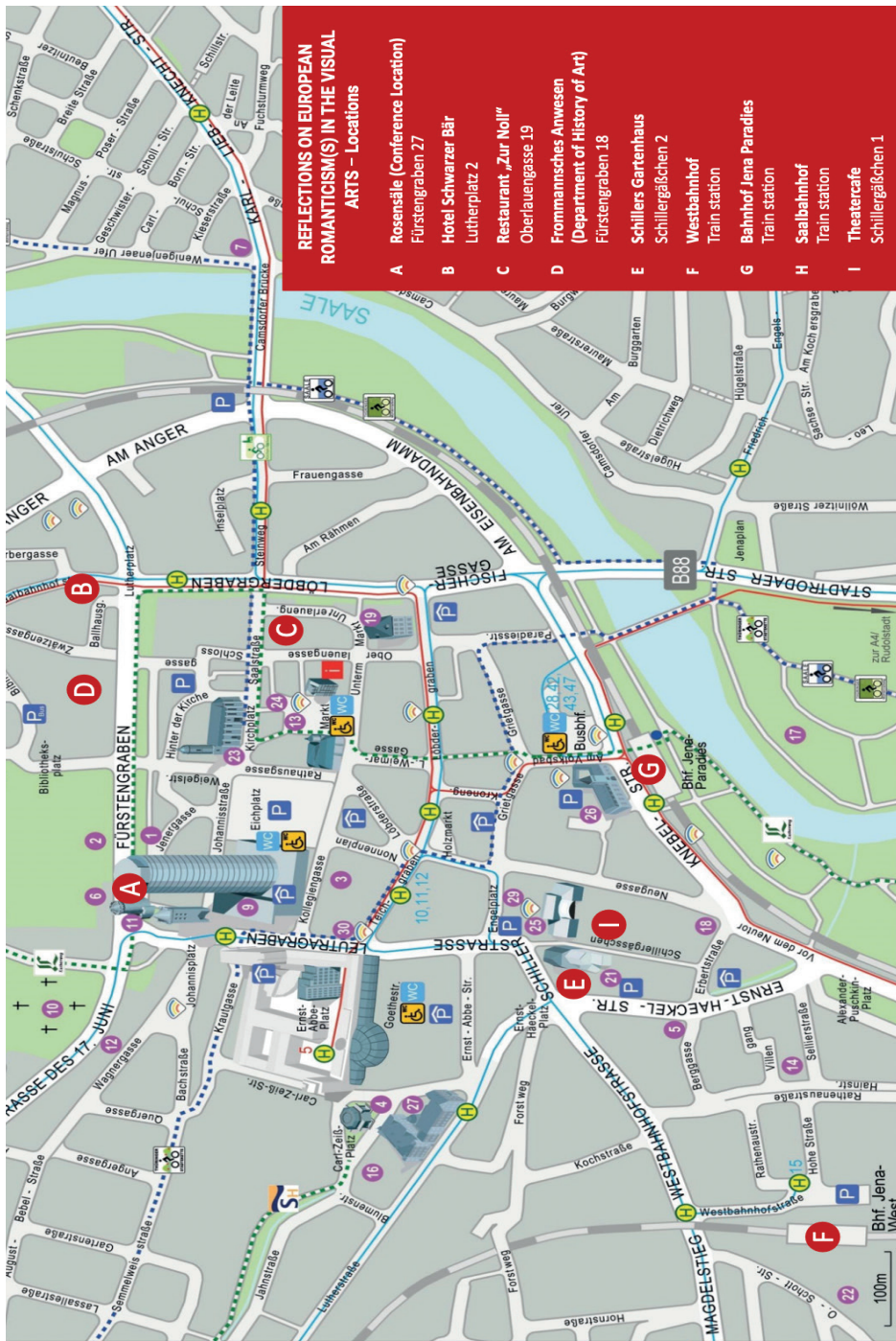
Raden Saleh in Dresden: Transcultural Romanticism

11:30 Coffee

12:00 Final Discussion:

Mechthild Fend and Johannes Grave

13:00 End of Conference



Panel 1

Wednesday, 14 September 2022
9:30–13:20

Chair: Lars Zieke, Jena

Short Biography

Dr Lars Zieke is a postdoctoral research associate at the chair for modern history of art at the Friedrich Schiller University Jena. After studying Art History, Early Modern History and German Literature at Freie University Berlin, he received his PhD at the University of Tübingen. He published his PhD thesis in 2020 under the title *Natur und Mimesis. Visualisierungen des Atmosphärischen in der religiösen Malerei Venedigs und Mailands um 1500* (*Nature and Mimesis. Visualizing Atmosphere in Religious Painting in Venice and Milan around 1500*). During his PhD, he was a research associate at the Institute of Art History at the University of Tübingen and a research fellow at the research training group “Religious Knowledge in Premodern Europe” funded by the DFG. Before starting his position in Jena, he was employed at the Bayerisches Nationalmuseum and the Pinakotheken in Munich. Currently, he is working on his postdoc project *Reframing Watteau. Media, Objects, and Spaces of the Afterlife of Watteau in Eighteenth-Century Europe*, encompassing studies on objects from the applied arts and theories within object and material culture studies. Further research interests are related to the history and visual culture of emotions.

10:00–11:00

Adria Daraban, Cottbus-Senftenberg

Figures of the Fragmentary: Romanticism in Architectural Discourses of the Modern

Under the title *Figures of the Fragmentary* the talk will focus the notion of the fragment, starting with its theoretical definition in early Romanticism. As such, the fragment embodies the radical gesture of liberation of the arts from the idea of the aesthetically beautiful, harmonious and whole. The argument will follow the conceptualization of the fragment in architecture, following its oscillation between a contemplative reflection on the relationship between the fragment and the whole and on the other hand the experience of fragmentation as a quality of the architectural order.

