

ANTICIPATION AND AND SET AND MUSIC







Universität der Künste Berlin

with Fine Berli Colla der Künste Berlin, in cooperation Arts, UdK Berlin borations & the College of n Seedfunding for Creative led by: Oxford x UdK the University of Oxford. iference at the Universität

9 October 2024

LOCAT TON

Hard 1062 Univ 3 Berlin · room 110 enbergstraße 33 ersität der Künste

WITH **CONTRIBUTIONS BY**

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ment by consistently fictionalizing the work.

of art history and its notion of linear develop-

tion represents a highly constructive self-his-

1930 and backdated. This belated early produc-

ly—were created without any precedent around

be repetitions of lost paintings or—more like-

pressionist and cubist paintings could either

painting 'early works' in the 1920s. These im-

the Suprematist Kazimir Malevich, who began

The presentation will focus on the late work of

early production is now also measured by how it

studies for the 'actual' work. The relevance of

are no longer merely considered as preparatory

among other things, in the fact that early works

been overlooked. Its new significance is evident,

oeuvre as the imagined sum of all works has

duction of the artists. However, the rise of the

has increasingly been replaced by the self-pro-

a period in which the singularity of the artwork

The history of modern art is often described as

'Late Early Works': Time and Fiction in

tendency to become, itself, conventional.

to counter a convention-defying Cynicism's

the 'Genealogy'; and the intensifying late efforts

the salience of Cynic debasement of morality to

modes, audiences, and purposes of philosophy;

Cynic characterizations to aid reflection on the

Cynicism within Nietzsche's critique of Socratic

out-of-time. Attention will be paid to the role of

FRIDAY, 18 OCTOBER 2024

and Platonic rationalism; his deployment of

the Works of Kazimir Malevich

BARBARA WITTMANN UDK BERLIN

14.00-14.15

15.15–16.15

Coffee Break

16.30-17.30

17.30-18.30

19.00-19.30

Appetizers and Drinks

Art and Theory

HELEN SMALL UNIVERSITY OF OXFORD:

relates to the history of the avant-gardes.

toricization, an attempt to escape the pressure

The event is part of a collaborative project between two working complex temporal phenomena. as well as the way philology, music and art history deal with these conditions that provoke such forms of belatedness and anticipation, withdrawal from the present. The presentations will investigate the ipation, of return and repetition, of regression, belatedness and of catch one's attention: phenomena of prolepsis and deliberate anticcisely those phenomena that run counter to such development that studying the work of a writer, an artist or a composer, it is often preliterary oeuvre in line with historical experience. However, when (explicitly or implicitly) the linear development of an artistic or Literary and art criticism along with musicology tend to assume

an 'official literature' or 'state-sponsored art'. such as dissidence, did not take part in the historical development of in its dynamics. Equally it applies to works that, for political reasons a literature and art market or knowingly do not want to participate is undermined or ignored, because artists or writers are not part of But the phenomenon can also be found where the course of history described as a typical feature of late works and theorized as such. no longer being a contemporary of one's own epoch has often been an artistic field. The articulation and evocation of the experience of in outdated genres or simply ignore the current developments of themselves, take up supposedly obsolete (media) techniques, work can mean, for example, that writers, musicians or artists repeat erately challenge continuous time or break with chronology. This The conference examines artistic processes and forms that delib-

UNIVERSITÄT DER KÜNSTE / HARDENBERGSTRASSE 33 / 10623 BERLIN / ROOM 110

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ANTICIPATION AND BELATEDNESS

FORMS OF ANACHRONISM IN LITERATURE, ART AND MUSIC

A conference at the Universität der Künste Berlin, in cooperation with the University of Oxford. Funded by: Oxford x UdK Creative Collaborations & the College of Fine Arts, UdK Berlin

18-19 October 2024

Universität der Künste Hardenbergstraße 33 10623 Berlin · room 110

WITH CONTRIBUTIONS BY Heike-Karin Föll, Anthony Gardner, Dorothea Hilzinger Eva Kernbauer, Aurea Klarskov, Karen Leeder, Stefan Neuner, André Rottmann, Luke O'Sullivan Dörte Schmidt, Helen Small and Barbara Wittmann

Image on the front: King Henry VIII of England celebrating May Day

with his first queen Catherine of Aragon, circa 1509. He is dressed n anachronistic Victorian outfit of top hat, coat, chain breeches and boots. Catherine wears a veil and dress with long train held by pages King Henry VIII and his Oueen Out a-Maying. Hand coloured steel engraving after an illustration by John Leech from Gilbert Abbott A'Beckett's Comic History of England, Bradbury, Agnew & Co., London, 1880. © Alamy Ltd.

