



WHAT IMAGES DO

Symposium

The Royal Danish Academy of Fine Arts, Copenhagen

March 19-21, 2014





The Royal Danish Academy of Fine Arts,
Schools of Architecture, Design and Conservation



THE ROYAL DANISH ACADEMY OF FINE ARTS
SCHOOLS OF VISUAL ARTS

AGENDA

The aim of this symposium is to contribute to our understanding of what the image does (its pragma). The awkward entanglement of being and non-being (Plato) calls for an examination of the image as an act or event. Through its event, the image-act instigates an image-related reflection upon the issues of being and non-being, physis and semiosis, actuality and potentiality.

The concept of iconic difference as coined by art historian and philosopher Gottfried Boehm is vital to our concern. Iconic difference embraces an internal effect in the formation of images as an entanglement of being and non-being, matter/perception, imagination/representation, but also externally in the relations between images, language, and concepts. Today, educational institutions within the fields of art, design, and architecture may no longer simply approach im-

age making intuitively, but are requested to engage in a dialogue with academic research and science. Such primarily verbal discourse may, at best, support rather than suppress insights into the unique potentials of the image. Yet a prolific dialogue would not sustain the identity of the image as an already established reality (as re-presentation), but moreover articulate the particular behaviours of the image.

WHAT IMAGES DO follows upon the work of an international research network established in 2012 in collaboration between NCCR Iconic Criticism 'eikones' in Basel, TU Delft, Kunstakademie Düsseldorf, and The Royal Danish Academy of Fine Arts. The network and its activities are funded by The Danish Council for Independent Research, Humanities (FKK).

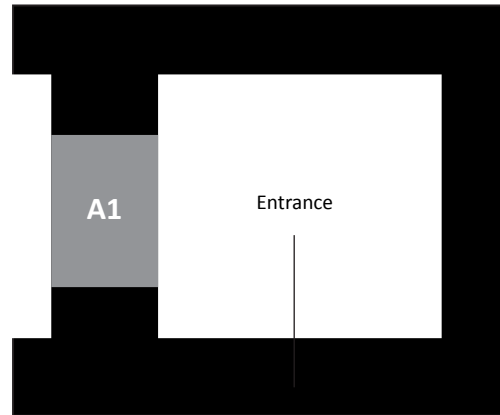
VENUES

THE ROYAL DANISH ACADEMY OF FINE ARTS
SCHOOLS OF VISUAL ARTS

Auditorium 1 (A1)

Festsalen
Charlottenborg Palace
Kongens Nytorv 1, 1st floor

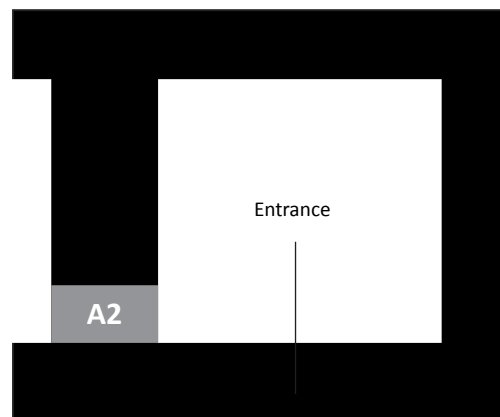
Kongens Nytorv



Auditorium 2 (A2)

Media Art School Auditorium
Charlottenborg Palace
Kongens Nytorv 1, 2nd floor

Kongens Nytorv



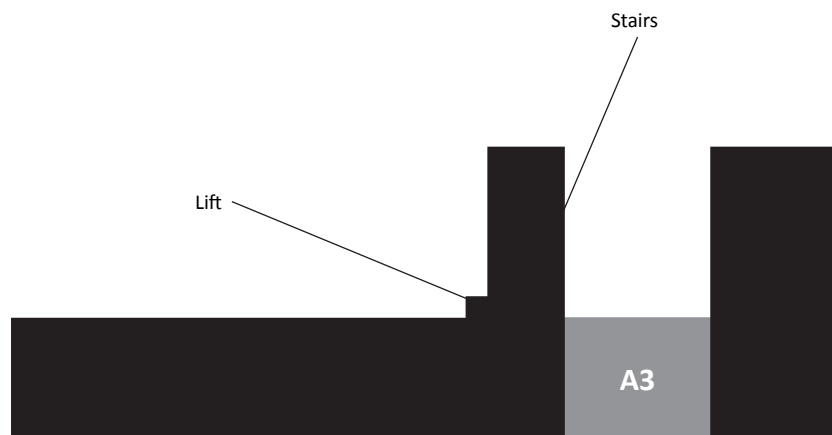
Auditorium 3 (A3)

Hirschsprung Auditorium
Peder Skramsgade 2, 3.B. (3rd floor)

Lift

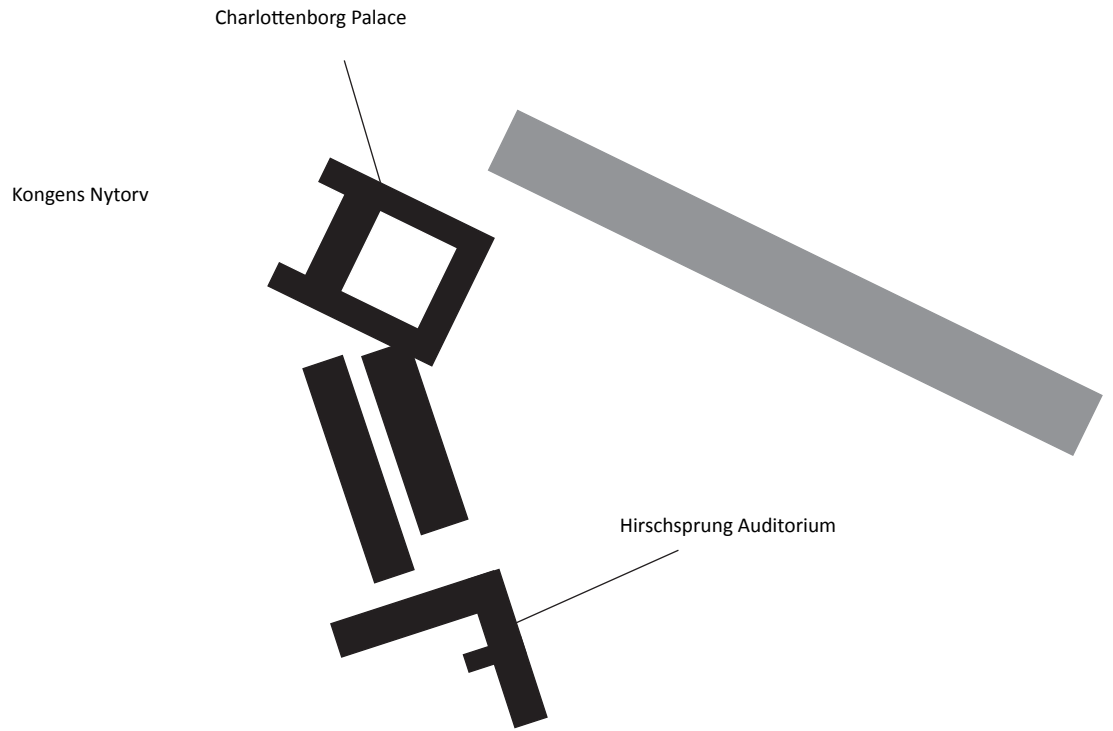
Stairs

Heibergsgade



Peder Skrams Gade

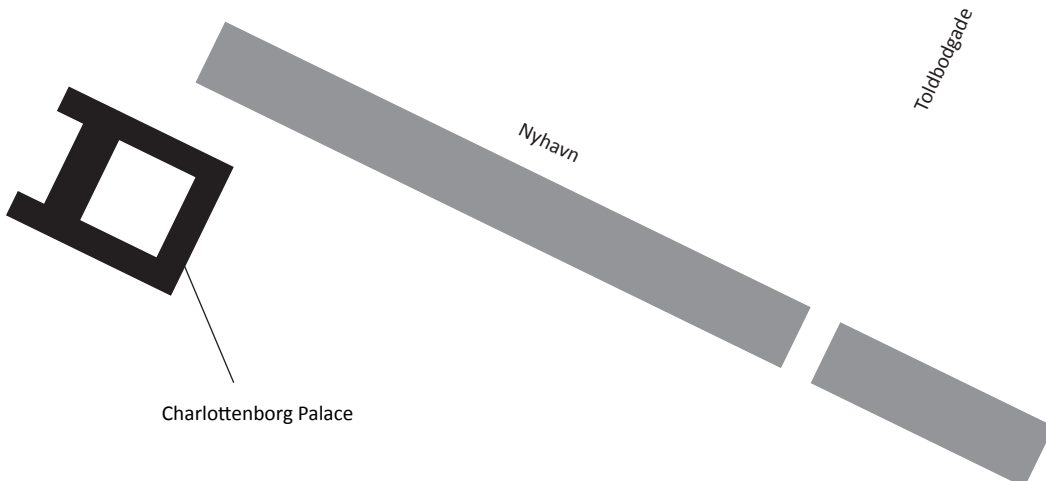
Entrance through courtyard



Symposium dinner (Thursday, March 20)

Copenhagen Admiral Hotel
Toldbodgade 24

Copenhagen Admiral Hotel



SCHEDULE

Wednesday, March 19

8:30-9:30	Registration
9:30-9:45	Welcome and introduction
9:45-11:00	Jonathan Hay The Worldly Eye
11:00-11:30	Coffee Break
11:30-13:00	Parallel sessions 1
	<i>Session A: Image Acts</i> <i>Venue: A1 – Festsalen</i> <i>Chair: Michael Renner</i>
	Nicoletta Isar The Playing Image – Staging Bildakt
	Katharina Wloszczynska What re-done images do
	Alena Alexandrova Strange Apparatus: the Potential and the Pan
	<hr/> <i>Session B: Drawing and the Imaginary</i> <i>Venue: A3 – Hirschsprung Auditorium</i> <i>Chair: Sabine Ammon</i>
	Daniel Blanga-Gubbay Before/Under the Image: for a topography of possible through aesthetic experience
	Anna Katrine Hougaard Drawing vs. Image
	Lesniak, Piotr J. Unfolding Image: Towards Architectural Imaginary as Critique
13:00-14:00	Lunch
14:00-15:30	Parallel sessions 2
	<i>Session A: Imperceptibility</i> <i>Venue: A1 – Festsalen</i> <i>Chair: Toni Hildebrandt</i>
	Jan Bäcklund The Invisibility of Images and Images of Second Order
	Daniel Rubinstein The latent Image: hidden, non-transparent and un- theorised
	Troy Rhoades The Incipency of Images: Experiencing the Impercepti- ble in Bridget Riley's Paintings
	<hr/> <i>Session B: Thinking Through the Architectural Image</i> <i>Venue: A2 – Media Art School Auditorium</i> <i>Chair: Deborah Hauptmann</i>
	Peter Bjerrum The affective images of architecture poetics
	Valeria Guzman Verri Seeing and Reasoning in Architecture

Sophia Banou
Materiality of the Visual: Reimagi(n)ing the city

Session C: Atlas
Venue: A3 – Hirschsprung Auditorium
Chair: Charlotte Warsen

Luis Burriel Bielza
Le Corbusier's postcard collection: poetical assemblage
as a "porous" classification system

Anette Højlund
The vanishing image. Image accumulations in contem-
porary artworks

Henrik Gustafsson
The Art of War, or, Sophie Ristelhueber's Anatomy
Lesson

15:30-16:00

Coffee Break

16:00-17:30

Parallel sessions 3

Session A: Image Ontology
Venue: A1 – Festsalen
Chair: Ludger Schwarte

Michael Kjær
Modern images as a creating of epistemological
visibilities

Jesús Segura Cabañero and Toni Simó Mulet
Critical Temporalities in the Contemporary Visual
Image

Louis Schreel
The Erehwon of the Image: The Immanent Sublime in
Deleuze's Aesthetics

Session B: Matter and Disruption
Venue: A2 – Media Art School Auditorium
Chair: Marc Boumeester

Sofia Nunes
On the disruptive praxis of images: the Abissology's
films by João Maria Gusmão and Pedro Paiva

Maria Mitsoula
Fleuri-Cut, Vein-Cut and the Third-Cut: Imaging an
Epistemology of Marble

Ulrik Schmidt
Abstract-Concrete Images: Mediality and Materiality in
1920s Avant-Garde Film

Session C: Scale and Dimension
Venue: A3 – Hirschsprung Auditorium
Chair: Henrik Oxvig

Lise Skytte Jakobsen
The inter-dimensionality of image making:
An investigation of 3D printing in contemporary art

Dag Petersson
Photographic Space – Photographic Scales

Andrej Radman
3D perception ≠ 2D image + 1D inference

17:30- **Assemblages**
A three channel video installation by Angela Melitopoulos and Maurizio Lazzarato.
Presentation by Angela Melitopoulos

Anne Mette Frandsen
Death has no scale

Vlad Ionescu
Spatial experience as the criterion for a semio-aesthetics of visual arts: Wölfflin and Worringer

Thursday, March 20

Session B: Architecture and Image
Venue: A3 – Hirschsprung Auditorium
Chairs: Sabine Ammon and Martin Sjøberg

9:30-11:00 **Parallel sessions 4**

Session A: Motion/Emotion
Venue: A3 – Hirschsprung Auditorium
Chair: Martin Sjøberg

Sjoerd van Tuinen
Parmigianino and the Hysteria of Mannerist Self-Portraiture

Maria Fabricius Hansen
The Affect of Images: Morto da Feltro, Signorelli, and Moving Creativity in the Art of the Grotesques c. 1500

Marc Boumeester
Meta-media and non-anthropocentric desire; what does the medium want?

Session B: Design Skills
Venue: A1 – Festsalen
Chair: Michael Renner

Beata Makowska
Sketches which Develop Creative Thinking Skills and Imagination

Claire Reymond
Image Relations and Dominant Pictures — a practice-led Iconic Research

Troels Degn Johansson
The Function of Pictures in the Design Programme as a Pedagogical Instrument in Higher Design Education

Session C: Agency
Venue: A2 – Media Art School Auditorium
Chair: Ludger Schwarte

Marko Gylén
The "not" in Art

Mark Dorrian
Drone Semiosis

Devika Sharma
The Humanitarian Image and the Problem of Spectatorship

11:00-11:30 **Coffee Break**

11:30-13:00 **Parallel sessions 5**

Session A: Orientation and Memory
Venue: A2 – Media Art School Auditorium
Chair: Andrej Radman

Tommaso Guariento
The work of the memory. Survivals of the "figura elementalis" as Weltbild. Images as orientation and cure

Lutz Robbers
No Pictorial-Detour: Architecture as Bildwissenschaft?

Doreen Bernath
China and the Configuration of Reality-Effect

Hélène Frichot
Architecture as Real-Estate: Our Contemporary Image of Thought

Session C: Image and Illness
Venue: A1 – Festsalen
Chair: Marc Boumeester

Floriana Giallombardo
The unnecessary image

Jadwiga Kamola
Image, Illness, Foucault

Kathrin Friedrich
What images will do – How the visual engenders the material

13:00-14:00

Lunch

14:00-15:30

Parallel sessions 6

Session A: Photography
Venue: A1 – Festsalen
Chair: Charlotte Warsen

Stella Baraklianou
When the night sky becomes a photograph: August Strindberg's Celestographs and Benjamin's Trauerspiel

Helga Aichmaier
What is Coming to Mind? Potential of Design Processes of Documenting Public Places

Mika Elo
Notes on photography and architectonics of sense

Session B: Word and Image
Venue: A2 – Media Art School Auditorium
Chair: Henrik Oxvig

Emília Pinto de Almeida
On poiesis: image making according to Mário Cesariny

Angela Breidbach
Sebald's Austerlitz: How images misbehave in the dark

Michael Renner
Word and Image again! Attempts to leave the schema

Friday, March 21

Session C: Portraiture
Venue: A3 – Hirschsprung Auditorium
Chair: Martin Sjøberg

Wolfram Bergande
Against Contingency – or: Necessity and the Pictorial Space

Sria Chatterjee
The portrait problem: epistemology and images in global art history

Andrei Pop
Dreaming and Agency

15:30-15:45

Coffee Break

15:45-17:15

Parallel sessions 7

Session A: Embodied Images
Venue: A1 – Festsalen
Chair: Deborah Hauptmann

Aud Sissel Hoel
The Image at the Limits of Phenomenology

Léa Barbisan
Animation: Image and Body in Walter Benjamin's and Maurice Merleau-Ponty's work

Claus Bohn
Launching Architecture Through Image

Session B: Image Politics
Venue: A2 – Media Art School Auditorium
Chair: Troels Degn Johansson

Asbjørn Grønstad
Resistance as Form: Art, Activism, and Adorno

Katharina D. Martin
White wall and black hole: Micropolitics of the undetected face

Jacob Lund
The Pensive Image in the Work of Alfredo Jaar

Session C: Traces
Venue: A3 – Hirschsprung Auditorium
Chair: Jan Bäcklund

Santiago Fernández-Mosteyrín
The trace as a transtemporal representation of action

Helle Brabrand
What Images Do – drawing architecture?

Toni Hildebrandt
The Image Made by Chance in Renaissance and Modern Thought

17:30-18:45

Jacques Rancière
Doing and not doing: the paradoxes of the image

19:00-

Symposium dinner
Copenhagen Admiral Hotel

9:30-11:00

Parallel sessions 8

Session A: Projections
Venue: A1 – Festsalen
Chair: Andrej Radman

Anna-Lena Carlsson
Images and Sketching

Arthur Steijn
The In-between: Exploring perspective in digital projections

Andreas Broeckmann
Considering Image Machine Art

Session B: Disturbances
Venue: A2 – Media Art School Auditorium
Chair: Jan Bäcklund

Peter Muir
The hollowness of the image (the image as an economy of attraction and evasion)

Christian Mieves
Illegible Paintings: Blocked Vision and Self-reflexivity in Contemporary Painting in recent Works by Idris Kahn, David Schutter and Chris Ofili

Charlotte Warsen
Politics of the Formless Image

11:00-11:15

Coffee Break

11:15-12:30

Georges Didi-Huberman
Faire symptôme ou faire synthèse

12:30-14:00

Panel debate and closing remarks

16:00-

What does it mean to make an experiment
Exhibition opening at the The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, Meldahls Smedie, Holmen, Danneskiold-Samsøes Allé 51

ABSTRACTS

Aichmaier, Helga

PhD Candidate. University of Arts and Design Linz

WHAT IS COMING TO MIND? POTENTIAL OF DESIGN PROCESSES OF DOCUMENTING PUBLIC PLACES.