The fragment finds modes of reflection in architecture, initially in the motif of the spoglia, the vestigium or the ruin. Specific to the initial contemplative reflections on ruins is the development towards a “poetics of ruins”, which finds its climax in the landscape garden design. Also, Giovanni Battista Piranesi’s etchings, attesting advanced modernity in their spatial conception, are particularly relevant for this retrospective view on the fragmentary. Historical tableaux composed of fragments of time, of nature, of art or of architecture, that can be found in the early works of Karl Friedrich Schinkel, challenge the viewer’s imagination and invite reflection on the modern condition as a condition fragmentaire. On the threshold of the twentieth century, trends can be identified that simultaneously pursue both classic-universalist and modern-fragmentary tendencies. As a recurring topos, the fragment questions legitimized totality categories and authority formulas of spatial design such as symmetry, proportion and harmony in architecture. In this function, the conceptual model of the fragmentary accompanies universalistic discourses, it is reflexive, critical and complementary to it.

Short Biography

Adria Daraban has studied architecture at the RWTH Aachen and now works as an architect and publicist in the fields of history and theory of architecture. Since 2011 she has been teaching at the RWTH Aachen, BU Wuppertal and University of Kassel. In 2015 Adria Daraban held a temporary professorship for history and theory of architecture at the HM Munich. From 2019 to 2021 she was a visiting professor for theory of architecture at the B-TU Cottbus-Senftenberg. Adria Daraban is now teaching theory of architecture at the TH Cologne and also head curator of the BBSR Zukunft Bau Campus in Aachen, a joint initiative between the Federal Office for Building and Regional Planning and the RWTH Aachen University.

11:20–12:20

Elisabeth Ansel, Jena

“[...] you misunderstand. It's the ocean.” Ossianic Images and Visual Translation Processes in European Romanticism

From the late eighteenth century onwards, the Ossianic myth spread rapidly throughout Europe through the poetry of the Scottish writer James Macpherson. In addition to impulses in literature, numerous reflections in visual art occurred around 1800, which, starting in Great Britain, found their way into continental European art. Early on, romantic characteristics were attributed to the saga, for instance, by Johann Gottfried Herder in 1795. Moreover, it is noteworthy that critics such as August Wilhelm Schlegel considered landscape painting to be the most suitable genre for the heroic epic.

Referring to these discourses, the lecture will use the example of landscape painting to ask what distinguishes Ossianic sceneries and to what extent do they correlate with notions of the romantic? In particular, I aim to pursue the question of why various pictorial

formulas originating in Great Britain found validity in several European cultural areas within a short period. Using transcultural perspectives, the lecture will analyse transmission mechanisms of Ossianic images in the context of a pluriform European Romanticism and explore how individual artists in their engagement with European trends reflected Ossianic-Romantic ideas in their pictures.

The lecture will focus on the hybrid aesthetics of Ossianic landscapes and the connection between British Romanticism and Europe, specifically through the paintings related to the isle of Staffa by the English painter J.W.M. Turner and the German artist Carl Gustav Carus. Although the two artists probably never met, their depictions of Ossian, as the talk will show, are a suitable way of demonstrating transnational interdependencies.

Short Biography

see Chair Panel 3, p. 21.

12:20–13:20

Julie Ramos, Strasbourg

***“Je est un autre”*: On the Plasticity of India in European Romanticism**

Through the study of some visual works by Théophile Bra and William Blake, the lecture will propose an original reflection on the creative dimension of a critical and plastic thinking of “Indian” images in European Romanticism. I will show that the two artists shared the same sources of inspiration, which draws internal transfers in Europe, but that they also made these sources indistinguishable, thus testifying to a specific process of appropriation shared by french and english Romanticism. These aspects will allow, on the one hand to propose a critical reflection on literary and art historical studies (German, French and English) that have addressed the discovery of India in Romanticism, and on the other hand to question the participation of European visual Romanticism in debates on Orientalism and transculturality.

Short Biography

Julie Ramos is a professor of contemporary art history at the University of Strasbourg. Her researches focus on art and art theory between 1800 and 1850, intermediality and transculturality. Scientific advisor at the Institut National d’Histoire de l’Art in Paris from 2009 to 2013, she directed scientific programs and edited collective works on the practice and theory of the “tableau vivant”, on the participation of objects, fashion and decorative arts in Proustian writing, on the idea of “art social” in nineteenth century France. She also directed *Renoncer à l’art. Figures du romantisme et des années 1970* (Paris, ROVEN Éditions, 2013) and co-authored with the geographer Nathalie Blanc an essay on contemporary art and ecology (*Écoplasties. Art et environnement*, Paris, Manuelle Éditions, 2010). She is coeditor of the Franco-German online journal *Regards croisés. Revue franco-allemande d’histoire de l’art, d’esthétique et de littérature comparée – Deutsch-französische Zeitschrift für Kunstgeschichte, Literaturwissenschaft & Ästhetik*.

Panel 2
Wednesday, 14 September 2022
14:20–19:00

Chair: Britta Hochkirchen, Jena

Short Biography

Dr Britta Hochkirchen is a postdoctoral research associate at the chair for modern history of art at the Friedrich Schiller University Jena. From 2017 until now, she has been the principal investigator of two sub-projects in the collaborative research centre 1288 “Practices of Comparing” at Bielefeld University. This context gave rise to the research project ‘*Modernity’ in Relation: Curatorial Practices of Comparing in Twentieth-Century Art Exhibitions*, which explores curatorial practices from the perspective of historical-theoretical notions of temporality. Her other research interests lie in art in the age of Enlightenment (*Bildkritik im Zeitalter der Aufklärung: Jean-Baptiste Greuzes Darstellungen der verlorenen Unschuld* [Ästhetik um 1800, Bd. 12], Göttingen 2018) and the role of the image in theory of history (e.g. “Beyond Representation: Pictorial Temporality and the Relational Time of the Event,” in *History and Theory* 60 [March 2021], No. 1, 102–116, and with Bettina Brandt [ed.]: *Reinhart Koselleck und das Bild*, Bielefeld 2021).

