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Sabeth Buchmann (Wien)
Catherine David (Paris)
James Elkins (Chicago)
Joseph Früchtel (Amsterdam)
Julia Grosse (Berlin)
Joris Corin Heyder (Bielefeld)
Karlheinz Lüdeking (Berlin)
Magdalena Nieslony (Stuttgart)
Regine Prange (Frankfurt a. M.)
Wilhelm Schürmann (Aachen)
Julian Stallabrass (London)
Daniela Steinfeld (Düsseldorf)
Eleonora Vratskidou (Berlin)
Jan Verwoert (Oslo/Berlin)
Julia Voss (Berlin)
Ulf Wuggenig (Lüneburg)
Andreas Zeising (Siegen)
Michael F. Zimmermann (Eichstätt)

ORGANISATION:

Andreas Degner (Bochum)
Elisabeth Heymer (Lüneburg)
Hubert Locher (Marburg)
Stephanie Marchal (Bochum/Lüneburg)
Melanie Sachs (Marburg)
Beate Söntgen (Lüneburg)

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KULTUREN
DER KRITIK



RUHR
UNIVERSITÄT
BOCHUM

RUB



Deutsches
Dokumentationszentrum
für Kunstgeschichte
Bildarchiv
Foto Marburg

NOV 29 – DEC 1, 2017

VENUE

Leuphana Universität Lüneburg
Universitätsallee 1, 40.606
21335 Lüneburg

Central building 40, room 606
on the sixth floor.

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DFG Deutsche
Forschungsgemeinschaft

VolkswagenStiftung

Fritz Thyssen Stiftung
für Wissenschaftsförderung

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JUDGEMENT PRACTICES IN THE ARTISTIC FIELD

A CONFERENCE BY
THE UNIVERSITIES OF BOCHUM, LÜNEBURG, AND MARBURG

NOV 29 –
DEC 1, 2017

LEUPHANA UNIVERSITY
OF LÜNEBURG

Someone who ventures to pass judgement challenges, takes a stance and opens discursive spaces. In the process of judging, what is judged and the person judging are constituted. The goal of our conference is to submit the practices of judging that determine the artistic field to a systematic study.

The aim of the 4 panels in this sequence is to understand judgement processes in the field of art – with respect to their genesis, strategies of justification, forms, and manner of taking effect – and to examine them with a view to their paradigmatic potential for practices of judgement. In the process of judgement, modern communication and self-conception are raised to consciousness and made visible as a process of negotiation; this applies in a particularly pointed manner to the artistic field inasmuch as coming to terms with art is in equal measure a sensual-reflective encounter of a viewer with an object and with him- or herself as a subject of perception and reflection.

The conference is funded by the Volkswagen Stiftung, the Fritz Thyssen Stiftung and the Deutsche Forschungsgemeinschaft.

DAY 1, NOV 29	
4 PM	WELCOME AND INTRODUCTION
4.15 PM	PANEL I (PART 1): PRACTICES OF SELECTION Introduction: Stephanie Marchal and Andreas Degner
4.30–5.15 PM	“THE IDEA OF A VALUE-FREE AESTHETICS IS NONSENSE”. ADVANCED ART AND ITS RECEPTION AFTER ADORNO Regine Prange
5.15–6 PM	“DOCUMENTA X” Catherine David
KEYNOTE LECTURE	
6.30 PM	FIVE REASONS WHY THINKING ABOUT JUDGMENT IS DIFFICULT James Elkins
RECEPTION	
DAY 2, NOV 30	
9.15 AM	PANEL I (PART 2): PRACTICES OF SELECTION Introduction: Stephanie Marchal and Andreas Degner
9.30–10.15 AM	ADMISSION ALMOST IMPOSSIBLE – HOW TO GET INTO PRESTIGIOUS ART SCHOOLS AND FANCY NIGHTCLUBS Karlheinz Lüdeking
10.15–11 AM	IS “NATIONAL” ART GOOD ART? EVALUATING ARTISTIC ACTIVITY IN 19TH-CENTURY GREECE Eleonora Vratskidou
11.15 AM	PANEL II: PATTERNS OF JUSTIFICATION Introduction: Beate Söntgen and Elisabeth Heymer
11.30 AM–12.15 PM	DESCRIPTION AS JUDGMENT. FÉLIX FÉNEON SURPASSING DEGAS-CRITICISM, AND RIVALING WITH THE ARTIST Michael F. Zimmermann

LUNCH BREAK	
1.30–2.15 PM	TALENT AS A POPULAR CATEGORY. JUDGING ARTISTIC ‘PERSONALITY’ IN ART CRITICISM IN EARLY 20TH CENTURY ART CRITICISM Andreas Zeising
2.15–3 PM	JUDGEMENT OR (SELF-)EVALUATION? CRITIQUE AS/IN ARTISTIC PRODUCTION Sabeth Buchmann
COFFEE BREAK	
4.15–6.15 PM	PANEL DISCUSSION with Michaela Meliàn (tbc), Julia Grosse, Wilhelm Schürmann and Daniela Steinfeld, moderated by Julia Voss
DAY 3, DEC 1	
9.15 AM	PANEL III: STYLES OF JUDGING Introduction: Hubert Locher and Melanie Sachs
9.30–10.15 AM	COMMUNICATING EMOTIONS. ON THE RATIONALITY OF AESTHETIC JUDGEMENTS Joseph Früchtl
10.15–11 AM	CRITICISM HURTS Jan Verwoert
11–11.45 AM	DOES COMPARING EQUAL JUDGING? QUESTIONING AESTHETIC JUDGMENT IN EARLY CONNOISSEURSHIP Joris Corin Heyder
LUNCH BREAK	
12.45 PM	PANEL IV: FORMATION OF TASTE Introduction: Ulf Wuggenig
1–1.45 PM	GLOBALISED ART, POPULISM AND CRITIQUE Julian Stallabrass
1.45–2.30 PM	ETHICS AND AESTHETICS. SOCIAL IMPACT OF ART IN CONTEMPORARY CRITICISM Magdalena Nieslony