Possibilities of photographic pictures are explored as an instrument of research. The PhD project investigates into the specific iconic category of documentary photography. The research question follows the assumption that photographic images undergo a design process (German term 'Entwerfen') comparable to the image generation practices of painting or drawing: What are the characteristics of a documentary photograph so that the viewer is able to identify it as such? Thereby design processes of documentary photography representing public places are focused. It emphasizes the context of image production—and not the finished artefact exclusively. This concerns the act of making itself and is constituted e.g. by material, apparatus, personal explicit to tacit knowledge, resistant and unknown things as well as by cultural, political, historical and social terms; left aside here are its publication contexts.

The method is rooted in the discourse of iconic respectively pictorial turn. The specific logic of images goes beyond language, thus cannot be completely translated into words but has to be shown, compared and criticised. Image theory combined with "Research through Art and Design", contributes to these debates through the exploration of visual variations within its design process. The generation of these research driven pictures can be described as a visual exploration.

It is expected that this methodical approach can offer insights through enabling to verbalize and characterize images, and may be useful especially for the iconic research community.

¹ In German there exists an untranslatable term called "Entwurf" resp. "entwerfen" that focuses on the process of making artefacts. It comprises a poietic understanding accentuating the creative production.

² Four specific public places: Marktplatz, Basel (Switzerland); Zaunplatz, Glarus (Switzerland); Hauptplatz, Linz (Austria); Heldenplatz, Vienna (Austria).

³ Boehm 1994: Gottfried Boehm, Die Wiederkehr des Bildes. In: Gottfried Boehm (Ed.), Was ist ein Bild? Fink, München 1994, 11-38.

⁴ Mitchell 1994: W.J. T. Mitchell, Picture Theory. Essays on verbal and visual representation. University Press of Chicago, Chicago 1994.

⁵ Renner 2011: Michael Renner, The Mute Iconic Criticism of Design. In: Iris Laner and Sophie Schweinfurth (Ed.), Der Anfang. Aporien der Bildkritik. Rheinsprung 11 – Zeitschrift für Bildkritik, Ausgabe 1. eikones 2011, 92-116 [http://rheinsprung11.unibas.ch/fileadmin/documents/Edition_PDF/Ausgabe1/the-ma-renner_E.pdf accessed 1 November 2013]

⁶ For the field of photography, for example: Sekula 1982: Allan Sekula, On the Invention of Photographic Meaning. In: Victor Burgin (Ed.), Thinking Photography. Macmillan, New York 1982, 84-109; Rosler 1989: Martha Rosler, In, around, and afterthoughts (on documentary photography). In: Richard Bolton (Ed.), The Contest of Meaning. MIT Press Cambridge 1989, 303-340; Lugon 2005: Olivier Lugon, 'Documentary': authority and ambiguities. In: Frits Gierstberg, Maartje van den Heuvel, Hans Scholten and Martijn Verhoeven (Ed.), Documentary now! Contemporary strategies in photography, film and the visual arts. NAi Publishers, Rotterdam 2005, 64-73; Weski 2006: Thomas Weski, Das dokumentarische Moment. In: Thomas Weski (Ed.), Click doubleclick. Das dokumentarische Moment. Walther König, Köln 2006, 35-50.

⁷ Frayling 1993/94: Christopher Frayling, Research in Art and Design. In: Royal College of Art Research Papers, Vol. 1, No. 1, 1993/94, 1-5; Rust, Mottram and Till 2007: Chris Rust, Judith Mottram and Jeremy Till, AHRC Review of Practice-Led Research in Art, Design & Architecture, 11 [http://arts.brighton.ac.uk/__data/assets/pdf_file/0018/43065/Practice-Led_Review_Nov07.pdf accessed 1 November 2013].

Alexandrova, Alena

Lecturer, PhD. The Dutch Art Institute, Arnhem; University of Amsterdam

STRANGE APPARATUS: THE POTENTIAL AND THE PAN

The proposed paper will draw on key concepts as 'the *pan*' and 'the visual' (Didi-Huberman), and potentiality and ambiguity (Agamben, Gamboni, Galison) to consider the work of several different contemporary art practices that engage in thinking the question of the powers and the potentiality of images by visual means. 'The visual' designates a place beyond objectivity that 'tears' the visible and resists one fixed meaning to be assigned to the image, which cannot be read as a texture of coded signs. Didi-Huberman insists on considering the presence of images and their affective powers, beyond their interpretation as legible representations determined by assumed (ideological) content. In contrast to the concept of the detail, which claims a descriptive force but fails in its own terms, he proposes the *pan*, or blotch of paint that undermines, or destabilizes from within the economy of representation. The *pan*, like the symptom in its psychoanalytic understanding, expresses several, often contradictory, meanings. It oscillates between different possible figures, it implies both a recognisable image and a formless zone.

Such concepts point to the necessity to consider the image not only an object to be interpreted with the certainty implied in the iconographical analysis, but as having a specific agency or eventfulness. The image becomes endowed with potentiality; it is an open place of projection or nodal point into a network. An aspect that Aby Warburg, a key figure for Didi-Huberman, articulated in his iconology of intervals. Giorgio Agamben's analysis of the concept of potentiality is particularly resonant with the image as a figuration that can be seen as a representation, but it also maintains a potentiality 'that conserves itself and saves itself in actuality.' Dario Gamboni, as well, has argued that images are endowed with potentiality, sometimes they don't show, depict, or demonstrate, but present their viewer with a ambiguity. Peter Galison's in his analysis of the Rorschach test of inkblots argues that the inkblot images can be considered as a technology of the self; they either produce the self as 'a filtered camera' or 'a powerful projector.'

The question - what images do? has been a subject of reflection for those occupied with understanding them –art historians and art theorists. But now the identities of those who study images and those who make them becomes increasingly blurred and image-makers become image-thinkers. I will consider several contrasting art practices which all share a concern with the 'working' of images. Rob Johannesma's ongoing project *Probability Spaces* investigates the powers of images in a way strongly resonant with Warburg's iconology of intervals. Philippe Gronon's series of photographs of versos of paintings flips the plane of representation to create an image of the invisibility present in all images. This gesture indicates an interest with another aspect of the power of images implied in their infrastructure.

Almeida, Emília Pinto de

PhD Candidate. Universidade Nova de Lisboa

THE EPISTEMOLOGY OF IMAGES

Even though it was common among the surrealists, namely among Portuguese surrealists, to develop their activity simultaneously in the fields of writing and other forms of artistic production, such as painting, Mário Cesariny's (1923-2006) example stands out as paradigmatic, and it relates to more renowned cases like Henri Michaux. Beyond the equally coherent and consistent exercise of both the above-mentioned practices or, for instance, the development of the "picture-poem", the author systematically pled for the displacement of poetry to a primary sense of "making" and, thus, conceived painting and writing as parallels but concomitant ways to produce images. That position, and the constant statements or acts that led him to defend it, obliges whoever wants to approach his work to consider the image as a transversal operation, if not a critical one, that crosses the boundaries of artistic disciplines; allows a comprehensive perspective of artistic creation; demands the invention of apparatuses, schemes of analysis, forms of discourse, capable of respecting but also promoting a non-specific and non-ontological way to understand art and the task of the artist.

By presenting Mário Cesariny's work, we aim to explore the grounds of an extended concept of poetry, not far from the etymological sense of the Greek term "poiesis", expanded towards the large scope of "image making". This implies, of course, to test the hypothesis of embracing a particular method, mostly based in and unfolded out of his works, but also to reactive the terms of a vast discussion around the complexity of images and the modes, problems and paradoxes of its conceptualization. Therefore, we will recall the insurmountable thought of a long tradition of French thinkers and scholars such as Maurice Blanchot, Jean-Luc Nancy, Hubert Damisch, and, naturally, Jacques Rancière and Georges Didi-Huberman, and will certainly have the opportunity to return to the unavoidable concept of "iconic difference", as coined by Gottfried Boehm.

Banou, Sophia

PhD Candidate. University of Edinburgh

MATERIALITY OF THE VISUAL: REIMAGINING THE CITY

The 19th century, was a period of rapid developments in the field of optics with the invention of a series of optical devices that imitated or expanded the capabilities of the eye. The increasing mobility of the world due to the mechanization imposed by the industrial revolution, combined with the manipulation of the corporeal subjectivity of the observer that these new technologies offered, gradually contributed to the cultivation of a new visual culture (*Techniques of the Observer*, Jonathan Crary, 1992). The articulation of this new perception of the space-time paradigm had a direct impact on the development of the pictorial arts, as it was expressed through the vision of modernity (*Vision in Motion*, L. Moholy-Nagy, 1947). The shift that was taking place in the mental image of looking was leading to a shift in the physical image of representation.

Nevertheless, despite this shift in the understanding of both space and its image, architectural notation largely maintained conventions established as early as the 15th century (ichnography, perspective). The image of the city thus appears as a selective invention that forgoes the microbe-like processes that occur within it. Is this discretion a matter of the limitations of the graphic image, or is it an issue of what is defined as the subject matter of representation? What do we consider as present, in order to re-present? It appears that architectural conventions have established a 'materiality' of the visual, eliminating what is considered intangible or unquantifiable as visually illegible. Tracing this inconsistency in the transition from the actual to the virtual through Henri Bergson's understanding of the image, 'half way between the idealist representation and the realist thing' (*Matter and Memory*, 1897: xiii), this paper will look into the criteria of inclusion that shape architectural representation, by critically addressing the ways that the city has been represented in architectural practice.

In doing so, this paper will also focus on the installation "Kaleidoscopic City", a representation of a square-shaped excerpt of the city of Edinburgh. Inspired by the 19th century concept of the kaleidoscope as a mechanical means of producing *beautiful* images (*The Kaleidoscope*, David Brewster, 1858) the installation is structured around six 'optical devices' and their contribution into configuring an image of the city. Understanding the city as an 'aggregate of images' (Bergson, 1897: 101) the installation examines the limits of architectural conventions by reassessing the multiplicity of inputs that compile the image of the city.

Baraklianou, Stella

Lecturer and photographic artist. University of Huddersfield

WHEN THE NIGHT SKY BECOMES A PHOTOGRAPH: AUGUST STRINDBERG'S CELESTOGRAPHS AND BENJAMIN'S TRAUERSPIEL

Benjamin's mystical and baroque constellations in the *Trauerspiel* allow for a creative reading of the aesthetic object. From theatre back to photography, through the Swedish playwright: August Strindberg.

Alongside painting, Strindberg developed an interest in photography from early on in 1860's and this fascination with science, chemistry and mysticism continued until his later years. In the constellations of his *Celestographs*, we have a perfect example of what perhaps an *allegorical* photograph might be like. As David Company writes, "Here most of Strindberg transgressed the very basis of what we think of as a photograph: a direct physical impression of the world through light. Hard proof and factual record give way to a wishful correspondence between image and object. The connection is not physical (indexical) but implied" (Company 2005: 115).

Strindberg's constellations are literal emanations of the night skies. Sensitised photographic plates were exposed under the night sky, left to the impressions of the night air, the molecular particles and the faulty or unfinished chemical process. As experiments, their very subjectivity or representational matter is a result of mistakes: no calculation in exposures, indeed no lens

or camera apparatus. Only chemistry and open air in a night sky. Strindberg turns the world into a camera obscura, pointing to the non-representable of the universe. In the complete reversal of hierarchical representation, ground and figure, the images seem to either dissolve into tainted or rusty stains, possibly resulting from the exposure of the chemicals. The inversion of something as distant as the starry sky with the dust and dirt of earthly matter collide in a mottled, abstracted and indivisible matter. Beyond symbolism, they point, through their chemical nature to a 'work of nature itself.' This heavenly script points to Benjamin's understanding of the Origin as something that emerges through violence, the violence of the crystal formations, perpetually open to transformation. In effect, the *Celestographs* are never finished pieces: over the years, as the Swedish art critic Douglas Feuk writes 'The transforming processes of nature have continued to develop the photographs during the century that has passed since they were made. Thumbprints have left traces and grease or ink stains on the back have in time wandered through the paper (Feuk, Cabinet, Issue 3, Summer 2001).

Reading Strindberg's *Celestographs* alongside the *Trauerspiel*, a speculative understanding of the photograph will be sought, one that is perhaps allegorical, celestial and positions the photograph within the context of the image rather than its purely representational matter.

Barbisan, Léa

PhD Candidate. Université Paris-Sorbonne

ANIMATION: IMAGE AND BODY IN WALTER BENJAMIN'S AND MAURICE MERLEAU-PONTY'S WORK

The aim of my presentation is to compare Walter Benjamin's and Maurice Merleau-Ponty's reflections on the physical effect of images. How do both philosophers evaluate the agency of the images, not on the intellectual, nor on the emotional level, but on the body of the spectator?

Paul Valéry's writings are a determining source for Benjamin's and Merleau-Ponty's reflections on the visual image and its resources. Both are interested in Valéry's idea that the work of art is a paradoxical object, which makes its own unaccomplishment visible. Alternating visibility and invisibility, presence and absence, pleasure and frustration, the image captivates the gaze of the spectator. This common reference explains the proximity between Benjamin's "aura" and Merleau-Ponty's "vision". In the image, and more prominently the painted image, a "transubstantiation" (Merleau-Ponty) or a "projection" (Benjamin) occurs: the image returns the gaze of the spectator, so that the frontier between seeing subject and seen object is blurred. For the German philosopher as well as for the French phenomenologist, the image gains its agency from its constitutive ambivalence – neither artifact, nor life; neither pure representation, nor actual presence.

Merleau-Ponty retraces the image's animation back to the body of the artist, to his/her movements and gestures. Valéry's statement that the painter "takes his body with him" in his work is here also a key reference for Merleau-Ponty. Through his/her

physical performing of the image, the artist links the "flesh" (*chair*) of the human being with the "flesh" of the world. Vision, as the "chiasm" of animation or motivity and passivity (seeing and being seen), is the place where the human body and the image reveal their deep kinship.

For Benjamin, the insatiable desire that the "auratic" image produces is paralyzing, and as such potentially dangerous. The mesmerizing quality of the "gaze" of the image binds the spectator in a balance of power on which fetishism is grounded. Hence Benjamin's proposition to go beyond the "auratic" image: by putting an end to the exchange of gazes between the image and the spectator, Benjamin wishes to transform the image into an "image-space" (*Bildraum*) merging with a "body-space" (*Leibraum*). The post-auratic image has to mobilize the body of the spectator; that is why Benjamin resolutely insists upon the haptical reception activated by movie-images and the functional reception activated by architecture.

While Merleau-Ponty stresses the proximity between the specific modes of animation of the body and of the image, Benjamin deems it necessary for images to overcome their visual character in order to induce a new, non-contemplative form of reception – a reception which would directly activate the body.

Bergande, Wolfram

Professor, Dr. Bauhaus-Universität Weimar

AGAINST CONTINGENCY – OR: NECESSITY AND THE PICTORIAL SPACE

Within the last 20 years, contingency has become a major concept used for the interpretation of artistic artifacts in general and artistic images in particular (e.g. see Döhl/Feige et al. (Ed.): *Konturen des Kunstwerks. Zur Frage von Relevanz und Kontingenz*, Munich 2013). It prominently was Niklas Luhmann who in his *Soziale Systeme* (1984) and in his later *Die Kunst der Gesellschaft* (1997) had argued that artworks were "contingent" in the sense of being neither necessary nor impossible: they might always have resulted differently and hence be other than how they are (taken to be). In my paper I want to challenge the applicability and cogency of such a concept of contingency. Instead I want to develop an aesthetic category of "necessity".

My argument will be based on Hegel's dialectical aesthetics and on Jacques Lacan's psychoanalytical theory of subjectivity and his ideas about image perception. In his analysis of *The ambassadors* by H. Holbein the Younger, Lacan had famously argued that the anamorphic skull which disrupts the pictorial space would indicate that the spectator's I (ego) is haunted by an unconscious dimension. If the spectator's ego, as Lacan claims, is "in the image", then one can argue that it is precisely the pictorial space of the two-dimensional image, i.e. its virtual third dimension, which represents the ego on the level of representation. This argument is in line with Hegel's account of the transition from the Classical (Ancient Greek) Artform to the Romantic (Christian) Artform, or from sculpture (3D) to painting (2D). Through this transition, a formerly external relation between subject and (sculptural) object is internalized, sublated into the allegedly pure, ideal appearance (*Schein*) of the virtual

depth of the painted canvas. If the pictorial space of modern, post-modern and contemporary artistic images is anything but “pure” in Hegel’s sense, then this is because the way in which they distort, dissolve, deconstruct or “*verflüchen* (flatten out)” (A. Gehlen) the pictorial space is a way to hint at the intricate position of the perceiving “I” and at the conditions of possibility of image perception as such.

Besides, if the artistic image remains bound to objective externality, it also tends towards abstraction, that is towards a transformation of pre-reflexive spatiality into reflexive temporality – or as Hegel would have it: painting shows a certain spin off towards music. Therefore the artistic ‘staging’ of the conditions of possibility of image perception must be localized at precisely those points of an artistic image where a transition from spatiality towards temporality becomes visibly intricate. As transcendental conditions, neither they nor the particular artistic forms through which they are staged can adequately be described in terms of “contingency” or subjective “relevance”. This is what leads to an exploration and redefinition of the aesthetic category of “necessity”.

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CHINA AND THE CONFIGURATION OF REALITY-EFFECT

Projects in contemporary Chinese practices are very often being visualised and even realised on the basis of highly effective computer renderings, known as *effect drawings*, while representations in plans, sections and elevations become a posterior exercises of ‘fitting into the picture’. This phenomenon is of far greater theoretical significance than has been recognised in current discourses. Many claims about such tendency regarded it either as part of the general strive of modern society towards simulated spectacle, or as a market-driven phenomenon unworthy of being considered as truly architectural. At the crux is the confusion between the production of ‘simulation’ (which many contemporary theories lamented over as the cause of loss of the real) with the production of ‘pictures’ (which is a domain of representation that pertains to reality-effect yet remains distinct from the real). Between Wittgenstein’s proposition of ‘picto-logico’, Barth’s disclosure of ‘reality-effect’ and Boehm’s ‘iconic turn’ that counters the ‘pictorial-turn’, this paper probes the configuration and effect of picto-reality in the Chinese architectural production.

Effect drawings embodies a different conception of architecture in the Chinese culture - a context which for most part of the C20th grappled with the imported Western tradition of the Architect and the Architectural discipline. The decipherment of pictorial representation of architectural design, long considered subordinate to dominant projective framework in the Western discourse, reveals insights into the production-consumption cycles of architecture in contemporary China. A widespread pattern of pictorial thinking in the Chinese architectural production is radically subverting the character of architecture as a projective process. This paper traces its historical conditions of pictures as epitomes of the embodied

space, as strategic dispositions of the prosaic in construing the iconic, and the inverted spatial trajectory from the ideological to the pragmatic. Picture-making as locus of design decisions, justifications and persuasions is investigated in three parts: configuring the poetics (between manuals and symbols), configuring the political (between propaganda and power) and configuring the material (between the illusion and the built).