14:20–15:20

Boris Roman Gibhardt, Berlin/Weimar

Rhetoric of Romanticism: What's Left of Semiology?

The lecture discusses the pros and cons of historical discursive approaches versus systematic theoretical approaches in (intermedial, art-historical, literary) research of Romanticism. In doing so, he primarily poses the question of the semiological method and its relevance for contemporary interpretative approaches to key Romantic concepts such as allegory and symbol, as well as Romantic-occupied themes such as 'longing', 'origin' or 'faith'. While the great age of sign theory seems over in science and aesthetics, the lecture will use case studies and close readings to show which potentials can possibly be explored today through a 'post-semiological' approach.

Short Biography

Boris Roman Gibhardt is a curator at the Goethe-Nationalmuseum Weimar (Klassik Stiftung Weimar) and an adjunct professor (Privatdozent) at Freie Universität Berlin (Peter Szondi-Institut für Allgemeine und Vergleichende Literaturwissenschaft). In 2018, he was Humboldt Feodor-Lynen fellow at Harvard University, and in 2015, he was a visiting fellow at Stanford University. He was also a member of academic staff at several universities and institutes of advanced studies, among them Bielefeld University/Zentrum für interdisziplinäre Forschung, the Friedrich Schiller University Jena and the German Center for Art History, Paris. Book publications include *"Einziges Meer, allmähliches Meer": Rhythmus in Literatur und Kunst um 1900. West – Ost* (2021), *Vorgriffe auf das schöne Leben: Weimarer Klassik und Pariser Mode um 1800* (2019) and *Nachtseite des Sinnbilds: Die Romantische Allegorie* (2018), all published at Wallstein Verlag Göttingen. B.R. Gibhardt is co-editor of the journal *Regards croisés. Revue franco-allemande d'histoire de l'art, d'esthétique et de littérature comparée*.

15:20–16:20

Christine Tauber, Munich

***Romantic Classicism or Classicist Romanticism?
New Perspectives on French Romantisme***

The term “romantic classicism” defined by Sigfried Giedion in 1922 is to be inverted into a Romantisme based on classicist premises. For the “romantic turn” in France is already indicated before 1800, when the classicism approaching romantic concepts powerfully explores new topics – such as the artist’s tormenting, because uncontrollably overshooting imagination; the disturbing dream; excesses of violence and fantasies of omnipotence; obfuscations of consciousness; passionate emotional outbursts and Dionysian libidinousness, in short: the whole nocturnal counter-world to an ideal image of antiquity. The so-called poetic idea plays a central role here, a conceptual approach that distills the pictorial idea from material that is now increasingly literary-fictional, mythological-abstract, but also relevant to daily politics. The composition of the picture no longer takes place successively in the act of painting, but the artist first hatches his première pensée completely, in order to then design the picture in its entirety.

The lecture would like to trace this development using examples such as Drouais, Girodet, Géricault, Delacroix and Delaroche.

Short Biography

Christine Tauber is the editor-in-chief of the *Kunstchronik* in the research department of the Zentralinstitut für Kunstgeschichte and a professor at the Institute of History of Art at the Ludwig-Maximilians-Universität München. She habilitated on the politics of art at the French court of the sixteenth century. Other research interests include the interactions and interferences of art and politics from the fifteenth to the twentieth century, the art of the French Revolution, classicism and other historicisms, history of art history in the nineteenth century, and art theory of the eighteenth–twenty-first century.

16:40–18:00

Barthélémy Jobert, Paris

French and British Romanticisms: Print Matters

France, Great Britain and Germany are rightly considered to be the three main poles of European Romanticism, whether in the field of visual arts, literature or music, and the interactions between each of these poles naturally nourish its history. If we concentrate on the first two of them, and more specifically on painting, we will easily see that the contacts or the reciprocal influence pass naturally more through the print, reproductive print but also original print and book illustration, than by the direct knowledge of the works. Few French artists, for example, have made the trip across the Channel, and even then they have done so generally once. The reverse is just as true, if we except the exceptional group of British watercolourists who constantly traveled in France during the Restoration and the July Monarchy, thereby imposing a certain vision of contemporary British art. This communication will therefore focus on the role of the print in the vision that the French may have had of British painting through engraving, since until 1855 and the presentation of a complete panorama of the modern English school at the Exposition universelle rather rare were the British paintings exhibited at the Salon in Paris. What paintings, what works have thus circulated or been known through prints? Did the techniques favored by English engravers (steel engraving, mezzotint, wood engraving) or French engravers (lithography, copper engraving) have consequences on the perception that both had of the artistic developments of their neighbours? Was there, therefore, a particular French-oriented view of English romanticism? It will be noted that the knowledge of British artists, beginning with Turner, Constable, Wilkie, John Martin or Landseer, was guided by the existence, or not, and the circulation of engravings reproducing their paintings, but also that the techniques of these very engravings oriented the reception of these artists in France and imposed a particular vision of British Romantic art.

In conclusion, we will consider the reciprocal, and the vision the Britons may have had, or not, of French Romanticism through French print. If today English and French romantic painters seem to participate in the same movement, joining easily Turner and Delacroix, for example, the historical circumstances of the knowledge and circulation of works invite, through the precise study of their reception and its conditions, to nuance and reinterpret a vision maybe too globalizing and in a certain way too easy.