form and style—charismatically flexible, qua-Laertius and his Cynic subjects for models of examine how Nietzsche looked to Diogenes Lives of the Eminent Philosophers', it will Starting from his early philological studies of as a figure for productive critical anachronism. career-long fascination with classical Cynicism This paper will trace the outlines of Nietzsche's

si-oral, wittily confrontational and patently

In and Out of Time Wietzsche's Cynicism— HELEN SMALL UNIVERSITY OF OXFORD

to extend and communicate the patterns, the taigne's practices of revision constitute an effort tinuities and ruptures, delays and avant-gardes. tout, tout crolle autour de nous' [Look around, song and string quartet, which enabled both consociety on the precipice: Tournons les yeux par ruptures is raised by reference to the genres of writes for a society at the end of the line, a of the constructedness of such continuities and authenticity. Writing out of time, Montaigne to their home and exiled cultures. The question interrogation but as a desperate act of radical exiles also had to position themselves in relation composition not as an infernal labour of private to come to terms with history in general, but his muddling of the chronological moments of Not only did composers and performers need modern emblems depicting the Danaids frames music scenes of the first two post-war decades. Montaigne's compositional flow alongside early examples from the British and German chamber its chronological order. Reading the leakiness of The paper will explore these questions using of composition and conspicuously negligent of ernist debates in the countries of exile? literary practice obsessed with the temporality in history? What are the implications of modof Seneca and Plutarch, Montaigne developed a hopes for progress affect aesthetic positioning endlessly with his leaky colander from the well sociated experience of the failure of modernist senting himself as a latter-day Danaid drawing violent geographical displacement and the asage and in a society running out of time. Prethe question of historical references? How does a response to the experience of living in a late violent disruption of cultural consistency affect shaped by a 'transposition de chronologie', as that does not allow for autonomy? How does the the 'Essais', which Montaigne describes as being of the arts. How does one approach a history This paper reads the disordered composition of with. This is also, if not perhaps especially, true that the post-war period has had to grapple the central uncertainties about historical place Socialists' appropriation of modernity is one of

It is no coincidence that the Nazi break with

Chamber Music Diasporas after WW II

KAREN LEEDER UNIVERSITY OF OXFORD & BARBARA WITTMANN UDK BERLIN:

STEFAN NEUNER UDK BERLIN: Polytemporality in Carpaccio

LUKE O'SULLIVAN UNIVERSITY OF OXFORD: 'Quelque transposition

de chronologie': Writing out of Time in Montaigne's

DOROTHEA HILZINGER UDK BERLIN: Pluritemporality in

Nietzsche's Cynicism—In and Out of Time

Obsolescence and Late Style in Contemporary

WITH ANDRÉ ROTTMANN EUROPA-UNIVERSITÄT VIADRINA FRANKFURT (ODER)

HEIKE-KARIN FÖLL udk in conversation

Symphonies—Musical Modernisms Reconsidered

Welcome Address and Introduction

Temporality and Displacement:

DÖRTE SCHMIDT UDK BERLIN

Writing out of Time in Montaigne's 'Quelque transposition de chronologie?: ple of Enlightenment dialectics. The National LUKE O'SULLIVAN UNIVERSITY OF OXFORD civilization is understood as a prominent exam-

> ment and a siren. atrical association)—made up of a foliot escapethe member of a 'compagnia della calza' (a thethe painting as embroidery on the costume of

been correctly analysed and which appears in starting point is an impresa, which has not yet is also explicitly addressed by the painter. The Possessed Man by the Patriarch of Grado', but painting, Vittore Carpaccio's 'Healing of the tive structure in a famous example of Venetian only inscribed in a specific polytemporal narraother. The talk will show how this conflict is not and providential time? of religious belief on the and markets' on the one hand, 'the transcendent the wordly and contigent time of technology terized by a conflict between two orders of time: Manfredo Tafuri saw the Renaissance as charac-

Polytemporality in Carpaccio STEFAN NEUNER UDK BERLIN

present and create aesthetic alternatives to it. spectres can be made to ask questions about the ronistic use of various pasts in the form of fraught German pasts, and ask how the anachfilm, art and photography referencing especially ifestations of the undead in modern literature, paper will examine some of the plethora of manof the former GDR it has a special function. The of modern work dealing with the particular past temporalities and times out of joint. In the case is seen as the key figure signalling disrupted After Derrida ('Spectres of Marx'), the spectre ten or forgotten pasts of the Berlin Republic. literature and art works that treat the overwrit-This paper will examine the use of spectres in

> of the Berlin Republic Anachronism and the Haunting KAREN LEEDER UNIVERSITY OF OXFORD

to get at larger questions of how artworks are (Nagel and Wood) properties, with the intent works are analyzed, that is their 'anachronic' porally complicated structures of Duchamp's Both artistically and philosophically the temlarge-scale work on glass, 'The Large Glass'.