The imposition of the pictorial upon architectural production in China supersedes the dominant projective basis of architecture, which instead, asserts architectural design as what we might call a form of introjection. Production and consumption form part of the introjective cycle between specialised architectural field and the lay public: the intake of architectural visions and values represented through pictorial means enables common sense ‘identification’ and ‘continuation’, which further configures a second cycle of architectural-pictorial idioms. The progression of picto-reality in architecture also reflects the seismic shift from communist ideologies to now the embrace of capitalist values. These insights not only lift the veil of a constructed myth across centuries of Orientalist projections, but reconfigures material consequences of architectural representation and dismantles presumed boundary between architectural and non-architectural.

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LE CORBUSIER’S POSTCARD COLLECTION: POETICAL ASSEMBLAGE AS A “POROUS” CLASSIFICATION SYSTEM

Le Corbusier collected about 2,300 postcards throughout all of his life, even when this medium ceased to be appealing to the architectural and artistic *milieu*. Hidden in the sacredness of his apartment, they are nowadays held in the archives of the F.L.C., filed in tune with deltiology: its geographic origin. However, this system is not suited to uncover its true impact and even further, to unravel its signification. As opposed to a mere “classification”, we would like to develop the concept of “poetical assemblage”: the meaning of each postcard is studied not only by the subject it portrays, but through its relation with other items in the collection and even further, through its confrontation with other tools the architect employed to understand the world: painting, sketching, writing, photographing, and his own architectural projects. Instead of creating a linear and univocal analytical system, the “poetical assemblage” brings an open system composed by four different “sections” (Voyages/Sketchbook/Texts/Drawings) which should be understood as four spheres with porous and diffuse limits able to interact.

This paper is part of an ongoing iconographic research which strives to open a new field of study within Le Corbusier’s creative process and personal imagery. Given the amount of documents that come into play, its extension and complexity, it should be understood as the starting point of a future collective research always in motion. A first phase has been presented in 2013 through a traveling exhibition. This is the most appropriate format because the *layout concept* is not the ends but also the means: reflecting, thinking and communicating,

all share the same methodology. Further extending the way in which Aby Warburg conceived his *Atlas Mnemosyne*, each one of the 28 panels proposes an associative and charged mosaic where around 600 images establish a fruitful dialog with 168 postcards. This confrontation reveals the varying possibilities engaged in this approach. They have been summarized in three main goals which are intermingled in growing degrees: *inspiration*, *education* and *verification*. A whole array of graphic examples will provide evidences of the capacity of the architect to synthesize subjects and concepts regardless time and space. Here also, stability and transition are the guiding keys to jump from image to image and from panel to panel, at the same time evoking the tradition and building the present.

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THE AFFECTIVE IMAGES OF ARCHITECTURE POETICS

In the light of the below quote, from my doctoral thesis, the paper, which I intend to present, will further investigate the affective images of architecture poetics.

“Architecture takes place at the Menhir, by the inclusion of cosmos in the built work i.e. of the sacred as a first. It takes place in the Renaissance’s inclusion of the same sacred ratio of micro and macro-cosmos. Or it takes place at Le Corbusier’s right angle, or at Mies’ *universal_space* as the transcendental ‘*beinahe nichts*’ that architecture hovers around. Finally it takes place by matter, in the denouncement of space as a first beyond the genesis of stuff and form, by Alvar Aalto’s inclusion of architecture under the same biodynamical principle, or in Le Corbusier’s inclusion of space in the form as the ineffable space.”

Apart from the dictums of the referred modern architects Le Corbusier, Mies van der Rohe and Alvar Aalto, this investigation will include Adolf Loos, as for the dictum, *das prinzip der bekleidung*; Hans Scharoun, as for, *Raum bricht Raum*; Frederick Kiesler, as for, *Endless House*; MVRDV, as for, *in-form-ation*. All being subject to the question on those affective images behind their poetics of architectural space.

Blanga-Gubbay, Daniel

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BEFORE/UNDER THE IMAGE: FOR A TOPOGRAPHY OF POSSIBLE THROUGH AESTHETIC EXPERIENCE

While writing on Antonin Artaud’s sketches, Jacques Derrida (1986) claims that what does not belong to the image is *below* it. This presentation starts from this point and from the analysis of how the perception of this threshold between *surface* and *substance* in images might be reconsidered as fundamental, and able to broaden a political perspective through aesthetic experience.

As the pyramidal architecture described in Leibniz’s *Théodicée* – where the actual world stands as the top of a figurative

building made and sustained by the possible worlds – the shape emerges *from* a matter (in which numberless images were equally possible) and *over* the matter (as the tip of an iceberg floating on the surface of visible).

Hence the surface of the artwork is not the whole substance but—using the words of Pavel Florenskij—just a *Royal Door*, a visible iconostasis behind which still lives an invisible world of all the previous hypothetical but unborn shapes. A reservoir of images lives hence in latency under the surface of the image: and they do not belong only to the rank of the past (as *surviving images*), but to the one of the possible.

But, what images do?

Sometimes by constantly exposing their own presence, images stand over the matter as sentinels in front of this *door*, preventing the sight from passing through it, nearly as it does the gatekeeper described by Kafka in *Before the Law*. As the old man *before* Kafka’s gatekeeper, the gaze has even forgotten the existence of a world of possibilities over the surface, and it builds its certainties around the guardian before the door.

But sometimes contrariwise they are precisely the ones able to disclose this same threshold and the category of possible behind. Dealing with the uncertainty of the image (as for example the tradition of *defigured* images from iconoclasm until Francis Bacon does) opens hence much more than simply an aesthetic dimension. In those cases, the image does not simply come out to affect the sensible, rather it carries the sensitive gaze into *the* abyss of matter, from which it emerged, to discover its possible variation still lying in the matter; it behaves like a modern Virgilio, transporting the sight into the abyss of possible, which is still preserving in itself all images that could have been emerged but were not.

So *what images do?* In this double movement, images let this same threshold emerge, they wright a new topography of possible by disclosing the persistence of a layer of possibility underneath the reality. And within this topography they open to the perception of the same world’s shape as emerged shape among numberless possibilities, and the actual world as simply one of a kind.

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LAUNCHING ARCHITECTURE THROUGH THE IMAGE

Look closely on this image. What do you see? A quite narrow corridor steps up to a very deep inserted wooden (?) window sill – or bay window - which is angled slightly to the left, suggesting a favored correspondence to the surroundings. A big tomcat sits peacefully in the sill, attentively gazing this way. Framed posters leans casually against the wall. Stereo, books and magazines in the built-in storage, which continuous around the corner to the supposedly bigger space – in which we stand. Probably a home. Smoking cup of coffee and papers left on the floor at the window. This is a moment.

In a traditional architectural process such a precise yet subtle image is (if ever) constructed at the final stages of the work as the concluding outcome of architectural work done mainly on a logical and metric process. This image – however - is a model photo constructed in the very first week of an intense 3-weeks workshop at the Copenhagen School of Architecture with a group of third year students. Through this “inverted” creative process, focus lies on the perceptual and sensual aspects of architecture. Aspects which in many ways are more generally human than professional: the image is not as abstract, as the architectural drawing, and you don’t have to be an architect to relate to it.

Even though we only perceive the image visually it contains an abundance of suggestions on space, acoustics, tectonics, materiality, time and life, due to its accuracy and embodied detailing and furnishing. The image is a fragment of a bigger context but because of its suggestive powers, we can extract meaning, intention and architectural motives, which we can use to launch the bigger picture – the whole house and its context.

The work of the two following weeks of the workshop deals with these suggestions: What is the role of the bay window? Where could it be naturally placed in this home? What could the bigger space, from which the photo was taken, be like? How does this connect to the rest of the building? Where could this building lie and how would it answer to its context? What is its impact on this context, and could it outline a strategy for dealing with the context on a bigger scale?

Through a successive chain of iterative questioning and answering, starting in the world of perception, this work investigates how architecture is affected in the process, and how far we can stretch the suggestive powers of the image and still trace the embodiment and poetry found in the initial image of the gazing tomcat.

Boumeester, Marc

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META-MEDIA AND NON-ANTHROPOCENTRIC DESIRE; WHAT DOES THE MEDIUM WANT?

This paper strives to unlock alternative perspectives on the practice of theory / the theory of practice through the construction of a meta-medial framework based on the intertwining sociocultural- and architectural conditions (or rather; force fields or agencyscapes). The contemporary radical empiricist Brian Massumi, stresses the often neglected importance of movement and sensation in cultural constructions and our interactions with the actualized and virtual worlds. The scope of research is demarcated by the intrinsic and potential relation between the medium, desire and affect. The inquiry will be directed towards the exploration of the role of media in the interplay between - what was formerly known as - perception and the independent force of desire, rendering the anthropocentric hegemony on will obsolete. Experience is never of something, rather it is something and as such irreducible to what we call lived experience. Affect is the threshold experi-

ence, a conceivable transition in everyday life which is inevitably embodied. Affects cause auto-responses of the body and thus circumvent the consciousness. The central questions are; how could a medium express an independent desire by agency and secondly, how we could bond to this realm of non-anthropocentric agency to enrich our own design driven abstractions. The specific role of (the use of) media in this construction is the actual topic of investigation, yet even more important is the exposé of meta-media and the potential of asignifying signs as manifestations of agency. To put it more bluntly, the question is: what does the medium do? What does it want?

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WHAT IMAGES DO – DRAWING ARCHITECTURE?

Drawing architecture calls for image-acting. Images as acting possibilities to catch and create reality are a chance and a challenge, requiring creative and continuing exchange between the visual/sensual and the conceptual. Although drawing transverse different domains, for instance crossing allographic and autographic divides, it needs demarcations as well. Architectural images may work in a field of diagram and transformation as well as a field of resonance and deformation, recurrently aware of shifting transgressing and separating reflection and competence.

Diagram thinks with architecture and handles questions like: how to seize and transform materials and themes of the world to draw and produce architectonically? And the other way around: how to make the drawing give back new potentials. Diagrams search, discuss and evaluate information. Motives and standards are setup as non-visible forces (say, different kinds of movements) animated as visible differences (different configurations of the drawing). Diagram-configurations offer potential appearances and questions, articulated as alternating singularities or thresholds. Conversely the transformative process may ask for new setups of force-material-construction to investigate and open a field ambiguously different.

Resonance performs architecture through affectivity. The term resonance refers to music, among other things, thus also to current studies of so-called mirror-neurons, where the resonance phenomenon operates in your body’s exchange with the world by firing the same neurons both for watching and acting. Your body responds to moves of others in advance of your actual action, simulating a great many possible next reactions. Kinaesthetic simulation of other’s movement is an ‘a priori’ aesthetic work-form opening up the individual to fellow feeling. In particular, the virtual-actual mode of resonance may work in the field of ‘meaningless’ movements of art or of the artificial. Drawing may perform texturally-topologically deformation, directly responsive to kinaesthesia of the participator. Drawing as fields of resonance may search for how at all to operate with kinaesthetic empathy, silently interlaced our body-being, and make it a crucial dimension in architectural creation. ‘What Image Do’ asks for verbal language, to support insights into the unique potentials of images. But, not least, the ques-

tioning challenges the actual making of architectural images to reinforce the 'speechless' sensuality of drawing along with reflective, discursive modes. The claim of architectural drawing is to expand the aesthetic energy and 'knowhow' (deeply related to ethic knowhow), to sharpen the creative profile in dialogue with more hard-hitting agendas of reality.

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SEBALD'S AUSTERLITZ: HOW IMAGES MISBEHAVE IN THE DARK

The images in *Austerlitz* create a greyish atmosphere. They hold an iconic difference between them, on the one hand being placed as devices, and on the other hand being referred to as obscure and fuzzy, also in a sense of inarticulate. My paper argues that, playing with this difference, these images not only often feign their evidence, but are able to invert it. Instead of being bad documentary devices, they create evidence, both intuitively and sharp-sightedly, in their hidden and dark zones. My paper focuses on three illustrations, of which I researched the original sources in Sebald's library, archived at the *Deutsches Literaturarchiv Marbach*. The biblical camp of Moses at Mount Sinai, a man with a parrot on his shoulders, the trackage plan of London's Liverpool Street Station: all originate around 1900. They will be analysed in relation to their sources, in comparison to contiguous images in the book and to their iconographic analogies outside the book.

Placed along the text and similar to it, the images' patterns literally appear out of rain, fog and twilight. Behind such veils they develop their subversive activities: carrying along their negated history or foreshadowing their own tragic future, they convert general verities. It is secretly and in the dark that they sneak in hidden messages and jokes. They also 'misbehave' in terms of time: Although they follow traces of a mechanistic 19th century, they refuse their historical reading. Acting as shadows, they find our understanding of them as nostalgic historicist sights or as euphoric devices of a better future guilty of projection.

Prominent warrantor for their horizontal rather than historical reading, is Wittgenstein, whose eyes appear amongst the animals of the Nocturama and can 'penetrate the darkness (enigma) that surrounds us'. *W's form of family resemblance* explicitly becomes the images' mode of knowledge. By laying out their iconographic traces in horizontal orders, their reveal their affinity to Darwin, whom we meet with in the text. Their erratic and capricious behaviour also connects them to Warburg's method: Austerlitz, after all, is an art historian himself. Following the iconography of some single illustrations in Austerlitz I argue that the book's images operate, in spite or even by means of their obscurity, with the same high, even seismographic precision that is attributed to the text.

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CONSIDERING IMAGE MACHINE ART

Modernist conceptions of art have often – from Constructivism, through abstract expressionism, to Duchamp-inspired Conceptualism – put the materiality and mediality of artworks at the centre of their considerations. This lineage raised questions which in the past decade also formed part of the debates about electronic and digital media art in particular, and the role of technology in art and artistic production in general. These debates are pinpointed by the phenomenon of "image machines" for which the works by the French artist Julien Maire are exemplary. Maire's installations and projection apparatuses raise important aesthetical, technological and epistemological issues regarding the contemporary status of the image.

In the talk, Maire's work will be contextualised with regard to recent discussions in Visual Studies (or 'Bildwissenschaft', the German equivalent) and the way in which here attempts are made to reconcile art historical conceptions of the image with new developments in scientific imaging, data visualisation, and computer simulations. For classificatory purposes, we will briefly look at four different types of artistic "image machines": mechanical image machines (e.g. Tinguely's "Meta-Matics"), optico-physiological image machines (e.g. Duchamp's "Roto-Reliefs", or Toshio Iwai's three-dimensional zoetropes), media-technical apparatuses (e.g. works by Steina and Woody Vasulka, Jim Campbell), and algorithmic image machines (e.g. works by Vera Molnar, JODI).

The goal of the presentation will be to broaden the analytical instrumentarium of studying images created by mechanical, electronic and digital apparatuses, and to suggest connections between debates about the "mediums of art" (Clement Greenberg, Rosalind Krauss) in and outside of the more narrowly defined field of "media art".

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THE INVISIBILITY OF IMAGES AND IMAGES OF SECOND ORDER

On the background of the medieval authority of the *image* within the pre-modern framework of "presence and likeness" (Belting) and its corresponding disregard for material traces and indices on the one hand and, on the other, our modern "paradigm of the trace" (Lenain), which in abundance exhibits these traces (x-ray photographs, cross-section paint analysis, dendrochronological tables etc), I will discuss the question of the relation between image (*eikon*) and trace (*ichnos*) within the context of the visual arts. The hypothesis I will propose, is that any observational apparatus -- from High Performance Liquid Chromatography, over photographic reproductions and the connoisseur's eye, to the casual museum go'er or devotional remembrance -- can't perceive both image and trace at the same time. If one is visible, the other is invisible. An observation of the image will inevitable have as an effect the invisibil-

ity of traces, which we could call a (medieval) “ichnoclasm” or disregard of the material support. More disturbing is that if this hypothesis is correct, we are endowed with a corresponding inability to observe *images*, which means that we are trapped within an inherent iconoclasm.

The argument for this general idea will (hopefully) be set forth through three cases in point. The first case being the recent (2006) ‘rediscovery’ of “a Rembrandt” (*The Crusader*) in the National Gallery of Denmark, which had lived a life of obscurity in the basements at the Museum after having been rejected as genuine at different points during the 20th century. This will be followed by the recent discovery of a Van Gogh (2013), which contains a curious and rather anachronistic piece of evidence based on likeness and remembrance. This decisive piece of evidence suggests that the image (likeness, *eikon*) still operates behind the discipline of art history and in artistic practices, but now in disguise as index or a trace. This phenomenon I will call “an image of a second order”. How this effect of the appearance of a second order of images will be exemplified with the help of the equally recent case of Wolfgang Beltracchi. I will not be able to cover all this within the scope of the paper, but this to give an idea of the context of that which eventually will be presented.

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CRITICAL TEMPORALITIES IN THE CONTEMPORARY VISUAL IMAGE

Large part of the artistic production of the nineties of the last century till the present, focused on audio-visual works of art in which the idea of time and space-time interpretations induce the spectator’s reflection. These artworks installations use the strategy of slow down, speed, interrupt or spatialize the rhythm and the sequence of the image in movement and question the perception of the spectator’s everyday temporality and affect their visual experience.

The resistances and alternatives to everyday perception of time are combined in the artwork incorporating the discourses of memory and history. Reconstruct our sense of time as open and manipulated where past and present are connected and in a constantly construction process. About this new genealogy of time is interesting to approach this memory frequency, through an art that “thinks” relationships from their own representational structure that generates knowledge about the world.

Exploring the hegemonic chronologies through artists and their production and reproduction of moving images corresponds with the emergence of a range of critical and methodological proposals (as anachronistic history of Georges Didi-Huberman or Mieke Bal history of preposterous or authors as Andreas Huyssen). Or models analysis of images that introduce multiple temporal levels that are projected through history and memory. Such temporal multiplicity acquires an essential role in the

global contemporary art scene, where different timelines from various contexts of the globe converge antagonistically in what we call “the modern world”. So any attempt to write about this artwork needs to rethink the concept of time and assess both the temporal multiplicity (heterochrony) and investment of time and history (anachronism).

This paper attempts to analyse the temporality, the collective imagination, history and memory and moving image and its manipulation as a conceptual resource in the work of Stan Douglas, Doug Aitken and Mark Lewis.

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IMAGES AND SKETCHING

Images play different roles in design processes; sketches are frequently stressed as important for an early inventive ideation stage, visualisations are made of the process itself and of the intended design in different stages. In this paper I will consider the *sketching* (not the image-soon-to-be, but the activity, the course of event) in relation to the image. The important role of sketching in design has its root in the renaissance, when ‘design’ was understood as a verb. Design/sketching was understood as the creating of visual concepts; as cognitive tools for understanding an object in the world (Flusser, 1993 and Weimarck, 2003). In this paper, sketching is not related to the ontology of a thing (in the world), but by turning to Nietzsche’s thinking it can be highlighted that sketching is related to the process of thinking, of creating - and of destroying the already established thought/image. Already in “On Truth and Lying in an Extra-Moral Sense” (1873) Nietzsche writes of the metaphor, the image, as fundamental for language and thinking in concepts. The process of “metaphor-making” is placed in the cleft between the subject and the thing-in-itself. The relation between words and a thing-in-itself is considered as an aesthetic relationship. Cavalcante Schuback (2011) has also pointed out that Nietzsche, in *Beyond Good and Evil* (1886), links image-making with thinking, emphasising process instead of the final image/thought; i.e. stressing the sketching character of thinking. In the present paper I attempt to unfold the difference between sketching according to established images and sketching understood as being both creative and destructive (in regard to already established images/thoughts). The discussion can be of relevant for a contemporary discussion of inventiveness in a design context. To be able to sketch as both creative and destructive to what is already established, means to create without concepts, established thoughts, which in the sense of being pre-concept/language can be related to Boehm’s concept ‘iconic difference’ (1995).