Short Biography

Barthélémy Jobert is professor of modern and contemporary art history (heritage) at the University of Paris-Sorbonne, Paris IV, now Sorbonne University, since 2003, having been an assistant professor there (1995-2000). He has been President of Paris-Sorbonne (2012-2017) and is, since 2018, President of Sorbonne University Foundation. He has also taught at Harvard (1987-1988), University of Grenoble as professor (2000-2003) and been a fellow at Fondation Thiers, Institut de France (1992-1994) and Yale University (2000). He was in charge of British print at the Bibliothèque nationale de France, Département des Estampes, as an associate curator between 1988 and 1992. A specialist in nineteenth century French art and more specifically in Romanticism and Delacroix, to which he has devoted several exhibitions or works including a monograph (1997, expanded edition in 2017), he has also widely worked and published on British art and its reception in France, as well as on English and French prints. He is currently preparing a history of French painting in the nineteenth century, to be published by Gallimard, and is directing in partnership with the Louvre Museum/Musée Eugène Delacroix, an electronic edition of Delacroix's correspondence, as well as a project to digitize the decorative paintings by Delacroix, as part of a cooperation between Sorbonne University and various partners in the IT and digital industry.

18:00–19:00

Tim Barringer, New Haven

Anglo-Romantic Art: Current Perspectives

This paper will offer a review of contemporary thinking about Romanticism across Britain, North America (including the United States) and the British Empire. That geographical reframing, producing a global, and globally contested, “English language zone” generates an inherently different canon, and a revised set of research questions, rejecting the traditional search for “the Englishness of English Art” (Pevsner, 1955).

Where thirty years ago questions generated by French literary theory were central to investigations of the visual field, today the key areas of investigation are derived from the urgent, existential questions of our own time: empire, slavery, race, indigeneity; extraction, industrialization and the environment; constructions (and constrictions) of gendered identities.

This paper will select a group of objects subject to rigorous investigation in recent scholarship – from relief etchings by William Black, caricatures by James Gilray, and marble sculptures by Joseph Banks to watercolours made in Jamaica by William Berryman, oil paintings of the Hudson Valley by Thomas Cole and of the Canadian wilderness by Cornelius Krieghoff, and aquatints of Indian subjects by Thomas and William Daniell, to Gothic revival furniture designed by A.C. Pugin and ceramics made in the Staffordshire factories – in a quest to redefine Anglo-Romanticism in an enlarged cultural and geographical field.

A revisionism that embraces such decentered geographies must also turn its attention to temporalities. Limit cases will return to the familiar topic of proto-Romanticism in the work of Joseph Wright of Derby and John Singleton Copley and the afterlives of Romanticism in the work of the Pre-Raphaelites and Victorian visual culture.

Short Biography

Tim Barringer is Paul Mellon Professor the Department of the History of Art at Yale University. He specializes in British art and art of the British Empire, with a particular interest in the Victorian period. His books include *Reading the Pre-Raphaelites* (1999) and *Men at Work: Art and Labour in Victorian Britain* (2005). With colleagues he co-edited *Frederic Leighton: Antiquity, Renaissance, Modernity* (1998); *Colonialism and the Object* (1998); *Art and the British Empire* (2007); *Writing the Pre-Raphaelites* (2009), *Victorian Jamaica* (2018) and *On the Viewing Platform* (2020). He was co-curator of *American Sublime* (Tate, 2002); *Art and Emancipation in Jamaica* (Yale, 2007); *Pre-Raphaelites: Victorian Avant-Garde* (Tate, 2012); *Thomas Cole's Journey: Atlantic Crossings* (Metropolitan Museum of Art, New York and National Gallery, London, 2018) and *Picturesque and Sublime* (Catskill, 2018). He is co-curator of *Radical Victorians* (eight US museum venues, 2019-21). He is finishing a book *Broken Pastoral: Art and Music in Britain, Gothic Revival to Punk Rock* based on the Slade Lectures given at the University of Cambridge.

Panel 3

Thursday, 15 September 2022
9:15–12:50

Chair: Elisabeth Ansel, Jena

Short Biography

Dr Elisabeth Ansel is a postdoctoral research associate within the research group “European Romanticism or Romanticisms in Europe” at the Friedrich Schiller University Jena. She received her MA in Art History, Sociology and Law at the TU Dresden. In 2021, she completed her PhD thesis on the constructions of national identity in Irish modernism exemplified by the artist Jack B. Yeats. This thesis was awarded the Dissertation Prize of the Commerzbank foundation and will be published in spring 2023. Currently, she is working on the visual reception of Ossian in European Romanticism using transcultural and translation studies. Recent publications include “‘Emancipated from Provincial Myth’. The Irish Artist Louis le Brocqy in the Context of National Debates and European Modernism”, in *Rethinking Postwar Europe: Artistic Production and Discourses on Art in the late 1940s and 1950s*, (ed. by Barbara Lange et al.), Köln 2020, 213–233 and “‘I Don’t Regret Going to New York a Bit.’ Transnationaler Kulturtransfer am Beispiel der New York-Reise des irischen Künstlers Jack B. Yeats”, in *Künstlerreisen: Fallbeispiele vom Mittelalter bis zur Gegenwart*, (ed. by Birgit Ulrike Münch et al.), Petersberg 2020, 212–225.

