

The Itineraries of Art

*Topographies of
Artistic Mobility
in Europe and Asia
1500-1900*



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Annual Conference of the DFG Research Unit 1703
*Transcultural Negotiations in the Ambits of Art.
Comparative Perspectives on Historical Contexts and
Contemporary Constellations*
Kunsthistorisches Institut, Freie Universität Berlin
www.fu-berlin.de/for1703

Organized by Project Area B *Transgressive Itineraries and
Transcultural Aesthetics of Artistic Exchange* in cooperation
with the DFG Research Project *Landscape, Canon and
Intermediality in Chinese Painting of the 1930s and 1940s*

Venues:

Freie Universität Berlin, Kunsthistorisches Institut
Koserstraße 20, 14195 Berlin, Hörsaal B (Lecture Hall)
Museen Dahlem, Lansstraße 8, 14195 Berlin
Großer Vortragssaal (Large Auditorium)

DFG

Freie Universität



Berlin

Thursday, 23 May 2013

Freie Universität Berlin, Kunsthistorisches Institut, Hörsaal B

18:00 Gregor Stemmerich (Berlin)
Opening

18:15 Karin Gludovatz (Berlin), Joachim Rees (Berlin)
Introduction

18:30 Christian Kravagna (Vienna)
*When Routes Entered Culture: Histories and Politics of
Transcultural Thinking*

Friday, 24 May 2013

Museen Dahlem, Großer Vortragssaal

09:30 Klaas Ruitenbeek (Museum für Asiatische Kunst, SMB)
Welcome Remarks

Art/Histories of Routes – A Transcultural Paradigm?

09:45 Joachim Rees (Berlin)
Introduction

10:00 Monica Juneja (Heidelberg)
Tracking the Routes of Vision in Early Modern Eurasia

11:00 Michael North (Greifswald)
*Tracking European and Chinese Objects of Art in
the Indian Ocean (17th and 18th Centuries)*

12:00 **Lunch Break**

13:30 Eugene Wang (Cambridge, MA)
*Why was there no Chinese Painting of Marco Polo?
The Limits of Itinerancy-Themed Art Historical Inquiry*

14:30 Melanie Trede (Heidelberg)
*Sea Routes to the Mainland: Identity Politics and the Formation
of a Cultural Memory in Japanese Pictorial Narratives*

15:30 **Coffee Break**

Symbolic Itineraries and Topographies – Framing Roads and Routes

16:00 Juliane Noth (Berlin)
Introduction

16:15 Evelyn Reitz (Berlin)
Transcultural Ballast. Netherlandish Tiles as Vehicles of Exchange

17:15 Sophie Annette Kranen (Berlin)
*The Historicity of the Route in the ›Atlas‹ of James Cook's
Third Voyage*

Saturday, 25 May 2013

Museen Dahlem, Großer Vortragssaal

10:00 Elizabeth J. Kindall (St. Paul)
Geo-Narrative in Seventeenth-Century China

11:00 Julia Orell (Zürich)
*The River as Personal Itinerary and Painting Lineage:
Ten Thousand Miles along the Yangzi in Late Ming and
Early Qing China*

12:00 **Lunch Break**

Crossroads, Hubs and Centers – Art Forms of Interaction

13:30 Evelyn Reitz (Berlin)
Introduction

13:45 Jessica Stewart (Munich)
*Accommodating Exotica, Incorporating Strangers:
Displacement, Domestication and the Antwerp Market*

14:45 Joachim Rees (Berlin), Nora Usanov-Geißler (Berlin)
*Harboring Expectations. The Littoral as Contact Zone in the
Visual Arts of Japan and the Netherlands (ca 1570-1630)*

15:45 **Coffee Break**

16:15 Yu-Chih Lai (Taipei)
*Court and Cultural Exchanges: A Study of the ›Album of Birds‹
Produced at the Qing Qianlong Court*

17:15 Ulrike Boskamp (Berlin)
*Art, Topography and Identity in a Military Hub: Representing
the Portsmouth Area in the Revolutionary and Napoleonic Wars*

18:30 **End of Conference**

The conference discusses the interaction between routes as channels of communication and as modes of artistic experience in Europe and Asia. While recent scholarship has devoted attention to the economic and political historiographies of road-systems, this conference will focus on routes as stimuli of cultural transfer and artistic production. Addressing interactive overland and maritime networks as itineraries of contact and catalysts of artistic exchange will underscore the cultural agency of routes and interconnections. Framed in the historiography of *longue durée*, routes may be addressed as trajectories that cut across culturally determined geographies and periodizations. The conference concentrates on the sixteenth through nineteenth centuries and thereby foregrounds a period characterized by the unprecedented expansion and transformation of pre-existent route-networks. In the wake of the first global circumnavigation in 1522, the connection of overland-roads and maritime routes triggered new dynamics of transcontinental entanglements. The conference aims at parallel perspectives on both Western Europe and East Asia, geographical regions that imagined each other as ›natural‹ terminus points of the ancient Eurasian trade networks. Consequently, new combinations of transcontinental telluric and nautical routes profoundly affected such predominant cultural topographies and symbolic paradigms. The rise of Asian and European port cities as nodes of maritime systems and prosperous cultural contact zones, often at the expense of inland metropolises, bespeaks this fundamental shift. By the end of the nineteenth century this process entered its end-stages; it is hardly coincidental that in this period, marked by colonialism and nationalism, some of the most enduring narratives of pre-modern routes evolved. To relate the proliferation of routes in the Early Modern era to art and artistic practices is also to engage with not only the actual translocation of persons, animals and objects, but with protocols and mechanisms of control and constraint. Furthermore, it is crucial to pose the question of how the visual arts in diverse historical and cultural contexts contributed to the fabrication of collective imaginations about routes past and present, as well as long-distance journeys. Parallel enquiries of practices and tropes of artistic mobility in Western Europe and East Asia enable the reconsideration of previously separate research in the agency of routes pursued at the intersection of the histories of art, cross-cultural transfer and entanglement.