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THE PORTRAIT PROBLEM: EPISTEMOLOGY AND IMAGES IN GLOBAL ART HISTORY

Does 'what images do' depend on their epistemological boundaries? In this paper, challenging the epistemological and ontological status of the portrait and image, I explore the relationship of materiality, epistemology and agency. Discussing the distinctions between representation, image and simulacra, I question the category of the portrait as a universal within the notion of a global history of art.

I would like to take as the starting point of this paper, a selection of clay figures in European and American collections produced in the village of Krishnanagar in West Bengal, India in the nineteenth century. Constructed in clay over a straw armature, painted and dressed in real textile adornments, the secular images that I will focus on, grew out of a tradition of sculpting idols for worship. When the sculptors painted the eyes of the goddess, divine presence entered the body of the idol, bringing it alive and it was in this act that the sculptor endowed the idol with an agency to actively bless her worshippers. At the end of the period of worship, the idols were immersed into the holy waters of the Ganges in a ceremonial death.

With a change in patronage patterns in colonial India, secular images were commissioned by European and American travelers, sailors, colonists (for different purposes) Some of these figures remain in present collections as life-size portraits of well-known people and some as sets of figurines of ethnographic types. While the degree of mimetic likeness between the life size mendicant figures were exactly the same, the merchant figures were portraits, standing in for particular absent individuals, through the nature of commission and exchange, while the others served a synecdochic function of a representative. I argue that in the case of the life-size portrait image performs a 'secondary presence'. The model is both a representation and an image. It is through resemblance or mimetic likeness that it becomes an image in clay of a particular individual, the sitter. However, it nullifies through representation, i.e. through the functionality of the image, its very capacity as image.

I show how the Krishnanagar clay figure, although produced in Krishnanagar by local craftsmen cannot be understood as a wholly indigenous product by any means. Produced in a zone of multiple cultural contact and born out of processes of cultural encounter, its status as fine art object, industrial craft, portrait or object of knowledge for a curio cabinet is determined by further instances of encounter and cultural flows. If it is in itinerance and a displacement from its original locus of production that the object assumes the status of the portrait then, how I ask, does epistemology relate to the being and non-being, life and death of the portrait object.

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DRONE SEMIOSIS

This paper explores the semiotics of the robotic weapon, both in terms of the official orchestration and circulation of its own image, but also in relation to its function as an apparatus of the visual, an image-producing mechanism armed with an ever-intensifying array of optical sensors that relays visual information back to both operators and military personnel in the field and to a distanced domestic audience via official US Department of Defense YouTube accounts. It argues that the much remarked upon visual 'blindness' of the robotic weapon (the absence of a normative visual point or cockpit from which the weapon could 'look back' at us) converges with the western imaginary of the 'blind seer', which is to say a being whose sentience exceeds the quotidian world of the senses, and that this in turn supports fantasies of immense visual superiority while also acting as the iconographic counterpart to the impassive non-reciprocity displayed by the robotic weapon. The post-human morphology of the drone brings it into proximity with popular culture depictions of alien and monstrous beings that so clearly inform the conceptions of menace held by the military and their weapons contractors. In this regard, the names of the new visual technologies such as ARGUS and Gorgon Stare are discussed, the latter clearly implying a future of autonomized 'signature strike' execution in which the acts of sighting, identification and killing are collapsed into a single instant. But all this is only one part of drone semiosis, for if, on one hand, the killing machine is presented as an alien horrifying creature, on the other it takes on a more homely, even domestic value. Thus congressman Brian Bilbray's pronouncement that the Predator drone is a 'folk hero' for many Americans, which is one expression of the fantasies of fully-fledged agency that fasten on to the new military robots, most notably those designed for bomb disposal, which have been awarded Purple Heart medals and promotions. Equally the drone connects with longstanding hobbyist discourses around domestic radiophysics, remote-control, and model aircraft, knowingly played upon in the Defense Advanced Research Projects Agency's recent 'UAV Forge' design competition, which called for hobbyists and 'citizen-scientists' to develop designs for new kinds of drone. The paper then discusses the phenomenon of so-called 'drone porn', short clips of attacks posted by official sources on the internet, before concluding with an analysis of the images of the aftermath of drone strikes taken by the Waziristani photojournalist Noor Behram, which – it is argued – by interpellating the viewer within a relay of witnessing go beyond any straightforward project of 'giving face' to those whom the apparatus of remote killing has rendered faceless.

Elo, Mika

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PHOTOGRAPHY, TAGGING SYSTEMS, AND ARCHITECTONICS OF SENSE

My paper aims at outlining some central challenges that we meet when analysing the "reality effects" of digitally mediated

photography. With the Internet 2.0 and the shift that it involves from searchability to (what I call) “taggability”, photographic culture has undergone a rapid transformation. Questions of connectivity, mobility and metadata are playing an increasingly important part in what photographs do with us and what we do with them. In digital environments, photographic operations reach beyond visual representation, which means that research focusing on the experiential structures operative in contemporary photography culture needs to take into account the processes taking place on the “subface”. The field of problems encountered here will be mapped in this paper in terms of *architectonics of sense*. The question of *experiential tagging*, which refers both to computational means of attaching images to a context and to the peculiar role that touching in terms of contact plays in representations that are considered realistic, will guide my considerations. My two central points of reference will be the notion of *struction* that Jean-Luc Nancy develops into a heuristic model for analysing the architectonics of sense in the world of bodies and the notion of *iconic difference* introduced by Gottfried Boehm in analogy to Heidegger’s notion of ontological difference. The logic of *struction*, which Nancy characterizes in terms of non-hierarchy, contiguity, contingency and the Heideggerian *Mitsein*, stands in tensional relation to the notion of *iconic difference*. I hope to be able to explicate some of the implications of this tension and consider them with regard to digitally mediated photography.

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THE TRACE AS A TRANSTEMPORAL REPRESENTATION OF ACTION.

The society we inhabit is gradually transferring more and more parts of our existence into the virtual realm. Here, a great deal of our everyday’s life is registered and stored as immaterial data that often feeds a machinery of statistical analysis, rendering what once were personal opinions, interests, needs and deeds, to the informal mass of global society.

Online, everything happens now, in the immediate present. Outside, this now is one without events, a present that is *not yet* or is *already*; a present that is in consonance with the production and consumption rhythm of contemporary capitalism. Now that the stable physical bond that could be established with the object is no longer possible (its duration is never enough); that the relationship to our bodies is conflicted, as we renounce to develop it “in time” and age; that the system of production that we inform seldom shows the real effects of labour; where to find evidence of our existence? How do we experience our own presence?

The aim of this paper is to theorize and clarify an idea of trace as a representation (in its broadest sense) of action in time, able to convey meanings of time passing and change (be that personal, as in life, or social, as in history), and that could be imprinted in our social medium.

The research will be carried on through two case studies, or, more closely, two instances for interpretation, and overinter-

pretation, in the form of two “images of fingernails”. The first one of these images is that of Gilles Deleuze’s fingernails, *that were long because he didn’t cut them*¹, and will be discussed in the context of his letter to Michel Cressole, first published in Cressole’s biography of Deleuze, where issues of influence, perception, becoming and disappearance are addressed. The second image is that of Jerome the metronome, central character in the movie *Gattaca*, directed by Andrew Niccol in 1997, that cuts his fingernails, brushes his hair and scrubs his skin obsessively in order to hide traces of his DNA away from a genetically selected society. Both images will be interpreted in the context of a liquid society and semicapitalism, as have been proposed by Bauman and Bifo Berardi, and inside the theoretical frame that Jacques Derrida established through his texts “Archive Fever” and “The animal that therefore I am”.

¹ Gilles Deleuze, Letter to a harsh critic, in *Negotiations*. Columbia University Press, 1995.

Frandsen, Anne Mette

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DEATH HAS NO SCALE: A TRAVEL TALE FROM A WALK IN ÖSTRA KYRKOGRÅDEN IN MALMÖ BY SIGURD LEWERENTZ – CLOUD-PAINTED FROM MEMORY.

Gravel under feet. The longitude of the line. Definite edges. Trees growing, birds singing, leaves landing on silent grass, stones, monuments and constructions. The passing and going in layers of time, the slowness, speed and duration of everything. Images are called forth as I walk and continuously move both nearer and farther away from what I know. Walking is a fluid, spatial process in which bodily images develop, from the state of the raw sensorial imprint, to a state of embodiment.

The images, that are called forth in this process are fluid, lucid and extend from the now, both into my lived past and out into my dreams. The images are vivid and insistent, but motiveless and can only be represented cloud-painted from memory. However ungraspable, the images are deep as metaphoric wells of knowing waters, as they are perspectival, revealing the finite and the infinite.

These images concern body and matter, the evolution of man, the enigma of life and death, as well as the imprinting process itself, as I move in this fluid process trying to grasp the cycles of life.

At this specific place, the body returns to the ground, time stretches, and in the same instant, time, the passing and coming of moments, becomes hyper present and hyper distant. The images called forth are productions of an architectural embodiment.

When I return to Lewerentz’s cemetery, I can hardly recall the contours, the shapes of things are not essential, however, the bodily imagery that the spatial sequences call forth in me, are of essence. This architecture becomes an instrument that plays the human condition as a composition. The composition is as different as each human being, but we share the human con-

dition and the recognition of harmony, scale and rhythm. The instrument, in this case a living landscape for the dead, is made with the purpose of calling forth the profound, it is not that the path, the chapel or the landmarks are *profound*, it is the way they *call forth the profound*. So as I am here, moving through spatial sequences that call forth bodily images from my human condition, I will approximate the way this instrument is constructed, how it makes this embodiment occur - how it calls forth a knowing - that the profound is hard to grasp, that it has no scale, like the sky, love and death.

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ARCHITECTURE AS REAL-ESTATE: OUR CONTEMPORARY IMAGE OF THOUGHT

A relationship of near indiscernibility can today be posited between images composed to portray the privileged point of view ('money-shot') of an architectural project, and images dedicated to the commodification of architecture as real-estate. Architectural culture manifests by way of 'communicative' and 'immaterial' labour that is directed (intentionally or otherwise) toward the capturing of taste communities and the establishing of dominant opinions concerning what is 'good design'. As Maurizio Lazzarato explains, such labour produces the informational and cultural content of a commodity in order to fix aesthetic norms, tastes, fashions, consumer habits, and thence opinions. Less than their representational power, the images that circulate amidst assemblages that collapse the distinction between architecture and real-estate operate through the production of affective atmospheres, and rather than an exhaustion of the image, an increasingly insatiable thirst is generated toward the ever more rapacious consumption of images. The capturing of opinions, which the cognitive or immaterial labour of image making contributes to, can also be described by way of noopolitics, that is, how minds (nous) collectively produce a politics of affect and in turn a hegemonic image of thought. Noology, the logic of minds, is another term for what Gilles Deleuze calls the 'image of thought', what I will argue is an ambivalent concept that can enable either affirmative socio-political relations or else oppressive ones, depending on what use is made of a contemporary image of thought. Taking its point of departure from the specific context that is Stockholm and the rapid development of the real-estate market place there, as formerly municipal housing is increasingly sold out to private cooperatives, this paper proposes to examine the role of real-estate images and their relation to the production of a localised 'image of thought' as dominant noopolitical after-image.

Friedrich, Kathrin

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WHAT IMAGES WILL DO – HOW THE VISUAL ENGENDERS THE MATERIAL

Contemporary practices in design, biology, architecture, and medicine are evidently determined by the application of visual programming. Digital images as part of software applications

function both as interfaces between users and machine code as well as – by the extension of the 'digital chain' to production and robotic technologies – between users and real-world materiality. But these practices do no longer merely cover what is known as the visualisation of material phenomena; recently, digital images themselves create and produce material entities. As they are employed as planning and control devices for 3D-printer, lab automation tools, rapid prototyping, or image-guided radiation therapy, images have become 'visual agencies' that not only constitute but also shape materiality – not vice versa. Hence, digital images act as the source for material actions whereby they transfer sight and thought into activities – what cannot be visually conceived and programmed cannot be done. The paper will explore recent practices of visual programming and materialisation applying the examples of computer-aided design in synthetic biology and image-guided planning of radiation cancer therapy. In both fields, material actions, whether carried out by automated laboratory tools or by robotic radiation systems, are planned, initiated, and controlled on a visual basis. For example, in radiation therapy, visualisations by conventional imaging techniques such as computed tomography or magnetic resonance imaging provide the basis to identify tumours, accordingly plan the paths of rays and mark sensitive tissues. Furthermore, these digitally encoded 'plans' are used as input for linear accelerators that focus on the tumour inside the patient's body. If the digital plan is not correct the high-energy beams might be directed towards healthy tissues. Hence, a particular visual knowledge, the skill to interact with software applications, and the image-guided operation of technical devices have become essential for a successful treatment. In every sense, the image adapts to the pragmatic contexts and – at the very same time – fosters its indispensable position for specific material practices by its dynamic digital 'behaviour'. In this vein, an inherent future and materiality of digital visualisations needs to be theorised to show that images do not remain on their 'planes' but rather act upon the world in a practical and pragmatic fashion.

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THE UNNECESSARY IMAGE

Epistemology of images changes over time and cultures: from the plinian refusal to use pictures in science, to their following diffusion during Sixteenth and Seventeenth century, images-pictures have been at the heart of scientific debates about knowledge, memory, and mind. Nevertheless, the diffusion of scientific imaging was anything but linear, and new visual tools were often considered ambiguous even from their modern promoters (Freedberg 2002). What we broadly call scientific objectivity is not an univocal way of seeing: it leans on a variety of visual constructions, whose historical complexity has been recently pointed out (Galison-Daston 2010).

In this theoretical context, underlining the cultural and political construction of the scientific sight, my paper focuses on a peculiar phenomenon of our contemporaneity: the over-proliferation of unnecessary medical imaging. It is to say, the increase of visual data of patient's body, with no other purpose that the

recording itself, without a strict diagnostic purpose. This phenomenon was first noticed by feminist thinkers (Duden 1993, Pollack Petchesky 1987 among others) as related with forms of domination on female bodies, with relevant consequences in the process of perception of the Self through technical-aided (male) sight. But the over-proliferation of images is connected with another macroscopic process of political subjectivation: it is through the popularization of echography, and the subsequent medial diffusion of medical imaging, that embryos become juridical persons. Quoting an official declaration of French National Consultative Ethics Committee, CCNE:

<< Le regard porté sur le fœtus a considérablement changé depuis les années 70. Cette mutation est due pour une part au progrès des techniques d'Assistance Médicale à la Procréation mais aussi et surtout au progrès des images fœtales obtenues grâce à l'échographie et à l'IRM, aux progrès des diagnostics des maladies génétiques, chromosomiques ou infectieuses et au progrès de la réanimation des prématurés. Les différentes étapes du développement sont de plus en plus visibles. Le fœtus est ainsi devenu, du fait notamment de ces progrès, un être reconnu avant sa naissance voire nommé, étant parfois même un "patient" individualisé. Sa naissance est un aboutissement plus que le début d'une existence >> (Avis n. 89, 22/09/ 2005, from CCNE website)

The pronouncement of CCNE (already noted in Pancino - D'Yvoire 2006) deserves an attentive analysis. The occasion of the pronouncement was the scandal for a not authorized human embryo collection found in a French Hospital. The CCNE advice was firstly intended to deprecate this scientific practice - although extensively diffused till the middle Twentieth century - as no more acceptable at the present time. But the argumentation is worth noting: CCNE refers explicitly to the contemporary use of medical images, and their mediatic diffusion, in order to draw more general conclusions about the juridical status of embryos.

That is to say, that the act of showing a photographic (or ecographic) representation of a part of the human body, pretends to state a matter of fact, pretends to be the equivalent of a presence. It is towards images that physiology turns in normativity. To quote a well known text in visual culture: what do pictures want? The answer seems to be: they pretend to be alive. This form of ingenuous empiricism, often ideologically driven, loaded with anthropological implications, is the challenge offered by the actual use of medical imaging to visual culture studies.

Duden, B., 1993, *Il corpo della donna come luogo pubblico. Sull'abuso del concetto di vita*, Bollati Boringhieri
Freedberg, D. 2002, *The Eye of the Linx*, Chicago University Press
Galison, P., Daston L., 2010, *Obiectivity*, Zone Books
Pancino, C., D'Yvoire, J., 2006, *Formato nel segreto: nascituri e feti fra immagini e immaginario dal XVI al XXI secolo*, Carocci
Pollack Petchesky, R., 1987, *Fetal images the power of visual culture in the politics of reproduction*, *Feminist studies* 13-2, 263-92

Grønstad, Asbjørn

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HERE IS A PICTURE OF NO COUNTRY: THE IMAGE BETWEEN FICTION AND POLITICS IN ERIC BAUDELAIRE'S LOST LETTERS TO MAX

This paper argues that the activist potential that inheres in the aesthetic itself might be capable of generating modes of political engagement no less efficacious than those of more explicit forms. In order to illuminate this claim, I turn to the work of the visual artist Eric Baudelaire, in particular his recent exhibition *The Secession Sessions* and the film *Lost Letters to Max* (both 2014). In the talk, I address the performative nature of Baudelaire's images from the unrecognized country of Abkhazia, as they not only reproduce a specific location but in fact institute or provide an experiential space that is largely indifferent to the vicissitudes of geopolitical demarcations and political regulation. The filmic Abkhazia escapes the discursive confines of concepts such as state and nationhood, the very concepts that the project is ostensibly about, and that are thematized in the exhibition. Thus, what *Lost Letters to Max* is concerned with, as it turns out, is the representation of spaces, situations and forms of being that are perpetually excluded from all formal encapsulations of that which constitutes a state. In a way, Baudelaire's film enacts its own distribution of the sensible, or rather, it performs a "cut" into the fabric of experience which at the same time provides a recognition – specifically, an aesthetic recognition – of the irreducibility and fundamental autonomy of the land itself.