9:30–10:30

Antoon Erfteimeijer, Haarlem

NATURE-ART-GOD: The Role of Religion in the Experience and Depiction of Nature by Dutch Landscape Painters, ca. 1780–1870

In the so-called Romantic period some 150 or more professional Dutch painters were active as landscape painters. The thousands of paintings, drawings, sketches, and prints they made, resulted from their painstaking and endless exploration and study of many different landscapes in Holland and in foreign countries. One may ask if this art is about aesthetics, topography, and travel souvenirs only. Could one, rarely or frequently, detect religious symbols or associations in these works of art, as is the case with several German landscape paintings from the same period? In contrast with the Dutch 'pre-romantic' landscape painters from the seventeenth century (Jacob van Ruisdael, Allart van Everdingen, Aelbert Cuyp and others), the Dutch romantic landscape painters left us a lot of letters, travelogues and other textual sources which inform us about how they experienced nature.

This presentation focuses on religious aspects of these experiences of nature, as they were formulated by the artists themselves. Special attention will be given to Johannes and Gerard Bilders, Frederik Hendriks, Barend Koekkoek and Cornelis Lieste. A better understanding of how these landscape painters experienced nature, may contribute to a better understanding of their landscape art, and may help answer the question if, and to what measure, religious associations and symbols are present in this form of art.

Short Biography

Antoon F.W. Erfteimeijer (Hoorn, the Netherlands, 1954) studied Art History at the University of Leiden (1973-1981) and attended the Royal Academy of Fine Arts in The Hague (1992-1997). He worked at the

Frans Hals Museum in Haarlem from 1987-2007 as an Educator and from 2008-2020 as the Curator of Modern Art (nineteenth/twentieth century). He wrote many articles and books, mainly about Dutch painters. One of his recently published books is *Cornelis Lieste (1817-1861)-Maler des Lichts/Schilder van het licht* (with Erno Kiljan; 2016; in cooperation with the B.C. Koekkoek-Haus in Kleve, Germany). Since 2020 he has been working on his PhD-thesis *The role of religion in the experience and depiction of nature by Dutch landscape painters, ca. 1780-1870* (Leiden University, Leiden, the Netherlands).

10:50–11:50

Carl-Johan Olsson, Stockholm

Topography & Constitutive Blanks: On the Interactive Narrativity of Landscape Painting

In his interesting article *Death at Work: A Case Study on Constitutive Blanks in Nineteenth-Century Painting* (1985), Wolfgang Kemp fruitfully analyses Jean-Léon Gérôme's *The Death of Marshal Ney* (1868) from the perspective of Wolfgang Iser's theory on constitutive blanks as key elements for creating meaning in a literary work. Constitutive blanks are simply "gaps" in a readable structure that provokes the reader or beholder to fill them in to make his or her experience of the work complete or meaningful. In Kemp's case with Gérôme the blanks are intimately connected to a narrative structure, with spatial qualities supporting the story and emphasizing the fate of Marshal Ney.

Reading Kemp's text, I could not help but wonder if this method would not be even more fruitful to use on landscape painting? To see if the blanks are not openings linking the paintings to art philosophy and aesthetics of the time and thereby playing a crucial part in the perception of them.

During the romantic era the function of the beholder and his or her imagination obviously became a crucial element of an artwork's exis-

tence. In cases like Caspar David Friedrich's the means used for engaging the beholder are easily identifiable – for example horizons, misty mountains, or openings into the woods. I am interested to see if it is possible to study this in terms of a visual vocabulary from a quantitative as well as a qualitative viewpoint. What mind provoking visual figures are used and in what ways? And how can they be linked to the literature and aesthetics of the time.

I am also interested in looking into what happens when the landscape aspires to be topographically accurate, which is often the case with later Danish Golden Age painting? My second ambition with this paper is to look at the art of Johan Thomas Lundbye and Peter Christian Skovgaard among others. To identify constitutive blanks and how they were used and for which purposes and to put them into the context of art serving the idea of an art strengthening a national identity. What part did the artist's and the beholder's imagination play respectively? And what meanings do the blanks put them into contact with?

Short Biography

Carl-Johan Olsson has been curator of nineteenth-century painting at the Nationalmuseum in Stockholm since 2008. He specialized in romantic landscape painting and Nordic naturalism. Over the last years, he has curated and co-curated exhibitions such as *Danish Golden Age* and *Anders Zorn – A Swedish Superstar*. Currently, he is working on a research project about romanticism and reception theory.

11:50–12:50

Christian Scholl, Hildesheim

***“Something more than imitations of nature”
Thomas Cole’s Late Landscapes and Romanticism***

About 1828/30 the landscape art of Thomas Cole (1801–1848), founder of the Hudson River School, changed remarkably. He pursued a “higher style of landscape” in order to communicate philosophical and historical questions in his paintings.

The presentation discusses, to what extent this change can be described as “romantic”. It therefore compares concepts of landscape art in the United States, in the United Kingdom and in Germany. Did Cole only turn towards a general idealism or is there a certain romantic notion? This question is connected with different perspectives of genre- and media awareness in nineteenth century Europe as well as in the US.

Short Biography

Dr. habil. Christian Scholl studied Art History, History and German at TU Braunschweig and Humboldt Universität Berlin; 1999 PhD at Georg-August-Universität Goettingen; 1999–2001 Fellow at Zentralinstitut für Kunstgeschichte in Munich; 2002–2004 DFG-fellow at University of Chicago/Illinois; 2005 Habilitation (post-doctoral thesis on *Romantic Painting as New Emblematic Art*, published in 2007); 2007-2009 head of DFG-research group (Emmy-Noether-Program) on the Reception of Romanticism, Aesthetics of Autonomy and Art History at Goettingen University; visiting professorships at Göttingen, Paderborn Bielefeld and Regensburg; since 2017 lecturer at Universität Hildesheim.

