

Showing Making



International conference on the representation of image making and creative practices in ritual, art, media, and science

June 18 & 19, Filmmuseum, Amsterdam

Organized by the Dept. of Media and Culture Studies (Utrecht University), the Meertens Institute (Royal Dutch Academy of Science), the Visual Culture Group (Huizinga Institute, University of Amsterdam) and the Dutch Filmmuseum

If making is thinking, as Richard Sennett has recently argued in his book *The Craftsman*, studying making can enable us to understand visual artefacts. Paintings, films, computer animation, or scientific images are the results of skilled procedures and complex interaction between makers, materials, tools and technologies, which generate and shape meaning. Mainly based on tacit knowledge though, these procedures and interactions tend to evade textual description and are, although enclosed in the finished product, usually not recorded. How do we get our hands and minds at these material procedures if we want to study the meaning of making?

This conference focuses on visual genres specifically dedicated to the representation of image making; depictions of practice that have a long tradition, ranging from St. Luke painting the Virgin Mary and the making-of as a genre in film to early documentaries and YouTube videos. Although these depictions contain information about the social, anthropological, technological, material and aesthetic dimensions of image production, they are also shaped by interesting paradoxes. On the one hand they enable a peak behind the scenes, providing knowledge about image making procedures. On the other hand they invest creation with magical qualities and mystify the actions of image-makers. As mediated constructs, they display ideal aspects of creative processes and tend to omit failure or routine - as art works they foreground self-referentiality as critical strategy. Taking these aspects into consideration showing making can be turned into a theoretical tool to study image making as intellectual and meaningful practice, pushing past general considerations of materiality in visual studies today.

Renowned specialists from art history, film studies, anthropology, religion studies and history of science have been invited to study the epistemic and performative elements of showing making, to analyze how image-making procedures and technologies are represented, and to create a framework in which the visualizations of image making and creative practices can be theorized.

Information & Registration at: <http://www.filmmuseum.nl/showingmaking>
For additional questions, e-mail Ann-Sophie Lehmann at a.s.lehmann@uu.nl

Program: June 18th

Opening lecture

Showing Making: Materials, Movements, Lines
Tim Ingold, University of Aberdeen

Session I: Showing Painting

Chair: Rachel Esner, University of Amsterdam

Showing Thinking: Visualizing Invention in the Painter's Studio
H. Perry Chapman, University of Delaware

The Journey of Two Drawing Skills
Paul van de Akker, Free University, Amsterdam

Discourses of Making in the Mixed Media Production of Andrea del Verrocchio
Christina Neilson, Oberlin College

Newton Opticks, Colour Systems and the Notation of the Painting Process
Annik Pietsch, Max Planck Institute for the History of Science, Berlin

Session II: Scientific Images in the Making

Chair: Paul Ziche, Utrecht University

Making Images of Nature

Pamela H. Smith, Columbia University

The Tourism of Labor: The Photography of Exhibit-Making in the American Museum of Natural History, 1900-1940

Victoria Cain, University of Southern California

Drawing Spiral Nebula

Omar W. Nasim, Max Planck Institutes for Art History (Florence) and History of Science (Berlin)

Between the Road to Somewhere and the View from Nowhere: How Objects of Representation and Representations of Objects Inform Each Other

Lissa Roberts, Technical University Twente

June 19th

Session III: Image Making Rituals

Chair: Herman Roodenburg, Meertens Institute/Free University, Amsterdam

TBA

Donald Swearer, Harvard Divinity School

Making the Royal Image in Present Day Thailand

Irene Stengs, Meertens Institute

Image and Ownership of the Lantern Festival of Saint Louis, Senegal

Ferdinand de Jong, University of East Anglia & Judith Quax, Independent Photographer

Screening Myths: Visualizing the Occult in the Waiāpi 'Fiction'

Andre Bakker, Free University Amsterdam

Session IV: The Making of the Making-of

Chair: Martina Roepke, Utrecht University

Filming Creation: The Making of the Moment of the Making of

John Wyver, Illuminations Media/University of Westminster

How the Moving Image can Reveal the Interaction between Ceramicist and Material

Leah Mc Laughlin, Cardiff School of Art and Design

Are We Allowed to Tell? Showing Film Making in Early Cinema

Frank Kessler, Utrecht University

Les Yeux ne Veulent Pas en Tout Temps se Fermer ...

André Wendler, Bauhaus-University Weimar

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