Guariento, Tommaso

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THE WORK OF THE MEMORY. SURVIVALS OF THE "FIGURA ELEMENTALIS" AS WELTBILD. IMAGES AS ORIENTATION AND CURE

The aim of my proposal is to put in a newly way the classical Kantian question of orientation in thinking. The question sounds like this: "What does it mean to orient oneself through images?" In what sense symbols and images can be interpreted as an apparatus (*dispositif*, cf. the two essays of Deleuze and Agamben on this concept) of orientation, assembled to save man from his mundane peregrinations? Starting from the analysis of a particular cosmological image (the *figura elementalis*, a medieval diagram studied by Frances Yates in her book on Lull and Bruno) we will try to follow her traces in art history and geography, among the various epistemic regimens that have been marked by her passage: mythology, natural philosophy, cosmography, semiotics. The research will be concluded with a general interpretation of the function of this scheme in anthropological fashion. Rather than interpret only the referential or iconographical meaning of this image, we try to investigate her operative function, following Agamben's concept of signature:

"Whatever the matter of which they are made, the ymagines are neither signs nor reproductions of anything: they are operations through which the forces of celestial bodies are gathered and concentrated into a point in order to influence terrestrial bodies"

Agamben, *The signature of all things*

Gustafsson, Henrik

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THE ART OF WAR, OR, SOPHIE RISTELHUEBER'S ANATOMY LESSON

'To open? To break something, then. At the very least to make an incision, to rend ... *To kill the image*, in other words, to mend it or close it up, to dent the violence in it'

Georges Didi-Huberman

'When an object is broken, it is seen better. It seems undressed'

Sophie Ristelhueber

From her early photographs of the ruinous aftermath of the Lebanon War in *Beirut* (1982) to her more recent images of bomb craters in *Eleven Blowups* (2006), the French artist Sophie Ristelhueber has been intent to maintain, in her own metaphor, "the analytical distance of an anatomy lesson." Exhibiting the evidence of warfare—whether trenches, surgical stitches, or codenames for military operations—but withholding their explanation, Ristelhueber's approach is patently anti-journalist. It also challenges common epistemologies of the image by facilitating a shift from the image as a representation of an external event—whether as a transparent window toward the event, or as a screen *between* event and observer—to the image itself as an event of externalization. In keeping with the artist's surgical analogy, the image is not a bond, establishing a reciprocal relation between man and world, sublimating the distance between them, but a cut, asserting its own exteriority and independence.

Ristelhueber's provocative gesture of making art of war, removing human conflicts from their political contexts and rendering them as still lifes, ready-mades, earthworks, or surrealist poems, strongly resonates with two recent propositions to rethink the relation between image and ground. Drawing on the territorial metaphor of Aby Warburg's *Mnemosyne Atlas*, Georges Didi-Huberman prompts us to confront the image as rend, as a subterranean force that breaks the surface of the present, as if pulled from below, to wound and perforate the cultural territory of common knowledge. A similar account of the image as a cut or scission has been advanced by Jean-Luc Nancy in *The Ground of the Image* (2005). Here, Nancy expounds an innate link between image and violence: just like violence imprints its image by force, leaving a mark, showing its effect, the image makes a scar as it tears itself from the (back) ground, rending the continuity of extension, and opening the chasm of presence in its ground. The volatile, deterritorializing force that the image exerts, in turn, entails an alternative set of metaphors: of images as eruptions (Didi-Huberman) or earthquakes (Nancy), and of the art historian as seismograph (Warburg). This paper will consider the ways in which the cuts, wounds, and scars unmoored and displaced across Ristelhueber's oeuvre pertain to the transformative power of violence and the image alike.

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THE "NOT" IN ART

I shall examine the fundamental happening of art through the notion of "not" in the encounter of art. I shall follow Heidegger's notion of art and being and show, through some examples, how the encounter of art is an encounter with "not". What is meant here by "not" is the impetus of the void or chasm of sense that draws us to "make sense", to use this phrase as Jean-Luc Nancy does. In art, in the being of art works, this impetus is more apparent than otherwise, e.g. in our daily routines. It "is", if one can still use such a word, the facticity of art, and the facticity of our thrownness in front of an art work. With art, we are, in a sense, withheld in the withdrawal of sense.

For Heidegger, as he painstakingly tries to explain in *Beiträge zur Philosophie (vom Ereignis)*, the "not" is temporal. It is the event of "appropriation" (Ereignis) the fundamental event of being, the event of no-more and not-yet. This is also what is going on in the art work, in its working, as the story goes in "Der Ursprung des Kunstwerkes". Here, in order to make this more apparent, I shall also refer to some subtexts Heidegger left inexplicit, namely the cathartic experiences of truth and not-knowing in Plato, especially in his *Phaedo* and *Sophist*, and the theme of finding one's own place in the Republic.

My examples shall be from pictorial arts. Through them, I aim to show, how the "eikon" is a moment of withdrawal, noted both by Heidegger and Merleau-Ponty, in their somewhat different manners. However, with a concrete example, I'm also trying to show that the "not" of/in an art work, is not merely interesting in the sense of ontology of images or art, but the "not" is the fundamental ethics (again, to use Jean-Luc Nancy's terminology) of art, the challenging chasm, or the fundamental polemos that sets us into motion and being political, in a manner similar to Jacques Rancière's philosophy of aesthetics as grounding the politics.

Hansen, Maria Fabricius

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THE AFFECT OF IMAGES: SIGNORELLI, MORTO DA FELTRO, AND MOVING CREATIVITY IN THE ART OF THE GROTESQUES C. 1500

The biography of the enigmatic *Morto da Feltro*, as related by Vasari, combines death with artistic creativity: Both his name, his melancholy, his excesses in decadent Venice, and his violent death (in battle) went hand in hand with the grotesques which he developed as his special field in art. Significantly, the grotesques he rediscovered from Antiquity were buried below ground in the so-called grottoes of the ancient ruins, linking these decorative frescoes with the disturbing underworld and with death in accordance with the name of the artist (*Morto/dead*). According to Vasari and others, the condition of successful grotesques was a strong imaginative power of the artist, causing Paul Barolsky to suggest that *Morto da Feltro* was, in fact, himself an invention of Vasari as a reflection on artistic creativity.

In his frescoes in the Cathedral of Orvieto Signorelli also combined grotesques with an effect of horror. Here, one of the painted figures is represented as reacting to the grotesques surrounding him, as if frightened by them. On line with this, Alberti in his treatise on painting (1435) had warned against too excessive artistic imagination, leading to too dramatic movement in the figures represented.

Informed by rhetorical theory, my paper will address the notion of movement in painting of grotesques c. 1500, corresponding with (emotional) movement in the spectator and with the artistic imagination of creativity of the artist, also understood as a movement.

Hildebrandt, Toni

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THE IMAGE MADE BY CHANCE IN RENAISSANCE AND MODERN THOUGHT

What is an “image made by chance”? What does “the image made by chance” respectively mean in Renaissance and Modern thought?

John Cage and William Anastasi both tried to establish a presence of potentialities and indeterminacies in their drawings. The problem here is to analyze how this potentiality, vagueness and indeterminacy can still be situated in the trace of the drawn artifact, and even more how potentiality is here constituted as such. This practice of privation necessarily leads insofar to a sublation of potentiality in the works of Cage and Anastasi: symbolically as a preservation of a contingency, as a negation of intentionality, and as an elevation of technique in a drawing dispositive of indeterminate openness. In autumn 1962 Cage went on a journey to Japan to see the Ryoanji garden in the northwest of Kyoto. Cage had already tried before to deeply inscribe himself in an “Eastern tradition” by focusing on the role of chance, e.g. in Buddhism or the structure of the Chinese I-Ching. He thereby predated for example the lectures and seminars by Daisetz T. Suzuki at Columbia University (1951) to the period from 1945 to 1947. Cage suppressed the fact that many of his thoughts on chance and on Eastern philosophy had come to him already before through an obviously “European filter”: the Bollington Series of the I-Ching edited and with commentary by Carl Gustav Jung, the historical philosophia perennis by Ananda Kentish Coomaraswamy and of course the overwhelming influence by Marcel Duchamp (Trois Stoppages-Étalon, 1913/14), whom he met already in 1942 true Peggy Guggenheim. I will try to develop in five chapters both a critique and a reassessment of aleatoric ideology and aesthetics of chance in modern thought (in contrast to the “image of chance” in Renaissance thought). I will therefore introduce a difference, which is foundational for any critical understanding of chance in art: The Aristotelian concept of *symbebekos*, which permits a difference of arbitrary chance in daily-life situations (Aristotle’s example is the gardener finding a treasure by chance) and operational chance in aesthetics (e.g. Anastasi, Cage, Duchamp).

Hoel, Aud Sissel

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THE IMAGE AT THE LIMITS OF PHENOMENOLOGY

This paper explores the idea that images do things, more precisely, that they operate through a differential logic. Images are assumed to have ontological import, which is to say that they participate in the ongoing material processes of configuring and reconfiguring the world – or, in the words of Jacques Rancière, of distributing and redistributing the sensible. On the proposed account, images are conceived as mediating apparatuses with the power to displace the borders of the human sensorium, while concurrently installing new kinds of beings. Further, images are seen as theoretical objects in the sense of Hubert Damisch, and they are understood to incorporate a *logos* in the sense of Gottfried Boehm. Images, in other words, are understood to belong to the intelligible order; like all mediating apparatuses they surpass the merely sensible. This surpassing, however, should not be conceived as a movement from the sensible world to the intelligible world, putatively leaving the sensible world behind. Instead, ideal vectors are implanted in the midst of the sensible, occasioning productive displacements in which theory takes place. Mediating apparatuses have ontological import in and through their theoretical aspect, each displacement forming a new point of departure, or in the words of Maurice Merleau-Ponty, a new opening onto the world. Thus understood, a theory of images is a theory of how general ideas enter the sensible world. An original take on this problem was developed in the later work of Merleau-Ponty, where his investigation of perception converges on an ontological exploration. He now replaces the notion of perceiving body with the more inclusive notion of flesh, allowing for a more radical integration of the sensible and the intelligible. In his later writings and working notes, the sensible is no longer conceived as a primordial layer to return to; it is understood, rather, in terms of an expansive and transformative dynamic through which mediation unfolds. This paper further develops what it would mean for images to operate through a differential logic by drawing on some of the key ideas in Merleau-Ponty’s later thinking, including the idea of the body as a standard of measurement and forms of expression as systems of equivalences, as well as his appropriation of the Husserlian notion of “*Stiftung*.” It does this, while all the time acknowledging the transformational powers of mediating apparatuses in a way that brings the theory of images to the limits of phenomenology.

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DRAWING VS. IMAGE

Architectural drawing as a joint concept emerged during the Italian Renaissance around Brunelleschi, Raphael and Alberti and other painter-architects.¹ With perspective and parallel projection it became possible to build spaces of images already imaged in plan, section, elevation and perspective. As a consequence of that, as Robin Evans has pointed out, the architecture started to take the shape of *the drawing techniques*; the

gap between building and drawing was not a noise free zone of transmittance, but a media filter which left traces on buildings. Architecture was not built in the image of 'reality' but reality started to take shape of the architectural drawing techniques, standing the assumed relation on its head.²

Due to the emergence of these drawing techniques the discipline of architecture was fundamentally extended, it was given new possibilities to be explored. Architects were both literally and metaphorically speaking, enabled to "build images". Today, with computation, architecture has another working media, which, to some extent, leaves other kinds of traces.

In my Ph.D.-project on architectural drawing I assume that the working techniques of architects co-produce buildings in the design process and leave traces on the buildings to a degree negotiated by the architect, thus techniques are not imperative but tend in specific directions.

Mario Carpo has stated that architects today have to choose between manual drawing of objects and computational design of *systems* (objectiles).³ As opposed to this, I think that architects do not find themselves in an either-or position, but in a both-and position, which enables a multitude of hybrids between analogue and digital techniques.

Nelson Goodman calls attention to a musical composition by John Cage for *Concert for Piano and Orchestra* (1957-58), which he describes as an "autograph diagram".⁴ I suggest that this diagram instantiates qualities which we can also find in the architectural drawing today, qualities that are not digital, but nevertheless diagrammatic, which again makes it possible to address both the analogue and the digital through diagrams.⁵ Cage's composition is a preliminary, indeterminate set-of rules, which leaves a part of its exact instantiation open to interpretation and improvisation at the end of the performer. Might this way of composing – architecture or music – be thought of as an animate field, where the co-producing, synergetic agency of the mediating filter of representation is distributed out in the field in the relations between many agents, systems and artefacts?

¹ Something similar is suggested by Rikke Lyngsø Christensen, *Mellem Fund og Fremtrædelse, Tegning som Undersøgelsesredskab i Renæssancens Arkitektoniske Praksis*, 2013, <http://www.sbi.dk/arkitektur/generelt/at-give-arkitekturen-ordet/RikkeLyngsoChristensen.MellemFundOgFremtraedelse.pdf>, (accessed 11.02.2014)

² Robin Evans, *The Projective Cast - Architecture and Its Three Geometries*, (Cambridge, Massachusetts, London, England: The MIT Press, 1995), p. 140

³ Mario Carpo, *The Alphabet and the Algorithm*, Cambridge, Massachusetts, London, England, The MIT Press, 2011, p. 126-127

⁴ Nelson Goodman, *Languages of Art*, (Indianapolis/Cambridge: Hackett Publishing Company, inc., Second Edition, 1976), p. 188

⁵ "All notations are diagrammatic, but not all diagrams are notational. ... Notations are, strictly speaking, digital, while the diagram retains some analog properties." Stan Allen, *Practice: Architecture, Technique and Representation*, Expanded Second Edition, Abingdon and New York, Routledge, 2009, p. 50

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THE VANISHING IMAGE. IMAGE ACCUMULATIONS IN CONTEMPORARY ARTWORKS

"Images come in flocks", Emmanuel Alloa says in his contribution to the anthology *What is an image?*: "An image never comes alone, so it seems. Despite all the theorist's efforts to contain the unity of her object, images always escape any attempt at framing and come as multiples, in flows, fluxes and cascades. We are surrounded by images – few would doubt it". Next, Alloa suggests that the question about images must today be phrased as "When is an image?" rather than "What is an image?". Alloa's statement refers not only to the fact that we – thanks to the technological circumstances – are able to see images in flocks by mean of file sharing on the web. It also refers to recent history of art saying, that images always must be understood in relation to other images. Their referentiality are not limited only to representation or depiction, but also to a network of iconic meaning, created by images/pictures in the world.

This paper will discuss the question "When is the image?" in relation to certain contemporary artist's work, which particularly investigates the idea of 'the image' by means of accumulations of images in their artworks. These artworks are often interpreted as a comment to Visual Culture or a renewal of pop art, or they are read – with reference to Aby Warburg – in relation to memory. It is my idea, that they are not to be (only) understood in these contexts.

These works, consisting of images, ask repeatedly: what constitutes an image and when is an image constituted? In a world saturated with images these works erase the idea of an image as 'one image'. Due to entropy in the juxtapositions and ensembles the image as such is here coming close to zero. But it is not the zero searched for in modernism, where the monochrome painting was the optimal non-image becoming an object instead. It is a zero, which is balancing at the edge of image, and imagination. Thereby these artworks become statements on the power of image as such.

In the paper I will investigate a selection of works mainly through a phenomenological approach.

¹ Alloa IN James Elkins: *What is an image?* (2011) P. 148

² E.g. Didi Hubermann: *Confronting Images. Questioning the Ends of a certain History of Art* (published in French, 1990).

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SPATIAL EXPERIENCE AS THE CRITERION FOR A SEMIO-AESTHETICS OF VISUAL ARTS: WÖLFFLIN AND WÖRRINGER

In the following paper I return to the exhaustively discussed art theories of Wölfflin and Worringer in order to revalue their potentiality for a modern model of image analysis. Wölfflin's famous polarities are argued to rest firstly on a proto-phenom-

enological and structuralist model of the image and, secondly, to function as a system of oppositions that describe modulations in the experience of space. This argument relies both on Wölfflin's famous *Grundbegriffe* (1915) and on his earlier work on architecture, the *Prolegomena* (1886). Whereas the *Grundbegriffe* stressed the system of oppositions that provide visual sense to the image, the *Prolegomena* employs an aesthetics of space that provide visual sense to the experience of architecture. It shall be shown that spatial relations justify Wölfflin's polarities that account for the presentational space but also the fundamental relation to the lived space of architecture. However, Wölfflin's sensibility is distinguished by an emphatic experience of space, stressing the fusional and empathic immersion of the body's *Lebensgefühl* into the three-dimensional extension. Worringer's art theory, simplified and simplistic as it seems, is founded on the famous opposition between empathy and abstraction. The latter notion, as it known, is offered as an alternative to the organic and classicistic art of empathy. It stresses the strong aversion to the depth of space and is felt as an affective intensity. However, as it shall be shown, the relevance of this notion consists in providing a model of image analysis where, like in Wölfflin, the experience of space is central. The main argument is thus double: on the one hand, space is the central criterion in the formalistic model of image analysis, a paradigm explicable as a project in visual semiotics; on the other hand, this experience is not generic but oscillates between euphoria and dysphoria, between the feeling of the beautiful and that of the sublime. The aesthetic regime (Rancière) that reaches its peak in the formalist art theory is fundamentally a semio-aesthetics of space that has further implications for the 20th century modern architecture.

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THE PLAYING IMAGE – STAGING BILDAKT

Questioning the ontological possibilities of image as likeness (*eikón*), its *being* and *non-being*, it is but one facet of the *aporia* of images confronting us constantly. Bredekamp is perhaps right when he assumes that this Eleatic paradox described in the *Sophist* belongs to the logic of images. The oxymoronic ontology of image seems to get more complicating as the Iconic Turn unfolds in the era of the artificial. With the virtual, the *iconic* turns radically towards its own twilights, the ultimate expression of the desire of man to generate a vertiginous chain of doubles. The question of why man is driven by this desire remains no doubt a theme of meditation on images.

Yet by following this line of thought, a dimension in the poetics of the image gets somehow lost. The innermost dynamis that brings forth image remains obscured. Image is not so much about likeness as such, about "fabrication" and re-presentation of things, but rather, as John Sallis insists, "it is about its own distinctive forms of presence and of absence, of radiance and shining, disappearance and effacement." This paper will test this claim, and by addressing the question "what images do," it hopes to show that what images do, most of the time, is to manifest themselves, to shine forth in the visible. This event we may call it a *Bildakt* (Bredekamp). *Timaeus* is perhaps exem-

plary to remind us about the primal image, the moving image of the starry heaven, shining forth as the image of time as eternity. But *Timaeus* reminds us also, says John Sallis, that "neither eidetic nor imaginal discourse could suffice to reach that other invisible, the *chôra* that joins always in making visible."

The image of cosmos was however not a mere *eikón*, but an *agalma*, the inestimable object of desire, an object of delight and play, and this points out to another crucial dimension of image, and perhaps to the true nature of image: the ludic nature. This paper will take up the fascinating instantiation of the playing image – the dice throws – a vision reflected time and again in Heraclitus, Plato, Heidegger, Nietzsche, and Deleuze. The paper aims to address the ontology of image as play and chance throughout the choral works of one of the most playful artists (Mallarmé, Duchamp, and Boulez) to unveil the gratuity of their play. "The game of difference and repetition" in the chaosmos will eventually bring us close to Boehm's "iconic difference." And by echoing Heidegger's question around the *Geschick* of being, we may ask ourselves why do all these artists play, why are there images at all? "The "because" withers away (*versinken*) in the play. The play is without "why," answers Heidegger. "It plays since it plays." The gratuity of playing image belongs too to the same logic of the paradoxicality of its being and non-being.