Panel 4
Thursday, 15 September 2022
13:50–17:30

Chair: Mira Claire Zadrozny, Jena

Short Biography

Mira Claire Zadrozny is a doctoral research associate within the research centre “European Romanticism” and a member of the research training group “The Romantic Model” at the Friedrich Schiller University Jena. She received her MA in History of Art and Theatre Studies from the Ruhr University Bochum. Her doctoral thesis examines images of ruins in mid-nineteenth century Paris with special regard to the interplay of image and architecture. In addition to her focus on nineteenth century French painting and etching, her other research interests lie in the temporality of images and forms of comparison within the single image. A forthcoming paper explores spatial and temporal manifestations of the fragmentary in Eugène Atgets photographs of the vieux Paris (“Stadt-Fragmente: Eugène Atgets fotografische Dokumentationen des vieux Paris”, in *archimaera* 10).

13:50–14:50

Kurt W. Forster, Princeton

Romanticism: National and Regional in Its Manifestations, European in Its Shared Scientific Interests

There is no denying that Romanticism manifests itself in different artistic practices of regions and nations, but it also shares a common ground in the nascent sciences and these are distinctly European, as were such figures as Byron and Goethe. By contrast, C.D. Friedrich, Philipp Otto Runge, or W. M. Turner were distinctly local/regional/national. Not that these regions were isolated; numerous artists moved freely from one to another (e.g. Scandinavian artists in Saxony; Germans in Italy) and some of their patrons chose from a range of different works.

The situation is, however, different in the sciences: taking enormous strides in physics, chemistry, biology, geology and meteorology, scientists produced new insights and their laboratory procedures travelled quickly and sustained a growing interest among artists, writers, and philosophers. British and German geologists (Hutton; Werner; Lyell), French chemists and paleontologists (Lavoisier; Cuvier) and Scandinavian and German physicists (Oersted; Ritter), the quest for language universals (Wilhelm von Humboldt) and the global dimension of all terrestrial phenomena (Alexander von Humboldt) were aware of each other and widely read in translation. Moreover, the recognition of deeply rooted interdependencies among the senses began to adumbrate a comprehensive unity among disciplines.

Short Biography

Kurt W. Forster has held professorships at Stanford; M.I.T.; Federal Institute of Technology, ETH, Zurich; the Bauhaus University Weimar, Yale and Princeton. He also headed the Swiss Institute in Rome, the Canadian Centre for Architecture in Montreal, and was founding director the Getty Research Institute (Los Angeles) where, as a foundation for a pro-

gram of visiting scholars, he established a comprehensive library, archive, and critical editions of major texts on art and architecture.

Forster has published studies on Renaissance architecture and on such figures as Schinkel, Mollino, Rossi, Gehry, Eisenman, and others, as well as on contemporary photography (Ruff, Chiaramonte, Lambri). Recently he published a book on *Karl Friedrich Schinkel. A Meander through his Life and Work* (Basel: Birkhäuser, 2018) and a study on *Aby Warburgs Kulturwissenschaft. Ein Blick in die Abgründe der Bilder* (Berlin: Matthes und Seitz, 2018) and is preparing a study of *Times of Experience, Ways of Beholding*.

Forster is an Honorary Fellow of the Royal Institute of British Architects, Accademico di San Luca in Rome, a recipient of the Meret Oppenheim Prize (Switzerland) and the architecture prize of the American Academy of Arts and Letters.

14:50–15:50

Cordula Grewe, Bloomington

Style Versus Concept: Some Methodological Reflections on Romanticism's Gestalt

"The Romantic style in the usual sense of the term—energetic brushwork, linear order giving way to the impact of color, elevation of contemporary and exotic subject matter to epic intensity—arrived in the first decade of the nineteenth century," or so proclaimed Thomas Crow in the popular 1994 survey *Nineteenth Century Art: A Critical History*. Of course, this particular arrival was an exclusively French affair, and Crow's appraisal is overshadowed by the twentieth century – and emphatically American – infatuation with the coloristic splendor and impasto surfaces of a Delacroix, owed by the twentieth century – and emphatically American – infatuation with the coloristic splendor and impasto surfaces of a Delacroix. Crow's eloquent statement not only raises questions about the omission of alternative Romantic arrivals,

not least of the German ilk. More importantly, it points to the difficulties of defining Romanticism in art. Indeed, as more recent, and more ecumenical surveys reveal, the staggering diversity in visual idioms makes the textbook definition of a Romantic style impossible. What, then, is Romanticism when it comes to artistic production? The answer must be a conceptual one, indeed, one that recognizes in Romanticism itself the origins of an “art of the concept.”

To unpack the complex relationship between style and concept in the decades around 1800, the talk will explore the concept of “exacerbated polarities” first coined by the French literary historian Frank Paul Bowman, to dynamize our conception of style as art historical category. What happens if we bear in mind Friedrich Schlegel’s 1801 dictum “multiplicity in unity” and approach “style” not as a category of fixed visual characteristics but as creative energy that can generate contradictory impulses and yet be united by a specific configuration or constellation of themes and problems? In short, can art history profit from the perspective of literary and intellectual history that the solutions embraced by individual artists may have differed widely, but the problems to which they responded nonetheless form a relatively coherent unity?