The presentation focuses on this last point, philosophy of time in his language and motifs. dimension, or manifestations of Henri Bergson's allusions to the fourth dimension as a temporal on one project for decades ('Étant donnés'); his cast, replica); how he spent his time working dia and materials he used (photography, print, part of the work in various ways. Be it the me-In Marcel Duchamp's artistic practice time is

Works of Marcel Duchamp A Clock Seen in Profile: On Time in the AUREA KLARSKOV UDK BERLIN

'temps' and 'durée' interlink in Duchamp's

particularly on how Bergson's analytical terms

ceptions of time, multiple temporal layers, and

symphonies reflect modern, accelerated per-

es, modernism becomes more diverse. British

as modernists and their compositional choic-

history. If we instead focus on their self-image

edness stems from the construction of music

Hubert Parry and Charles Villiers Stanford are

ward Elgar and Ralph Vaughan Williams or even

modernism, which is why composers like Ed-

century and 'late romanticism', rather than

music is often associated with the long 19th

in major forms in the 1880s. Additionally, their

continuous tradition and only began composing

tion persists due to the belief that they lacked a

'late', especially British composers. This percep-

history around 1900 are often viewed as being

and what they suggest for a broader contempo-

latency and belatedness within these biennales

temporal but also politico-cultural registers of

in Prague and Lidice, I will explore the different

Venice Biennale and the Biennale Matter of Art

pation. Using two recent case studies from the

egy distinct from either belatedness or antici-

the importance of latency as an important strat-

times of crisis. In particular, I want to consider

This paper will explore contemporary art's com-

plex engagement with temporal shifts during

Composers outside the mainstream of music

Musical Modernisms Reconsidered

Pluritemporality in Symphonies—

DOROTHEA HILZINGER UDK BERLIN

rary cultural theorization.

Two Case Studies

STJAATZ8A

On Belatedness and Latency:

ANTHONY GARDNER RUSKIN SCHOOL OF ART, OXFORD

The paper argues that this perceived belat-

not typically considered modernists.

aspects of anachronism in artistic practices of Since 1900', while also addressing the ghostly Art, History, and Anachronic Interventions will explore with references to my publication, for furthering a chronopolitical urgency that I These unique anachronic strategies are useful art-historical systematics onto her own practice. sitions and also applies a strict archival and integrates earlier art historical styles and poart historical categories. Quaytman regularly in both applying and subverting temporal and H. Quaytman, especially the painter's interest My contribution will focus on the practice of R.

> Artistic Temporality and the Presence of EVA KERNBAUER UNIVERSITÄT FÜR ANGEWANDTE KUNST WIEN

come into focus. many musical modernisms across Europe will

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modern, even outside the musical mainstream, rians. By recognizing several styles of music as the latter has been overlooked by music histothe sense of being late and modern coexist, but a key feature of modernism. In summary, both stratifications represent musical self-reflection, a backward glance to the past. These temporal

BARBARA WITTMANN UDK BERLIN: 'Late Early Works':

13:15-14:15

Chamber Music Diasporas after WW II

15:45-16:45

16.45-17.45

ANTHONY GARDNER RUSKIN SCHOOL OF ART, OXFORD: On Belatedness and Latency: Two Case Studies

AUREA KLARSKOV UDK BERLIN: A Clock Seen in Profile: On Time in the Works of Marcel Duchamp

Time and Fiction in the Works of Kazimir Malevich

DÖRTE SCHMIDT UDK BERLIN: Temporality and Displacement:

14:15-15:15

KAREN LEEDER UNIVERSITY OF OXFORD: Anachronism and the

Coffee break

Anachronism

18.15-19.00

Concluding Session

SATURDAY, 19 OCTOBER 2024

foi' remains in the present.

and concord but rather to salvage what bonne

taigne works not to return to a lost age of peace

only through words]. Writing out of time, Mon-

parole' [We are men, and hold onto one another,

et ne nous tenons les uns aux autres que par la

preter of the soul]. 'Nous ne sommes hommes,

might serve as a 'truchement de l'ame' [inter-

chronologies of thinking such that the 'Essais'

everything is crumbling around us]. Mon-

10.00-11.00

Lunch Break

Haunting of the Berlin Republic

Coffee Break

EVA KERNBAUER UNIVERSITÄT FÜR ANGEWANDTE KUNST WIEN:

Artistic Temporality and the Presence of