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THE INTER-DIMENSIONALITY OF IMAGE MAKING: AN INVESTIGATION OF 3D PRINTING IN CONTEMPORARY ART

The rapid development of 3D printers designed for the mass market is currently being described by economists and people in the 'maker-movement' as 'the new industrial revolution'. However, amidst the technological excitement, there is a distinct lack of knowledge about what we print and what kind of aesthetic issues are associated with this particular ability to translate digital images into three-dimensional objects. What kind of media sensibility does the 3D printer require from us, and what kind of new possibilities does the medium provide us with?

In this paper I will focus on – quite different – art works that do not only use the printer as a production technology, but also critically discuss the 3D printer as a new way of image making. They do so by producing and including printed objects that appear uncomfortable or unsettled in their three-dimensionality. I will refer to three art works by the Hito Steyerl, Alicia Framis and Martin Erik Andersen.

Of central interest for my presentation is our notion of the 'moment of translation' in 3D printing where bits turn into atoms – the digital image or information becomes solid form. Artists seem to emphasise this potent inter-dimensional moment in their use of 3D prints in order to consider the in-between-ness of image making. What Hito Steyerl herself refers to as '2.3D' and '2.4D'. Or we could simply speak of "2 ½ dimensionality", as the Danish linguist and writer Per Aage Brandt in 1989 described as a dimension that indicates a "more unsettled more reflecting phase of perception".

The American law student Cody Wilson, who is the founder of the organisation Defense Distributed, coined the question of unsettledness in another way when he in May 2013 distributed files on the internet for the world's first fully 3D-printable gun, called "The Liberator". He states: "The Liberator is more than information, less than an object". Following American media theorist W. J. T. Mitchell's notion of the image I will argue that the potential 'image crisis' that 3D printing can produce has to do with this 'more-than-less-than' definition. It is this status of in-between-ness or inter-dimensionality that potentially make 3D printing a dangerous and invasive type of image making. Not only when the end product is a lethal weapon, but also when the image making evolves around a sensorial, spatial or historical-philosophical investigation of inter-dimensionality which is the case for the art works I put up for consideration in this paper.

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PROGRAMMATIC PICTURES: THE FUNCTION OF PICTURES IN THE DESIGN PROGRAMME AS A PEDAGOGICAL INSTRUMENT IN HIGHER DESIGN EDUCATION

Among the approaches to introduce constraints into design processes in higher design education, the use of design programmes is one of the most important. Within the pedagogical framework of problem-based learning, the design programme functions as a set of constraints formulated by either the student or the project supervisor in order to limit the scope of the project as for its problem, aim, method, resources, disposition of time, etc. By means of the design programme, the student and/or the supervisor frames the design project with reference to relevant research and state of the art development in the field of study, and by the programme, the student obtains a field of reference for his or her reflections during and after the completion of the design work (the development of a solution, experimentation, etc.). The concept of the design programme has its roots in the profession of architecture where the concept captures the basic given set of conditions for an architectural task or competition.

This paper focus especially on the use of pictures in design programmes that may be pictures which outlines a design solution in terms of a vision, a set of scenarios, or a pictorial depiction of a plan. According to Johansson (2006), pictorial depictions of future in public planning can be categorized into four fundamentally different genres, namely visions, scenarios, plans, and prognoses; genres which reflects what Emmelin has conceptualized as four different discourses of future in planning. his paper seeks to analyse and discuss whether the same set of categories is valid as concerns the application of pictures in design programmes.

The paper sets off from the experiences gained by the use of the design programme as a pedagogical instrument at a Scandinavian design school within higher education (The Royal Academy of Fine Arts, Schools of Architecture, Design, and Conservation) since its formal introduction to the educational

programme in the early 1990ies. Setting off from a collection of design programmes from the master's programme, the paper analyse the use of programme and attempts to categorize the empirical material in order to discuss whether this distinguishes itself from the field of planning as concerns the application of pictorial depictions.

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IMAGE, ILLNESS, FOUCAULT

Images showing illnesses have long been ostracized from an art history based on a Kantio-Hegelian grid. With the claim for an interdisciplinary approach in the western humanities, hence the emergence of *Bildwissenschaft* and, in recent discourses, of disability studies, images showing illnesses entered the canon. Yet a coherent theoretical scaffolding which combines the notions of image and illness has still to be found. In this talk I want to address the theoretical entanglements of image and illness and propose the theory that the image itself can be understood in terms of an illness. These ideas will be accompanied by a series of black and white, hand-colored photographs of skin diseases from the 19th century; George Henry Fox' *Photographic Illustrations of Skin Diseases* (1879-80).

Central to my argument is Foucault's coupling of illness and surface as has been stated in *The Birth of the Clinic* (1963). According to Foucault, the illness shows itself as a surface, notably, a portrait, in which the illness emerges as a relief.¹ Not only does the image provide a grid of understanding the lesions and coherences of pathological forms it serves as the sole dimension in which the disease exists. In an apparatus which Foucault designates as "the clinic" all bodies are subject to an "observational system", the gaze, and, in a further step, to the omnipotence of language. The body falls subject to the dictate of the surface. It is now the patient's face from which the medical gaze discerns the coordinates of the disease. The face, the body, the patient becomes the portrait of the illness.² This coupling of image and surface allows for an understanding of the image as illness. As the sick body opens itself to the gaze, so opens the image to the observer. Both the sick body and the image can be understood as "bodies" prone to interpretation and subject to hierarchy.

¹ "Disease is perceived fundamentally in a space of projection without depth, of coincidence without development. There is only one plane and one moment. The form in which truth is originally shown is the surface in which relief is both manifested and abolished - the portrait (...)" In: Michel Foucault: *The Birth of the Clinic. An Archaeology of Medical Perception*, Vintage Books, New York, 1975, p. 6.

² "At this point, one is brought back to the theme of the portrait referred to above, but this time treated in reverse. The patient is the rediscovered portrait of the disease; he is the disease itself, with shadow and relief, modulations, nuances, depth (...)" Ibid., p. 15.

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MODERN IMAGES AS A CREATING OF EPISTEMOLOGICAL VISIBILITIES

Gottfried Boehms developing of Husserl's concept of the apresentation or co-visualization of phenomenons as central to an understanding of perception frames my research in the epistemological visibility-making of modern images. For Boehm this appresentative function is transformed into *iconic difference* in the image, where the factual is transformed into the imaginary. This factuality of images allows for a reversal of the 'knowledge-making' inherent in perceiving. Images do not present themselves as three-dimensional objects to be intentionally explored, but delivers spaces ranging from those transparently open to intentional operations to those opaquely resisting intentionality. Images are in other words not disposed to immediate epistemological control, but seem to block and even reverse the appresentative operations involved in everyday perception.

In my paper I will discuss the epistemological consequences and aesthetic possibilities of this iconically differentiating image-space. To what extent and in what forms is it possible to ascribe to images a reversal of the knowledge-making inherent in perceiving? Images are perhaps better described via this reversal that Boehm and others are more or less directly proposing. What in the end is made 'transparent' and 'opaque' in dealing with images is our own knowledge, memory, psyche and body. These operations on the side of the image are not passive, but should be described as active recomposings of our perception, as a creating of epistemological visibilities. The late Algirdas-Julien Greimas proposes in line with this in his *De l'imperfection* (Greimas 1987) a distinct fracture between the opaque qualities of materiality and the transparent characteristics of imagination as a defining trait of modern image-production. For Greimas the aesthetic *fracture* is a fracture in our everyday perception allowing for un-intended perceptions to occur, perceptions that are necessary points of support for what modern images do: operating between the endogene and exogene, making the outer world material and thereby provoking our inner to become visible. In this perspective the next question to ask is what can be described *inside* this fracture itself. My presentation will be dealing with Scandinavian modernistic art from the period 1900-1950.

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UNFOLDING IMAGE: TOWARDS ARCHITECTURAL IMAGINARY AS CRITIQUE

What is it to imagine in architecture? – this question opens a drawing- and design-based inquiry into architectural imaginary, and its heuristic and critical capacity. The paper develops a position that an architectural drawing is not a singular image, but a curated assembly of lines, images and texts, which generate further actions, including critique.

Drawing from architecture's methodological depository, the paper puts critical capacity of architectural imaginary in conversation with Paul Ricoeur's proposition for a critical use of fiction in the context of philosophical theory of imagination. Based on the premise that productivity of imagination is connected to that of language, Ricoeur proposes that by entering mode of false consciousness – through figures of literary fiction, such as Utopia – we can critique ideological structures.¹ By oscillating between drawing and writing to articulate its body, and between the formats of a design project and an academic article as its dual *pragma*², this paper goes beyond the literary realm to unfold the situational aspect of architectural imaginary, and to show that such imaginary (even of the most radical kind) need not be marked as utopian. It argues that, though useful from a literary point of view, Utopia (as located "nowhere" and "beyond time") has limited critical capacity for architecture, and it is architectural imaginary, which – being spatially and chronologically situated – offers a multiply grounded mode of critique of the real.

To this end, the paper proposes an unfolding of archival imagery related to an architectural exhibition in Warsaw that marked a significant moment in the city's spatio-political chronology. In the exhibition, titled *Warsaw of the Future*, architectural projects that never came to being were displayed (unaware of their paradoxical status) as a history of a (fictional) future. The paper gives specific attention to one, originally unpublished photographic image of the event, which emerged recently only to disappear in thick fabric of textual, historic material. Surrounded by the historic discourse, the image appears to (barely) hold the unfolding of the spatial and temporal conundrum of its subject together. It is by means of design embedded in this paper that architecture serves as an investigative and critical instrument, which releases this complex unfolding, and recovers part of its imaginary aspect the historic discourse had removed – that of the exhibition's *situation*.

¹ Ricoeur, P., 1994. Imagination in discourse and in action. In G. Robinson & J. Rundell, eds. *Rethinking Imagination: Culture and Creativity*. Routledge, pp. 118–135.

² In "Imagination in Discourse and Practice", Ricoeur sees *pragma* – things that a project demands are done – as one of constitutive parts of imagination.

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THE PENSIVE IMAGE IN THE WORK OF ALFREDO JAAR

"I believe we have lost the ability to see and be moved by images," Chilean-born artist Alfredo Jaar states – and elsewhere he stresses: "I still believe images are more necessary than ever. But I also believe that the political and corporate landscape of our times is full of control mechanisms that will not allow certain images to exist in their proper context. As artists are producers of meaning, we need to contextualize images properly. We must create a framework for their political efficiency."

With reference to image theories that account for the agency of the image and its ability to shape and affect people, politics and social systems (Hito Steyerl and Georges Didi-Huberman)

– and based on Jacques Rancière’s observation that “We are not in front of the images; we are in the middle of them, just as they are in the middle of us. The question is to know how to circulate among them, and how to get them to circulate as well” – the paper will analyse and discuss Jaar’s artistic reconfiguring contextualizations of images stemming from the image circulation of contemporary media culture. It will be argued that the blank screens in Jaar’s installations constitute a series of pen- sive images that invite the viewer to re-establish a relation to the images, to imagine and to re-imagine, to partake in their processes of signification.

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SKETCHES WHICH DEVELOP CREATIVE THINKING SKILLS AND IMAGINATION

A postmodern way of perceiving the world, which Z. Bauman defines as shutter seeing is characterized by superficiality, haste and lack of ability to recognize an importance hierarchy of information – there is no selection of less important and significant elements; less images stay in a watcher’s memory and he is less reflective and less comprehensive. A digital image, which is popular nowadays, a lightning way of registration of events and forms develops perception on one hand and is a very essential element of art education; on the other hand, it displaces an old custom of sketching during a travel, creating synthetic records of impressions and thoughts. It does not give a chance to develop a language of a drawing through everyday exercises and improvement as well as through a sharp analysis of dependencies between elements.

Sketching is very important, it allows to note ideas quickly. It is the less complicated and the less technologically advanced method of recording thoughts. A sketch is called a window of mind, which being unfinished and abstractive helps to express thoughts and makes its evaluation easier. Its advantage is that it may be both imprecise and precise. Intangibility of a sketch allows interpreting many meanings of a drawing. Through a sketch, one may communicate with recipients, remember seen images, discover. While drawing a form we learn its scale, construction, sometimes even an idea, we perceive a material and details. We also observe nature, we learn a more thorough vision and understanding of reality. Drawing introduces more expression and poetry in a medium, it emphasizes individual features of an artist, it is close to reality.

It seems important to teach students by drawing to search for inspiration in the surrounding reality, in individual associations and images, to teach creativity, not copying and compiling ideas. Except for images stored in a memory, students may get inspiration directly from imagination, fantasy and even from a play of drawing lines, which only in the process of thinking are given a meaning.

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WHITE WALL AND BLACK HOLE: MICROPOLITICS OF THE UNDETECTABLE FACE

Based on Deleuze’s and Guattari’s concept of the face as an abstraction, this paper investigates the political dimension involved. Aside from the genome project, biometrical data of the face represent a most crucial human code and therefore a possible instrument of power. Foucault’s historical study of the human body as tied to the production of normative ideals has exposed such power relations. After examining the practises of the “facilitation machine” as it pertains to the biometric passport picture, I discuss examples of an extended political discourse through the proliferation of images with digitally invisible faces.

The requirements for biometric photos facilitate a binary, semiotic system of facial recognition software. In the view of Deleuze and Guattari, the face is always political and has to be recognized as a code with an inescapable representational dimension. As in the case of a close-up, the face comes with an “inhuman” side as well. By forcing the lines and pores of a person’s face into a universal grid system, the human face is produced while it also becomes subject to being infinitely reproduced. In this process, the face is translated into a binary code, while everything outside this grid is rejected as irrelevant. A passport photo comprehensively links up each citizen with a unique combination of geometrical information, and therefore it is an important tool of control. In any unique passport such photo becomes an over-coded representation of an individual, but in fact, and paradoxically, it is unable to represent real persons in their particularity.

Still, there is a micropolitical dimension relevant to the face’s coding. The act of camouflaging the face is to be interpreted as a re-coding within the facilitation machinery. As I argue, the technique of “dazzle painting” on ships during World War One can be applied to the face, causing the face detection algorithm to be tricked. The images of a dazzle painted face present a different code, disturbing prevailing power relations. Although it is impossible to escape the code of the white wall and the black hole, there is a way of expanding the political discourse of the human face by making it digitally undetectable.

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ILLEGIBLE PAINTINGS: BLOCKED VISION AND SELF-REFLEXIVITY IN CONTEMPORARY PAINTING IN RECENT WORKS BY IDRIS KAHN, DAVID SCHUTTER AND CHRIS OFILI.

This paper sets out to interrogate the trope of ‘illegibility’ of contemporary painting. As has been argued contemporary paintings deny ‘a palpable legibility’, with a tendency to ‘change between perceptibility and retreat to the indefinable’, and a ‘demonstrable lack of liability, [that] outstrips their subject matter per se’ (Geimer 2012, 22/23). The illegibility of

painting and ‘failure’ of the picture to represent the subject, consequently heightens the self-reflexivity of the painting and questions radically our understanding of agency and materiality. This paper explores the aspect of illegibility in recent works by contemporary painters Chris Ofili, Idris Kahn and David Schutter and their invested interest in the ‘impoverishment of art’ or ‘blocked vision’. The obfuscating of vision in their work leads to what has been described, with reference to Rothko, ‘an unprecedented act of self-concentration, self-reference, and self-reflection’ (Bersani and Dutoit 1993, 128). Departing from the modernist model and the tendency to disconnect from any substantive content, this paper will inquire the contemporary context where our capacity to look fails, and we are confronted with the question to what extent ‘the very act of seeing may become irrelevant to the painter’s project’ (127).

Further, in this paper I will argue that the tendency of restriction of vision can be applied to a wider group of contemporary paintings in the 20th and 21st century, where a limitation of formal aspects allow painting to become ‘quasi-subject’ (Geimer 2012, 34). The concept of self-reflexivity proves here in particular to be useful, not only in order to liberate the artistic practice from a narrowing mimetic framework, but to question the dualistic understanding of agency and materiality. Approaches such as Latour’s concept of artworks as ‘actants’, Stoichita’s *Self Aware Image* or Mitchell’s conceptualisation of *active artwork* deviate radically from a Cartesian scopic model and allow a further exploration of the ‘agency, motivation, autonomy and aura of images’ (Mitchell 2005, 6).

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FLEURI-CUT, VEIN-CUT AND THE THIRD-CUT: IMAGING AN EPISTEMOLOGY OF MARBLE

The direction in which a quarried marble block is cut affects the image-*opsis*¹ of marble edifices. By convention there are two ways of cutting marble: either (i) parallel or (ii) perpendicular to the natural bedding plane. The first, Fleuri-Cut, yields a mottled pattern (*image 01*); the second, Vein-Cut, exposes layers of the sediment as elongated shapes (*image 02*). The two techniques, imaging material’s intelligence, sensibility and resistance, produce non-tautologous, and even contrasting, images of the same *pragma* (matter). These images-as-imaginings are carefully analysed during marble extraction, when experts take photographs of the rock in order to map weaknesses (cracks) and record their understanding of marble.

I suggest as a third image (*image 03*) to be read in series with *images 01-02* a photograph of a single instance, a recent political demonstration in Athens that left behind a number of stripped marble edifices. This third image exposes a specific

marble construction as a surface assembly of marble cuts. Although arising through violent action rather than inquisitive means, as an image it nonetheless reveals an epistemology formed through an understanding and application of the two techniques held in *images 01-02*. I propose we see these three images collectively as a Third-Cut that frames an opening to the heterological dimensions not only of images of cuts but also of marble as images-*opseis*. The Third-Cut, acting as a reverse archaeology, captures the impetus of deconstructing and reconstructing the knowledge of marble as *pragma*.

Gregory Bateson writes, ‘two descriptions are better than one’; he suggests the overlay of a view (*opsis*) of the world with a tautologous one cannot intensify the act of knowing. Drawing on this view, I argue that *images 01-03* involve some interplay of learning-praxis between: “*knowing*” Athens’ materiality (as something animate and informed); “*thinking*” about Athens’ current political apparatus; and “*deciding*” on ways to reinvent the constructive autopoietic potentialities of Athens’ matter (*pragma*). Working between Bateson’s account of epistemology and Rancière’s notion of heterology, we understand that *images 01-03* are not simple realities, and their epistemologies are complex histories; these operate between their power to signify and their power to affect, linked to the visual theme of marble. Through this series of *image 01, 02, 03*, I reconstitute here the poetics of an epistemology of both marble and the metropolis of Athens.

