

Anonymous history of
intellectual work in the
arts and sciences

Summer School

June 2-6, 2018

eikones²

Zentrum für die Theorie und
Geschichte des Bildes
Universität Basel
Rheinsprung 11
4051 Basel



Images credit:
Motion study of unidentified
woman operating IBM Model
24 key punch, 1950s (detail);
verso: Frank Gilbreth: Motion
study, 1920s (detail)

The **summer school** engages with the history of intellectual practice in the arts and sciences. Focus will be on the materiality of artistic processes and the plasticity of intellectual work. Looking at the anonymous character of methods and operations in the arts and sciences, the discussion aims at a notion of history no longer defined by proper names. Together we will discuss issues of collaboration, intellectual commons, or the thin line between the convergence of ideas and intellectual expropriation.

We will open with a one-day **workshop** on the history of intellectual and artistic work. Faculty members will introduce themselves and their work to students and the interested public. All participants are invited to join the discussion. During the following days, we will run a seminar during which we discuss a range of pre-circulated materials in seminar format. In addition, there will be ample time and opportunity for informal discussions and exchange.

Application process

Please send a brief statement about your interest in the topic and why you would like to participate along with a short curriculum vitae to mario.wimmer@unibas.ch by March 2, 2018. Notice of acceptance will be given by March 15, 2018.

Workshop

June 2, 10 AM-5 PM

10:30-11:30

"Ice, ink, ash, and dried flowers: how-to writing around 1900"

Ann-Sophie Lehmann

12:00-1:00

"The hands of the engraver: Albert Flocon encounters Gaston Bachelard"

Hans-Jörg Rheinberger

2:00 PM-3 PM

"Major and minor cosmograms, or how to do things with worlds"

John Tresch

3:30 PM-4:30 PM

"Blind trust: working with the hands and eyes of others"

Mario Wimmer

Faculty

Ann-Sophie Lehmann is professor for art history at the University of Groningen. Her research develops a process-based approach to art and visual material culture, in particular, she studies how materials, tools, and practices partake in the meaning making of art; how images and texts represent and reflect creative practices; and how knowledge about making engenders material literacy.



Relevant publications: "How Materials Make Meaning," *Netherlandish Yearbook for History of Art* 62 (2013): 7-27; "Showing Making: On Visual Documentation and Creative Practice," *Journal of Modern Craft* 1/5 (2012): 9-24; "Objektstunden: Vom Materialwissen zur Materialbildung," in: *Materialitäten: Herausforderungen für die Sozial- und Kulturwissenschaften*, ed. by Herbert Kalthoff, Torsten Cress, Tobias Röhl (Fink Verlag) 2016: 171-194.

Hans-Jörg Rheinberger studied philosophy, linguistics, and biology at the Universities of Tübingen and Berlin, Germany. A molecular biologist and historian of science, he is actually director emeritus at the Max Planck Institute for the History of Science in Berlin. His current research interests include the history and epistemology of experimentation, the history of the life sciences, and the relation between the sciences and the arts.



Relevant publications: *On Historicizing Epistemology* (Stanford UP, 2010); *An Epistemology of the Concrete* (Stanford UP, 2010); *Der Kupferstecher und der Philosoph. Albert Flocon trifft Gaston Bachelard* (Diaphanes, 2016).

John Tresch is professor of the history of science, folklore, and art at the Warburg Institute, London. Trained in anthropology and philosophy, his work focuses on changing methods, instruments, and institutions in the sciences, arts, and media; connections among disciplines, cosmology, social order, and ritual; and shifting definitions of the rational and real.



Relevant publications: *The Romantic Machine: Utopian Science and Technology after Napoleon* (Chicago UP, 2012); "'Matter No More': Edgar Allan Poe and the Paradoxes of Materialism," *Critical Inquiry* 43 (2016) 4: 865-898; "The Prophet and the Pendulum: Popular Science and Audiovisual Phantasmagoria around 1848," *Grey Room* 43 (2011) 4: 16-41.

Mario Wimmer is an historian and cultural theorist. His work on the history of intellectual and cultural practice aims at an historical epistemology of the human and social sciences that accounts for spontaneous and non-rational aspects in knowledge formation. Before joining the department of media studies at Universität Basel he taught at ETH Zürich and the University of California at Berkeley.



Relevant publications: "The Afterlives of Scholarship: Warburg and Cassirer," *History of the Humanities* 2 (2017) 1: 245-270; "The Present as Future Past: Anonymous History of Historical Times," *Storia della Storiografia*, 68 (2015): 165-183; *Archivkörper: Eine Geschichte historischer Einbildungskraft* (Konstanz UP, 2012).