Short Biography

Dr. Cordula Grewe specializes in modern European art, with emphasis on visual piety, word-image relationships, and aesthetics. Her books include *Painting the Sacred in the Age of Romanticism* (Ashgate, 2009), *The Nazarenes: Romantic Avant-garde and the Art of the Concept* (Penn State University Press, 2015), *Wilhelm Schadow (1788-1862): Werkverzeichnis der Gemälde mit den dazugehörigen Zeichnungen und Druckgraphiken* (Imhof Verlag, 2017), and *The Arabesque from Kant to Comics* (Routledge, 2021), as well as an edited essay collection on museums of mankind broadly conceived (*Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft*, 2006), an award-winning catalogue co-edited with John Ittmann, *The Enchanted World of Ger-*

man Romantic Prints, 1770-1850 (Philadelphia Museum of Art, 2017), and several special journal issues on skyscraper architecture (*Bulletin of the GHI*, Supp 2, 2005) and German visual culture between 1848 and 1919 (*IHR* 17, no. 2 (2007)). Her current research projects now push into the twentieth and twenty-first century, ranging from modern theo-aesthetics (*Ingres to Michael Triegel and the Leipzig School*) and the body as medium (*Emma Hamilton to Nicki Minaj*) to a digital-humanities project on *Nazi Cultures of Display: A Digital Reconstruction of the Great German Art Exhibition and the Degenerate Art Show*. Her work has been supported by the Institute for Advanced Study, the Alexander von Humboldt Foundation, the Getty Research Institute, as well as the Institute for Digital Art & Humanities and the College Arts & Humanities Institute (both IU Bloomington). She is a founding Board Member of the Internationales Zentrum für Klassikforschung, Weimar (Germany), and a membre associée de l'Équipe d'accueil InTRu ("Interactions, transferts, ruptures artistiques et culturels") at the Université François-Rabelais, Tours (France).

16:10–17:30

Michael Thimann, Göttingen

The Art of Romanticism in Germany and Its Narratives

The lecture is a preliminary attempt to subject the achievements, tendencies and desiderata of research into nineteenth century German art to a critical revision. The focus here is less, which might seem obvious, on the differentiated evaluation of more recent research tendencies towards Caspar David Friedrich or Philipp Otto Runge, who are still regarded as key figures of the epoch and stand out as solitaires in the research landscape. Rather, an attempt should be made to make intersectional cuts through recent research on nineteenth century art and to describe subject areas that, on the one hand, have been pursued more intensively by recent research, but, on the other hand, are still awaiting

academic treatment. The problem that needs to be addressed here is that research into Romanticism still pays homage to the individual biographies of individual artists and, even in recent times, has only opened up to a limited extent to theoretical questions and to cultural-studies. The focus of my paper should be on concepts such as 'nature', 'religion' and 'drawing' in relation to upcoming research.

Short Biography

Michael Thimann (born 1970) is Professor (Chair) for the History of Art at the University of Göttingen in Germany since 2012. He taught in Berlin, Basel, Jena and Zürich and spent five years as a research scholar at the Kunsthistorisches Institut in Florence (Max-Planck-Institut) before he became Professor for the History of Art in Passau (2010-2012). His research interests cover the survival of the classics, especially the reception of Ovid's *Metamorphoses*, artist's knowledge and artist's libraries in Early Modern times and in the nineteenth century as well as religious imagery in Neoclassicism and Romanticism. In 2014 his monograph *Friedrich Overbeck und die Bildkonzepte des 19. Jahrhunderts* was published. He is currently completing a research project dedicated to the reconstruction of Aby Warburg's famous research library in Hamburg ("K.B.W.") up until her emigration in 1933.

Panel 5
Friday, 16 September 2022
9:15–13:00

Chair: Christin Neubauer, Jena

Short Biography

Christin Neubauer is a doctoral research associate within the research group “European Romanticism or Romanticisms in Europe” and a member of the research training group “The Romantic Model” at the Friedrich Schiller University Jena. In her PhD dissertation, she explores Pre-Raphaelitism in the context of Romanticism. She received MAs in History of Art from the University of York and the Friedrich Schiller University Jena. Her research interests focus on nineteenth century British art, particularly the art of the Pre-Raphaelites. In addition, she examines transnational receptions and is intrigued by issues in reception aesthetics. Her publications include a paper on the construction and perception of rhythm in Heinrich Vogeler’s book illustrations (“Heinrich Vogeler und die Rhythmusdebatte um 1900: Zur Konstruktion und Rezeption von Bildrhythmen in Heinrich Vogelers Jugendstilgraphiken für den Inselverlag”, in *Marburger Jahrbuch für Kunstwissenschaft* 47, 2020, 217–244 and the forthcoming publication “New Woman in Disguise: The Art of Eleanor Fortescue-Brickdale and the Woman Question at the Fin de Siècle”, in *Pre-Raphaelite Sisters: Art, Poetry and Female Agency in Victorian Britain*, (ed. by Glenda Youde und Robert Wilkes), Oxford 2022.

09:30–10:30

Miguel Angel Gaete, York

Projection and Occupation: Romanticism and the German National Discourse in Carl Alexander Simon

The German Romantic artist Carl Alexander Simon (1805–52) was seduced by the idea of populating and “civilising” the south of Chile, planning the establishment of a German colony that would ultimately spread to the rest of South America based on a messianic notion: the return to a *primaevae* Vaterland, the original ancient German land, the *Ursprungsland*.

Between 1850 and 1852, Simon engaged in colonial operations in Chile while making hundreds of drawings of landscapes and Indigenous people’s life, giving an account of the first seeds of the German colony. Simon’s writings and artworks endowed southern Chilean landscapes with the symbolism of Paradise, a practice fuelled by an unmistakable colonialist drive. Likewise, in investing the forests of that region with mystic nuances evoking the German primordial forest (*Urwald*), Simon activated a mysticism of nature and a fascination for the past deeply rooted in German Romanticism. Through a strategy that I have denominated projection and occupation, Simon incited a return to an imaginary territory over which Germans claimed ownership.

This presentation delves into the German Romantic imagination of South America, calling into question both the deployment of nationalistic and romantic attitudes and their visual representation outside Europe. It poses the possibility of internal variations within independent Romantic pictorial traditions when deployed overseas in colonial contexts, thus contributing a new angle to the issue of whether to consider the existence of various Romanticisms or one European Romanticism. The overarching argument is that we cannot venture a definition of European Romantic art in terms of national discourses without considering its development outside Europe.