¹ In Greek, *opsis* refers to a view, appearance and even the power of vision; also, to the architectural drawing of elevation. Aristotle in *Poetics* separates and privileges *lexis* (word) over *opsis*. I suggest image-opsis here, echoing Boehm, unrestricted by the hold of word, as a way of seeing images beyond single points of view.

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‘THE HOLLOWNESS OF THE IMAGE’ (THE IMAGE AS AN ECONOMY OF ATTRACTION AND EVASION)

Gordon Matta-Clark’s *Conical Intersect* is a multi-media artwork, which involves the intersections of architecture, sculpture, film and photography, as well as being a three-dimensional model that reflects aspects of urban, art, and architectural theory, along with a number of cultural and historiographic discourses which are still present and active. Thus, the sign-image of *Conical Intersect* can be interpreted as a form of event that produces a radical differentiation within aesthetic, cultural and socio-political circumstances. This paper navigates these many complex image narratives by using the central iconographic ‘hole’ of *Conical Intersect* as its focal point. This analysis of the image (one that considers its *pragma* or economy) suggests that the hole, or ‘trou’ of *Conical Intersect* is comparable to the hollowness of the vase which, for Heidegger, defines both its identity and function. The hollowness of Matta-Clark’s image also defines its identity and function, but this is a thoroughly paradoxical emptiness, being a void or cavity around which various ideas, feelings and discourses continually form, dissipate and resolve. For example, in relation to the artist’s own lost object of memory, the production of Space in Paris at this historical moment,

the dispossession of the Les Halles community, the re-formation of the object of sculpture at this moment, or the short and long term impacts of cultural memory and the significance of urban imagery. Thus the apparently vacuous hole of *Conical Intersect* — that part of its space that seems to have no part— is transformed into a kind of fulcrum on the periphery of which a number of art, art historical, architectural and urban discourses circulate. At the centre of this image then, is the insatiable absence that defines it, an emptiness that has boundaries with that aspect of difference which seeks to elude our recognition, with that thing-like element (the Freudian ‘Das Ding’) or quality that cannot be recuperated into the symbolic or imaginary orders. This, then, is the blind spot in our apprehension of the image that cannot, and perhaps should not, be entirely overcome. The paper argues that the image of *Conical Intersect* is a fully positive hole that demands a response through its economy of attraction and evasion: an economy this paper will describe as being defined by a history of excessive forms of transparency countered by equally excessive forms of inaccessibility in its making and interpretation.

Nunes, Sofia

PhD Candidate. FCSH, Lisbon

ON THE DISRUPTIVE PRAXIS OF IMAGES: THE ABISSOLOGY'S FILMS BY JOÃO MARIA GUSMÃO AND PEDRO PAIVA

A small but significant shift seems to happen when we question art images by what they do and not by what they are. We no longer refer ourselves to a metaphysical thought of images but rather on the performative realm of images. This displacement enables to detach the problem of image from certain organising principles, such as “being”, “origin”, “truth” or “finality”, and to place it in a distinct plane, the plane of action and practice. But which practices inhabit images’ field? Which gestures, affirmations and meanings do images engender and propose?

In my paper I will keep these questions in order to think the *praxis* of art images as a disruptive power that disturbs the systems of knowledge that rules our experience of the world. Thereby, my case study for this paper will be the 16mm films belonged to *Abissology - For a Transitory Science of the Indiscernible*, a project developed by the artists João Maria Gusmão (Lisbon, 1979) and Pedro Paiva (Lisbon, 1977) in 2008. Although Gusmão and Paiva articulate different media, photography, sculpture or ocular devices, the 16mm film assumes predominance within their work. Their films are always silent, colour and very short, reminding us the beginning of cinema, and they generally form micro demonstrations, registrations and even testimonies of atypical phenomena.

In particular *Abissology's* films report geological and ethnographic occurrences using an apparent scientific language. If the efforts to understand the world, by western culture, invariably pursuit to narrow the interval between the thing/subject and its description, the films by these artists seems to contradict that same goal, deepening the interval to unexpected levels. Their scientificity slides suddenly into a field of experimentations, without being possible to attribute any self-sufficient explanation to the observed phenomena. They visually

appear to us as something indiscernible, like an event (cf. Gilles Deleuze) that can't be named, throwing our looking into an unknown abyss. An abyss of problems, accidents, doubts, paradoxes and ambiguities converted in intelligibilities that affirm the very exclusions of the rationalist reason, *i.e.*, the singularities of experience.

Thus, I will consider that the disruptive *praxis* of art images comes along with their event's condition perceived when visual phenomena both subtract themselves to what we already know and reshape world's common experience, rendering it new possibilities.

Petersson, Dag

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PHOTOGRAPHIC SPACE – PHOTOGRAPHIC SCALES

This presentation will at first introduce the concept of photographic space, a concept that, most recently, has been outlined in collaboration with photographer Walter Niedermayr. Photographic space is a term for the visual transition – with its excluding, including and transformative capacities – that occurs between the perceptive and the photographic mode of presentation. The concept provides new and improved ways of analyzing photographic presentation and representation, replacing, in many ways, the celebrated ‘indexical’ essence of the photographic image as well as the famous ‘punctum’ concept introduced by Roland Barthes in *Camera Lucida* (1980).

Secondly, the presentation will analyze the associated notion of photographic scales, a notion that will be worked out rather differently in my presentation than in some recent publications by photography scholar Andrew Fischer. Photographic scales, I will argue, are (in a rather Kantian sense) the general categories of photographic representation, and are therefore also, in each singular instance, what defines the delimitations of *this one* photographic space and what allow *its particular* photographic capacity for representation. The photographically depicted thus become visible in each image relative to a multitude of manipulable categories, which, as a scalar multiplicity, nevertheless resist absolute instrumental control. Photographers operate by adjusting these interrelated scales and know mostly from experience how to produce desired visualizations or uncontrollable elements of exposure. But scholarly knowledge is still scant. Many questions still wait to be explored, for instance, the relation between space and scales; the various possible distinctions and interrelations between scales; their historical development and technical manipulability; the iconic registers they affect; the major scalar discoveries made by photographers, etc. I hope to have the opportunity of presenting some of these themes at the coming conference.

Pop, Andrei

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DREAMING AND AGENCY

The debate in art history, anthropology, and archaeology between proponents of object agency and more traditional theorists of reception has come to resemble the debate between empiricists and rationalists in the seventeenth century. The former present novel empirical claims about the power of images, which, besides influencing thought and action, is supposed to blur the boundary between humans and artifacts: perhaps we are just biological statues. Accused of irrationalism, one theorist replied that the active object “forces me to realize that the world is more than my egomaniacal modern conception of it. Radical constructivism has no chance. Pictures are independent of us.” I submit that agent theorists are in fact the rationalists in this debate, but, like their predecessors, move on the empiricists’ turf. It is in the subjectivity of spectators that pictures exert their power: secular *Bildwissenschaft* points not to miracles but to psychological facts that make actors and representations interchangeable. If so, it may well adopt the Cartesian framework of cogito arguments: in a state that makes all experience fictional, one reality beckons, and that is consciousness. *Cogito, ergo sum* is true in a dream. But people are fictions. As naturally produced fiction, dream is the sole context wherein object agency is real, literally. It is not that a cult object lives *als ob* because it is fed and clothed (Kleist, Gell); in the dream it eats and speaks. This explains the peculiar recurring genre of sleep pictures (Fuseli’s 1781 *Nightmare* is typical, but there are other examples in the artist’s work and in independent traditions since antiquity), wherein a sleeper is shown under the effect of the visible dream content. The agency described in such pictures is genuine: far from an automaton or merely attributed agency, what we encounter in dreams is our own intentionality, mirrored onto fictional beings. Of course, paintings only simulate dream agents. But in the seventeenth century, when this debate raged in natural philosophy, the reformation of the ontologically wild dream scenario for a minimal fictional situation—an illusionistic bust against a neutral backdrop—led sporadically to a form of ‘cogito portraits’ animated, to the extent that any human form can be animated, by our own thinking. Frans Hals’ portraits, especially the notorious alleged rendering of Descartes (copies in Paris and Copenhagen), are paradigmatic. I conclude by revisiting Riegl on portraiture, setting aside groups for the encounter between perceiving and painted mind.

Radman, Andrej

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3D PERCEPTION ≠ 2D IMAGE + 1D INFERENCE

At our network’s very first meeting in Copenhagen in December 2012, I addressed the overarching question of “what images do” quite literally by offering a seemingly tongue-in-cheek answer: “they move.” The subtitle of my presentation contained a caveat that this was “More Than a Facile Rejoinder to the Question (of What Images Do).” Images not only cause things to move, I argued, but are constantly in movement themselves. Simpler still, image equals movement. The metaphysical and

essentialist question of “what images *are*” will surely continue to be pondered elsewhere. However, it is high time to consider the problem in pragmatist terms, despite the fact that we will never be able to answer the question of “what is it that images do” *conclusively*. After all, it is not about bringing all sorts of things under the concept of the image, but about relating the concept to the variables that determine its mutation.

The paper draws on what Gilles Deleuze diagnosed as the historical crisis of psychology caused by the ‘ontological iron curtain’ between the mind and the body. How is one to pass from one order to another if we continue to place *images* in consciousness and *movements* in space? Such dualist position is not attainable for there has never been such a thing as a bounded body coupled to the world. The ‘Movement-Image’ as a pure event is *antecedent* to the formation of the border between the inside and the outside. To escape the pernicious ‘reversed ontology’ whereby the cart of representation is placed before the horse of morphogenesis we need to draw on the ‘reversal (of the reversal)’. The realist account of meta-stable structures as being produced out of material flows requires that we put the *event* before and beyond meaning and before and beyond the organism altogether. It is not about the world of design, but about the design of a world.

Renner, Michael

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WORD AND IMAGE AGAIN! ATTEMPTS TO OVERCOME THE SCHEMA

The continuous search for unseen visual messages can be considered as a central goal of communication design. Taking this description as a starting point, we can ask how the communication designer achieves her or his goal of continuous visual innovation. What are the implicit methodologies in the design process geared towards the materialization of unseen images in a context in which the convention is needed to transport a message?

The first part of this paper is presenting theoretical positions about the relationship between conceptual thought (word) and sensuous experience (image). The image-schema, as a dispositional foundation consisting of condensed records of past experiences, is a helpful concept to overcome the dichotomy of word and image. In analogy to the split between word and image we find “imagination” and “figuration” as the predominant myths of the creative process.

In order to determine if there is a distinction between imagination and figuration, the close reading of two experimental design settings are presented in the second part of this paper. The first experiment is addressing the process of drawing. The second inquiry is focusing on the arrangement of existing photographic images. Even though both processes might appear clearly distinct from their visible activity, the interaction between transient contingencies appearing on paper and the mental images guided by dispositions can be described as similar attempts to overcome the schema.

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IMAGE RELATIONS AND DOMINANT PICTURES — A PRACTICE-LED ICONIC RESEARCH

Since the proclamation of the *iconic turn* (Boehm 1994, *pictorial turn* Mitchell 1994) an interdisciplinary dialogue has established regarding the sense-genesis and the logic of the image. This project joins the discussion based on a practical and empiric approach, using the methodology of image-making as an acquisition of knowledge about images through their genesis. The lecture will show how investigations in the field of image theory can be complemented by knowledge acquired through practical image analysis combined with empirical psychological studies at the interface of psychology and design-research.

The meaning of images, the process of pictorial perception, has been the subject of many scientific studies in disciplines like practical iconic research, visual culture studies, cognitive sciences, or art-history, all trying to describe the phenomenon of the image. The contextual influence on images however has not been explored in depth yet. Images are not perceived as separate entities. They always exist within a certain context based on the recipient's socio-cultural or emotional experience, the short-term impact of other visual impressions shortly before viewing a picture or the coinciding perception of other images. The presented project examines in an empirical approach the interaction between two images perceived simultaneously in order to discover how the iconic surrounding of an image changes its meaning. In contrast to other image investigations the focus of this project lies on the perception of "non-artistic" images seeking thus to analyse the primary purport of a picture. The analysis of specially produced photographs, their systematic combination into image-pairs as well as their observation and comparison reveal numerous image-connection-types which considerably affect the sense of an image in various ways.

The emphasis of this practical-empirical survey lies on the dominance of a single image. Analysing different image-pairs, the survey reveals the existence of certain categorizable rules observed by the various image-connection-types. In addition to differentiating connection-types, the part held by each image within a combination varies as well. The significance of one picture bears a considerable effect on the adjoined picture without experiencing any influence in return. The direction of the sense-transmission is thus clearly discernible. Observing this phenomenon in different image-combinations underlines the existence of dominant as well as recessive images. This work investigates the picture-characteristics that enable images to be dominant over others and demonstrates the heterogeneity of inter-image-influences. Elucidating the dominance issue with both a design-led and psychological approach attempts to close a knowledge-gap in image-mechanisms.

Rhoades, Troy

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THE INCIPIENCY OF IMAGES: EXPERIENCING THE IMPERCEPTIBLE IN BRIDGET RILEY'S PAINTINGS

To see is to actively participate in, what I call, the *incipiency of images*. It is to engage in a process with the about to become visible, encountering the not yet seen. For this paper, incipiency will be conceived as a fluid and generative activity that unceasingly shifts and changes, making it impossible for images that are seen to actually remain static. This is because images are always in the making. They are perpetually emerging events, a series of becoming occurrences. Even when a particular image appears to be still, I will contend, incipiency is taking place in the form of minute adjustments that are constantly being made during the activity of seeing. These subtle modifications, which are felt as sensations in the Deleuzian sense, may not register perceptually and in all likelihood will not actually be seen when encountering a particular "still" image. The sensational adjustments to an image, experienced as force, may be too quick, too faint, or in some cases too abundant to register above the threshold of visibility.

Although these forceful sensations are for the most part imperceptible, they are a key component of the seeing experience and are necessary in order for images to actually be perceived. As sensations are experienced and forces are felt, they begin emerging into visibility through the incipiency of images. This incipient process, as I will argue, enables a seeing in which viewers are constantly encountering images that cannot be known prior to their being experienced. It is the activity occurring among these invisible sensations that drives the coming into themselves of images. This seemingly imperceptible, yet active, process of incipiency, which generates the images that come to be seen, is the focus of this paper. Always on the edge of seeing, the following will explore how images emerge into perception, how the activity occurring among the imperceptible sensations is experienced, how this incipient activity that occurs below the threshold of visibility is able to generate seen images, and how the felt experience of emergent images exceeds actual perception in the midst of incipiency.

Bridget Riley's paintings will be the conduit through I will explore these inquiries into the incipiency of images. This is because, as I will argue, her works enable viewers to perceive the incipient process, opening their perception momentarily to the plethora of sensations they actually experience in the midst of the seeing moment.

Robbers, Lutz

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NO PICTORIAL-DETOUR: ARCHITECTURE AS BILDWISSENSCHAFT?

In his 1931 dissertation the art historian Carl Linfert argued that the architectural drawing differentiates itself from other types of drawings for not taking "a pictorial detour" [*keinen Bildumweg*]. It shortcuts the distinction between architectural recep-

tion and image reception. What is important is not the fact that architecture is seen through the image but rather that the image has an objective impact on the spectator's bodily being. In other words, in these drawing we do not 'see' the architecture but we "apprehend structures" [*Durchspüren von Strukturen*] – this is how Walter Benjamin reviewed with great enthusiasm Linfert's work in 1932. The latter's evocation of a type of image which instead of 'reproducing' (architectural) reality must be first and foremost considered as a 'productive', objective entity came as an affirmation of the former's media theory.

My paper proposes to explore Linfert's architectural thinking and to take his remarks as a point of departure for interrogating the particular case of architectural images. Interestingly, *Bildwissenschaften*, while having extended the scope of inquiry into uncharted visual territories (non-artistic images, scientific images etc.), have remained strangely reticent regarding the case of the architectural image. Works that attempt to provide orientation in this burgeoning academic field make little or no reference to architecture (Sachs-Hombach, 2005; Schulz 2009; Frank/Lange 2010). And even collections of essays that set out to clarify the image/architecture nexus (Beyer, Burioni Grave, 2010; Sonne 2011) finally do little to propose methodological and conceptual alternatives in tune with the idiosyncratic status of the architectural image. One of the reasons for this omission certainly lies in fact that architects produce and consume heterogeneous yet complementary sets of images that respond to seemingly contradictory demand: they represent what already exists and conjure up worlds to come, conform to precise technical protocols and give leeway to the imagination. What is more is that non-human agents, media like pencils, computers and images themselves are constitutive 'actors' in any architecture/image constellation.

Any attempt to open up new avenues of thinking about the inherent logic und agency of (architectural) images must look beyond semiotic and phenomenological approaches and instead take a closer view at the multitude of interacting, intersecting image-practices. Mapping out such a "topology of the image" (Pichler, 2011) under the conditions of architecture – which transcends the current debates of a presumed digital turn – will be the aim of my presentation.

Rubinstein, Daniel

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THE LATENT IMAGE: HIDDEN, NON-TRANSPARENT, UN-THEORISED.

This paper considers the ontological significance of invisibility in relation to the question 'what images do?' Its argument in a nutshell is that the emphasis on visibility comes at the expense of latency and is symptomatic of the style of thinking that dominated Western philosophy since Plato. This privileging of visible content necessarily binds images to linguistic (semiotic and structuralist) paradigms of interpretation which promote representation, subjectivity, identity and negation over multiplicity, indeterminacy and affect.

Photography is the case in point because until recently critical

approaches to photography had one thing in common: they all shared in the implicit and incontrovertible understanding that photographs are a medium that must be approached visually; they took it as a given that photographs are there to be looked at and they all agreed that it is only through the practices of spectatorship that the secrets of the image can be unlocked. Whatever subsequent interpretations followed, the priority of vision in relation to the image remained unperturbed. This undisputed belief in the visibility of the image has such a strong grasp on theory that it imperceptibly bonded together otherwise dissimilar and sometimes contradictory methodologies, preventing them from noticing that which is the most unexplained about images: the precedence of looking itself. This self-evident truth of visibility casts a long shadow on image theory because it blocks the possibility of inquiring after everything that is invisible, latent and hidden.

As an example of this amnesia of the invisible this paper will consider the extent to which the latent image – a prerequisite for the formation of an ordinary photograph – is all but ignored by theory. However, the triumph of the digital image as the contemporary form of photography forces a re-evaluation of visibility because it is making it plain for all to see that the visible cannot account for everything that is taking place with images that begin their life as binary data, then processed algorithmically and driven to various points across the network not as individual pictures but as packets of data.

Drawing on a number of concepts by Deleuze, Irigaray, Lacoue-Labarthe and Mandelbrot this paper aims to recover the 'forgotten' latent image and reposition it as key figure for the understanding of the way images operate and to suggest that the concept of latency is essential for a philosophy of the visual which does not wish to be bound to the metaphysics of identity.

Schmidt, Ulrik

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ABSTRACT-CONCRETE IMAGES: MEDIALITY AND MATERIALITY IN 1920S AVANT-GARDE FILM

The conceptualization of the modern image has been deeply marked by the common opposition of the figurative and the abstract. For example, as art critic Clement Greenberg (1940, 1965) notoriously claimed, modern figurative painting mimics the world whereas abstract painting engages the medium's specific properties in pure, sensuous imagery. However, if the opposition between abstraction and figurativity has ever been qualified, the electronic and digital image production of the 20th and 21st centuries significantly obscured any clear distinction between the two. On the contrary, as argued by philosophers such as Gilles Deleuze (1983, 1985) and Brian Massumi (2002), modern image production is rather characterized by a deliberate and non-hierarchical juxtaposition, and eventually a fusion, of abstract and figurative elements into a complex but consistent whole. The modern image is an 'abstract-concrete' image: it is simultaneously figurative and abstract, simultaneously representational and non-representational, simultaneously concrete and immaterial.

In this paper, I will explore aspects of this abstract-concrete image production in special relation to the moving image. I will do so by revisiting a number of renowned 1920s avant-garde films by Oscar Fischinger, Hans Richter, Man Ray, László Moholy-Nagy, and Fernand Léger. These films have not only contributed significantly to the historical development of the modern image in graphic design, illustration and photography. They are also profound examples of abstract-concrete imagery. While some of the films solely use non-figurative material (Fischinger, Richter), others (Man Ray, Moholy-Nagy, Léger) use more conventional figurative film footage. However, as I will argue, they still produce the same basic abstract-concrete images, characterized by the dissolution of any essential distinction between representational and non-representational elements into an image space beyond representation.

As artist and film theorist Malcolm Le Grice has claimed, “some basically ‘abstract’ tendencies in film are not necessarily non-representational in the photographic sense” (Le Grice 1977: 32). Taking this idea of filmic abstraction as a starting point, the paper will discuss some of the key issues raised by the early avant-garde film regarding abstract-concrete imagery, such as:

- similarities between abstraction and concretion
- generalization of the image space as a form of abstraction
- the abstract-concrete image as spatio-temporal field
- surface effects and abstract materialization
- mediatized movement between abstraction and concretion

Schreel, Louis

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THE EREWHON OF THE IMAGE: THE IMMANENT SUBLIME IN DELEUZE’S AESTHETICS

Recent aesthetic, ethical and political French philosophy has seen a strong revived interest in Kant’s Analytic of the sublime. In my paper I wish to inquire how Deleuze’s aesthetics inscribes itself in this intellectual climate – Deleuze himself never having explicitly done so. In the first part of my paper, I will present similar motivations in Deleuze’s and Lyotard’s reading of Kant’s analytic. Secondly, with regard to Deleuze’s singular project, I will explicate how the inversion of the Kantian sublime forms the architectonic cornerstone of Deleuze’s aesthetics.

Whereas with Kant the affection of the sublime feeling (the sensation of something immense that resists measure) is principally overcome by the subject, with Deleuze it stands for the (“de-subjectivizing”) experience of something too big, too powerful altogether. If for Kant the perceiver’s (moral) consciousness and freedom still permits her to confront nature as definitely inferior to her, with Deleuze the *principal* primacy of the intellectual over the affective (which grounds this Kantian move) is overcome and replaced by a more ‘originary’ (if this term is still allowed) interplay between both.

At exactly this point, however, Deleuze’s account of sensation shows a profound paradox: on the one hand it is emptied of ideas and passions but on the other hand the remaining state

still appears to be affective, so far as it is marked by the participation in material forces of life that are said to be “pre-individual”, “a-subjective” and “impersonal”. How to understand such an “impassible” experience? The solution of this paradox should be sought in Deleuze’s ontological interpretation of the affective, in the distinction we must make between the affective in the traditional ontic sense: *being affected by beings*, and the affective in a purely ontological sense: *being affected by being*. The affective dimension of Deleuze’s account of sensation is an ancrage of subjective states in a-subjective, material forces of life that condition perception and feeling and *principally resist* conscious grasp or presentification. It is exactly the de-sublimating experience of indeterminacy *as such* that provokes sensations in the Deleuzian sense. To explicate this total inversion of the Kantian schema, I will turn to *Logique du sens*, where the paradoxical in(ter)dependence between (the image as) a transcendental field *without* a subject and subjective intentionality is meticulously developed.

Sharma, Devika

Assistant Professor, PhD. University of Copenhagen

THE HUMANITARIAN IMAGE AND THE PROBLEM OF SPECTATORSHIP

It is not difficult to be critical of humanitarian imagery. On the contrary, humanitarian images – images showing victims of poverty, disaster, and war with the aim of appealing to the emotions and willingness to help of the spectator – are subject to a variety of critiques on the grounds of, for instance, their typical troping, their commodified and manipulative character, their indifference to the events they present, and the affects they provoke or fail to provoke in the spectator.

Similarly, it is not difficult to be critical of the spectator of humanitarian imagery. This is evident from the several critiques of the passivity, the voyeurism, the indifference and the desire for gazing at the pain of others so frequently attributed to the Western spectator of humanitarian images.

In this presentation, my aim is not to rehearse such critiques of humanitarian imagery or of the spectator of such images. Rather, I am interested in the various ideas of what images do that underlie these typical critiques. What kind of force do we ascribe the humanitarian image, when criticizing it for pacifying and insentivising us, the privileged spectators? What kind of power would we wish for the humanitarian image to possess? Most work on crisis imagery stress the importance of responding well, affectively and otherwise, to images showing the pain of others. For instance, recent work by Judith Butler and Ariella Azoulay suggests that one aim of crisis photography is to give spectators a sense of responsibility for what they see in the images. What such works have in common, then, is their focus on the sensorium of the spectator, and on cultivating an ethics of the gaze.

Taking the documentary/art video *Episode III: Enjoy Poverty* by Dutch artist Renzo Martens as my starting point, my presentation will critically discuss this preoccupation within cultural image theory with the sensorium of the spectator. I’ll be including

works by Jacques Rancière and W.J.T. Mitchell in my discussion of these matters.

Steijn, Arthur

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THE IN-BETWEEN: EXPLORING PERSPECTIVE IN DIGITAL PROJECTIONS

Digitally projected images and graphics changing over time, designed to be experienced in spatial contexts have been part of contemporary culture for the last two decades. Yet, they have not been theoretically analyzed in detail.

In this paper I will present my work toward a model aimed at the process of design for moving images and motion graphics applied in spatial contexts. In this work I will be integrating various design elements and components: line and shape, tone and colour, time and timing, rhythm and movement with conceptualizations of space, liveness and atmosphere. The main idea of constructing a design model is to create a framework that can be of use in both academic studies as well in practice when designing time-based narratives involving motion graphics in spatial contexts. Here I shall focus on a case in which live edited pre-created video projections of shadow-like arenas and figures are experienced simultaneously and interconnected with live music. This case has been produced on the background of an on-going EU funded inter-regional (Interreg) project, which amongst others things, has an ambition of integrating digital technologies in live performances of classical music. Of special interest is the relation between the creation processes in advance of the projected shadow-like images and the actual live-edited large-scale video projections connected to live music.

This relation will be viewed upon through descriptions and theory derived mainly from perspectives connected to two different fields. One angle is philosophical. It includes thoughts on the *image between the visible and the invisible*, expressed through the term *indeterminacy*, described as a general quality of images by art historian and philosopher Gottfried Boehm. The other stems from descriptions and theory associated to new media and art by Lev Manovich. Particularly, the introduction of the term *deep remixability*, as an expression of ways in which to merge *previously separate media languages*, as described by Manovich is of significance.

I shall look into how these descriptions and theories might be considered of relevance for inclusion in the design model.

van Tuinen, Sjoerd

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THE HYSTERIA OF MANNERIST SELF-PORTRAITURE: PARMIGIANINO

In this paper I continue where I left off with my talk as delivered at the 2013 meeting of the *What Images Do* network at

TU Delft. The aim then was to explore the clinical essence of painting as it was first discovered in its purity in historical mannerism: hysteria. Following Gilles Deleuze, this hysteria must be taken literally a hysteria *hors l'asile*. From the convolutions of the world to the convulsions of the body, mannerist images are crystals that render visible an excessive presence by immediately expressing their own chronotopic and chronochromatic movement, not in form but in deformation.

Here I develop this concept of hysteria as non-figurative use of figuration in relation to mannerist self-portraiture, especially Parmigianino's *Self-portrait in a Convex Mirror*. This image has often been interpreted in psychoanalytical or phenomenological terms as enduring mirror stage, i.e. the schizographic oscillation between the eternal model and the ephemeral present. But while it is true that with mannerism there appears a parapsychology of narcissism and alienation, this psychology remains rooted in subjective fantasy and the hegemony of the gaze. It tells us very little about the positive reality of the image in itself. Instead of reducing this reality to the (lost) soul of the painter-spectator, we must explain how sensation, through painting, finds its own, much more artificial body. My thesis is therefore that in mannerist painting, the body is discovered not as a model, but as a power of visibility, a power that is raised to the nth power as soon as, by means of hystericization, it is made to escape from its 'natural' organization. Thus in his self-portrait, Parmigianino abandons his head entirely to the anamorphic mirror. The eye is invested in such a way that it becomes a haptic organ at the same time that the body acquires a reality of lines and colors freed from representation. It is not the soul that is cracked, but the body. The result is a crystal image of which the endless reflection-accumulation of actual perception in material recollection converts hysteria from a pathological state into an abstract and impersonal process, a lived abstraction.

Verri, Valeria Guzman

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SEEING AND REASONING IN ARCHITECTURE

As an approach to the question: *how to think about the relationship between seeing and reasoning in architecture?* this paper explores the way in which printed graphic conventions that visualise information – such as statistical tables and maps – organised a specific form of visual experience in the context of 19thC Western Europe.

Three important conditions of this approach are: the relationship between statistics and administration, the centrality of facts, and the development of statistical forms. Our specific concern, however, is not so much statistics as the *form* this statistical knowledge took. This kind of graphic *form* became a means of control through which to classify, quantify, and disseminate knowledge. We examine the presence and usage of graphic conventions in a diversity of forms of knowledge, such as medicine, economics, moral statistics, and public health. We will see that, without being fully aware of their power, European architects at the beginning of the 20thC, as was the case for the 4th Congress of Modern Architecture in 1933, wholeheart-

edly embraced these conventions as innovative tools for thinking and representing the city, which was qualified as *functional* for their purposes.

An important reference for our approach is Carpo's *Architecture in the Age of Printing* (2001), which chiefly put forward an account of the 16thC uniformization of experiences of seeing and designing through the agency of the printed image in architectural treatises. Carpo's emphasis on a visual culture characterised by the standardising power of the printed image leaves aside, however, what will be our primary concern here: the effect of the graphic arrangement on the printed page as a style of reasoning. We will be looking at a typographical system that emerged in the 19thC as a graphical arrangement of administrative knowledge.

At a theoretical level, addressing this issue implies a reconceptualization of the role of architectural representation; an undertaking that has been explored by Colomina, Evans, and the aforementioned Carpo amongst others. To examine relationships between seeing and reasoning means to explore the organising principles governing those relationships and, in the long run, to open their possibilities.

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POLITICS OF THE FORMLESS IMAGE

No matter if we consider mental images that pervade our minds, the pictures and metaphors we live by or the manufacturing processes and materials from which they arise: Images are never self-satisfied objects humbly waiting for our illuminating eyes.

But even if we acknowledge their capacity to act and affect us involuntarily it often seems to be a matter of good (theoretical) will to ascribe emancipatory agency or political impact to them – at least in case they do not explicitly exhibit political subject matter or happen to appear in a predetermined political context.

This paper addresses two levels of the political potentiality inherent in images with regard to painting. It turns its attention both to the processes of painterly image production, the engagement with paint in the act of painting, and the operations of paint, co-colour effects, textures and qualities that constitute paintings as individual images once they have been set into motion. 'Painting' will thus be understood both as an emancipatory practice in which a common surface or an encountered spatial situation can be transfigured with paint (as it will be shown with regard to the work of Katharina Grosse) and as a form of formless imagery that is essentially sensitive to and characterized by the resonances and operations of the materiality of paint gaining momentum (as it will be observed with regard to the work of Dana Schutz).

In contrast to signs, photography, film, drawing, drawing programs, photoshop etc. painterly images emerge from the processual construction of corporeal colours on surfaces and the

transformation and incorporation of surfaces and encountered spatial coordinates into zones of colour. Painting as a process has an analogue and modifiable content; the colour is a paste, a spray or a liquid that can be smeared, layered, dripped, scratched, modulated in space – in painting, images are acted out over a certain period of time and the traces and incidents of this process become the constitutive elements of the image in the making. The formless pliability of the pictorial material and the time span of production is not only sensitive to the gravity of the painter's body but also to perturbances, accidents and turnarounds along the way. Thus, it will be argued, before a political agency can be ascribed to specific individual paintings in a given (or constructed) political context the emancipatory potential of painting as a cultural practice and the operations of its material facts that turn random paint marks into images has to be acknowledged.

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WHAT RE-DONE IMAGES DO

In reference to the indexical nature of photography Philippe Dubois speaks of the *image-acte*, hereby hinting at the inevitability of thinking the photographic image in the pragmatic dimension of its production and reception (Dubois 1990). The idea of ascribing a unique performative potential to a specific medium that is rooted in its inseparability from the act that has generated it, proves itself even more true for the images my presentation shall focus on – those of the filmic remake.

This commercial and popular cultural practice of pictorial and narrative repetition, that to date is lacking adequate theoretical consideration (Quaresima 2002), confronts us with essentially secondary images in a double sense: first, as products of the automatic registration process of perceptual reality being an inherent capacity of the cinematographic camera (Bazin 1960), second, as heirs of the images of another film, the *premake* (Oltmann 2008). Oscillating between these two conditions of its existence, the twofold derivative remake-image calls for a reflection of its pragma from a media philosophical viewpoint: The tension within the re-done image in a mechanically reproducible medium, which in the 'analogue' mode of re-enacting fails to be a true reproduction, links the practice of re-making to the paradoxical structure underlying the phenomenon of repetition as such (Deleuze 2007) and accounts for the epistemic surplus it bears. Following its fundamental interest of understanding the operations media perform, media philosophy investigates practices of making perceptible material and immaterial reality, including themselves, *in and through* the processes of their performance (Engell 2011). It is in this sense of a performative reflexivity that I propose to conceive the practice of re-making as a medial practice (Mersch 2010).

Consequently my presentation will elaborate on this in close dialogue with the moving images of particular films. Attributing a reflexive quality to them, which derives from the fact that the specific mode of repetition discussed here is an act of re-doing (in contrast to a mere re-reading), I argue that this act has inscribed its ineffaceable traces into the deep structure of the

re-made image. The latter hence exposes itself as a palimpsest-like coexistence of the physically present image and its absent prefiguration, which it constantly invokes. In the floating multilayered temporality the re-make practice initializes, it entangles memory (our and the cinematographic) in the chiasmic dynamics of this double presence and thus becomes reflexive.

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ASSEMBLAGES

A three channel video installation by Angela Melitopoulos and Maurizio Lazzarato about Félix Guattari and his revolutionary psychiatric practice and his interest in animism especially in the Brazilian and Japanese context.

In Guattari's work and in the same manner as in animist societies, subjectivity loses the transcendent and transcendental status that characterizes the Western paradigm. Guattari's thought and that of animist societies can find common ground in this understanding of subjectivity. Aspects of polysemic, transindividual, and animist subjectivity also characterize the world of childhood, of psychosis, of amorous or political passion, and of artistic creation.

The project is conceived as a video installation with excerpts from documentaries, essay-films, radio interviews, conversations with friends and colleagues of Guattari, and material on the clinic La Borde in France and institutional psychotherapy including films by Fernand Deligny, Renaud Victor, François Pain and others, as well as new material produced in Brazil in the course of the research. Presented as a triptych of differently sized screens, the installation refers to ideas of movement and gravity eminent in the cartographies of animistic art as well as to concepts of the immaterial in Asiatic art. Each screen intensifies a modality of the senses: seeing, hearing, reading.

With the participation of Eduardo Viveiros de Castro, (anthropologist, Museu Nacional, Rio de Janeiro), Éric Alliez (philosopher, Paris), Jean Claude Polack (psychiatrist, psycho-analyste, Paris), Barbara Glowczewski (anthropologist, Paris), Peter Pál Pelbart (professor of philosophy, Sao Paolo) Janja Rosangela Araujo (master of Capoeira Angola, professor, Salvador de Bahia), Jean Jacques Lebel, (artist, Paris)

BIOGRAPHY

Angela Melitopoulos realizes video-essays, installations, documentaries and sound pieces and since 1985. She studied fine Arts with Nam June Paik. Her work focus of time, geography and collective memory in relation to electronic/digital media and documentation. Her experimental approach highlight the invention of new formats of multi-screen works and performance based, expanded cinema formats. Her videos and installations were awarded and shown in many international festivals, exhibitions and museums (Generali Foundation Vienna, Berlinale, Haus der Kulturen der Welt, Antonin Tapies Foundation Barcelona, KW Institute for Contemporary Art Berlin, Manifesta 7, Centre Georges Pompidou Paris, Whitney Museum New York, among others). She is teaching as a professor in the Media School of the Royal Art Academy in Copenhagen.

Maurizio Lazzarato is an independent sociologist and philosopher, who researches on immaterial work, ontology of work, cognitive capitalism and "post-socialist" movements. He also writes on cinema, video and new production technologies for images, and is also co-founder of the magazine *Multitudes*. Since 1989 he works with Angela Melitopoulos on films, media art projects and various publications. For further information see authors' biographies.

WHAT DOES IT MEAN TO MAKE AN EXPERIMENT?

What does it mean to make an experiment? investigates the position, role and significance of the experiment within design led research. In architecture and design the experiment is a particular mode of exploring the multiple and heterogeneous intersections that emerge from social, conceptual, technological, material and cultural contexts in which it is sited. These experimental practices find their distinct counterpart in a natural-science context, What does it mean to make an experiment? asks what happens when practice-related methods and design-based research are deliberately infused with scientific methods of experimentation and new technologies.

With a focus on material and computation the exhibition discusses how experimental practices through design, drawing, modelling, prototyping and building generate sites of making and reflection as well as of synthesis and innovation.

The themes will inform an international symposium on Friday 25th of April 2014 at the School of Architecture, with invited speakers from professional and research oriented design domains. Entry to this event is free for public and academia.

The exhibition showcases results from a 2 year research project between the Schools of architecture and design at the Danish Royal Academy of Fine Arts and display work by the members of the academies Center for IT and Architecture, Architecture School (CITA), SuperFormLab and Department of Textiles: Paul Nicholas, Jacob Riiber, Flemming Tvede Hansen, Malene Kristiansen, Mary Ann Hansen, Phil Ayres, Martin Tamke, Henrik Leander Evers, Claus Rytter Bruun de Neergaard, Mette Ramsgaard Thomsen, David Stasiuk.

The exhibition received support from the Danish Cultural Ministry, DIAB and SpektraLED.

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