Short Biography

Miguel Gaete is a PhD in History of Art from The University of York. His research specialisations are Romanticism and the period of explorations, with an emphasis on the synthesis among sciences, issues of race, and colonialism in the visual depiction of non-Western regions, particularly South America. His academic interests also include post-colonial theory and the aesthetic theory of the Sublime and its impact on contemporary visual arts, urbanism and architecture.

Dr Gaete holds a master's degree in advanced studies in History of Art from the Universidad de Barcelona, Spain, and he also gained a first PhD in aesthetics from the Autonomous University of Madrid. Among his achievements is the getting several scholarships, presentations at international congresses and several publications. His book on German Romanticism in Chile is under contract with Cambria Press in New York and is due to be published in the summer of 2022. Moreover, he has been recently awarded the Klassik Stiftung Weimar and the German Henkel Stiftung fellowships.

10:30–11:30

Holger Birkholz, Dresden

Raden Saleh in Dresden: Transcultural Romanticism

After studying art in The Hague the Indonesian painter Raden Saleh (1811–1880) came to Dresden in 1839, merely months before Caspar David Friedrich passed away in May 1840. In Dresden, Saleh created a new concept of art and identity, synthesising topics of his cultural origins, colonial role models and European art history. It is in the context of Dresden romanticism and its struggle with the uprising Düsseldorf School that Saleh started to paint hunting sceneries with tigers, lions and riders in 'exotic' looking garb. In a short period from 1839–1844, he is content and successful as never again in the years after. Caspar

David Friedrich came originally from Swedish Pommerania and Johan Christian Dahl reconciled with his Norwegian identity in Rome and Dresden.

Regarding Saleh, it is thus crucial to explore what this could mean for the creation of an Indonesian identity in Saleh's works and self-presentation during that time. Later in his Paris years, the artist tried to receive honours by European courts. After his return to Indonesia in 1852, he became a person of public interest. Saleh is relevant as an artist of the romantic period, at the same time he is crucial for the revolutionary attempts of indigenous groups in Indonesia while being stylised into a kind of touristic attraction at the same time. The lecture centres the Dresden years of Raden Saleh and highlights the components he employed in the self-construction of his own image between Indonesia and Europe.

Short Biography

Dr. habil. Holger Birkholz is curator for early nineteenth century painting at the Albertinum, Staatliche Kunstsammlungen Dresden. His research interests include Caspar David Friedrich, women artist of the Romantic period in Dresden, students of Ludwig Richter in America and Raden Saleh. Between 2019 and 2022 he headed an exhibition and research project on romanticism in Russia and Germany *Dreams of Freedom*, a cooperation between Staatliche Kunstsammlungen Dresden and the State Tretyakov Gallery in Moscow. He received his PhD from the Academy of Arts and the University of Kassel in 2001 and continued with a 'Habilitation' on animism in contemporary sculpture a Technische Universität Dresden, concluded in 2016. He has been working as a freelance curator for contemporary media arts, a writer and university lecturer from 2000–2010. After teaching art history at the Academy of Arts in Dresden 2004–2014, he became Privatdozent at Technische Universität Dresden in 2016.

12:00–13:00
Final Discussion

Mechthild Fend, Frankfurt am Main
and
Johannes Grave, Jena

Mechthild Fend: Short Biography

Mechthild Fend is Professor of History of Art at Goethe-Universität Frankfurt/Main. Before taking up her current position in 2020, she taught for fourteen years at the History of Art Department at University College London (UCL). She specialises in eighteenth and nineteenth century French art and visual culture and is particularly interested in art historical gender studies, the historical relations between art and science as well as the historiography of art history. She has worked on masculinity and androgyny in neoclassicism, on the interaction of body and image and more specifically on flesh tones, skin colour, and the history of skin. She is currently working on the nineteenth century pathological image and the notion of the “clinical picture”. Recent publications include her book *Fleshing out Surfaces: Skin in French Art and Medicine, 1650–1850* (Manchester University Press in 2017), as well as “Body and color” (co-authored with Amelia Rauser), in *A Cultural History of Color in the Age of Enlightenment* (ed. by Carole Biggam and Kirstin Wolf; Bloomsbury 2021), “Images Made by Contagion: On Dermatological Wax Moulages”, in *Special Issue: Symmetries of Touch*, Henning Schmidgen and Rebecca Ladewig (eds), *Body & Society* 28.1–2 (2022), pp. 24–59.

Johannes Grave: Short Biography

Johannes Grave is Professor of History of Art at the Friedrich Schiller University Jena. His research focuses on early Italian Renaissance, French painting and art around 1800 and in the early 19th century. In addition, he works on theoretical questions concerning pictorial perception and practices of comparison. In 2020, he was awarded the Gottfried Wilhelm Leibniz Prize of the German Research Foundation. His publications include *Giovanni Bellini: The Art of Contemplation* (London/New York 2018), *Architekturen des Sehens: Bauten in Bildern des Quattrocento* (Munich 2015), *Caspar David Friedrich* (2nd ed. London/New York 2017) and *À l'œuvre: La théologie de l'image de Caspar David Friedrich* (Paris 2011). His recent book *Bild und Zeit: Eine Theorie des Bildbetrachtens* (Munich 2022) develops a theoretical approach to pictures that focuses on the temporality of pictorial perception. He is currently working on a new interpretation of Eugène Delacroix's depiction of the July Revolution of 1830.

LOCATION:

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Research Group
*European Romanticism
or Romanticism(s) in Europe*

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